NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 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 sub-question as an underlined number in the right-hand margin at the end of each sub-question.
- Indicate total marks PER QUESTION at the end of the question as a circled total.
- If candidates exceed the mark allocation, write (max) alongside the mark.
- Where a script has been marked, but the information is either irrelevant/does not answer the question OR is over and above information required, please indicate that marking has occurred in the margin as a squiggled line. This is to prevent remarking of scripts – if a page is left totally blank by the marker, the checkers will presume it has not been marked.
- Enter marks / question / candidate on the data capture form prepared by the examiner. No candidate numbers are to be recorded, only the marks.
- Please record relevant comments per centre about specific problems/credits encountered PER CENTRE so as to enable constructive feedback to the centres.
- Tick above trigger word
- Bracket out a full concept
- Marks per sub-question underlined
- Marks per question circled
- NO crosses for incorrect or irrelevant information, squiggled vertical line to indicate incorrect or irrelevant answers.

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- Section totals in a rectangle
- Concession candidates to be marked by senior sub examiners
- NB: Check the pack is not from your centre
- R= repeat
- RTQ= relevance to question
- G= given
- Check for answers on the extra paper; if none, cross out the pages and questions not attempted
- Where extra paper is used, write “seen” both at the end of the paper and on the extra paper
- Tick wherever the trigger word is but write the mark with the question.

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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	Easy
1.3		2		2	Difficult
Marks	**2**	**4**	**0**	**6**	
%	**33**	**67**	**0**		

1.1 Candidates may identify either a cyclical or linear design process and may be credited only for stated advantages, such as:
The linear process suited the theme better because it helped me to complete all the phases in the workbook, as each had clearly communicated mark allocations, making it a pragmatic tool for managing the process.

AND/OR

The linear design process suited the theme better because it kept me focused on the design intent, which was to create an ideal situation (utopian), as once this was decided, it was not changed, giving me clear direction and a standard at which to aim.

AND/OR

The cyclical design process suited the theme as it related to pragmatism. It allowed me to reuse elements of the idea sketches and concept sketches that I had rejected to improve my design in the development phase.

AND/OR

The cyclical design process forced me to listen to feedback from my teacher and my friends, helping me to select better ideas, concepts and finishes for my design and move it toward an ideal solution (linking it to utopian aims).

AND/OR

Other reasonable, substantiated statements reflecting on the advantages of using the type of design process selected by the candidate relative to the theme of Pragmatic Utopia.

- Middle order for BOTH marks
- Must show understanding
- No mark for defining
- State how it is an advantage
- State why this leads to Pragmatic Utopia

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1.2 During the production phase – lower order mark

AND

Must indicate that this a future plan and not a record (both marks lower order)

A list of steps to be followed.

OR

Time allocation for each stage of production.

OR

Dates planned for each step in production.

OR

Order of tasks to be followed.

1.3 Good sketches in the concept phase show a number of ideas.

OR

Good sketches in the concept phase allow for ambiguity/multiple interpretations.

OR

Good sketches in the concept phase allow the idea to be developed using different materials, different processes and techniques and different finish qualities.

AND

Good synthesis drawings communicate a single idea.

OR

Good synthesis drawings give details of final finishes.

OR

Good synthesis drawings include final dimensions of the design in real life.

OR

Any other valid statements.
(Words like improved, enhanced, detailed.)
(Both marks middle order.)

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QUESTION 2 DESIGN COMMUNICATION

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

2.1 No credit for defining stereotyping.
Bias is an inclination for or against a person or group, especially in a way considered to be unfair (or other appropriate explanation).

AND

Must apply, not explain the bias concerned is that driving cars is a male activity.

OR

Other appropriate bias.

2.2 No mark for is/is not a parody. Marks allocated to a reason for the judgement, and say how it applies to the example given
The advertisement is not a parody, as it does not pretend to be something it is not, with deliberate exaggeration for comic effect.

AND

The advertisement pokes fun at AI software's reflection of the world but is not making a point about the AI software itself. The advertisement has no identifiable target market.

OR

The advertisement is a parody because it makes the point that the artificial intelligence's output ignored women as drivers with deliberate exaggeration for comic effect.

AND

The advertisement exaggerated the number of male drivers illustrated, compared to a single female driver.

OR

Any judgement showing an understanding of what a parody is AND a reason supporting that judgement.

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2.1 Higher order question: Message the use of the signature sends, may not be a visual analysis. The inclusion of the signature makes the advertisement feel like a personal statement by Ayelet Zurer because, while it is printed, it looks like it was done by hand.

AND

The use of a single name contrasts with the anonymous nature of knowledge claims attained by use of artificial intelligence, showing that a person at BMW takes responsibility rather than hiding behind a distillation of common understanding.

OR

An artist signature usually indicates the artist who created the work and takes responsibility for the work. This is ironic because it is a design created by AI.

OR

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

2.2 Lower order question, but must
Describe which colours or shapes or typographical glyphs used, but no credit for only naming them
May not use elements and principles from Q3
The letters BMW are in an upper-case sans serif type, in a curve following the shape of the logo. (1 mark)

AND/OR

The colour is a saturated cool tint of blue in a monochromatic logo, which includes black and white. (1 mark)

AND/OR

The shape of the logo is a series of concentric circles, with the inner circle divided into four quarters arranged at right angles to each other. (1 mark)

AND/OR

Any two other valid, descriptions of colour, shape and typography.

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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 **unity** as a design principle, neither for any element of design nor for other Gestalt principles.
Answers MUST link the described element to the principle, and not only describe the principle.

3.1.1 Dominance
The shapes of the pentagons are more noticeable than any other, even though the room is a conventional rectangular prism.
Or any other principle and analysis legitimately linked to shape.

3.1.2 Repetition
The smooth and geometric lines are repeated in seating, light fittings on the ceiling and placed on a feature wall to create links with the idea of a beehive.
Or any other principle and analysis legitimately linked to line.

3.1.3 Harmony MAY NOT BE SCALE/PROPORTION
The texture of the surfaces works well with the colour and the brand's intent to be welcoming without being too demanding of attention.
Or any other principle and analysis legitimately linked to texture.

No marks for words given in the description
Beware of circular references
Beware of generic descriptions
Must discuss HOW the element results in the principal
Beware of analysis discussing a DIFFERENT principle from that named
Credit CAN be given for a VALID principle even if the analysis is incorrect or missing
SAGs
Unity
Pattern
Contrast
Dominance
Emphasis (NOT focal point)
Variety
Repetition
Rhythm
Harmony
Balance (both symmetrical and asymmetrical)
Gradation (NOT gradience)
Scale

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Proportion
Directional forces
Movement

No Gestalt principles allowed for 3.1
Closure
Continuation
Figure ground
Proximity
Contiguity
Alignment
Uniform connectedness
Similarity
Prägnaz

3.2 One mark for substantiated evaluation.

One mark for demonstrating understanding of good continuation as a principle of Gestalt.
For example:
The designer has successfully used good continuation, as there is enough of each glyph/letter to be able to predict the missing lines.
The familiarity of the letter mark with the viewer helps the formation
Or any appropriate judgement and justification linked to good continuation.
May reference the colour gradient of the background
No mark for only saying something 'is good'
Must acknowledge how the brain perceives it.

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QUESTION 4 DESIGN IN A BUSINESS CONTEXT

	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS	LEVEL of difficulty
4.1		2		**2**	Easy
4.2		2		**2**	Average
4.3	1	1		**2**	Easy
4.4		2		**2**	Average
marks	1	**7**		**8**	
%		**100**			
Section A marks	**9**	**12**	**9**	**30**	

4.1 Entrepreneurship is defined as having the qualities that are needed to set up business deals in order to make a profit and is characterised by personal determination, the ability to assess and take financial risks to create a new business or enterprise. (1 mark) May be awarded one mark for the definition. (new, innovative, risky)

AND

Carbsmart identified that there were few condiments and prepared foods that suit those embracing diets low in carbohydrates, but who still want to enjoy some sweeter treats. (1 mark) Application. (How)

AND/OR

Other explanation of entrepreneurship and example drawn from the case study.

4.2 Carbsmart contributes to the creative economy by employing its own design team to create new products and to design their branding, in addition to using the advertising agencies and media companies. (1 mark) Cannot JUST be a definition.

AND

Carbsmart has been able to increase brand awareness through leveraging advertising campaigns by mass retailers like Food Lover's Market by the advertising making prominent use of the logo and typography associated with the brand. (1 mark)

OR

Carbsmart branding used in their advertising and other advertising campaigns includes a shared logo across all of its products, as well as shared typography to make their products more identifiably as belonging to one business, meaning that they deliberately manage their contribution to the creative economy. (1 mark)

AND/OR

Other appropriate explanation and application of the terms.

4.3 Marketing that dishonestly portrays a product or service as being environmentally sustainable. Lower order-definition. Can NOT be adding the colour green to a logo/corporate identity)

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AND

Carbsmart draws attention to the sustainable sources of the ingredients used in their products, stating that their cocoa is from suppliers closer to their factory, therefore reducing transport carbon dioxide emissions. Middle order saying “how” and give an example. Beware of text lifted from the case study

4.4 Ethical decisions by consumers may be based on specific dietary restrictions of diverse religious groups, as well as by making the market aware of the origin of their ingredients.

AND

Carbsmart used its knowledge of food trends, particularly the rising popularity and awareness of high-fat nuts like macadamia nuts in their new products.

OR

Any other two substantiated applications of trend forecasting and ethical consumerism. Beware of circular references.

In 4.2 and 4.4 ONE mark may be given for two RAW definitions (as for 2023)

In 4.3 and 4.4 the application/explanation of the same idea may not be credited.

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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	1	1		**2**
5. Context		3	4	**7**
5. Facts	9			**9**
5. Analysis			9	**9**
5. Terminology	3			**3**
Section B Marks	**13**	**4**	**13**	**30**
%	**43,3%**	**13,3%**	**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.

First context mark may be awarded to a general contextual fact, second and third context marks linked to theme of the essay or quote or specific history.
Fact marks: Surname (readable) may be given credit, but not forename only, generosity in names of designs, provided they crop up on first page of google search with the designer's name, spelling, nicknames of designs accepted.
Analysis marks: first mark may be given for a description of the design, even if it is in the naming sentence.

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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 or Conclusion (Response) – 1 mark

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

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

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

F = FACTUAL: 9 MARKS

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

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A = ANALYSIS: 9 MARKS

Maximum of 9 marks to be awarded.
ONE ANALYSIS MARK should be awarded for each relevant and **correct description** and analysis of a design work using the **elements and principles** or application of relevant **characteristics of movements as they relate to design and lifestyle**.
Specific visual literacy observations and application of characteristics of the movement / statement / context to designs.
Maximum 3 marks per design: at least ONE work discussed in detail per designer (or 2 designs per designer).

No marks should be awarded for invalidated value judgements.

No marks should be awarded for factual inaccuracies as a result of learning of generative AI essays, or inaccurate notes supplied by teachers/shared amongst candidates.

*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.
No credit for defining themes (both the examined theme and others listed in the SAG), one term may be given credit per sentence with its use/application and a clear indication that the candidate understands the term.

Introduction:
The candidate must address the theme of **design and lifestyle** as they relate to design from the 1970s onward. No direct response to the stimulus quote is required, but the candidates should refer to the tension between *minimalism* and *ornamentation* that played out during this period.

Building of argument could include some of the following points:

General contextual factors:
NB only three marks (one per movement / period / style) may be awarded for general contextual factors.
1969 Paris riots – period of youth disillusionment, stretching into late 1970s, and the rise of baby boomer consumerism.
Cold War – separation of socialist/communist vs capitalist states, and lifestyles, eventually coming to an end with fall of the Berlin Wall.
Prior to 1970s, design 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.
The 1973 energy crisis highlighted global dependence encouraged new thinking about muchness; people started using less because things became more expensive, not because they became eco-warriors.

Some early environmentalism arose in 1970s but largely peripheral, very little impact on

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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 1990 reunification of Germany – the USSR disbands.
Gulf Wars; 11 September 2001, War on Terror: Afghanistan, 2003 Iraq; Rwandan genocide, Rise of China as economic power. Consumption culture moves from consumer durables to packaged consumables.

Anti-design

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

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The renewal of the cultural and political role of design.
Punk was socially confrontational, forcing staid society to examine its lifestyle. Designers were questioning the status quo.

Thematic context:
By creating utopian Avant-Garde designs that challenged the dominance of bel design (good design), the participating designers disconnected from the Western industrial complex, and simultaneously created new connections. Design solutions were 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 staid values of the time.

Typical designs that reflected the theme of design and lifestyle and the theme, Pragmatic Utopia.

Proust Chair and Kandissi by Studio Alchimia (both by Mendini) Sex store front and Bondage suit by Vivienne Westwood

Hi-Tech

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

General context:
In the decades after WW2, the tide of industrialisation peaked, bringing in the Technotronic Revolution. Technology became the commander of the economy just as the muscle technologies of the agricultural revolution were replaced by steam in the industrial revolution, 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

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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 technetronic 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 the use of factory-produced materials and a tendency to expose a building's structural systems.
Generally, their overall appearance was light, typically with a combination of dramatic curves and straight lines.

Thematic context:
High-Tech architecture broke with the idea of hiding structure and functional elements and the blandness of urban landscapes. In product design, the pragmatic/functional-focused aspect was emphasised, with designs moving to less and less decorative elements, relying almost solely on shape and form to generate positive aesthetic responses. The signalling of dominance by functionalism over aesthetics became part of minimalist lifestyles. Sometimes referred to as 'late international style', the application of High-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 to the outside world the activity going on inside, making them more widely accessible to viewers, in contrast with the conventional hidden-purpose approach. Simultaneously this democratised design, as all was exposed, and allowing for idealised interactions for expert and non-expert. The pragmatism of modernism was emphasised, with sleek lines rather than adding decorative features, and rather in elaborating by exposing the structural components. This placed even greater emphasis on functionality. Although the designs were coherent within themselves, they often stood out against the backdrop of modernist design.

Typical designs that reflected the theme of design and lifestyle and the theme of Pragmatic Utopia:
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. Over-emphasis on decoration makes it difficult to ignore designs.
References to past and other figurative designs (Mendini's Proust Chair).

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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.
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 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, and thus it was neither pragmatic, nor claimed to be working toward utopia. This highlights the theme of design and lifestyle as aesthetics played a bigger role than functionality. Memphis members incorporated exotic cultures into their designs and incorporated the rule breaking of post-modernism.
The individual's ability to make meaning of material culture became part of the individual's identity drive and of their lifestyle. Responses to design become increasingly random with each individual being responsible for their own aesthetic choices. How these choices impacted on their lives were key to how Memphis gained ground in the late 1970s and early 1980s. A part of ignoring pragmatism was a genuine denial of utopian ideals, with design that was not supposed to become long-lasting. The ephemeral and democratic intention of most of Memphis work was undermined by how collectable it had become (materials were chosen for impact, and not longevity).

Thematic context:
Memphis designers often ignored both pragmatism and utopian thinking by mixing a variety of specific cultural identities to create visual puns on both function and aesthetics. Appearing to use cartoon-like influences together with the deliberate ephemeral nature suggested commentary on consumerism as a cultural influence, reconnecting design to social injustice and lifestyle 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 differ from that paradigm. Memphis reflected a democratic lifestyle, as its visual references and material choices represented commonality, rather than exclusivity. This remained an intention, rather than an active force, as pieces did not go into production, but were made as examples for exhibition or in short production runs. Memphis had much greater impact on the ideas contributing to people by connecting to their self-perception, rather than their products did, as many were unwieldy, uncomfortable or impractical. They changed people's minds about their approach to things more than they changed the products in people's lives.

Typical designs that reflected the theme of design and lifestyle and the theme Pragmatic Utopia:
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 Pragmatic Utopia, which many would, depending on the 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 and combined it 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 questioning of lifestyle through design and its impact in search of a better life. Design took over a key role, not only in marketing and advertising, but also in 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 functionalist doctrine, Postmodern designers combined rich ornamentation with minimalist forms and expensive materials with kitsch. Postmodernism in the 1970s and 1980s rejected the dictates of the modern; structurally, the new movement was influenced by the rapid incursion of microelectronics into every area of life, and the resulting restructuring of industry and society.

Thematic context:
Postmodern design was in constant flux and actively challenged all 'rules' of design based on externally decided good taste, especially by combining neo-classical elements associated with high culture, such as columns, pediments, and architraves, often out of context. As the world was questioning the cultural dominance of mass-media, so historicism reminded users and viewers of 'the other', 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 inclusive. As some designs were quite poorly manufactured or built, and some iconic Postmodern designs have a temporary and confrontational public persona. This connects the world of design to the life processes of decay and death as well as the assertion that the viewer, not the designer, makes meaning through their own set of aesthetic values.

Typical designs that reflected the theme of design and lifestyle and the theme Pragmatic Utopia
Kresge College and Piazza d 'Italia by Charles Moore Mantle pendulum clock and Tea Rex Kettle by Graves

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Deconstuctivism

General context:
The principles and spirit behind Deconstructivism are based on Derrida's multiple interpretations. Opposing the rationality of Modernism (but not as determinedly 'bloody difficult' or contrarian as Postmodernism), rationality in Deconstructivism is based on multiple acceptable answers, and NOT identifying one correct and multiple wrong answers (as in Miesian modernism), and therefore closer to Pragmatic Utopianism than most of the other movements.
It was less polemical, but not didactic, still allowing the individual to make their own meaning.
Designs were unique and stood apart from surrounding structures.
Designs were generally concerned with play of volume and surface, punctuated form, and more coherent than typical Postmodernism designs.
Often utilised one visual dialect, but multiple metaphors to express an idea. Deconstructivist thinking was linked to critical theory, Poststructuralist thought and the rejection of neo-liberal prescription.
Designs tended to be coherent, e.g. Libeskind's Jewish Museum makes use of broken and jagged forms as lines cut into concrete and metal of the building; rejection of historicism and ornamentation in the stark materials exposed; spaces like the rooftop reveal the multi-layering as parallel lines appear and disappear reminiscent of the rail tracks leading into death camps; the twisted geometries of the space provide illusions of where one is moving to while preventing movement into other spaces. The designer aims to challenge the experience of the visitor and expose viewers to the experience of the Holocaust; multiple interpretations are possible in various spaces; the warped and overlapped planes, 'disturbing' shapes, centreless planes, and shards of glass and metal bring visitors into the experience and create frustration at not finding neat, clean endings and beginnings. Spaces are disjointed and abrupt; lines of buildings are disjointed and cut, emphasising the lack of unity and harmony/incompletion and subjectivity. Decomposition (analysing, randomness, automatism); decentring (inclined planes and slanted lines, i.e., not horizontal/vertical). Discontinuity of spaces and lines (mixture, overlayed, distortion and accident); purposeful disjunction (separation and fission/limitation and interruption) mimics the experiences in concentration camps.
With the increasing success of social media and popular culture being pushed on many fronts, design has become part of lifestyles on many fronts.
Products are not designed to only fulfil a functional role, but aesthetics play a vital part these days. The design styling is what distinguishes different classes and design has become the key to the hierarchy of lifestyle, and therefore embraces utopian ideals.
Deconstructivism is based on the premise that much of human history, in trying to understand and then define reality, has led to various forms of domination (power) – of nature, of people of colour, of the poor, of homosexuals, etc.
Like Postmodernism 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 the 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.

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

Typical designs that reflected the theme of design and lifestyle and the theme Pragmatic Utopia
Milwaukee Art Museum and Turning Torso Tower by Calatrava Guggenheim Bilbao and Dancing House by Gehry.

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Facts:

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

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SECTION C DESIGN IN CONTEXT – CONTEMPORARY

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

FOCUS DESIGNERS

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

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Surface Design and Multi-disciplinary Design			
Sindiso Khumalo	*Collaboration with Vans for International Women's Day*	**MIO (Jaime Salm)**	*Work is Play*
	Collaboration & Other Stories		*Shroom Light*
	SS21 – Minty (Harriet Tubman tribute)		*Deco Felt Forms Acoustic Tiles*
Daniel Ting Chong	*Okay Africa*	**Studio Banana**	*Work Cocoon*
	10 Years of Shelflife Capsule		*Setting the Olympic values in motion*
	Fear.Less		*Rolex Learning Centre*
Mash T Design (Thabisa Mjo)	*Linda Pendant Light*	**Ogilvy Africa**	*Ogilvy with Roto Plastics: #Lessolessons*
	Mojo Cabinet (Posi Steel)		*Colour Perfect*
	Hlabisa bench with Houtlander		*The Descendants*
Atang Tshikare	*Metsing collaboration with Okha*	**Patricia Urquiola**	*Naledi*
	Thitana		*Kika*
	Yang-kapa-Yan		*Hybrida*
Resoborg	*Freedom Park*	**Smile Plastics**	*Panels*
	Cartwright Mural		*Side Tables*
	Make your savvy life happen for Nedbank		*Lords of Poké café interior*

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Product Design			
Maxhosa Africa	*Alkebulan*	**Layer (Benjamin Hubert)**	*Trove*
	Isilimela		*Home Harmony*
	Makrwalas		*GO wheelchair*
Ami Doshi Shah	*Closure Collection*	**Iris van Herpen**	*Architectonics*
	Salt of the Earth Collection		*Synthtopia*
	Elements Contained Collection		*Earthrise*
IMISO	*Africasso*	**Super Union**	*Figla*
	Scarification		*Shelter*
	Handpinched		*Notpla*
Dokter & Misses	*Isabelo smart bench*	**Fuseproject (Yves Béhar)**	*OLPC – XO*
	Kassena Town		*Superflex Seismic powered suit*
	Practically Everywhere Collection		*Willie Mays Boys and Girls Club*
Design for Development	*Food as Common*	**IDEO.org**	*Zipline Project*
	Colour Africa		*Teff Seed Planter*
	MSF Contraception Guidelines Booklet Design		*Clean Team*

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Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Communication Design			
Bittersuite	*The Greener Surfer*	**Leo Burnett**	*Change the Ref – The Lost Class*
	Imaginative Classrooms		*Half Fans*
	My Food Fairy		*Eva's Stories*
The Hardy Boys	*Amnesty International: Them together with Us*	**Grey**	*The Pause (Video)*
	Edamame Packaging		*The Unseen Ocean*
	Sunlight Saves Water		*Volts by Volvo*
Joe Public	*One School at a Time: Never Unsanitary Pads*	**Wieden + Kennedy**	*Girl Effect*
	Pride of Africa		*Nike Korea – Playground for All*
	Clear the Stigma		*Here I am*
FCB	*Giant Flag*	**Fabrica (United Colours of Benetton)**	*Ponzano Children/in Love we trust*
	Empowervate – Y-CAP		*Green B*
	Coca Cola Phonetic Can		*#Iplaychange*
Stranger Studio	*Atrocities Watch Africa*	**Lovisa Boucher**	*Wise by Patagonia*
	medBuddy		*TRUS: A Sharing Library*
	International Refugee Rights Initiative		*Eco Products*

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Environmental design and architecture			
Porky Hefer	*The Nest*	**Vincent Callebaut**	*The 5 farming bridges*
	Manta		*Pollinator Park*
	Endangered		*Lampchairs*
Tsai Design Studio	*Safmarine Vissershok School*	**NLE**	*Z Line School Furniture*
	Nested bunk beds		*Black Rhino Academy Campus project*
	Darling Community Centre		*Makoko Floating School*
Peter Rich	*The Earth Pavilion*	**Heatherwick Studio**	*Al Fayah Park - Abu Dhabi*
	Alexandra Heritage Centre		*Nanyang University Learning Hub*
	Mapungubwe Interpretation Centre		*Little Island*
The Maak	*Waste to wonder*	**Bjarke Ingels (BIG)**	*Danish Pavilion*
	We See Change		*Vestre's Factory*
	New Rest Valley Crèche		*Copenhill Power Plant*
Urban Works	*Constitution Hill Flame of Democracy*	**100 Architects**	*The Nest*
	Dibuka Library		*Shanghai Smart Booth*
	Public Relief		*Lotus Eco-Bus Stop*

Designs not listed not given credit
Surnames only to be accepted

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QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

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

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

6.1 One mark for: The process and design products and/or environments accessible to all people, regardless of age, abilities, disabilities and other characteristics.
Or other suitable definitions.

AND

One mark for a discussed example.
The Hydrant & Hydration Space designed by New York design studio: Agency-Agency & Chris Woebken. Turning the city's fire hydrants into public drinking fountains for all users with abilities and other characteristics. At the same time, lifting the carbon footprint of the public using plastic bottles.

OR

Other appropriate examples from the environmental context of the Preparatory Task. Give credit for other designs clearly linked to the term and the context.

6.2 Two marks for showing understanding of both terms. One mark for *evaluation of an appropriate example*.
Green space is *an area of grass, trees, or other vegetation set apart for recreational or aesthetic purposes in an otherwise urban environment.* Green spaces provide vital health services as well as environmental services; they reduce stress, facilitate activity and promote better mental health and well- being.
Usually the way to achieve sustainability is interpreted as compromising our lifestyle to become sustainable. Hedonistic sustainability challenges this belief by suggesting that *sustainable living can also improve the quality of life and human enjoyment.*

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Examples:
Evaluation using *GrowMore* by Lindholm and Husum (a communal urban garden that helps improve air quality, while helping people connect to growing plants).

OR

Evaluation using *Diamond Lotus* by Vo Trong Nghia Architects 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 an *explanation of the link between terms* using an appropriate example.
The 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*.

AND

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

AND

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

OR

Explanation of the link using *S-bags* by SOLVE Apparel.

OR

Or an explanation of the link using other applicable Preparatory Task designs from this context. No mark to be awarded for only naming the design and designer. An explanation must be included, in order to be given credit

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

6.3.2 One mark for a name of a design and a description of an appropriate local design from Question 6.4.1 is listed in the CAT task.
One mark for a name of a design and a description of an appropriate international design from Question 6.4.1 listed in the CAT task, such as:
Greenshack was designed to allow people to live a more pleasant life in 'temporary' informal accommodation using low-cost, low-tech commonly available materials from its surroundings, reducing its carbon footprint, working actively 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.

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AND

Copenhill Powerplant has taken an unsightly brownfield sight and made it into a place for outdoor recreation, over an alternative waste- to-energy power generation system. The economic, social and environmental benefits of a project such as this make it a highly sustainable design. Skiing is a luxury sport that is responsible for transporting carbon emissions derived from transport as people need to travel to the mountains. This design allows people to ski close to home in an urban setting.
Or other designs from the designers named in Question 6.4.1 listed in the CAT.

6.3.3 Four substantiated points relating the chosen design to the environmental context that demonstrate a thorough knowledge of the design and/or of the context.
No marks are awarded for defining terms **not** included in Questions 6.1, 6.2 and 6.3 unless they are related to the chosen design or environmental context.
No marks are awarded for relating terms used in Questions 6.1, 6.2 and 6.3 to the environmental context.
Any four valid, substantiated points that explain how the design relates to the environmental context.

6.3.4 Regenerative design examines how architecture and products could be designed to minimise their environmental impact and improve the health of an ecosystem.
Up to two marks per design for linking each design to the theme **Pragmatic Utopia** to *regenerative design*.

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
User-empowerment	HOK New York	University of Buffalo Jacobs School of Medicine and Biomedical Sciences
Transformative education	Idean	Cards for Humanity
Equitable access	Elemental (Alejandro Aravena)	Bicentennial Children's Park
Design cooperatives	Woza Moyo (Hillcrest Aids Centre Trust)	Little Travellers
Urban acupuncture	Ill Studio and Nike	Pigalle basketball court
Information access	UNICEF Uganda	Mobistation
Social development	Serrano and Baquero	Inclusport Gym
Design for behavioural change	Artfelt and Web Studio Kleber	*Parade*

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

7.1 One mark for defining transformative education, such as: the purpose of transformative education is to create an experience that *causes a shift in an individual's perspective or attitude* (1 mark).

AND

Cards for Humanity by Idean is a transformative education tool that aims to help designers overcome their unconscious biases and test their work from the perspective of a range of vulnerable customers. *Cards for Humanity* works like a card game in which you are dealt two cards: a person and a trait. When paired, these create a random user scenario. On the backs of each card are further considerations to make when designing for that person or trait, and statistics to help you decide whether you're meeting the user's needs setting.
Or other relevant Preparatory Task designs from this context will be accepted.

7.2 Two marks for showing understanding of both terms.
The human 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

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

AND

One mark for evaluation based on an appropriate example, such as:
Bas Trimmer's Sheltersuit

OR

DDB Unlimited's Free a Girl Campaign
Or evaluation based on other applicable Preparatory Task designs from this context.

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

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

AND

Design for behavioural change when design encourages change by the user. Design that creates a positive action to a sustainable society.

AND

One mark for an explanation of the link between terms using an appropriate example.
For example:
Pigalle, a brightly-coloured basketball court (III and Nike), is a surprising contrast, sandwiched between the drab historic buildings in the Paris Street. The eye-catching public area acts as a call for community members to not only notice the space but to make use of the facility and connect with their community.

OR

Parade (by Kleber) is a playful digital donor wall, featuring colourful creatures to discover and adopt. This project was created for the Cancer and Leukaemia ward at Sheffield Children's Hospital. Each character joins the parade through a donation made at the ward or online. This wall offers a distraction during treatment, brightens the wards with joyful characters, captures the imagination, uplifts the mood of the environment, and is an engaging visual experience.
Explanation based on other applicable Preparatory Task design from this context.

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

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

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

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

AND

OLPC provides children with access to information and educational programmes that they would otherwise not have access to in the form of a robust and ergonomically designed device.
Or other designs from the designers named in Question 7.4.1 listed in the CAT.

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

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

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

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

Social development is about improving the well-being of every individual in society so that they can reach their full potential.

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

AND

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

AND/OR

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QUESTION 8 CULTURAL CONTEXT

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

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

8.1 One mark for a definition.
Cultural sustainability is the idea of preserving and maintaining a culture through time.

Or other similar definition

AND

One mark for a discussed example, such as:
Pastel Wedding Cake Pavilion by Vasconcelos

Or other relevant design from the CAT Preparatory Task from this context will be accepted.

8.2 Two marks for showing understanding of both terms.
One mark for evaluation of an appropriate example, such as:
Revision is the reinterpretation and re-examination of one's attitude towards a historically held view or perspective.

AND

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Cultural competence is the ability to *understand and interact effectively with people from other cultures.*

AND

An evaluation of an example drawn from the preparatory task, such as: Milk, *Change Maker* (designed by Milk) 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 and independent, and to contribute meaningfully to society.

OR

Drawn Together by Francis Kéré consists of a long wall that, during the day of the exhibition, will be decorated with a participative mural. Visitors are invited to co-create the piece by painting symbols based on the symbolism of West African architecture. Much more than decorations, the mural aims to foster cultural competence as these patterns express the values and beliefs of the village that serves as the royal court of the Kassena people.
Or an evaluation based on other applicable designs from the CAT Preparatory Task from this context.

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

Cultural adaptation involves revising and changing the structure of a program/practice to appropriately fit the needs of a particular cultural group.
And for 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 to decorate 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 Preparatory Task design from this context.

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

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8.4.2 The mark for a name of a design and a description of appropriate local design from Question 8.4.1 listed in the CAT task.
One mark for a name of a design and a description of appropriate international design from Question 8.4.1 listed in the CAT task, such as:
The Scarification range utilises a mix of amaXhosa and Japanese hand and slab building to create vessels and punctuated forms with patterns and decorative elements, carved by hand into layers of slip over leather-hard clay.

AND

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

8.4.3 Four substantiated points relating the chosen design to the cultural context that demonstrate a thorough knowledge of the design and/or of the context.
No marks are awarded for defining terms **not** included in Questions 8.1, 8.2 and 8.3 unless they are related to the chosen design or cultural context.
No marks are awarded for relating terms used in Questions 8.1, 8.2 and 8.3 to the cultural context.
Any four valid, substantiated points that explain how the design relates to the cultural context.
Up to two marks per design for linking each design to the theme **Pragmatic Utopia** and *composite identity.*

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

For example:
Scarification is traditional in its manufacture and draws on traditional skin scarring as a symbolic reference. The range, produced in a heavily Hamada-influenced (from Japan) studio in the UK, represents a fusion of techniques of construction and decoration. Its design shows a mix of techniques, materials, aesthetic and semiotics to create new
versions of amaXhosa pottery, that represent not only highly collectable (and therefore pragmatic) work that espouses the idea of cultural equality (and therefore links to utopias).

Kika reconnects the user to fine craft and considers the rich cultural tradition of drumming across a wide range of cultures. There is a fundamental contradiction with its domestic context by making visual reference to industrial aesthetics. Like Scarification, Kika connects to a new global audience and builds respect through honouring cultural connections. As a stool, it represents diversity of function (utopian) as well as a simplified aesthetic that is non-confrontational and, therefore can be viewed as being pragmatic.

Total: 100 marks

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