NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2021

# 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.

IEB Copyright © 2021

## 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 | | 1 | 1 | 2 | Difficult |
| | **1** | **3** | **1** | **5** | |

1.1 Linear model (no mark)
Reason 1: Neo-Ethnic identity is a likely defined end point, so less variation in process required (1 mark).

Reason 2: once cultural influences are identified and understood, there is little need for interaction with client (1 mark).

Or other valid reason.

**OR**

Cyclical model (no mark)
Reason 1: multiple inputs at the end of the research, ideas and development stage can provide a richer tapestry of possibilities (1 mark).

Reason 2: interaction between phases of the design process may increase newness of ideas about ethnicity (1 mark).

Or other valid reason.

1.2 Any one of the following will be accepted:
Help solve construction challenges; help a client to understand an idea; explore possible colourways; explore possible materials; identify production challenges; check scale and proportion of parts.

Or other valid purpose.

1.3 Risk of cultural appropriation (a use of another culture's icons, symbols or practices for the designer's benefit or profit) (1 mark).

Risk of causing offence to some potential users/buyers by incomplete understanding of cultural significance (1 mark).

Or any two valid points showing an understanding the Neo-Ethnic context.

IEB Copyright © 2021 

## 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 | | 1 | 1 | 2 | Difficult |
| 2.4 | 1 | 1 | | 2 | Average |
| 2.5 | 2 | | | 2 | Easy |
| 2.6 | | | 1 | 1 | Difficult |
| | **4** | **2** | **3** | **9** | |

2.1 A parody is an imitation of the style of a particular brand, writer, artist, or genre with deliberate exaggeration for comic effect.
FROM THE SAG: Is a humorous or satirical imitation.

Or any other valid similar definition.

2.2 The typography and colour imitate that of Amazon's logo closely.
The words "money" "z" (is) "gone" combined, becomes a slant rhyme of the word "Amazon".

The arrow beneath the logo is turned upside down to appear like a graph of decline of economic security.

Any two marks or other reasonable interpretation.

2.3 Native American "tattoos" visible on the forearm (1 mark)
Using a white actor to represent a person of colour (1 mark)

Or any other two valid points about visuals within the image showing understanding of the cultural appropriation.

2.4 Detailed description of typography: all uppercase, white on dark, serif, two-dimensional, traditional/old school, loosely kerned, uneven stroke width, with heavier descenders than ascenders (1 mark for detailed description).

Typography is effective because it links to olden days due to the use of the traditional serif font and stands out clearly from the background. Candidates can also evaluate the typography by saying the heading breaks boundaries from tradition due to it being a serif font as san serif fonts are traditionally used as headings and serif fonts as body text. This will be successful as using a white actor with native American tattoos is also breaking the boundaries of cultural tradition (1 mark).

**OR**

Typography is not effective because it does not link to native American/Latino brand identity (1 mark).

or any two appropriate, reasoned judgements.

IEB Copyright © 2021 

2.5 Yellow colour of neon sign, flowers and cab are light and associated with sunshine and positive feelings (1 mark).

The shape and form of the sign link to iconic buildings associated with city life and are uplifting (1 mark).

Any two valid observations and evaluations.

## 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 No credit may be given for "unity" as a design principle. No credit to be given for any element of design. No credit to be given for Gestalt principles.

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

3.1.1 Rhythm or pattern

The regularly repeated horizontal and vertical lines create surfaces that can be predicted if one portion were covered. Or any other principle and analysis legitimately linked to line.

PRINCIPLES FROM THE SAG that can be accepted for 3.1.1 if substantiated link with the given element is present:
Contrast, Dominance/Emphasis, Variety, Harmony, Balance, Directional forces, Simplicity

3.1.2 Contrast

The differences in texture between parts of the building highlight differences while sharing some common features, indicating difference of position and purpose. Or any other principle and analysis legitimately linked to texture.

PRINCIPLES FROM THE SAG that can be accepted for 3.1.2 if substantiated link with the given element is present:
Variety, Repetition/Rhythm, Harmony, Balance, Simplicity

IEB Copyright © 2021 

3.1.3 Proportion

The size of the void volume of the negative space is related to the size of each rectangular prism above or below it. Or any other principle and analysis legitimately linked to space.

PRINCIPLES FROM THE SAG that can be accepted for 3.1.3 if substantiated link with the given element is present:
Contrast, Dominance/Emphasis, Variety, Harmony

3.2 One mark for substantiated evaluation. One mark for demonstrating understanding of alignment in the context of Gestalt design.

For example:
The designer has successfully used alignment of the vertical edges of the rectangular prisms/boxes with vertical mullions of the ribbon fenestration as well as the alignment of the horizontal edges to create the **wholeness** of understanding of the building, whilst opening the possibility of the viewer interpreting the building as a rooted tree, with each of the branches being clearly separate, but belonging to the whole or any appropriate judgement and justification linked to similarity.

## 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** | |

4.1 *Intellectual property* is the ownership of a new idea, and gives protection form people using an idea for their benefit without the owner's permission (1 mark).

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 Philippines Textile Collective insist that designers who use their product include their brand and their designers, making it clear that the designs still belong to them, but are being used with permission (1 mark).

IEB Copyright © 2021 

4.2 *Marketing mix* is the consideration of multiple factors affecting how designs are accessed by end users or consumers, and typically include place, price, promotion and product (1 mark).

They found it challenging because their brand could be confused with the brands of the designers using their fabrics. Or other valid reason (1 mark).

4.3 *Responsible design* is design practice that considers all aspects of the impact of a designed product or process on the community and on the environment.

4.4 *Mass customisation* is the ability of an end user or consumer to create a unique product from a range of options offered by a designer or brand, usually through a user-determined interface.

4.5 *Brand philosophy* is the set of ethics and principles with which a brand wishes to be associated.

4.6 Open-source design allows the Philippines Textile Company to involve more people, and therefore a broader range of ethnicities and influences, in the design process. Or other well supported reason.

Open-source designs are designs that are made *freely available* to anyone to make or adapt without paying for the intellectual property.

IEB Copyright © 2021 

## 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** |
| Structure | 1 | 1 | | **2** | Average |
| Context | | 4 | 3 | **7** | Difficult |
| Facts | 9 | | | **9** | Easy |
| Analysis | | | 9 | **9** | Difficult |
| 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 collection fits Post Modernism better than it does anti-design – it was haute couture and very much part of the mainstream …) give credit where you can.

- The marker should read through the essay, ticking relevant facts/terms/points.
- Markers should be very clear in their marking of the essays and should place their ticks **DIRECTLY ABOVE/ON** the fact/term/concept being awarded the mark and NOT in the margin. In this way, moderation can be accurate.
- Thereafter, each tick given must be **categorised** by writing: S for structure, C for context, F for facts, A for analysis and T for terminology next to the relevant tick. Use the detailed explanation that follows.
- The totals for S, C, F, A and T should each 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) on the script to help the moderators/checkers.

IEB Copyright © 2021 

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

**S = STRUCTURE: 2 MARKS**

Introduction and Conclusion (Response) – 1 mark

ONE STRUCTURE MARK to be awarded for an **appropriate introduction and 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 named designer** (the first time the designer's name is mentioned, not subsequent naming).

ONE FACTUAL MARK for each relevant and **correctly identified 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.)

IEB Copyright © 2021 

**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 unvalidated 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 how digital tools did or did not influence the creation of new identities through the design process. Please ask the question, "Does the essay intend to and/or succeed in unpacking how design was influenced by increased computer use in the period specified."

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 highlights global dependence, encourages new thinking about muchness, people begin to use less because things become more expensive, not because they are becoming eco-warriors.
Hydrocarbon-based plastics, composite materials and new materials become familiar.
Some early environmentalism arises in 1970s, but largely peripheral, very little impact on design as a field. (Almost no designers pay heed to environmental impact. They do not encourage the search for alternatives and ecological alternatives.)
1970s rise of Japan as major manufacturing economy, China still principally an agricultural economy, deliberately isolated.

IEB Copyright © 2021 

1980s greed is good capitalism, dominant Western, Northern economies begin to move from manufacturing economies to service economies.
Global capital begins in exploiting manufacturing in East and South.
1970s–1990s – social structure shifts from "authority" institutions church/school/ municipality/family being main organiser of society to individuality.
Homosexuality 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**: 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 nation. 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.

The influence of digital tools is seen through understanding of potential global as viewed from satellites, with the understanding of spaceship earth being common amongst many of the utopian designs. Rejection of digital technology, including media promotion of mass consumerism, is evident in some punk designs. Using new communication tools allow for greater interdisciplinary and transnational collaboration and idea sharing.

IEB Copyright © 2021 

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.

In the decades after WW2, the tide of industrialisation peaked, bringing in the **Technotronic Revolution**. Technology became the commander of the economy just as the muscle technologies of the agricultural revolution was replaced by steam in the industrial, so manufacturing faded in importance with the rise of service and computer-based technologies.
Technological advances in the production of goods transformed everything, resulting in industries based on computers, electronics, information technology and biotechnology.
Robots proliferate, assemble lines are automated, with speedy control and accuracy freeing humankind up for new activities other than muscle-based work.
The design of electronic goods and other technological products grows into a large industry. **Miniaturisation skills** learned and transmitted by Japan's master craftsmen were now being vigorously applied in the design of increasingly smaller, lightweight, high-tech products for consumers who want more functions, less bulk, and a high return on a diminutive but empowered item.
This gave rise to the growth of the large electronic companies in Germany (Braun, AEG), Japan (SONY) and America (GEC).

Democratisation of consumer durable products was made possible by computer-driven robotic production techniques, placing more goods into more hands. Early use of computers in testing material properties, particularly thermoplastics and composite materials, highlighted their importance in determining designs' intent. Clarity of purpose was aided by the use of computers in the design process, in the manufacturing process and in communicating.

IEB Copyright © 2021 

| Memphis |
|---|

Deliberate creation of a new style that used the shock factor grabbed attention because of low-brow 'subject matter'; the use of kitsch; the combination of different materials – cheap and expensive; and juxtaposition of surfaces/textures tended not to use digital design tools, but frequently used materials and processes made possible by the increased use of computers.

In most products, the function of work is not as significant as its appearance, and over-emphasis on decoration makes it difficult to ignore designs and this attention-seeking behaviour played right into the digital world of mass communication, spreading the Memphis gospel well outside the narrow confines of recognised designers.

Memphis frequently refers to past and other figurative designs (Mendini's Proust Chair) that are seen as individualistic expressions and works that 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 were not mass-produced but had the potential to be reproduced in various forms.
Emotional response was required for these designs, and this conflicted with the cold. Sterile consumerist world increasingly governed through the use of digital mass media.

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 Alchimia = Zeitgeist.
From this point, plastic was no longer glamorised as "modern" and "high-tech", it was spurned as "cheap", tacky, tasteless and with the growing environmental awareness, 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 cafes of the 1950s and 1960s into private residences.
The practical purpose of the objects was of no concern. This highlights the theme that 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.
Identification that almost no computers were used, but that computers helped define the zeitgeist of the late 70s to early 80s and on the ephemeral intention of most of Memphis work to be very popular for a short time before being discarded, are indicators of deep understanding of the period.

IEB Copyright © 2021 

## Post Modernism (POMO)

Post Modernism stretches from the late 1950s, beware of references to Post Modernism art and work prior to the 1970 threshold (but give credit if the example used fits with use of computers or digital tools or media).
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 incorporate vernacular to pay homage to certain cultures.
There is a combination of different design styles therefore adding to a new globally acceptable identity.
The 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 lifestyle, in patterns of consumption and social modes of behaviour.
There are a number of characteristics that Postmodern design comprises, including colourful and sign-like shaping of surfaces (which had by now 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. However, Postmodern graphic layering, film and media design was made possible through digital processes.

Although Postmodern rejected the ideas of modernism, they embraced digital tools and media, as these allowed them greater opportunity for promotion AND for double coding. Happy marks for those pointing out the irony of POMO designers rejecting the "machine" of predictability but using the same tools as the "machine".

## 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). Computer aided design is key to making a number of iconic Deconstructivist designs. Designers begin to use digital tools as sketching tools as well as drafting tools. Complex geometries can be considered because of the ease of solids modelling visualisation.

IEB Copyright © 2021 

It is less polemical, but not didactic, still allowing the individuals 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 Postmodernism designs.
Often utilise one visual dialect, but multiple metaphors to express an idea.
Deconstructivist thinking is linked to critical theory, post-structuralist thought and the rejection of neo-liberal prescription.
Designs tended to be coherent, e.g. Libeskind's Jewish Museum makes use of broken and jagged forms as lines cut into concrete and metal of the building; rejection of historicism and ornamentation in the stark materials exposed; spaces like the rooftop reveal the multi-layering as parallel lines appear and disappear reminiscent of the rail tracks leading into death camps; the twisted geometries of the space provide illusions of where one is moving to while preventing movement into other spaces.
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 or tests any attempts to produce a history, or a truth. In other words, the multiplicities and contingencies of human experience necessarily bring knowledge down to the local and specific level and challenge the tendency to centralise power through the claims of an ultimate truth which must be accepted or obeyed by all.
Links to individualism/communality tension as seen in 1990s early 2000s lack connection to the crisis in identity formation, and possibly to the rise of alt-right, new nationalist and fundamentalist views.

Deconstructivism is linked to contemporary public spaces and zeitgeist and understands that the user is independent of the designer's interpretation and the time at which it was interpreted. Digital mass media and the beginnings of social media mean that zeitgeist can become infectious more easily and hence create multiple new identities.

IEB Copyright © 2021 

**Facts:**

| THEMES | MOVEMENTS | DESIGNERS |
|---|---|---|
| *Design and new materials* | Anti-Design | Archizoom<br>Superstudio<br>UFO<br>Gruppo Strum<br>9999<br>Global Tools<br>Studio 65<br>Studio Alchimia<br>Vivienne Westwood & Punk |
| | Hi-Tech | Chadwick & Stumpf<br>James Dyson<br>Richard Rodgers<br>Dieter Rams<br>Renzo Piano<br>Norman Foster<br>Richard Sapper |
| | Memphis | Ettore Sottsass<br>Martine Bedin<br>Michelle de Luchi<br>George Sowden<br>Natalie du Pasquier |
| | POMO | April Greiman<br>Tibor Kalman<br>Charles Jenks<br>Phillip Johnson<br>Stefano Giovanoni<br>Jonathan Ive<br>Ron Arad<br>Alexander McQueen<br>Neville Brody<br>Charles Moore<br>Michael Graves<br>Robert Venturi<br>Philippe Starck<br>Tom Dixon<br>Ross Lovegrove<br>Marc Newson |
| | Deconstructivism | Frank Gehry<br>Bernard Tschumi<br>Daniel Libeskind<br>David Carson<br>Rem Koolhaas<br>Santiago Calatrava<br>Zaha Hadid |

IEB Copyright © 2021 

## 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)<br>• **Lovell Friedman Rock Girl** Playground for the blind; Mitchell's Plain Hospital; Rock Girl bench; BRT bench<br>• **Dokter & Misses** Isabelo smart bench; Soldier Screen; Kassena server<br>• **Mash T Design (Thabiso Mjo)** Tutu 2.0; Sacrosanct; Hlabisa bench with Houtlander<br>• **Atang Tshikare** LEIFO (with Casamento); Thitana; Graphitecture<br>• **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<br>• **MIO (Jaime Salm)** Work is Play; FeltForms; Nomad System; Shroom<br>• **Studio Banana** UN digital window; Batband; Ostrichpillow<br>• **Neri Oxman** Carpal Skin; Totems; Vespers<br>• **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)<br>• ***… XYZ*** FreePlay Radio; BenchArt; Wind-up torch<br>• **IMISO** Views; Idladla/Scarification; Umthwalo; Leach Pottery – Our cultures in constant collaboration | • **Layer (Benjamin Hubert)** NAVA plicate/Trove; Scale; Axyl chair; GO wheelchair; Beacon<br>• **Iris van Herpen** Shift Souls; Mummification<br>• **Viktor and Rolf** Vagabonds AW16; Boulevard of broken dreams SS17; Cutting Edge; Spiritual Glamour AW19<br>• **Fuseproject (Yves Behar)** OLPC - XO; Dreem; Verbien – Augen optics; Superflex aura powered suit; Y-water<br>• **Hella Jongerius** Shippo plates; Beads 'n Pieces; Knots & Beads curtain |

IEB Copyright © 2021 

| **Communication Design** | |
|---|---|
| • **Bittersuite** Sea Change for John McCarthy; Bittersuite – Corporate Identity; The Greener Surfer; Imaginative desks (Goodgedacht Popup classroom)<br>• **The Hardy Boys** Amnesty International: Them together with Us; Sunlight Saves Water; Edamame; Robertsons reinvention kitchen<br>• **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<br>• **Grey** Human Made stories; Fitbit; AgroBank; Lifepaint<br>• **Wieden + Kennedy** Girl Effect; Orsted: Hello to a better future; Nike: Just do it Caster Semenya; The spirit of Kalobeyei; Love over Bias<br>• **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<br>• **Tsai Design Studio** Safmarine Vissershok School; Nested bunk beds; pony chair; Zip-Zap circus; Mosaic Screen<br>• **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<br>• **Diebedo Francis Kere** Lycee Schorge; Gando; Opera Village<br>• **Studio Gang** Arcus; Polis station concept; Mira Tower<br>• **Adjaye Associates** Smithsonian NMAAHC; Bra Hugh Lekgotla; Urban Africa Touring Exhibition; National Cathedral of Ghana |

IEB Copyright © 2021 

## 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 | 10 × 10 house |
| Modularising | Mamou-Mani | Conifera |
| Materials engineering | T. Vailly | Sunflower boards |
| Regenerative design | EFFEKT | ReGen Village |

| 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 | 2 | 1 | **4** | Difficult |
| | **10** | **2** | **8** | **20** | |

6.1 **Biomimicry** is design that emulates and is inspired by, or imitates natural elements, systems, processes and models to solve design problems. Originates from Greek: bios = life and mimesis = to imitate (1 mark).

Van Daal's Biomimicry seat uses the properties of cell walls to create areas of greater rigidity and of greater flexibility (1 mark).

Any other relevant Preparatory Task designer and design from the environmental context will be accepted.

6.2 A **circular economy** is regenerative and minimises waste, ensuring that it will keep materials in use for as long as possible and thus gain maximum advantage from the various iterations of that material (1 mark).

**Triple bottom line** is a commitment to environmental and social concerns in addition to the financial ones (1 mark).

Reasoned evaluation based on an example, such as 10 × 10 house by MMA Architects or S-bags by Solve Apparel (1 mark).

Any other relevant Preparatory Task designer and design from the environmental context will be accepted.

IEB Copyright © 2021 

6.3 **Modularising** is a design approach that subdivides a system into smaller parts called modules or skids, which can be independently created and then used in different systems. As these modules are multifunctional, they reduce the cost, and their efficiency diminishes the environmental impact (1 mark).

**D4L (design for longevity)** creates products/services with a longer usable life, which means they are replaced less frequently – reducing the volume of discarded designs and meaning fewer resources are consumed in manufacturing (1 mark).

Reasoned explanation based on an example, such as Muji packaging by Hara or Conifera by Mamou-Mani (1 mark).

Any other relevant Preparatory Task designer and design from the environmental context will be accepted.

6.4 6.4.1 Appropriate local designer from the CAT (1 mark).
Appropriate international designer from the CAT (1 mark).

6.4.2 Appropriate design by local designer from the CAT (1 mark).
Appropriate design by international designer from the CAT (1 mark).

6.4.3 Thematic analysis marks awarded as follows:

Demonstration of understanding of the impact of the design against a background of Neo-Ethnic design (1 mark).
Demonstration of understanding of the impact of the design regarding design for sustainability in the environmental context (1 mark).
Detailed knowledge of the design, linking the design chosen to the theme of Neo-Ethnic design (1 mark).
Detailed knowledge of the design, linking the design chosen to the environmental context (1 mark).

Any four valid, substantiated points including analytical points regarding the cultural context, or well-substantiated demonstrations of knowledge of the design itself, including application of Preparatory Task terms or visual analysis.

6.4.4 **D4S (design for sustainability)** is the philosophy of designing physical objects, the built environment, and services to comply with the principles of social, economic, and ecological sustainability so as not to jeopardise the ability of future generations to provide for their own needs (1 mark).

One mark for linking one chosen design to design for sustainability.
One mark for linking the other chosen design to design for sustainability.
One mark for linking either or both chosen designs to neo-ethnicity.

Or up to two marks for valid, substantiated points explaining how each chosen design relates to the creating of new identities. No credit may be given to points repeated from 6.4.3.

**AND/OR**

## QUESTION 7 DESIGN IN A SOCIAL CONTEXT

| Social Context – Preparatory Task | | |
|---|---|---|
| **Term/Concept** | **Designer** | **Design** |
| Human Rights (water/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 | AV1 and Komp | No isolation |
| Urban renewal | Grimshaw | London Bridge Station redevelopment |
| Mixed-use design | Foster & Heatherwick | Shanghai Arts Centre |
| Adaptive design | Hemraj | Dunoon Public Library |
| Social connectivity | Boeri | Urban Hugs/Radura 02 |

| 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 | 2 | 1 | **4** | Difficult |
| | **10** | **2** | **8** | **20** | |
| | **50** | **10** | **40** | **100** | |

7.1 **Marginalisation** accords less importance to a group and dispossesses or excludes them based on their culture or other factors. Designs are needed to counteract these negative approaches (1 mark).

*No Isolation* by AV1 and Komp provides an easily accessible interface for those left out of society as a result of illness or old age (1 mark).

Any other relevant Preparatory Task designer and design from the social context will be accepted.

7.2 **Urban renewal** is the improvement of an area by renovating or replacing dilapidated designs or buildings to improve the lives of those using it (1 mark).

**Equitable access** makes it possible for all people, regardless of their ability, culture or group identity, to use and appreciate a design. (1 mark).

Reasoned evaluation based on an example, such as London Bridge Station upgrade by Grimsaw or Bicentennial Park by Elemental (1 mark).

Any other relevant Preparatory Task designer and design from the social context be accepted.

One mark each for definitions and one mark for an evaluation linked to one of the specified examples.

IEB Copyright © 2021 

7.3 **Adaptive design** aims at solving urban problems by encouraging flexibility; it is aimed at improving the living standards and the social fabric of an area. (In some cases, it is connected to reuse, which brings life back into communities.) (1 mark).

**Mixed-use design** (particularly architecture) mixes any combination of residential, recreational, commercial and public purposes and provides pedestrian connection (1 mark).

Reasoned explanation based on an example, such as Dunoon Public Library by Hemraj or Shanghai Arts Centre by Foster and Heatherwick, Muji packaging by Hara, or Conifera by Mamou-Mani (1 mark).

Any other relevant Preparatory Task designer and design from the social context will be accepted.

7.4 7.4.1 Appropriate local designer from the CAT (1 mark).
Appropriate international designer from the CAT (1 mark).

7.4.2 Appropriate design by local designer from the CAT (1 mark).
Appropriate design by international designer from the CAT (1 mark).

7.4.3 Thematic analysis marks awarded as follows:

Demonstration of understanding of the impact of the design against a background of Neo-Ethnic design (1 mark).

Demonstration of understanding of the impact of the design regarding globalisation in the Neo-Ethnic context (1 mark).

Detailed knowledge of the design, linking the design chosen to the theme of Neo-Ethnic design (1 mark).

Detailed knowledge of the design, linking the design chosen to the environmental context (1 mark).

Any four valid, substantiated points including analytical points regarding the cultural context, or well-substantiated demonstrations of knowledge of the design itself, including application of Preparatory Task terms or visual analysis.

7.4.4 **Globalisation** is the process of sharing world views, products, brands and their intrinsic values across the world, until local and cultural variety is diluted (1 mark).
One mark for linking one chosen design to globalization.
One mark for linking the other chosen design to globalization.
One mark for linking either or both chosen designs to neo-ethnicity.

Up to two marks for valid, substantiated points explaining how each of the chosen designs relates to the creating of new identities. No credit may be given to points repeated from 7.4.3.

**AND/OR**

IEB Copyright © 2021 

## 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 | 2 | 1 | **4** | Difficult |
| | **10** | **2** | **8** | **20** | |

8.1 **Geo-cultures** are when a specific geographic location takes the cultural characteristics of inhabitants into account, such as common language, design and visual language (1 mark).

Oromo Chair by Vackier and Chepape took the elaborately braided hairstyle from one ethnic group as inspiration for a textile design, linking the design with a specific place in the world (1 mark).

Any other relevant Preparatory task designer and design from the cultural context will be accepted.

8.2 **Artisanal design**, high-quality or distinctive products made in small quantities, usually by hand or using traditional methods (1 mark).

**Craft-designers** employ craft techniques and aesthetic sensibilities in their work (1 mark).

Reasoned evaluation based on an example, such as *Interdependence II* by Houtlander or *Zulu Mama Chair* by Martin (1 mark).

Any other relevant Preparatory Task designer and design from the cultural context will be accepted.

One mark for each definition and one mark for an evaluation linked to one of the specified examples.

IEB Copyright © 2021 

8.3 **Cross-cultural design** blends past and present, and different design sensibilities. A designer creates a design in one country, it is manufactured in another country and sold worldwide (1 mark).

**Afro-futurism** is a cultural aesthetic that explores the connection between the African Diaspora culture, identity and technology and even social justice (1 mark).

Any other relevant Preparatory Task designer and design from the cultural context will be accepted.

Reasoned explanation based on an example, such as Missoni Patchwork vases by Burks or AAKS bags by Akosua (1 mark).

8.4 8.4.1 Appropriate local designer from the CAT (1 mark).
Appropriate international designer from the CAT (1 mark).

8.4.2 Appropriate design by local designer from the CAT (1 mark).
Appropriate design by international designer from the CAT (1 mark).

8.4.3 Thematic analysis marks awarded as follows:

Demonstration of understanding of the impact of the design against a background of Neo-Ethnic design (1 mark).

Demonstration of understanding of the impact of the design regarding revisionism in the neo-Ethnic context (1 mark).

Detailed knowledge of the design linking the design chosen the theme of Neo-Ethnic design (1 mark).

Detailed knowledge of the design linking the design chosen to the environmental context (1 mark).

Any four valid, substantiated points, including analytical points regarding the cultural context, or well-substantiated demonstrations of knowledge of the design itself, including application of preparatory task terms or visual analysis.

8.4.4 **Revisionism** is the reinterpretation and re-examination of one's attitude toward a historically held view or perspective (1 mark).

One mark for linking one chosen design to globalisation.
One mark for linking the other chosen design to globalisation.
One mark for linking either or both chosen designs to neo-ethnicity.

Up to two marks for valid, substantiated points explaining how each of the chosen designs relate to the creating of new identities. No credit may be given to points repeated from 8.4.3.

**Total: 100 marks**

IEB Copyright © 2021