

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. Remarks will be completed in PURPLE pen.
- 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 table** on Page 2 of the Exam paper.
- Please record relevant comments per centre as to specific problems / credits on the data capture sheet provided by the examiner.
- All concession scripts must be marked by the examiner.

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

Analysis of Question 1	Cognitive Skills				
	<i>LOWER: Knowledge, Recall</i>	<i>MIDDLE: Comprehension, Application</i>	<i>HIGHER: Analysis, Synthesis, Evaluation</i>	MARKS	LEVEL of difficulty
1.1		1		1	Average
1.2	1			1	Easy
1.3		1		1	Average
1.4			2	2	Very Difficult
	1	2	2	5	
	20	40	40		

1.1 1 mark is awarded for the correct answer. (MIDDLE ORDER)
There must be a clear understanding of the concept of de-othering.

Answers may include:

- De-othering is the process in which concepts such as prejudice on the basis of group identities, inequality and marginality are destroyed; it connects rather than separates.
- De-othering is a multifaceted, multicultural and multiracial concept that embraces the concept of ubuntu as a way of defining who we are and how we relate to others.

1.2 1 mark is awarded for the correct answer. (LOWER ORDER)

- Eco-systematic process.
- Cyclical/Circular Process.
- Action-centric design process.
- Recurring/Recurrent/Repeated design process/iterative.
- Any other answer, which implies a cyclical design process.

1.3 MARKS MAY NOT BE AWARDED TO THIS QUESTION IF QUESTION 1.2 WAS ANSWERED INCORRECTLY, AS THIS IS AN APPLICATION OF KNOWLEDGE AND EVALUATION OF THE UNDERSTANDING OF THE CONCEPT OF DE-OTHERING.

1 mark is awarded for the correct answer. (MIDDLE ORDER)

Reasons may include:

- As responsible and responsive global citizens, designers have the power and the responsibility to use collective skills and experiences to change the way people behave, travel, communicate, and learn to collectively design a more equal and prosperous future for the greater good by collaborating.
- The ecosystematic design process allows designers to incorporate humans, nature and objects, environments and services in the process. It allows for holistic thinking.
- The design process is improvised/constantly changed, as designers reflect constantly on inclusivity and accessibility.
- There will be a broader beneficial impact by making use of an inclusive process.

- Through reflection, diversity and uniqueness will be recognised.
- Focus on empathy, collaboration, function and emotion which requires reflection and evaluation.
- The process allows for reflection in order for the designer to truly arrive at de-othering as a solution.

1.4 1 mark is awarded for the correct answer. (HIGHER ORDER)

- Empathy is important as it allows the designer to see the world of the people he/she is designing for / the people who are being othered / who are othering certain groups.
- It allows the designers to see the target audience as human beings.
- It allows the designer to understand the feelings of the people he/she is designing for / the people who are being othered / who are othering certain groups.
- It allows the designer to communicate his/her understanding of the concept of de-othering.

QUESTION 2 DESIGN COMMUNICATION

Analysis of Question 2	Cognitive Skills			MARKS	LEVEL of difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
2.1.1	1			1	Easy
2.1.2	1	1		2	Average
2.1.3		1	1	2	Difficult
2.2.1		2		2	Average
2.2.2		1	1	2	Difficult
	2	5	2	9	
	22	56	22		

2.1 2.1.1 1 Mark will be awarded for the correct stereotype identified by the candidate. (LOWER ORDER)

- Women / Black women can't be pilots, graduates, artists, etc.
- Empowerment of White women.

2.1.2 1 Mark will be awarded for a correct naming of the symbolic language used. (LOWER ORDER)

- Personal identity
- Allegory
- Irony
- Parody

NO OTHER EXAMPLES WILL BE ACCEPTED

1 Mark will be given for the correct explanation of the symbolic language within the campaign. (MIDDLE ORDER)

- Personal identity: The campaign makes use of stereotypical clothing / uniforms to communicate the personal identity (physical aspects) for each career.
- Allegory: The extended metaphor of the campaign is that if women are empowered through entering previously accepted male careers they will be empowered to abused through discrimination. The underlying meaning is therefore moral and social.
- Irony: It is ironic that women are still being discriminated against in the workplace and seen as pretty girls wearing dresses. (woman in the middle wearing the orange dress) It is ironic that only white women are represented and not women of colour, in jobs men used to do/have.
- Parody: It is a humorous way in which the campaign almost feels like they have dressed up according to careers to get the message of the campaign across.

2.1.3 1 Mark is awarded for correctly identifying the use of orange in the campaign. (MIDDLE ORDER)

- Orange is used to draw attention to the woman in the middle of the group – focal point.

1 Mark is awarded for **explaining** how the use of orange strengthens the concept of de-othering. (HIGHER ORDER)

- The negative implication of the colour orange is accessibility to the point of suggesting that anyone can be approached. The campaign communicates ending violence against women by empowering them through standing together and creating opportunities to make a difference as professionals.
- On her left there is a woman wearing yellow and on her right there is a woman wearing a red swimsuit – which are the two colours needed to create orange communicating the concept building each other up through standing together.
- Orange communicates humanity through its warmth and approachability.

2.2

Refer to IMAGE B on the colour addendum sheet and answer the questions that follow.

2.2.1 1 mark is awarded for each relevant explanation for the answer. (MIDDLE ORDER)

- San-serif fonts are mostly used in headings due to the simplicity of the letter shapes and because of their recognisability.
- Sans-serif is better at small sizes because the fonts survive reproduction and smearing because of their simple forms.
- Sans-serif is typically used for emphasis as in headings and on billboards as it is easily recognisable and readable.
- When San-serif is enlarged, the characters retain their general shapes.

2.2.2 1 mark is awarded for identifying metaphors used in Image B to support the argument. (HIGHER ORDER)

- The tattoo's and attire of the model is stereotypical of the gangster subculture.
- His shirt reads I'm D-one which is slang for he is the best – referring either to the Dollar or the guy in the image.

1 mark is awarded for arguing a stance that is supported by identifying a metaphor that communicates the argument. (HIGHER ORDER)

- Yes, printed advertisements promote othering by making certain groups seem more attractive or different to the viewer. Some viewers might perceive the model in the advertisement as scary due to his attire, attitude and tattoos, and his liking for money, implying that he would do anything to get more.
- No, printed advertisements do not promote othering, they advocate against it by embracing differences between groups and highlighting common ground between different groups – everyone likes money and this is highlighted through the text.

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		3	3	6	Average
3.2	1		1	2	Average
	1	3	4	8	
	12.5	37.5	50		

3.1

Design Elements:		Identify and analyse THREE Design Principles.	
IMAGE C			
	Line: The zig-zag lines are densely combined in areas to create depth in the face.	3.1.1	<p>Symmetrical balance is created through the equivalent but not identical arrangement of the zig-zag lines creating the face.</p> <p>Proportion of the face is to scale through the arrangement of the various zig-zag lines that are in relationship to form the whole.</p> <p>Rhythm is created through a variety of lines in the image, e.g. the repetition of the zig-zag lines create linear rhythm.</p> <p>Rhythm is created through the repetition of the zig-zag lines.</p> <p>Unity is created through the consistency of use of the zig-zag line, which in turn pull the composition together.</p>

	<p>Colour: The use of pink and blue hues create different dimensions of the male face.</p>		<p>3.1.2</p>	<p>Rhythm is created through the repetition of the blue and pink coloured lines.</p> <p>Rhythm is created through the alternation of the coloured zig-zag lines.</p> <p>Emphasis is created through the contrast in colour that varies to communicate the gradients in the face.</p> <p>Unity is created through the consistency of colour throughout the image.</p> <p>Unity is created through the variety of hues used throughout the image.</p>
	<p>Texture: The texture on the face is created through variations and layering of the line on the face.</p>		<p>3.1.3</p>	<p>Emphasis is created through the repetition of the zig-zag lines that create texture in the face.</p> <p>Unity is created through the consistency of texture throughout the face. This is a matter of concept to show how you can take your pulse.</p>

Other relevant options may also be considered. However, it is of utmost importance that the discussion of the principle links directly to the given element. (HIGHER ORDER)

If a principle, e.g. Rhythm was used, it cannot be repeated in another answer. A principle can only be used once in 3.1.1–3.1.3.

3.2 1 mark is awarded for the correct naming of a gestalt principle (LOWER ORDER)

1 mark is awarded for the correct explanation of the principle in the design.

- Closure: occurs when an object is incomplete or a space is not completely enclosed. The zig-zag lines are placed in such a way to suggest a face through pulse movements, but the viewer's eye must enclose the face to be read correctly.
- Figure-ground: the eye differentiates an object from its surrounding area. The zig-zag lines are in contrast with the white background creating the face (figure) against the white background (ground) strengthening the concept of taking your pulse.
- Proximity: occurs when elements are placed close together. They tend to be perceived as a group. The pink and blue zig-zag lines are placed in close proximity to be read as the darker shadow areas of the face, highlighting the concept of taking your pulse.
- Contiguity / Continuation: occurs when the eye is compelled to move through one object and continue to another object. The viewer's eye is led from the horizontal lines into the face where the pulse lines create the face and then continue to another horizontal line.
- Uniform connectedness / Similarity: the different sections of the face is read as uniform through the contrast in shades of the zig-zag lines. The face is read as one and communicates humanity having a pulse.

Any other relevant gestalt principle linked to the concept of the advertisement and explained, will be accepted.

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Analysis of Question 4	Cognitive Skills			MARKS	LEVEL of difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
4.1		2		2	Difficult
4.2	1			1	Easy
4.3		1		1	Average
4.4	1			1	Easy
4.5		1		1	Average
4.6	1			1	Easy
4.7			1	1	Difficult
	3	4	1	8	
	50	37.5	12.5		

4.1 The answer must address the idea of inclusivity and prejudice due to inequality (MIDDLE ORDER)

- SPRING transforms the lives of adolescent girls by creating sustainable markets for life-enhancing products and services. Through their products and services they give these girls new and better opportunities for inclusivity and accessibility which is a way of de-othering society. Through this these girls will experience less prejudice due to inequality.

4.2 1 mark will be awarded for a correct definition. (LOWER ORDER)

- Having the qualities that are needed to set up business deals in order to make a profit.

4.3 1 mark is awarded to making the link between the definition for entrepreneurship and SPRING's brand philosophy. (MIDDLE ORDER)

- SPRING Accelerator collaborates with companies that can teach girls expertise in business growth, innovation and marketing to help them drive their business further. This however also teaches the girls the skills required to become entrepreneurs who can set-up their own business deals for profit.

4.4 1 mark is awarded for the correct definition. (LOWER ORDER)

- Extreme affordability is the design of products and services that will change the lives of the world's poorest citizens.

4.5 1 mark is awarded for explaining the link between Image E and ethical design. The mark may NOT be awarded if the definition of ethical design is not clear in the answer. (MIDDLE ORDER)

- Ethical design allows designers and design teams to create products, services, and systems that do not do harm but improve human situations. Ethical design extends to all people and other living things that are in any way involved in the product, service, and/or system lifecycle.
- IMAGE E is an example of ethical design because it improves the lives of the local masons by teaching them new skills, it is also 75% cheaper than concrete flooring which is an extreme affordability concept, and it is sustainable for the environment which means that it won't do harm to the people or environment, but rather improve human situations.

4.6 1 mark will be awarded for a correct definition (LOWER ORDER)

- Consumers who become involved in the design and manufacture of products, made to individual specification. They consume and produce media, thereby excluding the corporate producer by combining the producer and consumer roles (DIY).

4.7 1 mark is awarded for making the link between the definition of a corporate social responsibility and how it assists SPRING to promote de-othering.

- IMAGE D is an example of how SPRING uses corporate social responsibility to promote de-othering.
- Corporate social responsibility is a concept where Design business takes into consideration: design for the real world, eco-design, inclusive design, and design for all, design for disability, and more recently, eco-efficient innovation and design against crime.
- BanaPads is a social enterprise that produces a low cost, comfortable sanitary pad from natural agricultural waste materials in order to give all girls the same health options.
- SPRING makes use of the BanaPads to solve a real world problem by giving girls health options that they would not otherwise have.

SECTION B DESIGN IN CONTEXT – HISTORICAL

QUESTION 5

Analysis of Question 5	Cognitive Skills			MARKS	LEVEL of difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
5 Structure	1		1	2	Average
5 Context		3	4	7	Difficult
5 Facts	3	6		9	Average
5 Analysis			9	9	Difficult
5 Terminology	3			3	Easy
	7	9	14	30	
	23	30	47	100	

Answer Question 5 in essay format. Three and a half pages is the suggested length of your essay, depending on your handwriting.

Establish your viewpoint in the introduction and continue to address the question directly throughout your essay. Underline the names of designers and designs. The essay will be assessed according to the following rubric:

SECTION B							
Question 5: Design in a Historical Context							
Structure (S)	<i>Logical flow of introduction, body, conclusion</i>						
	Introduction/Conclusion		Length				2
	0	1	0	1			
Context (C)	Appropriate contextual relevance to the answer. 7 marks max:						
	<ul style="list-style-type: none"> Contextual characteristics of movement (3 marks max) Thematic context related to the question (4 marks max) 						
	<i>Anti-Design / High-Tech / Memphis / Postmodernism / Deconstruction</i>						
	Movement (1)		Movement (2)		Movement (3)		7
Contextual	0	1	0	1	0	1	
Thematic	2	3/max	2	3/max	2	3/max	
Content/Facts (F)	Names of Designers and Designs:						
	<ul style="list-style-type: none"> 3 marks max: Name of the designers (correctly spelt) 6 marks max: 2 Names of works/designs (correctly spelt and underlined) 						
	Movement (1)		Movement (2)		Movement (3)		
Designer	0	1	0	1	0	1	9
Designs	1	2	1	2	1	2	
Analysis (A)	Detailed discussion of strategic works with regards to influences and characteristics applied to design examples						
	<ul style="list-style-type: none"> 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 (2 designs per designer) 9 marks max 						
	Movement (1)		Movement (2)		Movement (3)		
	0	1	0	1	0	1	9
	2	3	2	3	2	3	
Terminology (T)	<i>Relevant use and level of 'design-speak' – superior terms underlined with bracketed definition</i>						
	1		2		3		3
TOTAL							30

Theme: Designs and people: Reflecting societal values

STATEMENT

As much as we may feel being "modernised" is the best option in this age of borderless hyper-connectivity, people often want to promote traditional and cultural markers to retain their unique identity.

Discuss how designers working from 1970 onwards influenced social values to promote de-othering while staying true to their traditions and cultural identity. In your essay discuss the work of at least THREE pertinent designers (from different movements) and TWO works by each of the chosen designers.

- 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.
- 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.
- The totals for S, C, F, A and T should be clearly noted at the end of the essay.
- It is possible that an essay has ONLY facts, but no context. This will result in a number of F ticks that amount to more than the maximum of 9 marks. This should be shown in the question total at the end of the essay as follows: 9 max

Marks awarded in this compulsory essay are indicated and allocated according to the following grid as outlined in the examination paper. Read the detailed marking guideline that follows:

S = STRUCTURE: 2 MARKS

- Introduction and Conclusion (Response) – 1 mark (HIGHER ORDER)

ONE STRUCTURE MARK to be awarded for an **appropriate introduction AND appropriate and relevant conclusion**, clearly responding to/addressing the issues being asked in the question.

Candidates cannot merely write a rehearsed essay on a movement. If the introduction does NOT CLEARLY address the specific question, no mark is to be awarded.

Higher order – should be a **synopsis** answering the question

- Length – 1 mark (LOWER ORDER)

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

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

With the increase of connectivity through technological advancements, designers need to consider how to *promote traditional and cultural markers to retain their own identity*. The world is no longer isolated and therefore different cultures influence each other constantly. This has given rise to a *global identity* that could specifically be linked to popular culture. It is very important for designers to constantly think of society and reflect during their process and implementation of new methods on how current practices can advance the boundaries of our understanding of community. Through questioning your cultural identity you will be able to develop a global identity through improvements of all aspects of cultural identity. In the early 1970s the realisation that mass consumerism was leading the world into a very destructive space, environmentally, culturally and socially, Anti-Design reacted as an anti-movement. Another sector of design thought that technological advancement would create a simplistic lifestyle that reflected functionalism which brought forward the High-Tech movement. Postmodernism recognised the complexity of cultural rules and led the way through Eclecticism.

C = CONTEXT: 7 MARKS (MIDDLE AND HIGHER ORDER)

Maximum of 7 marks to be awarded.

Maximum of 3 marks for contextual characteristics – 1 mark per movement as per the rubric.

- Contextual characteristics: These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that impacted on the designed products.

Maximum of 4 marks for thematic characteristics

- ONE CONTEXT/ARGUMENT MARKS should be awarded for each **relevant contextual factor** informed by the specific question.
- Thematic characteristics: These factors can relate to the relevant **theme** as indicated in the question that is communicated through the designed products.

Reference to the biographical details of designers is irrelevant and NO MARKS will be awarded.

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

ANTI-DESIGN

- The Anti-Design movement sought to harness power of design to create objects and living quarters that were unique rather than embracing style, mass production, consumerism, sales and greed. Their designs were meant to be functional, not necessarily beautiful. Where Modernism followed the idea that objects should be permanent, Anti-Design rebels felt that objects should be temporary. Thus, objects should be quick to throw away and be replaced by something new and more functional.
- This would certainly mean consumerism and profits if people keep coming back for more, but the message was very different. Anti-Designers wanted people to THINK about the objects they were buying, even if they ultimately threw those objects away.
- Although there was no direct thought to promote traditional and cultural identities, there was a distinct focus on changing the way society thinks, which would influence their values. Anti-Design used the expressive potential of kitsch, irony, and distortion of scale to achieve this.

HIGH-TECH

- Elevated technology to an aesthetic principle in architecture and design; 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.
- High-tech architecture and design aimed to give everything an industrial appearance, with the use of industrial materials and of minimalist, linear forms, creating residences and public buildings with a "nuts-and-bolts, exposed-pipes, technological look". This increased a global style which diminished societies' traditional and cultural identities and promoted values to de-other.

MEMPHIS

- 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.
- The Memphis designers, were all in favour of industry, advertising and the practical aspects of daily life. They found the rapid changes in fashion in the postmodern society a source of inspiration, and Memphis furniture was expressly designed for mass production.
- For Memphis, ordinary daily things were the particular characteristics of contemporary life. Thus, they transplanted plastic laminates (melamine, Formica) from the bars and cafes of the 1950s and 1960s into private residence. These resins, a "metaphor for vulgarity, poverty and bad taste" were stylised into a work-a-day mythos and declared a statement – newly laden with meaning. They therefore allowed for eclecticism and pluralism within designs and commercialised it.
- Memphis designers saw a parallel to the splintering, disconnectedness, and mobility of the postmodern world and embraced it through taking their cues from exotic cultures and mass producing it, changing societies' views of the value of eclecticism.

POSTMODERNISM

- The 1980s became a decade of design. Design took over a key role not only in marketing and advertising, but also in the outfitting of the individual life-style, in patterns of consumption and social modes of behaviour.
- Their thinking was independent of industry and the partiality of functionalism, reflecting instead a metropolitan sense of life, the changes in fashions, and the influences of subcultures and daily life in their designs, projects and statements.
- There are a number of characteristics that postmodern design comprise, including colourful and sign-like shaping of surfaces (which by now had become totally independent of function), the reinterpretation of an object's appearance in relation to its use, and as in postmodern architecture, the quotation and combination of historical elements.
- At the same time, taking a stand that went directly against the grain of functionalistic doctrine, postmodern designers combined rich ornamentation with minimalist forms, expensive materials with kitsch.
- Formally, postmodernism in the 1970s and 1980s was above all a blow for freedom from the dictates of the modern; structurally, the new movement was influenced by the rapid incursion of microelectronics into every area of life, and the resulting restructuring of industry and society.

DECONSTRUCTIVISM

- 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.
- Derrida and Eisenman were concerned with the "metaphysical presence" and this is the main subject of deconstructivist philosophy in architecture theory.

F = FACTUAL: 9 MARKS (LOWER AND MIDDLE ORDER)

Maximum of 9 marks to be awarded.

Maximum of 3 marks – correctly spelt designer name.

- ONE FACTUAL MARK should be awarded for each relevant and **correctly spelt designer** (the first time the designer's name is mentioned, not subsequent naming).
- Only ONE designer per movement will award marks.

All concession papers must be marked by the examiner to not disadvantage learners with spelling, etc. concessions.

ANTI-DESIGN:

Archizoom / Superstudio / UFO / Gruppo Strum / 9999 / Global Tools / Studio 65 / Studio Alchymia / Vivienne Westwood & Punk

HIGH-TECH:

Chadwick & Stumpf / James Dyson / Richard Rodgers / Dieter Rams / Renzo Piano / Norman Foster / Richard Sapper

MEMPHIS:

Ettore Sottsass / Martine Bedin / Michelle de Luchi / George Sowden / Natalie du Pasquier

POST-MODERNISM:

April Greiman / Neville Brody / Tibor Kalman / Charles Moore / Charles Jenks / Michael Graves / Phillip Johnson / Robert Venturi / Stefano Giovannoni / Philippe Starck / Jonathan Ive / Tom Dixon / Ron Arad / Ross Lovegrove / Alexander McQueen / Marc Newson

DECONSTRUCTIVISM:

Frank Gehry / Bernard Tschumi / Daniel Libeskind / David Carson / Rem Koolhaas / Santiago Calatrava / Zaha Hadid

Maximum of 6 marks – correctly spelt design work

- ONE FACTUAL MARK for each **relevant** and **correctly spelt design work** that is an appropriate example to substantiate the answer.
- Marks should be awarded for a **maximum of 2 works** from each movement 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).

A = ANALYSIS: 9 MARKS (HIGHER ORDER)

Maximum of 9 marks to be awarded.

- ONE ANALYSIS MARK should be awarded for each relevant and correct analysis of a design work using the elements and principles or application of relevant **characteristics of movements**.
- 3 marks max per design: At least ONE work discussed in detail per designer (2 designs per designer).
- Mentioning, e.g. the colour of the design won't get the candidate the mark. The characteristics of the movement, designs and discussion must answer the question by applying it to the chosen designs.

No marks should be awarded for invalidated value judgements.

* The purpose of analysis is to support the argument/discussion. Go beyond providing a mere analysis of elements and principles to looking at how it shapes our understanding of the designs answering the question.

ANTI-DESIGN:

- Flirted with distortion of scale.
- Broke the rules of colour, shape and function.
- Used distortions of scale to undermine the purely functional value of an object.
- Questioned concepts of taste and "good design".
- Set out to challenge the non-involvement of the Italian architect and designer with political life and urban issues.

HIGH-TECH:

- High-tech design involves the use of the materials associated with high-tech industries, such as space frames, stainless steel, metal cladding and composite fabrics and materials. Glass walls and steel frames were also immensely popular.
- Technological instruments also became a common sight for people at the time because of the use of ramps, video screens, headphones, and bare scaffolds.
- High-tech buildings often have extensive glazing to show to the outside world the activity going on inside.
- Generally their overall appearance is light, typically with a combination of dramatic curves and straight lines.

MEMPHIS

- Emphasis placed on aesthetics, shape and form. Designs often influenced by fashionable trends.
- Styles from different ages, mixed to form a design/product = Eclecticism.
- Use of common, everyday materials such as MDF, glass, steel and stone.
- Often materials used that are not normally associated with the product.
- A combination of craft skills often displayed. For instance, accurate engineering combined with high quality individual craft work.

POSTMODERNISM

- Postmodern buildings sometimes utilise trompe l'oeil, creating the illusion of space or depths where none actually exist.
- The most notable among their characteristics is their playfully extravagant forms and the humour of the meanings the buildings conveyed.
- Quotation and combination of historical elements.
- Reinterpretation of an object's appearance in relation to its use.

DECONSTRUCTIVISM

- Existence of a particular archetypal construction, a strongly-established conventional expectation to play flexibly against.
- Fragmentation
- Manipulating ideas of structure's surface or skin, non-rectilinear shapes.
- Unpredictability and a controlled chaos.

T = TERMINOLOGY: 3 MARKS (LOWER ORDER)

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.
- Located outside of the Visual Analysis of designs unless this is unavoidable.
- e.g. aesthetics is everyday design speak and won't be accepted for a mark. Terms such as Polyvinyl acryl is acceptable.
- Eclecticism is the borrowing of a variety of historical styles from different sources and combining them.
- Avant-garde is a French term meaning "out front," used in art in reference to conceptually innovative work.
- Kitsch is a German term that has been taken over into English that categorises art that is considered to be of "bad taste"; whether overly mundane, folksy, commercial, or pretentious.
- Trompe l'oeil visual illusion in art, especially as used to trick the eye into perceiving a painted detail as a three-dimensional object.
- Double coding means the buildings convey many meanings simultaneously.

Any relevant contextual and analysis points may be accepted if it answers the question and is relevant to the historical movements appropriate to answer this question.

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

**Answer TWO questions from this section.
Do not repeat the same information in different answers.
Underline the names of designers and titles of designs.
Format all answers in paragraph format.**

Rubric applicable to Question 6.4, 7.4 and 8.4

		Definition	Local		International		Total	
N	4.1	Name of designers	–	1	1	1	2	
F	4.2	Titles and brief description of works	–	1	1	1	2	
V	4.3	Discussion of work / analysis of design	–				4	
R	4.4	Definition / Relevant argument	1	1	2	1	2	4
				max		max		

It is important to refer to the CAT Memorandum when marking this section as candidates are ONLY allowed to make use the designers and designs from the lists below. They may NOT repeat designers or designs in different answers. The designers and designs in the marking guidelines are from the CAT task .1–.3 must be answered with designers from the Preparatory task designers and 4 questions must be answered with designers from the CAT task focussed designers. See below.

.1	1	1		2
.2	1	1	1	3
.3	1	2		3
.4.1	2			2
.4.2		2		2
.4.3			4	4
.4.4	1		3	4
	6	6	8	20
	30	30	40	

PREPARATORY TASK DESIGNERS

ENVIRONMENTAL CONTEXT	SOCIAL CONTEXT	CULTURAL CONTEXT
Porky Hefer. 2009. Tokara nest.	Nicki van Aardweg. 2016. My Tova.	Daniel Ting Chong. 2016. OkayAfrica.
Kenya Hara. No date. Muji Packaging.	Eone. 2013. Bradley Timepiece.	Nendo. 2015. Totem bottles, packaging and logo.
Alexander Taylor. 2015. Adidas x Parley trainers.	Christian Boer. Dyslexie font.	Atang Tshikare. 2017. Thithana.
Neri Oxman. 2014. Otaared	Fiskars. (2010). Easy-pour watering can.	Thandazani Nofingxana. 2018. Rich is Black and vice versa: Tayira and Fedira
Timorous Beasties. 2015. Tailwrap for NetJets	The Jupiter Drawing Room. 2016. Children of Fire.	Thabiso Mjo. 2018. Tutu 2.0 Pendant light (Pieces of Me).
IDESO. 2015. Mellowcabs.	MMA Architects. 2010. 10 x 10 house, Freedom Park.	Iris van Herpen. 2014. Biopiracy.
Elemental (Alejandro Aravena). 2012. Bicentennial children's park.	BIG. 2014–8. Amager Bakke.	Rich Mnisi. 2018. Nwa-Mulamula:Mother '18.
Hdesign/PlastiKetic (Gregory Hoogstoel). 2012. Kuskus Chair.	BIG. 2016. Hyperloop One.	Jane Chen. 2008. Embrace Nest and Care infant warmers.
Thomas Heatherwick. 2010. Seed Cathedral.	IDEO. 2013. Student-Centered Cafeteria Experience	Stephen Burks. (2004–8). Missoni Patchwork vases.
Shigeru Ban. 2015. Nepal Project.	Porky Hefer, Ronel Jordaan, Heart Works and Mielie. 2018. Endangered seating collection	Sir David Adjaye. 2016. NMAAHC (National Museum of African American History).

FOCUSED DESIGNERS

LOCAL	INTERNATIONAL
Communication Design	
<ul style="list-style-type: none"> ● Bittersuite <u>Sea Change for John McCarthy; Bittersuite – Corporate Identity; Like Giants – The Greener Surfer</u> ● The Hardy Boys <u>Them together with Us; Sunlight Saves Water; OMO tells Moms to let kids explore; Edamame</u> ● Joe Public <u>HIV Army or State of the Nation (Brothers for Life); Project English or project Space (One School at a Time); Fonts for the Future; Clover - drought pack</u> 	<ul style="list-style-type: none"> ● Leo Burnett <u>Choose for change; Moving You; Reverse for Kindness; Corona, The Wall</u> ● Grey <u>Human Made stories; Handle with Care; Team Refugees; Lifepaint</u> ● Wieden + Kennedy <u>Girl Effect; Love over Bias; the Skin issue; Commitment, A collection</u> ● Fabrica (United Colours of Benetton) <u>Disabling barriers; Be part of the Solution; UnHate; Food for Life / Stability</u>
Product Design	
<ul style="list-style-type: none"> ● Maxhosa by Laduma <u>Mna nam Cuff (we Chat); Apropiyyeyshin; Mntanom'Gquba;'Buyele'Mbo'; Amakrwala; 'My Heritage, My Inheritance' collections</u> ● ...XYZ <u>FreePlay Radio; BenchArt; Soccket</u> ● IMISO <u>Views; Idladla / Scarification; Umthwalo</u> 	<ul style="list-style-type: none"> ● Layer (Benjamin Hubert) <u>Worldbeing, Scale, Axyl, GO wheelchair; Change Box, Maggies</u> ● Iris van Herpen <u>Syntopia; Ludi Naturae; Between the lines; Synesthesia</u> ● Fuseproject (Yves Behar) <u>OLPC; Verbien – Augen optics; Superflex aura powered suit; SNOO; Y-water; Deep blue bag</u> ● Hella Jongerius <u>Shippo plates; Beads 'n Pieces; Walk Inside</u>
Environmental design and architecture	
<ul style="list-style-type: none"> ● Touching the Earth Lightly <u>Greenshack; Fireproof shack; Ayob's Lighthouse</u> ● Tsai Design Studio <u>Safmarine-Vissershok School; Nested bunk beds; pony chair; Zip-Zap circus</u> ● Peter Rich (Light Earth Design) <u>Alexandria Heritage Centre; Makuleke Cultural Project; Gahini Church; House Kennedy</u> 	<ul style="list-style-type: none"> ● Vincent Callebaut <u>The 5 farming bridges, Mosul; Tao Zhu Yin Yuan; Hyperions; Lilypad</u> ● Diebedo Francis Kere <u>Lycee Schorge; Gando; Opera Village</u>
Surface Design	
<ul style="list-style-type: none"> ● Karingana wa Karingana / Woogui <u>Xibelani; Massala; Mango; Puka Wear</u> ● Lovell Friedman Rock Girl <u>Playground for the blind; Mitchell's Plain Hospital; Rock Girl bench</u> 	<ul style="list-style-type: none"> ● Tord Boontje <u>Transglass; Happy ever after; Happy Day; Come rain come shine</u> ● Bourroullec Brothers <u>Kioske (modular pavilions); Cloud walk; Semis, Sowing rug for Danskina;</u>
Multi-disciplinary design	
<ul style="list-style-type: none"> ● Dokter & Misses <u>Isabelo smart bench; Soldier Screen; Kassena server</u> ● Monkeybiz (Haas Sisters)/ Haas brothers and Bronze Age foundry (R & Company) <u>Afreaks (Mushrooms, creatures, couch); beaded works</u> 	<ul style="list-style-type: none"> ● MIO (Jaime Salm) <u>Work is Play; FeltForms; Nomad System; Bendant Lamp</u> ● Studio Banana: <u>UN digital window; Batband; Ostrichpillow</u>

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1 1 mark will be awarded for a correct definition (LOWER ORDER)

Ecotarianism is the practice of sourcing designs that are local, sustainable and sensitive to the seasonal availability of materials, avoiding any designs that are not produced in an environmentally friendly manner.

1 mark will be awarded for a correctly spelt designer AND design. This must be accompanied with an explanation of how the design illustrates ecotarianism. (MIDDLE ORDER)

Porky Hefer uses material available locally and seasonally appropriate, especially the invasive Port Jackson's as well as waste material to create nests which copy those of the weaver bird and both are sustainable and sensitive to the environment.

6.2 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

Design for disassembly refers to designs which are mindfully designed to enable disassembling of products into separate components. It could be single or combinations of smart materials, adhesives, layers and parts for repair, refurbishment or recycling.

1 mark will be awarded for a correctly spelt designer and design in support of the answer (1) (MIDDLE ORDER) from the preparatory task list but must be appropriate to the question and answer.

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.

1 mark will be awarded for the explanation of how design for disassembly promote D4S. (HIGHER ORDER)

By being mindful to disassembling products into separate components the philosophy of being socially, economically and ecologically sustainable (to provide for future generations) is promoted.

E.g. Thomas Heatherwick. 2010. *Seed Cathedral*. The UK pavilion for the Shanghai Expo, the Seed Cathedral, is made of fibre optic rods filled with seeds from the Millennium Seed Bank. The filaments were designed to be disassembled from the structure at the close of the Expo and distributed to schools in China and the UK. Therefore the design focusses on giving resources to schools, making not only an impact socially, but also economically and through this also preserving the environment by not just throwing away all the materials after use.

6.3 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

6.3.1 Equitable access focuses on creating built environments or products that allow all people an opportunity to engage in that space, irrespective of social and economic constraints (gender, economic circumstances, buying power, political and physical restrictions.)

1 mark will be awarded for a correctly spelt designer and design from the preparatory task list (MIDDLE ORDER) to support your argument (HIGHER ORDER)

6.3.2 Equitable access is vitally important for a de-othered society as there is no prejudice with regards to access to environments based on social and economic constraints.

6.4 6.4.1 1 mark will be awarded for each relevant designer (ONE Local and ONE international and cannot be repeated again in the paper from the focussed designer list.

6.4.2 One mark will be awarded for EACH correctly spelt design AND description. Max 2

NO MARKS MAY BE AWARDED IF THE DESCRIPTION IS NOT CORRECT OR GIVEN.

6.4.3 1 mark will be awarded for each analysis point. Max 4 marks. (HIGHER ORDER)

Analysis may include:

Elements and Principles of design

Choice of material

Applied terms and key concepts to communicate de-othering.

6.4.4 1 mark will be awarded for the correct definition. (LOWER ORDER)

Integrated design brings different design specialties together in a design which is sustainable and considers the needs and interaction with the design by the end-user.

3 marks max will be awarded for explaining the concept. (HIGHER ORDER)

These marks can only be awarded if it is explained in connection with the selected designs.

If a design is integrated, users will not have to be concerned about the environmental, social, cultural or economic impact as the design will be sustainable. It will also be inclusive and consider the needs and interactions of the user.

2 marks max for the first design.

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

7.1 1 mark will be awarded for a correct definition (LOWER ORDER)

Design activism involves taking action that makes a claim for change on behalf of a wronged, excluded or neglected group – it is driven by the identification of a wrongdoing or problem that needs changing.

1 mark will be awarded for a correctly spelt designer AND design. This must be accompanied with an explanation of how the design is design activism. (MIDDLE ORDER)

#ThrowbackThursday is a social media trend where people post pictures from their childhood. This campaign for the NPO, Children of Fire rehabilitation Centre, calls for support to assist the survivors of fires with reconstructing their lives; from surgery to homes and basic necessities. Therefore, the campaign takes action that claim change on behalf of the excluded.

7.2 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

Co-design involves people who associate towards common goals (social, economic or cultural); an approach to design which attempts to involve all stakeholders in the design process to ensure the product designed meets their needs and is usable. Also known as participatory design.

1 mark will be awarded for a correctly spelt designer and design in support of the answer (1) (MIDDLE ORDER) from the preparatory task list but must be appropriate to the question and answer.

Zeitgeist means "spirit of the time" or "what's in the air" in German. In design, the essential character, atmosphere, and expression of a particular situation or period.

1 mark will be awarded for the explanation of how co-design is an important aspect of zeitgeist. (HIGHER ORDER)

The spirit of our time is to de-other. By involving people who associate towards a common goal the design process ensures that the product/service/environment meets the needs and is usable for all.

e.g. Porky Hefer took on a commission from the Leonardo DiCaprio Foundation to produce a range of bean-bag seating in conjunction with textile artist and designer, Ronel Jordaan, and the crafters from Heart Works and Mielie. These handmade pieces rely on the skilled artisans to highlight environmental issues and the effect of consumerism and mass production on the world.

7.3 Explain how the concept of *universal design* is vitally important to a de-othered society.

7.3.1 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

Universal design refers to broad-spectrum ideas meant to produce buildings, products and environments that are inherently accessible to older people, people with and without disabilities.

7.3.2 1 mark will be awarded for a correctly spelt designer and design from the preparatory task list (MIDDLE ORDER) to support your argument (HIGHER ORDER)

If all products, services and environments are accessible to all people, these designs can't be used as a tool to other, but rather to create opportunities for people to co-exist in society and use the designs as a common point of interest.

7.4 7.4.1 1 mark will be awarded for each relevant designer (ONE Local and ONE international) and cannot be repeated again in the paper from the focussed designer list.

7.4.2 One mark will be awarded for EACH correctly spelt design AND description. Max 2

NO MARKS MAY BE AWARDED IF THE DESCRIPTION IS NOT CORRECT OR GIVEN.

7.4.3 1 mark will be awarded for each analysis point. Max 4 marks. (HIGHER ORDER)

Analysis may include:

Elements and Principles of design

Choice of material

Applied terms and key concepts to communicate de-othering.

7.4.4 1 mark will be awarded for the correct definition. (LOWER ORDER)

Inclusive design emphasises the understanding that user diversity makes a contribution to informing design decisions, and thus includes as many people as possible (this specifically applies to include HIV/AIDS awareness campaigns).

3 marks max will be awarded for explaining the concept. (HIGHER ORDER)

These marks can only be awarded if it is explained in connection with the selected designs.

Inclusive designs have an understanding of diversity and tries to include as many people as possible. This therefore strengthens the concept of acceptance of differences however finding a common denominator to see our sameness and therefore de-othering.

2 marks max for the first design.

AND/OR**QUESTION 8 DESIGN IN A CULTURAL CONTEXT**

8.1 1 mark will be awarded for a correct definition (LOWER ORDER)

Consumption culture is a form of capitalism in which the economy is focused on the selling of consumer goods and the spending of consumer money.

1 mark will be awarded for a correctly spelt designer AND design. This must communicate how the design embodies consumption culture (MIDDLE ORDER)

The extreme form of consumer culture is placed under the spotlight in this collection, biopiracy, which investigates patents on our genes and the degree to which we actually own our bodies. 3D printing and biomaterials are enmeshed in the clothes. Therefore, the campaign takes action that claim change on behalf of the excluded.

8.2 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

Multiculturalism is the purposeful incorporation of influences or imagery from multiple cultures and the preservation of more than one culture as a unified concept.

1 mark will be awarded for a correctly spelt designer and design in support of the answer (1) (MIDDLE ORDER) from the preparatory task list but must be appropriate to the question and answer.

Homage is a show or demonstration of respect or dedication to someone or something, sometimes by simple declaration but often by some more oblique reference, artistic or poetic.

1 mark will be awarded for the explanation of how multiculturalism can pay homage to various cultures. (HIGHER ORDER)

By purposefully incorporating influences from multiple cultures in a respectful manner those cultures can be preserved as a unified concept.

e.g. Burks used the offcuts and waste materials of the African and South American inspired fabrics that made the European brand, Missoni, famous and decoupages them over recycled vases. (The shapes of the vases mimic the Ancient Greek and traditional vases of antiquity.) This American embraces multi-culturalism and his work brings together some many cultural influences and different periods of time in a respectful manner.

8.3 8.3.1 1 mark will be awarded for the correct definition (1) (LOWER ORDER)

Indigenous knowledge refers to the understandings, skills and philosophies developed by a community and embedded cultural traditions of a particular region.

- 8.3.2 1 mark will be awarded for a correctly spelt designer and design from the preparatory task list (MIDDLE ORDER) to support your argument (HIGHER ORDER)

By understanding the skills and philosophies imbedded in cultural traditions and developed by a community, similarities between cultures will be recognised and common ground could be recognised to form a shared identity based on commonality instead of focusing on what makes groups different.

- 8.4 8.4.1 1 mark will be awarded for each relevant designer (ONE Local and ONE international and cannot be repeated again in the paper from the focussed designer list.

- 8.4.2 One mark will be awarded for EACH correctly spelt design AND description. Max 2

NO MARKS MAY BE AWARDED IF THE DESCRIPTION IS NOT CORRECT OR GIVEN.

- 8.4.3 1 mark will be awarded for each analysis point. Max 4 marks. (HIGHER ORDER)

Analysis may include:

Elements and Principles of design

Choice of material

Applied terms and key concepts to communicate de-othering.

- 8.4.4 1 mark will be awarded for the correct definition. (LOWER ORDER)

Afropolitan describes a new generation of African; the creative, politically aware, multicultural African emigrant with roots firmly on the African continent, bodies, and minds in the world.

3 marks max will be awarded for explaining the concept. (HIGHER ORDER)

These marks can only be awarded if it is explained in connection with the selected designs.

The Afropolitan generations have their bodies and minds in the global society where they can share their cultural heritage and traditions with a global society as they are emigrants. They are a creative, politically aware, multicultural generation who are able to share their indigenous knowledge with a global mindset.

2 marks max for the first design.

Total: 100 marks