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 so as to enable constructive feedback to the centres.

SECTION A   DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1   THE PROCESS OF DESIGN

Analysis of Question 1	Cognitive Skills			MARKS	LEVEL of difficulty
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**		
1.1	1	1		**2**	Average
1.2		1		**1**	Easy
1.3		2		**2**	Difficult
	1	**4**	**0**	**5**	
	20	**80**	**0**	**100**	

1.1   Two sound interpretations showing an understanding of Lens Experience as a concept in design.

1.2   Any one of:

Help explore client's aesthetic preferences;
create emotional connection with the design context and themes;
provide thinking time before sketching;
identify themes and priorities;
an opportunity to explore images as inspiration;
set the mood/aesthetic/feel of the design.

Or another appropriate response.

1.3   One mark for a risk such as, but not limited to:

losing the confidence of the client,
losing your own confidence in the design concept,
conflict with the client over values and ethics,
client refusing to pay for design work,
designer refusing to follow client's specifications.

One mark for a benefit such as, but not limited to:

design becomes a collaborative process of revision and review where compromises and shared ideas or thoughts can lead to better designs,
ambiguity of interpretation can lead to more diverse function,
aesthetic preferences can be revealed through discussion,
may help the designer or client to change mindset; accepting the client's or designer's view may improve relationship.

Or any two valid points showing an understanding the client/designer relationship as it pertains to their perceptions of the design process or product.

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**	Easy
2.2		1	1	**2**	Difficult
2.3		1	1	**2**	Difficult
2.4	1		1	**2**	Average
2.5		1	1	**2**	Difficult
	2	**3**	**4**	**9**	
	22,2	**33,5**	**44,4**	**100**	

2.1   A symbol is a mark or character used as a conventional representation of an object, function, or process and are more complex signs and have greater imaginative resonance.

Or other appropriate definition.

2.2   Two of:

The symbol shows a link to humanity by the inclusion of a stylised open hand.

AND/OR

The symbol shows a link to freedom by resembling flames from a fire

AND/OR

The symbol shows a link to freedom by the shape also representing a bird in flight.

AND/OR

Any two other well-substantiated interpretations.

2.3   Credit to be given for interpretations pertaining to writing and credit to be given for interpretations pertaining to human rights, such as:
Two of:

The act of writing for rights is represented by the shape of a pencil, with the pencil lead appearing as a dark gate (dark being associated with evil), becoming lighter as it moves away from the border wall.

AND/OR

The right to freedom of movement, which is affected by stringent border control, represented by a high wall, topped with a fence, and including spotlights and security cameras, resembling Trump's Mexico border wall that obscures the landscape beyond it.

AND/OR

The image could refer to lockdown regulations written where, borders being closed and limiting the freedom of movement.

AND/OR

Any two valid points showing understanding of the designers' intent and how it is revealed by the visual, not text elements of the image.

2.4   Caution: In the event to a colour-blind candidate (indicated by a concession sticker) the paper must be assessed carefully, by either the examiner or internal moderator and with full credit being given for two substantiations
Substantiated judgement (success or failure) of the use of orange, such as:

The designer successfully creates the impression of hostility of the border wall by using a dark shade of the dominant colour.

OR

The use of the colour orange is not successful because it is associated with happiness and warmth, which are in conflict with the trauma suffered by separated families, and therefore, undermines the designer's intention.

AND

A further substantiating statement about the use of orange, such as:

A warm orange hue is unevenly applied in the foreground and graded from light to dark from immediately above the distant landscape, to create a strong contrast with the lighter campaign text.

OR

Orange is the colour of flesh, or the friendly warmth of fire in its positive sense. This can communicate that humanity should be accepting of each other and be an activist against the closing of borders.

OR

The negative implication of orange communicates accessibility to the point of suggesting that anyone can approach – a lack of discrimination or quality.

OR

One other appropriate substantiated evaluation.

AND

One further appropriate substantiating statement.

2.5   Two appropriate points analysing the logo.

The Amnesty International logo uses a lit candle to represent non-violent action-taking and the revealing of the truth about dark or shameful acts.

AND/OR

A spiral of barbed wire represents the suppression of human rights, particularly the detention of "prisoners of conscience".

AND/OR

By using symbols associated with freedom and humanity and linked to the proverb, "it is better to light a candle than curse the darkness"

AND/OR

by referencing visual cues in the logo regarding other issues of human rights, such as:

freedom of speech
freedom of movement
gender equality
human treatment of prisoners

Or two appropriate substantiated analytical statements.

QUESTION 3   VISUAL ANALYSIS

Analysis of Question 3	Cognitive Skills			MARKS	LEVEL of difficulty
	LOWER: Knowledge, Recall	**MIDDLE: Comprehension, Application**	**HIGHER: Analysis, Synthesis, Evaluation**	**MARKS**	**LEVEL of difficulty**
3.1			6	**6**	Average
3.2			2	**2**	Difficult
			8	**8**	
			100	**100**	

3.1   No credit may be given for similarity or contrast as design principles, nor for any element of design or other Gestalt principles.

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

3.1.1   Symmetrical balance

The weight of the lines is equally distributed on either side of the vertical axis/ mid-line.

Or any other principle and analysis legitimately linked to line.

3.1.2   Proportion

Larger less well-defined triangular shapes, like the outline of the skirt, perform distinct functions compared to the smaller, and better defined decorative triangular shapes on the shoulders.

Or any other principle and analysis legitimately linked to shape.

3.1.3   Unity

The absence of hues and close relationships between achromatic portions of the costume creates a single, strong impact on the viewer.

Or any other principle and analysis legitimately linked to colour.

3.2   One mark for substantiated evaluation.
One mark for demonstrating understanding of similarity within the context of Gestalt design.

For example:

The designer has successfully used similarity as the viewer sees the circle, rather than the individual sneakers.
The lighter toe caps are a similar shape, without being identical, and clearly form one thing, even though the rest of each of the shoes is/are different colours and shapes.

Or any appropriate judgement and justification linked to similarity

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**	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**	Average
	6	**2**		**8**	
	75	**25**		**100**	

4.1   *Low cost, and unusually noticeable* strategy to increase brand awareness, usually in a public area.

Placing YBikes on Sandton Square allowed the public to try the product in a safe, controlled manner, raising brand awareness at low cost.

4.2   A commitment to environmental and social concerns in addition to the financial ones. Positive *human, environmental and commercial* successes.

AND

It was challenging because alternatives to oil-based plastics were too expensive.

OR

It was challenging because oil-based plastics are not environmentally friendly.

OR

It was challenging because using sustainable materials, such as timber and recycled steel could reduce the profit margin.

4.3   Actively *looking after something*. In the design context, this refers to the environment or a group of people at risk of exploitation.

4.4   The *ideals and values* with which a company wishes to be *associated*.

4.5   Based on people's use of their *creative imagination* to increase an idea's value.

4.6   YBike have cultivated an identity based on family values and making ethical choices in the way they run their business, and therefore appeal to people with similar values and ethics.

OR

YBike stands for lasting family values through reliability and ethics.

OR

YBike considered the triple bottom line, even though it was difficult to do so.

OR

YBike made products available for children to play on Sandton Square which promotes equal access.

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		2		**2**	Average
5 Context		4	3	**7**	Difficult
5 Facts	9			**9**	Easy
5 Analysis			9	**9**	Difficult
5 Terminology	3			**3**	Easy
	12	**6**	**12**	**30**	
	40	**20**	**40**	**100**	

Beware of references to art.

Designs prior to the 1970 threshold or where a designer has created designs that better fit "movements" other than as they are listed in the SAG should be given credit, based on sound argument (for example, Westwood's 1986 collection fits Postmodernism better than it does anti-design – it was haute couture and very much part of the mainstream) … Give credit where you can.

- The marker should read through the essay, ticking relevant facts/terms/points.
- Markers should be very clear in their marking of the essays and should place their ticks **DIRECTLY ABOVE/ON** the fact/term/concept being awarded the mark and NOT in the margin. In this way, moderation can be accurate.
- Thereafter, each tick given must be **categorised** by writing: S for structure, C for context, F for facts, A for analysis and T for terminology next to the relevant tick. Use the detailed explanation that follows.
- The totals for S, C, F, A and T should be clearly noted at the **end of the essay**.
- It is possible that an essay has ONLY facts, but no context. This will result in a number of F ticks that amount to more than the maximum of 9 marks. This should be shown in the question total at the end of the essay as follows: If a candidate gets 13 ticks for facts, write 13–4 (9). Write Fmax (or Cmax or Tmax or Amax) onto the script to help the moderators/checkers.

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

S = STRUCTURE: 2 MARKS

Introduction and Conclusion (Response) – 1 mark

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

Length – 1 mark

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

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

C = CONTEXT: 7 MARKS

Maximum of 7 marks to be awarded.
ONE CONTEXT MARK should be awarded for one **relevant general contextual factor** informed by the specific question for each movement/period/style chosen.
Contextual Characteristics: These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that impacted on the designed products.
TWO CONTEXTS MARKS should be awarded specific contextual factors as they apply to the stated theme (Thematic Characteristics) and/or the statement made and/or the question asked (how the designer used new materials to create new perceptions of designs).

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

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

F = FACTUAL: 9 MARKS

Maximum of 9 marks to be awarded.
ONE FACTUAL MARK should be awarded for each relevant **designer**
ONE FACTUAL MARK for each relevant **design work** that is an appropriate example to substantiate the answer.
Marks should be awarded for a maximum of 3 designers/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 for each movement/period/style as stated in the question).

A = ANALYSIS: 9 MARKS

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

No marks should be awarded for invalidated value judgements.

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

T = TERMINOLOGY: 3 MARKS

Maximum of 3 marks to be awarded.
ONE TERMINOLOGY MARK should be awarded for each **relevant and correct term** used. It must be clear from the candidate's use of the term, that they understand it. Marks may be awarded for **relevant** terms which are followed by a bracketed definition.

Introduction:

No agreement or disagreement is demanded, but there must be a clear link between how *we perceive the world through our interaction with designs and the materials used to make them*. Particular attention to "new" materials and how materials change over time through use and decay should be indicators of an excellent response to the question. Please ask the question, "Does the essay intend to and/or succeed in unpacking how designers worked with new materials or reinterpreted materials in designs after 1970?"

Building of argument may include some of the following points:

General Contextual factors:

NB only three marks (one per movement/period/style) may be awarded for general contextual factors.

1969 Paris riots – period of youth disillusionment, stretching into late 1970s.
Cold war – separation of socialist/communist vs capitalist states.
Prior to 1970s design largely driven by greed, desire for more (not better).
Post 70s design can be seen as a series of reactions to consumerism.
1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, begins people using less because things became more expensive, not because they became eco-warriors.
Hydrocarbon based plastics, composite materials and new materials became familiar.
Some early environmentalism arises in 1970s, but largely peripheral, very little impact on design as a field (i.e. almost all designers paid no heed to environmental impact encouraged the search for alternatives and ecological alternatives.
1970s rise of Japan as major manufacturing economy, China still principally an agricultural economy, deliberately isolated.

1980s greed is good capitalism, dominant western, northern economies begin to move from manufacturing economies to service economies.

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 decimalised 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

General context:

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.

Thematic Context:

Plastics, particularly polyurethane, ABS and acrylics were adopted from earlier movements/ periods/styles mid-century modern designs and used in some cases as parodies of the ideas of modernism being superior. As many of the designs representing this period/ movement/style were not ever built, but were created as visualisations of thought experiments, the material properties were not confronted as engineering or manufacturing problems to solve.

Typical designs which worked with new materials (or old materials in new ways) and changed perceptions:

Pratone or Puffo stool by Gruppo Strum (G. Ceretti, P. Derossi, R. Rosso)
Safari chair or Dream Bed by Archizoom

Hi-Tech

Hi-Tech is a style that since the late 1970s and 1980s, elevated technology to an aesthetic principle in architecture and design.
Some refer to it as "late international style" and contrast it with Miesian modernism, not because it challenged the importance of function, but because it moved from the extruded rectangle.
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.

General context:

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

The principle of High-tech architecture relies on nothing more than a combination of machined parts that are maximally flexible and, ideally, interchangeable.
Characteristics of high-tech architecture have varied somewhat, yet all have accentuated technical elements. They included the prominent display of the building's technical and functional components, and an orderly arrangement and use of prefabricated elements. To boast technical features, they were exposed, often along with load-bearing structures, making their material properties obvious.
The High-tech design style combines the use of factory-produced materials and a tendency to expose a building's structural systems.
Generally, their overall appearance is light, typically with a combination of dramatic curves and straight lines.

Thematic context:

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

Typical designs which worked with new materials (or old materials in new ways) and changed perceptions:

Aeron chair and Equa Chair by Chadwick and Stumpf
Pompidou Centre and Lloyds Bank, London, by Rogers (the former with Piano)

Memphis

General Context:

The shock factor grabbed attention because of low brow 'subject matter'.
The use of kitsch.
The combination of different materials – cheap and expensive.
Juxtaposition of surfaces/textures.
The function of works is not as significant as its appearance.
Over-emphasis on decoration makes it difficult to ignore designs.
References to past and other figurative designs (Mendini's Proust Chair).
The individual expression and work become prized and sought after: each Memphis designer draws on legacy of previous designs and makes them their own.
Neo-classicism, anthropomorphism, biomorphism, wide ranging aesthetic and cultural references, deliberately humorous and attention seeking.
Works are not mass-produced but have the potential to be reproduced in various forms.
Emotional response required for these designs.
Multi-disciplinary designers: their reach into NEW DESIGN forms and expressions.
The Memphis group preferred to place its focus on the sensual relationship between object and user and wanted to extend their work further than manifestos, ideal communities and individually challenging pieces as a radical antidote to functionalism.

Their solution was to continue the experiments with unconventional materials, historic forms, kitsch motifs and gaudy colours begun by Studio Alchymia = Zeitgeist.

From this point, plastic was no longer glamorised as "modern" and "high-tech", it was spurned as "cheap", tacky, taste-less 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 residence.

The practical purpose of the objects was of no concern. This highlights the theme of design and lifestyle as aesthetics played a bigger role than functionality.

This highlights the theme of eclecticism and pluralism as Memphis members incorporated exotic cultures into their designs and incorporated the disconnectedness of postmodernity. The individual's ability to make meaning of material culture became part of the individual identity drive.

Happy marks for those who identify that the ephemeral intention of most of Memphis work has been undermined by how collectable it has become (materials were chosen for impact, and not longevity).

Thematic Context:

Memphis designers were influenced by ALL of the movements around them. Some frequently worked with *plastic laminates*, originally intended to appear like *marble* in combination with marble. A huge range of *thermoset and thermoplastics* were available, but few designs exploited blow or injection moulding as these techniques suited mass production better. Acrylic and ABS, typically available in sheets in a variety of translucencies and great colour saturation, were used more commonly. Surfaces were covered with thick *epoxy paints*, which provided gloss surfaces. As most fabrication was on small scales, *cheaper timbers and boards* were not typically used, with hard woods and plywood, including *veneered plywood* being used in preference.

Typical designs which worked with new materials (or old materials in new ways) and changed perceptions:

Agra sofa; Ivory Table by Sottsass
Kristall table and Lido Lounge by Michele de Lucchi

Post Modernism (POMO)

General Context:

Postmodernism stretches from the late 1950s, beware of references to Postmodernism art and work prior to the 1970 threshold (but give credit if the example used fits the theme of the use of new materials.

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.

Amongst Postmodern designers there is a link to a return to craftsmanship and knowledge of the impact of materials on designs.

Postmodernists aimed at creating self-made meanings and, at least in part, the choices of materials used, added to the breadth of interpretations possible. Double coding means the designs convey many meanings simultaneously.

The use of new materials did not necessarily align with or against the suffocating philosophy of functionalism, now had come to dominate the course of design throughout Europe. In the process, the importance and stature of design itself also grew.

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 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. Postmodernism in the 1970s and 1980s rejected the dictates of the modern; structurally, the new movement was influenced by the rapid incursion of microelectronics into every area of life, and the resulting restructuring of industry and society.

Thematic Context:

Postmodern designs broke as many material "rules" as they could in the same way they challenged conventions with regard to the idea of design imposed by corporate capitalism. This included, but was not limited to, the mix of expensive and cheap materials, the use of synthetic materials to look like natural materials, and the use of materials that would decay and perish. One of the challenges of Postmodern materials is worsened by the lack of longevity of the materials caused by the chemical instability in the original (e.g. colour fading or material breakdown by UV light); changing urban context and surrounding development; poor construction methods, and lack of knowledge as to how to plan the end of life of a structure that had been intended to be ephemeral, but had become iconic.

Typical designs which worked with new materials (or old materials in new ways) and changed perceptions:

St Colette School and Ministry of Health, Welfare and Sport (The Hague) by Graves
Teatro Del Mundo and Parc de la Villette by Rossi

Deconstructivism

General Context:

Principles and spirit behind Deconstructivism: Derrida's multiple interpretations. Opposing the rationality of modernism (but not as determinedly "bloody difficult" or contrarian as Postmodernism), rationality in deconstruction is based on multiple acceptable answers, and NOT identifying one right and multiple wrong answers (as in Miesian modernism).

It is less polemical, but not didactic, still allowing the individual to make their own meaning

Designs are unique and stand apart from surrounding designs.

Designs are generally concerned with play of volume and surface, punctuated form, more coherent than typical Postmodern 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, overlayed, distortion and accident). Purposeful disjunction (separation and fission/limitation and interruption) mimics the experiences in concentration camps/to life.

With the increasing success of social media and popular culture being pushed on many fronts, design has become part of our lives on many fronts.

Products are not designed to only fulfil a functional role but aesthetics 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.

Thematic Context:

As most of the well-known examples of deconstructivist design are of public buildings, screeded reinforced concrete, large areas of glass frames in aluminium dominate. Cantilevered walls that appear to defy gravity are made possible by steel tension members that lie within their structure. Material texture is revealed as an important part of the envelope of the design. Large volumes (often double, treble or even greater) meant that emptiness or space itself became a material which designers could manipulate.

Typical designs which worked with new materials (or old materials in new ways) and changed perceptions:

Guggenheim Bilbao and Walt Disney Concert Hall by Gehry
Hector Petersen Museum precinct and Freedom Park by Rose (the latter with GAPP and MMA)

Facts:

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

SECTION C   DESIGN IN CONTEXT – CONTEMPORARY

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

FOCUS DESIGNERS

Designers and designs – please use ONLY the following list of designers and designs in response to the theme:

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Surface Design and Multi-disciplinary design			
Sindiso Khumalo	*Inanda*	**MIO (Jaime Salm)**	*Work is Play*
	Birds of Paradise		*FeltForms*
	Överallt quilt with Rene Roussow (IKEA)		*Nomad System*
Dokter & Misses	*Isabelo smart bench*	**Studio Banana**	*Work Cocoon*
	Soldier Screen		*Batband*
	Kassena server		*Ostrichpillow*
Mash T Design (Thabiso Mjo)	*Tutu 0.2*	**Neri Oxman**	*Carpal Skin*
	Sacrosanct		*Totems*
	Hlabisa bench with Houtlander		*Vespers*
Atang Tshikare	*LEIFO (with Casamento)*	**Patricia Urquiola**	*Palaver for Louis Vuitton*
	Thitana		*Kika with Mabeo*
	Graphitecture		*Wasting Time daybed*
Resoborg	*Freedom Park*	**Moooi**	*Space Table Lamp*
	Strasburg Mural		*Tokyo Blue Collection*
	Cartwright Mural		*A Life Extraordinary*
Product Design			
Maxhosa by Laduma	*Mna nam Cuff (we Chat)*	**Layer (Benjamin Hubert)**	*Trove*
	Culture SS19		*Scale*
	Camagu AW15		*GO wheelchair*
… XYZ	*FreePlay Radio*	**Iris van Herpen**	*Shift Souls*
	BenchArt		*Mummification*
	Fantasy Childs Play (Concept)		*Transmotion*
IMISO	*Views; Idladla*	**Viktor and Rolf**	*Vagabonds AW16*
	Scarification		*Boulevard of broken dreams SS17*
	Leach Pottery – Our cultures in constant collaboration		*Spiritual Glamour AW19*
Workhorse Bronze Foundry	*RMB Think Bench; Fire Walker (William Kentridge)*	**Fuseproject (Yves Béhar)**	*OLPC – XO; Dreem*
	Carto		*Superflex aura powered suit*
	Graphic for FNB Slow Lounge (Michele Mathison)		
Snapp Design	*Engage Wine Rack*	**Marcel Wanders**	*Monster Garden*
	Orbit Stool		*Objets Nomades*
	Mr. Wobbles Lamp		*Pebbles*

Communication Design			
Bittersuite	*The Greener Surfer*	**Leo Burnett**	*Wingstop Walking Billboards*
	Imaginative Classrooms		*Sharing Mental Health Campaign*
	Like Giants – Interactive Business Cards		*Moving You*
The Hardy Boys	*Amnesty International: Them together with Us*	**Grey**	*Fitbit*
	Geisha: Stories For Life		*AgroBank*
	Robertsons reinvention kitchen		*Lifepaint*
Joe Public	*Brothers for Life: HIV Army or State of the Nation*	**Wieden + Kennedy**	*Girl Effect*
	One School at a Time: Education is a weapon		*Orsted: Hello to a better future*
	Fonts for the Future		*Nike: Just do it Caster Semenya*
	POWA: News you need to see		*The spirit of Kalobeyei*
FCB	*Toyota Corolla Beaded Billboard*	**Fabrica (United Colours of Benetton)**	*UnHate*
	Africa's Travel Indaba		*Food for Life / Stability*
	Coca Cola Phonetic Can		*#IBelong*
Stranger Studio	*Atrocities Watch Africa*	**Wade and Leta**	*Sapp Brand Identity*
	African Futures Festival		*Brizo Invari*
	PAN!C Website		*Music To Your Eyes VR Experience*
Environmental design and architecture			
Touching the Earth Lightly	*Greenshack*	**Vincent Callebaut**	*The 5 farming bridges*
	Fireproof shack		*Mosul; Hyperions*
	Ayob's Lighthouse		*Lilypad*
Tsai Design Studio	*Safmarine Vissershok School*	**Studio Gang**	*Arcus*
	Nested bunk beds		*Polis station concept*
	Moyo Souk and Restaurant		*Tom Lee Park*
Peter Rich (Light Earth Design)	*Alexandra Heritage Centre*	**Hello Wood Studio**	*Workstation Cabin*
	Gahini Church		*Tunnel through Time*
	Mapungubwe Interpretation Centre		*Pop-Up Park 2.0*
Coetzee Steyn (Steyn Studio)	*Bosjes Chapel*	**Bjarke Ingels (BIG)**	*Maze*
	Kombuis		*Vestre's Factory*
	The Oxford Conservatory		*The Twist*
Jason Erlank Architects	*Langbos Children's Shelter*	**Productora**	*Urban Park in Tultitlan*
	J-Bay WSL Open		*Bautista House*
	The Summer House		*Teopanzolco Cultural Center*

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. Yoshioka	Olympic torch
Biomimicry	L. Van Daal	Biomimicry seat
New Production Technology	T. Vially and L. Jansen	Stoneware
Circular Economy	SOLVE apparel	S-Bags
Green space	Vo Trong Nghia Architects	Diamond Lotus
Modularising	Vonk	Plectare
Materials engineering	T. Vailly	Sunflower boards
Eco-psychology	Lindholm and Husum	GrowMore

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**	Easy
6.4.2	2			**2**	Easy
6.4.3			4	**4**	Difficult
6.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	
	40	**20**	**40**	**100**	

6.1   1 mark for defining modularising.

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

Or other similar definition.

AND

One mark for a discussed example.

Plectare curtains by Vonk use a modular hanging systems and change both the auditory and visual properties of spaces, thus changing our perceptions. The huge knitted felt structures themselves demand the viewer examines their perspective of space and division of space, by appearing both pierced and solid simultaneously.

OR

Living Sea Wall by Reef Design Lab (Alex Goad) bolt-together prefabricated units of 3D printed concrete provide complex habitats for intertidal species to promote biodiversity on sea walls.

6.2   Two marks for showing understanding of both terms.
        One mark for evaluation of an appropriate example.

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

        Green space is an area of grass, trees, or other vegetation set apart for recreational or aesthetic purposes in an otherwise urban environment. Green spaces provide vital health services as well as environmental services; they reduce socioeconomic health inequalities, facilitate activity and promote better mental health and well-being. Green spaces allow for shared positive experiences in a natural or modified natural environmental, allowing users to connect with each other and with the natural world, providing psychological benefits.

        Examples:

        Diamond Lotus by Vo Trong Nghia Architects

        OR

        GrowMore by Lindholm and Husum

        OR

        Biomimicry Seat by Van Daal or other applicable prep task design from this context.

6.3   One mark for each of the definitions. (2 marks max)
        One mark for explanation of link between terms using an appropriate example.

        New production technologies involve research applied in the development of new products and processes to create a range of new technologies that improve production methods and outputs, as is often associated with material engineering and innovation.

        Biomimicry is design which emulates and is inspired by, or imitates natural elements, systems, processes and models to solve design problems.
        Or
        Growth is one of the characteristics of living entities. Autonomous assembly or additive manufacturing based on a skeletal base mimics the process of growing.

        Examples:

        Biomimicry seat by L. Van Daal

        OR

        Stoneware by T. Vially and L. Jansen

        OR

        Living Sea Wall by Reef Design Lab (Alex Goad)

6.4   6.4.1   1 mark for appropriate local designer from the CAT task.
1 mark for appropriate international designer from the CAT task,
such as, Hello Wood or Jason Erlank Architects or other suitable designers.

6.4.2   1 mark for description of appropriate local design from Question 6.4.1 listed in the CAT task.
1 mark for description of appropriate international design from Question 6.4.1 listed in the CAT task, such as:

Langbos Children's Shelter was designed using low tech and easily repairable building techniques. The absence of concrete and steel reinforcing means that replacement of modular earth holding synthetic tubes means the building can last longer.

AND

Workstation cabin is similarly modular and adaptable, so the design can perform a variety of functions, and with reduced construction time as a result of being delivered intact, and its aesthetic complexity, could easily be moved to a new site and new purpose.

Or other designs from the designers named in Question 6.4.1 listed in the CAT.

6.4.3   Four substantiated points relating the chosen design to the environmental context that demonstrate through knowledge of the design and/or of the context.

No marks awarded for defining terms **not** included in 6.1, 6.2, 6.3 unless they are related to the chosen design or environmental context.
No marks awarded for relating terms used in 6.1, 6.2, 6.3 to the environmental context.

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

6.4.4   1 mark for showing an understanding of design for longevity such as:

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.

Up to two marks per design for linking each design to the theme "a lens experience" and to design for longevity.

AND/OR

QUESTION 7   DESIGN IN A SOCIAL CONTEXT

Social Context – Preparatory Task		
Term/Concept	Designer	Design
Human Rights: health and education	PITCHAfrica	Waterbank campus
Challenging stereotypes	The Jupiter Drawing Room	Children of Fire
Globalisation	Kengo Kuma	V & A Museum Dundee
Human-centred design	Wind River	Tiny Homes
Equitable access	Elemental (Alejandro Aravena)	Bicentennial children's park
Sensory preference	Geberit	Wash Spaces For Playful Learning
UDL Universal design for learning	Port Architects	Polish Kindergarten
Mixed-used design	Foster & Heatherwick	Shanghai Arts Centre
Assistive technology	Sara Hendre	Lift Ware Spoon
Social Connectivity	AV1 and Komp	No Isolation

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**	Easy
7.4.2	2			**2**	Easy
7.4.3			4	**4**	Difficult
7.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	
	40	**20**	**40**	**100**	

7.1   1 mark for defining mixed use design, such as:

Mixed use design (particularly architecture) mixes any combination of residential, recreational, commercial and public purposes and provides pedestrian connection. Or other similar definition.

AND

One mark for a discussed example, such as:

The Waterbank campus by Pitch Africa comprises a rain harvesting school campus that also includes a football stadium. The 'waterbank' project comprises four distinctive structures that store high volumes of potable water at low cost, providing a year-round supply. The purpose of the design is to provide both a place for education as well as harvesting and safely storing clean water.

OR

Shanghai Arts Centres by Foster and Heatherwick includes spaces for performance, retail, offices and recreational activities.

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

7.2   Two marks for showing understanding of both terms.
        One mark for evaluation of an appropriate example, such as:

        *Human-centred desig*n is a consultative process which empowers by designing specifically with the user experience in mind, and addressing the specific needs and wants of the user through delivering at a very high level of performance.

        Assistive technology can be used by individuals with disabilities in order to perform functions that might otherwise be difficult or impossible.

        For example: Tiny Homes by Wind River show how thorough knowledge of clients' needs is vital in creating designs that suit users with special needs, also known as assistive technology (technology used by individuals with disabilities in order to perform functions that might otherwise be difficult or impossible).

<div align="center">**OR**</div>

        Lift Ware Spoon by Sara Hendre extends the basic design of a spoon to be more inclusive to people with limited mobility or tremors in their hands. The spoon counteracts the movements of a wavering grip, reducing the shaking by 70 percent. This would have been impossible without an understanding developed in a human-centred design process.

        Or other applicable prep task design from this context.

7.3   Two marks for both definitions.
        One mark for explanation of link between terms using an appropriate example.

        UDL – Universal design for learning is a way of thinking about teaching and learning that helps give all students an equal opportunity to succeed. This approach offers flexibility in the ways students access material, engage with it and show what they know.

        Sensory preferences refers to the type of brain an individual possesses in relation to sensory stimuli (visual, auditory, kinesthetic), including the type of sensory data that registers most quickly. Individuals tend to feel affirmed and understood when receiving sensory data in their preferred system.

        For example:
        Polish Kindergarten by Port Architects provides multiple sensory experiences as the classroom designs cater to a child's five senses to aid concentration and harmonious development. The design distributes function and materials around the building in logical, natural order. Variety of open and cosy space allows for group play at one time, as well as calm rest later on.

<div align="center">**OR**</div>

        People tend to feel affirmed and understood when they receive sensory data in their preferred system, like in Wash Spaces For Playful Learning by Geberit. Children love to play with water and water is often calming for children with autism and other sensory preferences. This means that areas with water need to be safe and child friendly. Cascading basins at various heights turn washing and brushing teeth into fun and games. Geberit wash spaces can be adapted to various requirements and spatial circumstances. They come in a number of different sizes and formats, and individual special fabrications are also possible.

        Or other applicable prep task design from this context.

7.4   7.4.1   1 mark for appropriate local designer from the CAT task.
1 mark for appropriate international designer from the CAT task, such as:

FCB and Fabrica or other suitable designers.

7.4.2   1 mark for description of appropriate local design from Question 7.4.1 listed in the CAT task.
1 mark for description of appropriate international design from Question 7.4.1 listed in the CAT task, such as:

CocaCola Phonetic by FCB cans follow on from a global named can campaign by taking common South African names from a variety of language groups and helping provide guidance to help people pronounce the name as in that language.

AND

#IBelong by Fabrica shows figures, representing stateless people sitting in the frame of a globe, as if they are making up the world.

Or other designs from the designers named in Question 7.4.1 listed in the CAT.

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

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

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

7.4.4   1 mark for showing an understanding of globalised design, such as:

Globalisation is the process of *sharing world views, products, brands and their intrinsic values across the world*, until local and cultural variety is diluted.

Up to two marks per design for linking each design to the theme "A lens experience" and to design for longevity.

For example:

FCB's Phonetic cans connect a globally recognised brand to the need to address negative perceptions from mispronouncing names in a multilingual society. The wider the range of languages represented and making names less intimidating to say helps form a broader sense that the brand belongs to all nations.

Fabrica's #IBelong campaign supporting UNHCR's drive to remove statelessness as a dividing factor across the globe by changing the perception of the viewer by using a visual metaphor of the earth being itself stateless, and that stateless people may belong to all the earth, and that the notion of statehood being an unhelpful identifier. This global perspective on all humanity is in contrast to the frequently negative perceptions of globalisation as the removal of significant cultural identities. Global organisations, such as UNHCR rely on all of the world agreeing to a set of values and ethics around issues of human rights.

AND/OR

QUESTION 8   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
Desegregation	Rael and San Fratello	Teetertotter Wall
Geocultures	Vackier & Chepape	Oromo Chair
Afrofuturism	Akosua	AAKS Bags
Revisionism	Andrea Beaty	Questioneers Book series
Composite identity	Thebe Magugu	Girl seeks Girl
Culture jamming	Adbusters	Spoof ads
Cross-cultural design	Burks	Missoni Patchwork vases

Analysis of Question 8	Cognitive Skills				
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS	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**	Easy
8.4.2	2			**2**	Easy
8.4.3			4	**4**	Difficult
8.4.4	1		3	**4**	Difficult
	10	**2**	**8**	**20**	

8.1   1 mark for defining culture jamming, such as:

Culture jamming is the practice of criticising and subverting advertising and consumerism in the mass media, by methods such as producing advertisements parodying those of global brands.

Or other similar definition.

AND

1 mark for a discussed example, such as:

Spoof Ads by Adbusters, such as Ronald defecating, clearly show the need to change perceptions of junk food consumerism.

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

8.2   Two marks for showing understanding of both terms.
       One mark for evaluation of an appropriate example, such as:

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

       Flattening of culture refers to the practice of elevating the visual aesthetic of cultures while reducing the emphasis on the traditional values, meanings, significance and symbols. It is often linked to selling the culture as a commodity and losing its authenticity through tourism.

       For example:

       Totem Bottles by Nendo, are packaging for a unisex fragrance for the French fashion house, Kenzo. This new "tribe" of borderless and interconnected people can relate easily to the wooden monuments reminiscent of indigenous Native American totems. By simplifying the symbols, the bold designs relate to many people and are thus 'transnational'. Flattening of cultures in this manner is more likely to diminish the formation of geo-cultures, as it uses visual cues out of cultural context.

OR

       The lines of the Oromo chair by Mpho Vackier are inspired by an elaborately braided hairstyle from Ethiopia. Bonolo Chepape (Lula's Clan) developed a pattern design around the same hairstyle inspiration for the fabric upholstery that encircles the base. The adaptation of a hairstyle into a surface design can strengthen the perception of the value of that culture, in opposition to the cultural appropriation and exploitation driven by crass capitalism.

       Or other applicable prep task design from this context.

8.3   Two marks for both definitions.
       One mark for explanation of link between terms using an appropriate example.

       Desegregation is the elimination of laws, customs, or practices under which people from different religions, ancestries, ethnic groups, etc., are restricted to specific or separate public facilities, neighbourhoods, schools, organisations, or the like.

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

       For example:

       By examining our perceptual lenses of how we view each other and each other's cultures we can realise that humans play in the same way, decreasing our awareness of differences (desegregation) and forming a shared identity as people who play (composite identity) by using Teetertotter Wall (by Rael and San Fratello).

OR

Girl Seeks Girl by Thebe Magugu "The dress is depiction of a woman crying into the arms of another woman, a way of communicating that women really need one another right now in the hostile sociopolitical climate they find themselves in. South Africa has one of the most progressive constitutions in the world, but it continues to fail women almost daily." The garment uses sociocultural lenses to examine identity and how these are made up by showing both strength and sorrow, as well as using figures of difference colour. Desegregation contributes by allowing people to perceive commonality in other groups and individuals.

Or other applicable prep task design from this context.

8.4   8.4.1   1 mark for appropriate local designer from the CAT task.
                1 mark for appropriate international designer from the CAT task, such as:

                Imiso and Wanders or other suitable designers.

       8.4.2   1 mark for description of appropriate local design from Question 8.4.1 listed in the CAT task.
                1 mark for description of appropriate international design from Question 8.4.1 listed in the CAT task, such as:

                Our Cultures in Constant Collaboration is a collection of hand-built vessels and bowls featuring large-scale bold shapes, the bodies of which have loosely applied and overlapping layers of textured clay, as if the pieces are shedding their outer layers.

AND

                Pebbles are a series of mosaic decorated coffee tables in a variety of colours and patterns. Each table is unique in some aspect, as they are hand-made and follow visual influences from Roman floor mosaics to traditional Delft pottery from Wander's home country.

       8.4.3   Four substantiated points relating the chosen design to the social context that demonstrate through knowledge of the design and/or of the context.

                No marks awarded for defining terms **not** included in 8.1, 8.2, 8.3 unless they are related to the chosen design or cultural context.
                No marks awarded for relating terms used in 8.1, 8.2, 8.3 to the cultural context.

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

8.4.4   1 mark for showing an understanding of cross-cultural design, such as:

Cross-cultural design blends past and present, and different design sensibilities. For example, a designer creates a design in one country; it is manufactured in another country and sold worldwide.

Up to two marks per design for linking each design to the theme "a lens experience" and to cross-cultural design.

For example:

Our Cultures in Constant Collaboration was produced using influences of the Japanese trained English Potter, Bernard Leach, and the practice from the Bernard Leach Pottery of discarding rejected pots and shards in the river next to the pottery. The inclusion of surface imperfections as an indicator of the maker's identity drawn from Japanese raku pottery, together with incisions through a burnished slip layer from traditional amaXhosa pottery is a good example of cross-cultural design. The experience of learning about both Hamada and Leach as master-potters became a lens through which Dyalvane examined his use of shards, pierced forms and surface textures.

Pebbles challenge our perceptions of coffee tables, by utilising the rounded and irregular forms that mimic river cobbles, but of a larger than expected size. The mosaic techniques used are highly decorative and represent a number of cultures, and are in conflict with our usual perception of pebbles being evenly and neutrally coloured. The title of the collection "Pebbles" suggests a more natural appearance, than the saturated colours and variety of patterns. The lenses of our expected perceptions of pebbles, as well as the designer's experience and perception of distinct tiling styles create truly cross-cultural design.

Total: 100 marks