**DESIGN: PAPER I**

**MARKING GUIDELINES**

Time: 3 hours                                                                                    100 marks

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**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.**

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**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 scrips – if a page is left totally blank, the checkers will presume it has not been marked.
- Enter marks/question/candidate on the data capture form prepared by the Examiner. No candidate numbers are to be recorded, only the marks.
- Please record relevant comments per centre as to specific problems/credits encountered PER CENTRE so as to enable constructive feedback to the centres.

**SECTION A          DESIGN LITERACY – LANGUAGE OF DESIGN**

**QUESTION 1          THE PROCESS OF DESIGN**

| Analysis of Question 1 | Cognitive Skills | | | | |
|---|---|---|---|---|---|
| | *LOWER: Knowledge, Recall* | *MIDDLE: Comprehension, Application* | *HIGHER: Analysis, Synthesis, Evaluation* | *MARKS* | *LEVEL of difficulty* |
| 1.1 | | 1 | | 1 | Average |
| 1.2 | | | 2 | 2 | Difficult |
| 1.3 | 1 | | | 1 | Easy |
| 1.4 | | | 1 | 1 | Average |
| | **1** | **1** | **3** | **5** | |
| | **20%** | **20%** | **60%** | | |

1.1     1 mark is awarded for the correct answer.

   Answers may include:
   - Cyclical/Circular Process
   - Action-centric design process
   - Recurring/Recurrent/Repeated design process/iterative
   - Any other answer, which implies a cyclical design process.
   - The user-centered design process may be accepted.                    (1)

1.2     MARKS MAY NOT BE AWARDED TO THIS QUESTION IF QUESTION 1.1 WAS ANSWERED INCORRECTLY, AS THIS IS AN APPLICATION OF KNOWLEDGE AND EVALUATION OF THE UNDERSTANDING OF THE CONCEPT OF YOUSER-CENTERED DESIGN.

   1 mark per correct reason for selecting a cyclical design process. Reasons may include:
   - Designers engage with experience, **creativity and emotion** to generate design solutions.
   - The design process is **improvised**/constantly changed, as designers reflect on the needs and wants of the consumer/user.
   - Iterative focus on empathy, function and emotion which requires constant **evaluation**.
   - **No universal sequence** of stages is apparent.
   - The process allows for **reflection** in order for the designer to truly arrive at a youser-centered design.
   - The process allows for **collaboration** between all role players.        (2)

1.3     1 mark will be awarded for any of the following processes:
   - Ideation Phase
   - Concept Phase
   - Product Development Phase
   - Production Phase
   - Exhibition Phase                                                        (1)

1.4     1 mark will be awarded for any of the following reasons for the selection:

- During the Ideation Phase the designer will:
  - **Identify the needs, problems or opportunities.**
  - **Identify the specifications and constraints of the design brief.**
  - **Research possible solutions to determine viability.**
  - **Collect analysed, organised, interpreted and acknowledged relevant information, to guide the design process.**

- Concept Phase:
  - **Generate ideas to solve problems creatively, innovatively or intuitively.**
  - Communicate ideas using a variety of methods and techniques.

- Product Development Phase
  - **Selection and evaluation of solutions – suggest improvements and development.**
  - **2nd Research Phase – conduct feasibility studies, market testing, ergonomics.**
  - Investigate the use of appropriate materials and production techniques.
  - Final presentation and selection.
  - Plan the production process.

- Production Phase
  - Produce a product, service, system or environment.
  - Work efficiently and safely.
  - **Develop high quality craftsmanship, implement quality control.**

- Exhibition Phase
  - **Evaluate product performance** and reflect on the process and its end results.
  - Manage implementation.
  - Manage outcomes – waste management.                                                (1)
                                                                                      **[5]**

## 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 | Difficult |
| 2.1.2 | | 1 | | 1 | Average |
| 2.1.3 | | 1 | | 1 | Average |
| 2.1.4 | | | 2 | 2 | Difficult |
| 2.2.1 | 1 | 1 | | 2 | Average |
| 2.2.2 | | | 2 | 2 | Very difficult |
| | 1 | 3 | 5 | 9 | |
| | 11% | 33% | 56% | | |

2.1   2.1.1  1 Mark will be awarded for a correct stereotype identified by the candidate.

- The man dressed in the blue suit with the pose which could be a stereotype for a **metro man**.
- The **police officer** eating doughnuts is a stereotype for what American police officers are known for spending their time doing.
- The use of **pink** in the doughnut shop is a feminine colour associated with women baking goods. (1)

      2.1.2  1 Mark will be awarded for a **correct link** between the stereotype and the message Serviceplan wants to communicate.

- Metro man stereotype: wearing the Strellson suit gives the man the self-assurance and determination to dress and act like a metro man (daring, dynamic in the sense that he dares to sit on the officer's car and helps himself to doughnuts).
- The police officer is a stereotype of conservative thinking which could counter the actions and self-assurance of the man wearing the Strellson suit (looking away while he is being robbed).
- The colour pink although a stereotypical feminine colour, communicates that men can embrace a more feminine look and attitude – blurring gender lines.
- Any credible answer which links stereotype to communication. (1)

      2.1.3  1 Mark is awarded for correctly identified symbolic language used in the design. This may include any of the following:

- **Personal identity**: consider how we express ourselves through aspects of our physicality and culture.
- **Allegory**: allegory is a form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself.
- **Parody**: is a humorous or satirical imitation.
- **Irony**: involves a twist of language, often by using the opposite of what is meant. (1)

2.1.4 2 marks will be awarded for the correct explanation of how the symbolic language is used in the campaign.
- 1 mark for the correct application of the message to the identified as symbolic language.
- 1 mark for the message communicated.

- **Personal identity** is used when we consider the personal identity men create for themselves when wearing Strellson suits. They create an identity that blur the lines between genders.
- **Allegory:** the action where the man in the Strellson suit confidently helps himself to a doughnut from a "real" man's box of doughnuts is an allegory for questioning what a real man is in today's society.
- **Parody** was used in that the metro man has the confidence to help himself to a doughnut from the police officers box of doughnuts. The designers created a narrative in a humorous manner to communicate the self-confidence and unwavering determination of the man in the foreground.
- **Irony** is used in the juxtaposition of the manly man (police officer) against the more feminine man (metro man). It is ironic as people would see police officers as more confident and determined than a man who is in touch with his feminine side. (2)

2.2    2.2.1 2 marks will be awarded for this answer.
1 mark is awarded for the correct identification of Sans serif font/ Helvetica/Uppercase/Arial.
1 mark will be awarded for the explanation.
- Mostly used in headings due to the simplicity of the letter shapes and because of their recognisability.
- Better at small sizes because the fonts survive reproduction and smearing because of their simple forms.
- Typically used for emphasis in headings and on billboards as it is easily recognisable and readable.
- When expanded, the characters retain the general shapes. (2)

2.2.2 1 mark is awarded for identifying the correct visual metaphor used in the advertisement.
- **The lips in the form of amplifiers** is a metaphor. (Choir)
- **Metaphor** is the use of an image for something it does not literally denote (literary/visual).

1 mark is awarded for the correct explanation for the visual metaphor in the advertisement.
- The lips in the form of amplifiers is a metaphor for the amplification of creativity through the digital experience created through the interactive site. This is a successful metaphor as it represents a concept which it is not literally. (2)
**[9]**

## 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** | Difficult |
| 3.2 | | 1 | 1 | **2** | Very difficult |
| | **0** | **4** | **4** | | |
| | **0%** | **50%** | **50%** | **8** | |

3.1

| Design Elements: | | Identify and analyse TWO Design Principles. | | |
|---|---|---|---|---|
| **IMAGE C** | | | | |
| | **Line**: The gentle, shallow curves created by the spiral lines of the walking ramp on the interior of the building seem suspended within the geometric linear framework of the exterior. | 3.1.1 | **Bilateral symmetry** is created through the spiral which is equally arranged on either side of the central axis of the structure. This is created through the soft, shallow curve of the spiral. **Rhythm** is created through a variety of lines in the structure, e.g. the repetition of the spiral lines create **linear rhythm**. | (2) |
| | **Form**: The hemispherical structure is made up of geometric forms. The building is 3 dimensional in nature and a man-made inorganic structure that is abstract in nature. | 3.1.2 | The scale of the structure dwarfs the human viewer. It communicates power and invincibility through **proportion**.<br><br>**Unity** is created through the **consistency of form** throughout the structure. | (2) |
| | **Texture**: The appearance of the glass panels on the outside of the structure communicates the smooth texture of the structure. | 3.1.3 | **Unity** is created through the **consistency of texture** throughout the structure. | (2) |

Other options may also be considered.
1 mark is awarded for the correct identification of an appropriate principle.
1 mark is awarded for the discussion of the function of chosen principle.
Principles may include, but not repeated in more than one answer:

- unity
- contrast
- emphasis/dominance
- variety
- repetition/rhythm
- harmony

- balance
- gradation
- proportion/scale
- directional forces
- simplicity

3.2     1 mark is awarded for the correct naming of a gestalt principle.
        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 two fingers that connect around the eye create closure in order for the viewer to be able to know that there is a face behind the hand. ✓
- **Figure-ground**: the eye differentiates an object from its surrounding area. The shape of the hand is perceived as figure while the eye is perceived as ground. ✓
- **Proximity**: occurs when elements are placed close together. They tend to be perceived as a group. The different shapes that are placed together form the shape of a hand due to the close proximity of the shapes. ✓
- **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 eye to the fingers which extend to the logo for LifeWtr. ✓
- **Uniform connectedness/Similarity**: the different sections of the hand is read as uniform through the contrast in patterning. These shapes are read as one and forms the shape of the hand and fingers around the eye. ✓
- Any other relevant gestalt principle and explanation will be accepted if explained appropriately. ✓                                                                    (2)
                                                                                        **[8]**

## QUESTION 4          TERMINOLOGY

| 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** | 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** | Easy |
| | **6** | **2** | **0** | **8** | |
| | **75%** | **25%** | **0%** | | |

4.1    1 mark will be awarded for each correct definition and substantiation with Adidas.
- **Guerrilla marketing** is a low-cost advertising strategy using innovative and unconventional ways of promoting a brand, idea or product, for example sticker bombing, flash mobs or graffiti.
- **Experience economy** is an economy in which many goods or services are sold by emphasising the effect they can have on people's lives. This can be done through the Parley shoe that shows the positive environmental effect which would benefit consumers and the generations to come.

Extensions to the answer:
- **IMAGE H is an example of Guerrilla marketing.** Shopping in an Adidas show box which are scaled up into a popup shop would leave a lasting impression on the consumer which they will talk about with others and also therefore indirectly advertise the brand further.
- **IMAGE I is an example of Guerrilla marketing.** Boost is another initiative allowing customers to view and test the latest products revolving around Boost technology. This is done in public where anyone can test the technology in open view of all, advertising the brand.          (2)

4.2    1 mark will be awarded for a correct definition.
- **Mass customisation** is the customising of mass produced goods to allow for individualisation and involvement of everyone in niche markets.          (1)

4.3    1 mark is awarded to making the link between the definition for mass customisation and the Adidas brand.
- **IMAGE G is an example of mass customisation.** Their miAdidas range is a favourite among consumers allowing them to design their own shoes and apparel in the online store.          (1)

4.4    1 mark is awarded for the correct definition.
- **Collaborative design** recruits a wider range of contributions to the design process. In an academic context, this may involve collaboration with researchers from a range of academic disciplines, who are regarded as members of the research team, and also collaboration with external collaborators.          (1)

4.5     1 mark is awarded for explaining the concept of responsible design correctly through linking it to the Parley shoe.
- Design business which takes into consideration: design for the real world, eco-design, inclusive design, design for all, design for disability, and more recently, eco-efficient innovation and design against crime. The integration of social and environmental policies into day-to-day corporate business and the involvement of internal and external stakeholders to deliver these policies. CSR is a form of corporate self-regulation integrated into a business model. Ethical standards of a business to allow sustainability.
- **IMAGE F is an example of responsible design.** Adidas believes in a responsible approach to design collaborating with Parley to prevent plastic entering the ocean by creating high performance sportswear from recycled plastic.                                                                                    (1)

4.6     1 mark will be awarded for a correct definition.
- A **Brand Ambassador** is a person who is hired by an organisation or company to represent a brand in a positive light and by doing so, help to increase brand awareness and sales.                                                         (1)

4.7     1 mark is awarded for making the link between the definition of a brand ambassador and Kanye West.
- **IMAGE E is an example of how Adidas uses brand ambassadors in their advertising.** Kanye West is used to show that Adidas is not only a sport label, but rather a high end brand who caters for a variety of users. West's followers would want to wear the same brand as him and therefore is used as an advertising tool.                                                  (1)

**[8]**

**30 marks**

## SECTION B        DESIGN IN CONTEXT – HISTORICAL

## QUESTION 5

| Analysis of Question 5 | Cognitive Skills | | | | |
|---|---|---|---|---|---|
| | **LOWER:** Knowledge, Recall | **MIDDLE:** Comprehension, Application | **HIGHER:** Analysis, Synthesis, Evaluation | **MARKS** | **LEVEL of difficulty** |
| 5 Structure | | 2 | | **2** | Average |
| 5 Context | | 4 | 3 | **7** | Difficult |
| 5 Facts | 3 | 6 | | **9** | Average |
| 5 Analysis | | | 9 | **9** | Difficult |
| 5 Terminology | 3 | | | **3** | Easy |
| | **6** | **12** | **12** | **30** | |
| | **20%** | **40%** | **40%** | | |

The essay will be assessed according to the following rubric:

<table>
<tr><td colspan="8"><b>SECTION B</b><br><b>Question 5: Design in a Historical Context</b></td><td></td></tr>
<tr><td rowspan="2"><b>Structure (S)</b></td><td colspan="7"><i>Logical flow of introduction, body, conclusion</i></td><td rowspan="2"><b>2</b></td><td></td></tr>
<tr><td colspan="2"><b>Introduction/Conclusion</b><br>0    1</td><td colspan="2"><b>Length</b><br>0    1</td><td colspan="3"></td><td></td></tr>
</table>

| Structure (S) | *Logical flow of introduction, body, conclusion* | | | | | | | **2** | |
| | **Introduction/Conclusion** | | **Length** | | | | | | |
| | **0** | **1** | **0** | **1** | | | | | |
| **Context (C)** | Appropriate contextual relevance to the answer. *7 marks max:* ✓ Contextual Characteristics of movement ✓ Thematic Context related to the question | | | | | | | | |
| | *Anti-Design, Hi-Tech, Memphis, Postmodernism, Deconstruction* | | | | | | | **7** | |
| | **Movement (1)** | | **Movement (2)** | | **Movement (3)** | | | | |
| | **0** | **1** | **0** | **1** | **0** | **1** | | | |
| | **2** | **3/max** | **2** | **3/max** | **2** | **3/max** | | | |
| **Content/ Facts (F)** | Names of Designer's and Designs: • *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 (V)** | Detailed discussion of strategic works with regards to influences and characteristics applied to design examples. ✓ *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)** | *Relevant use and level of "design-speak" – superior terms underlined with bracketed definition* | | | | | | | | |
| | **1** | | **2** | | **3** | | | **3** | |
| **TOTAL** | | | | | | | | **30** | |

**Theme: Rise of Cultural identity**

- 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).

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

| |
|---|
| **S = STRUCTURE: 2 MARKS**<br><br>•    Introduction and Conclusion (Response) – 1 mark<br><br>ONE STRUCTURE MARK to be awarded for an **appropriate introduction, appropriate and relevant conclusion**, clearly responding to/addressing the issues being asked in the question. Students cannot merely write a rehearsed essay on a movement. If the introduction does NOT CLEARLY address the specific question, no mark is to be awarded.<br><br>•    Length – 1 mark<br><br>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.<br>If the essay is under a page, no mark to be awarded. |
| **C = CONTEXT: 7 MARKS**<br>Maximum of 7 marks to be awarded.<br>• ONE CONTEXT/ARGUMENT MARK should be awarded for each **relevant contextual factor** informed by the specific question.<br>• Contextual Characteristics: These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that impacted on the designed products.<br>• Thematic Characteristics: These factors can relate to the relevant theme as indicated in the question that is communicated through the designed products.<br><br>Reference to the biographical details of designers is mostly irrelevant.<br>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 and **correctly spelt designer** (the first time the designer's name is mentioned, not subsequent naming).
- 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 3 designers/2 works each to avoid listing.
- If other works are discussed in detail, marks should be awarded under Analysis for the discussion, but not for the name of the work (lower order skill). (At least 3 designers/2 works each as stated in the question)

**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 (2 designs per designer).

No marks should be awarded for invalidated value judgements.

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

**T = TERMINOLOGY: 3 MARKS**

Maximum of 3 marks to be awarded.

- ONE TERMINOLOGY MARK should be awarded for each **relevant and correct term** used/relevant use and level of "design-speak".
- The use of correct design terms, language and references will be an indicator of the quality of the answers.
- The meaning of the term may be indicated in brackets as a "footnote" to the discussion.
- Preferably located outside of the Visual Analysis of designs unless this is unavoidable.

**Introduction:**

Agree:

With the rise of a cultural identity, designers need to consider how *difficult it is to stay true to one's identity due to the technological advancements from the 1980s*. 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 the user 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.

Disagree:
With the rise of a cultural identity vernacular plays a vital role. Vernacular in design refers to that type of design which is indigenous to a specific time or place. Designers will make use of a Youser-centred approach to relook the designs and styles from the past and try and improve on them through various design solutions. However, they will not change their identity and implement new methods to allow current practices to advance boundaries of community to such an extent as they would like to conserve their culture.

Building of argument may include some of the following points:

### Context
- 1973 energy crisis encouraged the search for alternatives and ecological alternatives.
- 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.
- Berlin wall comes down ... 1990 reunification of Germany – the USSR disbands.
- Gulf Wars; September 11th 2001, War on Terrorism: Afghanistan, 2003 Iraq; Rwandan genocide.

### Anti-design
- Anti-design was also called "contro-design" (counter-design) or radical design, in 1960s Italy.
- **Economies** had reached the limits of growth, or, of the fast-paced growth to which they had become accustomed.
- And then with the early 1970s came the **oil crises of 1973**. The crises, brought on by an OPEC decision to raise oil prices dramatically, meant oil shortages, inflation, and other problems for the oil-importing nation. OPEC's decision also brought on a general sense of economic and ecological vulnerability that filtered down into most walks of life.
- It was also a time of **extraordinary technological advances** when the Soviet cosmonaut Yuri Gagarin became the first man in space and the first weather satellite was launched from Cape Canaveral.
- 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.
  - Delighted in colourful, gaudy paints and fabric, for example, the use of plastic laminate.
  - And an ironic, kitschy spirit. Kitsch is the tacky low-art artefacts of everyday life such as Eiffel Tower lamps, black velvet paintings of Elvis, lurid images on romance novels.
  - The renewal of the cultural and political role of design.

### Hi-Tech
- Hi-Tech is a style that since the late 1970s and 1980s, 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.
- With increased space exploration, the scientific and technological advances had a big impact on societies in the 1970s. The Space Race climaxed in 1969 with Neil Armstrong's landing on the moon, and came along with excessive military

developments. These advances set people's minds thinking that much more can be achieved with advancing technology.
- Rational design played itself out in appliances and hi-tech home accessories for a minimalist highly functional aesthetic. This gave rise to the idea of the "matt black dream home", and the Minimalist look.

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

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

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

## Memphis:
- New style.
- The shock factor grabbed attention because of low brow "subject matter".

- The use of kitsch.
- The combination of **different materials – cheap and expensive**.
- 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 becomes prized and sought after: each Memphis designer **draws on legacy of previous designs** and **makes them their own**.
  - This is one manner in which designers employed a youser-centered approach.
  - This was not always to better designs or circumstances, but more for aesthetic purposes.
- 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.

**POMO:**
- POMO continues to reference the past and inject humour and irony into design as Memphis had done: Charles Moore's Piazza d'Italia combines a visual encyclopaedia of Italian architectural features and combines it with neon lighting.
- Return to craftsmanship and pluralism: Venturi's chairs. Designers are not rethinking previous designs but incorporate vernacular as to pay homage to certain cultures.
- There is a combination of different design styles therefore adding to a new globally acceptable identity.
- Postmodernist aim of communicating a meaning and the characteristic of symbolism. Double coding means the buildings convey many meanings simultaneously.
- Pluralism of style and influence, along with liberation from the suffocating philosophy of functionalism, now determined the course of design throughout Europe. In the process, the importance and stature of design itself also grew. The 1980s became a decade of design.

- Design took over a key role not only in marketing and advertising, but also in the outfitting of the individual life-style, in patterns of consumption and social modes of behaviour.
- There are a number of characteristics that postmodern design 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:**
- Principles and spirit behind Deconstructivism: Derrida's **multiple interpretations**. Opposing the rationality of modernism. Designs are unique and stand apart from surrounding designs.
- Kitsch factor. E.g. Libeskind's Jewish Museum makes use of broken and jagged forms as lines cut into concrete and metal of the building; **rejection of historicism and ornamentation** in the stark materials exposed; spaces like the rooftop reveal the multi-layering as parallel lines appear and disappear **reminiscent of the rail tracks leading into death camps**; the twisted geometries of the space provide illusions of where one is moving to while preventing movement into other spaces.
- The designer aims to challenge the experience of the visitor and expose viewers to the experience of the holocaust; multiple interpretations are possible in various spaces; the warped and overlapped planes, 'disturbing' shapes, centreless planes, and shards of glass and metal bring visitors into the experience and create frustration at not finding neat clean endings and beginnings. Spaces are disjointed and abrupt; lines of buildings are disjointed and cut, emphasising the lack of unity and harmony/ incompletion and subjectivity. Decomposition (analysing, randomness, automatism)/ Decentering (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 (prove) 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.

**Facts:**

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

*OTHER RELEVANT DESIGNERS WILL BE ACCEPTED.

**30 marks**

## 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 | | 2 |
| **F** | 4.2. Titles and brief description of works | - | 1 | | 1 | | 2 |
| **V** | 4.3. Discussion of work/analysis of design | | - | | | | 4 |
| **R** | 4.4. Definition/relevant argument | 1 | 1 max | 2 | 1 max | 2 | 4 |

> **It is important to refer to the Paper III CAT Marking Guidelines when marking this section as learners are allowed to make use of any of the relevant designers as long as they are not repeated in more than one answer. The designers and designs in the marking guidelines are from the CAT task and any of them can be used if relevant to the question. See next page.**

| Local Designers | International Designers |
|---|---|
| **Communication Design** | |
| • **Bittersuite** Sea Change for John McCarthy; Wazoogles – World's 1st WI-FI Unicorn; Bittersuite – Corporate Identity; Like Giants – The Greener Surfer.<br>• **The Hardy Boys** Sunlight Saves Water; OMO tells Moms to let kids explore; Edamame.<br>• **Joe Public** HIV Army or State of the Nation (Brothers for Life); Project English or project Space (One School at a Time); Fonts for the Future.<br>• **Jupiter Drawing Room** Personology; Children of Fire; Teaching Typefaces; Pure beer society; Baking together. | • **Leo Burnett** Nature's Eyes; Just; Poachers Campaign.<br>• **Grey** Ryman Eco; #Join the Herd; Swedish Air.<br>• **Wieden + Kennedy** Girl Effect; Dress Normal – Play your Stripes; Ballet Font; On she goes; Airport Code; the Skin issue.<br>• **David Butler** (Coca-Cola) Ramadan Cans; interactive vending machine; bottle caps for calls.<br>• **Fabrica (United Colours of Benetton)** Be part of the Solution; HIV campaigns; UnHate; Food for Stability; Dynamic Airfields/Fuha; Outline; Water Culture.<br>• **Sagmeister & Walsh** Meetup; Barneys Book; 40 days of dating; BMW book. |
| **Product Design** | |
| • **... XYZ** Freeplay radio; socket; benchArt; GEO modular display; Rapid routes; I-aware.<br>• **Black Coffee** Everyonecanbeadesigner; Influenced Style; Fusion.<br>• Maxhosa by Laduma **Apropriyyeyshin; Mntanom'Gquba; "Buyele'Mbo"; Amakrwala; "My Heritage, My Inheritance" collections**<br>• **David Krynauw** Jeppestown Playbench, Jeppestown bench, Haywire. | • **Layer (Benjamin Hubert)** Worldbeing, Scale, Axyl, GO wheelchair.<br>• **Iris van Herpen** Synesthesia; Biopiracy; Quaquaversal; Wilderness Embodied.<br>• **Fuseproject (Yves Behar)** OLPC; See Well to Learn Better; SNOO, Jawbone, Y-water; Deep blue bag.<br>• **Hella Jongerius** Shippo plates; Beads 'n Pieces; Taking a stance; Four seasons: Walk Inside. |
| **Environmental design and architecture** | |
| • **Touching the Earth Lightly** Greenshack; Fireproof shack; Ayob's Lighthouse.<br>• **Tsai Design Studio** Safmarine-Vissershoek School; Nested bunk beds; pony chair; Zip-Zap circus.<br>• **Peter Rich (Light Earth Design)** Alexandria Heritage Centre; Makuleke Cultural Project; Gahini Church; House Kennedy.<br>• **Andy Horn (EcoDesign)** 7 fountains primary school; Nieuwoudtville Caravan Site. | • **Vincent Callebaut** Tao Zhu Yin Yuan; The Gate Residence; Lilypad.<br>• **Stefano Boeri** Vertical Forest; Urban Hugs; Chongqinq Hortiture.<br>• **Alejandro Aravena (Elemental)**. Quinta Monroy; UC Innovation Centre; Siamese Towers; Children's Bicentennial Park.<br>• **Diebedo Francis Kere** Lycee Schorge; Gando; Opera Village.<br>• **Bjarke Ingels (BIG)** The museum of the human body; Urban Future; Hyperloop One; Amager Bakke; Google North Bayshore. |

| Surface Design | |
|---|---|
| • **Design Team** Protea collection; Modern Botanic; My Succulent Garden.<br>• **Lovell Friedman Rock Girl** Playground for the blind; Mitchell's Plain Hospital: "Healing the world, healing the environment"; Rock Girl bench<br>• **Fabric Nation** Toile du Jozi; Old postcards; Cape Town Weave. | • **MIO (Jaime Salm)** V2 PaperForms; Nomad System; Bendant Lamp.<br>• **Tord Boontje** Transglass; Little Flowers falling; Elements; Almond Blossom.<br>• **Bourroullec Brothers** Kioske (modular pavilions); Cloud; Sowing rug for Danskina. |
| Multi-disciplinary design | |
| • **Daniel Ting-Chong** Okayafrica; Puma Duplex Sneaker Collab; Braamfie Runners; Unknown Union.<br>• **Dokter & Misses** Flex desk; Isabelo smart bench; Foreva XXX; Soldier Screen; Kassena server.<br>• **Monkeybiz (Haas Sisters)/Haas brothers and Bronze Age foundry** (R & Company) Afreaks (Mushrooms, creatures, couch); beaded works. | • **Hdesign (Gregory Hoogstoel)** Kuskus chair; Komako/Atua; Altao; Plastiketic campaign**.**<br>• **Studio Banana**: Truth well built- McCann worldgroup; Batband; Ostrichpillow; Be goods; Kangaroo light.<br>• **IDEO** Student-centered café, Willow All-in-One breast pump; Melon headband; Sealy/Tempur; Future kitchen; Smarter mobility; LEED dynamic plaque. |

## QUESTION 6        DESIGN IN AN ENVIRONMENTAL CONTEXT

6.1    1 mark will be awarded for a correct definition of hedonistic sustainability.
1 mark will be awarded for a correctly spelt designer and design used as substantiation.

It is important that the explanation includes that sustainability becomes enjoyable for the youser through hedonistic sustainability.

| Hedonistic sustainability | Sustainability that **improves the quality of life and human enjoyment**, hedonistic sustainability is touted as the "latest and most exciting evolution in the green movement". It challenges this misconception that sustainability means sacrifice. |
|---|---|

(2)

6.2    1 mark will be awarded for each correct definition. (2)
1 mark will be awarded for a correctly spelt relevant designer and design. (1)

| Mutualism | The doctrine that mutual dependence is necessary to social well-being. |
|---|---|
| Responsive design | Responsive design is the approach that suggests that design and development should respond to the user's behaviour and environment. |

(3)

6.3    1 mark will be awarded for each correct definition. (2)
1 mark will be awarded for a correctly spelt relevant designer and design. (1)

| Product Life-cycle | (PLC) is the cycle through which every product goes through from introduction to withdrawal or eventual demise. |
|---|---|
| D4L | Design for Longevity (D4L) is having a longer usable life for a product/ service, which in effect causes products to be replaced less frequently – reducing the volume discarded and meaning fewer resources are consumed in manufacturing. |

(3)

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. (2)

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

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

   6.4.4 1 mark will be awarded for the correct definition.
3 marks max will be awarded for explaining the concept. These marks can only be awarded if it is explained in connection with the selected designs. 2 marks max for the first design.

| Biophilic design | Biophilic design is about **making and strengthening a connection with many aspects of nature**. It is about natural light, views on nature, plants, natural materials, textures and patterns. |
|---|---|

 (4)
**[20]**

**AND/OR**

## QUESTION 7                    DESIGN IN A SOCIAL CONTEXT

7.1    1 mark will be awarded for the correct definition of wayfinding.
       1 mark will be awarded for the discussion of a relevant design example.

| Wayfinding | Wayfinding refers to information systems that guide people through a physical environment and enhance their understanding and experience of the space. Wayfinding is particularly important in complex built environments such as urban centres, healthcare and educational campuses, and transportation facilities. |
|---|---|

(2)

7.2    2 marks will be awarded for the correct definitions of social regeneration and human-centred design.
       1 mark will be awarded for the discussion of a relevant design example.

| Human-centred design | Human-centred design involves designing specifically with the user experience in mind, enabling them to use a product that is guaranteed to function at a very high-level performance. The designer is governed by the needs and wants of the user and consults intensive research in order to understand the target market. |
|---|---|
| Social Regeneration | Social regeneration is concerted social, economic and physical action to help people in neighbourhoods, experiencing multiple deprivations, reverse decline and create sustainable communities. Process of tackling the social problems that lead to deprivation, such as crime and drugs. The process is different from physical regeneration, which tackles run-down buildings and communal areas, and economic regeneration, which is aimed at creating jobs and wealth. |

(3)

7.3    2 marks will be awarded for the correct definitions.
       1 mark will be awarded for the discussion of a relevant design example.

| Design for extreme affordability | Design for extreme affordability is the design of products and services that will change the lives of the world's poorest citizens. |
|---|---|
| Equitable access | Equitable access is about addressing social and economic imbalances when designing, so that people from diverse backgrounds have more or less similar opportunities when it comes to accessing the built environment and using products. |

(3)

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.    (2)

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

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

7.4.4  1 mark will be awarded for the correct definition.
3 marks max will be awarded for explaining the concept. These marks can only be awarded if it is explained in connection with the selected designs. 2 marks max for the first design.

| Access and inclusivity | Every design decision has the potential to include or exclude customers. Inclusive design emphasises the contribution that understanding user diversity makes to informing these decisions, and thus to including as many people as possible. |
|---|---|

(4)

**[20]**

## AND/OR

## QUESTION 8         DESIGN IN A CULTURAL CONTEXT

8.1  1 mark will be awarded for the correct definition of cultural resonance.
1 mark will be awarded for the discussion of a relevant design example.

| Cultural resonance | When the use of designs initiates conversation regarding the meaning and place of aspects of culture, cultural resonance is achieved. |
|---|---|

(2)

8.2  1 mark will be awarded for each correct definition. (2)
1 mark will be awarded for the discussion of a relevant design example. (1)

| Globalisation | Globalisation is the process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture. |
|---|---|
| Cultural Hybridity | The concept of cultural hybridity is closely related to other concepts that are aimed to capture the mixture and interrelations between previously separate cultural units or to overcome what is perceived as a problematic conception of clearly distinguishable cultural units. |

(3)

8.3     1 mark will be awarded for the correct definition of empathic design and homage. (2)
1 mark will be awarded for the discussion of a relevant design example. (1)

| Homage | 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. |
|---|---|
| Empathetic design | Empathic design is a user-centered design approach that pays attention to the user's feelings toward a product. The empathic design process is sometimes mistakenly referred to as empathetic design. |

(3)

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. (2)

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

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

8.4.4    1 mark will be awarded for the correct definition.
3 marks max will be awarded for explaining the concept in relevant designs. These marks can only be awarded if it is explained in connection with the selected designs. 2 marks max for the first design.

| Consumption culture | 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. |
|---|---|

(4)
**[20]**

**40 marks**

**Total: 100 marks**