



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2017

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 in RED pen. The Moderator will mark in GREEN.
- Place a tick **above each substantiated fact** (not in the margin). This will enable the Moderator to standardise effectively.
- Please indicate **marks per sub-question as an underlined number** in the right hand margin at the end of each sub-question.
- Indicate **total marks PER QUESTION** at the **end of the question** as a **circled total**.
- If candidates exceed the mark allocation, write MAX alongside the number (to ensure checkers tally accurately).
- 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 as to specific problems/credits to enable constructive feedback.

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN**QUESTION 1 THE PROCESS OF DESIGN**

Analysis of question 1	Cognitive skills			MARKS	LEVEL
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
1.1	3			3	Easy
1.2		1		1	Moderate
1.3			2	2	Moderate
Weighting	3 50%	1 16,5 %	2 33,3 %	6	

- 1.1 Candidates may provide variants of descriptions of the phases for A–C, for instance:

Concept (generate ideas and possible solutions; accept brainstorming), development (develop solutions/design) and production (build/manufacture/prototype/construct/ realise solutions) phases.

- 1.2 People or users; clients; the target market engages the user, target market and clients at various points during the Design Process.
Can also refer to material developers; self-reflection; researchers; co-creation; interested and affected people; crowd economy; funders.
- 1.3 Feedback that is provided during the design process moves the designer through different phases or returns back to previous phases. In Ontological design, the design is not an independent entity, but bears the influence of previous designs which shape the thinking of both the designer and user as their experience shapes the formation of designs. They may have referred to either of the arrows; must infer change, alteration or reflection.

QUESTION 2 DESIGN COMMUNICATION

Analysis of question 2	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
2.1		1	1	2	Average
2.2		1	1	2	Average
2.3			1 A, 1 S	2	Difficult
2.4		1	1	2	Difficult
Weighting	0 0%	3 38%	5 62%	8	

2.1 Candidates must refer to the features in the banner; they cannot generalise.

Identify: The butterfly in the hair/the pink shirt is stereotypically associated with young girls.

The use of young girls – stereotypically associated with natural beauty.

Generalised observations may lead to conclusions regarding stereotyping. Award one mark here.

Reason: They are often used to quickly reference young girls in Western visual language.

Young girls are often associated with purity, innocence and natural beauty, in other words, with a good self-image. A young boy can also be used as self-esteem applies to both genders.

2.2 Dove's corporate colour; it copies their packaging. White is associated with purity. Blank canvas on which to place the message.

2.3 Typography emphasises the message. Three different fonts are used: Dove corporate italic script (by Ian Brignell); a handwriting script that embodies the word "movement" (angled/italicised in the opposite direction to Dove and placed at an angle between Dove and self-esteem); a bold sans serif/slab font similar to Arial "for Self-Esteem" implying stability.

Candidates must refer to specifics of how the typography catches the reader's eye. NO GENERALISATIONS.

2.4 The symbolism of the billboard: The "bubble-blowing" is a child-like and fun-filled, optimistic activity; the doves grow in scale implying building of self-esteem; the use of blues/ various angles of the doves implies variety and peacefulness/a flowing together. Black pride: elevating the life of previously disadvantaged groups.

QUESTION 3 VISUAL ANALYSIS

Analysis of question 3	Cognitive skills			MARKS	LEVEL
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
3.1			2	2	Difficult
3.2		2	2	4	Difficult
3.3		1	1	2	Difficult
Weighting	0 0%	3 38%	5 62%	8	

This question requires that candidates analyse one of the designs using the headings provided. The analysis must convey a clear sense that the candidate understands visual analysis. There cannot be any confusion between terms.

The use of design vocabulary is important in the answers to this question and a suitable level of design-speak should be evidenced in the answer. However, it is important that allowance be made for some variation in the analysis of the images. There must be a relationship between the element and principle.

3.1 Element (1 mark each)	3.2 Principle (1 mark per principle, 1 mark for explanation) They can cite a principle without being awarded a mark for the explanation.
A choice from the elements provided. Analysis should consider the symbolic, emotional, schematic or relationships of elements. Form/texture/colour/space/ line	Different principles need to be used: Unity, Contrast, Dominance/ Emphasis, Variety, Repetition/Rhythm, Harmony, Balance, Gradation, Proportion, Directional forces, Movement, Simplicity, Dissonance. If contrast is used with the first element, it cannot be repeated with other elements.

Candidates may have missed the instruction to circle the image they will be analysing. Look for indicators further down in the explanation.

A sample of possible responses could be as follows:

IMAGE B

3.1		3.2	
3.1.1	The paper form is curved around the central petals in multiple transparent cups mimicking natural forms.	3.2.1	The brooch plays with the proportions of the two different cup sizes, placing the smaller cup inside of the larger "petal" group and inserting even smaller organic forms into the very central area of the brooch.
3.1.2	Lines of various thicknesses and lengths encapsulate/frames the central core of the brooch.	3.2.2	The lines are arranged at irregular intervals from behind the central core of the brooch affecting the dispersion typical of Radial Balance .

IMAGE C

3.1		3.2	
3.1.1	A limited neutral colour palette of the faces against the white background provides a warm foil for the pop of red colour in the Coca Cola bottle.	3.2.1	The contrast between the stark bright white of the background and the nuances in colour of the two faces creates a frame for the bright colour of the miniature bottle.
3.1.2	An intimate closed space is created between the two faces, as they lean in to each other and form the silhouette of a Coke bottle.	3.2.2	The simplicity of the image is largely due to the dominant placement of the triangle negative space, which frames the smaller coke bottle.

IMAGE D

3.1		3.2	
3.1.1	The surface texture of the cinema appears as if the cube is wrapped in a scrunched metallic material. The cube takes on the appearance of a wrapped present.	3.2.1	Dominance is established by drawing the creases into a raised knot on the corner of the building. The position of the crease pulls the eye from the straight clean lines of the other box shapes to the complexity of the cinema.
3.1.2	Implied lines are created by the edges of the surface material creating highlights and shadows.	3.2.2	The Directional forces draw the gaze from the edge of cube, where the surface knot pulls the attention, or alternately dissipates the gaze to the corners of the building.

3.3 Possible answers on the Gestalt principles used to organise things into unified wholes in IMAGE A or C could include:

Image A: **Uniform connectedness:** The flow of doves in increasing size appears to be a stream blown through a bubble blower.

Proximity: The doves appear to be a stream flowing out of a bubble maker because of the close proximity of the doves to one another.

Image C: **Figure-ground:** The profile of the two faces forms the silhouette of a coke bottle producing the secondary shape central to the poster. A description of the foreground – background will be awarded a mark.

Size relationship: The image is drawn together by using the same familiar shape of the coke bottle in different sizes.

Continuation; Closure; Contiguity; Alignment; Pragnanz

QUESTION 4 BUSINESS AND DESIGN TERMINOLOGY

Analysis of question 4	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
4.1.1	1			1	Average
4.1.2			1	1	Difficult
4.2.1	1			1	Average
4.2.2		2		2	Difficult
4.3		3		3	Average
Weighting	2 25%	5 62,5%	1 12,5%	8	0 0%

The answers given by candidates must be framed specifically within the context of business. A clear understanding of the terminology must be demonstrated in the answers. The candidate must explain how the given case study exemplifies the term.

- 4.1.1 Brand philosophy is based on the thinking of a corporation; building identity from the intangible values and attitudes held by the company.
- 4.1.2 MINI is about forging new paths, doing what others do not do; sharing personal journeys. Alternate views of the rear of the MINI signify different views held by the company. Rebellion; individuality – being different.
- 4.2.1 Visual merchandising involves the presenting of designs to show the company in the best light: storefronts, signage layouts.
- 4.2.2 The storefront uses the visual language of clothing shops rather than vehicles used for the MINI storefront. MINI does not show the cars in the way everyone else does. They focus on developing unique identity to emulate/match the unique stories of MINI owners.
- 4.3 Viral merchandising involves the use of social media to promote MINI: techniques include the use of celebrity brand ambassadors, like Serena Williams et al, via Twitter or Instagram feature in the #. Brand storytelling connects MINI to significant successes and personal growth. Mini uses experiences to engage with people and grabs attention with the non-traditional ambient outdoor advertising.
No repeating of previous answers.

SECTION B DESIGN IN CONTEXT – HISTORICAL

Analysis of question 5	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
Facts	6	3 (Comprehension)		9	Average
Analysis			9	9	Difficult
Context		3	2 (Evaluation) 2 (Synthesis)	7	Difficult
Terminology	3			3	Average
Structure		1	1	2	Easy
TOTAL	9	8	13	30	
Weighting	9 30%	8 27%	13 43%		

- The marker should read through the essay, ticking relevant facts/terms/points/analysis.
- To enable accurate moderation, markers should place their ticks **DIRECTLY ABOVE/ON the fact/term/concept being awarded** the mark and NOT in the margin.
- Thereafter, each tick given must be categorised by writing: F for facts, A for analysis, C for context, T for terminology and S for structure next to the relevant tick. Use the detailed explanation that follows.
- At the end of the essay, the totals for F, A, C, T and S should be clearly noted.
- It is possible that an essay has ONLY facts, but lacks context. If the candidate receives 13 ticks for facts, write F 9 **max** and C 0.
- Repeated information can be marked with an R.
- If no marks can be awarded, a bracket can be drawn around the information and marked as "seen" in the margin.
- *Substantiation of facts is essential.*
- ***Students cannot merely write a rehearsed essay on a movement.***

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

Label		Criteria	Maximum marks	
Facts	F	<ul style="list-style-type: none"> ONE FACTUAL MARK should be awarded for each relevant and correctly spelt designer (marks are awarded at the first mention; not subsequent naming). ONE FACTUAL MARK for each relevant and correctly spelt design work that is an appropriate example to substantiate the answer. <i>Listing of designs should be avoided: a minimum of two designers/two works; maximum of three designers/three works. (If other works are discussed in detail, marks should be awarded under Analysis for the discussion, but not for the name of the work.) NO LISTING.</i> ONE FACTUAL MARK should be awarded for each relevant and correct date/fact regarding the design works/movements. NO LISTING OF DATES OR PLACES. Any extraneous facts outside the reference of the question should be ignored. 	9	
Analysis	A	<ul style="list-style-type: none"> ONE ANALYSIS MARK should be awarded for each relevant and correct description, analysis and discussion of a design work/style. The purpose of analysis is to support the argument/discussion. This goes beyond providing a mere analysis of elements and principles to looking at how it shapes our understanding of the designs answering the question. No marks should be awarded for invalidated value judgements. 	9	
Context/Argument	C	<ul style="list-style-type: none"> ONE CONTEXT/ARGUMENT MARK should be awarded for each relevant contextual factor informed by the specific question. These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that had an impact on the designed products. <i>Reference to the biographical details of designers is mostly irrelevant, unless they apply to the designs themselves or to the specific question.</i> Any extraneous context factors outside the reference of the question should be ignored. 	3 argument 4 context	7
Terminology	T	<p>ONE TERMINOLOGY MARK should be awarded for each relevant and correct term used/relevant use and level of "design-speak".</p> <p>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.</p>	3	
Structure	S	<p>ONE STRUCTURE MARK to be awarded for an appropriate introduction, AND/OR appropriate and relevant conclusion, clearly responding to/addressing the issues being asked in the question. If the introduction does NOT CLEARLY address the specific question, no mark is to be awarded.</p> <p>ONE STRUCTURE MARK for an adequate length essay, ideally three and half pages. The argument/discourse should flow logically and should be written in full sentences with no point-form listing of facts. Headings may be used. DO NOT MARK NEGATIVELY JUST BASED ON LENGTH.</p>	2	
TOTAL			30	

QUESTION 5

Theme: Designs and people: reflecting societal values

Introduction:

Candidates select which Design movement/style has the clearest reflection of societal values.

The connection between CONTEXT and DESIGN is essential.

For example:

Pop-luxe – embraces popular culture and focuses on creating lifestyle.

Anti-Design – contends with mainstream popular culture, designing impossible designs to demonstrate the problems with the consumerist tendencies of culture.

Punk – shock to the establishment – challenge to status quo.

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 (**Sottsass's Carlton bookcase**); over-emphasis on decoration makes it difficult to ignore designs; references to past and other figurative designs (**Mendini's Proust chair**).

High-Tech – mirrors the fascination with technology and the new machine age, creating expensive designs that focus on the increasing fascination with developing new technology.

PoMo – superstardom is visible in the rise of known superstar designers.

Positive attitudes to life seen in the colourful graphics and quirky architecture.

Deconstruction – Civil Wars, Gulf War and 9/11 – the fragmentation of life is visible in the deconstruction of designs.

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

Learners need to answer TWO questions and may not repeat the same information in different answers! Please check against other answers to ensure no duplication of specific information has occurred. If a different aspect of a design is discussed, it may be credited. Where "½ designer + ½ design" is required, candidates must provide both to receive the full mark. If only ½ the answer is provided, they receive "0". This applies to Questions 6.1, 6.2, 7.1, 7.2, 8.1 and 8.2.

6.1 - 8.2 Refers to case studies: candidates cannot be penalised for lack of designer, but they need to substantiate (not listing of designer name and design: a definition and link through the design case study.) Marks may be awarded for explanations.

QUESTION 6

Analysis of question 6	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
6.1	2	1	1	4	Difficult
6.2	2	1	1	4	Difficult
6.3	4	2	6	12	Moderate
Weighting	8 40%	4 20%	8 40%	20	

- 6.1 Pre-cycling attempts to limit or reduce packaging, especially plastic. Product Life-cycle considers the environmental impact and energy consumption of a design throughout the various stages of its lifespan from raw material harvesting, manufacture, transport, use and disposal. **Leo Burnett's Just** campaign for WWF introduces consumers to both concepts by creating bio-degradable packaging sporting the shape of the well-known bottles as a cut-out feature on the packaging. These are filled with natural materials like lemons and cinnamon, accompanied by information about the cleaning products and then explaining how the environmental impact of the raw materials is less than manufacturing chemical alternatives, thus addressing the product life cycle.
- 6.2 Mutualism purports that mutual dependence is necessary for social well-being. Hybridisation combines two or more fields of study or design contexts into a design. Both seek to look at establishing the whole instead of developing and maintain separate or individual strengths. **BIG's Serpentine Pavilion** is both operating as a hybrid between furniture and architecture, but was developed to allow the outside into the space and to simultaneously be the gate to the Gallery. **Amy Congdon's Biological Atelier** brings together various areas of study into her hybridised materials.
- 6.3 The candidates should discuss one local **and** one international designer (from the lists below) who work in an environmental context and exemplify mindful living.
A description of their most suitable work;
An analysis of both designs; and
A discussion of how chosen designers can be called Ontological.

Example:

		Local	Int	total
N	Names of designers	1	1	2
F	Titles and brief description of works	1	1	2
V	Discussion of works/analysis of designs	3	3	6
R	Relate these works to Ontological design	1	1	2

Local designers and designs

Touching the Earth Lightly *Green Shack; Liter of light pavilion; Sea Shell Showers/Fireproof Shack; Ayob's Lighthouse*

Eco Design (Andy Horn) *Jeffreys Bay Wind Farm Visitors centre; ORT Narrative and Environmental Centre; Twinstreams Environmental Centre*

...XYZ *Freeplay radio; socket; Microbial fuel cell; Second-use packaging*

Heath Nash *Other People's Rubbish: Flowerball; bottleball; TopMat*

International designers and designs

Alexander Taylor *Fold Light; Adidas Parley; Grip torch*

Vincent Callebaut *Tao Zhu Yin Yuan; The Gate Residence; Lilypad*

Iris van Herpen *Synesthesia; Biopiracy; Quaquaversal; Wilderness Embodied*

Bouroullec brothers *Serif TV/Treilles/Fontaine/Stampa chair/ cloud vases/Algae/felt, modular insulation*

Wieden+Kennedy *Dress Normal – Play your Stripes/Ballet Font/the GRID (Nike); Nature City for MOMA exhibition "Foreclosed: Reassembling the American dream"*

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

Analysis of question 7	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
7.1	2	1	1	4	Difficult
7.2	2	1	1	4	Difficult
7.3	4	2	6	12	Above average
Weighting	8 40%	4 20%	8 40%	20	

- 7.1 Social regeneration uses design to address social issues like crime through design upliftment. In many areas, it is closely linked to the Housing crisis and can be used alongside social regeneration. The 10 x 10 Housing project, which was tackled by numerous architects like **MMA**, gave rise to many projects that addressed both issues. **Alejandro Aravena (Elemental)** created the **Children's Bicentennial Park** as part of a social regeneration project.
- 7.2 Equitable access ensures that all people, irrespective of gender, race, class or disability are able to enjoy the fruit of designs. As urbanisation increases, transportation and urban mobility have become increasingly important for all stakeholders to ensure city planning as the design of vehicles meet sustainable goals. **Thomas Heatherwick's Routemaster bus** attempted to address the transportation need but fell short on costs. **Fuseproject** addresses equitable access through the **OLPC project**, which desires to see access to knowledge available to third-world schools.
- 7.3 Candidates should identify two socially-conscious designers from the lists below, one local and one international, who could be profiled.
- Describe significant contributions they are making
 - by referring to works they have produced.
 - Elaborate on their inclusion as Ontological designers.

Local designers and designs

Tsai Design Studio	<i>Safmarine-Vissershoeek Primary School; Nested bunk beds; Pony desk chair</i>
Joe Public	<i>HIV Army or State of the Nation (Brothers for Life); Project English or Project Space (One School at a Time); Fonts for the Future</i>
IDESO	<i>Mellow cabs; Mosquito repellent light; LifeQ; Weather cloud</i>
Monkeybiz (The Haas Sisters)/The Haas Brothers and Bronze Age Foundry (R & Company)	<i>Afreaks (Mushrooms, creatures, couch);</i>
Lovell Friedman Rock Girl	<i>Mitchell's Plain Hospital: "Healing the world, healing the environment"; Garden of hope; Rock Girl bench; We are still here; MyCiti Green Point Station mural</i>

International designers and designs

Marco van Beers	Intimate Design: <i>The Tokens, the Necklace, The heartbeat; Streetlife; Glow – brain pulse</i>
Shigeru Ban	<i>Modular housing for Nepal Project ; Kobe Catholic Church and refugee housing; Christchurch Cathedral</i>
Fuseproject	<i>Snoo; UP2rope; OLPC; See Well to Learn Better; Vessyl</i>
Benjamin Hubert (Layer)	<i>GO wheelchair, GO gloves, Bitossi Ceramiche, Pair Chair</i>
Bjarke Ingels (BIG)	<i>Mountain Dwellings/Sluishuis/Oslo Governmental Quarters/Google North Bayshore/Spectrum Square/ Watch Flower; Serpentine Pavillion</i>
Fabrica (post 1985)	<i>Be part of the Solution; Water Culture; HIV campaigns; UnHate</i>
Thomas Heatherwick	<i>Seed Cathedral/Nanyang Technological University Learning Hub/Routemaster</i>
Alejandro Aravena (Elemental)	<i>Quinta Monroy/UC Innovation Centre/Siamese Towers</i>

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

Analysis of question 8	Cognitive skills			MARKS	LEVEL Level of Difficulty
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
8.1	2	1	1	4	Difficult
8.2	2	1	1	4	Difficult
8.3	4	2	6	12	Above average
Weighting	8 40%	4 20%	8 40%	20	

8.1 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. Revivalism echoes or imitates previous eras and may involve the desire to revive former practices or customs; to look backwards for an aesthetic. **Hella Jongerius** pays homage to traditional production methods through the **Shippo ceramics** or **Beads and Things**. She also encourages traditional crafters to revive methods of production that have been passed down through the generations (revivalism).

8.2 Vernacular, in respect of design, refers to the visual language of a country or locality, incorporating the patterns, colours, styling and methods of building that set it apart from other areas. Archetypes are universal patterns of theme or form resulting from innate biases or dispositions, often focused on elevating a hero. **Peter Mabeo** uses the vernacular language of the local crafting of Botswana in the styling and aesthetic of his furniture. The **Kika Stool** bears a striking resemblance to traditional headrests Coca Cola under **David Butler** use archetypes to build their brand; the 2016 "**Unsung Heroes**"/**Everyday Hero** campaigns sought to find heroes within the community.

- 8.3 Candidates need to discuss the work of TWO contemporary designers, ONE local and ONE international who reflect our rapidly changing identity through Ontological Design.

Name of designers

Titles of work

Discussion of works

Explanation of Ontological characteristics.

		Local	Int	total
N	Names of designers	1	1	2
F	Titles and brief description of works	1	1	2
V	Discussion of works/analysis of designs	3	3	6
R	Relate these works to Ontological design	1	1	2

Local designers and designs

MaXhosa by Laduma

(Laduma Ngxokolo)

IMISO: Andile Dyalvane and

Zizipho Poswa

Peter Rich

Mntanom'Gquba/'Buyele'Mbo'; Amakrwala;

'My Heritage, My Inheritance' collections

Scarified/Africasso/Handpinched

collections

Mapungubwe Interpretation Centre;

Alexandria Heritage Centre; Makuleke

Cultural Project; The Earth Pavilion with

Michael Ramage

Atang Tshikare (Zabalazaa)

Wall papered/Fold/Where we at? Benches/

We're right here

Haldane Martin

Nandos Headoffice/Truth Coffeeshop; Zulu

Mama; Mad Giant Craft Beer; Solveig

Gloo (O&M)

Eyes play tricks; Puma Social Club; FNB

Switch Campaign

Dokter and Misses

Kassena server, Die Laaste Braai, Sun City

International designers and designs

Marcel Wanders

Cyborg Wicker/Blue Ming/Grandfather clock

(Jardin d'Eden)

Timorous Beasties

NetJets' Moth tailwrap; Indie Wood;

Glasgow Toiles; Darwin; Raeberry

Hella Jongerius

Shippo plates; Beads and Pieces; Taking a

Stance; Four seasons

Neri Oxman

Mushtari; Anthozoa with Iris van Herpen;

Silk Pavilion

Tord Boontje

Come Rain Come Shine; Little field of

flowers; The Lacemaker; Table Stories

David Butler

Unsung Heroes / Everyday Hero; the Coca

Cola movie; Ramadan cans

Jean Nouvel

Qatar National Museum; Louvre Museum

Abu Dhabi; Imagine Institute; RBC Design

Center; Archipel Theatre

Total: 100 marks