

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-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 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 by the marker, 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 about 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**

- 1.1 Candidates may identify either a cyclical or linear design process, and may be credited only for stated advantages, such as:

The linear process helped me to complete all the phases in the workbook as each had clearly communicated mark allocations.

AND/OR

The linear design process kept me focussed on the design intent, as once this was decided, it was not changed, giving me clear direction.

AND/OR

The cyclical design process helped me to reuse elements of the idea sketches and concept sketches that I had rejected to improve my design in the development phase.

AND/OR

The cyclical design process forced me to listen to feedback from my teacher and my friends, helping me to select better ideas, concepts and finishes for my design.

AND/OR

Other reasonable substantiated statements reflecting on the advantages of using the type of design process selected by the candidate, including human centric/dialectical/rational models accepted.

No credit for simply stating "follow the process" without advantages clearly stated.

- 1.2 Scale and proportion are easier to judge and compare during the development phase when a mock-up or maquette has been made.

AND/OR

A designer may use early mock-ups and maquettes to share his concept with colleagues and clients to get constructive criticism.

AND/OR

Mock-ups and maquettes can help a designer visualise the final finish and aesthetic of the design.

AND/OR

Making mock-ups and maquettes can draw attention to potential difficulties in the manufacture of the product, leading to design or material changes.

AND/OR

Any reasonable substantiated statement linked to the design process, including practicing timing or technique.

- 1.3 An infographic can be used to present data more interestingly.

OR

Infographics can show that a designer has conducted original research to better understand the design context.

OR

Infographics can help a client understand the designer's thinking.

OR

Any other valid statement, including visual summary of research, providing insight.

- 1.4 A mood board conveys the visual aesthetic range from which a designer can choose.

OR

A mood board conveys the emotional intention of the design.

OR

A mood board indicates the feeling of the sort of context in which a design may be used (like how formal or casual, or whether it is for a professional working environment or preschool).

OR

Any other valid assertion, but not just a visual inspiration

QUESTION 2 DESIGN COMMUNICATION

- 2.1 2.1.1 Irony is the expression of one's meaning by using language that normally signifies the *opposite*, typically for *humorous* effect or to create emphasis, and could include stated contradictions.

Or other appropriate definition.

- 2.1.2 The typography makes a great contribution to irony because:

The line 'BRITAIN'S BIGGEST EGG' is all in upper case while the name 'mini eggs' is in lower case.

AND/OR

The upper lines appear disturbed by the product and brand name which are much smaller, suggesting the unexpected.

AND/OR

The word 'egg' is larger than the word 'Britain', even though the latter is much larger.

AND/OR

Any two other well-substantiated reasons that refer specifically to typography.

- 2.2 2.2.1 The use of cool blue tints for the water/hand is very effective, as it is symbolically associated with water.

The blue tints contrast with the achromatic tiled background and metallic, reflective tap.

OR

The use of cool blue tints is not successful, as it is too close in saturation to the cool grey of the tiles.

The use of cool colours pushes the idea of turning off taps away from people who are usually warm.

OR

Other effective description and substantiated evaluation including.

Two statements required.

NOTE: All examiners must be conscious of the possibility of colour-blind candidates, as indicated by a sticker, and allocate marks according to candidates' colour interpretation.

- 2.2.2 The hand symbolises human action to save water that is needed to persuade people to respect natural resources.

AND/OR

The hand is restricting the flow into itself, reminding the viewer that we need to limit ourselves to the benefit of the whole world.

AND/OR

The amount of water making up the hand is much larger than that flowing out of the tap, suggesting that the action can be successful.

AND/OR

The shape of the water is similar to a Möbius strip associated with infinity and continuity in the universe.

AND/OR

Any two other valid, substantiated symbolic/iconic interpretations.

- 2.2.3 The use of bold typography creates a visual hierarchy and emphasis within a design. In the given example, by making the words '22nd March-World water day' bold compared to the lighter stroke weight of the words 'The day we remember what we are made of,' draws attention to the date and event being highlighted.

OR

The boldness adds visual weight and prominence to those words, making them stand out and catch the viewer's eye more easily. It helps communicate the significance and importance of World Water Day in relation to the message conveyed by the accompanying text.

QUESTION 3 VISUAL ANALYSIS

- 3.1 One mark for identifying and one for analysing the design principle. No credit may be given for **emphasis** as a design principle, neither for any element of design nor for other Gestalt principles.

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

3.1.1 Unity

The texture appears to be the same in all parts of the kettle, despite variation in material, shape and purpose, creating a sense of wholeness in the design.

Or any other principle and analysis legitimately linked to texture.

3.1.2 Contrast

Although the lines are similarly smooth and geometric, the straight diagonal lines of the body of the kettle and handle contrast with the geometric curve of the ellipsoid lid and circular base.

Or any other principle and analysis legitimately linked to line.

3.1.3 Harmony

The rounded geometric primitive (truncated cone and disk) share features and, whilst differing in colour, create harmony of forms.

Or any other principle and analysis legitimately linked to form, excluding contrast, variety, pattern, rhythm, gradation.

- 3.2 One mark for substantiation of an evaluation.
One mark for demonstrating understanding of figure/ground relationships as a principle of Gestalt.
For example:

The designer has successfully used unstable figure/ground relationships to show two sides of a character's personality by using one eye in both figures, meaning that the viewer isn't certain which of the faces is the figure and which the ground.

Or any appropriate judgement and justification linked to figure/ground relationship. No credit for only identifying a figure and a background.

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

- 4.1 Ikea's reduction in food waste to reduce their carbon footprint is an example of corporate social responsibility.

OR

Transporting and storing flatpack furniture uses less energy and therefore helps reduce carbon output.

OR

Other valid statement

- 4.2 Trend forecasting is about *identifying consumers' attitudes, needs and wants, spending patterns* and also economic factors.

AND

Ethical consumerism is the choice of what to buy and where to buy it on the basis of *morals and ethics*.

AND

Consumer buying behaviours are the decisions, and basis for the decisions made by end users in choosing products or services.

AND

Ikea understood the trend that customers are tending to eat less meat as a result of either animal welfare or environmental ethical concerns, and thus would be more inclined to buy plant-based hotdogs.

AND/OR

Other appropriate explanation and application of the terms.

- 4.3 Ikea chooses to distribute and store its furniture as flatpacks, meaning lower shipping costs and easier standardisation and it can use in-store storage rather than warehousing off-site. Credit not to be given for just writing about transport of goods from retail outlet to the home, as the example.

- 4.4 Ikea is able to include the experience of making as part of their offering to customers both in the assembly of the furniture, and in the making of their own unique hotdog from a range of standard parts and ingredients. This makes customers feel empowered and valued, as their own needs and wants are taken into consideration.

AND

Mass customisation is design using flexible manufacturing systems to produce customised items, combining the advantage of the lower costs of mass production with the ability to individualise the products.

AND

Experience economy is defined as an economy in which many goods or services are sold by emphasising the effect the buying experience and the effect the product can have on people's lives.

SECTION B DESIGN IN CONTEXT – HISTORICAL**QUESTION 5**

Beware of references to Art instead of Design.

Give credit to designs prior to 1970. If supported by sound argument, give credit for designers that fit a different movement to the one listed in the SAGs. (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 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**.
- When a candidate has provided more correct answers than the mark allocation, please do NOT add a tick, but 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:

Introduction and Conclusion (Response)

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

Length

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

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

C = CONTEXT:

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: This factor can relate to the relevant political, social, cultural, economic or environmental circumstances that impacted the designed products. TWO CONTEXT MARKS should be awarded for specific contextual factors as they apply to the stated theme (Thematic Characteristics) and/or the statement made and/or the question asked (how the designers interacted with the zeitgeist or addressing eclecticism or pluralism through their designs).

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

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

F = FACTUAL:

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 and 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 and 2 works for each movement/period/style as stated in the question).

A = ANALYSIS:

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:

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 candidates' use of the term that they understand it. Marks may be awarded for **relevant** terms that are followed by a bracketed definition.

Introduction:

The candidate must address the theme of eclecticism and pluralism as they relate to design from the 1970s onward. No direct response to the stimulus quote is required.

Building of argument could 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 and the beginnings of globalisation beyond a handful of worldwide products.

1973 energy crisis highlighted global dependence, encouraged new thinking about muchness, people started using less because things became more expensive, not because they became eco-warriors.

Some early environmentalism arises in 1970s, but largely peripheral, very little impact on design as a field (i.e., hardly any designers paid any heed to environmental impact or encouraged the search for alternative and ecological solutions).

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 to exploit manufacturing in East and South.

1970s–1990s – social structure shifts from 'authority' institutions church/school/municipality/ family being main organiser of society to individuality.

Homosexuality decriminalised in the UK in 1967, Stonewall Riots in 1969.

Anti-LGBTQI+, gender, racial, class bias prevalent.

Equal pay act in the UK 1970, USA 1963 (proving that legislation is a poor way to get social change).

Mass market products globalised, globalisation of financial systems follow, followed by globalisation of popular culture.

Digital breakthroughs: Apple Mac 1984, Internet 1989, World Wide Web 1991 advanced the boundaries of our understanding of community – rise of the fourth industrial revolution and the beginnings of global information networks.

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; 11 September 2001, War on Terror: Afghanistan, 2003 Iraq; Rwandan genocide, Rise of China as economic power. Consumption culture moves from consumer durables to packaged consumables

Post-colonial and critical theory began in the 1970s (largely in Latin America and India) to examine the impact of imperialism on design. Design in this period is still mostly viewed through Eurocentric lenses, with scant respect paid to cultural appropriation and othering of colonised nations by the developed/developing world narrative. Cultural and social isolation of South Africa, Rhodesia and Southwest Africa prior to liberation led them to be isolated from global design trends, but post liberation saw an influx of fresh and eclectic ideas into South Africa, Zimbabwe and Namibia, as they strove for more pluralistic societies.

Anti-design

General context:

Anti-design was also called 'contra-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 crisis of 1973**. The crisis, brought on by an OPEC decision to raise oil prices dramatically, meant oil shortages, inflation, and other problems for the oil-importing nations. OPEC's decision also brought on a general sense of economic and ecological vulnerability that filtered down into most walks of life. Questioning the consumerist lifestyle is one result, although in reality this questioning had little impact on the general public, especially in the USA, where the responses were generally limited to new acceptance of compact cars and moving away from bigger always being viewed as better.

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 became significant.

Papanek'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 lifestyle.

Designers were questioning the status quo.

Thematic context:

By creating utopian Avant Garde designs that challenged the dominance of bel design (good design), the participating designers disconnected from the Western industrial complex, and simultaneously created new connections. Design solutions were focused on long-term societal improvement or short-term individual expression in an attempt to reconnect with core values. There was no presumption that everyone would adopt the designs considered, and the movement was too fragmentary to be didactic, or take up a single position. The desire to shock (especially true of punk) was self-consciously disconnecting itself from staid values of the time.

Typical designs that reflected the theme of eclecticism and pluralism and the theme Connect/Disconnect/Reconnect:

No-Stop City and Superronda by Archizoom
Sex store front and Bondage suit by Vivienne Westwood

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 also known as the 'Harvard Box'.

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 and lifestyle. Much of the output of the rationalist product design of this period was in opposition to eclecticism, but in alignment with pluralism.

General context:

In the decades after WW2, the tide of industrialisation peaked, bringing in the Technetronic 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 proliferated, assembly lines were 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 grew 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 wanted more functions, less bulk, and a high return on a diminutive but empowered item. Computerised and robotic manufacturing systems saw economies shift toward service economies and, with that, fewer consumers involved in making goods, and more providing services. Growth in leisure sectors saw the rise of package holidays and democratisation of air travel.

The technological revolution gave rise to the growth of the large electronic companies in: Germany: Braun, AEG/Japan: SONY/America: GEC, and with it the shift to consumer durable lifestyle products.

The principle of High-Tech architecture relied on nothing more than a combination of machined parts that were maximally flexible and, ideally, interchangeable. Characteristics of High-Tech architecture varied somewhat, yet all had 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 was light, typically with a combination of dramatic curves and straight lines. Connections were made between the appearance and function of designs. The disconnect with modernism and sleek lines was not through the adding of decorative features, but rather in elaboration by exposing the structural components, this placing even greater emphasis on functionality.

Thematic context:

High-Tech architecture broke with the idea of hiding structure and functional elements and the blandness of urban landscapes. In product design, the directional aspect was emphasised, with designs moving to less and less decorative elements, relying almost solely on shape and form to generate positive aesthetic responses. The signalling of dominance by functionalism over aesthetics became part of minimalist lifestyles. Sometimes referred to as 'late international style' the application of Hi-Tech ideals in diverse environments with little regard for local culture perpetuated a dissonant and slightly anodyne global lifestyle that ignored rather than celebrated cultural differences. High-Tech buildings often had extensive glazing to show to the outside world the activity going on inside, making them more widely accessible to viewers, in contrast with the conventional hidden-purpose approach. Simultaneously this democratised design, as all was exposed, and allowing pluralistic interactions for expert and non-expert. The disconnect with modernism and sleek lines was not through the adding of decorative features, but rather in elaboration by exposing the structural components; this placing even greater emphasis on functionality. Although the designs were coherent within themselves, they often stood out as being highly eclectic against the backdrop of modernist design.

Typical designs that reflected the theme of eclecticism and pluralism and the theme Connect/Disconnect/Reconnect:

Radio TS502 and Sandwich Clock by Sapper

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 was 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).

Individual expression and work became prized and sought after: each Memphis designer drew on legacy of previous designs and made them their own.

Neo-classicism, anthropomorphism, biomorphism, wide-ranging aesthetic and cultural references, deliberately humorous and attention seeking.

Works were not mass-produced but had the potential to be reproduced in various forms.

Emotional response was required for these designs.

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, tasteless and, with the growing environmental awareness, un-ecological.

By glorying in the cheesiness of consumer culture, Memphis was 'quoting from suburbia,' as Scottsass put it. 'Memphis is not new, Memphis is everywhere'.

For Memphis, ordinary daily things were the particular characteristics of contemporary life. Thus, they transplanted plastic laminates (melamine, Formica) from the bars and cafes of the 1950s and 1960s into private residences.

The practical purpose of the objects was of no concern. This highlights the theme 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's identity drive. Responses to design become increasingly pluralistic with each individual being responsible for their own aesthetic choices. How these choices impacted on their lives were key to how Memphis gained ground in the late 1970s and early 1980s. A part of that eclecticism was that design was not supposed to become long lasting. The ephemeral and democratic intention of most of Memphis work was undermined by how collectable it had become (materials were chosen for impact, and not longevity).

Thematic context:

Memphis designers often made connections with a variety of specific cultural identities to create visual puns on both function and aesthetics. Appearing to use cartoon-like influences together with the deliberate ephemeral nature suggested commentary on consumerism as a cultural influence, reconnecting design to social injustice concerns. The lack of humour in the design world to which Memphis was responding had become part of an exclusive 'high design' culture, and they wished to disconnect from that paradigm. Memphis reflected a democratic lifestyle, as its visual references and material choices represented commonality, rather than exclusivity. This remained an intention, rather than an active force, as pieces did not go into production, but were made as examples for exhibition or in short production runs. Memphis had much greater impact on the ideas contributing to people by connecting to their self-perception, rather than their products did, as many were unwieldy, uncomfortable or impractical. They changed people's minds about their approach to things more than they changed the products in people's lives.

Typical designs that reflected the theme of eclecticism and pluralism and the theme Connect/Disconnect/Reconnect:

Asoka lamp, Tahiti lamp by Scottsass

Kristall table and First Chair by Michele de Lucchi

Postmodernism (POMO)

General context:

Postmodernism stretched from the late 1950s, beware of references to Postmodernism art and work prior to the 1970 threshold (but give credit if the examples used fit the theme of disconnect, connect, reconnect, which many would, depending on the argument.)

POMO often referenced the past and injected humour and irony into design. Charles Moore's Piazza d'Italia combined a visual encyclopaedia of Italian architectural features and combined it with neon lighting. Postmodernists aimed at creating self-made meanings and, at least in part, made the connected design very difficult to achieve. Double coding meant the designs conveyed many meanings simultaneously and that multiple viewers would have different interpretations of a design's intent. There was constant disconnection and reconnection. Design took over a key role, not only in marketing and advertising, but also in the outfitting of the individual lifestyle, patterns of consumption and social modes of behaviour. There are a number of characteristics that Postmodern design comprised, 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 and 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 design was in constant disconnection and reconnection and actively challenged all 'rules' of design based on externally decided good taste, especially by combining neo-classical elements associated with high culture, such as columns, pediments, and architraves, often out of context. As the world was questioning the cultural dominance of mass media, so historicism reminded users and viewers of 'the other', and is, therefore, highly pluralistic. Postmodern designers did not attempt to create a unified new identity or lifestyle, but rather tried to create environments and products that allowed all cultural identities and lifestyles to flourish, often by not taking themselves too seriously, and thus it is easy to interpret Postmodern design as being eclectic. As some designs were quite poorly manufactured or built, some iconic Postmodern designs have a temporary and confrontational public persona. This connects the world of design to the life processes of decay and death as well as the pluralistic assertion that the viewer, not the designer makes meaning, through their own set of aesthetic values.

Typical designs that reflected the theme of eclecticism and pluralism and the theme Connect/Disconnect/Reconnect:

Kresge College and Piazza d'Italia by Charles Moore
Mantle pendulum clock and Tea Rex Kettle by Graves

Deconstructivism

General context:

The principles and spirit behind Deconstructivism are fundamentally connected to Derrida's multiple interpretations. Opposing the rationality of modernism (but not as determinedly 'bloody difficult' or contrarian as Postmodernism), rationality in Deconstructivism is based on multiple acceptable answers, and NOT identifying one correct and multiple wrong answers (as in Miesian modernism).

It was less polemical, but not didactic, still allowing the individual to make their own meaning. Designs were unique and stood apart from surrounding structures.

Designs were generally concerned with play of volume and surface, punctuated form, and more coherent than typical Postmodernism designs.

Often utilised one visual dialect, but multiple metaphors, to express an idea.

Deconstructivist thinking was linked to critical theory, poststructuralist thought and the rejection of neo-liberal prescription.

Designs tended to be coherent, e.g. Libeskind's Jewish Museum makes use of broken and jagged forms as lines cut into concrete and metal of the building; rejection of historicism and ornamentation in the stark materials exposed; spaces like the rooftop reveal the multi-layering as parallel lines appear and disappear reminiscent of the rail tracks leading into death camps; the twisted geometries of the space provide illusions of where one is moving to while preventing movement into other spaces. The designer aims to challenge the experience of the visitor and expose viewers to the experience of the holocaust; multiple interpretations are possible in various spaces; the warped and overlapped planes, 'disturbing' shapes, centreless planes, and shards of glass and metal bring visitors into the experience and create frustration at not finding neat, clean endings and beginnings. Spaces are disjointed and abrupt; lines of buildings are disjointed and cut, emphasising the lack of unity and harmony/incompletion and subjectivity. Decomposition (analysing, randomness, automatism). Decentring (inclined planes and slanted lines, i.e., not horizontal/vertical). Discontinuity of spaces and lines (mixture, overlaid, distortion and accident). Purposeful disjunction (separation and fission/limitation and interruption) mimics the experiences in concentration camps/to life.

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

Products are not designed to only fulfil a functional role, but aesthetics play 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 premise 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 that 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 ultra-right, new nationalist and fundamentalist views.

Thematic context:

The mass jangling of Postmodern design with often conflicting elements led designers to focus on greater coherence, even to aesthetic forms that contrast with the surrounding cultures, so the designs tend to have fewer dissonant elements themselves but are frequently aesthetically dissonant to their surroundings. Deconstructivist design is simultaneously less eclectic and more pluralistic. Often Deconstructivist public buildings such as museums, art galleries, concert halls, were all associated with highly valued cultural elements, and placed their functions in the public eye. By drawing users and viewers in through their unusual manipulation of forms (often showing evidence of 'trace and erasure') designers create fluid identity. The openness to all lifestyles and abilities of individuals to develop and dictate the way others perceive them is reinforced by the manipulation of surface and volume. Public buildings, such as museums, opera houses, art galleries, terminal buildings, raise the importance of public spaces in communities and thus may be viewed as having an intent to connect people to each other and to a common purpose, as in travel terminals or recording and honouring histories.

Typical designs that reflected the theme of eclecticism and pluralism and the theme Connect/Disconnect/Reconnect

Milwaukee Art Museum and Turning Torso Tower by Calatrava
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 Alchymia 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

ONLY these designers and designs may be given credit for 6.4, 7.4, 8.4

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Surface Design and Multi-disciplinary design			
Sindiso Khumalo	Collaboration with Vans for International Women's Day	MIO (Jaime Salm)	Work is Play
	SS22 – Jagger Library tribute		Shroom Light
	SS21 – Minty (Harriet Tubman tribute)		Nomad System
Daniel Ting Chong	Okay Africa	Studio Banana	Work Cocoon
	The Ninevites		Ostrich pillow
	Fear.Less		Rolex Learning Centre
Mash T Design (Thabisa Mjo)	Tutu 0.2	Neri Oxman	Chaise Longue
	Daub Coffee Table		Aguahoja
	Hlabisa bench with Houtlander		Mannahatta
Atang Tshikare	NOGA Lamp	Patricia Urquiola	Naledi
	Thitana		Kika
	Yang-kapa-Yan		Patcha Rugs
Resoborg	Freedom Park	Smile Plastics	Panels
	Cartwright Mural		Side Tables
	Three Lads and a Toucan		Lords of Poké café interior
Product Design			
Maxhosa Africa	Alkebulan	Layer (Benjamin Hubert)	Trove
	Isilimela		Home Harmony
	Makrwalas		GO wheelchair
Ami Doshi Shah	Closure Collection	Iris van Herpen	Meta Morphism
	Salt of the Earth Collection		Mummification
	Elements Contained Collection		Met Gala dress for Grimes
IMISO	Views	Super Union	Figla
	Scarification		Shelter
	Ilobola		Notpla
Dokter & Misses	Isabelo smart bench	Fuseproject (Yves Béhar)	OLPC – XO
	Soldier Screen		Superflex Seismic powered suit
	Practically Everywhere Collection		Willie Mays Boys and Girls Club
Design for Development	Libromat	IDEO.org	Zipline Project
	Colour Africa		Teff Seed Planter
	MSF Contraception Guidelines Booklet Design		Clean Team
Communication Design			
Bittersuite	The Greener Surfer	Leo Burnett	Change the Ref – The Lost Class
	Imaginative Classrooms		Half Fans
	Ripple		Eva's Stories
The Hardy Boys	Amnesty International: Them together with Us	Grey	The Pause (Video)
	Edamame Packaging		The Unseen Ocean
	Sunlight Saves Water		Volts by Volvo
Joe Public	One School at a Time: Never Unsanitary Pads	Wieden Kennedy +	Girl Effect
	Pride of Africa		Nike Korea – Playground for All
	Clear the Stigma		Here I am
FCB	Giant Flag	Fabrica (United Colours of Benetton)	Ponzano Children
	Empowervate – Y-CAP		Green B
	Coca Cola Phonetic Can		#IBelong
Stranger Studio	Atrocities Watch Africa	Lovisa Boucher	Wise by Patagonia
	medBuddy		TRUS: A Sharing Library
	International Refugee Rights		Eco Products

	<i>Initiative</i>		
Environmental design and architecture			
Porky Hefer	<i>The Nest @ Sossus</i>	Vincent Callebaut	<i>The 5 farming bridges</i>
	<i>Manta</i>		<i>Pollinator Park</i>
	<i>Endangered</i>		<i>Lilypad</i>
Tsai Design Studio	<i>Safmarine Vissershok School</i>	NLE	<i>Z Line School Furniture</i>
	<i>Nested bunk beds</i>		<i>Black Rhino Academy Campus project</i>
	<i>The Madison Apartment</i>		<i>Makoko Floating School</i>
Peter Rich	<i>The Earth Pavilion</i>	Heatherwick Studio	<i>Eden</i>
	<i>Alexandra Heritage Centre</i>		<i>Nanyang University Learning Hub</i>
	<i>Mapungubwe Interpretation Centre</i>		<i>Little Island</i>
The Maak	<i>Desmond Tutu Clinic</i>	Bjarke Ingels (BIG)	<i>Danish Pavilion</i>
	<i>We See Change</i>		<i>Vestre's Factory</i>
	<i>Ulwazi Community Curtain</i>		<i>Copenhill Power Plant</i>
Urban Works	<i>Constitution Hill Flame Of Democracy</i>	100 Architects	<i>The Nest</i>
	<i>Dibuka Library</i>		<i>High Loop</i>
	<i>Public Relief</i>		<i>Lotus Eco-Bus Stop</i>

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Environmental Context – Preparatory Task		
Term/Concept	Designer	Design
Biophilic design	Jean Nouvel	One Central Park
Design for Longevity (D4L)	K. Hara	Muji Packaging
Design for Sustainability (D4S)	Pearson Lloyd	bFriends
Biomimicry	Reef Design Lab	Living Sea Wall
Cradle to Grave analysis	Jonna Breitenhuber	Soap Bottle
Circular Economy	SOLVE apparel	S-Bags
Green space	Vo Trong Nghia Architects	Diamond Lotus
Materials engineering	Carvey Ehren Maigue	AUREUS
Hedonistic sustainability	Daniel and Oliver Pretorius	4WKS Coffee
Eco-psychology	Lindholm and Husum	GrowMore

- 6.1 One mark for: 'cradle-to-grave' analysis *considers impacts at each stage of a product's life cycle*, from the time natural resources are extracted from the ground and processed through each step of manufacturing, transportation, product use, and disposal.

Or other suitable definitions.

AND

One mark for a discussed example that must include the designer's name, the name of the design and a correct description/link to the term.

Breitenhuber's Soap Bottle is packaging made from soap. The cradle-to-grave analysis is evident as the designers carefully considered the raw materials, use of the product and eventual disposal of the packaging. As the contents within are being used, the soap packaging very gradually dissolves. When finished, remnants can be used again, as hand soap. Soap Bottle is made of natural ingredients and is biodegradable which means waste can be completely avoided.

OR

Other appropriate examples from the environmental context of the preparatory task.

- 6.2 Two marks for showing understanding of both terms.
One mark for *evaluation of an appropriate example*, that must include the designer's name, the name of the design and a correct description/link to the term.

Biomimicry is design that is inspired by, or imitates, natural elements, systems, processes and models to solve design problems.

Material engineering involves the *generation of new materials* that respond and function in the world to address concerns around the *environment, society and affordability*.

Examples:

Evaluation using Living Sea Wall by Reef Design Lab (with Volvo) as an example

OR

Evaluation using AUREUS by Carvey Ehren Maigue as an example

OR

an evaluation using an applicable prep task design from this context.

6.3 One mark for each of the definitions. (2 marks max)

One mark for an *explanation of the link between terms* using an appropriate example, that must include the designer's name, the name of the design and a correct description/link to the term.

Biophilic design is the practice of *creating a closer connection to nature through the ways buildings and landscapes are created to incorporate the natural world*.

This can be done *directly* through the use of natural light, ventilation and inclusion of natural elements like plants, water and natural landscapes or *indirectly* through the use of natural imagery, shapes, colours and textures.

AND

Design for Longevity (D4L) 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.

AND

Explanation of the link using Muji Packaging by Kenya Hara

OR

Explanation of the link using Ateliers Jean Nouvel's One Central Park

OR

Or an explanation of the link using other applicable prep task designs from this context.

6.4 6.4.1 One mark for appropriate local designer from the CAT task.

One mark for appropriate international designer from the CAT task, such as Bjarke Ingels (BIG) or Touching the Earth Lightly or other suitable designers.

6.4.2 One mark for a description of an appropriate local design from Question 6.4.1 listed in the CAT task.

One mark for a description of an appropriate international design from Question 6.4.1 listed in the CAT task, such as:

Edamame packaging would hold a luxury food item, consumed for human pleasure in South Africa more often than for nutrition. The packaging is inherently sustainable, as it is made incorporating the edamame bean pods in the material for the packaging, reducing waste, reducing energy input and reducing transport carbon. The

value of the waste contributes to the circular economy as part of original product contributes to future products. Edamame are often referred to as "the meat without the bone", and are a viable alternative to factory farmed meat that causes excessive carbon output. By packaging edamame in more sustainable ways people are encouraged to consider their life style choice against their environmental ethics.

AND

Copenhill Powerplant has taken an unsightly brownfield sight and made it into a place for outdoor recreation, over an alternative waste-to-energy power generation system. The economic, social and environmental benefits of a project such as this make it a highly sustainable design. Skiing is a luxury sport that is responsible for carbon emissions derived from transport as people need to travel to the mountains. This design allows people to ski close to home in an urban setting.

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 a thorough knowledge of the design and/or of the context.

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

No marks are awarded for relating terms used in Questions 6.1, 6.2 and 6.3 to the environmental context.

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

- 6.4.4 One mark for showing an understanding of *Hedonistic Sustainability* such as:

Hedonistic Sustainability is the philosophy of designing physical objects, the built environment, and services to comply with the principles of social, economic, and ecological sustainability so as not to jeopardise the ability of future generations to provide for their own needs, and that add to human pleasure or at the very least do not negatively affect enjoyment.

Up to two marks per design for linking each design to the theme **Connect/Disconnect/Reconnect** and to *Hedonistic Sustainability*.

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

- 7.1 One mark for defining urban acupuncture, such as: Urban acupuncture is a design tactic supporting the idea that interventions to improve urban areas in public spaces *don't need to be ample and expensive* to have a transformative impact. Urban acupuncture is a more realistic and less costly method to revamp the cities through small-scale initiatives.

AND

One mark for a discussed example, such as: Pigalle basketball court by Ill Studio and Nike which creates safe recreational and social space for positive interactions in a crowded urban setting, that must include the designer's name, the name of the design and a correct description/link to the term.

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

- 7.2 Two marks for showing understanding of both terms.

Information access is the *freedom or ability to access and make use of information*. Traditionally, information has been shared in a variety of accessible formats, often through public libraries. However, advances in computer technology and reliance on digital information means that many people do not have access to these resources.

AND

The purpose of transformative education is to create an experience that *causes a shift in an individual's perspective or attitude*.

AND

One mark for evaluation based on an appropriate example, that must include the designer's name, the name of the design and a correct description/link to the term, such as:

Idean's *Cards for Humanity*

OR

MobiStation by Unicef Uganda

Or evaluation based on other applicable prep task designs from this context.

- 7.3 One mark for each definition.

Social development is about *improving the well-being of every individual in society* so they can reach their full potential.

AND

Design co-operatives are trading enterprises that are *jointly owned and democratically controlled by their members*. Co-operatives invest in

education and training for members, and work for and are an integral part of their communities.

AND

One mark for an explanation of the link between terms using an appropriate example, that must include the designer's name, the name of the design and a correct description/link to the term.

For example:

Woza Moyo (Hillcrest Aids Centre Trust) does design, develops and sells products, but their founding intention is to improve the lives of those who work within the enterprise and the broader community. Their products, like Little Travellers are designed to send positive messages and build understanding and co-operation within society.

OR

Serrano and Baquerro's Inclusport is a specialised gym to provide sports and recreational facilities and services to those with intellectual, physical, or sensory impairments. The focus of the project was social development for people living with disabilities in the surrounding community. The building has 80 square meters of usable space, in which the designers created offices, classrooms gym amenities.

OR

Explanation based on other applicable prep task design from this context.

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

Tsai Design Studio and Fuse Project (Yves Behar) or other suitable designers.

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

Nested bunk beds by Tsai Design Studio allow a large number of children of various ages to share a space for sleeping or resting that can be used for other purposes, such as homework or play. Its design is focused on the needs of children living in trying circumstances.

AND

OLPC provides children with access to information and educational programmes that they would otherwise not have access to in the form of a robust and ergonomically designed device.
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 a thorough knowledge of the design and/or of the context.

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

No marks are awarded for relating terms used in Questions 7.1, 7.2 and 7.3 to the social context.

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

- 7.4.4 1 mark for showing an understanding of equitable access as making it possible for *all people regardless of their ability, culture or group identity* to use and appreciate a design.

Up to two marks per design for linking each design to the theme 'Disconnect, Connect, Reconnect' and to equitable access.

For example:

Tsai Design Studio's nested bunk beds specifically focus on the need for social care of children in group homes, but intend to make them feel secure, and have a sense of belonging. By making the bunk beds stackable, the designers have also taken into account the need for shared space in which to play or do schoolwork, helping to build a sense of belonging and acceptance. Whilst the physical needs are taken care of, the psychological needs for security and belonging are also addressed. They become disconnected from the forces that trap the children in poverty, and there are chances to connect with opportunities to improve their circumstances.

AND

Fuse project's OLPC addresses the rights of children to be able to access social services, breaking down the digital divide, as well as providing for the human need for communication and education. It also challenges the idea that children in poverty are unable to connect to empower themselves, changing circumstances both to the other and to the self.

AND/OR

QUESTION 8 CULTURAL CONTEXT

Cultural Context- Preparatory Task		
Term/Concept	Designer	Design
Vernacular	Nofingxana	Rich is Black and vice versa
Diaspora	Heatherwick Studio	Zeitz MOCAA
Artisanal	Akosua	AAKS Bags
Place making	Torino Stratosferica	Precollinear park
Geoculture	Vackier & Chapepe	Oromo Chair
Cultural competence	Francis Kere	Drawn Together Mural
Revisionism	Milk	Change maker
Composite identity	Adele Dejak	Dhamani Jewellery Collection
Culture jamming	Adbusters	Spoof ads
Cross-cultural design	Burks	Missoni Patchwork vases

8.1 One mark for a definition.

A diaspora is a scattered population whose origin lies in a separate geographic locale. It refers particularly to *people settled far from their ancestral homelands*.

Or other similar definition

AND

One mark for a discussed example, that must include the designer's name, the name of the design and a correct description/link to the term., such as: Heatherwick Studio's design Zeitz MOCAA houses contemporary art from the African diaspora.

Or other relevant design from the CAT preparatory task from this context will be accepted.

8.2 Two marks for showing understanding of both terms.

One mark for evaluation of an appropriate example, that must include the designer's name, the name of the design and a correct description/link to the term, such as:

Place making involves strengthening the connection between people and the places they share. Place making is a collaborative process by which we can shape our public spaces in order to maximise shared value, paying particular attention to the physical, cultural, and social identities that define a place.

AND

Cultural competence is the ability to understand and interact effectively with people from other cultures.

AND

An evaluation of an example drawn from the preparatory task, such as:

Precollinear Park was placed on an 800-meter-long strip in the centre of the Turin, which had been abandoned. To make use of the dead area and give residents extra space outdoors following Italy's severe pandemic repercussions, non-profit cultural association Torino Stratosferica embraced the concept of place making. It transformed the tree-lined strip into a temporary public space fit for socially distanced leisure while celebrating the city's cultural identity, much like Piet Oudorf's Highline project in Chicago.

OR

Drawn Together by Francis Kéré consists of a long wall that, during the day of the exhibition, will be decorated with a participative mural. Visitors are invited to co-create the piece by painting symbols based on the symbolism of West African architecture. Much more than decorations, the mural aims to foster cultural competence as these patterns will express the values and beliefs of the village that serves as the royal court of the Kassena people.

Or an evaluation based on other applicable designs from the CAT preparatory task from this context.

8.3 One mark for each definition. (2 marks max)

One mark for an explanation of the link between terms using an appropriate example, that must include the designer's name, the name of the design and a correct description/link to the term.

Artisanal designs are high-quality or distinctive products made in *small quantities*, usually *by hand or using traditional methods*.

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

And for example:

Adele Dejak's Dhamani, which is inspired by traditional African wood carvings and is made out of recycled brass reflects her composite identity as a Nigerian woman raised in and influenced by England and its aesthetic.

OR

Missoni Patchwork vases by Burks used European fabrics inspired by African and South American cultures to decorate over existing vases that mimic the form of ancient Greek vessels. The perception of the work is affected by the mix of influences and periods in creating new products.

Or other applicable prep task design from this context.

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

Imiso and Patricia Urquiola

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

The Scarification range utilises a mix of amaXhosa and Japanese hand and slab building to create vessels and punctuated forms with patterns and decorative elements carved by hand into layers of slip over leather-hard clay.

AND

Kika is a bollard-shaped stool, with a curved cone as a base, intersected by a round-sectioned seat made of hollow Iroko, which imitates traditional headrests from Benin. It references an industrial aesthetic linked to mass transport and world trade and can only be formed by highly skilled craftsmen using traditional wood- turning techniques to create the hollow form that makes up the top of the bollard-form stool which doubles as a percussion instrument.

- 8.4.3 Four substantiated points relating the chosen design to the cultural context that demonstrate a thorough knowledge of the design and/or of the context.

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

No marks are awarded for relating terms used in Questions 8.1, 8.2 and 8.3 to the cultural context.

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

- 8.4.4 One mark for showing an understanding of revisionism, such as: the *re-interpretation and re-examination* of one's attitude towards a historically held view or perspective.

Up to two marks per design for linking each design to the theme **Connect/Disconnect/Reconnect**

For example:

Scarification is traditional in its manufacture and draws on traditional skin scarring as a symbolic reference. The range, produced in a heavily Hamada-influenced (from Japan) studio in the UK, represents a fusion of techniques of construction and decoration. Its design both reconnects with the traditions of amaXhosa pottery, as well as creating new connections with other ceramic styles and histories.

Kika reconnects the user to fine craft and considered the rich cultural tradition of drumming across a wide range of cultures. There is a fundamental disconnection with its domestic context by making visual reference to industrial aesthetics. Like Scarification, Kika connects to a new global audience and builds respect through honouring cultural connections.

Total: 100 marks