

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**

Analysis of Question 1	Cognitive Skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
1.1	2			2
1.2		2		2
1.3		2		2
Marks	2	4	0	6
%	33%	67%	0	

1.1 Two substantiated statements that demonstrate understanding exploring Dissonance or Direction, as applied to the design process or design practice. This can include:

- The candidate shows an understanding that Dissonance stems from a *lack of agreement* which will create a design problem that needs to be solved through the design process.
- The candidate shows an understanding that Dissonance demands *action* – a change in direction. Design is an action verb which, through the design process, gives direction in solving the problem (dissonance).
- Designers provoke critical thinking and offer solutions to the problems that cause dissonance. The role of a designer is to challenge the accepted direction and patterns of thought and behaviour, and to offer a new direction. Design must provoke a *change in behaviour, attitude, or belief* in order to reduce dissonance and *restore balance*.

1.2 During the Ideation Phase concerning analysis of the design problem / challenge as it relates to the theme, with a reason such as 'narrows the scope of the potential approaches by focusing on mostly social or cultural or environmental context'

OR

During the Concept Phase concerning selection of concepts from scamp sketches or of final concept from a range of more detailed concept sketches with a reason such as 'the number of options is reduced, focusing on fewer or one, allowing for more detailed consideration'

OR

During the Development Phase concerning decisions on final materials, finishes or techniques from a range of options considered, to achieve a single best possible outcome

OR

Other appropriate reasoned response. With one mark for correctly identifying and explaining the phase and one mark for a reason linked to the phase.

No mark to be awarded for only identifying a phase.

- 1.3 No mark awarded for naming a cyclical or linear design process.
Marks to be awarded for two cogent reasons to support either a cyclical or a linear design process, such as:

In support of cyclical processes:

Dissonance implies the rejection of the status quo, and the movement away from preconceptions of how the design process should progress.

AND / OR

Backwards / forwards / upwards / downwards / going around in circles are all directions, and if a designer is able to move in many directions, they could consider new aspects of each stage in the process, and this could lead to more thorough exploration of the process.

AND / OR

Design is a human / problem interaction and requires reflection and return to the problem / client in order to see if a proposed direction could lead to a good solution / product.

OR

In support of linear processes:

Dissonance implies moving away from something deliberately, and hence is more likely to have clear progression from one step to another.

AND / OR

Direction implies travel from one place / stage to another and is goal rather than task orientated.

AND / OR

Design moves from identifying an opportunity / design problem to a new artefact or solution. To do so efficiently, it is best for designers to remain focused.

Or two other appropriate reasons in support of one model or the other.

QUESTION 2 DESIGN COMMUNICATION

Analysis of Question 2	Cognitive Skills		HIGHER: Analysis, Synthesis, Evaluation	MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application		
2.1.1	1			1
2.1.2			2	2
2.2.1			2	2
2.2.2			1	1
2.2.3			2	2
Marks	1		7	8
%	12,5%	0	87,5%	

- 2.1 2.1.1 A metaphor is an indirect, non-literal comparison between one thing and another, typically for the purpose of making a point.

Or other appropriate definition.

- 2.1.2 Two of:

The serene expression of the man wearing the headphones suggests that he is not bothered by the loud noises around him.

AND / OR

The replacement of people's heads with loudhailers shows that the environment is distracting.

AND / OR

The body language of the loudhailer-headed individuals is active compared to the calm of the headphone-wearing man's hands holding a newspaper.

AND / OR

Any two other well-substantiated interpretations.

- 2.2 2.2.1 The humour is successful because it emphasises how well the headphones work. Although the man in the boat is in danger as a result of not hearing the waterfall, he is still rowing towards it.

OR

The humour is not successful, as the viewer may think it unlikely that this would be a place where noise reduction headphones would be used. People engage in activities like rowing small boats on a river to enjoy the peace and quiet, not to endanger themselves.

OR

Other explained evaluation and reason

- 2.2.2 The cool green / blue tones amplify the contrast between the calm (both of rowing a small boat for fun, and from being cut off from ambient sound) and the turmoil and danger that are implied.

OR

Cool green / blue tones could be associated with growth

OR

Slightly bilious green / blue tones could be associated with decay

OR

Other valid description of the use of colour green / blue.

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

- 2.2.3 The designer's choice of making the image so much larger than the text is successful because it suggests that they expect the viewer to be aware of the brand and the product.

AND / OR

The strong horizontal dark line formed by the trees in the background helps the viewer see the white and blue text in the top right-hand corner.

AND / OR

The unusual position of the brand's text, according to conventional use of the rule of thirds, is balanced by the darker and more threatening bottom left-hand corner of the image.

AND / OR

An evaluation that shows knowledge of visual hierarchy linked to the image and an explained reason.

QUESTION 3 VISUAL ANALYSIS

Analysis of Question 3	Cognitive Skills		HIGHER: Analysis, Synthesis, Evaluation	MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application		
3.1	3		3	6
3.2			2	2
Marks	3		5	8
%	37,5%		62,5%	

- 3.1 One mark for identifying and one for analysing the design principle. No credit may be given for **unity** 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 Rhythm

Rhythm is created by the repeated vertical lines above the door and the repeated curves of the overhang and the shadow it creates. These rhythms direct the viewer toward the large door openings.

Or any other principle and analysis legitimately linked to line.

3.1.2 Asymmetrical balance

The larger, but less defined, positive space of the overhang balances the smaller, but sharply defined, rectangular doorway openings.

Or any other principle and analysis legitimately linked to space.

3.1.3 Contrast

The differing textures of the floor and the walls reinforce the differences in shape and form between the horizontal plane of the floor and the vertical wall and curved overhang.

Or any other principle and analysis legitimately linked to texture.

- 3.2 One mark for substantiated evaluation.
One mark for demonstrating understanding of the rule of prägnanz of Gestalt design.

For example:

The designer has successfully used prägnanz, as the *two shapes are read as one* simpler understanding of the image making up an elephant out of the two distinct shapes, which are reminiscent of the shape of the Y, H and N of the brand name.

Or any appropriate judgement and justification linked to closure.

QUESTION 4 DESIGN IN A BUSINESS CONTEXT

Analysis of Question 4	Cognitive Skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
4.1	1	1		2
4.2	1	1		2
4.3	1			1
4.4	1			1
4.5	1			1
4.6	1			1
Marks	6	2		8
%	75%	25%		

- 4.1 Experience economy is defined as an *economy* in which many goods or services are sold by *emphasising the effect they can have on people's lives*.

AND

'Even mass-customised products proved to be successful, particularly when paired with a unique and unexpected retail experience online, rather than in-store'.

OR

'Even the experience of engaging with the creation of a bespoke design is now often conducted from home, making traditional visual merchandising in retail spaces even more important, as the experience of being in the shops became less frequent, and less about stock, and more about range.'

OR

Versions of the above in the candidate's own words.

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

AND

'trend forecasters were predicting that augmented reality would replace conventional labelling on luxury goods, such as expensive brands of alcohol'.

OR

Other appropriate interpretation.

- 4.3 Visual merchandising is the use and manipulation of displays and floor plans to promote the sale of goods by *focusing on the psychological effects of presentation*.
- 4.4 Mass customisation is design using flexible manufacturing systems to produce customised items, combining the *advantage of lower costs of mass production with the ability to individualise the products*.

- 4.5 Guerrilla marketing is a *low cost and unusually noticeable* strategy to increase brand awareness, usually in a public area.
- 4.6 A bespoke design is custom-made for one individual client.

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

Analysis of Question 5	Cognitive Skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
5 Structure	1	1		2
5 Context		3	4	7
5 Facts	9			9
5 Analysis			9	9
5 Terminology	3			3
Section B marks	13	4	13	30
%	43,3%	13,3%	43,3%	

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: 2 MARKS

Introduction and Conclusion (Response) – 1 mark

ONE STRUCTURE MARK to be awarded for an **appropriate introduction**, clearly responding to / addressing the issues being asked in the question. 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 – 1 mark

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

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

C = CONTEXT: 7 MARKS

Maximum of 7 marks to be awarded.

ONE CONTEXT MARK should be awarded for one **relevant general contextual factor** informed by the specific question for each movement / period / style chosen.

Contextual Characteristics: These factors can relate to the relevant political, social, cultural, economic or environmental circumstances that impacted on 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 of rebellion or reflected social values 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: 9 MARKS

Maximum of 9 marks to be awarded.

ONE FACTUAL MARK should be awarded for each relevant **designer**.

ONE FACTUAL MARK for each relevant **design work** that is an appropriate example to substantiate the answer.

Marks should be awarded for a maximum of 3 designers 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: 9 MARKS

Maximum of 9 marks to be awarded.

ONE ANALYSIS MARK should be awarded for each relevant and **correct description** and analysis of a design work using the **elements and principles** or application of relevant **characteristics of movements**.

Specific visual literacy observations and application of characteristics of the movement / statement / context to designs.

3 marks max per design: at least ONE work discussed in detail per designer (of 2 designs per designer).

No marks should be awarded for invalidated value judgements.

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

T = TERMINOLOGY: 3 MARKS

Maximum of 3 marks to be awarded.

ONE TERMINOLOGY MARK should be awarded for each **relevant and correct term** used. It must be clear from the 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 essay must address the role that design played in reflecting societal values or rebellious attitude, but no direct response to the quote is required. There must be a clear link between the movements referred to and rebellious attitudes and / or the reflection of societal values by referring to design movements / periods / styles from 1970–2000.

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.

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.

Papenek's 'design for the real world'.

Anti-design movement embraced:

Radical student politics in these years.

The whimsical nature of Pop.

Humour and irony of the American Pop artists.

Looked back to the tactics of the surrealists to create an art of provocation, consumerism and mass-media.

The renewal of the cultural and political role of design.

Punk was socially confrontational, forcing staid society to examine its 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 became dissonant to the Western industrial complex, and simultaneously directional. Design solutions were focused on long-term societal improvement or short-term individual expression. 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 dissonant to staid values of the time.

Typical designs that reflected the theme of design and lifestyle and changed perceptions:

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.

General context:

In the decades after WW2, the tide of industrialisation peaked, bringing in the Technotronic Revolution. Technology became the commander of the economy just as the muscle technologies of the agricultural revolution was replaced by steam in the industrial, so manufacturing faded in importance with the rise of service and computer-based technologies. Technological advances in the production of goods transformed everything, resulting in industries based on computers, electronics, information technology and biotechnology.

Robots 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 technotronic 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.

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.

Typical designs that reflected the theme of design and lifestyle and changed perceptions:

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. Each individual being responsible for their own aesthetic choices and how these choices impacted on their lifestyle were key to how Memphis gained ground in the late 1970s and early 1980s. A part of that lifestyle was that design was not supposed to become long lasting. The ephemeral 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 drew from 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. The lack of humour in the design world to which Memphis was responding had become part of an exclusive 'high design' culture. 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's lifestyle decisions, then 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 design and lifestyle and changed perceptions:

Asoka lamp, Tahiti lamp by Sottsass
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 fits the theme of Dissonance. Direction, Design., which almost all would.

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 'directional 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.

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 designs actively challenged any and 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'. 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 difficult to interpret Postmodern design as being directional. As some designs were quite poorly manufactured or built, some iconic Postmodern designs have a temporary and confrontational public persona.

Typical designs that reflected the theme of design and lifestyle and changed perceptions:

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

Deconstructivism

General context:

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

Designs were generally concerned with play of volume and surface, punctuated form, 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 / incompleteness and subjectivity. Decomposition (analysing, randomness, automatism). Decentring (inclined planes and slanted lines, i.e., not horizontal / vertical). Discontinuity of spaces and lines (mixture, overlayed, distortion and accident). Purposeful disjunction (separation and fission / limitation and interruption) mimics the experiences in concentration camps / to life.

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

Products are not designed to only fulfil a functional role, but aesthetics plays a vital part these days. The design styling is what distinguishes different classes and design has become the key to the hierarchy of lifestyle.

Deconstructivism is based on the premises that much of human history, in trying to understand and then define reality, has led to various forms of domination (power) – of nature, of people of colour, of the poor, of homosexuals, etc.

Like Postmodernism finds concrete experience more valid than abstract ideas and, therefore, refutes or tests any attempts to produce a history, or a truth. In other words, the multiplicities and contingencies of human experience necessarily bring knowledge down to the local and specific level and challenge the tendency to centralise power through the claims of an ultimate truth 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. 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 create and dictate the way others perceive them is reinforced by manipulation of surface and volume. Public buildings, such as museums, opera houses, art galleries, terminal buildings, raise the importance of public space in communities and thus may be viewed as having a more directional intent.

Typical designs that reflect the theme of design and lifestyle and changed perceptions:

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

Local Designers (2.1 and 3.1)		International Designers (2.2 and 3.2)	
Surface Design and Multi-disciplinary design			
Sindiso Khumalo	Collection 6	MIO (Jaime Salm)	Work is Play
	Collection 7		Capsule Light
	Overall quilt (IKEA)		Nomad System
Daniel Ting Chong	Okay Africa	Studio Banana	Work Cocoon
	Fear.Less		Ostrich pillow hood
	PUMA Duplex Sneaker Collab		Ostrich pillow
Mash T Design (Thabisa Mjo)	Tutu 0.2	Neri Oxman	Chaise Longue
	Daub Coffee Table		Aguahoja
	Hlabisa bench with Houtlander		Vespers
Atang Tshikare	NÔGA Lamp	Patricia Urquiola	Palaver
	Thitana		Kika
	Yang-kapa-Yan		Patcha Rugs
Resoborg	Freedom Park	Alexandre Echasseriau	Interactive Wallpaper
	European Union Mural Project		Physics Circus
	Cartwright Mural		Voted
Product Design			
Maxhosa Africa	Apropiyeyshin SS17	Layer (Benjamin Hubert)	Trove
	Izilimela SS2020		Never Go Alone
	Sample Rug Collection		GO wheelchair
Ama Doshi Shah	Closure Collection	Iris van Herpen	Shift Souls
	Salt of the Earth Collection		Mummification
	To Catch a Dream (Short film)		Transmotion
IMISO	Views	Super Union	Figla
	Scarification		Motiv
	Ithonga (by Andile Dyalvane)		Notpla
Dokter & Misses	Isabelo smart bench	Fuseproject (Yves Béhar)	OLPC – XO
	Soldier Screen		Superflex Seismic powered suit
	Die Laaste Braai		Willie Mays Boys and Girls Club
Design for Development	Libromat	IDEO.org	Zipline Project
	Colour Africa		Teff Seed Planter
	Strategies to enhance viral load testing – Publication design for MSF-SA		Clean Team
Communication Design			
Bittersuite	The Greener Surfer	Leo Burnett	Wingstop Walking Billboards
	Imaginative Classrooms		Sharing Mental Health Campaign
	SANCCOB – 'See The Reality'		Moving You
The Hardy Boys	Amnesty International: Them together with Us	Grey	The Pause (Video)
	Edamame Packaging		AgroBank
	Number One Mageu and Do More Campaign		Lifepaint

Joe Public	One School at a Time: Education is a weapon	Wieden + Kennedy	Girl Effect
	Pride of Africa		A Word
	POWA: News you need to see		The spirit of Kalobeyei
FCB	Toyota Corolla Beaded Billboard	Fabrica (United Colours of Benetton)	Space Scholarship
	Africa's Travel Indaba		Food for Life / Stability
	Coca Cola Phonetic Can		#IBelong
Stranger Studio	Atrocities Watch Africa	Lovisa Boucher	Wise by Patagonia
	medBuddy		TRUS: A Sharing Library
	International Refugee Rights Initiative		Eco Products
Environmental design and architecture			
Touching the Earth Lightly	Greenshack	Vincent Callebaut	The 5 farming bridges
	Fireproof shack		Pollinator Park
	Litre of Light Pavilion		Lilypad
Tsai Design Studio	Safmarine Vissershok School	NLE	Z Line School Furniture
	Nested bunk beds		Black Rhino Academy Campus project
	Bridges Academy		Minjiang Floating School
Peter Rich	The Earth Pavilion	Heatherwick Studio	Eden
	Gahini Church		Nanyang University Learning Hub
	Mapungubwe Interpretation Centre		Little Island
The Maak	Desmond Tutu Clinic	Bjarke Ingels (BIG)	Danish Pavilion
	We See Change		Vestre's Factory
	Ulwazi Community Curtain		Copenhill Power Plant
Lemon Pebble Architects	Early Childhood Development Centre in Vosloorus	100 Architects	The Nest
	JDA Linear Market (Competition entry)		High Loop
	Sunninghill Masjid		Lotus Eco-Bus Stop

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Environmental Context – Preparatory Task		
Term / Concept	Designer	Design
Corporate Social Responsibility	Reef Design Lab (Alex Goad) with Volvo	Living Sea Wall
Design for Longevity (D4L)	K. Hara	Muji Packaging
Design for Sustainability (D4S)	E Ian Siew	KYL fan adaptor
Biomimicry	L. Van Daal	Biomimicry seat
Naked packaging	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

Analysis of Question 6	Cognitive Skills			
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS
6.1	1	1		2
6.2	2		1	3
6.3	2	1		3
6.4.1	2			2
6.4.2	2			2
6.4.3			4	4
6.4.4	1		3	4
Marks	10	2	8	20
%	50%	10%	40%	

6.1 One mark for definition.

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.
Or other similar definition.

AND

One mark for a discussed example.

Muji packaging by Hara

Muji does not brand its products with a logo and rejects trends in its design aesthetic in favour of design longevity. The pared-down packaging requires less ink to print, and the consistency of the brand ensures that seasonal changes have very little impact on their designs. They aim to improve the quality of life of people.

OR

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

(2)

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

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

Green space is an area of grass, trees, or other vegetation set apart for recreational or aesthetic purposes in an otherwise urban environment. Green spaces provide vital health services as well as environmental services; they reduce stress, facilitate activity and promote better mental health and well-being.

Examples:

Living Sea Wall by Reef Design Lab (with Volvo)

OR

Diamond Lotus by Vo Trong Nghia Architects

OR

other applicable prep task design from this context.

- 6.3 One mark for each of the definitions.
One mark for *explanation of link between terms* using an appropriate example.

Naked packaging refers to products that are intentionally sold without any unnecessary packaging and, when taken to its extreme, without any packaging at all. This can also refer to the mindful use of minimal or environmentally neutral packaging.

Usually, the way to achieve sustainability is interpreted as compromising our lifestyle to become sustainable. *Hedonistic sustainability* challenges this belief by suggesting that sustainable living can also improve the quality of life and human enjoyment.

Examples:

4WKS Coffee by Daniel and Oliver Pretorius

OR

Soap Bottle by Jonna Breitenhuber

OR

other applicable prep task design 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 description of appropriate local design from Question 6.4.1 listed in the CAT task.

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

Greenshack was designed using low-cost, low-tech commonly available materials from its surrounds, reducing its carbon footprint, working actively to build community skills and social cohesion, with its environmental, economic and social approach contributing to its sustainability.

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.

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

No marks 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 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 Design for Sustainability (D4S) such as:

Design for Sustainability (D4S) 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.

Up to two marks per design for linking each design to the theme 'Dissonance, Direction, Design' and to Design for Sustainability (D4S).

AND / OR**QUESTION 7 DESIGN IN A SOCIAL CONTEXT**

Social Context – Preparatory Task		
Term / Concept	Designer	Design
Human Rights focus: Right of social service	Bas Timmer	Sheltersuit
Challenging stereotypes	DDB Unlimited	Free a Girl Campaign
Globalisation	Kengo Kuma	V & A Museum Dundee
Human-centred design	Manu Prakash	Paperfuge
Equitable access	Elemental (Alejandro Aravena)	Bicentennial children's park
Design co-operatives	Woza Moyo (Hillcrest Aids Centre Trust)	Little Travellers
Urban Acupuncture	Ill Studio and Nike	Pigalle basketball court
Mixed-used design	Foster & Heatherwick	Shanghai Arts Centre
Infodemic	World Health Organisation	EPI-WIN
Social Connectivity	Bianca Garague	Bump Galaxy

Analysis of Question 7	Cognitive Skills			
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS
7.1	1	1		2
7.2	2		1	3
7.3	2	1		3
7.4.1	2			2
7.4.2	2			2
7.4.3			4	4
7.4.4	1		3	4
Marks	10	2	8	20
%	50%	10%	40%	

7.1 One mark for defining infodemic, such as:

An *infodemic* is an excessive amount of information about a problem that is typically unreliable, spreads rapidly, and makes a solution more difficult to achieve.

AND

One mark for a discussed example, such as: The World Health Organisation's Information Network for Epidemics (EPI-WIN) provides resources and regular updates epidemics unfolding in an attempt to fight the infodemic around COVID-19. It aims to de-bunk myths that emerge on social media and leverage existing networks to spread information. They also partner with youth-led initiatives to collaborate on projects to amplify the voice of youth in the COVID-19 response, disseminate WHO's recommendations, and share best practice and innovation.

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

7.2 Two marks for showing understanding of both terms.

One mark for evaluation of an appropriate example, such as:

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

Social connectivity in this context is designing for people to interact in numerous ways and to create a sense of belonging and closeness. These connections improve the health of the community. Or include other similar definition.

AND

Shanghai Arts Centres by Foster and Heatherwick include spaces for performance, retail, offices and recreational activities that allow access to healthy outdoor spaces whilst providing access to the educational benefits of being exposed to the arts.

Or allow other applicable prep task design from this context.

7.3 One mark for each definition.

One mark for explanation of link between terms using an appropriate example.

Equitable access makes it possible for all people regardless of their ability, culture or group identity to use and appreciate a design. Or other similar definition.

Urban acupuncture is a design tactic supporting the idea that interventions to improve urban areas in public space *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 cities through small-scale initiatives. Or other similar definition.

AND

For example:

Bicentennial Children's Park by Elemental provides all with positive experiences in an open public space regardless of ability, age or social standing and challenges the ideas that all children enjoy the same activities by providing a wide variety of experiences.

OR

Pigalle Duperré Basketball Court by Ill Studio is a brightly coloured basketball court that provides a surprising contrast, sandwiched between the drab historic buildings in the Paris street. The eye-catching public area acts as a call for community members to not only notice the space but also make use of the facility and connect with their community. The initiative with Nike has sparked urban acupuncture in the Paris neighbourhood but the design studio has since launched similar community initiatives in China and Brazil.

Or other applicable prep task design from this context.

A consultative process that empowers by designing specifically with the *user experience in mind* and addressing the *specific needs and wants* of the user through delivering at a very high level of performance.

- 7.4 7.4.1 One mark for appropriate local designer from the CAT task.
One mark for 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 listed in the CAT task.
One mark for a description of appropriate international design from Question 7.4.1 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 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 thorough knowledge of the design and / or of the context.

No marks 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 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 human-centred design, which is a consultative process that empowers by designing specifically with the *user experience in mind* and addressing the *specific needs and wants* of the user through delivering at a very high level of performance.

Up to two marks per design for linking each design to the theme 'Dissonance, Direction, Design' and to Human Rights: Rights to social services.

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. Dissonance is created from the forces that trap the children into poverty, and there are opportunities for directional development away from poverty and need.

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 empower themselves, and works powerfully in the direction of changing attitudes, changing behaviours and 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
Flattening of Culture	Nendo	Totem bottles, packaging and logo
Artisanal	Akosua	AAKS Bags
Cultural disruption	Cramer-Krasselt	Naughty bags
Geoculture	Vackier & Chepape	Oromo Chair
Place making	Torino Stratosferica	Precollinear park
Revisionism	Green thumb industries	Dogwalkers' cannabis pre-rolls
Composite identity	Adele Dejak	Dhamani Jewellery Collection
Culture jamming	Adbusters	Spoof ads
Cross-cultural design	Burks	Missoni Patchwork vases

Analysis of Question 8	Cognitive Skills			
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	MARKS
8.1	1	1		2
8.2	2		1	3
8.3	2	1		3
8.4.1	2			2
8.4.2	2			2
8.4.3			4	4
8.4.4	1		3	4
Marks	10	2	8	20
%	50%	10%	40%	

- 8.1 One mark for defining *vernacular design*, such as:
The standard native visual language of a country or locality that represents a certain culture. It can include specific patterns, colours, use of images / forms; an indigenous building style using local materials and traditional methods of construction.

Or other similar definition

AND

One mark for a discussed example, such as:
Rich is Black and vice versa by Nofingxana blending amaXhosa patterns with others in knitted patterns, honouring both.

Or

AAKS Bags by Akosua are handwoven using traditional methods within communities, using patterns and motifs from Africa and then sold internationally.

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

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

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

Geo culture is defined as when a specific geographic location takes the cultural characteristics of inhabitants into account, such as common language, design and visual language.

And an example:

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 an 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 other applicable prep task design from this context.

- 8.3 One mark for each definition.
One mark for explanation of link between terms using an appropriate example.

Revisionism is the re-interpretation and re-examination of one's attitude towards a historically held view or perspective.

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

And for example:

Adele Dejak's Dhamani, which is inspired by African traditional 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 as decoration 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 appropriate local designer from the CAT task.
One mark for appropriate international designer from the CAT task, such as:

Imiso and Patricia Urquiola

- 8.4.2 One mark for description of appropriate local design from Question 8.4.1 listed in the CAT task.
One mark for 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 head rests 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 thorough knowledge of the design and / or of the context.

No marks 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 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 cross-cultural design, such as:

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

Up to two marks per design for linking each design to the theme 'Dissonance, Direction, Design'

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. It's design is both dissonant (with mixed aesthetic references) and directional, in using a globalised approach to South African ceramics.

Kika 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. By making reference to industrial aesthetics, the stool is dissonant to its domestic environment, and by being uncomfortable-looking, and a musical instrument as well, dissonant to the normal function of a stool. Like Scarification, Kika is a global product that makes specific aesthetic and cultural references, suggesting that the design has moved in several directions.

Total: 100 marks