



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

DESIGN: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

INSTRUCTIONS TO MARKERS

- Please mark clearly in RED pen. The Moderator will mark in GREEN.
- Place a tick **above each substantiated fact** (not in the margin). This will enable the Moderator to standardise effectively.
- Please indicate **marks per sub-question as an underlined number** in the right-hand margin at the end of each sub-question.
- Indicate **total marks PER QUESTION** at the **END of the question** as a **circled total**.
- If candidates exceed the mark allocation, write MAX alongside the number (to ensure checkers accurately tally).
- 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 (SEEN). This is to prevent the remarking of scripts; if a page is left totally blank, the checkers will presume it has not been marked.
- Enter marks/question/candidate on the data capture form prepared by the Examiner.
- Please record relevant comments per centre as to specific problems/credits encountered **PER CENTRE** so as to enable constructive feedback to the centres.

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE PROCESS OF DESIGN

Analysis of Question 1	Cognitive skills			MARKS	LEVEL
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
1.1		2	2	4	Average
1.2		1	1	2	Average
Weighting	0 0%	3 50%	3 50%	6	

1.1 The new 3-D pens can be brought in at the ideation, concept and development phase in the actualisation of sketches, and/or in free-flowing, explorative design ideas.

3-D printing (CNC) assists in refining of prototypes and is thus part of the development phase. OR Some designers are exploring using CNC to actually mass customise and create individual versions of designs in alternative materials. CAD and the use of the internet in research may also be mentioned.(Any similar examples.) (2 + 2 = 4)

1.2 Macro trends will influence the development of a design, which means the ideation and concept phases are the focus as designers look at the big picture and what needs designing. Whereas micro trends will influence styling and smaller changes and thus the development and production phase is impacted. OR any relevant discussion/facts.

(2)
[6]

QUESTION 2 DESIGN COMMUNICATION

Analysis of Question 2	Cognitive skills			MARKS	LEVEL
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis		
2.1.1			1	1	Difficult
2.1.2		1		1	Average
2.2.1			1A, 1S	2	Difficult
2.2.2		1	1	2	Average
2.2.3		1	1	2	Average
Weighting	0 0%	3 38%	5 62%	8	

2.1 2.1.1 Amaze is looking at the daily movements, sounds and lives of the viewers and employees, so *it tells their story* in an abstract manner. It is reactive and records/picks up on their interaction with the brand mark, revealing unique versions of the brand mark to each person. (ANY 1)

(1)

2.1.2 The appearance of the brand mark is dependent on the sounds and movements of employees and viewers reacting or responding to the "living logo". Since it responds differently to each person, the brand mark is personal to each viewer. (ANY 1)

(1)

2.2 2.2.1 Visual forms are continually changing, abstract, showing the world of ideas, fluid geometry, biomorphic and thus reflect a creative, ever-changing company.

(2)

2.2.2 The vibrant reds represent action and life force (blood) and therefore give the idea that Amaze is able to act and pulses with life. The stark white of both the font and diagonal line of the simplified "A" stand out against the dark background and bright logo. This implies that Amaze has a clear, bold identity that stands out. (ANY 2)

(2)

2.2.3 The typography is *sans serif/white (highly contrasted)/centred* which implies a no-fuss/bold/decisive company; lowercase or tight kerning could also be mentioned. (ANY 2)

(2)

[8]

QUESTION 3 VISUAL ANALYSIS

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

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

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

Example:

	Element (1 mark for explanation)		Principle (1 mark per principle, 1 mark for explanation)
3.1	A choice of TWO of the FOUR elements provided: Form/Texture/Line/Space. Analysis should consider the symbolic, emotional, schematic, or relationships of elements.	3.2	Different principles need to be used: Unity, Contrast, Dominance/Emphasis, Variety, Scale, Repetition/Rhythm, Harmony, Balance, Orientation, Proportion, Directional forces, Movement, Simplicity, Dissonance. If contrast is used with the first element, it cannot be repeated with other elements.
<i>When the principles do not relate directly to the element discussed in 3.1.1 or 3.1.2: Consider if candidates have cross referenced ANY of the four elements.</i>			

Image B: Kengo Kuma

3.1.1	The clean form of the packaging mimics an arrow, while accommodating the angled stacking blocks and replicating a simplified silhouette of a tree.	3.2.1	The packaging takes the form of an upwardly pointed arrow as the major directional forces are reinforced by the arrangement of stacking blocks visible in the windows.
	Fine, thin line work is angular and delineates the logo comprising three, upside-down V-shapes and trees based on a variation.		Asymmetrical balance is established between the delicate line work of the logo and the "window" placed in the opposing large areas of white.
3.1.2	The smooth texture of the packaging is broken by windows to reveal the shaped, smoothed texture of the wooden stacking blocks.	3.2.2	There is harmony between the smoothness of the textures; the large, open, white box is complemented by the smoothed and shaped wood grains.
	Negative space (a circle on the spine, a parallelogram on the left-hand side of the package) breaks the solid spaces and allows visibility to the wooden stacking blocks.		The scale of the negative space is a fraction of the size of the positive space allowing for small windows to the product.

(6)

Image C: TaliaYstudio

3.1.1	The smoothed, simplified and slightly rounded forms of the KissCam are slightly offset from one another.	3.2.1	The forms of the KissCam are carefully off-balance to each other to establish a dynamic form following the best ergonomic needs required to ease the movement from hand to mouth.
	The illusion of line is established through the diagonal perforations over the white of the camera.		The regular repetition of the dots in diagonal lines establishes a highly controlled and predictable rhythm through the hand-held forms of the camera.
3.1.2	The camera presents two different textures : a slight metallic finish to frame the lens and the kiss-button against the retro-looking perforated white skin of the camera.	3.2.2	The bumpy, repeated and retro-looking textures relating to the hand-held aspect of the camera are highly contrasted to slick and metallic overlays of the connected frames around the lens and kiss-button.

(6)

Image D: Perkins+Will

3.1.1	The forms used in the Shanghai Museum combine sweeping organic curves with very regulated and defined geometric edges; reminiscent of the nautilus shell/golden mean.	3.2.1	Unity is achieved through the building by repeating forms within the building and from the surrounds/spiralling of the forms from the central water well outwards.
	Lines of varying thicknesses are used in the light well to emulate the veins of a leaf.		A variety of directional forces are introduced by the straight paths, which radiate out from the central well and the spiralling concrete edge of the central well, which are then repeated in the back segment of the building. OR The flowing interconnection of both the fine and more heavily weighted lines forms an organic mesh, which is in direct contrast to the geometric lines formed by the paths radiating from the central court of the museum.
3.1.2	A range of textures is utilised throughout the building from the smooth concrete and glass to the softer grass and the rough stone work in the well.	3.2.2	The grass consumes a large proportion of the building's surface, thereby softening the structural concrete textures. OR The variety of textures throughout the museum provides stimulus to the senses: the well provides cohesion through the mesh wall; the grass softens the rooftop; the stone wall emulates ruins and a return to nature while the flat concrete and glass expanses introduce a clean modern aesthetic.

	<p>There is an interesting interplay between the notion of open and closed spaces: the well is an open-air space but is structurally enclosed by the building. The building has a large area of open space incorporated and almost leeching through the glass facade.</p>	<p>The harmony of the museum is established by the flow of space from the open spaces to adjoining enclosed portions of the same area by extending and wrapping areas around the central well. OR The transitions allow visitors to engage in different experiences within the space.</p>
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(6)

Image E: Ireland/Davenport

<p>3.1.1</p>	<p>The spherical astronaut's helmet encapsulates the greatest illusion of form through chiaroscuro modelling.</p>	<p>3.2.1</p> <p>The designer has emphasised (contrasted) the astronaut by emphasising the three-dimensional illusion against the layers of flat background mixed with a myriad of detailed overlays and light shafts to simulate other-worldliness.</p>
	<p>The sky is filled with lines of varying thicknesses starting around the astronaut and radiating diagonally outwards as if it is opening up opportunities. OR The rocket jets are drawn as vertical tapered lines pointing up towards the rockets and drawing the eyes up to where the astronaut is looking.</p>	
<p>3.1.2</p>	<p>The overlays and illusion of crushed paper provide a light illusion of texture binding the image together. OR The illusion of texture is achieved by the faint crumpled effect and reminiscent of historic space adventure.</p>	<p>3.2.2</p> <p>The textures bring unity into the image by creating an ethereal aspect to the poster, breaking up the solid imagery and establishing a retro appearance. OR The textures are repeated across the image bringing greater complexity to the image.</p>
	<p>The negative spaces are activated by the light rays, stars and the layers of creases, thereby creating the idea that there is a lot to explore in space.</p>	

(6)

3.3 Gestalt principle (1 mark); explanation (1 mark): (1 mark is given for identifying a gestalt principle, another is given for an explanation.)

Principles applied to **Image E** (Ireland/Davenport) could include:

- **Similarity** is applied to this poster as each of the rockets is different, but using direction and similar lighting, they appear similar and identical until closer inspection. OR The rounded shapes of the helmet, "sun" light and rocket plumes are similar and repeated across the middle band of the poster.
- **Alignment** is achieved when the two smaller rockets are aligned with the light ray radiating from the astronaut's chest.
- **Uniform connectedness/proximity** is formed through the letters used in "Great Moment", although separate, they maintain a connectedness through the introduction of the three-dimensional extrusion.

Other Gestalt principles could include: common fate; size relationship; closure; symmetry; contiguity; figure-ground; continuation; proximity; pragnanz. (ANY Gestalt principle.

(2)
[8]

QUESTION 4 TERMINOLOGY

Analysis of Question 4	Cognitive skills			MARKS	LEVELS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
	4	4		8	Average
Weighting	4 50%	4 50%	0 0%		

A mark needs to be attributed for a good explanation of ANY FOUR terms. For each term, a **well-known design** must substantiate the explanation. Use the following examples as a guideline; accept any relevant and accurate explanation.

- 4.1 **Integrated Design:** a holistic process to building or interior design that considers the many, disparate parts of a building project, and examines the interaction between design, construction and operations to optimise the energy and environmental performance of the project. ID aims to heal damaged environments and produce energy, healthy food, clean water and air, and healthy human and biological communities. The integration of specialist knowledge from many different fields with designers’ thinking. *Paragon's Sasol HQ introduces nature into the ground floor of the building and into the interior design of each floor.* (2)
- 4.2 **Design for Dematerialisation:** reducing the materials and energy used in a design through strategies like miniaturisation, lighter materials, 3-D printing and non-material options. *In Rudy Ricciotti's MuCEM, he uses a net of concrete to form both the skeleton and the decorative coral rock of the museum, which lightens the overall mass of the building.* (2)
- 4.3 **Modern Retro:** fresh and relevant new designs based on the inspiration of earlier designs styles while adhering to the tenets of contemporary design and the individual voice of the designer. *Marcel Wanders uses the techniques applied in wicker furniture in his Cyborg Wicker, but in a fresh way by styling it according to his idea of Cyborg form.* (2)

- 4.4 **Anti-consumerism:** it finds expression in designers who are working in a smarter way with resources; committed to the environment and reusing materials instead of buying new and expensive. May also refer to capitalist ideology. *Touching the Earth Lightly* makes use of resources like cold drink bottles, which can be turned into a light source in its *Liter of Light pavilion*.
- 4.5 **Adhocism:** designers use systems and materials they have at hand to solve a design problem quickly and in ways that had never been conceived in their original design./ Ideas (including inventions, stories, ...) that can be passed from person to person by imitation. *Castor Design* uses old light bulbs and recreates them as lamp shades in its *Recycled Tube Light*. (2)
- 4.6 **Experience Economy:** designers create for an economy in which many goods or services are sold by emphasising the effect they can have on people's lives. *Wearables*, like *Gadi Amit's Fitbit*, promote and are directly connected to the monitoring of lifestyle and the daily experience of its users. (2)
- 4.7 **E-tail:** electronic retailing (design that detects the user's screen size and interaction experience to create easy reading and navigation). *HEM* is using e-tail to bring customisable design works by *Nendo* and *Max Lamb (Last Stool)* et al. to a global client base. This includes the rights to products that can be 3-D printed by the customer. (2)
- 4.8 **Rapid Prototyping** employs CNC machines and printers in creating 3-D prints of CAD drawings. It has replaced traditional prototyping and speeds up development and evaluation of designs. *Behnaz Farahi* has created a shawl, *Caress of the Gaze*, using rapid prototyping that shifts its shape using scales and moves according to the gaze of an onlooker. (2)

[8]

30 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL

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

MARKING PROCEDURE

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

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

- Substantiation of facts is essential.
- Students cannot merely write a rehearsed essay on a movement.

Label		Criteria	Maximum marks	
Facts	F	<p>✓ ONE FACTUAL MARK should be awarded for each relevant and correctly spelt designer (marks are awarded at the first mention; not subsequent naming).</p> <p>✓ ONE FACTUAL MARK for each relevant and correctly spelt design work that is an appropriate example to substantiate the answer.</p> <p><i>Listing of designs should be avoided: a minimum of two designers/two works; maximum of three designers/three works. (If other works are discussed in detail, marks should be awarded under Analysis for the discussion, but not for the name of the work.)</i> NO LISTING.</p> <p>✓ ONE FACTUAL MARK should be awarded for each relevant and correct date/fact regarding the design works.</p> <p>Any extraneous facts outside the reference of the question should be ignored.</p>	9	
Analysis	A	<p>✓ ONE ANALYSIS MARK should be awarded for each relevant and correct description and analysis of a design work.</p> <p>The purpose of analysis is to support the argument/discussion. This goes beyond providing a mere analysis of elements and principles to looking at how it shapes our understanding of the designs answering the question.</p> <p>No marks should be awarded for invalidated value judgements.</p>	9	
Context/Argument	C	<p>✓ ONE CONTEXT/ARGUMENT MARK should be awarded for each relevant contextual factor informed by the specific question.</p> <p>These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that had an impact on the designed products. <i>Reference to the biographical details of designers is mostly irrelevant, unless they apply to the designs themselves or to the specific question.</i></p> <p>Any extraneous context factors outside the reference of the question should be ignored.</p>	4 context	7
			3 argument	
Terminology	T	<p>✓ ONE TERMINOLOGY MARK should be awarded for each relevant and correct term used/relevant use and level of "design-speak".</p> <p>The use of correct design terms, language and references will be an indicator of the quality of the answers. The meaning of the term may be indicated in brackets as a "footnote" to the discussion. Preferably located outside of the visual analysis of designs unless this is unavoidable.</p>	3	
Structure	S	<p>✓ ONE STRUCTURE MARK to be awarded for an appropriate introduction, appropriate and relevant conclusion, clearly responding to/ addressing the issues being asked in the question. If the introduction does NOT CLEARLY address the specific question, no mark is to be awarded.</p> <p>✓ ONE STRUCTURE MARK for an adequate length essay, ideally three and half pages. The argument/discourse should flow logically and should be written in full sentences with no point-form listing of facts. Headings may be used.</p>	2	
TOTAL			30	

QUESTION 5

Theme: design and the digital era

Introduction:

The digital era should include some of the following movements: High-Tech, Postmodernism and/or Deconstructivism.

Building of argument may include some of the following points:

Context:

- Technological/digital breakthroughs start to have an impact on design and lead to technical emphasis in some High-Tech;
- Was known as the digital era: designers use computers in their graphic designs;
- 1980s: New Wave (April Greiman): in California near Silicon Valley: early fusing of design with Apple's image-making;
- Greiman combines personal with technology in her method and again in her forms;
- DTP: using Apple Mac software in designing;
- GUI (Graphical User Interface) – drop-down menus; WYSIWYG is revolutionary as designers start to see exactly what they design;
- Émigré = experimental design, sold typefaces through the magazine;
- Neville Brody's Nike advertisement, typography becomes descriptive and personal – digital type;
- Inspired by new electronic media – deconstructed images;
- 1990s: David Carson: digital images and type merge without constriction of convention;
- A visual statement is more important than the technological tool;
- Algorithms are applied in designing of sculptural forms: Frank Gehry;
- CAD starts to move the emphasis from designers creating detailed drawings to generating models electronically;
- CAM: computer-aided manufacture ensures a close relationship between designers and manufacturers/engineers (collaborations);
- Prototyping and smaller runs of manufacture can be made in less time;
- Investment in technology and aesthetics brought visually appealing designs to the market;
- World Wide Web (Tim Berners-Lee) required graphical interfaces to run (computers needed enough memory);
- Video games moved from early Apple experiments, which ran on a TV. Virtual and synthetic worlds are experienced.

The candidates may disagree and provide an alternative response based on other characteristics of the period.

Seminal designers from the Deconstructivist and High-Tech Movements, like Hadid, Koolhaas, Renzo Piano, Libeskind et al., who have created relevant designs post 2000, can be accepted, provided that they are not used in Sections A and C.

30 marks

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

Learners need to answer TWO questions and may not repeat the same information in different answers! Please check against answers provided in Question 4 to ensure no duplication of specific information has occurred. If a different aspect of a design is discussed, it may be credited. Where "½ designer + ½ design" is required, candidates must provide both to receive the full mark. If only ½ the answer is provided, they receive "0". This applies to Questions 6.2, 7.1, 7.2, 8.1 and 8.2.

QUESTION 6 DESIGN IN AN ENVIRONMENTAL CONTEXT

Analysis of Question 6	Cognitive skills			MARKS	LEVELS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
6.1		2	2	4	Difficult
6.2	1	2	1	4	Difficult
6.3	4	2	6	12	Above average
Weighting	5 25%	6 30%	9 45%	20	

6.1 Biophilic design is concerned with establishing connections to nature now; a love of life or living systems. D4S meets the needs of today whilst conserving resources to meet the needs of future generations.

OR

D4S links the designing of physical objects, the built environment, and services to comply with the principles of social, cultural, economic, and ecological sustainability. The distinction between nature and the designed is blurred in biophilic design. (Either for 2 marks)

Explanation of examples like: Touching the Earth Lightly, *Green Shack (D4S)* and *Seashell Shower (Biophilic)*. The explanation of each example. ✓

(1 mark per each relevant design explanation = 2 marks) (4)

6.2 Modularising reduces the complexity of a design or product by designing independent units, which can then also be used together with other modules. Since standard units or dimensions encourage flexibility and variety in use, it has the potential to have a positive impact on the environment by providing modules that can be used as required. (Any for 2 marks)

Explanation of examples like: Shigeru Ban *Modular Furniture*; *Zeoze shoes* by Daniela Bekerman and so forth. The explanation of the example.

(½ designer + ½ design + explanation = 2 marks) (4)

6.3 The candidates should promote one local **and** one international designer (from the lists below) who are passionate about the environment and displaying contemporary trends seen in their work. (d) (1 mark each = 2)

A description of their most suitable work. (nd) (2 + 2 = 4)

Visual features /a visual analysis of at least ONE design. (a) (4)

Discuss how contemporary trends are explored by these designers. (t) (2)

Marking allocation: d = 2, nd = 4, a = 4, t = 2

Touching the Earth Lightly: *Green Shack/Liter of Light pavilion/Sea Shell Showers/ Fire Proof Shack/Ayob's Lighthouse*

... **XYZ:** *Freeplay radio/sOccket/Microbial fuel cell/Second-use packaging*
Paragon: *Sasol HQ/Alice Lane/Alexander Forbes, West Street*
Wildfire Creative: *Sunshine Cinema doccie/Ecobuzz/eLabel/Water Wars*
Neri Oxman: *Mushtari/Anthozoa with Iris van Herpen/Silk Pavillion*
Iris van Herpen: *Synesthesia/Biopiracy/Quaquaversal/Wilderness Embodied*
Tord Boontje with Emma Woffenden: *TranSglass Chandelier/Senseo (special edition)/Shiseido (Benefique cosmetics)/Come Rain Come Shine/Shell light/Buzz*
Renzo Piano: *California Academy of Sciences/Jean-Marie Tjibaou centre/The Shard*
Vincent Callebaut: *Aequorea/Lilipad/Dragonfly/Hydrogenase algae farms*
Bourroullec Brothers: *Serif TV/Treilles/Fontaine/Stampa chair/cloud vases/Algue/felt, modular insulation*
Bjarke Ingels (BIG): *Mountain Dwellings/Oslo Governmental Quarters/Google North Bayshore/Spectrum Square/Watch Flower*

[20]

AND/OR

QUESTION 7 DESIGN IN A SOCIAL CONTEXT

Analysis of Question 7	Cognitive skills			MARKS	LEVELS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
7.1	1	2	1	4	Difficult
7.2		2	2	4	Difficult
7.3	4	4	4	12	Above average
Weighting	5 25%	8 40%	7 35%	20	

Use the following as a guideline, accept any relevant answers.

7.1 Crowd Economy involves consumers in the design and planning of products. It reflects the growing input of the consumer as their likes and dislikes direct the course of design. It also involves crowdsourcing to put finance behind designs that gain popularity in society. (Any for 2 marks)

E.g. Joe Public's *Fonts for the Future* involves school children in the design of fonts. (½ designer + ½ design + explanation = 2 marks) (4)

7.2 Human-centred design takes the needs of people and communities into account when designing solutions. Understanding and engaging with the complexity and difficulties of the people you are designing for is at the core of human-centred design.

Wearable technology (also called wearable gadgets) is a category of technology devices that can be worn by a consumer and often include tracking information related to health and fitness. Other wearable tech gadgets include devices that have small motion sensors to take photos and sync with your mobile devices, provide incentives and change behaviours. E.g. Gadi Amit's *Fitbit; Leaf jewellery*. (2 definition + 1 explanation + ½ designer + ½ design = 4 marks) (4)

7.3 Candidates should identify two socially-conscious designers from the lists below, one local and one international, that are "Trending the Now" by transforming society through design. (d) (2)
 Describe significant contributions that they are making, (a) (3 + 3 = 6)
 by referring to works they have produced. (nd) (1 + 1 = 2)

- Refer to specific trends evident in their work. (t) (2)
- Marking allocation: d = 2, nd = 2, a = 6, t = 2
- Joe Public:** *HIV Army or State of the Nation (Brothers for Life)/Project English or project Space (One School at a Time)/Fonts for the Future*
- Ardmore:** *Wild dog urn/Wonderboy Wisdom fabric/Lobola urn/Baboons hunt dish*
- IDESO:** *Mellow cabs/Mosquito repellent light/LifeQ/Weather cloud*
- Tsai Design Studio:** *Safmarine-Vissershoeek School/Nested bunk beds/pony chair*
- Thingking:** *Bos vending machine/Tweet for sweets and Harvest mural (gamification)/Journey of water*
- Sagmeister & Walsh:** *Frooti/Aizone/Moo cards*
- Fuseproject:** (Yves Behar) *Jawbone UP/Canal & Le Cube/XO and XOXO, OLPC with MIT ... and other stakeholders et al/Y-water/GE WattStation*
- Shigeru Ban:** *Modular housing for Nepal Project/Kobe Catholic Church and refugee housing/Christchurch Cathedral*
- Fabrica (post 1985):** *Anti-NIS Accessories/Water Culture/HIV campaigns*
- IDEO:** *Asili/Smart Life/Clean Team*
- Gadi Amit (NewDealDesign):** *Fitbit/Sproutling/MicroVision Nomad*
- Nendo:** *MINIM+AID kit/Carbon Fibre bookshelf/Unique Separation*

[20]

AND/OR

QUESTION 8 DESIGN IN A CULTURAL CONTEXT

Analysis of Question 8	Cognitive skills			MARKS	LEVELS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
8.1	1	2	2	5	Difficult
8.2	1	1	1	3	Difficult
8.3	4	4	4	12	Above average
Weighting	6 30%	7 35%	7 35%	20	

- 8.1 Flattening of Culture originated as a result of sharing of cultural identity and ideas on the internet. As this cultural information is shared, the lines between tradition and who owns the rights to a particular culture are increasingly blurred. Cultural identity is no longer as strong as in the past as it is accessed by designers from around the world. Globalisation is eroding the heritage of indigenous cultures by being incorporated into the work of designers around the globe. Hierarchy of culture or the fusion between east and west, north and south may also be mentioned.
(ANY for 3 marks)
- Authorship and ownership of cultural identity is eroded. For instance, in Paris, Valentino presented a collection that was derived from an African aesthetic and patterning in its *2016 Spring Collection*, translating the cultural heritage of one group into the fashion statement of another culture. A reaction against cultural flattening may also be reflected.
(½ designer + ½ design + explanation = 2 marks) (5)
- 8.2 **Design fiction** shapes ideas around the possible ideas for design and society by using fictional and narrative scenarios to envision the future, explain and raise questions.
Examples may include: Tord Boontje Shipwrecked/Bouroullec brothers
(½ designer + ½ design + explanation = 2 marks) (3)

8.3 The focus in this question is on cultural trends, specifically those relating to creating a personal brand or the creation of artisanal works. Designs should reflect high-quality work or products made by hand by a skilled worker in small quantities using traditional methods. The crafted work can be functional or merely decorative.

- Name of designers (2)
 - Titles of work (2)
 - Discussion of works (6)
 - Relating these works to personal branding and artisanal trends (2)
- Marking allocation: d = 2, nd = 2, a = 6, t = 2

Black Coffee (Jacques van der Watt): *Fusion/Figment/Function/Synthesis*
MaXhosa by Laduma (Laduma Ngxokolo): *Mntanom'Gquba/"Buyele'Mbo"/Amakrwala/"My Heritage, My Inheritance" collections*
IMISO: Andile Dyalvane and Zizipho Poswa: *Scarified/Africasso/Handpinched collections*
Peter Rich: *Mapungubwe Interpretation centre/Alexandria Heritage Centre/Makuleke Cultural Project/The Earth Pavilion with Michael Ramage*
Atang Tshikare (Zabalazaa): *Wall papered/Fold/Where we at? benches/We're right here*
Renee Roussouw: *Pacboy/Play Play for Nandos/Liquorice*
Haldane Martin: *Nandos Head Office/TRUTH Coffee shop/Polyhedra modular coffee table*
Tokuyin Yoshioka: *Kimono chair/Pane chair/Heaven/Mermaid*
Marcel Wanders: *Cyborg Wicker/Blue Ming/Grandfather clock (Jardin d'Eden)*
Timorous Beasties: *NetJets's Moth tail wrap/Indie Wood/Glasgow Toiles/Darwin/Raeberry*
Hella Jongerius: *Shippo plates/Taking a stance/Four seasons*
Patricia Urquiola: *Shimmer chair/Levenham chair/Dechirer stoneware/Retrouve*

[20]

AND/OR

QUESTION 9 DESIGN IN A BUSINESS CONTEXT

Analysis of Question 9	Cognitive skills			MARKS	LEVELS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation		
9.1		2	2	4	Difficult
9.2		2	2	4	difficult
9.3	4	4	4	12	Above average
Weighting	4 20%	8 40%	8 40%	20	

9.1 Prosumers are consumers who become involved in the design and manufacture of products, made to individual specification. They both consume and produce media. It excludes corporate producers by combining the producer–consumer roles (DIY). Mass customisation affects designs so that every client is a member of a niche market (this is encouraged by e-tail) and can select the finishes and specifications particular to their needs.

(4)

9.2 Applying digital game technology and game design in areas of life outside games, especially marketing. Incentive or goal-based interactions can earn loyalty treats from marketing company. It uses the mindset and mechanics of gaming to engage audiences, solve problems and enhance non-game contexts. In advertising, disruptive ATL campaigns have greater power through the entertainment value. Augmented reality (AR) is the integration of digital information with live video or the user's environment in real time. Basically, AR takes an existing picture and blends new information into it. One of the first commercial applications of AR technology is the yellow *first-down* line in televised football games. Candidates need to convey the connection of the technology to our vision of the world. (ANY 4 for 4 MARKS) (4)

9.3 Candidates need to propose two designers whose designs can complement the trending products of a particular business.
 Name of ONE designer whose designs reflect the latest, 21st century ideas. (d) (1)
 Name of another designer (*the face of a marketing campaign*). (d) (1)
 Motivate your choice of designers by describing ONE work each designer has recently done. (nd) (1 + 1 = 2)
 Supportive visual features /analysis of at least ONE work by each designer. (a) (3 + 3 = 6)
 Discuss the trends these designers exhibit. (t) (1 + 1 = 2)

Marking allocation: d = 2, nd = 4, a = 4, t = 2

Dokter and Misses: *Kassena Server/Isabella Smart bench/big Sweat lamp*

Laurie Wiid: *Where we at? benches/Corkabitation/Cork Stopper Chandelier*

Thingking: *Bos vending machine/Tweet for sweets and Harvest mural/Journey of water*

LYT Architecture: *Katherine and West/PwC Tower/Green Schools System/Anglo Gold Ashanti*

Gloo (O&M): *Eyes play tricks/Puma Social Club/FNB Switch Campaign*

Hussein Chalayan: *Rise/Dissolving dress SS16/Transformer dress AW13/One Hundred and Eleven SS07/Airborne AW 07/Readings SS08*

Anouk Wipprecht: *Pseudomorphs/Daredroid/Spider dress/Smoke dress/Map projection dress*

Fuseproject with *PUMA – Clever Little Bag* with infographic/OLPC/See Well to Learn Better

Asymptote with *Ozel* and other design companies: *Yas hotel/MGX Vase/Venice Biennale: Project Source Code* (with Ozel Office et al.)

David Butler of Coca Cola brand management: *Drinkable/Shazaam/interactive vending machine/My Coke Rewards (Bunchball)*

Wieden+Kennedy: *Dress Normal – Play your Stripes/Ballet Font/the GRID (Nike)*

Thomas Heatherwick: *Seed Cathedral/Nanyang Technological University Learning Hub/Routemaster*

[20]

40 marks

Total: 100 marks