



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

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

SECTION A DESIGN LITERACY – LANGUAGE OF DESIGN

QUESTION 1 THE DESIGN PROCESS

1.1 Metacognitive skill: Bloom's Level 5 (1 mark) for *recommending/evaluating* and Cognitive skill: Bloom's Level 4 (3 marks) for *explaining*

The answer should clearly indicate WHY (3 marks) they have recommended that research tool (1 mark). For example:

(1 mark for the name of the research tool and any 3 reasons for 3 marks)

Candidates must address the concept of a tool and who they are designing for. A choice from some of these research tools needs to recommend the best option for interacting with people.

Possible responses may recommend the following:

Storytelling is the most useful research tool because it: Effectively presents a point of view, complex ideas and brings inspiration; Influences our attitudes, fears, hopes and values; Enables buy-in from the people you are designing for and may assist in the selling of the product or idea; Is very persuasive especially authentic real-life stories; Shares emotion; shows cause and effect; builds trust; shows connections; communicates identity; (Stories) can illustrate needs or desires and thus evoke a future.

The recommendation may be that it shares the intangible values, attitudes, fears and hopes of the people.

Empathy: Standing in someone else's shoes or seeing through their eyes (non-judgmental); Respectfully 'identifying with others and adopting their perspective'; Challenged by globalisation/focusing on the macro level; Identifying and understanding build trust between designer and client; Noticing body language of people and not just what they say.

The recommendation may be based on the fact that the designer identifies with the people they are designing with.

Other tools include camera journal, day in the life, observation, psychographics, demographics, market research, crowd-sourcing.

(4)

1.2 Metacognitive skill: Bloom's Level 5 (1 mark) for *explaining*

The target market can be involved at **every phase** of the design process as designers develop their ideas. However, their input is invaluable during the **testing and evaluation** of designs where the designs and prototypes are evaluated against their needs.

(1)
[5]

Analysis of Question 1	Cognitive skills		MARKS	
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
1.1		3	1	4
1.2			1	1
Weighting	0 0%	3 60%	2 40%	5

QUESTION 2 DESIGN COMMUNICATION**IMAGE A**

- 2.1 Metacognitive skill: Bloom's Level 7 (2 marks) for *evaluating*
Cognitive skill: Bloom's Level 4 (4 marks) for *comprehension*

The answer should consider the effectiveness of the posters in describing the use issue of food insecurity.

For example:

- Using the tank, fighter jet and warship as **visual metaphors** for the fight over scarce food resources.
- Stark **contrast** between the empty black background and white plates suggests the stark differences between the haves and the have nots.
- The **typography** is 'dirtied' or damaged, reflecting the idea of war.
- Sauces and food scraps have been used as an unusual **medium** to illustrate the fighter jet, tank and warship; the missiles are created by the food scraps, suggesting both wastage and the use of food as critical ammunition in the use of food to control people.
- 'Real' food, i.e. chips/pea is a smaller quantity than the sauces.

Assessing the effectiveness of the posters could consider some of the following ideas:

Those who have food, control those who do not. Instability in regions has been caused by the unequal 'ownership' of food resources which is emphasised by the war metaphors/the stark contrast. The simplicity of the plate and the food is easily recognised by people and thus engages the viewer emotionally. The relative emptiness of the plates reflects the issue of scarcity of resources which is at the core of food insecurity.

*Consider the veracity of arguments put forward if the designs are found to be **lacking persuasion**, for example: emotive but not persuading viewer to any kind of action. Simplistic, and so forth.*

(6)

IMAGE B

- 2.2 Cognitive skill: Bloom's Level 4 (1 mark) for *application*
Metacognitive skill: Bloom's Level 5 (2 marks) for *analysis*

One mark per valid stylistic analysis to be awarded. For example:

- 2.2.1 The logo and the Nike slogan have been subverted; 'Just do it' is translated into the guilt-inducing 'You did it'.

(1)

- 2.2.2 The pixelated Nike logo reads as a bad copy carrying negative views of consumerism or brand loyalty. On the whole, the poster's message looks at how we need to consider the effect of our consumerism and the waste/environmental problems associated with our purchases of mainstream branded products. When the logo is connected to the sneakers made of recycled waste, the message about big brands is that they contribute to a culture that encourages overconsumption and waste.

(Any valid response)

(2)

[9]

Analysis of Question 2	Cognitive skills		MARKS	
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
2.1		4	2	6
2.2.1		1		1
2.2.2			2	2
Weighting	0%	5 50%	4 50%	9

QUESTION 3 VISUAL ANALYSIS

3.1 Metacognitive skill: Bloom's Level 5 (6 marks) for *analysis*

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

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

Example:

	Element (1 mark each)	Principle (1 mark each)
	A choice from the elements provided: analysis should consider the symbolic, emotional, schematic or relationships of elements.	Different principles need to be used: Unity, Contrast, Proportion, Scale, Variety, directional forces, simplicity, Dominance/Emphasis, Repetition/Rhythm, Harmony, Balance, Gradation. If contrast is used with the first element, it cannot be repeated with other elements.

IMAGE C

3.1.1	Colour: warm, golden yellow of the background has various tones. (Black, green and yellow associated with the ANC).	<ul style="list-style-type: none"> • Contrast of variegated yellow background to the dark tones of the suit. Different tones in the background produce a low contrast. High tonal contrast between background and figure. (Gradation) • Unity is achieved through the background colour continuing into Mandela's face. • Balance of dark, white and yellow is achieved by repeating small pieces of colour in other areas of the composition.
3.1.2	Space is activated or framed by Mandela's raised arm and floating typography. Majority of poster is negative space/background. Creating a dynamic spatial tension Mandela's direction of gaze moves through the open negative space. Positive space is taken up by Mandela and the floating typography and the silhouette in the 'A' of Mandela.	<ul style="list-style-type: none"> • Balance between the positive and negative space is achieved by shifting the figure of Mandela to the edge of the composition OR breaking up the positive space with the typography (and Mandela's gaze). • Contrast of active and passive space in the large expanse of background and the image of Madiba/the typography.

3.1.3	A dynamic diagonal line caused by edge of raised arm. Line of raised 'amandla' salute frames the words and face of Mandela. Line of raised arm guides eyes through the image.	<ul style="list-style-type: none"> • Emphasis shifts from Mandela to the words of the poster because of the raised arm framing the typography.
		<ul style="list-style-type: none"> • Repetition is achieved through diagonal line directions of the edge of the raised arm and the shirt collar.
		<ul style="list-style-type: none"> • Contrast of straight horizontal lines of typography to more organic diagonals in Mandela.

IMAGE D

3.1.1	The beads create a bumpy texture for the seat; the smoothness of the beads creates a secondary texture.	<ul style="list-style-type: none"> • Contrast of the smooth texture of the individual beads to the bumpy texture produced by placing the beads in concentric rows. Contrast of the uneven surface of the seat to the smoothness of the metal base.
3.1.2	Pattern: the arrangement of blue beads is similar in each wedge but not identical; the triangular spaces created by the diagonal lines are repeated in the rounded base of the stool.	<ul style="list-style-type: none"> • Repetition of the wedges and triangles creates movement around the central disc, which creates radial balance. This breaks the formal monotony and brings an organic quality to the work.
		<ul style="list-style-type: none"> • The patterns within the wedges create unity across the various wedges.
3.1.3	The metal structure of the seat becomes equated to a beaded line on the seat surface. Thinner diagonal lines introduce triangulation between the heavier vertical lines.	<ul style="list-style-type: none"> • Radial balance of lines from centre circle on seat connecting to the heavier vertical lines of the base.
		<ul style="list-style-type: none"> • Contrast of line weight and texture.
		<ul style="list-style-type: none"> • Repetition of the lines creates a circular rhythm.
		<ul style="list-style-type: none"> • Circular arrangement of the lines creates symmetry when from an aerial perspective.

IMAGE E

3.1.1	The triangular shaped louvres create a bumpy texture across the two panels on either side of the Al Bahr towers. (The round glassed surface is very smooth.) Organic textures replicate the look of honeycomb. Angling of the individual panels accentuates the texture.	<ul style="list-style-type: none"> • There is a high contrast between the different surface treatments. This is more pronounced when the louvres are opened.
3.1.2	Pattern: use of a stretched honeycomb over the glass areas and connected hexagonal adjustable louvres.	<ul style="list-style-type: none"> • Repetition/Rhythm of the shapes creates a wavy edge. • Contrast of the compact honeycomb against the stretched hexagonal framing. • Emphasis on the patterned area because it attracts our attention with the visual interest in the louvres.
3.1.3	The thin lines of the honeycomb framing are the same colour as the louvres and break up the surface of rounded towers. The opened louvres create short lines making up hexagonal shapes on triangular spokes.	<ul style="list-style-type: none"> • The honeycomb lines contrast to the natural gridlines created by the floors and windows of the building. • Radial balance is created in the lines of each hexagonal louvre unit. • Unity is created between the louvres and the glass surface because the stretched hexagonal lines create a colour and visual connection.

(6)

3.2 Metacognitive skill: Bloom's Level 5 (1 mark) for *analysis*
 Cognitive skill: Bloom's Level 4 (1 mark) for *application*

Possible answers on the gestalt principles used to organise things into unified wholes in IMAGE C could include:

Continuation: our eye continues on to the space in front of Mandela which brings the unknown into the image.

Figure-ground: the A of the Mandela has a silhouette of Mandela making the amandla sign/raising his arm; the figure comes forward and the A becomes a background feature.

Closure: our eyes complete the rest of Mandela's body not included on the poster/in the silhouette. Closure brings us closer, or into Mandela's space.

Proximity: the upper arm is connected to the body because of its closeness to the lower arm.

This adds to the interest, energy and subtlety of the design.

Other Gestalt principles could include:

uniform connectedness, contiguity, alignment or size, relationship.

(1 mark for the Gestalt principle and 1 mark for the analysis = 2 marks)

(2)

[8]

Analysis of Question 3	Cognitive skills		MARKS	
	LOWER: Knowledge, Recall	MIDDLE: Application	HIGHER: Analysis	
3.1			6	6
3.2	0	1	1	2
Weighting	0 0%	1 12 %	7 88%	8

QUESTION 4 TERMINOLOGY

Cognitive skill: Bloom's Level 4 (4 marks) for *application*

Cognitive skill: Bloom's Level 2 (4 marks) for *knowledge*

The answers given by candidates must be framed within the design context specifically. One mark is awarded per relevant point made in the definition and another mark for any credible design exemplar. A maximum of TWO marks can be awarded per correct answer of **FOUR** terms. The candidate must explain how the chosen case study exemplifies the term.

- 4.1 Planograms are also called shelf sets: a drawing that simulates what products will look like when packed out on the shelf of a store to see the cumulative effect of packages side by side. Used by **Coca-Cola** when designing packaging to ensure branding remains true in all settings.
- 4.2 Maquette – a small preliminary model used in contemporary animation/in preparation for buildings/sets. **Francis Kere's Opera Village** created as a maquette.
- 4.3 Marketing Mix is a business tool used in marketing products. It is often crucial in determining a product or brand's unique selling point and is often synonymous with the four Ps: price, product, promotion and place. **Apple** and **Samsung** have vied for position in their markets. Placement in movies is mostly **Apple** or **Dell**.
- 4.4 Objets trouvés are found objects or ready-mades used as raw material with the use of juxtaposition to organise elements. **The Campana Brothers** using teddy bears and soft toys/wood pieces in their **Favela** furniture.
- 4.5 Information architecture involves organising, structuring and labelling complex statistical information in the form of a visual representation in an effective and sustainable way to enable users to easily access information and complete tasks. This form of data is used in social media, requires the viewer to compare and think about the different aspects represented. **Coca-Cola** use infographics to outline their commitment to **Fighting Obesity**.
- 4.6 Repurpose: Finding fresh purpose once again for a design. The use and application of materials or found objects in a way other than their original intended purpose to create new products and/or meanings. **Stuart Haygarth's Tide Chandelier** brings together masses of rubbish washed up on the shore and then reinvents the purpose into a chandelier 'bead'.
- 4.7 Globalisation refers to the world wide movement towards economic, financial, trade and communications integration. Globalisation will mean the decrease in barriers between countries and cultures as they start to merge. **Architecture for Humanity's** global focus relies on the increasing integration to bring building solutions to communities.
- 4.8 Design for longevity is the opposite of planned obsolescence: designing products to last, especially for the elderly to ensure that those suffering from dementia remain independent for as long as possible. **Tom Dixon** creates designs that are meant to last. His copper lights and dishwares are intended to be passed down the generations and have minimal decoration to ensure their timeless quality.

4.9 Multiculturalism encourages the cultural diversity of communities by promoting ideologies and policies that embrace the religious, cultural and ethnic differences. **Southern Guild** brings artisans and designers together to purposefully encourage an embracing of differences and new design forms.

4.10 Iconographic storytelling is the illustration of a story or subject by means of drawings. Using icons as the visual vocabulary to tell a story. **The Girl Effect** by **Wieden + Kennedy** uses this visual storytelling to communicate vast quantities of information that come to life with simple visuals. [4 × 2 = 8]

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

30 marks

SECTION B DESIGN IN CONTEXT – HISTORICAL

Analysis of Question 5	Cognitive skills			MARKS
	LOWER: Levels 1/2 Knowledge, Recall	MIDDLE: Levels 3/4 Comprehension, Application	HIGHER: Levels 5/6/7 Analysis, Synthesis, Evaluation	
Structure		2		2
Context		4	1 (Evaluation)	7
			2 (Synthesis)	
Facts	6	3 (Comprehension)		9
Visual Analysis			9	9
Terminology	3			3
TOTAL	9	9	12	30
Weighting	9 30%	9 30%	12 40%	100%

MARKING PROCEDURE

- The marker should read through the essay, ticking relevant facts/terms/points.
- Markers should be very clear in their marking of the essays and should place their ticks **DIRECTLY ABOVE/ON the fact/term/concept being awarded** the mark and NOT in the margin. In this way, moderation can be accurate.
- Thereafter, each tick given must be categorised by writing: S for structure, C for context, F for facts, A for analysis and T for terminology next to the relevant tick. Use the detailed explanation that follows.
- The totals for S, C, F, A and T should be clearly noted at the end of the essay.
- It is possible that an essay has ONLY facts, but no context. This will result in a number of F ticks that amount to more than the maximum of 10 marks. This should be shown in the question total at the end of the essay as follows: If a candidate gets 13 ticks for facts, write 13 – 4 (9).

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

	Label	Criteria	Max marks
Structure	S	<p>Maximum of 2 marks to be awarded.</p> <ul style="list-style-type: none"> • Response – 1 mark ONE STRUCTURE MARK to be awarded for an appropriate introduction appropriate and relevant conclusion, clearly responding to/addressing the issues being asked in the question. Students cannot merely write a rehearsed essay on a movement. If the introduction does NOT CLEARLY address the specific question, no mark is to be awarded. • Length – 1 mark ONE STRUCTURE MARK for an adequate length essay, of at least 250 words. The argument/discourse should flow logically and should be written in full, logical sentences with no point-form listing of facts. Headings may be used. If the essay is under a page, no mark to be awarded. 	2

Context/Argument	C	<p>Maximum of 7 marks to be awarded.</p> <ul style="list-style-type: none"> • ONE CONTEXT/ARGUMENT MARK should be awarded for each relevant contextual factor <i>informed by the specific question</i>. • These factors can relate to the relevant political, social, cultural, economic and environmental circumstances that impacted on the designed products. <i>However, reference to the biographical details of designers is mostly irrelevant, unless it applies to the designs themselves or to the specific question.</i> • Any extraneous context factors outside the reference of the question should be ignored. 	4 context	7
			3 argument	
Facts	F	<p>Maximum of 9 marks to be awarded.</p> <ul style="list-style-type: none"> • ONE FACTUAL MARK should be awarded for each relevant and correctly spelt designer (the first time the designer's name is mentioned, not subsequent naming). • ONE FACTUAL MARK for each relevant and correctly spelt design work that is an appropriate example to substantiate the answer. • Marks should be awarded for a maximum of 3 designers/3 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 2 designers/2 works each) • ONE FACTUAL MARK should be awarded for each relevant and correct date/fact regarding the design works. • Any extraneous facts outside the reference of the question should be ignored. 	9	
Analysis	A	<p>Maximum of 9 marks to be awarded.</p> <ul style="list-style-type: none"> • ONE ANALYSIS MARK should be awarded for each relevant and correct description and analysis of a design work using the elements and principles. • No marks should be awarded for invalidated value judgements. <p>The purpose of analysis is to support the argument/discussion. Go beyond providing a mere analysis of elements and principles to looking at how it shapes our understanding of the designs answering the question.</p>	9	
Terminology	T	<p>Maximum of 3 marks to be awarded.</p> <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	
TOTAL				30

QUESTION 5*Theme: Designer as Superstar*

Substantiation of facts is essential.

Introduction:**Agree:** Memphis caused a change in the status of designers by drawing attention to their designs and the designers by the boldness and challenging nature of their work.*Movements: If they agree, Memphis, POMO and Deconstructivism. (Can also reference it to High-Tech.) Any movement from the 1960s onwards is in effect a post-modernist movement.***Disagree:** Verner Panton, Mary Quant, and Joe Colombo, the Anti-Design movements already saw the rise of the designer's status. The Memphis designers were active in the earlier Anti-Design movements, thus it was a natural culmination and development of the place of the designer that we see in Memphis.*Movements: If they disagree with the given statement, they **may** choose to focus on Pre-Memphis (Pop, Anti-Design) and contrast it with Memphis. Any movement from the 1960s onwards is in effect a post-modernist movement.*

Building of argument may include some of the following points:

Context:*1973 energy crisis encouraged the search for alternatives and ecological alternatives;**Digital breakthroughs: Applemac 1984, Internet 1989, World Wide Web 1991**Berlin wall comes down ... 1990 reunification of Germany – the USSR disbands**Gulf Wars; September 11th 2001, War on Terrorism: Afghanistan, 2003 Iraq; Rwandan genocide***Agree:** 1980s is known as the design decade: Europe experiences the rise of New Design/New Wave. Designers active during this time were profiled.**Breaking the rules** of good taste: shock to the establishment – challenge to status quo. (The influence of Punk is seen in the anarchic tendencies of designers.) Superstars can put things out into the general public and get away with it even if it does not make logical sense. Magazines and music convey radical ideas and images. Designs that are purposefully imperfect.Designs that are more about **who** made them than truly being **functional**: could also be about the sculptural qualities of designs (**Ron Arad's** well-tempered chair).Design decade of 1980s: **Philippe Starck** enjoyed design superstar status: **Juicy Salif**. Designs are bought because of who made them rather than for their aesthetic appeal or functionality.**Memphis:** New style; the **shock factor** grabbed attention because of low brow 'subject matter'; the use of kitsch; the combination of different materials – cheap and expensive; the function of works is not as significant as its appearance (**Sottsass's Carlton Bookcase**); over-emphasis on decoration makes it difficult to ignore designs; references to past and other figurative designs (**Mendini's Proust Chair**). The **individual expression** and work becomes prized and sought after: each Memphis designer draws on legacy of previous designs and makes them their own. Works are not mass-produced but have the potential to be reproduced in various forms. Emotional response required for these designs. Multi-disciplinary designers: their reach into NEW DESIGN forms and expressions raises their status or infamy. The designs (**Sottsass' Beverly Sideboard/Carlton Bookcase**) are so ridiculous/non-functional that to purchase them means one is **supporting the designer** not the functionality of designs.

Alessi Vitra et al begin to manufacture some of the *signature designs*: leads to **Michael Graves's** Mickey Mouse kettle (POMO), **Philippe Starck's Salif Juicer**.

Sottsass and the Memphis designers posing together in **Masanori Umeda's 'Tawaraya' ring** provides the kind of **staging** necessary to support the idea of them being like rock stars. (A)

Memphis returned to traditional glass blowing techniques to create unique, often unusable table objects. These handcrafted multicoloured glass pieces were filled with the **personality traits of the individual** designers: **Zanini's 'Vega' Glass** combines two different colour drinking glasses at either end.

POMO continues to reference the past and inject humour and irony into design as Memphis had done: **Charles Moore's Piazza d'Italia** combines a visual encyclopedia of Italian architectural features and combines it with neon lighting. The rebellious nature/**breaking of rules** was in keeping with the rising superstar status. Designs that **make a statement**/take visual elements out of context in order to gain attention: **Johnson's AT&T** building. It does not necessarily make sense. The emphasis on decoration: patterns are not as intense as Memphis (**Venturi's Queen Anne chairs** in various pastel colours) yet still draw attention. Return to craftsmanship and pluralism gave designers freedom to **freelance** or create their own opportunities/company: Venturi's chairs.

Deconstructivism: rise of David Carson, Frank Gehry, Zaha Hadid, Daniel Libeskind. Designers work **individually** and work does not visually correlate to each other. Personal style and approach visible in their works. Principles and spirit behind Deconstructivism: Derrida's multiple interpretations. Opposing the rationality of modernism. Designs are unique and stand apart from surrounding designs. Kitsch factor.

Eg **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 superstar designer aims to challenge the experience of the visitor and expose viewers to the experience of the holocaust; multiple interpretations are possible in various spaces; the warped and overlapped planes, 'disturbing' shapes, centreless planes, and shards of glass and metal bring visitors into the experience and create frustration at not finding neat clean endings and beginnings. Spaces are disjointed and abrupt; lines of buildings are disjointed and cut, emphasising the lack of unity and harmony/incompletion and subjectivity. Decomposition (analysing, randomness, automatism)/Decentering (inclined planes and slanted lines, ie not horizontal/vertical). Discontinuity of spaces and lines (mixture, overlay, distortion and accident). Purposeful disjunction (separation and fission/limitation and interruption) mimics the experiences in concentration camps/to life.

30 marks

SECTION C DESIGN IN CONTEXT – CONTEMPORARY

Learners need to answer TWO questions and may not repeat the same information in different answers!

QUESTION 6 DESIGN IN A CULTURAL CONTEXT

- 6.1 Metacognitive skill: Bloom's Level 7 (2 marks) for *evaluating*
Cognitive skill: Bloom's Level 2 (2 marks) for *knowledge*

Use the following as guidelines:

Vernacular culture draws on the **particular** indigenous/local design styles, patterns, colours and forms of an area, whereas **global culture** focuses on the shared connections of knowledge and practice between many cultures and subcultures.

Examples: **Laduma Ngxokolo's** designs use the motifs, colours and patterns of Xhosa culture in his jerseys and dresses. **Wieden and Kennedy's Honda Grrr** uses the globally familiar visual language of children's television programmes in its advertisement.

Candidates must apply the terms to design, not language. (4)

- 6.2 Metacognitive skill: Bloom's Level 6 (2 marks) for *synthesis*/Level 7 (2 marks) *evaluation*
Cognitive skill: Bloom's Level 4 (2 marks) for *application*

Use the following as guidelines:

Yes, both the **artisanal designers** who draw on handcraft traditions and methods and designers who blend their cultural influences through cultural hybridity ensure the conservation of cultural heritage. **Andy Horn's** straw bale housing uses traditional methods to produce high-quality buildings made by hand. It preserves traditional building techniques. **Cultural hybridity** is visible in **Francis Kere's** buildings which seamlessly bring together the traditional techniques of Gando with other building forms garnered from other cultures.

No, the form and output of the designers does not remain true to the traditional heritage and conservation because it is a revision of culture. Cultural hybridity blends techniques and forms: **Shigeru Ban's Christchurch Cathedral** combines Japanese paper building traditions with the form of a Western church. **Artecnic's Design with a Conscience** draws on traditional handcrafting artisanal methods but combines them with new design forms that do not hold true to the conservation of historical heritage. (4)

- 6.3 Metacognitive skill: Bloom's Level 7 (2 marks) for *analysis*
Cognitive skill: Bloom's Level 3 (6 marks) for *comprehension*
Cognitive skill: Bloom's Level 2 (4 marks) for *knowledge*.

Candidates need to discuss the work of TWO contemporary designers, ONE local and ONE international who contribute to creating design legacy in a cultural context:

Names of TWO designers (2)

Titles (2)

Argument regarding evidence in these TWO designs that these designers are contributing to cultural design legacy and brief description of ONE work *per designer*

Discussion of designs in support of design legacy

If ONE designer is answered, a maximum of 60% of the total mark may be awarded. (4 × 2 = 8)

Example: **Laduma Ngxokolo** of MaXhosa draws on the traditional Xhosa beadwork, colours and patterns in his jersey designs drawing on his cultural heritage and ensuring his heritage is reinvented in the twentieth century. Laduma draws on Xhosa design aesthetics to create the formalwear required of initiates, translating it into knitwear. Although the forms his clothing designs take are more form-fitting than traditional apparel, he does create contemporary blankets in his '**Buyele'mbo**' range. The '**Buyele'mbo**' range, created for men, presents a range of patterns and colours across a range of knitted jerseys, pullovers, hoodies and vests.

He simultaneously references his culture but brings fresh life in the application of these design aesthetics and by translating this from beadwork into knitwear. His commitment to Design Legacy is reinforced by sourcing local mohair, merino wool and other local materials.

Demakersvan demonstrate their respect for old things and their love of the new in the fusion of designs which use the visual language of the old but translate it into new form. The **Lace Fence** revives the use of lacemaking techniques translating it from thread into wire. A square meter of fence takes two days to complete and thus they established a factory employing 60 crafters in Bangalore to produce the fence which can now bring high-end design aesthetics to the man on the street. They extended the use of the traditional visual language in the **Cinderella table**, which plays with the form of seventeenth century furniture. **Lost and Found** is a durable small white leather stool which combines traditional shoe leather work stitching.

Alternate examples may be drawn from the following lists, using the specified exemplar products or any other relevant works.

Local designers and designs

Michael Chandler *Serpentine beaded work* (Claudette Davis)/*pendant series/bookends/chairs*;

Haldane Martin *Zulu Mama Chair/Riempies Range/Truth Coffeeshop*;

Laduma Ngxokolo '*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;

Garth Walker *Ijusi Magazine/Constitutional Court typography/Tastic Rice packaging*;

Design Team *Young at Heart: Retro collection/Young at Heart: Nostalgia/African Archive*.

International designers and designs

Marcel Wanders *New Antiques, Crochet Table, Zeppelin Suspension light/Knotted chair*;

Droog including Hella Jongerius (*Non-temporary Ceramics, Beads and Pieces*)/*Portable Orange Peeler* (Marté Gruixé)/*Tree Trunk Bench* (Jurgen Bey); UP factory;

Demakersvan *Cinderella/laced fence/Rockcoco* for Fatboy Italia/*Lost and Found* stool;

StudioBility *Flat pack antiques/Visual Inner Structure* (Gudrun Gunnlaugsdottir)/*Crochet Steel shelf*;

Stephen Burks *TaTu/Dala/Man Made;*
Shigeru Ban *Onagawa Paper Studio/house, Lake Yamanaka/Kobe Catholic Church and refugee housing/Christchurch Cathedral/Paper dome;*
Timorous Beasties *Toiles/Darwin/Raeberry;*
Patricia Urquola *Lana Mangas/Fergana collection/Azulej.*

[20]

Analysis of Question 6	Cognitive skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
6.1	2		2	4
6.2		2	2	4
6.3	4	6	2	12
Weighting	6 30%	8 40%	6 30%	20

AND/OR

QUESTION 7 DESIGN IN AN ENVIRONMENTAL CONTEXT

- 7.1 Metacognitive skill: Bloom's Level 7 (1 mark) for *evaluating*
 Cognitive skill: Bloom's Level 4 (1 mark) for *application*
 Cognitive skill: Bloom's Level 3 (1 mark) for *comprehension*

Possible responses may include the following:

Bio-based materials are made from renewable resources and in most cases focus on the environmental issues of life-cycle. Many biodegrade more quickly than their oil-based counterparts making them desirable. **Ineke Hans** created signs, road markers and even rest stop furniture from Nabasco (nature-based composites), which uses natural fibres like flax, jute, coconut and hemp and binds them with bio based or polyester resin. Nabasco is completely renewable making it a highly desirable eco-friendly material. Working with nature and bringing less harm. They bring new properties to and possibilities to designers: **Issey Miyake's** use of salmon leather. Bio-based Xorel made from sugar-cane (Carnegie Fabrics). **Susan Woo's** Vegetable-tanned leather clothes. (3)

- 7.2 Cognitive skill: Bloom's Level 3 (1 mark) for *comprehension*
 Cognitive skill: Bloom's Level 2 (1 mark) for *knowledge*

There are a wide range of answers possible here. (Concrete, wood, brick, solar panels, LED, 3-D printing, traditional metals and glass are *not* acceptable answers.)

Examples of suitable responses:

Smart materials: **Rainbow Winters's** use of sound-reactive materials in her Thunderstorm dress recreates the lightning streaks on the material of the dress.

Tyres are being used as a material: **Campana brothers transNeomatic** seat combines the tyre with traditional woven material. **OR Porky Hefer** uses strips of tyre in his **Black Hole Tyre** swing.

New plastics, engineered materials like aerogel, carbon fibre and super-alloy metals can also be discussed. (2)

- 7.3 Metacognitive skill: Bloom's Level 7 (5 marks) for *analysis and evaluation*
 Cognitive skill: Bloom's Level 3 (6 marks) for *comprehension*
 Cognitive skill: Bloom's Level 2 (4 marks) for *knowledge*

Names of the designers (2)

Discuss at least one design by each designer (2)

The specific aims, influences, characteristics and features (6)

Explanation of how sustainable features, bio-mimicry and product life-cycle feature in these designs

A maximum of 60% may be awarded if candidates answer on ONE designer (5)

Example: **Stuart Haygarth – The Tide Chandelier** is made of debris washed up with the tide on the beaches of Kent. Haygarth collects found objects in great quantities extending the **product life-cycle** by using these **objet trouvés** as the material in his chandeliers. Materials were sorted according to type and then some pieces are added specifically for the lamp. Although objects have different shapes and colours, they become a sphere that represents the moon, which influences the tides. The objects hang from monofilament (fishing line) suspended from a MDF platform, allowing a free flow of movement that **mimics** the natural flow of tides.

In **Spectacle**, he similarly recalls the traditional teardrop shape of lamps by finding a second life for 1020 connected eyeglasses.

Alternate examples may be drawn from the following lists using the specified exemplar products or any other relevant works.

Local designers and designs

Porky Hefer *Nest* with Society for the Blind/*Found Objects* (Swarm series)/*Lite/Black Hole tyre swing*, with Nelson Banderson;

Heath Nash *Flowerball/Hidden Pretty* with Anselm Kitangela, *Bottle-base lamp with bucket shade/Other People's Rubbish chandelier*;

Touching the Earth Lightly *Green Shack/Liter of light pavilion/Sea Shell Showers*.

International designers and designs

Tord Boontje with Emma Woffenden *TranSglass/Come Rain Come Shine/Garland light/Wednesday, Shadowy chair* (North Sea/cultural) *Stories with legacy* in ceramics;

Stuart Haygarth *Optical Chandelier/Tide Chandelier/Spectacle Chandelier/Shadley Family Chandelier*;

Renzo Piano *California Academy of Sciences/Jean-Marie Tjibaou Cultural Centre/MUSE*;

Vincent Callebaut *Lilipad/Dragonfly/Hydrogenase algae farms*;

Ogilvy & Mather *Save our Seas (Green Peace)/Shame on Us/Helping Hands*;

Bouroullec Brothers *clouds/Algue/felt, modular insulation/Vegetal chair, etc.*

[20]

Analysis of Question 7	Cognitive skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
7.1		2	1	3
7.2	1	1		2
7.3	4	6	5	15
Weighting	5 25%	9 45%	6 30%	20

AND/OR

QUESTION 8 DESIGN IN A SOCIAL CONTEXT

- 8.1 Metacognitive skill: Bloom's Level 7 (2 marks) for *evaluating*
 Cognitive skill: Bloom's Level 4 (2 marks) for *comprehension*
 Cognitive skill: Bloom's Level 2 (2 marks) for *knowledge*

Possible responses may include the following:

Urban acupuncture is aimed at relieving social stress by introducing small- scale interventions in order to bring transformation in the built environment. The aim is not specifically to address **human rights issues**, but they do impact upon the human rights. The **Rock Girl Benches** by **Lovell Friedman** are a great example of urban acupuncture introducing safe spaces for girls to sit. Safety is addressed but not ensured.

The **gentrification** of urban areas like Woodstock near Cape Town/the Newtown inner city, Johannesburg, restores and rejuvenates areas by renovating and repurposing buildings, but it is at the expense of the local communities who are no longer able to afford to live in these areas.

Definition (1 mark), Designer and design (1 mark), Substantiation (1 mark) (6)

- 8.2 Metacognitive skill: Bloom's Level 7 (4 marks) for *evaluating*
 Cognitive skill: Bloom's Level 4 (6 marks) for *comprehension*
 Cognitive skill: Bloom's Level 2 (4 marks) for *knowledge*

Names of the designers (2)

Discuss at least one design by each designer (2)

The specific aims, influences, characteristics and features (6)

Discussion of how the promotion of social transformation features, especially **human-centred design, challenging of bias and stereotypes** and **HIV/Aids awareness**. Other social transformation features may be referenced. (4)

Possible responses may include the following:

Examples: **The Campana Brothers** play with versatile materials and give life to those left over from the manufacturing process. The **Favela armchair** is made up of many shards and pieces of pine or teak leftovers which are placed over each other in an apparently haphazard manner reminiscent of the building style of shanty towns. It challenges our **stereotypical** ideas about good design only being sourced from places we find beautiful, since the favelas are notorious areas associated with high crime rates and shocking living conditions. It also challenges our **bias** towards materials as they look to the discarded waste materials. The handcrafted nature of the favela chair focuses on a return to artisanal crafting. This is a more human-centred design because it takes into account the materials that can be easily sourced in favelas and reproduced by anyone living in the favelas, although the people of the favelas are not the target market.

Joe Public designed **State of the Nation for Brothers for Life**, which confronts the social responsibility South Africans have in the fight against HIV/Aids. This particular campaign features the State of the Nation address with the word '1 woman' interspersed and highlighted in red throughout the speech at four minute intervals. At the bottom of the advertisement, it raises the issue of the violence prevalent in South Africa: 18 women were raped while this speech took place. The Brothers for Life emphasises the HIV/Aids problem through their logo which is shaped like a red ribbon.

Alternate examples may be drawn from the following lists using the specified exemplar products or any other relevant works.

Local designers and designs

Tsai Design Studio *Safmarine-Vissershoeck School/Nested bunk beds/pony chair;*

... XYZ Freeplay radio/sOccket/Microbial fuel cell/Second use packaging;

Am I Collective *Metropolitan, ABSA shoes/We love design, Woolworths white wine package with Jupiter Drawing Room/The Cooksister/RED Campaign, I got my mother's eyes;*

Joe Public *State of the Nation (Brothers for Life)/Project English (One School at a Time)/Fonts for the Future;*

Ardmore *Wild dog urn/Wonderboy Wisdom fabric/Lobola urn/Baboons hunt dish.*

International designers and designs

The Campana Brothers *Favela armchair/transNeomatic bowl/TransPlastic with apui artisans;*

Fuseproject (Yves Behar) *XO and XOXOX, OLPC with MIT et al/Y-water/GE WattStation;*

Droog *Rag chair (Tejo Remy)/Creatures (Tobias Rockenfeld)/Multiplex (Tejo Remy)/Milkbottle lamp (Tejo Remy);*

D. Francis Kere *Primary School in Gando/Opera Village/Red Cross Museum with Shigeru Ban and Gringo Cardia;*

Benetton/Fabrica (post 1985) *Food for Life/End violence against women now/I belong/HIV campaigns, etc.*

[20]

Analysis of Question 8	Cognitive skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
8.1	2	2	2	6
8.2	4	6	4	14
Weighting	6 30%	8 40%	6 30%	20

AND/OR

QUESTION 9 DESIGN IN A BUSINESS CONTEXT

- 9.1 Metacognitive skill: Bloom's Level 5/6 (2 marks) for *analysis and synthesis*
 Cognitive skill: Bloom's Level 4 (1 mark) for *application*
 Cognitive skill: Bloom's Level 2 (3 marks) for *knowledge*

Possible responses may include the following:

In a design co-operative, there is not one person or company to which intellectual property may be credited. **Design co-operatives** are a participatory form of design which actively involves employees, partners, customers, citizens and end users in the design process in order to help ensure the design both meets needs while remaining functional. The aim of design co-operatives is to ensure designs meet cultural, social, emotional, spiritual and practical needs. **Crowdsourcing** relies on the ideas and input of many people, who are often anonymous such as the **OpenIDEO** approach or even **Design Indaba's Make. Change.** campaign where they draw the online readership and designers into the designing and solving of problems. By contrast, intellectual property focuses on the design ideas held by a particular designer or company and patented in many instances. **Apple** has been very successful in this regard, designing products which carry the mark of their designer's intellectual property. (6)

- 9.2 Metacognitive skill: Bloom's Level 7 (4 marks) for *evaluating*
 Cognitive skill: Bloom's Level 4/5 (6 marks) for *comprehension and application*
 Cognitive skill: Bloom's Level 2 (4 marks) for *knowledge*

- Designers' names (2)
 The title of a design by each designer (2)
 Discuss works, the specific aims, influences, characteristics and features applicable to design legacy, including a brief description (6)
 Explain how their commitment to **brand, ethical consumerism** and **Corporate Social Responsibility** is evident in their designs and business practice (4)

Possible responses may include the following:

Coca-Cola is a high-profile company for which the issues of ethical consumerism and Corporate Social Responsibility are particularly prominent given their global reach. They address current issues like environmental practices and particularly Obesity, which has been linked to the over-indulgence in their products, through campaigns and the production of infographics, which easily spread through social media. This burgundy and blue infographic provides information about other reasons and sources which contribute to obesity as well as suggestions on how to improve the situation. The global obesity infographic uses a host of bright colours in the icons and typography. The emphasis on ethical consumerism and Corporate Social responsibility is evident in the use of infographics to promote their sustainability as well and in the launch of their Plantbottle.

David Butler's approach has been to build a brand by establishing or connecting with the consumer on a social level. They produced a telephone in Dubai which is fed with coke bottle caps, allowing migrant workers to phone home. Creating these social interactive experiences builds brand loyalty.

Alternate examples may be drawn from the following list of specified exemplar designers. Other relevant works may be used.

Local designers and designs

... XYZ BOP Ecommerce Business kit/BATSA Shuttle/First National Bank signage;

Southern Guild/DNA (DESIGN NETWORK AFRICA): Ronel Jordaan Hoefelt Chair/Dokter and Misses Kassena Server/Gregor Jenkin Regent with thanks to E. Mudge/Casamento The Promise;

President (Peet Pienaar) The Toffie Pop Culture Festival/Afromag/Mr Somebody and Mr Nobody;

Lovell Friedman Harare precinct 8/Rock girl bench/Langa Cultural Centre.

International designers and designs

Fuseproject with Pumavision–Clever Little Bag with infographic/OLPC/See Well to Learn Better;

Cordula Kehrer Bow bins/Paper Tables /Translator shirt;

Thomas Heatherwick Zeitz Silo/Konstam Restaurant/The Cauldron;

David Butler of Coca-Cola brand management Our 2020 Environmental Goals or Obesity infographic/interactive vending machine/motion graphics – THE MOVIE/ Coca-Cola Recycling Bin with Yves Behar's Fuseproj, etc.

[20]

Analysis of Question 9	Cognitive skills			MARKS
	LOWER: Knowledge, Recall	MIDDLE: Comprehension, Application	HIGHER: Analysis, Synthesis, Evaluation	
9.1	3	1	2	6
9.2	4	6	4	14
Weighting	7 35%	7 35%	6 30%	20

40 marks

Total: 100 marks