



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2011**

**DESIGN P1  
MEMORANDUM (THEORY)**

**MARKS: 150**

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This memorandum consists of 34 pages.

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**SECTION A: DESIGN LITERACY****QUESTION 1 'UNSEEN' DESIGNS TESTING VISUAL LITERACY****AS1: Make value judgements informed by a clear understanding of Design.****AS 2: Understand Design theory and use Design terminology correctly.****1.1 1.1.1 (Allocate 2 marks)**

The learner can answer 'yes' and give the following possible reasons:

- The form of the stool reminds one of traditional African clay pots ✓
- The beadwork used as patterning on the top edge is typical of African decoration. ✓
- The wirework technique is a contemporary technique used by many South African craftsmen. ✓

The learner can answer 'no' and supply the following possible reasons:

- The stool has taken a traditional clay pot form and changed it into something that is too far removed from the original. ✓
- The spaces in between the wire framework give the stool a very modern, light, technological feel and do not reflect the earthiness of Africa. ✓

Credit any other valid statements.

(2)

**1.1.2 (Allocate 2 marks)**

Yes, this design reinterprets the traditional clay pot. ✓ Instead of using solid clay the designer has used lines of wire to give the form a more contemporary, see-through feel. ✓ The pot form has been transformed into a stool. ✓ The traditional band of incised formal, geometric patterning at the top edge of the pot has been replaced on this stool by a band of informally scattered beads in modern pale pink and red. ✓

Credit any other well-motivated answer.

(2)

**1.1.3 (Allocate 6 marks – 2 marks per element/principle discussed)**

**LINE:**

The stool is made up of a framework of line. ✓ The emphasis is on the circular line that moves around the pot-like form. ✓ These circular lines are very rigid and controlled giving the work a formal quality. ✓ Some curved lines move vertically downwards stabilizing and 'holding' the circular horizontals. ✓

**SPACE:**

The stool is dominated by space. ✓ The lines of wire form a framework that outlines and defines evenly sized strips of space. ✓ This emphasis on space supplies the stool with a light, transparent quality. ✓

**RHYTHM:**

Rhythm is created through the repetition of circular lines and strips of open space. ✓ The repetition of thicker, downward curves of wire creates a dimple criss-cross pattern that enlivens the whole. ✓

Credit any valid analysis.

(6)

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Observation Visual comprehension	30%	Part of 1.1.3	3
Middle-order	Application of elements	40%	1.1.1 + Part of 1.1.3	2 + 2
Higher-order	Analysis Synthesis Evaluation	30%	1.1.2 +Part of 1.1.3	2 + 1

1.2 1.2.1

**(Allocate 8 marks – 2 marks for each term discussed)**

• **FUNCTIONALITY:**

Both designs have a dual function: ✓

FIGURE A: The Champ Sofa serves as a comfortable seat as well ✓ as a piece of exercise equipment, ✓ (a boxer's punching bag).

FIGURE B: The Bucket Chair can be used as a stool ✓ and storage space. ✓ A possible disadvantage is that objects stored in the bucket could make the chair heavy to lift and move around. ✓

• **ERGONOMICS:**

FIGURE A: When the armrest is down the padded sofa functions comfortably as a chair to relax on ✓ and when the armrest is raised the 'boxer' has full freedom of movement to box without the seat getting in the way. ✓ The raised armrest is also at the correct height. ✓

FIGURE B: The stool is at a good height for sitting on and the seat is padded making it comfortable to sit on. ✓ Use as storage space may make the design less ergonomic. If it is heavy to move around it would be cumbersome and could cause physical bodily strain. ✓

• **ORIGINALITY AND CREATIVITY**

FIGURE A: It is both original and creative in its conception. ✓ It is creative in that its dual purpose is not apparent; it just looks like a modern streamlined sofa. ✓

FIGURE B: The idea of using a bucket with a padded lid is original and the design's dual function is both innovative and clever. ✓

- SHAPING THE ENVIRONMENT

Both designs are neat and compact and contribute positively to the environment: ✓

FIGURE A: As a sofa the design aids the comfort and relaxation of the user. ✓ As a piece of boxing equipment in the form of the raised armrest it aids the health of the user. ✓

FIGURE B: The design of the stool is both space saving and functional. Both to sit on and as storage space. ✓ Objects can be stored away from sight, which helps to keep an area tidy. ✓ (8)

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### 1.2.2 (Allocate 2 marks – 1 mark each)

#### TEXTURE

The overall texture of the bucket chair is smooth, ✓ (the wooden legs, the painted surface of the bucket and the softly padded seat)

#### UNITY AND VARIETY

UNITY: Repetition of the circle (at the base and top of the bucket, as well as the circular lines going around the bucket create a feeling of unity between the bucket and the seat which is also a circular shape. ✓

VARIETY: It is created by the angular legs, which contrast with the bucket both in colour and shape. ✓ The seat, legs and bucket are all different colours ✓ and are made of different materials, ✓ which bring a feeling of variety to the design. It could also be argued that the legs impact negatively on the unity of the design because they contrast too strongly with the rest of the design both in shape and treatment of the materials – the wood is left undecorated. ✓

Credit any other valid statements. (2)

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Observation/Comprehension	30%	Part of 1.2.1	3
Middle-order	Application	40%	Part of 1.2.1 + and Part of 1.2.2	2 + 2
Higher-order	Analysis Synthesis Evaluation/ Deduction	30%	Part of 1.2.1	3

[20]

**QUESTION 2 (10 marks)**

**AS 3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in Design.**

**AS 2: Understand Design theory and use Design terminology correctly.**

2.1    2.1.1    **(Allocate 1 mark)**

The poster conveys the message that without forests and trees man and nature cannot survive. ✓ It does this through the use of symbolic imagery and a simple bold statement reminding us that 2011 is the International Year of Forests. ✓

Credit any valid statement.

(1)

2.1.2    **(Allocate 1 mark)**

No it is not culture specific because the message and all of the symbolic imagery relates to everyone and does not exclude any specific culture. ✓ Every culture depends on trees for food and medicine as well as materials to make shelter ✓

Credit any well-reasoned answer.

(1)

2.1.3    **(Allocate 2 marks – 1 mark for identifying and explaining each symbol)**

Any two of the following would be acceptable:

- The figure symbolizes humanity. ✓
- The leaves symbolize trees and the whole of nature. ✓
- The animals in the form of a buck, bird and reptile represent the animal kingdom that feeds from and lives in trees. They also provide food for humans. ✓
- The apple represents the fruit produced by trees. ✓
- The house represents human shelters, which are frequently made from wood. ✓
- The bottle represents medicine, the ingredients of which are often made from trees. ✓

Credit any valid and well-reasoned answers.

(2)

2.1.4    **(Allocate 2 marks – one mark for identifying the Gestalt Principle and one mark for explaining why it applies).**

THE LAW OF FIGURE-GROUND RELATIONSHIP: ✓

The different parts of the tree stand out clearly as they have received much more attention than the background. ✓

THE LAW OF CLOSURE: ✓

The mind automatically makes the whole image of a tree from the bits of available data, even though they do not appear to be related and there are definite gaps between them. ✓

THE GESTALT LAW OF PROXIMITY: ✓

The elements that form the tree are close enough together to appear related even though they are not the same. ✓

Credit any correctly named and explained Gestalt principle.

(2)

2.2 2.2.1 **(Allocate 2 marks – one mark for showing an understanding of the term stereotype and one mark for applying it correctly)**  
**STEREOTYPE**

A stereotype in advertising can be described as a fixed image of someone or something that is promoted and held up as a generalised view of a particular type of person. ✓ It does not take into account the individual and in that way it is negative in its implication. ✓

The image in the poster is a blonde woman that fits the stereotype of the 'dumb blonde'. ✓ The implication is that if a 'dumb blonde' can drive a Mini Automatic then anyone can. ✓

(2)

2.2.2 **(Allocate 2 marks)**

The image of the women's face and tense hands fill the poster to emphasize her fear and terror of driving. ✓ The simple, single line statement in a plain sans-serif font provides a calm reassuring contrast to the image. ✓ It is this contrast that reinforces the marketing message that the 'Mini Automatic' is simple and easy to drive. ✓

Some candidates may argue that the message is too small or not bold enough which means that the power of the advertisement is lost. ✓

Credit can be given to other well-reasoned answers.

(2)

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Observation/Recall/Comprehension	30%	2.1.3 + Part of 2.1.4	2 + 1
Middle-order	Application	40%	2.1.1 + 2.1.2 + Part of 2.1.4 + Part of 2.2.1	1 + 1 + 1 + 1
Higher-order	Analysis Synthesis Evaluation/Deduction	30%	Part of 2.2.1 + Part of 2.2.2	1 + 2

**[10]**

**QUESTION 3 (10 marks)**

**AS 1: Make value judgements informed by a clear understanding of Design.**

**AS 2: Understand Design theory and use Design terminology correctly.**

**AS 4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.**

**3.1 (Allocate 10 marks)**

Learners must answer in paragraph form using full sentences. They must clearly compare one point at a time – separate 'essays' on each point will not be accepted.

**INFLUENCES:**

The form of Dahl's pot seems to be influenced by the aloe, ✓ whereas Salto's pot seems to be inspired by organic textural surfaces, (for example, bark, rocks or seeds). ✓

Coiling, the African hand building technique also influences Dahl's pot. ✓

**FORM:**

Both pots are very organic in form. ✓ Dahl's form is quite complex as it is divided into two parts✓, i.e. a traditional vase body with aloe-like leaves sprouting out of the top giving it a plant-like structure. ✓ Salto's form is more simple ✓ and cylindrical reminding one of a piece of tree-trunk or bark. ✓

**COLOUR:**

Dahl's pot is completely white ✓ exuding a pure, still and calm feel. ✓

Salto's pot combines dark browns with flecks of light, creamy browns and is more dramatic and expressive. ✓

**TEXTURE:**

Both pots have textures that reflect the earth in some way. ✓ FIGURE A has a smooth, matte, chalky looking texture reminding one of raw clay. ✓ Figure B's actual texture is knobby ✓ and at the same time smooth and glossy suggestive of smooth pebbles ✓ ; the visual texture is reminiscent of the patterns and marks on stones and rocks. ✓ Very slight fingerprints are visible on FIGURE A also emphasizing its handmade, organic character. ✓

**MATERIALS AND TECHNIQUES :**

Dahl's pot is hand built from coils. ✓ The top part is sculpted to form delicate leaves. ✓ Salto's pot is also hand built with the exterior wall sculpted to form projecting knobs. ✓ Dahl's pot is left unglazed, whereas Salto's pot is glazed. ✓

<b>Q3.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTIONS</b>	<b>MARKS</b>
Lower-order	Knowledge, Comprehension	30%	Part of 3.1.1	3
Middle-order	Application of elements	40%	Part of 3.1.1	4
Higher-order	Analysis Synthesis Evaluation	30%	3.1.2	3

3.2 (Allocate 10 marks in total)  
**QUESTION 3.2:**

**The learner can write on any local, contemporary designer prescribed in the LPG or from any other documented source.**

TWO POSSIBLE EXAMPLES HAVE BEEN SUPPLIED

**EXAMPLE 1:**

NAME OF THE DESIGNER: SONWABILE NDAMASE (1)

**LOCAL AND GLOBAL INFLUENCES AND GENERAL CHARACTERISTICS**

- Strong influence from his mother – unisex way of looking at working with 'feminine chores'. ✓ A change of culture (member of the royal Phondo family in the Eastern Cape). ✓
- Attended a local fashion course – grounding in Western fashion – Western influence. ✓
- Dissatisfied – then looked at local African fashion. ✓ Now tries to stay ahead of both local and international trends – fusion. ✓ (5)

**NAME AND BRIEF DESCRIPTION OF ONE DESIGN**

**THE MADIBA SHIRT ✓**

- Madiba shirts are designed to retain body heat but yet be cool and not heavy. ✓
- They are buttoned to the top. ✓
- They are well pressed and the fabric is rich in colour and pattern. ✓
- They are long and hang over trousers. ✓ (4)

**EXAMPLE 2:**

NAME OF THE DESIGNER: Carrol Boyes ✓ (1)

**LOCAL/GLOBAL INFLUENCES AND INSPIRATION:**

- Boyes is influenced by the simple, geometric patterning used by ancient civilizations. ✓
- Her highly stylised figures, mostly in very active poses, remind one of the figures used in San rock art. ✓

**GENERAL CHARACTERISTICS:**

- Boyes has a wide variety of lifestyle products which range from cutlery, flatware, and tableware to a large selection of gift items. ✓
- Her trademark in terms of innovative use of materials is the fusion of pewter, aluminium and stainless steel, in combination with leather and wood. ✓
- In her search for exclusivity and choosing to work in pewter because of its malleability and versatility, she combined her talent in sculpture and knowledge of metalwork to create distinctive and unique pewter handles which is still her trademark today. ✓



- In spite of the volume she produces in her factory, no two items are the same. The products are first made in moulds and then finished off by hand. ✓
- Carrol Boyes is mostly inspired by the human figure. ✓ This is apparent in her work – human figures often form the handles of a piece of cutlery or mug, or they can be used to form the two sides of a magazine rack. ✓

(5)

## BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 1)

Beer Mug: ✓

- Her innovative beer mug shows a functional object made in pewter which is more durable than glass or ceramic. ✓
- The mug is very sleek in its finish. ✓
- The form is very stylised and simplified. ✓
- The smoothness of the form makes gives it a pleasing tactile quality. ✓
- The handle is very strategically shaped to make it comfortable for the beer drinker to hold. ✓
- The handle design has been influenced by indigenous art, namely San art. Although the figure is three-dimensional its influence has been derived from two-dimensional San painting. ✓

## BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 2)

Butter Dish: ✓

- This work was first modelled in clay and then cast in pewter. ✓
- The form is unevenly rounded, heavy and chunky, reminiscent of hand-hewn, ancient, metal bowls. ✓
- A highly simplified rounded figure with arms stretching around the edge of the bowl emerges from one side of the outer wall. ✓
- The pewter has been buffed to a smooth, sensuous, gleaming finish on the outside, which is enhanced by the contrasting, unpolished, rough inner walls. ✓
- The gleaming silver of the pewter lends a luxurious quality to the work and subtly reflects shapes and colours from its surroundings. ✓
- Organic, circular line dominates the work. ✓

(4)

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Knowledge, Comprehension	30%	Part of 3.2	3
Middle-order	Application of elements	40%	Part of 3.2	4
Higher-order	Analysis Synthesis Evaluation	30%	Part of 3.2	3

[20]

**QUESTION 4 (30 marks)**

**AS 1: Make value judgements informed by a clear understanding of Design.**

**AS 2: Understand Design theory and use Design terminology correctly.**

**AS 4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.**

**AS 5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.**

4.1 Total allocation of marks = 20 (10 marks for each choice/movement).  
The breakdown is as follows:

- 2 marks for aims.
- 2 marks for influences on the style.
- 3 marks for characteristics.
- 3 for the name and discussion of a design.

POSSIBLE ANSWERS FOR FOUR OF THE FIVE CHOICES HAVE BEEN INCLUDED AS FOLLOWS:

### **ART DECO (POPULAR MODERNISM) (1900-1930)**

#### AIMS:

- To respond to the demands of the machine and of new materials as well as the requirements of mass production. ✓
- To create a new style for a new century. ✓
- To create good-quality, practical, mass-manufactured pieces from innovative, industrial materials. ✓

(2)

#### INFLUENCES:

- A. Early 20<sup>th</sup> century painting movements (abstraction, distortion and simplification), with particular reference to Cubism resulting in the use of straight lines, the zig-zag and layered geometric shapes. ✓  
 Constructivism with its abstract shapes and use of non-traditional materials, (e.g. Perspex) and the industrial method of welding. ✓  
 Fauvism's flat use of vivid, clashing, non-naturalistic colour, e.g. the ceramics of Clarice Cliff. ✓
- B. The development of the machine, the motorcar and aeroplane and the study of aerodynamics. ✓
- C. The popularity of African art and the American Jazz culture. ✓
- D. International influences such as:
  - Egyptian motifs (the papyrus and the lotus bud). ✓
  - Aztec and red Indian motifs (stepped Aztec ziggurat shape). ✓
  - the surface effects and techniques of Oriental art (layers of oriental lacquer e.g. shellac) and the use of inlays of pearl, tortoise shell, snakeskin and sharkskin coverings. ✓
  - the Russian ballet and their use of brilliant colours and patterns in their theatre designs. ✓
  - The worldwide movement, Modernism and its emphasis on non-representational motifs, clean lines and pure geometric forms, (later Art Deco period). ✓

(2)

GENERAL CHARACTERISTICS:

## A. Subject matter:

- Themes: Egyptian motifs, anything popular and trendy and the Jazz Age. ✓
- Motifs: Ancient, The South American Aztec culture and the North American Indian culture, Sunbursts. ✓
- The art and sculpture of Africa, ✓ with its strange distortions and jagged planes.
- Aeroplanes, trains, cars, and a preoccupation with travel and speed.
- The Russian Ballet (Ballet Russe) and their new forms of dance, brilliantly coloured stage and costume designs. ✓
- The fashionable female figure in profile. ✓
- Cascading abstract patterns. ✓

## B. Elements:

- Shape: The emphasis was on flat, two-dimensional designs.
- Forms: stylized and decorative, more angular.
- Colour: bright
- Tone: no tonal modelling of colour.
- Line: Strong emphasis on line, e.g. geometric fan motifs, sunbursts showing linear rays of the sun.
- Texture: Rich with great attention being paid to the play of a variety of surface textures – coarse textures contrasted with smooth and gleaming areas of metallic ✓ sheen.

## C. Principles:

- Contrast: The use of bright contrasting colours and varied surface textures. ✓
- Variety: A variety of shapes, forms, materials, colours and surface textures. ✓
- Movement: Figures, animals and cars in movement, through the use of curved and diagonal lines. ✓

## D. Craft forms and Techniques:

They made great use of a variety of different techniques. ✓

- Lacquering: painted and lacquered surfaces in brown, black, red and gold (E.g. Doors, screens, panels). ✓
- Glassware: domestic ware from moulded glass in the form of scent bottles, car mascots, vases, lamps, light fittings, etc. ✓
- Ceramics: made use of the traditional glazing techniques of Chinese potters. Made use of rich monochrome glazes in shades of different colours. ✓
- Metal ware and figurines: Decorative metalwork made out of iron, bronze, silver, copper, pewter and chrome. Decorative 'Chryselephantine' statuettes out of ivory and bronze, such as female characters and exotic dancers in elegant costumes. ✓
- Furniture: made from exotic woods, i.e. Cuban mahogany, ebony and olive. Adorned with inlays of ivory, mother of pearl and green dyed shark skin. ✓
- Jewellery: A vast range of jewellery was produced using precious and semi-precious stones. ✓

### EXAMPLE OF AN ANALYSIS OF ONE WORK:

Architecture: The Chrysler building: designed by William van Alen. ✓

The building is 304 metres high. The 30<sup>th</sup> floor has a frieze made out of bricks and depicts a design of motorcar with decorative hubcaps and huge winged radiator caps. ✓ The stainless steel spire contains triangular windows that overlap and project outwards. ✓ It contains spectacular interior decoration, for example, the entrance foyer is decorated with stainless steel and marble. ✓ The elevator door is also decorated with inlay and chrome and makes use of Egyptian motifs. ✓ (3)

### **THE MODERNIST AGE (CONSUMERISM AND STYLE/THE AGE OF STREAMLINING) (1935-1955)**

#### AIMS:

- To search for a style that reflected the 'modernity' of the age. ✓
- To appeal to the world mass market ✓
- To create/promote well designed products which were also functional and economical. ✓
- To experiment with new materials/shapes that had wide consumer appeal. ✓
- To design new and innovative products (transistor radios, plastic chairs, domestic lighting, buses, motor cars, aeroplanes, refrigerators and the jukebox) ✓
- To design for a new target market – the teenager ✓ (2)

#### INFLUENCES:

A. The influence of America (1935-1955) due to:

- Highly developed business and industrial skills ✓
- Post-war immigration of leading European designers ✓
- The 1939 New York Exhibition and its pioneering of German Bauhaus design principles which emphasized contemporary, modern appearances, finishes and materials. ✓
- The rise of a new, style conscious, wealthy mass market ✓
- The analytical approach of 20<sup>th</sup> century design due to the Bauhaus (logical, economic, standardized and simplified design with the emphasis on mass produced technological goods made from new materials. ✓

B. The effect of the study of hydro – and aerodynamics on the streamlining of designs. ✓

C. New materials:

- Metals (tubular steel, aluminium and chrome) and metal alloys ✓
- A new range of glass ✓
- A new range of plastics (Bakelite and polyurethane) ✓
- Plywood ✓
- Reinforced concrete ✓

D. Scandinavian furniture designs: ✓

- Their emphasis on functional, organic, streamlined, futuristic and ergonomic shapes, as well as their use of both natural materials (wood and leather) and plastics. ✓

STYLE:

- Softer, no longer geometric ✓
- Seamless, integrated designs ✓
- Bulbous, teardrop, body shells hiding the inner workings of the new mechanical and electrical products ✓
- Functionalist ✓
- Experimentation with aesthetic potential of new materials ✓
- Expressive, organic forms used for soft, lounge furnishings and decorative art subjects. ✓
- Made use of the results of research into hydrodynamics, aerodynamics and ergonomics to improve product performance ✓
- No unnecessary decoration, particularly in architecture ✓

SUBJECT MATTER:

- The redesign of any utilitarian object, including toothbrushes, household appliances, motorcars, using new media, e.g. Radios, posters, film, billboards, television and magazines. ✓
- Anything that was popular and in demand. ✓ (2)

CHARACTERISTICS

A. Shape/form:

- 'Streamform'/teardrop shape – for transportation vehicles ✓
- Simplified, streamlined and smoothed to create a modern look. ✓
- Futuristic shapes (Buildings, transportation, and household goods). ✓ reflected preoccupation with world interest in outer space, e.g. dome shape in buildings and stadiums. ✓

B. Line:

- Speed and chevrons on vehicles to suggest forward speed. Also used on household goods (e.g. vacuum cleaners and radios). ✓
- Curved lines and undulating shapes in modern furniture designs ✓

C. Colour:

- Wide range of new colours available due to the development of chemical dyes, (used on household goods and in the automotive and textile industries). ✓
- Pastel colours used for cars and household interiors. ✓
- Brilliant primary colours used for advertising. ✓

D. Space:

- Modernist building placed the emphasis on space rather than mass. Space was divided and closed according to the buildings function, resulting in open-plan designs. ✓ (3)

EXAMPLE OF AN ANALYSIS OF ONE WORK:

Furniture design: The Ant Chair (1952), ✓ by Danish designer Arne Jacobsen. ✓

Context:

- Designed for a Danish medical group ✓
- Had to be something that could be produced easily under factory conditions ✓
- Must retain a 'handmade' quality ✓

Influences:

- Charles Eames – furniture to be seen as a beautiful object in its own right not just utilization ✓
- The design influenced by the 'Tongue Chair' made out of a single moulded plywood piece. ✓

Materials:

- The seat is a single moulded piece of plywood. ✓
- The frame for the seat and the legs are made out of chrome plated tubular steel. ✓

Functionalism:

- Chair design is compact and lightweight so that they can be easily stacked. ✓
- It is ergonomically designed. ✓
- The design worked so well it is considered a classic and is still used all over the world. ✓

Use of Elements in the design:

Shape and Form:

- Shape resembles the head of an ant with its head raised. ✓
- Reflects a combination of modernist ideals (simplified and streamlined) and the Nordic love of Naturalism, (organically curved lines). ✓
- It is in the shape of an hourglass and is attached to three tubular steel legs. The seat is bolted to the frame of the legs. ✓

Line:

- Shape of chair bounded by an organic wavy flowing line. ✓
- Legs are straight and are spaced so that people's legs do not become entangled in them and to ensure a stable base. ✓ It also makes them easy to stack. ✓

Colour:

- Seat – originally made from natural wood veneers laminated together. ✓
- Legs – originally grey plastic, and then changed to the shiny silver colour of the chrome. ✓
- Modern versions can be brightly coloured. ✓

Shaping the environment:

- The chairs can be stacked which allows the space that they occupy to be used for more than one purpose. ✓

**POP/NEW AGE (MODERNISM GOES POP/THE AGE OF AFFLUENCED) (1955-1975).**AIMS:

Style is international:

- American designers – completely restyled products and emphasized the use of technology and scientific research. ✓
- British designers – designs to reflect modern life. Believed design, the vital link between the scientist, and the artist, the engineer and the common man. ✓
- Modern designers – Do not follow a single design idea, design styles can coexist and taste is continuously questioned. ✓

(2)

INFLUENCES AND SUBJECT MATTER:

- The requirements of the youth culture – fashionable, funky clothing that is continuously updated (T-Shirts). ✓
- The rise in consumerism and the worldwide economic boom of the time.
- Movies, film and the life of film stars. ✓
- The desire for cars and luxury household goods. ✓
- Science and the preoccupation with outer-space. (space science-fiction motifs) ✓
- Advertising: through the media (film, glossy magazines), the use of the psychology of social status' to sell household goods through the media/the start of branding and logo advertising (example: the 'Apple' logo). ✓
- Fashion and consumer trends by the latest designers, (the miniskirt by Quant/the 'Mini'/'Beetle' and Vespa Scooter) ✓
- Pop Art: the work of Andy Warhol/Roy Lichtenstein, emphasizing everyday subject matter/The Pop culture which was anti-snobbery/Op Art – a branch of Pop Art (introduced optical illusion to household and textile design) ✓
- The Anti-Design Movement (Italy, 1940s and 50s) – reaction to rectangular forms and design as a cheap marketing ploy. The (Sottsass) 'redefined' design through the use of shocking colour, visual puns/undermined objects formal function/questioned relevance of taste and function. ✓
- Humour and Wit began to appear in all aspects of design, (e.g. Alessi's lemon squeezer, toys). ✓
- Kitsch – playfulness and irony in design (bad taste with an edge to it), undermining the aesthetic seriousness of things previously considered beautiful (Andy Warhol's Marilyn Monroe images seen as an art form – 'High Kitsch'). ✓

(2)

CHARACTERISTICS:

(If learner makes reference to the new materials, they must get marks).

- These dictated by the wide range of new processes and materials available from chemical processes, for example:
- Wood could be moulded. ✓
- Plastic was invented-/Cellulose acetate/celluloid was made from chemically treated cotton – it had divided range of applications. ✓
- Acrylic, fibreglass, Styrofoam, PVC plastic, chromed Steel and meta, alloys, moulded glass, synthetic rubber, textile fibre, nylon, epoxy and cellophane. ✓

Shape, form and line:

- Reaction to Bauhaus 'hard-edge' design. ✓
- Works characterized by biomorphic shapes of American Abstract Art movement and natural forms with shapes that were fluid, undulating and curvaceous (influence of Scandinavian designers) ✓
- The simple lines of the Asian (Japanese) traditions. ✓
- Experimented with new shapes from new materials (e.g. injection moulded plastic), the single pedestal/cantilevered chair. Formal legs replaced by tensioned and sprung support systems. ✓
- Traditional materials (cane and wood) transformed through new processes, (e.g. plywood) enabling new moulded shape. ✓

Colour:

- Larger variety widely available in new synthetic paints in wide range of tones. ✓
- Greater opportunity for general public to transform own living environment. ✓
- The development of acrylic paints. ✓

(3)

EXAMPLE OF AN ANALYSIS OF ONE WORK:TECHNOLOGY: THE SUNBEAM MIXMASTER FOOD PROCESSORDESIGNED BY SWEDISH DESIGNER IVAR JEPSON. ✓

Purpose:

- A new scaled down version of earlier large, unwieldy industrial machines. It was robust, versatile and easier to use for domestic purposes. ✓

Social Context:

- To have the latest model was a domestic status symbol. ✓ Ensured the continuous updating of designs. It was one of the latest, newly designed, essential tools for the household along with the refrigerator, stove, kettle, a washing machine, toaster, food processor and vacuum cleaner. ✓

Function and design:

- Consisted of a food processor and a mixer unit that could be detached and used as a hand-mixer. ✓
- Its space age streamlining influenced by the car industry (chrome housing, interlocking paddles and adaptable speeds that could be programmed by twisting the calibrated plastic cap at the end of the machine. ✓ Its beaters pulled out of the spindle and fitted in the sides and bottoms of the bowl. ✓
- It was used to make juice, peel fruit, shell peas, press out pasta and grind coffee. ✓ Attachments could be fitted to provide other functions – e.g. for opening cans. ✓



Shaping the environment:

- The amount of time spent on domestic chores was significantly reduced – creating more leisure time. ✓ (3)

## **POST MODERNISM ('STYLE NOW – LESS IS A BORE') (1965 – UNTIL TODAY).**

### AIMS:

- To move away from the authoritarianism of Modernism (where adherence to strict rules is expected), wanted to replace this with variety and individuality ✓
- To create designs that satisfy human needs – to move away from cold, impersonal, machine-like designs ✓
- To create designs that can be appreciated and understood by the general public and that are not elitist like those of the Modernists (i.e. only understood by a select few.) ✓
- To reinstate links with past design styles and to create a balance between modernism and tradition. ✓
- To acknowledge local, existing styles and the needs of individuals. ✓ (2)

### INFLUENCES:

- VENTURI: Venturi's slogan 'Less Is Bore' is a counter-statement to the Modernist belief that 'Less Is More'. His rejection of their emphasis on purity, simplicity and austerity influence Post Modernists. ✓

#### • THE ANTI-DESIGN MOVEMENT of the 1960s in ITALY:

Memphis Studio, Archizoom and Super studio are all design groups that form part of this movement. Their use of eclectic sources as inspiration as well as their combination of cheap and expensive materials and of popular and high culture influences Post Modernism. ✓

#### • FEMINISM:

The emphasis on the female point of view starts to influence designs. ✓ (2)  
Any TWO of these influences or any other relevant influences can be mentioned.

### CHARACTERISTICS:

- Post Modernist designs are called eclectic (designers borrow from past styles, for example – Greek and Roman building elements and combine these in one design). This can lead to a lack of coherence. ✓
- Transient and glossy images are often used. ✓
- Ornamentation/decoration becomes important again.
- Colour, distortion, kitsch, humour, wit and irony become essential components. ✓
- Modern techniques, materials and forms are combined with traditional techniques, materials and forms (e.g. smooth, machine-like, geometric steel forms are combined with wooden organic, curved arch forms). ✓ (3)

EXAMPLE OF AN ANALYSIS OF ONE WORK:FURNITURE DESIGN: 'THE GHOST CHAIR' by PHILLIPE STARCK. ✓Aim:

- To rework a very old design using new materials, ✓ (the original chair design is Baroque and is a few hundred years old, designed during the reign of French king Louis XV).
- This merging of old and new is very typical of Post Modernism. ✓

Function and Context:

- The function of the chair is to be a strong seat that can carry the weight of a body. ✓ The fact that it is transparent undermines this function. ✓
- This playful questioning of the function of a structure is a rejection of the Modernists belief in Functionalism ✓ and also typical of Post Modernism.

Form and Line:

- The chair consists of elegant, simple, curving lines ✓ and forms that reflect tradition and help to convey grandeur and dignity. ✓
- The smooth, unadorned surfaces change the forms to being modernist and minimalist. ✓

Colour, material, texture and technique:

- The chair is moulded from a smooth, shiny modern material, (transparent polycarbonate plastic). ✓
- The plastic is also coloured in various pastel colours, such as pale apricot, antique yellow, ghost grey and pale green, ✓ as well as very bright colours.
- These light-hearted, fun-filled colours undermine the stately character of the original chair and give it a modern twist. ✓

(3)

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Recall	30%	Part of 4.1	6
Middle-order	Application	40%	Part of 4.1	8
Higher-order	Analysis Synthesis Evaluation	30%	Part of 4.1	6

## 4.2 4.2.1 (Allocate 8 marks)

**Candidates must answer in paragraphs and not in table form. They must also clearly apply their knowledge of the two movements to FIGURE A and FIGURE B. Marks cannot be given for simply writing about the movements.**

The Arts and Crafts movement (1850) preceded Art Nouveau (1880 – 1905).

Both examples are typical of their respective styles and therefore different to each other because of the following:

**INFLUENCES:**

FIGURE A makes use of curvilinear line with emphasis on the whiplash line ✓ showing the influence of the Japanese print, (e.g. the wavy lines that extend from the wooden slats at one end of the chair), ✓ whereas in FIGURE B lines are not curvilinear ✓ and the Gothic arch on the back rest and in the cut out show a Medieval Gothic influence. ✓

**COMPOSITION:**

FIGURE A: the flowing lines at the end of the chair create an asymmetrical composition, typical of Art Nouveau, ✓ whereas the composition in FIGURE B is symmetrically balanced in the tradition of Arts and Crafts, (the arched backrest is in the centre and the sections on either side of the arch are exactly the same. ✓

**TECHNIQUE:**

FIGURE A is machine made whereas FIGURE B is handcrafted. ✓ Both are well designed and show varying degrees of craftsmanship, which is typical of both movements. ✓ FIGURE B is faithful to the 'Rustic Cottage style of Arts and Crafts. ✓

**MATERIALS:**

FIGURE A makes use of wrought iron for the legs, (typical material of Art Nouveau) but FIGURE B does not. ✓ FIGURE B reflects the ideal of 'truth to materials' in that the material (wood) is left undecorated to show off its natural beauty. ✓ In FIGURE A the chair and decorative detail reflects 'truth to materials', but the wrought iron legs are painted. ✓

**SIMILARITIES**

Both show a fair degree of skilled craftsmanship and both are well designed, a hallmark of both movements, ✓ Both designs make use of wood. ✓

Learners should be able to compare both movements in order to obtain full marks.

(Allocate 1 mark for the designer and 1 mark for a work by the designer)

4.2.2 **(Allocate one mark for a designer and one mark for a work by the designer).**

Any of the following or any other accredited designers from each movement:

- Arts and Crafts:
- William Morris – The Strawberry Thieves tapestry
- Philip Webb – The Red House
- Art Nouveau:
- Mucha – La Plume Calendar
- Louis Comfort Tiffany – The Grapevine Lamp.

(2)

<b>Q4.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTIONS</b>	<b>MARKS</b>
Lower-order	Recall	30%	Part of 4.2.1 + 4.2.2	2 + 1
Middle-order	Application	40%	Part of 4.2.1	4
Higher-order	Analysis Synthesis Evaluation	30%	Part of 4.2.1	3

**[30]**

**TOTAL SECTION A: 80**

**SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT****QUESTION 5 (20 marks)**

**AS 1: Make value judgements informed by a clear understanding of Design.**

**AS 2: Understand Design theory and use Design terminology correctly.**

**AS 7: Demonstrate an understanding of the ways in which Design can be used to reinforce or challenge social, cultural, environmental and ethical issues.**

**5.1 (Allocate 10 marks – to get a mark a fact must be supported by an explanation or an example).**

**Note: A learner may use any example from an LTSM as prescribed in the LPG (i.e. the Woolworths Book 'Living with Design Daily' or 'Craft Art in SA' by E. Coetsee) or any documented source.**

**Candidates can choose a South African designer or group who is concerned with helping to bring about change in ANY social issue, for example, poverty; capitalisation; gender issues; health issues; social injustices; racism; and marginalization.**

**Some examples of designers or Design groups are:**

- **MonkeyBiz – poverty alleviation and job creation**
- **Mapula – poverty alleviation and job creation**
- **Streetwise – poverty alleviation, skills training, job creation**
- **Mielie – poverty alleviation, skills training, job creation**
- **The learner should discuss named works by their chosen designer.**

**EXAMPLE 1: (Allocate 10 marks)**

**A contemporary South African Craft Business and community development project:**

**MAPULA**

- **Mapula was started to provide employment for rural women. ✓**
- **It was initially funded by a charitable NGO but is now self-funding. This is what is known as 'empowerment'. ✓**
- **The women create their own designs based on natural forms such as flowers and trees ✓ and also refer to events in their daily lives – such as children playing in a rural community. ✓**
- **The woman were initially taught the skills of surface design and embroidery techniques, and now come up with many new designs. ✓ An example of one of their most used stitches is the chain stitch. ✓**
- **They create both functional products such as cushion covers and table runners, as well as one of a kind art pieces such as wall hangings. ✓**
- **Their work is usually on black cotton cloth; ✓ and brightly coloured cottons emphasize the unique African identity of their work. ✓**
- **Surfaces are often densely embroidered, and the black negative spaces function as the background. ✓**
- **The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa. ✓**

**Give credit for any other valid information.**

**(10)**

**EXAMPLE 2: (Allocate 10 marks).**

A contemporary South African Craft Business and community development project:

**STREETWIRES**

- Streetwires, a highly profitable craft business and community development project, was established by Patrick Schofield, Winston Rangwana and Anthony Ressel. ✓
- The business focuses on producing street wire art, a uniquely Southern African genre. ✓
- Its aim is to tackle the problems of unemployment and poverty in our country.
- The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find. ✓
- The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution: (Schofield has an Honours degree in business science and used his house as security to start the company. ✓ Rangwani contributed a wealth of knowledge regarding the 'wire' industry. ✓ Ressel provided the marketing know-how. ✓)
- In the beginning, only two wire artists were employed on a part-time basis, using a room in Schofield's house as their workspace. ✓
- The business grew, resulting in two larger premises. ✓ The Cape Town studio reveals a business based on quality control. ✓
- New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to manufacture the product. ✓
- To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released. ✓
- The aim is to create meaningful long-term employment for as many South Africans as possible and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development. ✓
- The company believes that the major hurdle facing our country is unemployment: It is the leading cause of numerous social ills such as poverty. ✓ And it hampers community growth and development. ✓
- 'Streetwires Training and Development' is a non-profit company established by Streetwires that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities. ✓
- Objects produced are both decorative and functional such as: ✓
  - Beaded promotional items and gifts (e.g. key rings, paperclips with logo top, business-card holders, working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures). ✓

- The shapes and forms are highly stylized and simplified, incorporating an element of whimsy and humour. ✓
- Bright colours and simple, curvilinear outlines dominate. ✓
- The technique of wire art dominates, incorporating materials such as beads, cut-up tin cans and bottle caps. ✓

(10)

**EXAMPLE 3: (Allocate 10 marks).****THE JUPITER DRAWING ROOM**

- It is an award-winning South African advertising agency. ✓
- The agency has taken the concept of empowerment seriously and has moved way beyond the 26% empowerment ratio in their staffing and shareholders. ✓

They believe that:

- With the wide choice of products offered today, as well as the diverse range of media available to promote these, the need for powerful, relevant, compelling and integrated communications have never been greater. The following words summarize their philosophy: 'If you can communicate a single-minded proposition across a number of media, you stand a greater chance of your brand being noticed, remembered and acted upon.' ✓
- The agency therefore uses all the major media categories as well as new and innovative media to promote a brand, product or company, for example:
- Television and Cinema
- Outdoors: includes billboards and moving vehicles
- Graphic Design and Print: includes posters, letterheads, envelopes, business cards and packaging
- Radio: for commercials
- Digital Media: includes website design
- Campaigns: make use of a combination of the above-listed media and are set up as a long-term promotion of a product or business. ✓

Several of the agency's campaigns show a commitment to the use of powerful and poignant images and slogans to address social concerns: ✓

- Their Poster Campaign for the UN World Food Programme
- Posters for the Musica Deaf Awareness Week
- The Poster Campaign for the UN World Food Programme: ✓

These posters highlight the plight of the hungry. There are four posters, each one depicting one of the following items: ✓

- An egg, a wedge of cheese, a plastic bag and a carrot.
- Each poster uses the benefits and cliché's associated with the displayed item to bring the issue of starvation starkly to the fore.

Posters for the Musica Deaf Awareness Week:

- Music evokes a certain type of feeling or emotion to those who can hear. Those who can't hear do not ever feel these feelings. ✓

Boxer, Tank and Dog are three very powerful posters:

- Each image was specially chosen to represent the emotions that a particular song evokes, so that both deaf and hearing people can feel these feelings. ✓

(10)

## 5.2 5.2.1 (Allocate three marks)

- The image of a hand with fingers of different colours represents all the different race groups in Africa. ✓
- The fingers are attached to one hand in the same way that all the different race groups live on one continent – Africa. ✓ This emphasizes the fact that no matter what your race or culture every person that lives in Africa can call himself or herself an African. ✓
- The type above the hand is plain and clear and sans serif. ✓ The colour of the words is tonally similar to the hand. In the same way the image of the hand is also plain and clear. ✓ This creates a unity between the hand and the wording, which further helps to emphasize the message. ✓ (3)

## 5.2.2 (Allocate 7 marks)

Designer: B.J. Krivanek ✓

- Krivanek integrates the written word into built environments. ✓
- He aims to add public and poetic dimensions to the flood of commercial messages in the modern urban landscape. ✓
- He draws the content of his project from the history of a site and also through outreach to community members. ✓
- Krivanek's work revives the tradition of architectural inscription. Classical public buildings have for centuries featured texts to commemorate and instruct. Krivanek's capital letters, generously spaced, makes reference to this tradition. ✓ Whereas classical inscriptions reflect the beliefs and values of the dominant social groups that commission civic buildings, Krivanek's work presents alternative viewpoints. ✓

Title and analysis of ONE work

'Family Voices/Austin'. ✓

A project in a depressed neighbourhood in Chicago ✓ that adapts local storefronts and sign structures attached to them. ✓ Krivanek incorporates the words of mothers and caregivers from the community into these reclaimed commercial facilities. ✓ (7)

Q5 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Observation/Recall, Comprehension	30%	Part of 5.1 + Part of 5.2.2	3 + 3
Middle-order	Application	40%	Part of 5.1 + Part of 5.2.2	4 + 4
Higher-order	Analysis Synthesis Evaluation	30%	Part of 5.1 + 5.2.1	3 + 3

[20]



**QUESTION 6 ENVIRONMENTAL CONTEXT (Allocate 20 in total marks)**

Choose TWO of the three choices

**Note:** A learner may use any example from an LTSM as prescribed in the LPG (i.e. the Woolworths Book 'Living with Design Daily' or 'Craft Art in SA' by E. Coetsee) or any documented source.

**AS 1:** Make value judgements informed by a clear understanding of Design.

**AS 2:** Understand Design theory and use Design terminology correctly.

**AS 8:** Demonstrate an understanding of the Designer's responsibilities in reaction to environmental issues and sustainable Design.

**AS 10:** Demonstrate an understanding of responsible Design by taking into consideration human rights and environmental issues throughout the process.

**6.1 6.1.1 (Allocate 2 marks)**

The designer of FIGURE A has used old books to construct a light instead of making one from new materials, ✓ which means that he/she has 'saved' the earth from having to deal with yet another product that might pollute it or lie as waste in a landfill. ✓ Figure B has done the same – glass bottles have been recycled into a hanging lamp. ✓

Credit any valid statements.

(2)

**6.1.2 (Allocate 8 marks according to the mark allocations in the question paper – 1 mark for the name of the designer, 1 mark for 2 influences, 4 marks for the name of a work as well as a brief analysis explaining why it addresses environmental issues).**

**EXAMPLE 1**

THE NAME OF THE DESIGNER: MARTIN KRUGER,  
(Martin Kruger Associates, Architects Urban Designers). ✓

(1)

AIMS:

- Kruger believes in the evolving design process of teamwork, ✓ intense client interaction and a continuous journey towards excellence and simplicity. ✓ His philosophy is: "All buildings are cities and the city a big house". ✓
- He feels that few cities retain a sense of human scale due to their need to expand and maximize use of land. ✓ Skyscrapers often dwarf and humble those that work in their shadows and seal us off from the outside environment. ✓ He aims to create a kinder, more nurturing place to work. ✓
- Martin Kruger's practice is committed to creating buildings and settlements that contribute positively to the environment, to the saving of CO<sub>2</sub>-emissions and the use of passive energy. ✓

- The studio investigates design problems on a variety of scales and in diverse contexts. Their work includes exhibitions, conservation work, new settlements, public spaces and public buildings, as well as a number of diverse and beautifully crafted private houses and farmsteads.

(2)

#### INFLUENCES ON HIS WORK:

- Vernacular architecture – he is interested in reinterpreting vernacular architecture, i.e. architecture which uses locally available resources and traditions to address local needs and which reflects the environmental, cultural and historical context in which it exists. ✓
- He is also influenced by the ancient Greek idea of an Agora (a public, open space or square, used for assemblies and markets) and is interested in developing an 'African Agora'. ✓
- Modernism influences him in that he includes modernist materials, e.g. concrete and steel, and construction techniques, for example a steel frame ✓

(2)

#### THE NAME AND BRIEF ANALYSIS OF ONE DESIGN WITH PARTICULAR REFERENCE TO THE WAY IT ADDRESSES ENVIRONMENTAL ISSUES.

##### DESIGN: BP SOUTH AFRICAN HEADQUARTERS at the V&A Waterfront, Cape Town. ✓

- The building is a 9 500 square-metre triple volume open-plan office space for 600 people. It is a miniature representation of Kruger's ideal city. ✓
- Huge lantern-shaped structures are constructed on the roof to allow light to filter down to the central atrium where trees enjoy an ideal climate. They also allow internal heat to escape as and when necessary. ✓
- Above the windows are box-like shelves that channel natural light in but have the dual capability of being able to create shade at the hottest times of the year. This is energy saving at its most effective as there is no need for energy-draining heaters and air-conditioners. ✓
- A dimmer system automatically regulates how much internal light is needed. ✓
- Photovoltaic cells and thermal solar panels on the roof and the front canopy provide 10 percent of the building's electricity. ✓
- Movement sensitive lights inside the office space mean that the last person to leave does not have to remember to switch off a light. The building automatically senses that there is no movement and shuts down. ✓
- Run-off water from the roof collects in an underground tank with a 1.3 million-litre capacity. This water is used to irrigate the building's garden and is used for ablution purposes. ✓
- Inside bins are centrally placed encouraging employees to recycle their paper, metal and plastic. ✓

- Materials used are, where possible, recycled, durable and low-maintenance. Carpets, for example, are made from 100 percent recycled material and the wall hanging by Adri Schultz is made from waste cotton fabric woven by a women's group living in Khayelitsha. Beautiful rose gum wooden floors throughout the central 'street' of the building and the stairs come from sustainable forests in Zimbabwe.√ (3)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Recall	30%	Part of 6.1.1 + Part of 6.1.2	1 + 2
Middle-order	Application	40%	Part of 6.1.1 + Part of 6.1.2	4
Higher-order	Analysis Synthesis Evaluation	30%	Part of 6.1.2	3

**[10]**

### 6.2 6.2.1 (Allocate 2 marks)

Credit must be given to any well-reasoned answer.

Learners can answer that the tyre stool is suited to the South African context because:

- Its form is reminiscent of traditional African stools √
- Our dumpsites are overflowing with tyres so the stool can be made at almost no cost √
- Its materials have a rugged, earthy quality and remind one of carved wood and leather.√

Learners can answer that the Rag Chair is not suited to our context because:

- it is made up out of old clothes that could be worn by the many unemployed and homeless people in our country √
- Its form does not reflect traditional African chair forms. √ (2)

### 6.2.2 (Allocate 2 marks for the chosen definition)

#### GLOBAL WARMING:

Global warming is the increase in the average temperature of Earth's near-surface air and oceans since the mid-20th century and this is expected to continue. √ Most of the observed temperature increase since the middle of the 20th century has been caused by increasing concentrations of greenhouse gases, which result from human activities such as the burning of fossil fuel and deforestation. √ [An increase in global temperature will cause sea levels to rise and will change the amount and pattern of precipitation (drizzle, rain, sleet, snow, hail), probably including expansion of subtropical deserts. √ Warming is expected to be strongest in the Arctic and would be associated with continuing retreat of glaciers and sea ice. √ Other likely effects of the warming include more frequent occurrence of extreme weather events including heat waves, droughts and heavy rainfall events,

species extinctions due to shifting temperature regimes, and changes in agricultural yields. ✓ Warming and related changes will vary from region to region around the globe, though the nature of these regional changes is uncertain. ✓

The scientific consensus is that global warming is occurring and is mostly the result of human activity. ✓ This finding is recognized by the national science.

(2)

#### CARBON FOOTPRINT:

The total amounts of greenhouse gasses produced to directly and indirectly support human activities, usually expressed in equivalent tons of carbon dioxide (CO<sub>2</sub>). ✓

In other words: When you drive a car, the engine burns fuel which creates a certain amount of CO<sub>2</sub>, depending on its fuel consumption and the driving distance. (CO<sub>2</sub> is the chemical symbol for carbon dioxide). ✓ When you heat up your house with oil, gas or coal, then you also generate CO<sub>2</sub>. ✓ Even if you heat your house with electricity, the generation of the electrical power may also have emitted a certain amount of CO<sub>2</sub>. ✓ When you buy food and goods, the production of the food and goods also emitted some quantities of CO<sub>2</sub>. ✓

Your carbon footprint is the sum of all emissions of CO<sub>2</sub> (carbon dioxide), which has been induced by your activities in a given time frame. Usually a carbon footprint is calculated for the time period of a year. ✓

(2)

#### 6.2.3 (Allocate 6 marks)

**NOTE; A learner may choose to use any example provided in the LPG, PAT or any other documented source.**

#### INTERNATIONAL EXAMPLE:

NAME OF THE DESIGNER/DESIGN GROUP: CONSTANTIN BOYN AND LAURENE BOYM ✓

NAME OF ONE DESIGN/PROUCT:  
THE STRAP FURNITURE, 1999 ✓

Materials: Recycled wood, polypropylene strapping tape ✓

The pair's recent line of Strap furniture(1999) is an experimental prototype that takes the kind of web strapping (by using recycled material) often used by overnight delivery services as its most prominent element. ✓ Wrapped around simple wooden frames (that is also recycled wood). ✓ Such strapping makes for a clever, innovative design solution that uses recycled material in an imaginative manner – in this case a woven, strapped chair. ✓

These uses of recycled materials help in creating a sustainable environment that encourages discipline in design practice. ✓ In addition, the use of such ordinary material gives this design a stripped-down, almost incomplete feel, as if they have been reduced to their essential states (less is more). ✓ Cushions of air are encased in a network of lines that creates a transparent feel

that is unique. ✓ This transparent look gives the feel of less solid material being used and also saves materials. ✓ The chair juxtaposes recycled material in a unique way that enhances the overall design aesthetic – i.e. a new 'green' design. ✓ They have used simplicity of form and 'form follow function' without any extra detailing. ✓ This creates less recycling and less pollution. ✓

Credit must be given to any valid and reasonable answer.

(6)

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Recall, Comprehension	30%	Part of 6.2.2 + and Part of 6.2.3	1 + 2
Middle-order	Application	40%	Part of 6.2.1 + 6.2.2 + 6.2.3	2 + 1 + 1
Higher-order	Analysis Synthesis Evaluation	30%	Part of 6.2.3	3

[10]

#### AND/OR

- 6.3 **(Allocate 10 marks for the discussion of one correct designer. Candidates must not have written about the designer in other parts of the paper).**

NOTE; A learner may choose to use any example provided in the LPG, PAT or any other documented source.

LEARNERS MAY CHOOSE TO DO ONE LOCAL DESIGNER OR ONE INTERNATIONAL DESIGNER:

LOCAL DESIGNER: HEATH NASH

APPROACH: (this must include influences):

PRODUCTS: He mostly produces lampshades, fairy lights, toy-like objects, decorative wall hangings or stands and greeting cards✓. They are for 'virtually everyone' and come in a wide price range. ✓

INFLUENCED BY:

- The qualities of the flat surfaces and crisp edges of cut paper, and the linear, pliable nature of wire. ✓ (The simple lines formed by folds and cuts dominate his works giving them crisp clean lines and simple shapes. ✓
- Nature – the shapes of petals, leaves and flowers. ✓
- Cleverly designed and interestingly structured packaging. ✓
- Geometry – and the idea of breaking shapes and forms up into parts/modules.
- Environmental issues and concerns – He has tried to address this need by starting a paper range called 'Other People's Rubbish' in which objects are made from recycled materials. ✓

LINE: It is created by folding and cutting. It is always simple and crisp. ✓

TEXTURE:

His use of card and paper creates a smooth lightweight, papery texture. ✓  
The overall effect of his use of plastic is clean and crisp. ✓

CONTRAST:

He uses the deep shadows in the folds to create a gentle contrast with the protruding lighter parts. ✓

MATERIALS:

Mostly paper and card because:

- 'It is the most practical material to play with in the world' and it informs the general style or aesthetic of his works. ✓
- Small projects require only two tools, a sharp cutting knife and a steel ruler. ✓
- Card is freely available as scrap or as off cuts. ✓
- Other materials include plywood, plastic and metal sheets. ✓

CONCEPTUALISATION OF PROJECTS/PRODUCTS

New projects are conceptualized slowly.

Quick projects are built on previous ideas, for example, 'the Curl' (an abstract tunnel form made out of folded paper) was developed into:

- A lampshade ✓
- Lights for the House and Leisure Magazine's Decorex stand, (the tunnel shape was increased in size to accommodate a light bulb and manipulated into a spiral form. ✓ The material used was plastic instead of paper.

Sometimes a project could have two functions:

- A folded card containing a spray-painted image on the inside, which is revealed when the card is opened, can also serve as an arm piece. ✓

TECHNIQUE:

- The paper is cut by means of a 'die'; the same method is used by commercial packaging manufacturers. ✓
- or
- Hand cutting for objects that cannot be made by machine, (to expose the beauty of lines and shapes). ✓

ANALYSIS OF ONE WORK:

HANGING LAMP: 'FLOWERBALL' ✓

Context:

It is made for a multi-cultural South African market that requires functional objects made from new, unusual materials and shapes to enhance personal space. ✓ Made from recycled materials it reflects the contemporary interest in re-cycling as a method to address the threat to our environment. ✓

Shape and Form:

The form of the lampshade is full, rounded and ball-like ✓ and is made up of crisp, overlapping organic shapes ✓. The shapes consist of a dense collection of circular star-like flowers and leaves. ✓ Shapes are repeated and have been simplified into elongated ovals. ✓ The folds are simple and the flowers of the petals are joined at the centre with wire. ✓ All the shapes are attached to a wire frame which is not immediately obvious. ✓

Colour:

In this example the colour is white which gives it a quiet, pure quality. ✓ (Other examples of the 'Flowerball' are in colour shades of different colours).

Unity and Variety:

- Unity is achieved through the use of one color throughout and the repetition of elongated leaf and rounded petal shapes. ✓
- Variety is created by the contrasting elongated and rounded shapes and the surface pattern. ✓ This is further enhanced by the sharp points of the leaf shapes and the different angles of the petal shapes. ✓

Sustainability:

- It implies that raw materials will always be available without any detrimental long term effect on the planet. ✓
- Nash's use of recycled materials, (card, paper and plastic) reduces the production and use of new raw materials. ✓

Any other well reasoned and relevant points can be considered.

**[10]**

INTERNATIONAL DESIGNER: JULIE BARGMANN: ✓

Julie Bargmann is internationally recognised as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish. ✓ She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes. ✓ She always retains something of the history of the site so that people remember what happened to it. ✓ Her design practice is called D.I.R.T. (standing for Design Investigations Reclaiming Terrain or Dump It Right There). ✓ Acid mine draining is spilling into the streams and rivers and suffocates life forms – she reclaims such polluted industrial sites. ✓ She designs hybrid landscapes that blend construction with elements that represent the physical and cultural histories of the sites at which she works. ✓

EXAMPLES OF TWO WORKS:

'Testing the Waters' ✓ is a transformation of a former coal mine into a park for acid mine drainage and community and community recreation. ✓ The park consists of a landmass carved into a passive AMD treatment system which allows the public to witness the cleansing of the polluted water physically ✓ – as it goes through a series of retention basins and spillways and changes colour from orange to green to blue-green. ✓ The park also consists of a garden of alternative rows of native trees and shrubs, as well as recreational amenities such as picnic grounds, play areas and wildlife trails. ✓

Reworking Southworks: ✓ In this design she proposes to restore an old steelworks site into a waterfront with shops as well as a recreational site. ✓

**[10]**

<b>Q6.3 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTIONS</b>	<b>MARKS</b>
Lower-order	Recall, Comprehension	30%	Part of 6.3	3
Middle-order	Application	40%	Part of 6.3	4
Higher-order	Analysis Synthesis Evaluation	30%	Part of 6.3	3

(10x2) **[20]****TOTAL SECTION B: 40**



**SECTION C: DESIGN IN A BUSINESS CONTEXT****QUESTION 7**

**AS 9: Demonstrate a basic understanding of marketing Design products in terms of target market, packaging and advertising.**

**AS 10: Demonstrate an understanding of responsible Design by taking into consideration human rights and environmental issues throughout the process.**

**AS 11: Explore career opportunities within the Design discipline.**

**7.1 7.1.1 (Allocate 6 marks – one mark for each point)**

The CV should include the following headings:

- Personal information (including name and surname, phone numbers, e-mail address, physical address, postal address, languages spoken, driver's licence). ✓
- Educational Information ✓
- Work experience (starting with the most recent job, the name of the company that employed you and the reason why you left or wish to leave). ✓
- Computer skills. ✓
- Other courses relevant to the position applied for. ✓
- References, which may include previous employers, lecturers, educators, and anyone with standing in your community that can give a character reference, for example a minister of religion. ✓

(6)

**7.1.2 (Allocate 4 marks – one mark for each tertiary institution mentioned and one mark for the name of the qualification).**

Candidates must name a qualification from a recognised tertiary institution only, for example B.Tech (Ceramics) from NMMU.

**7.2 (Allocate 20 marks)**

**Candidates must write something in each category to get full marks.**

The following information must be included in the answer:

The candidate must begin by stating how much capital he/she would need to start up this business and then give a detailed breakdown of a suitable business plan to show why that amount is necessary.

- The name of the product, for example, recycled/upcycled furniture. ✓
- The reason for starting the business ✓
- The style or type of business, for example, private company, closed corporation, co-operative ✓ and why it is the best option for the business. ✓
- The purpose of the business – (for example, to start a community upliftment project which can provide employment; to teach people skills and/or to create a unique product with wide appeal. ✓ These are just a few reasons)
- Where – An affordable venue suitable for the manufacture of the product, which can be a major expense. ✓

- How – The manner in which the product will be made which includes details of the number of workers that will be employed and the job description of each one as well as an explanation of the type of equipment that will be required and the raw materials. ✓
- A projected operating budget: This is a well researched assessment of how much it will cost to make a single item based on the total cost of all of the above including fixed overheads ✓ such as the amount of time it takes to make that item and the cost of packaging and marketing it, as well as employees salaries, rent and cartage of materials. ✓
- The type of accounting system suitable to a new business, for example the 'shoe box' system. ✓
- Establishing a target market – this includes doing research into current trends to find out what type of person would use such a product ✓ and what is fashionable in terms of that type of product, for example a prospective buyer would be design conscious and environmentally aware. ✓
- Marketing methods (including advertising the product and packaging). The product could be marketed through the Internet, ✓ by means of flyers, posters, television and magazines. ✓ The product must also be placed in the right outlets such as upmarket stores and pharmacies where it will be pleasingly displayed and where customers can get personal service. ✓ The price must also be competitive. ✓ The product can also be directly marketed at trade fairs and shows or through agents. ✓
- Packaging is an important part of marketing. It must look pleasing, professional and suit the image of the product it contains. ✓ The Company's brand name must be clearly visible on the packaging. ✓ The cost of the packaging must be within the company's allocated budget. ✓

(20)

Q7 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower-order	Observation/Recall, Comprehension	30%	7.1.1 + 7.1.2	6 + 2
Middle-order	Application	40%	Part of 7.2	12
Higher-order	Analysis Synthesis Evaluation	30%	Part of 7.2	8

**TOTAL SECTION C: 30****GRAND TOTAL: 150**

- Hoe – die wyse waarop die produk gemaak gaan word. Dit sluit in die getal werkers wat aangestel gaan word en die werksindeling van elkeen asook 'n verduideliking van die soort toerusting wat nodig is en die rou materiale. ✓
- 'n Geprojekteerde begroting: Hierdie word deeglik nagevors en is 'n deeglike assessering van hoeveel dit sal kos om een item te vervaardig op grond van die uitgawes genoem hierbo ✓ en op grond van die totale tyd wat dit neem om die item te maak. Bemakings- en verpakingskoste moet ook in ag geneem word. ✓
- Die tipe boekhoustelsel wat geskik is vir 'n nuwe besigheid. Bv, die "skoemboks" sisteem. ✓
- Vestiging van 'n teikenmark: Die tipe mens wat gebruik sal maak van hierdie produk, byvoorbeeld: jong, gesofistikeerde, professionele vrouens wat omgewingsbewus is en die welgesteldes. ✓
- Bemakings (insluitende advertensie en verpakking). Die produk kan bemak word deur die internet, ✓ deur pamflette, plakate, televisie of tydskrifte onder andere. Die produk moet ook verkoop word by gepaste winkels soos prestige-winkels en apteke waar dit op 'n gepaste manier uitgestal kan word en waar kliënte persoonlike diens kan ontvang. ✓ Die prys moet kompetender wees. ✓ Die produk kan ook direk bemak word by skoue of deur agente. ✓
- Verpakking is 'n belangrike deel van bemakings. Die verpakking moet aantreklik en professioneel lyk en moet by die beeld van die produk pas. ✓ Die handelsmerk moet duidelik sigbaar wees op die verpakking. ✓ Die verpakking moet egter binne die begroting van die maatskappy lê. ✓

(20)

V7 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Observasie/Herroep , Begrip	30%	7.1.1 + 7.1.2	6 + 2
Middel orde	Toepassing	40%	Deel van 7.2	12
Hoër orde	Analise Sintese Evaluering	30%	Deel van 7.2	8

TOTAAL AFDELING C: 30

GROOTTOTAAL: 150

## ONTWERP IN 'n BESIGHEIDSKONTEKS

## VRAAG 7

- AS 9: Verstaan dat Ontwerp-produkte bemark moet word en dat teikenmark, verpakking en advertensie in ag geneem moet word.
- AS 10: Begryp verantwoordelike Ontwerp deur menseregte en omgewingskwessies in ag te neem deur die hele proses.
- AS 11: Onderzoek beroepsgeleenthede in die Ontwerp-velld.

## 7.1 7.1.1 (Ken 6 punte toe – een punt vir elke feit)

Die CV moet die volgende insluit:

- Persoonlike inligting, insluitende naam en van, telefoon nommers, e-pos adres, fisiese adres, posadres, tale magtig, bestuursdiensie ✓
- Inligting oor opvoeding, begin by die mees onlangse prestasies/kwalifikasies wat van toepassing is op die pos waarvoor aansoek gedoen word. ✓
- Werksondervinding: begin by die mees onlangse werk, sluit die naam van die maatskappy wat jou aangestel het in en ook die rede waarom jy besluit het om die werk te los of wil los. ✓
- Rekenaar-vaardighede ✓
- Ander kursusse wat jy geneem het en wat van toepassing is op die posie waarvoor jy aansoek doen ✓
- Verwysings van bv. voormalige werkgewers, dosente en onderwysers of enigemand in jou gemeenskap wat 'n getuigskrif kan gee bv. 'n predikant/pastoor. ✓

(6)

## 7.1.2 (Ken 4 punte toe – een punt vir elke tersiële instansie)

Kandidate moet die naam gee van 'n erkende tersiële instituut bv. B.Tech (Keramiek) van NMMU

## 7.2 (Ken 20 punte toe)

**Kandidate moet iets in elke kategorie skryf om volpunte te kry.**

- Die volgende inligting moet in die antwoord ingesluit word:
- Die kandidaat moet begin deur te meld hoeveel kapitaal hy/sy sal benodig ten einde die besigheid te begin. Daar moet dan 'n gedetailleerde aanduiding van 'n besighheidsplan getoon word om aan te dui waarom die bedrag benodig word.
- Die naam van die produk, bv. herwinde meubels. ✓
  - Die rede hoekom die besigheid begin is ✓
  - Die styl of tipe besigheid, bv. Privaat Instansie; Geslote Korporasie; Mede-bedryfsverhoudings ✓ en hoekom dit die beste opsie vir die besigheid is. ✓
  - Die doel van die besigheid (hoekom), bv. gemeenskapsopheffing wat werk kan verskaf, wat mense vaardighede kan leer of omdat jy 'n produk het met aantrekkingskrag. ✓ (Hierdie is net 'n paar redes)
  - Waar – die tipe lokaal wat nodig is vir die maak van die produk, wat 'n groot uitgawe kan wees. ✓

VOORBEELDE VAN TWEE WERKE:

'Testing the Waters' √ is 'n herwinning van wat voorheen 'n steenkoolmy n was. Die plek is omskep in 'n park waar suurmyn dreining plaasvind en waar die publiek kan kom ontspan. √ Die park bestaan uit 'n landmassa wat uitgeteef is om 'n passiewe AMD behandelingsstelsel te skep en die publiek toe te laat om die suiwering van die besoedelde water fisies te aanskou √ soos dit beweeg deur die reeks reënswabakke en afvoerings en soos dit van kleur verander van oranje na groen na blou-groen. √ Die park bestaan ook uit 'n tuin met afwisselende rye inheemse bome en struike – dit bevat ook ontspanningsgeriewe soos piekniekplekke, speelareas en voetpaadjies vir wildsbesigtiging. √

Reworking Southwoks: √ In hierdie ontwerp stel sy voor om 'n ou staalfabriek in 'n waterfront met winkels en ontspanningsgeriewe te omskep. √

[10]

V6.3	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Herroep, Begrip	30%	Deel van 6.3	3
Middel orde	Toepassing	40%	Deel van 6.3	4
Hoër orde	Analise Sintese Evaluering	30%	Deel van 6.3	3

[20] (10x2)

TOTAAL AFDELING B: 40

Vorm en fatsoen:

Die vorm van die lamp is vol, rond en bolvormig. √ Dit is gemaak met beste, skerp, organiese vorms wat oorleuel. √ Die vorms bestaan uit 'n digte versameling sirkelvormige, ster-agtige blomme en blare. √ Vorms word herhaal en word vereenvoudig tot lang ovaalvorme. √ Die voue is eenvoudig en die blomlare van die blomme is vasgemaak in die middel met draad. √ Al die vorms is vasgemaak aan 'n draadraamwerk wat nie opsigtelik is nie. √

Kleur:

In hierdie voorbeeld is die kleur wit wat 'n stil suiwer gevoel gee. √ Ander voorbeelde van die 'Flowerball' is gemaak in kleurskakelings van ander kleure.

Eenheid en Verskeidenheid:

- Eenheid word verkry deur die gebruik van een kleur deurgaans en die herhaling van die lang blaar- en blomvorme. √
- Verskeidenheid word verkry deur die teenstrydige lang en ronde vorms en die oppervlakpatroon. √ Dit word verder versterk deur die skerp punte van die blaarvorme en die verskillende soorte hoeke van die blomblaarvorme. √

Volhoubaarheid:

- Dit impliseer dat boumateriaal altyd beskikbaar sal wees sonder dat daar enige nadelige langtermyn uitwerkinge op die planeet sal wees. √
- Nash gebruik herwinde materiale (karton, papier en plastiek) en verminder daardeur die vervaardiging van nuwe boumateriaal. √

Ander enige goed beredeneerde en relevante punte kan oorweeg word. [10]

INTERNASIONALE ONTWERPER: JULIE BARGMANN: √

Julie Bargmann word internasionaal erken as 'n ontwerper wat besoedele en industriële terreine in die USA herwin. √ Hierdie plekke is erg aangestas deur byvoorbeeld myne en die neerstoring van rommel. √ Sy ondersoek die kreatiewe potensiaal van hierdie gedegradeerde landskappe en herleef hulle. √ Sy probeer altyd 'n stukkie van die geskiedenis van die plek behou, sodat mense kan onthou wat daarmee gebeur het. √ Haar praktyk word D.I.R.T genoem. (Design Investigations Reclaiming Terrain of Dump It Right There) √ Sure van fabriekatletipye beland in strome en riviere en versmoor alle vorme van lewe-sy lê beslag op sulke besoedele industriële gebiede. √

LYN: Dit word gemaak deur te vou en sny. Dit is altyd eenvoudig en beslis/skep. ✓

**TEKSTUUR:**  
Sy gebruik van karton en papier skep 'n gladde, liggewig en papieragtige tekstuur. Die plastiek skep 'n skoon/besliste/skep gevoel. ✓

**KONTRAS:**  
Hy gebruik die diep skaduwees in die voue om 'n sagte kontras te skep met die ligter dele wat uitsteek. ✓

**MATERIALE:**  
Meestal papier en karton omdat:  
 ■ 'Dit is die mees praktiese materiaal om mee te speel in die wêreld' en dit gee die karakter/skoonheid aan sy werk. ✓  
 ■ Vir klein projekte het hy net twee instrumente nodig naamlik 'n mes en 'n staal-lijniaal. ✓  
 ■ Karton is oral beskikbaar as weggooiistukke. ✓  
 ■ Ander materiale sluit in laaghout, plastiek en metaalvle. ✓

## KONSEPTUALISERING VAN PROJEKTE/PRODUKTE

Nuwe projekte word stadig gekonseptualiseer.  
 Winnige projekte is gebaseer op vorige idees, byvoorbeeld, 'the curt' ('n abstrakte tonnellvorm wat gemaak is uit gevoude papier) was ontwikkel tot:  
 ■ 'n lamskerf ✓  
 ■ ligte vir die House and Leisure tydskrif se Decorax staanplek (die tonnellvorm was vergroot om plek te maak vir 'n gloeilamp en gemanipuleer tot 'n spiraalvorm. Die materiaal wat gebruik is, was plastiek in plaas van papier.  
 Somtyds kan 'n projek twee funksies hê:  
 ■ 'n Gevoude kaart wat 'n spuitverf beeld bevat aan die kant wat verskyn as die kaart oopgemaak word maar kan ook dien as 'n armstuk. ✓

## PRODUKSIE-METODES:

■ Die papier word gesny deur middel van 'n snyblok, dieselfde metodes word gebruik deur kommersiële verpakkingsemaatskappye. ✓  
 of  
 ■ vorms word met die hand gesny vir voorwerpe wat nie met die masjien gemaak kan word nie (om die skoonheid van die lyne en vorms bloot te stel). ✓

## ANALISE VAN 'n WERK:

### HANGENDE LAMP: 'FLOWERBALL' ✓

#### Konteks:

Dit word gemaak vir 'n multi-kulturele Suid-Afrikaanse mark wat op soek is na funksionele ✓ voorwerpe wat gemaak is van herwinde materiale en wat die hedendaagse belangstelling weerspieël in herwinning as 'n manier om bedreigings teen ons omgewing te bestry. ✓

Die ontwerp juxta plaas herwinde materiaal in 'n unieke wyse wat estetiese geheel val die ontwerp beklemtoon. ✓ Hulle het die eenvoud van die vorm en "vorm volg funksie" sonder enige ekstra detail gebruik. ✓ Dit veroorsaak minder herwinning en minder besoeëling. ✓

Krediet moet gegee word aan enige goeie argumente. (6)

V6.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Herroep, Begrip	30%	Deel van 6.2.2 + en Deel van 6.2.3	1 + 2
Middel orde	Toepassing	40%	Deel van 6.2.1 + 6.2.2 + 6.2.3	2 + 1 + 1
Hoër orde	Analise Sintese Evaluering	30%	Deel van 6.2.3	3

[10]

6.3 (Ken 10 punte toe vir die korrekte bespreking van een ontwerp. Kandidate moes nie oor dieselfde ontwerp elders in die vraestel geskryf het nie).

NOTA: 'n Leerder mag gebruik maak van enige voorbeeld uit LTSM soos voorgeskryf in die LPG.

LEERDERS MAG KIES OM EEN PLAASLIKE OF EEN  
INTERNASIONALE ONTWERPER TE BEHANDEL:

PLAASLIKE ONTWERPER: HEATH NASH

BENADERING: (hierdie moet invloede insluit):

PRODUKTE: Hy vervaardig meesal lampskerm, Feetjie-lygte, speelgoed-kaartjies. ✓ Hulle is vir 'amper almal' - sommige produkte is goedkoop terwyl ander duurder is. ✓

GEÏNSPIREER DEUR:

- die eienskappe van die plat oppervlakte en skerp rante van gesnyde papier en die liniêre en buigbare eienskappe van draad. ✓ Die eenvoudige lyne wat gevorm word deur die voue en snye oorheers sy werk en gee dit skerp, skoon lyne en eenvoudige vorme. ✓
- die natuur – die vorme van blomblare, blare en blomme. ✓
- slim en interessante strukture vir verpakking. ✓
- geometrie/matekunde – en die idee van om vorme op te breek in dele/modules. ✓
- omgewingskwessies en kwelpunte – hy het probeer om dit aan te spreek deur 'n papier-reeks te vestig wat 'Other People's Rubbish' genoem was en gemaak is uit herwinde materiale. ✓



Aardverwarming en die veranderinge daaraan verbonde sal van streek tot streek om die wêreld verskil, alhoewel die aard van veranderinge in elke streek onseker is. Die wetenskaplikes stem saam dat aardverwarming die meeste voorkom a.g.v. menslike faktore en aktiwiteite.

(2)

#### DIE KOOLSTOF-VOETSPOR:

Die totale hoeveelheid kweekhuisgasse wat geproduseer word om direk en indirek menslike aktiwiteite te steen, word gewoonlik uitgedruk in die ekwivalent van 'n ton koolstofdoksied( $\text{CO}_2$ ). Met ander woorde: As jy jou kar bestuur, verbrand die enjin brandstof en gee dit 'n sekere hoeveelheid koolstofdoksied af, afhankende van die brandstofverbruik en die afstand wat jy ry ( $\text{CO}_2$  is die chemiese simbool vir koolstofdoksied). Olie, gas en steenkool wat gebruik word om huise binne te verwarm, gee ook  $\text{CO}_2$  af. Selfs al verhit jy jou huis met elektrisiteit, is daar nog steeds  $\text{CO}_2$  wat afgegee word wanneer daardie elektrisiteit opgewek word. Selfs die kos en voorrade wat jy koop se produksie het  $\text{CO}_2$  vrygestel. Jy koolstof-voetspoor is die som van al die  $\text{CO}_2$ -vrystelling wat plaasgevind het a.g.v. jou aktiwiteite in 'n seker tydgluf. Gewoonlik word 'n koolstof-voetspoor oor die tydperk van 'n jaar uitgewerk.

(2)

6.2.3

(Ken 6 punte toe)

**NOTA: 'n Leerder mag gebruik maak van enige voorbeeld uit LTM soos voorgeskryf in die LPG**

#### INTERNASIONALE VOORBEELD:

NAAM VAN DIE ONTWERPER/ONTWERPGROEP:  
CONSTANTIN BOYN AND LAURENE BOYM

NAAM VAN ONTWERP/PRODUK:  
DIE "STRAP FURNITURE", 1999

Materiale: herwinde hout, polipropileen verpakkingstrieme/toue ✓  
Die paar se onlangse reeks "Strap" meubels (1999) is 'n eksperimentele prototipe wat polipropileen verbindingsrieme/toue (wat gebruik word om pakkies te verbind) gebruik as die mees prominente element van die ontwerp. (Hulle maak gebruik van herwinde rieme). Dit word om eenvoudige houtrame gedraai, wat ook van herwinde hout gemaak word. Hierdie "verbinding" sorg vir innoverende ontwerpopsings wat herwinde materiaal op 'n slim manier gebruik – in die geval, 'n geweepte "strapped" stoel. Hierdie gebruik van herwinde materiaal help om 'n volhoubare omgewing van dissipline in die ontwerppraktijk te weeg bring. Die gebruik van eenvoudige materiale gee die ontwerp 'n eenvoudige "stripped down" en amper onvolledige gevoel, asof dit al is wat nodig is. (less is more) ✓ die kussings is deurweef met 'n netwerk van lyne, wat 'n unieke deursigte gevoel gee. ✓

- So ver moontlik is herwinde materiale gebruik wat duursaam is en lae onderhoud verg. Matte bv. is van 100 persent herwinde materiaal gemaak en die muurbehangsel deur Adri Schultz is van atval katoen gemaak afkomstig van 'n groep vroue in Khayelitsha. Die pragtige rooshoutvloere regdeur die sentrale 'straat' van die gebou, kom van volhoubare woude in Zimbabwe. ✓

(3)

V6.1 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Herroep	30%	Deel van 6.1.1 + Deel van 6.1.2	1 + 2
Middel orde	Toepassing	40%	Deel van 6.1.1 + Deel van 6.1.2	4
Hoër orde	Analise Sintese Evaluering	30%	Deel van 6.1.2	3

[10]

6.2 6.2.1

(Gee 2 punte)

Krediet moet gegee word aan alle goed beredeneerde antwoorde.

Leeders kan antwoord dat die binnebandstoel in die Suid-Afrikaanse konteks pas omdat:

- Die vorm herinner aan die tradisionele Afrika-stoele. ✓
- Binnebande is volop op ons stortingsterreine. ✓
- Die materiale het 'n ruwe, aardse gevoel en herinner mens aan iets soos houtsnêewerk en leer. ✓

Leeders kan ook antwoord dat dit :

- Die stoel is gemaak deur ou kiere wat deur haweloses gedra kan word. ✓
- Die vorm reflekteer nie tradisionele Afrika stoelvorme nie. ✓

(2)

6.2.2

(Gee 2 punte vir die gekose definisie)

AARDVERWARMING:

Aardverwarming is die styging in die gemiddelde temperatuur van die lug net bo die aarde se kors en oseane vanaf die middel van die 20<sup>ste</sup> eeu en daar word verwag dat dit sal aanhou styg. ✓. Die meeste van die stygings in die temperatuur is a.g.v. die stygende hoeveelde konsentrasies van kweekhuisgasse. Die gasse is die gevolg van menslike aktiwiteite soos die brand van fossielbrandstowwe en ontbossing. ✓ Die styging in die aarde se temperatuur sal gevolglik die see vlakke laat styg en die patroon van neerslae beïnvloed (reën, hael, sneeu ens.) asook moontlik die subtropiese woestyn laat vergroot. ✓ Dit word verwag dat die verwarming die grootste is oor die Arktiese gebiede en kan geassosieer word met die vermindering van gletsers en see-ys. ✓ die verskynsel van hittegolwe, vloede, droogte, spesies van uitsterf a.g.v. veranderende temperatuur en die verandering in landbou opbrengste is ook effekte van aardverwarming. ✓

- Die ateljee ondersoek ontwerp probleme in 'n verskeidenheid mates en in diverse kontekste. Hulle werk sluit uitstallings, bewaring, nuwe nedersettings, publieke spasies en geboue, sowel as 'n aantal diverse en pragtige private huise en plaashuise in.

(2)

INVLOED OP SY WERK:

- Streeksargitektuur – hy is geïnteresseerd daarin om streeksargitektuur te herinterpreteer, bv. Argitektuur wat plaaslike hulpbronne en tradisies gebruik om plaaslike behoeftes aan te spreek en wat die omgewings-, kulturele- en historiese konteks aanspreek waarin dit bestaan. ✓
- Hy is ook beïnvloed deur die antieke Griekse idee van die Agora ('n publieke oop ruimte of vierkant wat vir byeenkomste en markte) en is geïnteresseerd daarin om 'n African Agora te ontwikkel. ✓
- Hy word deur Modernisme beïnvloed deurdat hy moderne materiale en konstruksie metodes gebruik ✓

(2)

DIE NAAM EN KORT ANALISE VAN EEN ONTWERPER MET  
SPEKIFIEKE VERWYSING NA DIE WYSE WAAROP  
OMGEWINGSKEMPTIES AANGESPREK WORD.  
ONTWERP: BP SUID-AFRIKA HOOFKANTOOR by die V&A  
Waterfront, Kaapstad. ✓

- Die gebou is 'n 9500 vierkante meter trippel volume oopplan kantoorspasie vir 600 mense. Dit is 'n miniatuur voorstelling van Kruger se ideale stad. ✓
- Enorme lanternvormige strukture is op die dak gekonstrueer om toe te laat dat lig in die sentrale atrium afskyn waar bome die ideale klimaat kan geniet. ✓
- Bo die venster is rakke wat soos bokse lyk natuurlike lig laat deurskyn, maar het ook die vermoë om skadu te bied in die warmste tye van die jaar. ✓
- 'n Dempersistiem beheer outomaties die hoeveelheid lig wat aan die binnekant skyn. ✓
- Foto-voltate-selle en sonpanele op die dak en die voorste oorhangsel (canopy) voorsien 10 persent van die gebou se elektrisiteit. ✓
- Bewegingsensitiewe beligting in die geboue beteken dat die laaste persoon om die gebou te verlaat nie hoeft te onthou om die ligte af te skakel nie. Die gebou voel outomaties aan dat daar geen beweging is nie, en skakel dan al die ligte af. ✓
- Die water wat van die dak af rol word in 'n ondergrondse tenk met 'n kapasiteit van 1.3 miljoen liter opgevang. Die water word gebruik om die perseel se tuine te onderhou en vir ablusie doeleindes. ✓
- Binnêre in die gebou is houters geplaas wat werknemers aanmoedig om hul papier, plastiek en metaal te herwin. ✓

## VRAAG 6 OMGEWINGSKONTEKS (Ken 20 punte in totaal toe)

Kies TWEE van die drie opsies

Nota: 'n Leerder mag enige voorbeeld uit 'n LOOM (LTSM) gebruik soos voorgeskryf in die LPG (byvoorbeeld die Woolworths boek 'Living with Design Daily' of 'Craft Art in SA' deur E. Coetsee).

- AS1: Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.  
 AS 2: Begryp Ontwerps teorie en gebruik Ontwerps terminologie korrek.  
 AS 8: Begryp Ontwerpers se verantwoordelikhed to omgewingskwessies en volhoubare Ontwerp.  
 AS 10: Begryp verantwoordelike Ontwerp deur menseregte en omgewingskwessies in ag te neem deur die hele proses.

6.1 6.1.1

### (Ken 2 punte toe)

Die ontwerper in Figuur A het van ou boeke gebruik gemaak om 'n lig te maak in plaas daarvan om een van nuwe materiale te maak, 'wat beteken dat hy/sy hulle deel gedoen het om die aarde te red van nog 'n produk wat dit kan besoedel of êrens kan lê as rommel. 'Figuur B het dieselfde gedoen – glasbottels is herwin in 'n hanglamp. 'Gee krediet aan enige geldige stellings.

(2)

6.1.2

(Ken 8 punte toe volgens die punte uiteensetting in die vraestel - 1 punt vir die naam, 2 punte vir doelwitte en 2 vir invloede sowel as 3 punte vir 'n kort analise van een werk wat verduidelik dit omgewingskwessies aanspreek)

### VOORBEELD 1

DIE NAAM VAN DIE ONTWERPER: MARTIN KRUGER,

(Martin Kruger Vennote, Argitekke Landelike Ontwerpers).

(1)

### DOELWITTE:

- Kruger glo aan die veranderende ontwerp proses van spanwerk, 'n Indiepte klient interaksie en 'n aanhoudende reis van uitstekingheid en eenvoud. 'Sy filosofie is: "Alle geboue is stede en die stad is 'n groot huis. ("All buildings are cities and the city a big house").
- Hy voel dat min stede die menslike skaal wat dit veronderstel is om te hê, behou omdat daar gedurig die behoefte is om uit te brei en maksimum land te gebruik. 'Wolkkrabbers laat dikwels die wat om hulle werk soos dwergies lyk en seël hulle af van die buitewêreld. 'Sy doelwit is om 'n vriendeliker, meer koesterende werkpale te skep.
- Martin Kruger se praktyk is toegewyd om geboue en nedersettings te skep wat 'n positiewe bydrae tot die omgewing leen, CO<sub>2</sub>-vrystelling te verminder en die gebruik van passiewe energie.

- 'Boxer', 'Tank' en 'Dog' is drie baie kragtige plakkate. Elke beeld was noukeurig gekies om die gevoelens voor te stel wat 'n sekere liedjie aanwakker, sodat hierdie gevoelens ervaar kan word deur beide doof en horende mense ✓

(10)

5.2 5.2.1

(Ken 3 punte toe)

- Die beeld van die hand met verskillend kleure vingers verteenwoordig al die verskillende rasse groepe in Suid-Afrika. ✓
- Die vingers is almal aan dieselfde hand net soos al die verskillende rasse op een kontinent (Afrika) woon. ✓ Dit plaas klem op die feit dat dit maak nie saak watter ras of kultuur 'n persoon is nie, almal wat hier woon kan hom/haarself 'n Afrika-burger noem (African). ✓
- Die lettertipe bo die hand is doodgewone sans serif. ✓ Die kleur van die woorde het dieselfde toonwaarde as die hand. In dieselfde opsig is die hand ook gewoon. ✓ Dit skep 'n eenheid tussen die hand en die woorde, wat verder help om klem op die boodskap te lê. ✓

(3)

5.2.2

(Ken 7 punte toe)

- Kriwanek integreer teks en gebou. ✓ Sy doelwit is om 'n poëtiese dimensie te skep tussen die vloed kommersiële boodskappe wat ons kry in die moderne stadsomgewing. ✓ Die inhoud van 'n projek is afkomstig van die geskiedenis van die plek en ook deur uitreik-aksies na lede van die gemeenskap. ✓ Kriwanek herleef ook die tradisie van argitekturele inskripsie. ✓ Klassieke geboue het vir eene teks bevat met die doel om te herdenk en ook om instruksies te gee. ✓ Kriwanek se Hooftletters is goed gespasieer en is 'n verwysing na hierdie tradisie. ✓ Klassieke inskripsies het die dominante sosiale groep se oogpunte en waardes weerspieël (die groep wat die burgerlike geboue aanbou). Kriwanek gee egter alternatiewe oogpunte. ✓

Titel en analise van EEN werk:

'Family Voices/Austin' ✓

'n Projek in 'n depressiewe woonbuurt van Chicago waar hy plaaslike winkelveoorbrante en die tekensstrukture daaraan aanpas. ✓ Kriwanek gebruik die woorde van moeders en oppassers van die gemeenskap in hierdie kommersiële fasiliteite ✓

(7)

V5 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Observasie/Heroep , Begrip	30%	Deel van 5.1 + Deel van 5.2.2	3 + 3
Middel orde	Toepassing	40%	Deel van 5.1 + Deel van 5.2.2	4 + 4
Hoër orde	Analise Sintese Evaluering	30%	Deel van 5.1 + 5.2.1	3 + 3

[20]

(10)

- Die voorwerpe wat gemaak word is beide dekoratief en funksioneel, √
- Promosie artikels en geskenke gemaak van krale (sleutelhouders, skuifspelde met 'n logo, besighheidskaarthouders), radio's, verskeie motormodelle gemaak van draad en krale en dier-, voël- en mensfiguur beeldhouwerke). √
- Die vorms is hoogs gestileerd en vereenvoudig en bevat 'n element heelwat humor en speelsheid. √
- Helder kleure en eenvoudige, kromagtige buitelyne domineer. √
- Die draadkuns domineer ook. Materiale soos krale, opgesnyde blikke en botteldoppe word ook gebruik. √

### **VOORBEELD 3: (Ken 10 punte toe). DIE 'JUPITER DRAWING ROOM'**

- Dit is 'n bekroonde Suid-Afrikaanse advertensie agentskap. √
- Die agentskap voel baie ernstig oor bemagtiging en het al reeds veroor die 26% bemagtigingsverhouding beweeg met betrekking tot hul personeel en aandeelhouders. √

Hulle glo dat:

- daar 'n behoefte bestaan vir sterk, relevante, aangrypende en geïntegreerde kommunikasie met die groot verskeidenheid van produkte wat vandag beskikbaar is en die groot verskeidenheid media wat gebruik kan word om dit te bemark. Die volgende frase som hulle filosofie op: 'Indien jy 'n eenvoudige voorstel deur 'n klomp soorte media kommunikeer, staan jy 'n groter kans om raakgesien te word, onthou word en op gereageer te word. √

Die agentskap gebruik dus al die belangrikste media kategorieë asook nuwe, innoverende media om 'n handelsmerk, produk of maatskappy te bemark, byvoorbeeld:

- Televisie en Films
- Buitenshuis: insluitende advertensieborde en bewegende voertuie
- Grafiese Ontwerp en drukwerk: insluitende plakate, briefhoope, koeverte, besighheidskaartjies en verpakking
- Radio: vir advertensies
- Digitale media: insluitende webontwerp
- Veldtogte: gebruik 'n kombinasie van die bogenoemde media en is bedoel as 'n langtermyn promosie van 'n produk of besigheid. √

Met baie van die agentskap se veldtogte strewe hulle om kragtige beelde en slagspreuke te gebruik om maatskaplike kwessies aan te spreek: √

- Die Plakkaatveldtog vir die VN Wêreld Voedselprogram
- Plakate vir die Musica Dooftbewustheidsweek
- Die Plakkaatveldtog vir die VN Wêreld Voedselprogram
- Plakate vir die Musica Dooftbewustheidsweek
- Die Plakkaatveldtog vir die VN Wêreld Voedselprogram: √ Hierdie plakate maak mense bewus van hongersnood. Daar is vier plakate. Elkeen beeld een van die volgende uit: √
- 'n eier, 'n wiggie kaas, 'n plastieksak en 'n wortel.
- In elke plakkaat speel die ontwerper met die voordele en clichés wat geassosieer word met die voorgestelde item om sodoeende die kwessie van hongersnood duidelik na vore te bring.

bv. Plakate vir die Musica Dooftbewustheidsweek: Musiek maak sekere gevoelens wakker vir die wat kan hoor. Hierdie gevoelens word nooit ervaar deur of aangewakker in die mense wat nie kan hoor nie:

- Opperlattes word baie dig geborduur en die swart negatiewe ruimtes dien as die agtergrond. ✓
  - Die katoen is omgewingsvriendelik en volhoubaar en is geredelik beskikbaar in Suid-Afrika. ✓
- Gee punte vir enige ander inligting.

(10)

## VOORBEELD 2: (Ken 10 punte toe).

n Kontemporêre Suid-Afrikaanse Handwerk Besigheid en gemeenskapsontwikkeling projek:

### STREETWIRES

- Streetwires, 'n hoogs winsgewende handwerk-besigheid en gemeenskapsontwikkeling projek, was tot stand gebring deur Patrick Schofield, Winston Rangwana an Anthony Ressel. ✓
- Die besigheid produseer straat-draadkuns, 'n kenmerkende Suid-Afrikaanse genre. ✓
- Een van die doelwitte van die besigheid is om die kwessies van werkloosheid en armoede aan te spreek.
- Die kunsvorm het waarskynlik sy oorsprong in die landelike gebiede van Mpumalanga en Zimbabwe, waar arm beeswagter-seuns hul eie speëlgoed gemaak het met ou hangerraad, blikke en enigiets anders wat hul kon vind. ✓
- Die drie stigters van die besigheid kom van uiteenlopende agtergronde en elkeen het 'n unieke en waardevolle bydra gelewer tot die sukses van die besigheid. ✓ Schofield het 'n Honneursgraad in Besigheidswetenskap. Sy huis is as sekuriteit gebruik om die besigheid op die been te bring. ✓ )
- Rangwana het sy kennis van die draadkunsbedryf ✓ bygedra terwyl Ressel sy bemarkingsvaardighede bygedra het. ✓
- Die besigheid het gegroei en naderhand kon die eienaars nog twee geboue aankoop. ✓ Die Kaapstad ateljee is 'n besigheid wat die kwaliteitsebeheer toepas. ✓
- n Ontwerpspan skep nuwe draadkuns ontwerpe. Wanneer dit goedgekeur word, word template gemaak en gegee aan 'n span draadkunsenaars wat dan die produk maak. ✓
- Om te sorg dat 'n hoë standaard gehandhaaf word, maak die spanleier seker dat die templat presies nagevolg word en dat die produk deur die kwaliteitsebeheer proses gaan voordat dit aan die mark bekend gestel word. ✓
- Die maatskappy glo dat werkloosheid die grootste struikelblok vir ons land. Dit is nie net die oorsaak van maatskaplike probleme soos armoede nie ✓, maar verhindeer ook gemeenskapsgroei en ontwikkeling. ✓
- Daarom probeer die besigheid langtermyn werk skep vir so veel as moontlik Suid-Afrikaners. ✓ Hulle probeer die lewensstandaarde van Suid-Afrikaners te verbeter deur werksplekke, permanente werk, 'n gevoel van waardigheid en toegang tot vaardighedsopleiding en persoonlike ontwikkeling te voorsien. ✓
- 'Streetwires Training and Development' is 'n nie-winsgewende organisasie wat deur Streetwires gestig is en streef daarna om gemeenskappe op te hef deur voorsiening te maak vir vaardighedsopleiding, ontwikkeling van individuele kunstenaars en die skepping van uitreik inisiatiewe in weeshuise, skole en verarmde gemeenskappe. ✓

**AFDELING B: ONTWERP IN 'n SOSIALE- OF OMGEWINGSKONTEKS****VRAAG 5 (20 punte)**

**AS1:** Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.

**AS 2:** Begryp Ontwerpteorie en gebruik Ontwerpterminologie korrek.

**AS 7:** Begryp die maniere waarop Ontwerp gebruik kan word om

sosiale/maatskaplike, kulturele, omgewings- en etiese kwessies te

versterk of uit te daag.

5.1

**(Ken 7 punt toe – om 'n punt te kry moet 'n feit deur 'n verduideliking of voorbeeld ondersteun word.)**

**Nota:** 'n Leerder mag enige voorbeeld uit 'n LOOM (LTSM) gebruik

soos voorgeskryf in die LPG (byvoorbeeld die Woolworths boek

'Living with Design Daily' of 'Craft Art in SA' deur E. Coetsee).

- In die opstel moet die leerder 'n Suid-Afrikaanse ontwerper of groep kies wat betrokke is by ENIGE sosiale/maatskaplike kwessie.

- Voorbeelde van kwessies kan wees: armoede, kapitalisme, geslagsaangeleenthede, gesondheidskwessies, maatskaplike onregte, rassisme en marginalisasie ens.

**Voorbeelde van ontwerpers of ontwerp groepe is:**

- MonkeyBiz – armoede verligting en werkskepping.
- Mapula – armoede verligting en werkskepping.
- Streetwise – armoede verligting, opleiding van vaardighede, werkskepping.
- Mielie - armoede verligting, opleiding van vaardighede, werkskepping.
- Die leerder moet werke van die ontwerper noem en dit bespreek.

**VOORBEELD 1: (Ken 10 punte toe)**

'n Kontemporêre Suid-Afrikaanse Kunsthandwerk Besigheid en gemeenskapsontwikkelingsprojek:

**MAPULA**

- Mapula was op die been gebring met die oog op werkskepping vir landelike vrouens. ✓
- Dit was oorspronklik befonds deur 'n liefdadigheidsorganisasie (NGO) maar is nou heeltemal selfstandig. ✓ Dit is wat bedoel word met die term 'bemagtiging'. ✓
- Die vrouens skep hul eie ontwerpe gebaseer op natuurlike vorms soos blomme en bome. ✓ Hulle verwys ook na hul eie lewens in hul ontwerpe ✓, byvoorbeeld kinders wat speel in die landelike omgewing. ✓
- In die begin het die vrouens lesse gehad in oppervlakontwerp en borduurwerk. ✓ Een van die stekes wat hulle die meeste gebruik is die kettingssteek. ✓
- Hulle maak funksionele produkte sowel as kussingslope en taellopers. ✓
- Unieke kunswerke soos muurbehangsels word ook geskep. ✓ Hulle werk gewoonlik op swart kartondoek en helder gare beklemtoon die Afrika-identiteit van die werk. ✓



- 4.2.2 (Ken een punt toe vir 'n ontwerper en een punt vir 'n werk deur die ontwerper).
- Enige van die volgende of enige ander noemenswaardige ontwerper van elke beweging:
- Kunslyt:
  - William Morris – Die Aarbeid-dief Tapeserie (The Strawberry Thieves tapestry
  - Philip Webb – Die Rooi Huis (The Red House)
  - Art Nouveau:
  - Mucha – La Plume Calendar
  - Louis Comfort Tiffany – Die Wingerdlamp (The Grapevine Lamp).
- (2)

V4.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Herroep	30%	Deel van 4.2.1 + 4.2.2	2 + 1
Middel orde	Toepassing	40%	Deel van 4.2.1	4
Hoër orde	Analise Sintese Evaluering	30%	Deel van 4.2.1	3

[30]

TOTAAL AFDELING A: 80

4.2 4.2.1

(Ken 8 punte toe)

Leeders moet in paraagraafvorm antwoord en nê in tabelle  
 nie. Hulle moet ook hulle kennis van die twee bewegings  
 duidelik toepas op FIGURE A en B. Punte kan nie toegedien  
 word deur slegs oor die bewegings te skryf nie.

Die Art Nouveau Beweging (1880 – 1905) is voorafgegaan deur  
 die Kunstlyt Beweging (1850).  
 Beide voorbeelde is tipies van hulle respektierende style en is  
 daarom verskillend van mekaar a.g.v. die volgende:

#### INVLOEDE:

FIGUR A maak gebruik van meer geboue lye met die klem op  
 die sweepslyg lye met die invloed van Japanese drukwerk (die  
 geboue lye wat vanuit die eenkant van die houtbalkies van die  
 bank kom) √ waarteenoor in FIGUR B is die lye nie geboue nie  
 en die Gotiese boog op die rugleuning en in die uitgesnyde figuur  
 wys 'n Gotiese invloed. √

#### KOMPOSISIE:

FIGUR A: Die vloeiende lye wat uit die punt van die bank  
 beweeg skop 'n asimmetriese komposisie waarteenoor die  
 komposisie √ in FIGUR B simmetries gebalanseer is (die  
 gebuigde rugleuning in die middel en die dele aan beide kante  
 van die leuning is presies dieselfde). √

#### TEGNIEK:

FIGUR A is deur 'n masjien gemaak √ terwyl FIGUR B  
 handgemaak is. Beide is baie goed ontwerp en is 'n bewys  
 verskillende vlakke van vakmanskap, wat tipies is van al twee  
 bewegings. √

#### MATERIALE:

FIGUR A maak gebruik van gietyster vir pote √, (tipies van Art  
 Nouveau) maar FIGUR B nie. Beide is slegs van onversierde  
 hout gemaak (tipies van die 'Rustic Cottage' styl van die Kunstlyt-  
 beweging) om die ideaal van die 'Waartheid van die materiaal'  
 (materiaal in hul oorspronklike vorm gelos) te weerspieël. √

#### OOREENKOMSTE

Beide maak gebruik van die 'Waartheid van die materiaal' deurdat  
 die materiale onversierd bly om die skoonheid van die natuurlike  
 hout te wys. √ Beide wys 'n mate van vaardige vakmanskap en  
 albei maak gebruik van hout. √

Leeders moet albei bewegings kan vergelyk om volpunte te kan  
 kry.

(Ken 1 punt toe vir 'n ontwerper en 1 punt vir 'n werk deur die  
 ontwerper)

(8)

- Moderne tegnieke, materiale en vorme word gekombineer met masjienagtige, geometriese vorms in staal gekombineer met organiese, geboë vorms in hout). √

### VOORBEELD VAN ANALISERINGVAN EEN WERK:

#### MEUBELONTWERP: DIE 'GHOST CHAIR' DEUR PHILLIPE STARCK. √

##### Doelwit:

- Die stoel se vorm is duidelik geïnspireer deur 'n Barok stoel √ uit die Franse Koning Lodewyk XV era, maar dit is gemaak van plastiek – 'n baie moderne, deurskynende materiaal. √
- Die kombinasie van nuut en oud is 'n algemene verskynsel in postmoderne Ontwerp. √

##### Funksie en Konteks:

- Die funksie van die stoel is om 'n sterk stoel te wees wat die gewig van 'n persoon kan dra. √ Maar die deurskynendheid ondermyn hierdie funksie. √
- Dit is 'n kenmerkende postmoderne speelse bevragtingtekening van die funksie van 'n voorwerp en 'n verwerping van die Modernistiese geloof in Funkshionalisme. √ en is ook tipies van Post-Modernisme. √

##### Vorm en Lyn:

- Die stoel bestaan uit elegante, eenvoudige, geboë lyne √ en vorme wat aan die stoel 'n tradisionele gevoel gee en help ook om statigheid en waardigheid oor te dra. √
- Die glatte, onversierde oppervlaktes verander die voorkoms na modernistes en minimalistes. √

##### Kleur, materiaal, tekstuur en tegniek:

- Die stoel was gemaak uit deurskynende polikarbonaat plastiek. √ in verskeie pastellekleure soos ligte appelloos, antieke geel, spookgrys en ligte groen √
- Dit was ook gemaak in baie helder kleure.
- Hierdie ligthartige, speelse kleure ondermyn die statige kwaliteit van die oorspronklike stoel en gee dit 'n moderne 'twist' √

(3)

V4.1 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Herroep	30%	Deel van 4.1	6
Middel orde	Toepassing	40%	Deel van 4.1	8
Hoër orde	Analise Sintese Evaluering	30%	Deel van 4.1	6

- en verstelbare snelhede wat geprogrammeer kon word deur die gekalibreerde plastiekknop te draai aan die kant van die masjien). √ Die klitsers kon uitgetrek word en vasgemaak word aan die kante en onderkant van die bak. √ Dit was gebruik om sap te maak, vrugte te skil, ertjies te ontdop, pasta uit te druk en koffie te maal. √ Ander hegstukke kon daarin pas om verdere funksies te voorsien - byvoorbeeld in blikkoopmaker. √
  - Die hoeveelheid tyd wat spandeer word op huishoudelike take word aansienlik verminder wat lei tot meer tyd vir ontspanning. √
- POST-MODERNISME ('STYLE NOW - LESS IS A BORE') (1965 - TOT HEDDE).**
- DOELWITTE:** (Enige 2 van hierdie voorbeelde (doelwitte) kan genoem word of enige ander relevante doelwitte)
- Om weg te beweeg van die outoritêre Modernistiese reëls (waar daar verag word dat die ontwerper moet hou by streng beperkings) en strewe om dit te vervang met verskeidenheid en individualiteit √
  - Om ontwerpe te skep wat aan die publiek se behoeftes voldoen – om weg te beweeg van koue, onpersoonlike, masjienagtige ontwerpe √
  - Om ontwerpe te skep wat waardeer kan word en verstaan kan word deur die gewone mense – dus ontwerpe wat nie elitisties is soos met Modernisme nie (waar werke net waardeer kan word deur 'n geselëkteerde groep mense.) √
  - Om verbintenisse met vroeëre ontwerpstyle te behou en om 'n balans te skep tussen moderniteit en tradisie. √
  - Om erkenning te gee aan bestaande, plaaslike style en die behoeftes van individue. √
- INVLOEDE:**
- **VENTURI:** Venturi se slagspreuk 'Less is Bore' is 'n reaksie op die Modernistiese oortuiging dat 'Less is More'. Postmodernisme word beïnvloed deur sy verwerping van die modernistiese klem op suiwelheid, eenvoud en strengheid. √
  - **Die ANTI-ONTWERP BEWEGING** van die 1960's in Italië: Memphis Studio, Archizoom en Super Studio is almal ontwerpgroepe wat deel was van die beweging. Postmodernisme word beïnvloed deur hul gebruik van eklektiese bronne as inspirasie, deur hul kombinasie van goedkoop en duur materiale en deur die kombinasie van populêre kultuur en 'High culture'. √
  - **FEMINISME:**
- Die vroulike siening/oogpunt begin ontwerpe beïnvloed. √
- (2)
- Enige TWEE van hierdie invloede of enige ander toepaslike/relevante invloede kan genoem word.
- KARAKTEREIENSKAPPE:**
- Postmoderne ontwerpe word eklekties genoem – die ontwerpe 'leen' van vroeëre style (byvoorbeeld elemente van Griekse en Romeinse Argitektuur) en kombineer alles in een ontwerp. Dit kan onsaamhangendheid tot gevolg hê. √
  - Nie-permanente en glansende beelde word baie maal gebruik. √
  - Versiering/dekorasie word weer belangrik. Kleur, verwringing, 'kitsch', humor, geesigheid en ironie word weer belangrike fasette van ontwerpe. √

KARAKTEREIENSKAPPE:

(Indien leerders verwys na die nuwe materiale, moet hulle punte toegeken word).

- Eienskappe van ontwerpe was bepaal deur die wye reeks nuwe prosesse en materiale van kunsmatige chemiese oorsprong wat beskikbaar was, byvoorbeeld:
- Hout kon gegietvorm ('mould') word. ✓
- Plastiek was ontdek – selluloos-asetaat/sellulioïede was gemaak vanuit chemies-behandelde katoen. Dit het 'n wye reeks toepassings. ✓
- Akriel, veselglas, 'Styrofoam', PVC plastiek, chroomstaal, staal en metaal, metaalalooie, gevormde glas, kunsmatige rubber, tekstielvesel, nylon, 'epoxy' en sellotaan. ✓

Vorm en lyn:

- 'n Reaksie op Bauhaus se 'harde lyn' Ontwerp. ✓
- Werke word gekenmerk deur die biomorfiese vorme van die Amerikaanse Abstrakte Kuns beweging en deur natuurlike vorme (vorme wat vloeiend, golwend en gerond is). Dit is die invloed van Skandinawiese ontwerpers. ✓
- Die eenvoudige lyn van die Asiatiese (Japanese) tradisies. ✓
- Eksperimenteer met nuwe vorms met die gebruik van die nuwe materiale (byvoorbeeld 'injection moulded plastic'), die enkel-voetsuk stoel ('single pedestal chair' of die vrydraer stoel ('cantilevered chair'). Formele stoelpote word vervang met gespanne en veerondersteunde steisels. ✓

- Tradisionele materiale (riet en hout) word omskep deur die gebruik van nuwe prosesse (byvoorbeeld laaghout) wat nuwe gietvorme ('moulded shapes') moontlik maak. ✓

Kleur:

- 'n Groot verskeidenheid van nuwe kunsmatige verwe in 'n wye reeks toonwaardes word alom beskikbaar. ✓
- Daar bestaan 'n beter geleentheid vir die gewone mens om sy/haar eie leefruimte te omskep. ✓
- Die ontwikkeling van akrielverwe. ✓

(3)

VOORBEELD VAN ANALISERING VAN EEN WERK:TEGNOLOGIE: DIE SUNBEAM MIXMASTER VOEDSELVERWERKER  
ONTWERP DEUR DIE SWEEDSE ONTWERPER, IVAR JEPSON. ✓

Doel:

- 'n Nuwe, kleiner weergawe van vroeëre, groter, lomper industriële masjiene. Dit was kragtig, veelsydig en makliker om te gebruik vir huishoudelike doeleindes. ✓

Sosiale konteks:

- Dit was 'n huishoudelike statussimbool om die nuutste model te besit. Daarom was ontwerpe gereeld opgegradeer of vernu. Dit was een van die vassste, nuut-ontwerpte en noodsaaklike gereedskap vir die huishouding saam met die yskas, stoof, ketel, wasmasjiene, rooster, voedselverwerker en stofsuier. ✓

Funksie en ontwerp:

- Dit het bestaan uit 'n voedselverwerker en menger eenheid wat losgemaak kon word en gebruik word as 'n handmenger. ✓
- Die toestel se ruimte-era vaartbeilynng was beynloed deur die motorvervaardigingsbedryf (chroomomhuisel, pedale wat inmekaar pas

## 'POP/NEW AGE' (MODERNISM GOES POP/THE AGE OF AFFLUENCED - Ook bekend as die TYDPERK VAN OORVLOED/WEELDE) (1955-1975).

### DOELWITTE:

Die styl is internasionaal:

- Amerikaanse ontwerpers het tegnologie en wetenskaplike navorsing beklemtoon in die ontwerp van produkte. ✓
- Britse ontwerpers het ontwerp gemaak wat die moderne leefstyl weerspieël en het daaraan geglo dat Ontwerp die belangrike skakel is tussen die wetenskaplike, die kunstenaar, die ingenieur en die gewone man. ✓
- Moderne ontwerpers hou nie by net een idee nie – hulle glo dat ontwerpstyl langs mekaar kan bestaan. 'Smaak' word kort-kort bevragsaak. ✓

(2)

### INVLOEDE EN ONDERWERPE:

- Die vereistes en behoeftes van die Jeug – modieuse, 'funky' kiere wat gereeld verander en op datum gebring word volgens die nuutste modes ('T-hemde). ✓
- Die opkoms van verbruikerskultuur en die wêreldwye ekonomiese ontploffing van daardie tyd.
- Flikks, films en die lewensstyle van filmsterre. ✓
- Die publiek se begeerte en strewe om motorkarre en luukse huishoudelike goedere te besit. ✓
- Die Wetenskap en die mens se fassinasie met die buitenste ruimte (ruimte en wetenskaplike motiewe) ✓
- Die Advertensiewese: deur die media (film, glanstydskrifte), die gebruik van die Sielkunde van sosiale status om huishoudelike goedere te verkoop deur die media, die begin van die gebruik van handelsmerke ('branding') en logo advertensie (byvoorbeeld die 'Apple' logo). ✓
- Mode- en verbruikersgiere deur die nuutste ontwerpers (die Minirok deur Quant/die 'Mini' motorkar, 'Beetle' en 'Vespa 'Scooter') ✓
- Popkuns: die werk van Andy Warhol/Roy Lichtenstein wat alledaagse onderwerpe gebruik het/Pop-kultuur wat teen snobberigheid was/Op-kuns – 'n vertakking van Popkuns (hulle ontwerp huishoudelike goedere en tekstiele met optiese illusies) ✓
- Die Anti-Ontwerp beweging (Italië, 1940's en 50's) – hulle reageer teen reghoekige vorms in Ontwerp en verwerp die idee van Ontwerp as 'n goedkoop bemarkingsfoefie. Die (Sottsass) 'hergedefinieerde' Ontwerp - maak gebruik van helder, skokkende ('shocking') kleure, visuele dubbelsinnigheid/ondermyn 'n voorwerp se formele funksie/bevragsaak die toepaslikheid/relevansie van 'smaak' en funksie. ✓
- Humor/geestigheid maak hul verskynning in alle fasette van Ontwerp (Alessi se suutlemoenpers/-drukker en speelgoed). ✓
- 'Kitsch' – speelsheid en ironie in Ontwerp (swak smaak met 'n 'edge'), ondermyn die estetiese ernstigheid van dinge wat voorheen beskou was as mooi (byvoorbeeld Andy Warhol se Marilyn Monroe werke wat beskou word as 'n kunsvorm – 'High Kitsch'). ✓

(2)

## VOORBEELD VAN ANALISERING VAN EEN WERK:

Meubelontwerp: Die 'Ant Chair' (1952), v deur Deense ontwerper, Arne Jacobsen. v

### Konteks:

- Ontwerp vir 'n Deense mediese groep v
- Dit moes iets wees wat vinnig binne fabrieksomstandighede vervaardig kon word v
- Dit moes 'n handgemaakte gevoel behou v

### Inloede:

- Charles Eames – meubels moet beskou word as aantreklike voorwerpe in hul eie reg en moenie net nuttig wees nie v
- Die ontwerp was beïnvloed deur die 'Tongue Chair' wat gemaak was uit 'n enkele stuk laaghout deur vormgiëting ('moulding'). v

### Materiale:

- Die sitplek van die stoel is 'n enkele stuk laaghout gevorm deur vormgiëting. v
- Die raamwerk van die sitplek en die pote is uit chroom-bedekte staaltype gemaak. v

### Funksionalisme:

- Die stoelontwerp is kompak en liggewig sodat hulle maklik opmekaar gepak kan word. v
- Dit is ergonomies ontwerp. v
- Die ontwerp het so goed gewerk dat dit beskou word as 'n klassieke stuk en word vandag nog reg oor die wêreld gebruik. v

### Gebruik van elemente in die ontwerp:

#### Vorm (twee- en driedimensioneel):

- Die vorm herinner aan die kop van 'n mier met sy kop omhoog. v
- Dit weerspieël 'n kombinasie van modernistiese ideale (vereenvoudig en vaartbelyn) en die Nordiese liefde van naturalisme (organiese kurwes). v
- Dit is in die vorm van 'n uurglas en is aan drie staaltype verbind. Die sitplek is aan die raamwerk van die pote vasgebout. v

#### Lyn:

- Die vorm van die stoel is afgebaken deur 'n organiese, vloeiende lyn. v
- Die pote is reguit en is so gespasieer dat 'n mens se bene nie verstrengeel raak met die pote nie en om 'n stabiele basis te verseker. Dit maak dit ook maklik om die stoel opmekaar te pak. v

#### Kleur:

- Sitplek – oorspronklik gemaak uit natuurlike fineerhoutlae wat aanmekaar verbind is. v
- Pote – oorspronklik gemaak van grys plastiek en daarna verander na die blinkagtige, silwer kleur van die chroom. v
- Moderne weergawes is soms heldergekleurd. v

### Vorming van die omgewing:

- Die stoel kan opeen gestapel word en op die manier kan die spasie wat dit in beslag neem vir meer as een doel gebruik word. v

(3)

- D. Skandinawiese meubelontwerpe: ✓
- Hulle het funksionele, organiese, vaartbelynde, futuristiese en ergonomiese vorme beklemtoon en beide natuurlike materiale (hout en leer) en plastieksoorte gebruik. ✓

### STYL:

- Sagter, nie meer geometries nie ✓
- Naatlose, geïntegreerde ontwerpe ✓
- Bolvormige, druppelvormige omhulsels wat die binnewerke van die nuwe meganiese en elektriese produkte wegsteek ✓
- Funksionalisties ✓
- Ekspérimentasie met die estetiese potensiaal van die nuwe materiale ✓
- Ekspresiewe, organiese vorme is gebruik vir sagte sitkamermeeubels en dekoratiewe kunsvoorwerpe. ✓
- Hulle het gebruik gemaak van die resultate en navorsing in hidrodinamika, aerodinamika en ergonomie om die werkverrigting van produkte te verbeter ✓
- Geen onnodige versierings/dekorasies, veral in argitektuur ✓

### ONDERWERPE:

- Die herontwerp van enige nuttige voorwerpe insluitende tandeborsels, huistoestelle, motorkarre, radio's, plakkate, films, advertensieborde, televisie en tydskritte. ✓
- Enigiets wat gewild en in aanvraag was. ✓

### KARAKTEREIENSKAPPE

- A. Vorm (twee- en driedimensioneel):
- Vaartbelynde vorm of druppelvorm vir voertuie ✓
  - Vereenvoudig, vaartbelyn en glad gemaak om 'n moderne voorkoms te skep. ✓
  - Futuristiese vorme (geboue, vervoer en huishoudelike goedere) – weerspieël die wêreldwye fassinasie met en belangstelling in die buitenste ruimte, byvoorbeeld die koepelvorm in geboue en stadiums. ✓

### B. Lyn:

- Spoed motiewe en chevrons op voertuie om voorwaartse beweging voor te stel. Dit was ook gebruik op huishoudelike goedere (byvoorbeeld stofsuigers en radio's). ✓
- Geboue lyne en golfagtige vorme in moderne meubelontwerpe ✓

### C. Kleur:

- 'n Wye reeks nuwe kleure word beskikbaar as gevolg van die ontwikkeling van chemiese kleurstowwe (gebruik in huishoudelike goedere en in die motorvervaardigingsbedryf en tekstiel nywerheid). ✓
- Pastel kleure word gebruik vir motorkarre en binnehuisversiering. ✓
- Heider primêre kleure word gebruik vir advertensies. ✓

### D. Ruimte:

- Modernistiese argitekture plaas die klem op ruimte eerder as massa. Ruimtes was opgedeel en afgeskort volgens die funksie van die gebou. Dit het oop-plan ontwerpe tot gevolg gehad. ✓

(3)



- Meubels: Word gemaak van eksotiese houtsoorte byvoorbeeld Kubaanse Mahonie, Olyfboom- en Ebbenhout. Die hout word versier deur inlegels van ivoor, perlemoen-skulp en groengekleurde haaiel. ✓
- Juweliersware: 'n groot verskeidenheid juweliersware word vervaardig van edel- en halfedelstene. ✓

(3)

### VOORBEELD VAN ANALISERING VAN EEN WERK:

Argitektuur: Die Chrysler gebou: ontwerp deur William van Allen. ✓

Die gebou is 304 meter hoog. Die dertigste vloer bevat 'n vries van dakstene wat 'n motorcar met dekoratiewe wiel doppe en groot geleiende verkooplerdoppe uitbeeld. ✓ Die toring van vlekrye staal bevat driehoekige vensters wat oorvleuel en uitwaarts uitsteek. ✓ Die binnekant het asemrowende versierings. ✓ Die ingangsportaal is versier met inlegels, chroom en Egiptiese motiewe. ✓

(3)

### DIE MODERNISTIESE ERA (TYPERK VAN OORVLOED/WEELEDE) (1935-1955)

#### DOELWITTE:

- Om te strewe na 'n styl wat die 'moderniteit' van die tyd weerspieël. ✓
- Om aanklaan by die wêreld massa-mark te vind ✓
- Om goed-ontwerpte produkte te skep/promoveer wat ook funksioneel en ekonomies is. ✓
- Om te eksperimenteer met nuwe materiale/vorme wat wyd onder die verbruikers aanvaar vind. ✓
- Om nuwe en vindingryke produkte te ontwerp (transistors, radio's, plastiek stoele, huisbeligting, busse, motors, vliegtuie, yskaste en die 'jukebox') ✓
- Om te ontwerp vir 'n nuwe teikenmark – die tiener ✓

(2)

#### INVLÖEDE:

- A. Amerika (1935-1955) se invloed as gevolg van:
  - Hoogs ontwikkelde besigheds- en industriële vaardighede ✓
  - Na-oorlogse immigrasie van die vernaamste Europese ontwerpers ✓
  - Die 1939 New York uitstalling en die promovering van Duitse Bauhaus ontwerpsbeginsels wat die klem gelê het op kontempore, moderne voorkomste, afgerondheid en materiale. ✓
  - Die ontwikkeling van 'n nuwe stylbewustheid onder die publiek asook die ontwikkeling van welgestelde verbruiker massa-mark ✓
  - Die analitiese benadering van die 20ste eeuse Ontwerp as gevolg van die Bauhaus (logiese, ekonomiese, gestandaardiseerde en eenvoudige Ontwerp) met die klem op massa-produksie en tegnologiese goedere gemaak van nuwe materiale. ✓
- B. Die impak wat studies in hidro- en aerodinamika op die vaartbelyning van voorwerpe gehad het. ✓

#### C. Nuwe materiale:

- metale (staaltype, aluminium en chroom) en metaallööie ✓
- 'n nuwe reeks glassoorte ✓
- 'n nuwe reeks plastieksöorte (Bakelite en poli-uretaan) ✓
- laaghout ('plywood') ✓
- gewapende beton ('reinforced concrete') ✓

## ALGEMENE KARAKTEREISKAPPE:

### A. Onderwerpe:

- Temas: Egiptiese motiewe, enigiets wat gewild en modieus was en die Jazz-era. ✓
- Motiewe: Die Oertydperk, Suid-Amerikaanse Aztec Kultuur en die Noord-Amerikaanse Amerindiaanse Kultuur, Sonstrale. ✓
- Die kuns en beeldhouwerk van Afrika met sy vreemde verwringings en hoekige vlakke.
- Vliegtuie, treine en karre en 'n behepthed met reis en spoed.
- Die Russiese ballet (Ballet Russe) en hul nuwe vorme van dans, hul helderleuriige verhoë en kostuumontwerpe. ✓
- Die modieuse vroulike figuur in profiel. ✓
- Kaskades van abstrakte patrone. ✓

### B. Elemente:

- Vorm (twee-dimensioneel): Die klem word gelê op plat, twee-dimensionele ontwerp.
- Vorm (drie-dimensioneel): Gestileerd en dekoratief – meer hoekig.
- Kleur: Helder
- Toonwaarde: Min Modelering van vorm deur middel van kleur en toonwaardes.

- Lyn: Klem word sterk gelê op lyn bv. geometriese waaiermotiewe, sonstrale met reguit strale.
- Tekstuur: Ryk teksture met die klem op verskeidenheid van oppervlak-teksture – growwe teksture teenoor gladde en reflektierende dele met 'n metaalagtige glans.

### C. Beginsels:

- Kontras: Hulle gebruik helder teenstrydige kleure en 'n verskeidenheid van oppervlak-teksture. ✓
- Verskeidenheid: 'n Wye verskeidenheid van vorme (twee- en drie-dimensioneel), materiale, kleure en oppervlak-teksture word gebruik. ✓
- Beweging: Figure, diere en motorkarre word in beweging voorgestel deur gebruik te maak van geboue en skuinslyne. ✓

### D. Handwerk en Tegnieke:

- Hulle gebruik 'n verskeidenheid van verskillende tegnieke. ✓
- Lakwerk: Bruin, Swart, Rooi en Goue geverfde en verlate oppervlakte (deure, skermes, panele, meubels en ander klein bybehore). ✓
- Glasware: huishoudelike ware gemaak deur die vorming van glas bv. partuumbottels, gelukbringings vir motorkarre, blompotte, lampe, ligtoerusting, hortosie-kaste, lessenaar bykomstighede en versierde panele. ✓
- Keramiek: Maak gebruik van tradisionele glasuur tegnieke van Chinese pottelakkers bv., hulle het ryk monochroom glasure in skakerings van verskillende kleure gebruik. ✓
- Metaalware en miniatuur-beelde: Hulle werk op 'n dekoratiewe wyse met metale soos yster, brons, silwer, koper, piouter en chroom. Die dekoratiewe 'Chryselephantine' standbeeldjies word gemaak van ivoor en brons. Die onderwerpe is byvoorbeeld vroulike karakters en eksotiese dansers geklee in elegante kostuums. ✓

**VRAAG 4 (30 punte)**

- AS 1:** Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.
- AS 2:** Begryp Ontwerpstorie en gebruik Ontwerpstermnologie korrek.
- AS 4:** Onderzoek, reflekteer op en interpreteer inligting vanaf 'n verskeidenheid bronne wat die wêreldwye invloed op die ontwikkeling van Ontwerp aandui.
- AS 5:** Analiseer, interpreteer en reflekteer op voorbeelde op 'n kritiese wyse en verbind hulle met hul kulturele, geskiedkundige en hedendaagse kontekste.

4.1 Totale toekennings van punte = 20 (10 punte vir elke keuse/beweging)

Dit word as volg opgebreek:

- 2 punte vir doelstellings
- 2 punte vir invloed op die styl
- 3 punte vir karaktereenskappe
- 3 vir die naam en die bespreking van 'n ontwerp.

ANTWOORDE VIR VIER VAN DIE MOONTLIKE VYF KEUSES:

(Ken 10 punte toe vir elk van die twee keuses – 2 vir elke beweging).

**ART DECO (POPULÊRE MODERNISME) (1900-1930)**

**DOELSTELLINGS:**

- Om te voldoen tot die vereistes wat die masjien, die nuwe materiale en massa-produksie daargestel het ✓
- Om 'n nuwe styl te skep vir 'n nuwe era ✓
- Om 'n modieuse styl te skep wat bekostigbaar is vir die gewone publiek ✓

(2)

**INVLOEDE:**

- A. Vroeë twintigste eeuse kunsbewegings (abstraksie, verwringing en vereenvoudiging) met spesiale verwysing na kubisme en hul gebruik van reguit lyne, die zig-zag en lae van reghoekige vorme. ✓
- Konstruktivisme met hul abstrakte vorme en hul gebruik van nie-tradisionele materiale bv. perspex) en industriële prosesse soos swetswerk. ✓ Fauvisme se gebruik van plat, helder, botsende, nie-naturalistiese kleur bv. Die keramiekware van Clarice Cliff. ✓
- B. Die ontwikkeling van die masjien, die motor en die vliegtuig en navorsing in aerodinamika. ✓
- C. Die populariteit van Afrika-kuns en die Amerikaanse Jazz-kultuur. ✓
- D. Internasionale invloede soos:
- Egiptiese motiewe (die papyrus en lotusknop). ✓
  - Aztec en Amerindiaanse motiewe (bv. die trap zigurat vorm van Aztec tempels. ✓
  - Die oppervlakversierings en tegniese kuns (lae van Oosterse verlaak, bv. shellac) en die gebruik van pèrel, skilpaddop, slangvel, en haai-vel-inlegsele. ✓
  - Die Russiese ballet en hul gebruik van skerp, helder kleure asook die patrone in hul teaterontwerpe. ✓
  - Die Wêreldwye beweging, Modernisme, en sy klem op abstrakte motiewe, skoon lyne en suiver geometriese vorms (laet Art Deco). ✓

(2)

- Geen twee items lyk ooit presies dieselfde nie, ten spyte van die groot volume werk wat sy elke maand in haar fabriek vervaardig. √ Dit is duidelik in haar werk - menslike figure vorm dikwels die handvatsels van 'n stuk eetgerei of beker, of hulle kan gebruik word om twee kante van 'n tydskriftrak uit te maak. √

(5)

## KORT BESKRIVING VAN EEN ONTWERP: (OPSIE 1)

Bierbeker: √

- Haar bierbeker is 'n funksionele voorwerp gemaak uit piouter en meer duursaam as glas of keramiek. √
- Die beker is baie glad in voorkoms. √
- Die vorm is gestileerd en vereenvoudig. √
- Die gladdes oppervlakte vra om aan gevat te word. √
- Die handvat is goed geplaas om dit maklik te maak om vas te hou en te drink. Die meeste bierbekers word gemaak van keramiek of glas, maar hierdie materiale is breekbaar. √
- Boyes se vindingsryke bierbeker sal langer hou alhoewel dit effens dunder is. Die ontwerp van die handvat sel kry sy oorsprong / inspirasie vanaf inheemse Sankuns. Die figuur is drie-dimensioneel, maar is geïnspireer deur twee-dimensionele rotskuns. √

## KORT BESKRIVING VAN EEN ONTWERP: (OPSIE 2)

Botterbak: √

- Hierdie werk was eers gevorm uit klei en daarna gegiet in piouter. √
- Die vorm is onwederig gerond, swaar en solied en herinner aan handgekerfde, antieke metaalbakke. √
- 'n Hoogs-vereenvoudigde, ronde figuur met arms wat uitstrek om die rande van die bak staan uit aan die een kant van die omhuysel. √
- Die glansende silwer kleur van die piouter gee dit 'n luukse kwaliteit en reflekteer die vorm en kleure van voorwerpe rondom die bak. √
- Die peuter is gepoleer totdat dit glad, sensueel en glansend voorkom aan die buitekant en word versterk deur die kontrasterende, ongepoleerde, rowwe binnekant. √
- Organiese, sirkelvormige lyne domineer die werk. √

(4)

<b>V3.2</b>	<b>KOGNITIEWE</b>	<b>GEWIGTOE- KENNING %</b>	<b>VRAE</b>	<b>PUNTE</b>
Laer orde	Kennis, Begrip	30%	Deel van 3.2	3
Middel orde	Toepassing van elemente	40%	Deel van 3.2	4
Hoër orde	Analise Sintese Evaluering	30%	Deel van 3.2	3

[20]

### (Gee 10 punte in totaal) VRAAG 3.2

3.2

**Nota:** 'n Leerder mag gebruik maak van enige voorbeeld uit LTM soos voorgeskryf in die LPG

TWEE MOONTLIKE VOORBEELDE IS VOORSIEN

#### VOORBEELD 1:

NAAM VAN DIE ONTWERPER: SONWABILE NDAMASE ✓ (1)

#### PLAASLIKE EN GLOBALE INVLOEDE EN INSPIRASIE

- Sterk invloed van sy moeder - eenslagtige kyk na werk met 'vroulike takes'. ✓ 'n Verandering van kultuur (lid van koninklike Phondo-familie in die Oos-Kaap). ✓
- Bywoning van 'n plaaslike modekurses - gegronnd op in Westerse mode - Westerse invloed. ✓
- Ontvrede - kyk dan na plaaslike Afrika-mode. ✓ Probeer nou by bly met beide plaaslike en internasionale tendense - samestelling. ✓

(5)

#### KORT BESKRYWING VAN EEN ONTWERP

#### DIE MADIBAHEMP ✓

- Madibahemp is ontwerp om liggaamshutte te behou, maar is steeds koel en lig. ✓
- Hulle word vasgeknop tot bo. ✓
- Hulle is goed gedruk en die materiaal is ryk in kleur en patroon. ✓
- Hulle is lank en hang oor broeke. ✓

(4)

#### VOORBEELD 2:

NAAM VAN DIE ONTWERPER: Carol Boyes ✓

(1)

#### PLAASLIKE EN GLOBALE INVLOEDE EN INSPIRASIE:

- Boyes is beïnvloed deur die eenvoudige, geometriese patrone wat gebruik is deur antieke beskawings. ✓
- Haar hoogs gestileerde figure, wat meestal in aksieposisies is, herinner mens aan die figure wat gebruik word in San-rotskuns. ✓

#### ALGEMENE EIENSKAPPE:

- Boyes het 'n wye verskeidenheid leefstyl-produkte soos eetgerei, platware, tafeware en 'n groot versameling geskenk-items. ✓
- Haar handelsmerk is die vindingryke gebruik van materiale: die kombinasie van piouter, aluminium en vleklose staal, saam met leer en hout. ✓
- Sy wou 'n produk vervaardig wat eksklusief is en van piouter gemaak is as gevolg van hierdie stof se buigbaarheid en veelsydigheid. Sy het haar talent in beeldhou en kennis van metaalwerk gekombineer om kenmerkende en unieke piouter handvatsele te skep wat vandag nog haar handelsmerk is. ✓

**VRAAG 3 (10 punte)**  
AS1: Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.  
AS 2: Begryp Ontwerpstorie en gebruik Ontwerpstermnologie korrek.  
AS 4: Onderzoek, reflekteer op en interpreteer inligting vanaf 'n  
verskeidenheid bronne wat die wêreldwye invloede op die  
ontwikkeling van Ontwerp aandui.

3.1 (Ken 10 punte toe)

Leerder moet in paragraafvorm antwoord en volsinne gebruik. Hulle moet  
duidelik een punt op 'n slag vergelyk – afsonderlike opstelle ('essays') oor  
elke pot sal nie aanvaar word nie.

**INVLOEDE:**

Die vorm van Dahl se pot lyk of dit deur die aalwyn beïnvloed is  
waarteenoor Salto se pot lyk of dit geïnspireer is deur organiese  
tekstuurlike invloede soos boombas of klip. ☒ Die kronkeelpottegnyk beïnvloed ook Dahl se pot, 'n tradisionele Afrika  
handwerk tegnyk. ☒

**VORM:**

Beide potte is baie organies in vorm. ☒ Dahl se vorm is heel kompleks  
siende dat dit in twee dele opgedeel is ☒ , bv. 'n tradisionele vaas met blare  
soortgelyk aan 'n aalwyn wat uit die bokant van die pot spruit om dit soos  
'n plant te laat lyk. ☒ Salto se vorm is meer eenvoudig ☒ en die  
silindervorm herinner mens aan 'n stuk boomstam of -bas. ☒

**KLEUR:**

Dahl se pot is in geheel wit ☒ wat 'n suiwer, kalm en stil gevoel tot gevolg  
het. ☒ Salto se pot kombineer donkerbruin met spiksels lig, romerige  
bruine en is meer dramaties en ekspressief. ☒

**TEKSTUUR:**

Beide potte het teksture wat aardsheid in een of ander wyse reflekteer. ☒  
FIGUR A het 'n gladde, kalkagtige tekstuur wat herinner aan die rou klei  
☒ Figur B se tekstuur is eintlik knoppig ☒ en terselfdertyd glad en blink  
om gladde spoelklippies voor te stel ☒ ; die gladde tekstuur herinner aan  
die patrone en merke op klippe. ☒ Baie ligte vingermere is sigbaar op  
Figuur A wat ook die klem lê op die feit dat dit handgemaak is en 'n  
organiese karakter het. ☒

**MATERIALE EN TEGNIEKE :**

Dahl se pot is gemaak van die kronkeelpottegnyk. ☒ Die boonste deel is  
gevorm om te lyk soos delikate blare. ☒ Salto se pot is ook handgemaak,  
met die buitekant gemaak om te lyk soos knoppe wat ontstaan. ☒ Dahl se  
pot is ongeglasuur gelys, terwyl Salto se pot geglasuur is. ☒

V3.1	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Kennis, Begrip	30%	Deel van 3.1.1	3
Middel orde	Toepassing van elemente	40%	Deel van 3.1.1	4
Hoër orde	Analise Sintese Evaluering	30%	3.1.2	3

2.2 (Gee 2 punte – een punt vir bewys van begrip van  
2.2.1 stereotipering en een punt vir die korrekte gebruik daarvan)  
STEREOTIPERING  
Stereotipering in advertensie kan beskryf word as 'n vaste beeld van iets of iemand wat aangemoedig word en voortgehou word as die algemene beeld van 'n sekere tipe persoon. √ Dit neem nie die individu in opsig self in ag nie en word daarom negatief geïmpliseer. √

Die beeld in die plakkaat van die blonde vrou pas by die stereotipe 'dom blond'. √ Die implikasie is dat as die 'dom blond' die Mini Automatic kan bestuur, kan enigiemand. √ (2)

2.2.2

(Gee 2 punte)

Die beeld van die vrou se gesig en gespanne hande vul die hele plakkaat om die klem op haar vrees om te bestuur te plaas. √ Die eenvoudige, enkellyn stelling in gewone sans-serif voorsien 'n kalm versekerende kontras vir die beeld. √ Dit is hierdie kontras wat die demarkingsboodskap van die maklik om te bestuur 'Mini Automatic' versterk. √ Sommige leersers mag argumenteer dat die boodskap te klein is en nie vetgedruk genoeg is en dat die boodskap van die advertensie sodoende verlore gaan. √

Krediet kan gegee word aan enige goed beredeneerde antwoord. (2)

V2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Observasie/Herroep /Begrip	30%	2.1.3 + Deel van 2.1.4	2 + 1
Middel orde	Toepassing	40%	2.1.1 + 2.1.2 + Deel van 2.1.4 + Deel van 2.2.1	1 + 1 + 1 + 1
Hoër orde	Analise Sintese Evaluering/Afleiding	30%	Deel van 2.2.1 + Deel van 2.2.2	1 + 2

[10]

**VRAAG 2 (10 punte)****AS 2: Begryp Ontwerps teorie en gebruik Ontwerps terminologie korrek.****AS 3: Bespreek, verduidelik en demonstreer die konteks en doel van****produkte, beelde, tekens en simbole wat gebruik word in Ontwerp.**

2.1 2.1.1

**(Ken 1 punt toe)**

Die plakkaat dra die boodskap oor die mens en natuur nie sonder woude sal kan oorleef nie. √ Dit word gedoen deur die gebruik van simboliese beelde en 'n eenvoudige vetgedrukte stelling wat ons herinner dat 2011 die Internasionale Jaar van Woude is. √

(1)

2.1.2

**(Ken 1 punt toe)**

Nee, dit is nie kultuur-spesifiek nie, want die boodskap en al die simboliese beelde verwys na almal en sluit nie enige spesifieke kultuur uit nie. √ Elke kultuur is afhanklik van bome om kos en medisyne, sowel as materiaal vir skuiling, in die hande te kry. √

(1)

2.1.3

**(Ken 2 punte toe – 1 punt vir identifisering en verduideliking****van elke simbool)**

Enige twee van die volgende is aanvaarbaar:

- Die figuur simboliseer menslikheid. √
- Die blare simboliseer bome en die natuur as 'n geheel. √
- Die diere in die vorm van 'n bok, voël en reptiele verteenwoordig die diere ryk wat hulle kos van bome kry en daarin woon. Hulle verskat ook kos vir mense. √
- Die appel stel die kos voor wat deur bome verkry word. √
- Die huis stel menslike skuilings voor, wat gereeld van hout gemaak word. √
- Die bottel stel medisyne voor waarvan die bestanddele gereeld van bome verkry word. √

(2)

**(Ken 2 punte toe – een punt vir identifikasie van Gestalt-****beginsel en een punt vir hoe dit van toepassing is).****DIE WET VAN VOORGROND EN AGTERGROND: √**

Die verskillende dele van die boom staan duidelik uit omdat dit baie meer aandag as die agtergrond gekry het. √

**DIE WET VAN AFSLUITING EN VOLTTOOIING: √**

Die brein maak outomates die geheelbeeld van 'n boom van die stukkie beskikbare inligting, alhoewel hulle blyk om nie verwant te wees nie en daar definitiewe gapings tussen hulle is. √

**NABYHEID: √**

Die elemente wat die boom vorm is naby genoeg aan mekaar om verwant aan mekaar te lyk, alhoewel hulle nie dieselfde is nie. √

Gee krediet aan enige korrek benoemde en verduideliking van Gestalt-beginsel.

(2)



- **VORMING VAN DIE OMGEWING**  
Beide ontwerpe is netjies en kompak en dra positief by tot die omgewing. ✓  
FIGUR A: as 'n sofa dra die ontwerp by tot die ontspanning en gemak van die gebruiker. ✓ As bokstoerusting (wanneer die armleuning opgesaam is) dra dit by tot die fisiese gesondheid van die gebruiker. ✓  
FIGUR B: Die ontwerp van die stoel is funksioneel en spaar spasie. Beide om op te sit en as stoorplek. ✓ Voorwerpe kan uit die oog weggebêre word en die area netjies laat lyk. ✓ (8)

**1.2.2 (Ken 2 punte toe – 1 punt elk)**

- **TEKSTUUR**  
Oor die geheel het die Emmerstoel 'n gladde tekstuur. ✓ (Die hout pote, die geverfde oppervlak, en die sagte, opgestopte sitplek.)
- **EENHEID EN VERSKEIDENHEID**  
Eenheid: Die herhaling van die kringe om die bo-en onderkant van die emmer, en die sirkelvormige lyne wat om die emmer gaan skop ook 'n gevoel van eenheid tussen die emmer en die sitplek wat ook 'n sirkelvorm is.  
Verskeidenheid: Word geskep deur die hoekige pote, wat kontrasterend is met die emmer se kleur en vorm. ✓ Die sitplek, pote en emmer is alles verskillende kleure ✓ en is van verskillende materiale gemaak ✓ Dit alles gee 'n gevoel van verskeidenheid aan die ontwerp. Daar kan ook geargumenteer word dat die pote 'n negatiewe impak op die eenheid van die ontwerp het, omdat dit die res van die ontwerp te veel kontrasteer in veral vorm en die behandeling van die materiaal – die hout is onversierd gelaat. ✓

Gee krediet aan enige geldige stellings

(2)

<b>V1.2</b>	<b>KOGNITIEWE VAARDIGHEDE</b>	<b>GEWIGTOE-KENNING %</b>	<b>VRAE</b>	<b>PUNTE</b>
Laer orde	Observasie/Begrip	30%	Deel van 1.2.1	3
Middel orde	Toepassing	40%	Deel van 1.2.1 + en Deel van 1.2.2	2 + 2
Hoër orde	Analise Sintese Evaluering/Afleiding	30%	Deel van 1.2.1	3

[20]

RITME:

Ritme word bewerkstellig deur die herhaling van die sirkulêre lyne en strepe gevorm deur die oop spasies. √ Die dikker, herhalende afwaartse kurwes skep 'n gedimpelde kruis patroon wat die geheel van die ontwerp versterk. √

(6) Gee krediet aan enige geldige analise

V1.1 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIGTOE- KENNING %	VRAE	PUNTE
Laer orde	Observasie Visuele Begrip	30%	Deel van 1.1.3	3
Middel orde	Toepassing van elemente	40%	1.1.1 + Deel van 1.1.3	2 + 2
Hoër orde	Analise Sintese Evaluering	30%	1.1.2 + Deel van 1.1.3	2 + 1

1.2 1.2.1 (Ken 8 punte toe – 2 punte vir elke term wat bespreek word)

• FUNKSIONALITEIT:

Beide ontwerpe het twee funksies: √

FIGUR A: Die Kampioen Sofa (Champ Sofa) dien as 'n

gemaklike sitplek √ sowel as oefentoerusting (boks-sak) √

FIGUR B: Die Emmerstoel (Bucket Chair) is 'n sitplek √ en

stoorplek. √ Een nadeel van die stoel is as dit vol goed

gepak is kan dit moeilik of te swaar wees om rond te skuif. √

• ERGONOMIE

FIGUR A: As die armleuning afgeslaan is dien die bank as 'n

gemaklike sitplek om op te ontspan √ en as die armleuning

op is het die "bokser" vryheid om te beweeg en te boks

sonder dat die sitplek in die pad is √

FIGUR B: Die stoel is op 'n lekker hoogte om te sit en die

sitplek is opgestop om dit gemaklik te maak. √ Om as

stoorplek te gebruik, maak die ontwerp minder ergonomies.

Dit is te swaar om rond te stoot en kan fisiese liggaamlike

inspanning veroorsaak √

• OORSPRONKLIKHEID EN KREATIWITEIT

FIGUR A: Dit is beide oorspronklik en kreatiewe idees √ Dit is

kreatief in die opsig dat die ontwerp se dubbeldoel nie

ooglopend is nie; dit lyk maar net soos 'n moderne

vaartbeelyne sofa √

FIGUR B: Die idee om 'n emmer met 'n opgestopte deksel as

'n stoel te gebruik is oorspronklik en die ontwerp se

dubbeldoel is innoverend en slim.

**VRAAG 1 'ONGESIENE ONTWERP' – TOETS ONTWERPSELTERDHEID**

**AS1: Maak waarde beoordelings wat deur 'n duidelike begrip van ontwerp ingelig is.**

**AS2: Begryp ontwerpteorie en gebruik ontwerptermnologie op korrekte wyse**

1.1 1.1.1 (Ken 2 punte toe)

As die leerder "ja" antwoord en die volgende redes gee:

- Die vorm van die stoel herinner aan tradisionele Afrika-kleipotte. ✓
- Die kralerwerk aan die bo-kant is kenmerkend van Afrika-kuns. ✓
- Die draadwerktegniek is 'n kontempore tegniek wat deur baie Suid-Afrikaanse vakmanne gebruik word. ✓

Die leerder kan ook "nee" antwoord en volgende moonlike redes gee:

- Die stoel het die tradisionele kleipot ontwerp geneem en dit verander in iets wat baie ver verwyd is van die oorspronklike. ✓
- Die spasies tussen die draadwerk gee die stoel 'n baie moderne, ligte, tegnologiese gevoel en reflekteer nie die aardsheid van Afrika nie. ✓

(2) Gee krediet aan enige geldige argumente.

1.1.2

(Ken 2 punte toe)

Ja, die ontwerp herinterpreteer die tradisionele kleipot ✓ In plaas daarvan om die soliede klei te gebruik, het die ontwerper lye of draad gebruik om die ontwerp 'n meer kontempore, deursigtige gevoel te gee. ✓ Die pot vorm is verander in 'n stoel. ✓ Die tradisionele band met ingesnede, formele geometriese patrone aan die bo-kant van die pot is by die stoel vervang deur 'n band met informele gestrooide krale in moderne bleek pienk en rooi. ✓

(2) Gee krediet aan enige goed gemotiveerde antwoord.

1.1.3

(Ken 6 punte toe – 2 punte per element/beginsel bespreek)

LYN:

Die stoel is gemaak deur 'n raamwerk van lye. ✓ Die fokus is op die sirkelvormige lye wat om die stoel draai. ✓ Hierdie sirkelvormige lye is baie rigied en gekontroleer, wat die werk 'n baie formele gevoel gee. ✓ Enkele geboue lye beweeg vertikaal afwaarts om die sirkulêre, horisontale draadwerk te stabiliseer. ✓

SPASIE/RUIMTE

Die stoel word gedomineer deur ruimte. ✓ Die draadlyne vorm 'n raamwerk wat die eweredige stroke spasie tussenin definieer en omlyn. ✓ Die klei op die ruimte gee aan die stoel 'n ligte, deursigtige kwaliteit. ✓



Province of the  
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**ONTWERP V1  
MEMORANDUM (TEORIE)**

**PUNTE: 150**

Hierdie memorandum bestaan uit 34 bladsy.