



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2014**

**DESIGN P1  
MEMORANDUM**

**MARKS: 100**

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This memorandum consists of 27 pages.

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**SECTION A: DESIGN LITERACY****QUESTION 1 (30 marks)**

- **Understand design theory and use design terminology correctly.**
- **The recognition of the characteristics of each movement in all four categories of design.**
- **Understand and interpret signs and symbols, stereotyping, bias and prejudice in design.**

**1.1 (Allocate 6 marks)****ELEMENTS**

Texture:

- The outer silver band is polished which gives it a smooth and shiny appearance.
- The inner mesh band is decorative due to the rough, tactile texture of the material used. This creates an interesting contrast without detracting from the overall design.

Lines

- The edges of the ring are made up of curvilinear lines that create a feeling of movement as they direct the eye around the ring band.
- The repetitive pattern within the mesh band is made up of curvilinear and straight lines.  Together they create the impression of a line moving to the right of the design.

**PRINCIPLES**

Pattern:

- The mesh insert on the band has elements/shapes that are repeated to form a pattern.  This also helps to give the design a feeling of order.

Unity:

- Unity is created through the repetition of curvilinear lines both on the mesh inlay and on the edges of the ring.
- The mesh and the silver of the ring are very similar in colour, which helps to create a feeling of unity.

**Credit any well-reasoned answer.**

**(6)**

**1.2 (Allocate 4 marks)**

- The Arts and Crafts Movement because the ring is handmade and shows a high level of craftsmanship.  There is also evidence of 'Truth to Materials' because the materials are unadorned which allows their natural beauty to show through.
- Art Nouveau because of the serpentine/curvilinear line that runs around the edges of the ring.  Curvilinear lines give the ring a delicate, feminine quality which is also a characteristic of Art Nouveau.

**Credit any well-reasoned answer.**

**(4)**

**[10]**

| Q1 LEVEL     | COGNITIVE SKILLS                                  | WEIGHTING | QUESTIONS                         | MARKS |
|--------------|---|-----------|-----------------------------------|-------|
| Lower order  | Observation/<br>Comprehension                     | 30%       | Part of 1.1<br>and part of<br>1.2 | 2 + 2 |
| Middle order | Application                                       | 40%       | Part of 1.1<br>and part of<br>1.2 | 2 + 1 |
| Higher order | Analysis<br>Synthesis<br>Evaluation/<br>Deduction | 30%       | Part of<br>1.1 and part<br>of 1.2 | 2 + 1 |

### QUESTION 2 (10 marks in total)

#### 2.1 2.1.1 (Allocate 1 mark)

##### MESSAGE CONVEYED BY THE POSTER

The way to world peace is when men and women across the globe can tolerate/accept each other without judgement, despite their different religions and belief systems.

**Credit any valid and well-reasoned answer.**

(1)

#### 2.1.2 (Allocate 1 mark)

##### SYMBOLS AND THEIR MEANING (Any 2)

- The crescent moon and star have come to symbolise the Islamic religion, although originally they were the insignia of the Ottoman Empire.
- Since the 1960s the circle with the upside-down cross has come to symbolise peace and is associated with the hippy movement.
- The letter e with the arrow pointing upwards represents the human male and the cross facing downwards symbolises the human female.
- The six-pointed star is known as the 'Star of David' and is a symbol for the Jewish religion.
- The Yin-Yang symbol of the Chinese Taoist religion, (the S in a circle), symbolises balance.  The two halves of the symbol are the same, but different in colour. This is to symbolise that opposites must exist together in order to survive. An example of this would be night and day, or summer and winter.
- The 't' is symbolic of the Christian cross and therefore the Christian religion.

**Credit any well-reasoned answer.**

(1)

**2.1.3 (Allocate 3 marks)**

- The word COEXIST is made up of symbols of the world's religions and belief systems, as well as the symbols for man and woman.  Despite the manipulation of letters into symbols, and the use of different colours to emphasise the individual letter/symbols, the word is legible and stands out clearly against the background of the poster.
- The word is bold and fills the width of the poster. At the same time it appears to be floating above the earth in a cosmic no-man's land of stars and planets. The darkness of the background space contrasts with the brightly coloured letters. This has the effect of making the letters stand out.
- The image of the earth is quite large and does not dominate, but the word 'Coexist' cuts across the top of the earth. This automatically links the two together in the viewer's mind.
- The sun and moon are shown in a state of eclipse directly above the earth, which could symbolise what could happen to the earth if humanity does not learn to co-exist in peace.  This is further emphasised by their rays pointing downwards towards both earth and the word, 'Coexist'.
- Some candidates may argue that the symbols obscure the legibility of the word, as do the different colours.  This could be seen to fragment the message which means that the overall meaning of the poster would be lost.

**Credit any well-reasoned answer.**

(3)

**2.2 2.2.1 Allocate 2 marks)**

Stereotyping:

- It is a fixed impression or idea of a group based on the experience of an individual that is portrayed as true.
- Frequently seen in advertisements as groups of people or individuals having certain characteristics, or fulfilling prescribed roles.

**Credit any other well-reasoned answer.**

(2)

**2.2.2 Allocate 2 marks)****THE SOCIAL ISSUE ADDRESSED BY THE POSTER**

- This is a gender issue.
- The message is that women must be seen and treated as individuals and given the same rights and opportunities as men.  We know this from the anonymous draped figure with its feminine hands and feet and the wording at the bottom, 'WOMAN IS NOT AN OBJECT'. The drapes are placed in such a way that they could resemble a dress.

- Like the sofa, the covering may appear to be used as protection, but it also hides the individuality and beauty of the woman.   
This could imply that it is easier to keep a woman subservient when you do not look at her as an individual.
- There are still cultures and societies in South Africa where women do not have equal rights.  Rape is common within all cultures in South Africa, which implies a total disregard for women as individuals.

**Credit any well-reasoned answer.**

(2)

**2.2.3 (Allocate 1 mark)**

- It refers to the stereotypical idea that women are only there to serve men's needs. This is still seen in different cultures and societies across the world.
- It also reflects the negative aspect of stereotyping. When women are treated as subservient objects by men they lose their individual identity and many of the human rights enjoyed by men.
- This is emphasised by the way that the woman has been draped in the same way as the sofa next to her, implying that like the sofa she is an object to be used.
- Some may argue that just as the sofa is being covered for the purpose of protection and so is the woman.

**Credit any other well-reasoned answer.**

(1)  
**[10]**

| <b>Q2 LEVEL</b> | <b>COGNITIVE SKILLS</b>                           | <b>WEIGHTING %</b> | <b>QUESTIONS</b>                    | <b>MARKS</b> |
|-----------------|---|--------------------|-------------------------------------|--------------|
| Lower order     | Observation/<br>Recall/<br>Comprehension          | 30%                | 2.1.1 + 2.1.2<br>Part of 2.2.1      | 2 + 1        |
| Middle order    | Application                                       | 40%                | 2.1.2 and<br>part of 2.1.3<br>2.2.3 | 1 + 1 + 1    |
| Higher order    | Analysis<br>Synthesis<br>Evaluation/<br>Deduction | 30%                | Part of 2.1.3<br>2.2.2 + 2.2.3      | 2 + 2        |

**QUESTION 3 Candidates must answer either QUESTION 3.1 or 3.2.  
(10 marks in total)**

**3.1 (Allocate 10 marks)**

**The memo has only been written in bullet form to facilitate marking. Candidates must write a single essay, without the use of bullets, to show their ability to evaluate and compare through the application of factual information.**

Credit any of the following facts:

**CONTEXT:**

Almost 2 000 years ago the Pantheon was built as a place of worship by the Romans when the Roman Empire was at its peak.  The N'debele hut is the traditional dwelling of the N'debele people and is still built and used today.

**PURPOSE/FUNCTION:**

- The Pantheon was built as a Roman temple.
- The N'debele traditional hut is used as a home by the N'debele.

**SHAPE AND FORM:**

- Both the N'debele traditional hut and the Pantheon are cylindrical in shape and each has a conical roof. In the Pantheon the roof is known as a dome.
- The roof of the hut does not have any overhang/eaves for protection from the sun.  The walls are solid without any visible windows, the only apparent light source being the door which makes the interior appear very dark.  The Pantheon walls are also solid and have no visible windows.  The roof of the building is in the form of a dome, the largest of its time.  The hole in the roof, (the oculus), acts as a light source.
- At the front of the Pantheon there is a rectangular portico/porch with a pitched roof.  The roof of the portico is supported by Corinthian columns.  The N'debele hut only has a simple doorway in the wall of the hut.

**MATERIALS AND BUILDING TECHNIQUES:**

- The Pantheon is made from a Roman concrete known as mortar.   Thick (6 m, 20 ft) walls were constructed at the base of the building out of heavy mortar/concrete.  At the top of the dome, a lighter type of concrete was used.  The use of coffers in the ceiling on the inside and the opening at the top also helped reduce the weight of the dome.
- N'debele traditional hut  
Natural local building materials are used.  The walls are made from a lattice of poles and sticks which are then covered in mud and cow dung.  The floors are also "cemented" with cow dung.  The roof is made of thatching grass.

**USE OF DECORATIVE ELEMENTS**

- The Pantheon  
The exterior of the building is plain with the exception of the portico with its columns in the Greek Corinthian style.  This is evident in the decorative capitals with their acanthus leaf decoration.
- N'debele traditional hut  
The exterior decoration on the huts is an expression of the N'debele experience of the world and their aspirations.  They also reflect their identity, both as individuals and as part of a group.   
The coloured designs are in the form of geometric patterns.  The patterns all have a dark black outline which is filled in with bright colours.  The patterns are all drawn freehand onto a white washed wall, before the paint is applied.

**Credit any other valid and well-reasoned answer.**

(10)  
[10]

| Q3.1 LEVEL   | COGNITIVE SKILLS                    | WEIGHTING % | QUESTION    | MARKS |
|--------------|-------------------------------------|-------------|-------------|-------|
| Lower order  | Knowledge, Comprehension            | 30%         | Part of 3.1 | 3     |
| Middle order | Application                         | 40%         | Part of 3.1 | 4     |
| Higher order | Analysis<br>Synthesis<br>Evaluation | 30%         | Part of 3.1 | 3     |

**OR**

**3.2 (Allocate 10 marks)**

**The memo has only been written in bullet form to facilitate marking. Candidates must write a single essay, without the use of bullets, to show their ability to evaluate and compare through the application of factual information.**

Credit any of the following facts:

**CONTEXT:**

The Zulu beer pot is a traditional lidded Zulu pot designed to hold beer.   
To serve its function it has to be very tightly woven.  The Ikebana basket, is made from bamboo and is designed to hold flowers.

**FORM AND FUNCTION**

In both examples their form is dictated by their function.  The traditional beer pot in FIGURE A is a more pure form.  According to tradition it is also a closed form in that it has a lid, whereas the basket in FIGURE B is open.  In FIGURE B the form of the basket does not immediately identify its purpose, but it can be clearly identified as a basket.

Due to the way the basket is woven the form initially appears undefined and not very functional. ✓ The beer pot in FIGURE A is very tightly woven so that it can store liquids. ✓

#### PATTERN:

The Zulu beer pot is decorated with geometric patterns in the form of triangles that both accentuate the roundness and the height of the pot. ✓ The colours that make up the triangular patterned and diamond shaped motifs are repeated throughout the pot which creates unity. ✓ The patterned motifs are not identical which brings variety to the design. ✓ In FIGURE B wavy lines are created by the criss-cross of woven strands of bamboo, but they do not form a regular pattern. ✓ The pattern also stands out clearly because of the strong contrast between the triangles and the unifying ochre colour that exists in and around the diamond motifs. ✓

#### COLOUR:

In FIGURE A the patterns that form the surface decoration are made up of black, white and brown which are repeated in a variety of combinations throughout. ✓ These colours contrast strongly with the ochre colour that forms the background to the patterns. This helps to create unity and also creates a feeling of vibrancy. ✓ In FIGURE B only the natural colour of the bamboo is visible in varying shades that are repeated throughout, which helps to create a feeling of unity and variety within the design. ✓

#### MOVEMENT

Movement is created through the triangular shaped pattern motifs decorating the surface of the pot. ✓ Their arrangement appears to accentuate the roundness of the pot by visually creating a repetitive series of bands that move around and upwards. ✓ Movement in the Ikebana basket in FIGURE B is created through the naturally wavy lines of the bamboo that are repeated throughout. They create a feeling of flow that takes the viewer's eye all around the basket. ✓ They are also repeated in the shape of the base of the basket and in the handle. ✓

#### AESTHETIC APPEAL

The Zulu beer pot in FIGURE A has aesthetic appeal because of its uncluttered form ✓ and its boldly coloured decorative motifs that are similar, but not regimented. ✓ The irregular outlines of the motifs created by the triangles ensure that the background and the motifs are integrated, which creates a very pleasing unity. ✓ The lack of rigidity and the natural sense of flowing movement is not overdone and will work very well with the natural forms of the foliage and flowers that it is designed to hold. ✓

**Credit any other well-reasoned answer.**

(10)  
[10]



| 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<br>Synthesis<br>Evaluation | 30%         | Part of 3.2 | 3     |

## SECTION B: DESIGN HISTORY

- **History of design: Including Greece, Rome, Gothic, Baroque, Rococo, Neoclassical, Victorian, Arts and Crafts, Art Nouveau, Bauhaus, Art Deco, Scandinavian, De Stijl, Modernism, Popular Culture, Pop/New Age and Post Modernism.**
- **An overview of architecture, in which classical examples are compared with contemporary works.**
- **Visual Analysis (unseen examples of design): basic terminology that describes and underpins design and characteristics, to be used with confidence.**

### QUESTION 4 (30 marks)

#### 4.1 Allocate 20 marks in total)

**LEARNERS MUST CHOOSE TWO FROM A POSSIBLE NINE DESIGN MOVEMENTS/STYLES/TIME PERIODS.**

NOTE: For each of the styles or movements candidates must emphasise the characteristics of that movement that were the most life-changing.

GREEK:

Designer and work: (Allocate 2 marks)

The Parthenon  was designed by the architects, Ictinos and Callicrates.  (2)

Influences: (Allocate 2 marks)

- The ancient Greek civilisation was obsessed with the human form.
- They believed that 'a sound body produced a sound mind' and as a result they developed their minds and their appearance. This obsession was reflected in their architecture.  Sport and physical activities were a major part of their everyday lives.
- Another influence on ancient Greek civilisation was their beliefs and mythology.  The Greek gods took human form and displayed human emotions like desire, love or regret.
- They developed the golden division, (the golden mean), a mathematical system which was used to create the ideal human figure. This system was also used in architecture to create the ideal human figure. This system was also used in architecture to create perfect proportions,  as seen in the Parthenon. (2)

Characteristics: (Allocate 4 marks)

Greek design:

- Emphasises simplicity,  harmony,  ideal proportions,  balance,  logic and rationality.
- It is based on mathematical principles.
- All the above characteristics are evident in the Parthenon.  (4)

Life changing effects of the style (Allocate 2 marks):

- Their understanding of ideal proportions and of perfect balance and order still influences design today, for example De Stijl.
- It is known as Classical Design  and creates a sense of order, elegance and timelessness.  (2)

### AND/OR

BAROQUE:

Designer and work (Allocate 2 marks):

- Ceiling Fresco: Triumph of the Name of Jesus by G. Battista Gaulli (Rome) (1672–85)
- Interior: Hall of Mirrors at Versailles by Hardouin Mansart and Le Brun (1678)
- Architecture: Colonnade of St Peter's by Gianlorenzo Bernini (Rome) (c. 1656)
- Product: Baldacchino (Altar) in St Peters by Bernini, (Rome), (1624–1633)
- Graphic: The Elderly Fool and His Cat by Alexander Voet II, (17<sup>th</sup> century)  (2)

Influences: (Allocate 2 marks)

- Baroque design and art is heavily influenced by the Counter Reformation:  This refers to the period in history when the Catholic Church reflects on church practices and principles and implements positive changes.
- The church used Baroque art and design to reach out to the people and promote a rebirth of faith.
- Baroque design also appealed to the wealthy and aristocracy who were drawn to the drama, scale and ability to impress.
- Stylistically Baroque borrows from the Medieval and Renaissance styles.  (2)

Characteristics: (Allocate 4 marks)

- Baroque design is characterised by a rebellion against the order and restraint of the Renaissance period.
- Examples of Baroque design have dynamic compositions,  a sense of drama (theatrical),  strongly contrasting colour and interplay between light and shadows.  Strong emphasis is placed on drama and movement.
- Many designs refer to religious content, a move away from the pure Renaissance focus on logic and reason.

- Baroque buildings are colossal with dramatic proportions,  displaying massive staircases  and columns and complicated, elaborate decorations.
- Both buildings and furniture show angels, cupids and saints as sculptures, figurines, wall décor and fountains.
- Baroque style is also known as the 'Heavy Style'
- A variety of swelling rounded and curvy forms were used.
- Designers made use of wealthy, glossy materials such as marble, gilding and bronze.
- There are dramatic combinations of architecture, sculpture, silver, silks, rich tapestries and luxurious finishing.
- The furniture designs are imposing and are the work of sculptors not carpenters.
- Lots of ovals with sweeping highly ornamented decoration are visible.
- The use of gold, precious metals, mirrors and marble predominates.  (4)

Life changing effects of the style: (Allocate 2 marks)

- They were masters of the creation of dynamic space,  volume and light.  (2)

### AND/OR

#### De Stijl

Designer and work: (Allocate 2 marks)

- Gerrit Rietveld  – Red Blue Chair
- Gerrit Rietveld  – Hanging Lamp
- Theo van Doesburg  – Official First Day Card  (2)

Influences: (Allocate 2 marks)

- Cubism and its reduction of form to basic geometric shapes Gerrit Rietveld.
- Dutch logic and order
- The mathematical philosophies of Schoenmaekers, a Dutch philosopher and theosophist.  (2)

Characteristics: (Allocate 4 marks)

- They only used the three primary colours; red, blue and yellow and the three 'non colours'/neutrals, black, grey and white in their work.
- Abstraction and simplification were used with smooth surfaces
- Lines had to be in a horizontal and vertical relationship only.
- They believed in balance, harmony, order, logic and purity.
- Architectural spaces were arranged according to a system to create function and harmony.
- All shapes/forms are abstract blocks/shapes of squares and rectangles.
- The Red Blue Chair is a perfectly balanced open structure design with supporting parts jutting out into the surrounding space.  (4)

Life changing effects of the style: (Allocate 2 marks)

- The simplicity of the design, minimal use of colour and smooth surfaces  had a large influence on the Bauhaus and Modernism as well as fashion in the 1960s.
- Design today has benefited from their understanding of the beauty of pure, geometric abstraction and highly organised, stable compositions.  (2)

### AND/OR

#### RENAISSANCE

Designer and work: (Allocate 2 marks)

- Jewellery: Pendant designs by Hans Holbein (c. 1532–1543).
- Architecture: St Peter's Cathedral by Michelangelo, (Rome), (1546–1564)
- Engraving: The temptation of St. Anthony by Schongauer, (c. 1480–1490)
- Product: Canopied ceremonial bridal bed by Pieter Kolding, (c. 1640–1650)
- Woodcut: Four horsemen of the Apocalypse by Albrecht Durer from 1498.
- Architecture: Dome of Florence Cathedral by Filippo Brunelleschi, (1420)  (2)

Influences: (Allocate 2 marks)

- The Renaissance was a rebirth of the Roman traditions of design and architecture.
- Product design often features ornamentation inspired by Michelangelo and Raphael.
- Mythological and Biblical figures are often incorporated.
- Artists from the early Renaissance period used the natural world as a reference for their art and often art considerations were approached through observation and systematic investigation.
- The rational approach visualised by these artists differs greatly from the purely faith-inspired artefacts, designs and art from the medieval and Gothic periods.
- There was a focus on direct observation and the accurate reflection of nature.
- There was also a focus on idealism and perfection.
- By the 16<sup>th</sup> century the Renaissance style was flourishing  (2)

Design characteristics: (Allocate 4 marks)

- Great thinkers, artists and designers like Michelangelo, Leonardo da Vinci and Raphael gave visual expression to the ideals of the Renaissance.
- Design during the period is characterised by naturalism;  the organisation of space;  the use of perspective;  a revival of classical ideals and motifs.
- Reasoning, questioning and the representation of the human figure as an individual were important.
- Humanism is the Renaissance philosophy which maintains that every individual has the right to think, reason, question and decide their own beliefs.
- The word Renaissance means the revival/rebirth of something. In the 14<sup>th</sup> and 16<sup>th</sup> centuries it referred specifically to the return to classical ideals in art and architecture as well as a return to reason, thought and objective experimentation in science.
- Renaissance architecture emphasises harmony and balance.  This was achieved through symmetry, mathematical geometry, scale and proportion in the Greek tradition.  Architecture of the time includes columns, hemispherical domes  and semi-circular arches.
- Building designs were frequently square or rectangular with the emphasis on symmetry.  Facades were generally symmetrical around the vertical axis.
- Furniture design is true to the purpose of the piece,  and often incorporates mythological or Biblical figures.  Walnut was a common wood of choice.
- Wooden chests and beds were key pieces of furniture during the Renaissance.
- Furniture design included inlaid panels of wood as well as detailed carving of scenes from nature and everyday life.
- Rope beds consisting of an oblong-shaped framing of wood with interlocking ropes were popular.
- The Renaissance is also known for its very fine tapestries.

(4)

Life changing effects of the style: (Allocate 2 marks)

- It marked the beginning of objective scientific experimentation, research and rational thinking.
- They encouraged innovative thinking,  some examples of which are:  
 1455 – The printing press with moveable metal type, by Johannes Gutenberg which marked the beginning of printed information becoming available to all those that could read.   
 1606 – The astronomical telescope invented by Galileo Galilei. It is the beginning of objective experimentation as we know it.   
 1629 – The steam turbine by Giovanni Brance.   
 1714 – The mercury thermometer by Gabriel Fahrenheit.

(2)

**AND/OR**

## SCANDINAVIAN DESIGN:

Designer and a work: (Allocate 2 marks)

- The Ant Chair (1952)  by Arne Jacobsen
  - Stack Chair  by Verner Panton
  - Globe Chair  by Eero Aarnio
- (2)

Influences: (Allocate 2 marks)

- New emerging technologies after World War II had an influence
  - Cold dark winters had an influence on light coloured furniture and interiors
  - The influence of Surrealism is visible in the use of the biomorphic shapes of some furniture pieces
- (2)

Characteristics: (Allocate 4 marks)

- They used light coloured wood and simple, often organic shapes.
  - Furniture was well made, often in striking colours.
  - Attention to detail and finish is emphasised.
  - They used modern materials such as plastics to create simple stack chairs.
  - The furniture was simple in shape and had clean lines and smooth textures.
  - Lines were organic or straight.
  - Materials often included fibre glass, wood, rubber, plastic, vinyl and plywood.
  - Designers made use of form-pressed wood, anodised or enamelled aluminium or pressed steel
- (4)

Life changing effects of the style: (Allocate 2 marks)

- The soft rounded edges of Scandinavian furniture design meant that interior design appeared less imposing and more comfortable.
  - For the first time chairs that could be stacked were manufactured which allowed for more than one use of a particular space/area.
  - They produced simple, elegant and quality designs which softened the interior environment without cluttering it.
- (2)

(2 x 10) **[20]**

| Q 4.1 LEVEL  | COGNITIVE SKILLS                         | WEIGHTING % | QUESTIONS    | MARKS |
|--------------|--|-------------|--------------|-------|
| Lower order  | Observation/<br>Recall/<br>Comprehension | 30%         | Part of 4.1  | 6     |
| Middle order | Application                              | 40%         | Part of 4.1  | 8     |
| Higher order | Analysis<br>Synthesis<br>Evaluation      | 30%         | Part of 4.1. | 6     |

## 4.2 4.2.1 (Allocate 10 marks)

Candidates must answer in paragraphs and not in table form.

Candidates can argue that both FIGURE A and FIGURE B are equally representative of the movement to which they belong.

FIGURE A – Art Deco

FIGURE B – Post Modern Deconstructivism

To prove this they may argue the following:

**INFLUENCES:**

In FIGURE A, the ancient Egyptian influence is evident in the decorative lines on the shoes that fan outwards in the form of sunburst rays.

In FIGURE B there is no obvious historical reference to other styles, the use of simple, clean and curved lines is reminiscent of the Asian (Japanese) traditions.  This brings a more feminine quality to the shoe and softens the machine-like quality of the design which is typical of Post Modernism.

**CHARACTERISTICS:**

In FIGURE A, a bold, repetitive pattern of lines in strongly contrasting colours,  black and gold, has a decorative effect typical of Art Deco.  The material used appears to have the rich luxurious feel of high Art Deco designs.  The black and gold stripes are reminiscent of the black inlay and lacquer work used in Art Deco furniture designs.  The shoes have a streamlined sleek appearance without any unnecessary detail  and they are also examples of fine craftsmanship.  Because the surface decoration borrows from another style it can be considered eclectic.

In FIGURE B the traditional design of the shoe has been deconstructed but is still able to function as a shoe.  The design of the shoe appears fragmented and distorted and reflects a move away from the authoritarianism of Modernism.  The design is playful in that the arch of the shoe appears broken and unsupported.  This makes the design of the shoes appear incoherent which is typical of Post Modern Deconstructivism.  The design reflects a move towards the use of new shapes as well as the distortion of shape.  It destroys the supremacy of the square and right angle and makes use of a series of curved and angled lines and focal points.  The smooth, machine-like, geometric forms of modernism are now combined with organic, curved arch forms in a seemingly illogical way.  The design is innovative, explorative and does not conform to the traditional or expected.  The shoe does not make any reference to historicism or ornamentation.  The shoe appears to be made up of multiple layers of lines moving in different directions.

## WAYS THAT FUTURE STYLES HAVE BENEFITED:

## Art Deco:

Art Deco style is mainly based on geometric shapes, streamlining and clean lines. Because the Art Deco style is based mainly on geometric shapes and streamlining it offered a sharp, cool look of mechanised living utterly at odds with anything that came before. ☑

Art Deco paved the way for the use of less traditional materials of decoration and interior design. ☑ The style made use of more unusual materials such as chrome, glass, stainless, shiny fabrics, mirrors, aluminium, lacquer, inlaid wood, sharkskin, and zebra skin. ☑

Deconstructivism enabled future designers to reject the concept of the 'perfect form' or the 'universally appropriate "solution. ☑

**Consider any other well-reasoned and supported facts.** (10)

**TOTAL SECTION B: 30**

| Q4.2 LEVEL   | COGNITIVE SKILLS                    | WEIGHTING % | QUESTIONS   | MARKS |
|--------------|-------------------------------------|-------------|-------------|-------|
| Lower order  | Recall                              | 30%         | Part of 4.2 | 3     |
| Middle order | Application                         | 40%         | Part of 4.2 | 4     |
| Higher order | Analysis<br>Synthesis<br>Evaluation | 30%         | Part of 4.2 | 3     |



## SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

- Critically reflect on how design shapes the physical and social environment. Choose **THREE** award-winning contemporary International designers whose work demonstrates environmental responsibility.
- An understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues. Study **THREE** two- and/or three-dimensional South African and African craft designs, past and present whose work demonstrates social responsibility.
- Demonstrate ways in which design can be used to benefit society.

### QUESTION 5 (20 marks)

Marks can only be given for EITHER QUESTION 5.1 OR QUESTION 5.2

#### 5.1 5.1.1 (Allocate 6 marks)

##### SOCIALLY RESPONSIBLE DESIGN

- It can be explained as design that has the power to influence the way people think and act.  For example creatively designed symbols without cultural reference can help to bring about cultural unity and a sense of national identity in a country with many different cultures (The proudly South African logo).
- It can also be used to bring about change in a positive way or to keep things functioning as they should.  It can assist in creating job opportunities or it can inform; signs that warn of danger or encourage people to keep their surrounding environment clean.  (2)

##### THE SOCIAL RESPONSIBILITY OF THE 'VISSERHOK CONTAINER CLASSROOM'

It can be considered socially responsible because:

- It provides a place of learning for disadvantage, young children.
- The design re-uses material; a shipping container.
- The design considers the learners wellbeing in its design, for example the raised roof provides insulation and prevents the container from getting too hot. The vertical garden will eventually protect the classroom from the wind and along with the food garden it helps to create a more pleasing natural environment.
- The container 'building' and its surroundings are multi-functional; the container doubles as a classroom and a library and the steps on the outside provide seating during playtime and for shows or sports events.  (2)

On the negative side a candidate may point out that a container is not that large and therefore the learning space may be a bit cramped, but it does not detract from the socially responsible nature of the project.

ONE EXAMPLE OF SOCIALLY IRRESPONSIBLE DESIGN FROM ONE OF THE DESIGN CATEGORIES

- VISUAL COMMUNICATION:  
A poster that manipulates messages (company/political/cultural) so that the message is false or exaggerated.
- DESIGN 2D:  
Poor quality, inefficient packaging designs.
- DESIGN 3D:  
The design of a product that is not ergonomic, for example a poorly designed chair that causes back problems.
- ENVIRONMENTAL DESIGN:  
The design of a building that does not make effective use of the land that it is going to occupy.

(2)

**Credit any other well-reasoned responses.**

5.1.2 **(Allocate a total of 14 marks for one essay on two designers.)**

Candidates can choose a South African designer or design group and an International designer. They must be concerned with helping to bring about change in ANY social issue. Examples are: poverty; capitalisation; gender issues; health issues; social injustices; racism and marginalisation.

**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)**

**LOCAL DESIGNER**

**EXAMPLE (LOCAL)**

**THE JUPITER DRAWING ROOM (Design Group)**

- It is an award-winning South African advertising agency.

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.

Influences:

- Their campaigns are influenced by the wide range of media and variety of methods available to communicate a message.
- The essence of Jupiter drawing room philosophy is: '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, including 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.

#### SOCIAL RESPONSIBILITY:

- They seriously believe in the motivation and empowerment of their workers. The agency has moved way beyond the 26% empowerment ratio in their staffing and shareholders.
- 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.

#### SHAPING SOCIETY:

Through their multi-media approach and their involvement in campaigns that address serious social issues they increase the general public's awareness of these issues.

Their Campaigns:

#### The UN World Food Programme

Four posters highlight the plight of the hungry and each one depicts 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 cannot 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.

### **AN EXAMPLE OF AN INTERNATIONAL DESIGNER:**

KRIVANEK:  (International designer)

He aims to:

- Add public and poetic dimensions to the flood of commercial messages in the modern urban landscape.
- Krivanek integrates the written word into built environments.

#### **SOCIAL RESPONSIBILITY**

- Designs monuments that celebrate groups who are ignored, shunned or marginalised by society.
- He gives a voice to 'embattled and stigmatised urban/city communities' as a way of reaching out to them and give them dignity.

#### **INFLUENCES**

- He draws the content of his project from the history of a site and also through outreach to community members.
- He revives the tradition of architectural inscription used on classical public buildings that for centuries featured texts to commemorate and instruct. The generously spaced classical inscriptions were usually in capital letters and written by people in power or dominant social groups.

#### **METHOD**

- He combines sculpture, architecture and design to make environmental installations that commemorate the invisible outsider rather than known people.
- Krivanek's text is generously spaced and carefully arranged in lines to maintain the real value of the message.
- Font styles are in keeping with the surrounding architectural structures to reflect the history and character of the site and to give that area a voice.
- His themes do not instruct; instead they reflect contemporary social issues and his messages go against the official viewpoint of the day.
- He works with a team of collaborators.

#### **SHAPING SOCIETY**

- He enriches people's experiences of the place they live in.
- He increases people's knowledge of the history of a place and the events that have occurred in that place through single words.
- He gets people to think critically about themselves and situations in a positive way.

WORKS:

'Family Voices/Austin'

AIM:

- To adapt and renew the signs in and above the local shop buildings of a depressed neighbourhood of Chicago.
- To express the collective and previously unheard public voice of the multi-generational community of mainly mothers, daughters and caregivers that make up the African-American neighbourhood.
- To draw attention to the myths and stereotypes of the outside world about the neighbourhood.

METHOD:

Reuses abandoned double-sided sign structures from the area.

- Combines large scale 'declaratives' easily read by the outside community passing by in their cars, with longer statements in a smaller typeface aimed at pedestrians. These messages incorporate the words of mothers and caregivers from the community into the reclaimed commercial facilities. This is to make people inside and outside the community think and questions the stereotypical ideas that people have about the community.

Credit any other relevant examples and information

(14)

| Q5.1 LEVEL   | COGNITIVE SKILLS                         | WEIGHTING % | QUESTIONS                      | MARKS |
|--------------|--|-------------|--------------------------------|-------|
| Lower order  | Observation/<br>Recall,<br>Comprehension | 30%         | Part of 5.1.1<br>Part of 5.1.2 | 2 + 4 |
| Middle order | Application                              | 40%         | Part of 5.1.1<br>Part of 5.1.2 | 2 + 6 |
| Higher order | Analysis<br>Synthesis<br>Evaluation      | 30%         | Part of 5.1.1<br>Part of 5.1.2 | 2 + 4 |

## 5.2 5.2.1 (Allocate 2 marks)

FIGURE B falls under traditional craft,  because it is made for its traditional significance and not specifically for aesthetic and/or for consumer purposes.  It also does not have to be updated according to latest trends as it is part of an indigenous cultural heritage that values it for other than commercial purposes, such as communicating status.  As an object of status or position within a cultural group, it would have to be made in a specific way.

Credit any other well-reasoned response. (3)

## 5.2.2 (Allocate 2 marks)

**ONE SOUTH AFRICAN TRADITIONAL CRAFT AND A DESCRIPTION OF ONE EXAMPLE**

Any of the following or any other valid example:

- Beadwork – Xhosa, Zulu or N'debele
- Pottery – Zulu
- Traditional Architecture – Xhosa, N'debele, Zulu
- Crochet – English, Afrikaans
- Wirework – Zulu
- Basketry – Zulu, N'debele  (2)

Candidates may describe an example that they have studied relating to any of the above or any other valid traditional craft. (3)

## 5.2.3 (Allocate 12 marks)

**No marks must be given to repetition of designers and their work.**

EXAMPLE:

ZENZULU – Durban, Kwazulu-Natal

- Zenzulu was established by the designer Marisa Fick-Jordaan in 1995. Her interest in transitional craft forms led her to start a weaving project with telephone wire in an informal settlement outside Durban.
- Her aim was to create a fusion of transitional techniques and modern materials to create cutting edge modern designs of African accessories and home products with global appeal.
- The works are original, innovative, handcrafted, eco-friendly and sustainable.  They are traded fairly to sustain community development.

**PRODUCTS:**

- They are of high quality and are designed for corporate and private interiors locally and internationally. They are aimed at the high end of the market.
- Designs are regularly updated and manufactured to very high standards to meet the demands of an ever growing market.   
Their clients include other well-known designers such as Oscar de la Renta and the design store of the Museum of Decorative Arts in Paris.
- They produce speciality ranges and custom designed products.  Designs also include fashion accessories and holiday ornaments in which they combine beads with telephone wire.

**TRADITIONAL TECHNIQUES:**

- The traditional basket weaving techniques of the Zulu people.   
This can be seen in the Zenzulu hand woven bowls and vessels in various shapes and colours.  Like Zulu baskets their bowls/vessels are hand woven, but they are intended as decorative art works rather than as functional objects.
- They use wire instead of the traditional materials of the area, traditionally used by Zulu weavers. The wire is either PVC coated copper or mild steel wire.
- Their designs are therefore a blend of modern materials and traditional techniques because they use the coiled basket technique in the Zulu tradition.  The products are all eco-friendly.

**SOCIAL RESPONSIBILITY**

- They began small but today they provide skills training and employment for more than 350 home based craft producers in four different communities.
- To ensure sustainability their products are constantly updated and fair trade is always adhered to.

(12)

| <b>Q5.2 LEVEL</b> | <b>COGNITIVE SKILLS</b>                  | <b>WEIGHTING %</b> | <b>QUESTIONS</b>                                | <b>MARKS</b> |
|-------------------|--|--------------------|---|--------------|
| Lower order       | Observation/<br>Recall/<br>Comprehension | 30%                | Part of 5.2.1<br>Part of 5.2.2<br>Part of 5.2.3 | 1 + 2 + 3    |
| Middle order      | Application                              | 40%                | Part of 5.2.1<br>Part of 5.2.2<br>Part of 5.2.3 | 1 + 2 + 5    |
| Higher order      | Analysis<br>Synthesis<br>Evaluation      | 30%                | Part of 5.2.1<br>Part of 5.2.2<br>Part of 5.2.3 | 1 + 1 + 4    |

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

6.1 (Allocate 2 marks)

- The message conveyed by the poster in FIGURE A is that industry creates a lot of environmental pollution.
- There is a large image of a distressed face in the form of a smoke cloud that has been produced by the factories below. The open mouth of the face shows the word 'help' to further emphasise the seriousness of the situation.  It implies that we have to find environmentally cleaner methods of production.

(2)

6.2 (Allocate 4 marks)

Candidates can answer the obvious fact that to design sustainably is ethical. They may also argue that being ethical in this area of design does not necessarily mean that they are completely ethical in other areas.

Candidates must show their understanding of the terms SUSTAINABILITY IN DESIGN and ETHICAL DESIGN through a debate that includes facts from each of the following categories:

**CHARACTERISTICS OF SUSTAINABLE DESIGN**

- It makes use of renewable, low impact materials.
- The materials come from local, sustainably managed sources that are completely biodegradable when no longer in use.
- The designs are energy efficient in that they use manufacturing processes and produce products which make use of less energy.
- It makes use of non-toxic material that contributes positively to the health of people.
- Sustainable designs reconnect people back to the natural environment through the use of local, natural materials that are non-toxic and can be recycled.
- Makes use of as much locally available material as possible.
- Design products should be longer-lasting and better-functioning.
- The emphasis is on communal use rather than private use of a product, for example car-sharing.
- Bio-mimicry becomes part of the industrial production of products, (industrial systems are redesigned along biological lines) to enable the constant reuse of materials in continuous closed cycles.
- Designers only use sustainable renewable resources such as low impact, non-toxic or recycled material that require the least amount of energy to process.
- The production of quality products with a longer lifespan.
- Products are designed so that they can be recycled at the end of their lifespan.



- Designers make use of Bio mimicry, which means that organic processes are used that mimic the way nature behaves.
- Conscious use of products to prevent unnecessary energy consumption and environmental damage.

### ETHICAL DESIGN

An ethical designer:

- Always works according to a moral code of what is right.
- Is aware that design has been largely to blame for the ecological crisis of the world because design promotes products and services that use up valuable non-renewable resources.
- Practices sustainable design in that he/she tries to minimise the environmental impact of their designs and only uses renewable resources.
- Focuses on the least environmentally damaging processes in the manufacture of a product.

**Credit any other well-reasoned answer.**

(4)

6.3 (Allocate 14 marks)

### EXAMPLE 1 (Local)

THE NAME OF THE DESIGNER:

MARTIN KRUGER, Martin Kruger Associates, Architects Urban Designers

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 maximise 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.

**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 and construction techniques. ☑

**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 all lights. ☑
- 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. ☑

## EXAMPLE 2: (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. ✓

Example of 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. ✓

The learner must mention the design and their work and at least three relevant facts about the work.

Reworking Southworks: ✓

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

(14)

| Q4.6 LEVEL   | COGNITIVE SKILLS                    | WEIGHTING % | QUESTION                                  | MARKS |
|--------------|-------------------------------------|-------------|---|-------|
| Lower order  | Knowledge/<br>Comprehension         | 30%         | Part of 6.1<br>Part of 6.2<br>Part of 6.3 | 2 + 1 |
| Middle order | Application                         | 40%         | Part of 6.1<br>Part of 6.2<br>Part of 6.3 | 4     |
| Higher order | Analysis<br>Synthesis<br>Evaluation | 30%         | Part of 6.1<br>Part of 6.2<br>Part of 6.3 | 3     |

**TOTAL SECTION C: 30**  
**GRAND TOTAL 100**

**TOTAAL AFDDELING C: 30**  
**GROOTTOTAAL 100**

| V4.6<br>VLAK | KOGNITIEWE<br>VAARDIGHEDE         | GEWIG | VRAE   | PUNTE |
|--------------|-----------------------------------|-------|--|-------|
| Laer orde    | Waarneming/<br>Begrip             | 30%   | Deel van 6.1<br>Deel van 6.2<br>Deel van 6.3 | 2 + 1 |
| Middel orde  | Toepassing                        | 40%   | Deel van 6.1<br>Deel van 6.2<br>Deel van 6.3 | 4     |
| Hoër orde    | Ontleding<br>Sintese<br>Evaluasie | 30%   | Deel van 6.1<br>Deel van 6.2<br>Deel van 6.3 | 3     |

(14)

JULIE BARGMANN

**VOORBEELD 2: (INTERNASIONALE ONTWERPER)**

Julie Bargmann word internasionaal erken as 'n ontwerper wat besoedelde en industriële terreine in die USA herwin. Hierdie plekke is erg aangetas 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.L.R.T. genoem. (Design Investigations Reclaiming Terrain of Dump It Right There)  Sure van fabriek-afleipype beland in strome en riviere en versmoor alle vorme van lewe sy lê herwin sulke besoedelde industriële gebiede.  Sy ontwerp hibriede landskappe wat konstruksie met elemente meng wat die fisiese en kulturele geskiedenis van die areas waar sy werk, verteenwoordig.

Voorbeeld van 'n werk:  
Haar werk 'Testing the Waters'  is 'n herwinning van wat voorheen 'n steenkoolmyn was. Die plek is omskep in 'n park waar suurmynreinerings plaasvind en waar die publiek kan kom ontspan.  Die park bestaan uit 'n landmassa wat uitgekort 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 reënensiebakke 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 struik – dit bevat ook ontspanningsgeriewe soos piknikplekke, speelareas en voetpaadjies vir wildsbesigtiging.

Die leerder moet die ontwerper noem en ook sy/haar werk en moet ten minste drie toepaslike feite gee oor die werk.

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

## INLOEDE OP SY WERK:

- Streeksargitektuur – hy is geïnteresseerd daarin om streeksargitektuur te herintreëer, 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 konstruksiemetodes gebruik.

## DIE NAAM EN KORT ANALISE VAN EEN ONTWERPER MET SPESIFIEKE VERWYSING NA DIE WYSE WAAROP OMGEWINGSKWESSIES AANGESPREEK WORD.

### ONTWERP: BP SUID-AFRIKA HOOFKANTOOR by die V&A

Waterfront, Kaapstad.

- Die gebou is n 500 vierkante meter trippel volume oopplan en kantoorpasse 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 rakké wat soos bokse lyk natuurlike lig laat deurskyn, maar het ook die vermoë om skadu te bied in die warmste tye van die jaar.  Dit is energie-besparend op sy mees effektiëste omdat daar nie n behoefte aan energie-honger verwarmers en lugversorgers is nie.
- n Dempersteem beheer outوماتies 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 hoef te onthou om die ligte af te skakel nie. Die gebou voel outوماتies 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-doelendes.
- Binn-e-in die gebou is houers geplaas wat werknemers aanmoedig om hul papier, plastiek en metale te herwin.
- 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 afvalkatoen gemaak atkomstig van n vrouegroep in Khayelitsha. Die pragtige rooshoutloere regdeur die sentrale 'straat' van die gebou, kom van volhoubare woude in Zimbabwe.

6.3

(Ken 14 punte toe)

VOORBEELD 1 (Piaslik)

DIE NAAM VAN DIE ONTWERPER:

MARTIN KRUGER, Martin Kruger Vennote, Argitekthe Landelike Ontwerpers

DOELWITTE:

- Kruger glo aan die veranderende ontwerpproses van spanwerk, in-diepte klient interaksie en in aanhoudende reis na uitnemendheid en eenvoud.  Sy filosofie is: "Alle geboue is stede en die stad is in 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 he, behou omdat daar gedurig die behoefte is om uit te brei en land maksimaal te gebruik.  Volketrabbers verdwerg dikwels die wat om hulle is, en seel hulle af van die buitewêreld.  Sy doelwit is om in vriendeliker, meer koesterende werkplok te skep.
- Martin Kruger se praktyk is toegewend om geboue en nedersettings te skep wat in positiewe bydrae tot die omgewing leen, CO<sub>2</sub> vrystelling te verminder en die gebruik van passiewe energie.
- Die ateljee ondersoek ontwerp probleme in in verskeidenheid mates en in diverse kontekste. Hulle werk sluit uitstallings, bewaring, nuwe nedersettings, publieke spasies en- geboue, sowel as in aantal diverse en pragtige private huise en plaashuise in.

**Gee erkenning aan ander goed-bereende antwoord.**

(4)

- ETIESE ONTWERPER
- in Etiese ontwerper:
- Werk altyd volgens in morele kode van wat reg is.
  - Is bewus daarvan dat die ontwerp grootliks te blammeer is vir die ekologiese krisis van die wêreld omdat ontwerpprodukte en dienste bevorder wat nie-hernubare hulpbronne op verbruk.
  - Die beginsels van volhoubare ontwerp in dat hy/sy die impak van hul hulpbronne gebruik.
  - Fokus op die minste omgewing skadelike prosesse in die vervaardiging van in produk.

- Ontwerpers maak gebruik van Bio-mimiek, wat beteken dat organiese prosesse gebruik word wat die manier waarop die natuur optree naboots.
- Doelbewuste gebruik van produkte wat onnodige energieverbruik en skade aan die omgewing vermy.

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

6.1

(Ken 20 punte in totaal toe)

- Die boodskap wat deur die plakkaat in FIGUR A oorgedra word is dat die bedryf die omgewing besoedel.
- Daar is 'n groot beeld van 'n ontstelde gesig in die vorm van 'n rookwolk wat geproduseer word deur die fabriek hieronder. Die oop mond van die gesig toon die woord 'help' om die erns van die situasie verder te beklemtoon.  Dit beteken dat ons meer omgewingsvriendelike, skoner produksie-metodes moet vind.

(2)

6.2

(Ken 4 punte)

Kandidate kan die ooglappende feit gee dat volhoubare ontwerp eties is. Hulle kan ook argumenteer dat omdat hulle eties is in hierdie gebied van ontwerp, beteken nie noodwendig dat hulle heeltemal eties in ander gebiede is nie.

Kandidate moet hul begrip van die term VOLHOUBAARHEID in die ontwerp wys en ETIESE ONTWERP deur 'n debat wat feite van elk van die volgende kategorieë insluit:

### KENMERKE VAN VOLHOUBARE ONTWERP

- Dit maak gebruik van hernubare, lae impak materiaal.
- Die materiaal kom van plaaslike, volhoubare bestuurd bronne wat heeltemal bioafbreekbaar is as dit nie meer gebruik word nie.
- Die ontwerp is energie-doeltreffend in vervaardigingsprosesse en produseer produkte wat minder energie gebruik om te maak.
- Dit maak gebruik van nie-giftige materiaal wat 'n positiewe bydrae tot die gesondheid van die mense het.
- Volhoubare ontwerp bring mense terug na die natuurlike omgewing deur die gebruik van plaaslike, natuurlike materiaal wat is nie-giftig is en hernu kan word.
- Maak gebruik van soveel moontlik plaaslik beskikbare materiaal as moontlik.
- Ontwerpprodukte wat langer hou en beter funksioneer.
- Die klem is op gemeenskaplike gebruik eerder as private gebruik van 'n produk, byvoorbeeld motor-deel.
- Bio-mimiek word deel van die industriële produksie van produkte, (industriële stelsels word herontwerp om saam met biologiese lyne te werk) deur hergebruik van materiale en 'n geslote siklus te vorm.
- Ontwerpers maak slegs gebruik van volhoubare hernubare hulpbronne soos nie-giftige of herwinde materiaal wat vereis die minste hoeveelheid energie vat om te verwerk.
- Die produksie van kwaliteit produkte met 'n langer leeftyd.
- Produkte is ontwerp sodat hulle herwin kan word aan die einde van hul leeftyd.

| V5.2<br>VLAK   | KOGNITIEWE<br>VAARDIGHEDE         | GEWIG | VRAE   | PUNTE     |
|----------------|-----------------------------------|-------|--|-----------|
| Laer orde      | Waarneming/<br>Herroep, Begrip    | 30%   | Deel van 5.2.1<br>Deel van 5.2.2<br>Deel van 5.2.3 | 1 + 2 + 3 |
| Middel<br>orde | Toepassing                        | 40%   | Deel van 5.2.1<br>Deel van 5.2.2<br>Deel van 5.2.3 | 1 + 2 + 5 |
| Hoër<br>orde   | Ontleding<br>Sintese<br>Evaluasie | 30%   | Deel van 5.2.1<br>Deel van 5.2.2<br>Deel van 5.2.3 | 1 + 1 + 4 |

(12)

- PRODUKTE:**
- Hulle is van hoë gehalte en is ontwerp vir korporatiewe en private interieurs plaaslik en internasionaal. Hulle is op die hoër inkomste groep gemik.
  - Ontwerp word gereeld opgedateer en teen baie hoë standaarde vervaardig om aan die vereistes van n steeds groeiende mark te voldoen.  Hul kliente sluit in ander bekende ontwerpers soos Oscar de la Renta en die ontwerpwinkel van die Museum van Dekoratiewe Kuns in Parys.
  - Hulle produseer spesiale reekse en persoonlike ontwerp produkte.  Ontwerp sluit ook mode-bykomstigheid en vakansie-ornamente in waarin hulle krale met telefoondraad kombineer.
- TRADISIONELE TEGNIEKE:**
- Die tradisionele mandjie weeftegnieke van die Zoeloe-mense.  Dit kan gesien word in die Zenzulu handgeweefde rolbal en skepe in verskillende vorms en kleure.  Alhoewel Zoeloe-mandjies met die hand geweeft is, is dit bedoel as n dekoratiewe kunswerk, eerder as funksionele voorwerpe.
  - Hulle gebruik draad in plaas van die tradisionele materiale van die gebied, wat tradisioneel gebruik word deur Zoeloe-wewers. Die draad is of PVC koper of sagte staaldraad.
  - Daar ontwerp is dus n vermening van moderne materiale en tradisionele tegnieke omdat hulle gebruik maak van die opgerol-tegniek in die Zoeloe-tradisie.  Die produkte is almal eko-vriendelik.
- SOSIALE VERANTWOORDELIKHEID**
- Hulle het klein begin, maar vandag voorsien hulle vaardighedsopleiding en werksgeleenthede aan meer as 350 huisgebaseerde handwerkprodusente in vier verskillende gemeenskappe.
  - Om volhoubaarheid te verseker werk hul voortdurend by en dryf altyd regverdig handel.



- 5.2 5.2.1 (Ken 2 punte toe)
- FIGUR B val onder die tradisionele handwerk,  want dit is gemaak vir sy tradisionele betekenis en nie spesifiek vir estetiese en/of vir verbuikersdoelendes nie.  Dit hoef ook nie opgedateer te word volgens die jongste neigings omdat dit is deel van 'n inheemse kulturele erfenis wat waardes het vir ander redes as kommersiële doeleendes, soos kommunikasie-status.  Omdat dit 'n voorwerp van status of posisie binne 'n kulturele groep is, word dit op 'n spesifieke manier gedoen.
- (3) Gee erkenning aan enige ander goed bereideneerde antwoord.
- 5.2.2 (Ken 2 punte toe)
- EEN SUID-AFRIKAANSE TRADISIONELE HANDWERK EN 'N BESKRYWING VAN EEN VOORBEELD
- Enige van die volgende of enige ander geldige voorbeeld:
- Kralewerk – Xhosa, Zoeloe of N'debele
  - Pottbakkerij – Zoeloe
  - Tradisionele argitektuur – Xhosa, N'debele, Zoeloe
  - Hekelwerk – Engels, Afrikaans
  - Draadwerk – Zoeloe
  - Mandjies – Zoeloe, N'debele
- (2) Kandidate kan 'n voorbeeld wat hulle bestudeer het, met betrekking tot enige van die bogenoemde of enige ander geldige tradisionele handwerk beskryf.
- (3)
- 5.2.3 (Ken 12 punte toe)
- Geen punte mag gegee word aan die herhaling van ontwerpers en hul werk nie.**
- VOORBEELD:
- ZENZULU – Durban, Kwazulu-Natal
- Zenzulu is gestig deur die ontwerper Marisa Fick-Jordaan in 1995. Haar belangstelling in die tradisionele handwerkvorms het haar geïnspireer om 'n weefprojek met teleoondraad in 'n informele nedersetting buite Durban te begin.
  - Haar doel was om 'n samesmelting van oorgangstegnieke en moderne materiale as fokuspunt vir moderne ontwerpe van Afrika-bykomstigheid en huisprodukte met globale aantrekkingskrag te skep.
  - Die werke is oorspronklik, innoverend, handgemaakte, ekovriendelik en volhoubaar.  Hulle word teen redelike pryse verhandel om gemeenskapsontwikkeling te onderhou.

| V5.1<br>VLAK   | KOGNITIEWE<br>VAARDIGHEDE         | GEWIG | VRAE                                   | PUNTE |
|----------------|-----------------------------------|-------|--|-------|
| Laer orde      | Waarneming/<br>Herroep,<br>Begrip | 30%   | Deel van<br>5.1.1<br>Deel van<br>5.1.2 | 2 + 4 |
| Middel<br>orde | Toepassing                        | 40%   | Deel van<br>5.1.1<br>Deel van<br>5.1.2 | 2 + 6 |
| Hoër<br>orde   | Ontleding<br>Sintese<br>Evaluasie | 30%   | Deel van<br>5.1.1<br>Deel van<br>5.1.2 | 2 + 4 |

Gee krediet aan enige ander relevante voorbeelde en inligting. (14)

METODE:  
 Hergebruik verlate dubbelkantige inligtingsborde van die area.   
 Kombineer grootskaalse deklarasies ('declaratives') wat maklik deur  
 die mense wat in hulle motors verby ry gelees kan word, met langer  
 stellings in 'n kleiner lettertipe, gemik op voetgangers. Hierdie  
 boodskappe inkorporeer die woorde van moeders en opassers uit  
 die gemeenskap in die kommersiële fasiliteite in. Dit laat mense van  
 buite die gemeenskap dink en bevraagteken dan die stereotipiese  
 idees oor die gemeenskap.

- DOELSTELLINGS:
- Om die naamborde van die plaaslike winkelveorkante van 'n  
 depressiewe woonbuurt van Chicago aan te pas en laat  
 herleef.
  - Om die gesamentlike en voorheen onhoorbare publieke stem  
 van die van die multigeneriese gemeenskap van hooftsaaklik  
 moeders, dogters en versorgers wat die Afro-Amerikaanse  
 woonbuurt, uit te druk.
  - Om aandag op die mites en stereotipes van die buitewêreld oor  
 die woonbuurt te vestig.

WERK:  
 'Family Voices/Austin'

## 'N VOORBEELD VAN 'N INTERNASIONALE ONTWERP:

- KRIVANEK:  (Internasionale ontwerper)
- Voeg publieke en poëtiese dimensies aan die oorvloed van kommersiële boodskappe in die moderne stedelike landskap
- Krivanek integreer teks in die geboude omgewing.

### SOSIALE VERANTWOORDELIKHED

- Ontwerp monumente wat die groep eier wat deur die samelewing geïgnoreer of opsy gestoot is.
- Om 'n stem te gee aan die 'beleerde en gestigmatiseerde stedelike gemeenskappe' as 'n manier om na hulle uit te reik en waarde te gee.

### INVLOEDE

- Hy kry die inhoud vir sy projek van die geskiedenis van die area waar hy werk en ook deur uitreik na die gemeenskap.
- Hy laat die tradisie van die inskripsie op klassieke publieke geboue herleef wat vir honderde jare teks op gehad het om inskripsies te gee en te herdenk. Die goed geplaaste klassieke inskripsies was gewoonlik in hoofletters gedoen en geskryf deur mense wat in leierskapsposisies was of dominante sosiale groepe.

### METODE

- Hy kombineer beeldhou, argitektuur en ontwerp en maak omgewingsinstallasies wat die onsigbare buitestaander herdenk eerder as die bekende mense.
- Krivanek se teks is vrygewig gespasieer en baie versigtig rangskik in lyn om die egte waarde van die boodskap te behou.
- Lettertipes hou by die omliggende argitektoniese strukture se style om die geskiedenis en die karakter van die area te reflekteer en om daardie area 'n stem te gee.
- Sy temas gee nie instruksies nie; in plaas daarvan reflekteer dit kontemporêre sosiale kwessies en sy boodskap gaan teen die ampelike hedendaagse siening.
- Hy werk met 'n span medewerkers.

### VORMING VAN DIE SAMELEWING

- Hy versterk mense se gevoel oor die area waar hulle woon.
- Hy vermeerder mense se kennis oor die geskiedenis van 'n plek en die gebou wat daar plaasgevind het deur enkele woorde.
- Laat mense krities dink oor hulself en situasies in 'n positiewe wyse.

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

Plakate vir die Musica Dooftbewustheidsweek:

- Musiek maak sekere gevoelens wakker vir die wat kan hoor. Hierdie gevoelens word nooit ervaar deur of aangewaker in die mense wat nie kan hoor nie.

Hierdie plakate maak mense bewus van hongersnood.  Daar is vier plakate. Elkeen beeld een van die volgende uit:

- 'n eier, 'n wiggle kaas, 'n plastieksak en 'n wortel.
- In elke plakaat speel die ontwerper met die voordele en clichés wat geassosieer word met die voorgestelde item om sodoende die kwessie van hongersnood duidelik na vore te bring.

#### Die Plakaatveldtog vir die VN Wêreld-voedselprogram:

Hulle veldtogte:

VORMING VAN DIE SAMELEWING:

Deur hul multimedia benadering en hul betrokkenheid in veldtogte wat ernstige sosiale kwessies aanspreek verhoog dit die algemene publiek se bewustheid van hierdie kwessies.

SOSIALE VERANTWOORDELIKHED:

- Die agentskap voel baie ernstig oor bemagtiging. Het al reeds ver oor die 26% beïligtingsverhouding beweging met betrekking tot hul personeel en aandelshouers.
- Met baie van die agentskap se veldtogte strewe hulle om kragtige beide en slagspreekte te gebruik om maatskaplike kwessies aan te spreek:
- Hulle Plakaatveldtog vir die VN Wêreldvoedselprogram
- Plakaat vir die Musica Dooftbewustheidsweek

- 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, briefhoofde, koernte, 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.

## EEN VOORBEELD VAN MAATSKAPLIK ONVERANTWOORDELIKE ONTWERP UIT EEN VAN DIE ONTWERPKATEGORIEË

- VISUELE KOMMUNIKASIE:  
in Plakkaat wat boodskappe manipuleer (maatskappy/politieke/kulturele), sodat die boodskap vals of oordewe is.
- TWEE-DIMENSIONELE ONTWERP  
Swak gehalte, ondoeltreffende verpakkingsonterpe.
- DRIE-DIMENSIONELE ONTWERP:  
Die ontwerp van 'n produk wat nie gemaklik is nie byvoorbeeld swak ontwerp van 'n stoel wat rugprobleme veroorsaak.
- OMGEWINGSONTWERP:  
Die ontwerp van 'n gebou wat nie doeltreffend gebruik maak van die grond wat dit in beslag neem nie.

(2)

### Krediet aan enige ander goed gemotiveerde antwoorde.

5.1.2 (Ken 'n totaal van 14 punte vir 'n opstel oor twee ontwerpers toe)

Kandidate moet 'n Suid-Afrikaanse ontwerper of ontwerpgroep en 'n Internasionale ontwerper kies. Hulle moet betrokke wees of help om verandering in ENIGE maatskaplike kwessie te weeg te bring. Voorbeelde hiervan is: armoede, kapitalisasie; geslagskwessies, gesondheidskwessies, sosiale onregte; rassisme en marginalisering.

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).

## PLAASLIKE ONTWERPER

### VOORBEELD (PLAASLIK):

#### THE JUPITER DRAWING ROOM (Ontwerpsgroep)

- Dit is 'n bekroonde Suid-Afrikaanse reklame-agentskap.
- Hulle glo dat: Daar 'n oorweldigende 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.  
Invlode: Hulle veldtogte word beïnvloed deur die wye verskeidenheid van media en verskeidenheid van metodes wat beskikbaar is om 'n boodskap te kommunikeer.
- Die volgende frase som hulle filosofie op: 'Indien jy 'n eenvoudige voorstel deur 'n verskillende soorte media kommunikeer, staan jy 'n groter kans om raakgesien te word, onthou te word en op gereageer te word'.

**AFDELING C: ONTWERP IN 'n SOSIO-KULTURELE/OMGEWINGS- EN VOLHOUBARE KONTEKS**

- Reflekteer krities hoe ontwerp die fisiese en sosiale omgewing vorm. Kies DRIE bekende kontempore internasionale ontwerpers wie se werk verantwoordelikhed teenoor die omgewing toon.
- 'n Begrip van die maniere waarop ontwerp gebruik kan word om sosiale, kulturele, omgewings- en etiese kwessies te versterk of uit te daag. Studeer DRIE twee- en/of driedimensionele Suid-Afrikaanse en Afrika-handwerkontwerpe, uit die verlede en hede, wie se werk sosiale verantwoordelikhed toon.
- Demonstreer wyses waarop ontwerp gebruik kan word om die samelewing te bevoordeel.

**VRAAG 5 (20 punte)**

Punte kan slegs toegeken word vir **OE VRAAG 5.1** OF **VRAAG 5.2**.

5.1 5.1.1

(Ken 6 punte toe)

**SOSIAAL VERANTWOORDELIKE ONTWERP**

- Dit kan verduidelik word as ontwerp wat die mag het om die manier waarop mense dink en optree te beïnvloed.  Byvoorbeeld kreatiewe ontwerp van simbole sonder kulturele verwysing kan help om kulturele eenheid en 'n gevoel van nasionale identiteit in 'n land met baie verskillende kulture te bring (Die Trots Suid-Afrikaanse logo).
- Dit kan ook gebruik word om verandering op 'n positiewe manier te weeg te bring of dinge te laat funksioneer soos dit moet.  Dit kan help in die skerp van werksgeleenthede, of dit kan inligting gee, tekens wat waarsku van gevaar of om mense aan te moedig om hul omgewing skoon en netjies te hou.

(2)

**DIE SOSIALE VERANTWOORDELIKHEID VAN DIE 'VISSERHOK'-SKEEPSHOERKLASKAMER**

Dit kan as sosiaal verantwoordelik oorweeg word omdat:

- Dit 'n plek van leer vir benadeelde, jong kinders bied.
- Die ontwerp hergebruik materiaal, in die geval 'n skeepshouer.
- Die ontwerp neem die leerders se welsyn in ag, byvoorbeeld die verhewe dak bied isolering en verhoed dat die houer te warm word. Die vertikale tuin sal uiteindelik help teen die wind en saam met die groentetuin help dit 'n meer aangename natuurlike omgewing te skep.
- Die houer as 'n gebou is multi-funksioneel; die houer dien as beide 'n klaskamer en 'n biblioteek en die trappe aan die buitekant bied stiplek gedurende speeltyd en vir vertonings of sportbyeenkomste.

(2)

Aan die negatiewe kant kan 'n kandidaat daarop wys dat die houer nie so groot is nie en die leerruimte kan 'n bietjie knap wees, maar dit maak nie afbreëk aan die sosiale verantwoordelike aard van die projek nie.

| V4.2<br>VLAK   | KOGNITIEWE<br>VAARDIGHEDE         | GEWIG | VRAE         | PUNTE |
|----------------|-----------------------------------|-------|--------------|-------|
| Laer orde      | Herroep                           | 30%   | Deel van 4.2 | 3     |
| Middel<br>orde | Toepassing                        | 40%   | Deel van 4.2 | 4     |
| Hoer orde      | Ontleding<br>Sintese<br>Evaluasie | 30%   | Deel van 4.2 | 3     |

### 30 TOTAAL AFDELING B:

(10) **Oorweeg enige ander goed gemotiveerde en ondersteunde feite:**

verwerp.  
Dekonstruktivisme het toekomsstige ontwerpers in staat gestel om die konsep van die "perfekte vorm" of die 'universele oplossing' te

maak.  
Art Deco het die weg gebaan vir die gebruik van 'n minder tradisionele versieringsmateriaal en binnenshuise ontwerp. Die styl het gebruik van meer ongewone materiaal soos chroom, glas, vlekrye, blink materiaal, spieëls, aluminium, lak, ingelegde hout, haai- en sebravel

enigiets wat voor dit gekom het.  
koel voorkoms van gemeganiseerde lewe heeltemal in stryd met geometriese vorms gebaseer is en vaartbelyning is, bied dit 'n skerp, vaartbelynde en skoon lyne. Omdat die Art Deco styl hoofsaaklik op Deco styl is hoofsaaklik gebaseer op geometriese vorms,

Art Deco:  
MANIERE HOE TOEKOMSTIGE STYLE GEBAAT HET:

4.2 4.2.1

(Ken 10 punte toe)

Kandidate moet in paragrafe en nie in tabel vorm antwoord.

Kandidate kan argumenteer dat beide FIGUR A en FIGUR B dieselfde verteenwoordigend is van die beweging waartoe hulle behoort.

FIGUR A – Art Deco

FIGUR B – Post Moderne Dekonstruktivisme

Om dit te bewys kan hulle die volgende argumenteer:

INVLOEDE:

In FIGUR A is die antieke Egiptiese-inloed duidelik in die dekoratiewe lyne op die skoene in die vorm van sonstrale.

In FIGUR B is daar geen duidelike historiese verwysing na ander style, die gebruik van eenvoudige, skoon en geboue lyne herinner aan die Asiatiese (Japanese) tradisies.  Dit bring 'n meer vroulike gehalte aan die skoene en versag die masjienagtige kwaliteit van die ontwerp wat tipies van Post Modernisme is.

EIENSKAPPE:

FIGUR A het 'n vet, herhalende patroon van lyne in sterk kontrasterende kleure  swart en goud, 'n dekoratiewe effek tipies van Art Deco.  Die materiaal wat gebruik word versterk die ryk en luukse gevoel wat hoogs Art Deco ontwerp bevat.  Die swart-en-goud strepe herinner aan die swart inlegsels en lak werk in Art Deco meubelontwerpe.  Die skoene het 'n vaartbelynde, glad voorkoms sonder enige onnodige detail  en hulle is ook voorbeelde van 'n vakmanskap.  Omdat die oppervlakversiering leen van 'n ander styl kan dit as eklekties oorweeg word.

In FIGUR B is die tradisionele ontwerp van die skoene gedekonstrueer, maar nog steeds in staat om as 'n skoen te funksioneer.  Die ontwerp van die skoene vertoon gefragmenteerde en verwing en weerspieël 'n skuif weg van die outoriteit modernisme.  Die ontwerp is speels en die boog van die skoene lyk gebreek en nie ondersteun nie.  Dit laat die ontwerp van die skoene onsamehangende lyk wat tipies is van Post-Moderne Dekonstruktivisme.  Die ontwerp weerspieël 'n stap in die rigting van die gebruik van die nuwe vorms sowel as die ondergang van die vorm.  Dit vernietig die oppergesag van die vierkant en regte hoek en maak gebruik van 'n reeks van geboue en skuinslyne en fokuspunte.  Die gladdes, masjienagtige, geometriese vorms van die modernisme is nou gekombineer met organiese, geboue vorms in 'n oënskynlik onlogiese manier  Die ontwerp is innoverend, ondersoekend en voldoen nie aan die tradisionele of wat verwy word nie.  Die skoene maak nie enige verwysing na historisme of versiering nie.  Die skoene blyk te bestaan uit verskeie lae van die lyne wat in verskillende rigtings beweeg.



## SKANDINAWIESE ONTWERP:

- Ontwerper en 'n werk: (Ken 2 punte toe)
- "The Ant Chair" (1952)  by Arne Jacobsen
- "Stack Chair"  by Verner Panton
- "Globe Chair"  by Eero Aarnio

(2)

Invoede: (Ken 2 punte toe)

- Nuwe tegnologie na die Tweede Wêreldoorlog het 'n invoed.
- Koue donker winters het 'n invoed op die lig gekleurde meubels en interieurs gehad.
- Die invoed van Surrealisme is sigbaar in die gebruik van die biomorfiese vorms van sommige meubelstukke.

(2)

Eienskappe: (Ken 4 punte toe)

- Hulle gebruik die lig gekleurde hout en eenvoudige, dikwels organiese vorms.
- Meubels is goed gemaak, dikwels in treffende kleure.
- Aandag aan detail en afwerking word beklemtoon.
- Hulle gebruik moderne materiale soos plastiek om eenvoudige stapelstoel te skep.
- Die meubels was eenvoudig in die vorm en het skoon lyne en gladde teksture.
- Lyne is organies of reguit.
- Materiale sluit dikwels veselglas, hout, rubber, plastiek, viniel en laaghout in
- Ontwerpers het gebruik gemaak van vorm-gedrukte hout, behandelde aluminium of geperste staal

(4)

Levensveranderende gevolge van die styl: (Ken 2 punte toe)

- Die sagte afgeronde kante van Skandinawiese meubelontwerp beteken dat interieurontwerp minder indrukwekkende en meer gemaklik verskyn.
- Vir die eerste keer is stoele wat gestapel kan word vervaardig wat ruimte toelaat vir meer as een gebruik van 'n bepaalde ruimte/area.
- Hulle gebruik eenvoudige, elegante en kwaliteit ontwerpe wat die omgewing versag sonder om dit te oordoen.

(2)

(2 x 10)

[20]

| V4.1<br>VLAK | KOGNITIEWE<br>VAARDIGHEDE         | GEWIG | VRAE          | PUNTE |
|--------------|-----------------------------------|-------|---------------|-------|
| Laer orde    | Waarneming/<br>Herroep,<br>Begrip | 30%   | Deel van 4.1  | 6     |
| Middel orde  | Toepassing                        | 40%   | Deel van 4.1  | 8     |
| Hoër orde    | Ontleding<br>Sintese<br>Evaluasie | 30%   | Deel van 4.1. | 6     |

## EN/OF

- Ontwerp kenmerke: (Ken 4 punte toe)
- Groot denkers, kunstenaars en ontwerpers soos Michelangelo, Leonardo da Vinci en Raphael het visuele uitdrukking aan die ideale van die Renaissance gegee.
  - Ontwerp gedurende die tydperk word gekenmerk deur naturalisme;  die organisasie van die ruimte;  die gebruik van perspektief;  'n herlewing van die klassieke ideale en motiewe.
  - Redenasie, bevragsaagtekening en die voorstelling van die menslike figuur as 'n individu was belangrik.
  - Humanisme is die Renaissance filosofie wat beweer dat elke persoon die reg het om te dink, redeneer, bevragsaagteken en te besluit oor hul eie oortuigings.
  - Die woord Renaissance beteken die herlewing/wedergewoorte van iets. In die 14<sup>de</sup> en 16<sup>de</sup> eue het dit spesifiek verwys na terugkeer na die klassieke ideale in kuns en argitektuur asook 'n terugkeer na rede, denke en objektiewe eksperimentering in die wetenskap.
  - Renaissance argitektuur beklemtoon harmonie en balans.  Dit is bereik deur simmetrie, wiskundige meetkunde, skaal en proporsie in die Griekse tradisie.  Argitektuur van die tyd sluit kolomme, halfkoepele  en halfsirkel boë in.
  - Gebou-ontwerpe is dikwels vierkantig of reghoekig met die klem op vertikale as gerangskik.
  - Meubelontwerp is getrou aan die doel van die stuk,  en inkorporeer dikwels mitologiese of Bybelse figure in.  Okkerneut hout was 'n algemene hout van keuse.
  - Houtkiste en beddens is die vernaamste meubelstukke tydens die Renaissance.
  - Meubelontwerp sluit in 'n paneel van hout in asook gedetailleerde beelde van tonele uit die natuur en die alledaagse lewe.
  - Beddens van tou en hout gemaak was ook baie populêr.
  - Die Renaissance is ook bekend vir sy baie fyn tapyserieë.
- (4)
- Lewensveranderende gevolge van die styl: (Ken 2 punte toe)
- Dit was die begin van objektiewe wetenskaplike eksperimentering, navorsing en rasionele denke.
  - Hulle het innoverende denke aangemoedig.  en 'n paar voorbeelde is die volgende:
    - 1455 – Die drukpers met bewegende metaaltipe, deur Johannes Gutenberg wat die begin van die gedrukte inligting was en beskikbaar gemaak het vir almal wat kon lees.
    - 1606 – Die teleskoop uitgevind deur Galileo Galilei. Dit is die begin van objektiewe eksperimentering soos ons dit ken.
    - 1629 – Die stoomturbine deur Giovanni Brance.
    - 1714 – Die kwiktermometer deur Gabriel Fahrenheit.
- (2)

- (2)
- Inloede: (Ken 2 punte toe)
  - Die Renaissance was 'n wedergeboorte van die Romeinse tradisies van ontwerp en argitektuur.
  - Produkontwerptunksies bevat dikwels versiering geïnspireer deur Michelangelo en Raphael.
  - Mitologiese en Bybelse figure word dikwels geïnkorporeer.
  - Kunstenaars van die vroeë Renaissance typerk gebruik die natuurlike wêreld as 'n verwysing vir hul kuns en kunsoorwegings is dikwels deur waarneming en sistematiese ondersoek genader.
  - Die rasionele benadering wat deur hierdie kunstenaars gesien word verskil baie van die suiwer geloof-geïnspireerde artefakte, ontwerp en kuns uit die Middeleeuse en Gotiese tydperke.
  - Daar was 'n fokus op direkte waarneming en die akkurate weerspieëling van die natuur.
  - Daar was ook 'n fokus op idealisme en perpektie.
  - Teen die 16<sup>de</sup> eeu het die Renaissance styl gefloreer

- (2)
- Juweliersware: Hanger-ontwerpe deur Hans Holbein (c. 1532–1543).
  - Argitektuur: St. Peter se katedraal deur Michelangelo, (Rome), (1546–1564)
  - Graving: Die versoeking van St. Anthony deur Schongauer, (c. 1480–1490)
  - Produk: Seremoniële huweliksbed deur Pieter Kolding, (c. 1640–1650)
  - Houtsnede: Vier ruiters van die Oordeelsdag deur Albrecht Durer 1498.
  - Argitektuur: Koepel van die Florans-katedraal deur Filippo Brunelleschi, (1420)
- Ontwerpe en werk: (Ken 2 punte toe)
- RENAISSANCE

## EN/OF

- (2)
- Lewensveranderende gevolge van die styl. (Ken 2 punte toe)
  - Die eenvoud van die ontwerp, minimale gebruik van kleur en gladde oppervlakte  het 'n groot invloed op die Bauhaus en Modernisme, asook die mode in die 1960's.
  - Ontwerp vandag het voordeel getrek uit hul begrip van die skoonheid van suiwer geometriese abstraksie en hoogs georganiseerde, stabiele komposisies.

- Kenmerke: (Ken 4 punte toe)
- Hulle het net die drie primêre kleure wat gebruik word, rooi, blou en geel en die drie 'nie-kleure'/neutrale, swart, grys en wit in hul werk.
  - Abstraksie en eenvoudige gladde oppervlakte is gebruik.
  - Lyne moes slegs in 'n horisontale en vertikale verhouding wees.
  - Hulle het geglo in balans, harmonie, orde, logika en suiwereheid.
  - Argitektoniese ruimtes is gerangskik volgens 'n stelsel om funksie en harmonie te skep.
  - Alle vorms is abstrakte blokke van vierkante en reghoëke.
  - Die Rooi-blou stoel is 'n perfekte gebalanseerde oop struktuur ontwerp met die ondersteuning van dele wat in die omliggende ruimte uitsteek.
- (4)
- Inloede: (Ken 3 punte toe)
- Kubisme en die vermindering van vorms tot basiese geometriese vorms
  - Gerrit Rietveld
  - Nederlandse logika en orde
  - Die wiskundige filosofie van Schoenmaekers, 'n Nederlandse filosoof en Theosophis.
- (2)
- Ontwerpe en werk: (Ken 2 punte toe)
- Gerrit Rietveld  – "Red Blue Chair"
  - Gerrit Rietveld  – "Hanging Lamp"
  - Theo van Doesburg  – "Official First Day Card"
- (2)

## De Stijl

### EN/OF

- Lewensveranderende gevolge van die styl: (Ken 2 punte toe)
- Hulle was meesters van die skepping van 'n dinamiese ruimte,  volume en lig.
- (2)
- Barokgeboue is kolossaal met dramatiese afmetings,  vertoon massiewe trappe  en kolomme en ingewikkelde, dramatiese versierings.
- Beide geboue en meubels wys engelle, Cupido's en gelowiges as beelde, figure, muurdekor en fonteine.
  - Barokstyl is ook bekend as die "Swaar Styl"
  - 'n Verskeidenheid van geronde en krom vorms is gebruik.
  - Ontwerpers maak gebruik van die ryk, blink materiaal soos marmer, vergulding en brons.
  - Daar is dramatiese kombinasies van argitektuur, beeldhouwerk, silwer, kant, ryk tapisserieë en lukse atwerking.
  - Die meubelontwerpe is indrukwekkend en is die werk van beeldhouers en nie skrywers.
  - Baie van die ovale met hoogs ornamentale versiering is sigbaar.
  - Die gebruik van goud, edelmatale, spieëls en marmer oorheers.
- (4)

- Eienskappe: (Ken 4 punte toe)
- Barok ontwerp word gekenmerk deur 'n rebellie teen die orde en selfbeheersing van die Renaissance tydperk.
- Voorbeelde van Barokontwerp het dinamiese komposisies, 'n gevoel van drama (teater), 'n sterk kontrasterende kleur en interaksie tussen lig en skadu.  Sterk klem word geplaas op die drama en beweging.
- Baie ontwerpe verwys na godsdienstige inhoud, 'n skuif weg van die suiver Renaissance fokus op logika en rede.

- (2)
- Inloede: (Ken 2 punte toe)
  - Barokkuns en -ontwerp is sterk beïnvloed deur die "Counter Reformasie":  Dit verwys na die tydperk in die geskiedenis wanneer die Katolieke Kerk besin oor kerkspraktyke en beginsels en positiewe veranderinge begin implementeer.
  - Die kerk gebruik Barokkuns en ontwerp om uit te reik na die mense en 'n wedergeboorte van geloof te bevorder.
  - Barokontwerp doen ook 'n beroep op die ryk en aristokrasie wat getrek word na die drama, skaal en vermoë om te beïndruk.
  - Stilisties leen Barok van die Middeleeuse en Renaissance-styl.

- (2)
- BAROK:
  - Ontwerpe en werke (Ken 2 punte toe):
  - Platon fresco: Die triomf van die Naam van Jesus deur G. Battista Gaulli (Rome) (1672 – 85)
  - Binne: "Hall of Mirrors" (Versailles) deur Hardouin Mansart en Le Brun (1678)
  - Argitektuur: Kolonnade van St. Peter's deur Gianlorenzo Bernini (Rome) (omstreeks 1656)
  - Produk: Baldacchino (altaar) in St. Peters deur Bernini, (Rome), (1624–1633)
  - Grafiese: "The Elderly Fool and his Cat" deur Alexander Voet II, (17<sup>de</sup> eeu)

## EN/OF

- (2)
- Lewensveranderende gevolge van die styl (Ken 2 punte toe):
  - Hul begrip van ideale verhoudings en van volmaakte balans en orde beïnvloed ontwerp vandag nog steeds, byvoorbeeld De Styl.
  - Dit is bekend as klassieke Ontwerp  en skep 'n gevoel van orde, elegansie en tydloosheid.
- (4)
- Eienskappe: (Ken 4 punte toe)
  - Griekse ontwerp:
  - Beklemtoon eenvoud, 'n harmonie, 'n ideale verhoudings, 'n balans, 'n logika en rasionaliteit.
  - Dit is gebaseer op wiskundige beginsels.
  - Al die bogenoemde kenmerke is duidelik in die Parthenon te sien.

- Inloede: (Ken 2 punte toe)
- Die ou Griekse beskawing het 'n obsessie met die menslike vorm gehad.
  - Hulle het geglo dat 'n 'gesonde liggaam het 'n gesonde verstand' en as 'n gevolg het hulle hul gedagtes en hul voorkoms ontwikkel. Die obsessie is weerspieël in hul argitektuur.  Sport en fisiese aktiviteite was 'n groot deel van hul alledaagse lewens.
  - Nog 'n invloed op die antieke Griekse beskawing was hulle geloof en mitologie.  Die Griekse gode het die menslike vorm en menslike emosies soos begeerte, liefde of spyt vertoon.
  - Hulle het die goue snit, 'n wiskundige stelsel gebruik om die ideale menslike figuur te skep. Hierdie stelsel is ook gebruik in argitektuur om perfekte verhoudings te skep,  soos gesien in die Parthenon.

- (2) Die Parthenon  is ontwerp deur die argitek, Ictinos en Callicrate.
- GRIEKSE:  
Ontwerpe en werk: (Ken 2 punte toe)

LET WEL: Vir elk van die style of bewegings moet kandidate die eienskappe noem van daardie beweging wat die mees lewensveranderend is.

**LEERDERS MOET TWEE UIT 'N MOONTLIKE NEGE ONTWERPE/ BEWEGINGS/STYLE/TYDPERKE KIES.**

4.1

**(KEN 20 PUNTE IN TOTAAL TOE)**

**VRAAG 4 (30 punte)**

- Geskiedenis van ontwerp: Sluit in Griekeland, Rome, Gotiese, Barok, Rococo, Neoklassieke, Victoriaans, Kuns en Kunsvlyt, Art Nouveau, Bauhaus, Art Deco, Skandinawiese, De Stijl, Modernisme, Populêre kultuur, Pop/New Age en Post-Modernisme.
- 'n Oorsig van argitektuur, waarin klassieke voorbeelde met kontemporêre werke vergelyk word.
- Visuele analise (ongesiene voorbeelde van ontwerp): Basiese terminologie wat die grondslag en eienskappe van die ontwerp vorm te gebruik word om met vertroue weer te gee.

**AFDELING B: ONTWERPGESEKIEDENIS**

| V3.2<br>VLAK | KOGNITIEWE<br>VAARDIGHEDE       | GEWIG | VRAE         | PUNTE |
|--------------|---------------------------------|-------|--------------|-------|
| Laer orde    | Kennis<br>Begrip                | 30%   | Deel van 3.2 | 3     |
| Middel orde  | Toepassing van<br>elemente      | 40%   | Deel van 3.2 | 4     |
| Hoër orde    | Analise<br>Sintese<br>Evaluasie | 30%   | Deel van 3.2 | 3     |

[10]  
(10)**Gee erkenning aan enige goed beredeende antwoord.**

ESTETIKA  
Die Zoeloe-bierpot in FIGUR A is esteties aanvaarbaar as gevolg van sy nejliese vorm  en sy vrymoedige gekleurde dekoratiewe motiewe wat soortgelyk is aan mekaar, maar nie te rigied nie.  Die onreëlmatige buitelyne van die motiewe wat deur die driehoekige gevorm word verseker dat die agtergrond en die motiewe geïntegreer is, wat 'n baie bevredigende eenheid vorm.  Die gebrek aan rigiditeit en die natuurlike gevoel van vloeiende beweging is nie oordoen nie, en sal baie goed saamwerk met die natuurlike vorm van die blare en blomme wat dit ontwerp is om te hou.

BEWEGING  
Beweging word geskep deur die driehoekige patroon op die oppervlak van die pot.  Die plasing van die driehoekige patroon beklemtoon die rondheid van die pot en skep 'n reeks van bande wat om die pot strek.  Beweging in die Ikebana-mandjie in FIGUR B word geskep deur die natuurlike golwende lyne van die bamboes wat dwarsoor herhaal word. Hulle skep 'n vloeiende gevoel wat die kyker se oog reg oor die mandjie lei.  Hulle word ook herhaal in die vorm van die basis van die mandjie en in die handvat.

KLEUR:  
In FIGUR A is die patrone, wat deel vorm van die oppervlak versiering, gemaak van swart, wit en bruin, wat regdeur in 'n verskeidenheid van kombinasies herhaal word.  Hierdie kleure kontrasteer sterk met die rooi kleur wat die agtergrond van die patrone vorm. Dit help om eenheid te skep en skep ook 'n gevoel van bruisende.  In FIGUR B is net die natuurlike kleur van die bamboes sigbaar in verskillende skakerings wat dwarsoor herhaal word, wat help om 'n gevoel van eenheid en verskeidenheid in die ontwerp te skep.

PATROON:  
Die Zoeloe-bierpot is versier met geometriese patrone in die vorm van driehoek wat beide die rondheid en die hoogte van die pot beklemtoon.  Die kleure wat die driehoekige patroon vorm en diamantvormige motiewe wat op die pot herhaal, skep eenheid.  Die motiewe is nie identies nie en dit bring verskeidenheid aan die ontwerp.  In FIGUR B is golwende lyne geskep deur die oorkruisde stringe bamboes, maar hulle het nie 'n reëlmatige patroonvorm nie.  Die patroon staan ook uit as gevolg van die sterk kontras tussen die driehoekige en verenigde okerkleur wat in en om die diamantmotiewe bestaan.

As gevolg van die manier waarop die mandjie gemaak is, verskyn die vorm aanvaarlik ongedefinieerd en nie baie funksioneel nie.  Die bierpot in FIGUR A is baie dig geweeft sodat dit vloeiend kan berg.

**VORM EN FUNKSIE**  
 In beide voorbeelde word vorm deur die funksie bepaal.  Die tradisionele bierpot in FIGUR A is 'n meer suiwer vorm.  Volgens tradisie is dit ook 'n geslote vorm omdat dit 'n deksel het, terwyl die mandjie in FIGUR B oop is.  In FIGUR B kan die doel vir die mandjie nie onmiddellik geïdentifiseer word nie, maar dit kan duidelik as 'n mandjie geïdentifiseer word.

**KONTEKS:**  
 Die Zoeloe-bierpot is 'n tradisionele Zoeloe-dekselpot ontwerp om bier te hou.  Dit moet baie dig geweer word om sy doel te kan dien.  Die Ikbana-mandjie is gemaak van bamboes en is ontwerp om blomme te hou.

Krediet vir enige van die volgende feite:

**Die memorandum is slegs puntsgewys geskryf om nasien te vergemaklik.**  
**Kandidate moet 'n opstel sonder die gebruik van die punte of opsritte skryf, om hul vermoë te evalueer om feitelike inligting te wys.**

3.2

(Ken 10 punte toe)

OF

| V3.1<br>VLAK   | KOGNITIEWE<br>VAARDIGHEDE       | GEWIG | VRAE         | PUNTE |
|----------------|---------------------------------|-------|--------------|-------|
| Laer orde      | Waarneming/<br>Begrip           | 30%   | Deel van 3.1 | 3     |
| Middel<br>orde | Toepassing                      | 40%   | Deel van 3.1 | 4     |
| Hoër orde      | Analise<br>Sintese<br>Evaluasie | 30%   | Deel van 3.1 | 3     |

**Gee erkenning aan enige goed beredeneerde antwoord.**

(10)  
[10]

- Die Pantheon  
 Die buitekant van die Pantheon is eenvoudig, met die uitsondering van die portiek met sy kolomme in die Griekse Korintiese-styl.  Dit is duidelik in die dekoratiewe hoofletters met hul acanthus blaarversierings.   
 N'debele tradisionele hut
- Die buiteversiering op die N'debele-hutte is 'n uitdrukking van die N'debele's se ervarings van die wêreld en hul aspirasies.  Die versierings weerspieël ook hul identiteit, as beide individue en as deel van 'n groep.  Die gekleurde ontwerpe is in die vorm van geometriese patrone.  Die patrone het almal 'n donker swart buitelyste wat gevolg is met helder kleure.  Die patrone word almal vryhand op 'n wit gewaste muur geteken voor dit geveer word.

**GEBRUIK VAN DEKORATIEWE ELEMENTE**



**VRAAG 3** Kandidate moet of of VRAAG 3.1 of 3.2 beantwoord. (10 punte in totaal)

3.1 (Ken 10 punte toe)

Die memorandum is slegs puntsgewys geskryf om nasien te vergemaklik.

Kandidate moet n opstel sonder die gebruik van die punte of opskrifte skryf, om hul vermoë om te evalueer om feitlike inligting te wys.

Gee krediet vir enige van die volgende feite:

KONTEKS:

Byna 2 000 jaar gelede was die Pantheon gebou as n plek van aanbidding deur die Romeine toe die Romeinse Ryk op sy hoogtepunt was. Die N'debele-hut is die tradisionele woning van die N'debele-mense en word vandag nog steeds gebou en gebruik.

DOEL/FUNKSIE:

- Die Pantheon is gebou as n Romeinse tempel.
- Die N'debele-tradisionele hut word gebruik as n huis deur die N'debele.

VORM EN FATSOEN:

- Beide die N'debele tradisionele hut en die Pantheon is silindries in vorm en elkeen het n koepeldak. In Pantheon staan die dak bekend as n koepel.
- Die dak van die hut het geen oorhang/dakrand vir die beskerming teen die son nie.  Die mure is solied sonder enige sigbare vensters, die enigste oënskynlike ligbron is die deur en dit laat die binnekant baie donker lyk.  Die Pantheonmure is ook solied en het geen sigbare vensters nie.  Die dak van die gebou is in die vorm van n koepel, die grootste van sy tyd.  Die gat in die dak, (die occulus), dien as n ligbron.
- Aan die voorkant van die Pantheon is daar n vierkantige portico/voorportaal met n staandak.  Die dak van die portiek word ondersteun deur Korintiese kolomme.  Die N'debele-hut het net n eenvoudige poort in die muur van die hut

MATERIALE EN BOUTEGNIEKE:

- Die Pantheon is gemaak van n Romeinse beton bekend as klei.  Dik (6 m, 20 voet) mure is gebou op die basis van die gebou uit swaar beton.  Op die bokant van die koepel, is n ligter tipe beton gebruik.  Die gebruik van koffers in die platon aan die binnekant en die opening aan die bokant help ook om die gewig van die koepel te dra.
- N'debele tradisionele-hut Natuurlike plaaslike boumateriaal word vir die N'debele-hut gebruik.  Die mure word gemaak van pale en stokke wat dan met modder en beesmis bedek word.  Die vloere word met beesmis 'gele'.  Die dak word van dekgras gemaak.

| V2<br>VLAK     | KOGNITIEWE<br>VAARDIGHEDE                        | GEWIG | VRAE                                | PUNTE     |
|----------------|--|-------|-------------------------------------|-----------|
| Laer<br>orde   | Waarneming/<br>Herroep/Begrip                    | 30%   | 2.1.1 + 2.1.2<br>Deel van<br>2.2.1  | 2 + 1     |
| Middel<br>orde | Toepassing                                       | 40%   | 2.1.2 en deel<br>van 2.1.3<br>2.2.3 | 1 + 1 + 1 |
| Hoer<br>orde   | Ontleding<br>Sintese<br>Evaluering/<br>Afleiding | 30%   | Deel van<br>2.1.3<br>2.2.2 + 2.2.3  | 2 + 2     |

[10]  
(1)**Gee erkenning aan enige goed beredeneerde antwoord.**

- Dit verwys na die stereotipiese idee dat vroue slegs daar is om mans te dien. Dit is nog steeds opvallend in verskillende kulture en samelewings regoor die wêreld.
- Dit verwys ook na die negatiewe aspek van stereotipering. Wanneer vrouens as mans se mindere behandel word, verloor hulle hul individuele identiteit en baie van die menseregte wat deur mans geniet word.
- Dit word beklemtoon deur die wyse waarop die vrou net soos die bank langs haar, met lakens toegesgooi is. Dit impliseer dat sy, net soos die bank, 'n voorwerp is om te gebruik.
- Party mag redeneer dat die bank toegesgooi is vir beskerming en daarom die vrou ook.

**(Ken 2 punte toe)**

(2)

**Gee erkenning aan enige goed beredeneerde antwoord.**

- Net soos in die geval van die bank, kan die drapering as beskerming dien, maar ook om die individualiteit en skoonheid van die vrou weg te steek.  Dit kan impliseer dat dit makliker is om 'n vrou onderdanig te hou wanneer jy haar nie as 'n individu sien nie.
- Daar is nog steeds kulture en samelewings in Suid-Afrika waar vroue nie gelyke regte het nie.  Verkragting is volop in alle kulture in Suid-Afrika, wat 'n totale gebrek aan respek vir vroue as individue impliseer.

|     |  |       |                   |
|-----|--|-------|-------------------|
| (3) | <p><b>Gee erkenning aan enige goed beredeneerde antwoord.</b></p> <p>(Ken 3 punte toe)</p> <ul style="list-style-type: none"> <li>• Die woord "COEXIST" is gemaak van simbole van die wêreld se godsdienste en geloofstelsels, sowel as die simbole vir die man en vrou. <input checked="" type="checkbox"/> Ten spyte van die manipulasie van letters en simbole, en die gebruik van verskillende kleure om die individuele letters/simbole te beklemtoon, is die woord leesbaar en staan dit duidelik uit teen die agtergrond van die plakkaat. <input checked="" type="checkbox"/> Die woord is in vetdruk en vul die breedte van die plakkaat. Terselfdertyd lyk dit of dit in 'n kosmiese niamandsland van sterre en planete bo die aarde dryf. Die donkerte van die agtergrondruimte is in teenstelling met die helderkleurige letters. Dit gee die effek wat die letters laat ontstaan. <input checked="" type="checkbox"/> Die beeld van die aarde is nogal groot en nie oorheersend nie, maar die woord "COEXIST" sny deur die bokant van die aarde. Dit smelt die twee outomates saam in die kyker se gedagtes. <input checked="" type="checkbox"/> Die son en die maan is in 'n staat van verduistering direk bo die aarde, wat simboliseer wat met die aarde kan gebeur as mens nie leer om saam in vrede te leef nie. <input checked="" type="checkbox"/> Dit word verder beklemtoon deur die afwaartse strale na beide die aarde en die woord "COEXIST". <input checked="" type="checkbox"/> Sommige kandidate mag redeneer dat die simbole die leesbaarheid van die woord verminder, a.g.v. die verskillende kleure. <input checked="" type="checkbox"/> Dit kan gesien word dat die hele boodskap van die plakkaat gefragmenteer word en sodoende verlore gaan. <input checked="" type="checkbox"/></li> </ul> | 2.1.3 | (Ken 3 punte toe) |
| (2) | <p><b>Gee erkenning aan enige goed beredeneerde antwoord.</b></p> <p>(Ken 2 punte toe)</p> <p>Stereotipering:</p> <ul style="list-style-type: none"> <li>• Dit is 'n vaste indruk of idee oor 'n groep wat gebaseer is op die ervaring met 'n individu en as waar uitgebeeld word. <input checked="" type="checkbox"/> Word dikwels gesien in advertensies as groepe mense of individue met sekere eienskappe, of wat voorgeskrewe rolle vervul. <input checked="" type="checkbox"/></li> </ul>  | 2.2   | (Ken 2 punte toe) |
| (2) | <p><b>Gee erkenning aan enige goed beredeneerde antwoord.</b></p> <p>(Ken 2 punte toe)</p> <p>AANGESPREEK WORD</p> <ul style="list-style-type: none"> <li>• Hierdie is 'n geslagkwestie. <input checked="" type="checkbox"/></li> <li>• Die boodskap is dat vroue as individue gesien moet word en met dieselfde regte en geleenthede as mans behandel moet word. <input checked="" type="checkbox"/> Ons kan dit aflei uit die onbekende figuur met vroulike hande en voete wat uitsteek en die woorde: "WOMAN IS NOT AN OBJECT." Die draperseel is so geplaas dat dit as 'n "rok" kan gesien kan word. <input checked="" type="checkbox"/></li> </ul>  | 2.2.2 | (Ken 2 punte toe) |

**VRAAG 2 (10 punte in totaal)**  
 2.1 2.1.1 (Ken 1 punt toe)

| V1<br>VLAK     | KOGNITIEWE<br>VAARDIGHEDE                          | GEWIG | VRAE                               | PUNTE |
|----------------|--|-------|------------------------------------|-------|
| Laer orde      | Waarneming/<br>Begrip                              | 30%   | Deel van 1.1<br>en deel van<br>1.2 | 2 + 2 |
| Middel<br>orde | Toepassing   | 40%   | Deel van 1.1<br>en deel van<br>1.2 | 2 + 1 |
| Hoer orde      | Analise<br>Sintese<br>Evaluasie/<br>Gevolgtrekking | 30%   | Deel van 1.1<br>en deel van<br>1.2 | 2 + 1 |

**BOODSKAP WAT DEUR DIE PLAKKAAT OORGEDRA WORD**  
 Die weg na vrede in die wêreld is wanneer mans en vroue regoor die wêreld mekaar kan verdra/aanvaar sonder oordeel, ten spyte van hul verskillende godsdiensle en geloofstelsels.

(1)

2.1.2 (Ken 1 punt toe)

**SIMBOLE EN HULLE BETEKENIS** (Enige 2)

- Die sekelmaan en ster het gekom om die Islamitiese geloof te simboliseer, alhoewel dit oorspronklik die kentekens van die Ottomaanse Ryk was.
- Sedert die 1960's het die sirkel met die onderstebo kruis vrede gesimboliseer en hou verband met die "hippie"-beweging.
- Die letter e met die pyl wat opwaarts wys, verteenwoordig die manlike persoon en die sirkel met die kruis afwaarts simboliseer die menslike vrou.
- Die ses-puntige ster is bekend as die "Ster van Dawid" en is 'n simbool vir die Joodse godsdiens.
- Die Yin-Yang simbool van die Chinese Taoïste godsdiens, (die S in 'n sirkel), simboliseer balans.  Die twee helftes van die simbool is dieselfde, maar verskil in kleur. Dit is om te simboliseer dat teenoorgesteldes saam moet bestaan om te oorleef. 'n Voorbeeld hiervan is dag en nag, of somer en winter.
- Die 't' is simboles van die Christelike kruis en daarom 'n simbool van die Christelike godsdiens.

**Gee erkenning aan enige goed beredeneerde antwoord.**

(1)

## AFDELING A: ONTWERPGELETTERDHEID

## VRAAG 1 (30 punte)

- Verstaan ontwerpteorie en gebruik ontwerpterminologie korrek.
- Die erkenning van die eienskappe van elke beweging in die geskiedenis al vier die kategorieë van ontwerp.
- Verstaan en interpreteer tekens, simbole, stereotipering, partydigheid en vooroordeel in ontwerp.

1.1 (Ken 6 punte toe)

## ELEMENTE

Tekstuur:

- Die buitenste silwer band is gepoleer wat dit 'n gladde en blink voorkoms gee.

- Die innerlike mesh band is dekoratief as gevolg van die ruwe, tasbare tekstuur van die materiaal wat gebruik word. Dit skep 'n interessante kontras sonder om afbreuk aan die algehele ontwerp te maak.

Lyn

- Die kante van die ring is gemaak van geboue lyn wat gevoel van beweging skep omdat hulle die oog om die ring rig.

- Die herhalende patroon in die mesh band is gemaak van geboue en reguit lyn.  Saam skep hulle die indruk van 'n lyn wat na die regterkant van die ontwerp beweeg.

## BEGINSELS

Patroon:

- Die mesh insetel oor die band het elemente/vorms wat herhaal word om 'n patroon te vorm.  Dit help ook om die ontwerp 'n gevoel van orde te gee.

Eenhed:

- Eenheid is geskep deur die herhaling van geboue lyn op beide die mesh insetel en op die rand van die ring.

- Die mesh en die silwer van die ring is baie soortgelyk in kleur, wat help om 'n gevoel van eenheid te skep.

Gee krediet aan enige goed beredeneerde antwoord.

(6)

1.2

(Ken 4 punte toe)

- Die Kunslyfbeweging omdat die ring handgemaak is en 'n hoë vlak van vakmanskap toon.  Daar is ook 'n bewys van 'getrouheid aan die materiale' omdat die materiaal onversier is wat toelaat dat hulle natuurlike skoonheid gewys word.
- Art Nouveau as gevolg van die serpenty/kurwelyn wat om die kante van die ring strek.  Die kromlynige lyn gee die ring 'n delikate, vroulike gehalte wat ook 'n kenmerk van Art Nouveau is.

Gee erkenning aan enige goed beredeneerde antwoord.

(4)

[10]

Hierdie memorandum bestaan uit 27 bladsye.

PUNTE: 100

**ONTWERP V1  
MEMORANDUM**

**SEPTEMBER 2014**

**GRAAD 12**

**NASIONALE  
SENIOR SERTIFIKAAT**