



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

**DESIGN P1
MEMORANDUM**

MARKS: 150

This memorandum consists of 39 pages.

SECTION A: DESIGN LITERACY**QUESTION 1 (20 marks)****AS1: Make value judgements informed by a clear understanding of Design.****AS2: Understand Design theory and use Design terminology correctly.****1.1 1.1.1 (Allocate 2 marks)****The learner can state that the design is kitsch and possible reasons that could be given are:**

- Kitsch design makes use of popular, easy to understand imagery and the kudu image has been repeated so often in South Africa that it has become a stereotype or cliché, thereby losing its visual impact.
- Typical of kitsch is the use of bright, gaudy and artificial colours that convey sentimentality.
- Kitsch design often makes use of artificial materials like plastic and this work consists of crocheted plastic bags.

The learner could also argue that the design is not kitsch and possible reasons that could be given are:

- The combination of the crochet technique and the 'blanket' image with the well-known kudu is unexpected, creating a new, original image which is not typical of kitsch.
- Kitsch design is simple and direct and not multi-layered. This design consists of many surprising juxtapositions: bright clashing colours, clashing patterns of stripes and crochet blocks combined with the natural animal form and very artificial plastic materials trigger the imagination to create an exciting, new visual experience.
- The designer has put together all the qualities of 'kitsch' in such a way that 'kitsch' is exaggerated to become more than 'kitsch' – it appears to celebrate bright colour and pattern along with clichéd imagery.

Credit any well-reasoned statement.

(2)

1.1.2 (Allocate 2 marks)

- The kudu can be seen as a symbol of South Africa and part of its natural heritage as it is indigenous to this country.
- The kudu can also be seen to symbolise kingliness because of its very long, striking horns that seem to be carried proudly.
- The crochet technique and the blanket covering or replacing the skin of the kudu symbolises comfort and homeliness.

Credit any well-reasoned answer.

(2)

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

Pattern:

Pattern is created by the repetition of stripes on the horns as well as the repetition of squares on the body that remind us of a crocheted blanket. The crochet technique creates little triangular like shapes that 'hook' into each other in a repetitive way adding yet another pattern to the surface. The whole design is covered in pattern creating a very busy, lively and vibrant surface.

(2)

Line:

The horns and the outline of the kudu form create organic curvilinear lines giving the image a flowing quality. These lines contrast with the lines of the crocheted blocks as they are more geometric and rigid. The black borders of the blocks create straight, formal, intersecting stripes that stabilise the movement created by the variety of patterns and the curving outlines of the kudu.

(2)

Contrast:

The curvilinear outline of the kudu and its horns contrast with the geometric patterns of the crocheted blanket creating an exciting visual surface. The broad simple stripes on the horns contrast with the tiny lozenge shapes of the crochet blocks. Contrasts are also created by the warm orange, red, pink and yellow shapes placed next to cold turquoise, blue and lavender shapes.

(2)

Credit the correct use of any valid terminology.

Q1.1	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Observation Visual comprehension	30%	Part of 1.1.1 + Part of 1.1.2 + Part of 1.1.3	1+1 +1
Middle order	Application of elements	40%	1.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 1.1.1 + Part of 1.1.2 + Part of 1.1.3	1 + 1 + 1

1.2 (Allocate 10 marks)

- INNOVATION/ ORIGINALITY:

The carpet is original because its shape is organic and irregular instead of having the traditional, square or rectangular shape of most carpets.

(1)

- FUNCTIONALITY:

The unexpected, irregular shape of the carpet gives it a fun quality which would make it suitable for children – especially for a playroom. It is made of a thick, giving, felt-like material which also adds to its functionality in that would be comfortable for children to play and lie on. Some candidates may argue that the thickness of the carpet combined with the irregular shape pose a safety problem thereby reducing the degree of functionality of the overall design.

(2)

- **LINE:**
The lines are organic, creating curvilinear wave-like patterns that are reminiscent of doodling and create a very spontaneous, unplanned and dynamic surface. (2)
 - **COLOUR:**
Bright, strong colours are used to create a fun, vibrant, exciting carpet. These colours are intensified because they are interspersed with white. (2)
 - **RHYTHM:**
The whole carpet consists of line which repeats the irregular organic outline of the carpet creating a very rhythmic surface pattern. (2)
 - **POSSIBLE INSPIRATION:**
The organic shape and repetition of irregular, organic lines could be inspired by rock formations or the cross-section of a vegetable such as a cabbage or the contour lines used on maps. (1)
- [20]**

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Observation/ Comprehension	30%	Part of 1.2	3
Middle order	Application	40%	Part of 1.2	4
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	Part of 1.2	3

QUESTION 2 (10 marks)

AS3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in Design.

AS2: Understand Design theory and use Design terminology correctly.

2.1 2.1.1 **(Allocate 4 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. (2)

The possible effects of stereotyping on society when used in advertising:

- People or groups who do not fit the stereotype could end up feeling inadequate or alienated. For example, a woman who is stereotypically beautiful is seen as thin and sexually appealing. This negates any other interpretation of beauty.
- Stereotyping frequently generalises often resulting in the marginalisation of a particular group or culture. For example, the stereotype for a terrorist is usually a man in Arab clothing.
- It may also result in the loss of individuality as a person strives to become something they are not. This is seen in teens who try to develop an image that says they belong.
- Stereotypical symbols such as the skull and crossbones are routinely used in a positive way to warn consumers of poisonous substances. (2)

Credit any well-reasoned statement.

2.1.2 **(Allocate 4 marks)**

FIGURE A:

Candidates can argue that FIGURE A represents the exact opposite of stereotyping. This is because although the figures representing the different race groups are in different colours there is no stereotypical imagery used to identify the different race groups. The same stylised figure is used to represent all race groups, to show all of humanity as the same or one.

FIGURE B:

The image of clothes hung on a washing line and the text, 'Happy Mother's Day' combine to make us believe that doing the family laundry is a happy and fulfilling task which is the natural duty of all mothers. The message is reinforced by the focal point, the clothes hung out on the washing line which form the word, 'mother'. (2)

Even if the wording is interpreted differently, (that the soap powder is so effective that doing the washing is easy and therefore it really is a 'Happy Mother's Day'), it still stereotypes women (mothers) as the ones whose duty it is to do the family laundry. (2)

Credit any well-reasoned answer.

2.2 2.2.1 **(Allocate 2 marks)**

Both the head of Nelson Mandela and the lion are well recognised symbols of South Africa. It is important that currency very clearly reflects a strong and positive image of the country it belongs to. Nelson Mandela represents freedom, positive change and peace. He is recognised as an icon both nationally and internationally. The lion is indigenous to South Africa and is recognised as the 'king of beasts' as it is associated with courage and regal importance.

Credit any valid and well-reasoned answers.

(2)
[10]

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Observation/ Recall/ Comprehension	30%	Part of 2.1.1 + Part of 2.2.1	2 + 1
Middle order	Application	40%	2.1.2	4
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	Part of 2.1.1 + Part of 2.2.1	2 + 1

QUESTION 3 (10 marks)

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use Design terminology correctly.

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.

3.1 **(Allocate 10 marks)**

BALANCE:

- FIGURE A is symmetrically balanced with the left-hand side a mirror image of the right-hand side. This symmetry is formal, creating a sense of order and stability. FIGURE B is asymmetrically balanced as the left hand end is higher than the right-hand end, supplying movement and an informal feel to the design. FIGURE A's flower motif makes use of radial balance which is also striking, ordered and calming.

(2)

FORM FOLLOWS FUNCTION:

- The simple, pure oval form of FIGURE A is strong and gives the design quite a functional appeal, but the bold, linear flower pattern in the centre takes the attention away from the form creating an object that is decorative. The bath form of FIGURE B's is also strong and clean, but the feet and taps make use of decorative curvilinear detail which detracts from this purity also resulting in a product that is more decorative than functional.

(4)

INFLUENCES:

- FIGURE A's pure oval form is reminiscent of the pure forms of Bauhaus designs and also of Minimalist works whereas the curvilinear forms and lines of FIGURE B remind one of Art Nouveau or Arts and Craft designs.

The strong lines of the stylised flower design on FIGURE A could be influenced by the mural designs painted on African huts. The use of repetitive non-figurative imagery is reminiscent of Art Deco.

(4)

Credit any valid statements.

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Knowledge, Comprehension	30%	Part of 3.1	2
Middle order	Application of elements	40%	Part of 3.1	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 3.1	2

3.2 (Allocate 10 marks in total)

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

TWO POSSIBLE EXAMPLES HAVE BEEN SUPPLIED

EXAMPLE 1: SONWABILE NDAMASE

(1)

LOCAL AND GLOBAL INFLUENCES

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

(2)

GENERAL CHARACTERISTICS

- He has his own business called, Vukani! Creations.
- He tries to be a role model for the fashion industry.
- Captures the 'African spirit' – no longer Eurocentric.
- Identifies with the 'people' who do not wear suits – no collars and ties.
- Shirts are cut long – they hang over the slacks.
- Has a conventional collar (but no tie) OR the standing Nehru collar.

- Always buttoned to the top, so not informal. ☑
 - Light-weight cotton mix – cool for the climate. ☑
 - Fabrics are especially chosen – good quality, original, limited edition fabric. ☑
 - Colours are expressive of confidence and self-assurance. ☑
 - These designs now are worn at formal functions and in the boardrooms of the country. ☑
- (4)

NAME AND BRIEF DESCRIPTION OF ONE DESIGN

THE MADIBA SHIRT ☑

- Madiba shirts are designed to retain body heat but remain cool and light. ☑
 - They are buttoned to the top. ☑
 - They are well pressed and the fabric is rich in colour and pattern. ☑
 - They are long and hang over trousers. ☑
 - Shirts are loose-fitting for ease of movement. This relates to Madiba's aversion to restriction due to his time in prison. ☑
- (3)

EXAMPLE 2: NAME OF THE DESIGNER: Carrol Boyes ☑ (1)

LOCAL/GLOBAL INFLUENCES AND INSPIRATION:

- The simple, geometric patterning used by ancient civilisations influences Boyes. ☑
 - Her highly stylised figures, mostly in very active poses, remind one of the figures used in San rock art. ☑
- (2)

GENERAL CHARACTERISTICS:

- Boyes has a wide variety of lifestyle products, which range from cutlery, flatware, and tableware to a large selection of gift items. ☑
 - Her trademark in terms of innovative use of materials is the fusion of pewter, aluminium and stainless steel, in combination with leather and wood. ☑
 - In her search for exclusivity and choosing to work in pewter because of its malleability and versatility, she combined her talent in sculpture and knowledge of metalwork to create distinctive and unique pewter handles which is still her trademark today. ☑
 - In spite of the volume she produces in her factory, no two items are the same. The products are first made in moulds and then finished off by hand. ☑
 - Carrol Boyes is mostly inspired by the human figure. ☑ This is apparent in her work – human figures often form the handles of a piece of cutlery or mug, or they can be used to form the two sides of a magazine rack. ☑
- (4)

BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 1)

Beer mug:

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

(3)

OR

BRIEF DESCRIPTION OF ONE DESIGN: (OPTION 2)

Butter Dish:

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

(3)

[20]

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

QUESTION 4 (30 marks)

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use Design terminology correctly.

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of Design.

AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

4.1 (Allocate 20 marks)

**LEARNERS MUST CHOOSE TWO DESIGN MOVEMENTS TO DISCUSS.
ANSWERS FOR FOUR OF THE POSSIBLE FIVE CHOICES FOLLOW:**

ARTS AND CRAFTS**AIMS:**

- To encourage the production of handmade quality goods as opposed to low quality, over fussy mass-produced products.
- To re-establish the value and involvement of the skilled craftsman and designer.
- To encourage the design of simpler, less decorative products.
- To create and make products using undecorated, natural materials (e.g. wood and stone). This was to reveal the natural beauty of the materials.
- To bring back social order, stability and good Christian values. (2)

INFLUENCES:

- The Medieval Gothic style, a period associated with order, stability and good Christian values. This was represented in designs by the use of the pointed arch as well as the Quatrefoil and Trefoil motifs and included mythical themes such as dragons.
The Rustic English cottage style – simple peasant or cottage style of architecture and handmade furniture that made use of local materials left in their natural state, (stone, wood), for example chairs with carved wood and woven seats. Floorboards were left bare and roof beams left exposed.
- Influenced by everyday life scenes (genre) from nature, e.g. animals and flower motifs. (2)

CHARACTERISTICS:

- Subject matter included plants, animals, birds and medieval design motifs like the trefoil and quatrefoil.
- Products: Textiles, furniture, ceramics, handmade, leather bound books, metal work and architecture.
- Materials: Natural materials such as wood and stone.

- Decoration: Used to enhance the basic design. Ornamentation kept to a minimum.
- Use of the Elements and Principles:
- Shapes: Were simple and austere without any additional decoration (e.g. furniture).
- Textiles and ceramic designs were more organic due to the influence of plant and animals.
- Colour: they made use of flat areas of bold colour in different shades of blue, yellow and red. They also made use of earth tones.
- Balance: Generally symmetrical due to the medieval Gothic influence of stability and order.
- Unity: usually achieved through the repetition of organic lines or subject matter.

(3)

DESIGNER: Phillip Webb

DESIGN: The Red House

- Built out of red brick (truth to materials)
- Pointed roofs typical of the Medieval Gothic style.
- Interior makes use of unpainted wooden beams, (rustic cottage style).
- Interior walls painted with murals using floral and bird designs.

ORDESIGNER: William Morris

DESIGN: Tapestry, the Strawberry Thieves

- A symmetrically balanced design.
- Subject: birds in between plants and strawberries.
- Colours: Contrasts of rich warm reds and cool blues.
- Line: Organic.
- Unity created through the repetition of motifs, e.g. the birds. Unity also achieved through the repetition of colours.
- Variety: Achieved through a variety of different shapes, which are repeated throughout the design, e.g. the birds, flowers and leaf motifs.

(3)

ART NOUVEAU

AIMS:

It grew out of the Arts and Crafts movement so some of the aims were similar:

- To establish close links between artists and craftsmen in the design of products.
- To revive the tradition of using skilled craftsmen.

Different in that:

- They did not reject the idea of factory made goods.
- Instead they wanted to transfer the quality of handmade products to the factory made products and make use of modern materials, e.g. metal and steel (wrought iron work).

(2)

INFLUENCES:

Japanese art (woodprints), with its:

- Simple, flowing decorative lines
- Stylised forms
- Grid patterns of room interiors
- Decorative patterns on fans and kimonos.
- Contrasts between open and detailed areas.

Celtic Art and its:

- Elaborate, curving linear designs.
- Decorative twisting ribbon like patterns.

Viking designs with their:

- Fine lines and spirals.
- Lavish ornamentation and romantic ideas.

Symbolism (an art movement of that time period) with its:

- Flat forms and flat areas of colour.
- Organic, curved outlines.
- Sensual designs with curves based on nature and the female form.

The Arts and Crafts movement:

- Inspired by their natural flowing forms.

Late Gothic style:

- Its flamboyant lines and stained glass.

French Rococo Art Period:

- The delicate lines and forms as well as the light, playful atmosphere of movement influenced Art Nouveau.

(2)

GENERAL CHARACTERISTICS:

- Subject matter: animals, birds and plants. Very stylised roses (Rennie Mackintosh), sunflowers, lilies and peacocks as well as sensuous female forms.
- Products: Textiles, ceramics, metal work, glassware, jewellery, furniture and architecture.
- Materials: exotic materials, e.g. mother-of-pearl, lapis lazuli, ivory, iridescent coloured glass added to metal, ceramic jewellery ware and even furniture and wrought iron.

Elements of Design:

- Line: whiplash line or serpentine line. Curvilinear and languid lines that are continuous and create stylised shapes.
- Shape and Form: Organic curvilinear shapes that reflect the rhythm of the whiplash line.
- Colour: For interiors they used subtle and subdued pastel colours, e.g. pinks, yellows and greens.
- Colour: Flat matt colour contained within curving outlines, generally used for poster illustrations, e.g. posters by Mucha.

Principles of Design:

- Balance: predominantly asymmetrical. ✓
- Contrast: Large and small forms. Cool colours against warm ones. ✓
- Movement: the repetition of the whiplash line creates a sense of movement. ✓

(3)

DESIGNER: Louis Comfort Tiffany ✓

- Designed jewellery and stained glass. Famous for his stained glass lamps. ✓

DESIGN: Lamps (e.g. the Grapevine lamp) ✓

- Lampshade made of glass mosaic pieces inserted into metal frames like stained glass windows. ✓
- Subject grapes and grapevine leaves. ✓

OR

DESIGNER: Victor Horta ✓

- Belgian architect known for wrought iron work, which was used and integrated into architectural designs. ✓

DESIGN: Staircase in the Hotel Tassel in Brussels (1893). ✓

- Makes clear use of the whiplash line, which repeats the curvilinear lines in the floor decoration. ✓

(3)

THE MODERNIST AGE

AIMS:

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

(2)

INFLUENCES:

- (i) The influence of America (1935 – 1955) due to:
 - Highly developed business and industrial skills ✓
 - Post-war immigration of leading European designers ✓
 - The 1939 New York Exhibition and its pioneering of German Bauhaus design principles which emphasised contemporary, modern appearances, finishes and materials. ✓
 - The rise of a new, style conscious, wealthy mass market ✓
- (ii) The analytical approach of 20th century design due to the Bauhaus (logical, economic, standardised and simplified design with the emphasis on mass produced technological goods made from new materials. ✓
- (iii) The effect of the study of hydro and aerodynamics on the streamlining of designs. ✓

(iv) New materials:

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

(v) Scandinavian furniture designs:

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

(2)

GENERAL CHARACTERISTICS:

General style:

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

Subject matter:

- The redesign of any utilitarian objects using new media. Such objects may include toothbrushes, household appliances, motorcars, radios, posters, film, billboards, television and magazines.
- Anything that was popular and in demand.

Shape/form:

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

Line:

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

Colour:

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

Space:

- Modernist building placed the emphasis on space rather than mass. Space was divided and closed according to the building's function, resulting in open-plan designs. ☑

(3)

WORKS:

Furniture: The Ant Chair (1952) ☑

- Designed by Danish designer, Arne Jacobsen. ☑

Context:

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

Influences:

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

Materials:

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

Functionalism:

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

USE OF ELEMENTS:

Shape and Form:

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

Line:

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

Colour:

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

(Allocate 10 marks)

ART DECO

AIMS:

- To respond to the demands of the machine and of new materials as well as the requirements of mass production.
- To create a new style for a new century.
- To create fashionable style that could be attained by the masses at affordable prices.
- To reflect the changes in society.
- To create good-quality, practical, mass-manufactured pieces from innovative, industrial materials.

(2)

INFLUENCES:

Early 20th century painting movements:

- Art Deco is influenced by the use of abstraction, geometric shapes, fragmentation, distortion and simplification in the art of movements such as Cubism, Constructivism and Futurism.

Fauvism:

- Their use of flat areas of vivid, clashing non-naturalistic colour had a definite influence on Art Deco.

The development of the machine:

- Art Deco design shows a celebration of the machine age and speed. Images of trains, ships, aeroplanes and motorcars appear often and speed is often portrayed using horizontal lines on and around these vehicles. Greyhounds as well as women (with hair streaming behind them) running are popular images used to portray movement.

African art:

- The simplified, geometricised forms and exaggerated features of African art influenced Art Deco designs.

Egyptian art:

- Egyptian motifs like the papyrus and the lotus bud became fashionable.

American cultures

- Aztec and Red Indian motifs became popular, e.g. the stepped Aztec ziggurat form.

Russian Ballet:

- The Russian Ballet, which was trapped in Paris due to the increasingly difficult political situation, just prior to the outbreak of the Second World War, thrilled people with their radical new ideas for the use of brilliant colours and patterns in their costume and theatre designs. ✓

(2)

GENERAL CHARACTERISTICS:

Use of Elements:

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

Principles:

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

Craft forms and Techniques:

They made great use of a variety of different techniques such as:

- Lacquering: painted and lacquered surfaces in brown, black, red and gold. (Doors, screens, panels, furniture and other small accessories). ✓
- Glassware: domestic ware from moulded glass in the form of scent bottles, car mascots, vases, lamps, light fittings, clock-cases, desk accessories and decorative panels. Structures of objects change from being merely functional into striking decorative features. ✓
- Ceramics: made use of the traditional glazing techniques of Chinese potters. Made use of rich monochrome glazes in shades of different colours, combined with a range of subtle surfaces. ✓
- Metal ware and figurines: Decorative metalwork made out of iron, bronze, silver, copper, pewter and chrome. Decorative 'Chryselephantine' statuettes out of ivory and bronze, such as female characters and exotic dancers in elegant costumes. ✓
- Furniture: made from exotic woods, i.e. Cuban mahogany, ebony and olive. Adorned with inlays of ivory, mother of pearl and green dyed shark skin. ✓
- Jewellery: A vast range of jewellery was produced using precious and semi-precious stones. Glass pendants with relief moulded stylised figures, rings, brooches, belt buckles, bangles, long strands of coloured beads as well as jewel encrusted pill boxes and enamelled cigarette holders amongst others. ✓

(3)

EXAMPLE OF ONE WORK:

The Chrysler building: designed by William van Alen.

The building is 304 metres high. The 30th floor has a frieze made out of bricks and depicts a design of a motor-car with decorative hubcaps and huge winged radiator caps. The stainless steel spire contains triangular windows that overlap and project outwards. It contains spectacular interior decoration, for example, the entrance foyer is decorated with stainless steel and marble. The elevator door is also decorated with inlay and chrome and makes use of Egyptian motifs. (3)
(2 x 10) [20]

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

4.2 4.2.1 (Allocate 8 marks)

Candidates must answer in paragraphs and not in table form.

Both designs can be considered equally representative of their individual design movements and candidates can argue the following.

Both movements share some characteristics in that they represented:

- A move away from the authoritarianism and 'streamlining' of Modernism, and its emphasis on simplicity, (lack of decorative detail) and austerity, (purity of form), with no reference to local or historical influences. For example Bauhaus and the International style with their adherence to strict rules and cold, impersonal, machine-like designs. Both FIGURE A and FIGURE B make use of flowing organic line.
- Greater opportunity for the general public to transform their own living environment and a desire for designs that satisfy human needs and which were not elitist, (understood by only a select few). For example FIGURE A shows the use of bright colour and both show variety and individuality in their unusual shape and form. FIGURE B – A highly individual design that is distinctive and different.

- A move towards the use of new shapes as well as the distortion of shape:
 FIGURE A – the biomorphic shapes of the American Abstract Art movement and the natural fluid forms with undulating line of the Scandinavian designers. ☑
 FIGURE B – The smooth, machine-like, geometric steel forms of modernism are now combined with wooden, organic, curved arch forms which combined in a seemingly illogical way to produce a distorted image of the traditional chair. ☑

- A preoccupation with line:
 Both make use of the simple, clean, undulating line of the Asian (Japanese) traditions. ☑ This brings a feminine quality into the works to soften the machine-like quality. ☑

- Modernist characteristics that are retained:
 FIGURE A – The cantilevered seat. ☑
 FIGURE B – Designs combined machine-like geometric steel forms with traditional materials. ☑

- A fascination with the new materials available as a result of rapidly developing technology:
 FIGURE A – The cantilevered seat is the result of injection moulding of a single piece of plastic, never before possible in a new wider range of synthetic colours, (Plastic had just been invented in the form of PVC). ☑ New materials meant that formal legs could now be replaced by tensioned and sprung support systems. ☑
 FIGURE B – It makes use of chromed steel, and plastic as well as plywood. ☑

- Ornamentation/decoration becomes important again, including colour, distortion, kitsch, humour, wit and irony, for example:
 FIGURE A – makes use of bright colour. ☑
 FIGURE B – Makes use of a combination colours, textures, forms/shapes and materials for decorative effect. ☑

- The differences between the two movements are also evident in the two designs:
- FIGURE A – reflects the forward looking thinking of the Pop Era with its bright colour and shiny reflective surface reflecting their interest in the space age. No reference to the past and reflects the movements desire to reinvent everything. ☑

- FIGURE B – Reflects Post Modernisms reference to the past and the present so that styles often appear incoherent, (the combination of traditional materials (wood) and shapes (chair) manufactured and put together in an untraditional way. It also reflects the combination of cheap and more expensive materials typical of the style.

Consider any other well-reasoned and supported facts. (8)

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

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

The Pop Era/Age of Affluence:

Mary Quant, – The Mini skirt

OR

Post Modernism:

Phillipe Starck, – The Ghost Chair

(2)
[20]

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

TOTAL SECTION A: 80

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

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use Design terminology correctly.

AS7: Demonstrate an understanding of the ways in which Design can be used to reinforce or challenge social, cultural, environmental and ethical issues.

- 5.1 5.1.1 (Allocate 7 marks – to get a mark a fact must be supported by an explanation or an example).

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

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

Some examples of designers or Design groups are:

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

For each example credit can be given to any other valid statement not included in either example 1, 2, 3 or 4.

Example 1: (Allocate 7 marks)

MONKEYBIZ BEADING OUTREACH PROJECT

- Barbara Jackson and Shirley Fintz, ceramicists, founded Monkeybiz in January 2000 with Mathaphelo Ngaka, a crafter. ☑
- They saw the potential for marketing and at the same time reviving the traditional craft of beadwork. ☑ Mathaphelo got a few unemployed women from the Western Cape to make more dolls. ☑ Having received a positive response from local shops and tourists, they expanded the business to other communities in order to promote social upliftment. ☑

- They now have approximately 450 women making dolls with 200 women on their waiting list, and in addition to dolls they make bags, beaded pictures, animals, cushion covers and sculptures. ☑ They continue to teach and motivate the crafters, inspiring them to become recognised bead artists, and also help them learn business skills so that they can improve their social and economic status. ☑
- In 2003, the Cape Town studio of Monkeybiz received a visit from the directors of ArtAidsArt, a US non-profit organisation, who purchased many dolls and returned to the USA to hold a doll sale fundraiser, with the support of a group of African-American women, the sale generated the funds needed to purchase a container or studio in Khayelitsha has been christened 'The Boat' to acknowledge its role as a place of safety and support for female artists, another social outreach project. ☑
- The collaboration between Monkeybiz and ArtAidsArt has continued to bear fruit and in 2004 Art AidsArt hosted the only USA aids exhibit, 'Positively HIV', in Pasedena, California, and held a second sale of bead art to fund the Monkeybiz Wellness Clinic. ☑
- They formed an Aids Support Group in their building in Cape Town. There the women have formed a sewing group and they are busy customising denim jackets, making HIV Love Letters and T-shirts. ☑
- The artists have formed a non-profit company so that all profits go directly back into the communities and the women benefit. ☑
- Carrol Boyes stocks Monkeybiz artwork at her new store in New York to increase sales, in order to generate more money for socially disadvantaged women. ☑
- Their own-initiated Aids clinic is self-sufficient and well attended. ☑

(7)

Example 2: (Allocate 7 marks)**MAPULA**

- Mapula was started to provide employment for rural women. ☑ It was initially funded by a charitable NGO but is now self-funding. This is what is known as 'empowerment'. ☑
- The women create their own designs based on natural forms such as flowers and trees ☑ and also refer to events in their daily lives – such as children playing in a rural community. ☑
- The woman were initially taught the skills of surface design and embroidery techniques, and now come up with many new designs.☑ An example of one of their most used stitches is the chain stitch.☑
- They create both functional products such as cushion covers and table runners, as well as one of a kind art pieces such as wall hangings. ☑

- Their work is usually on black cotton cloth, and brightly coloured cottons emphasise the unique African identity of their work. Surfaces are often densely embroidered, and the black negative spaces function as the background. The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa.

Give credit for any other valid information.

(7)

Example 3: (Allocate 7 marks)

A contemporary South African Craft Business and community development project:

STREETWIRES

- Streetwires, a highly profitable craft business and community development project, was established by Patrick Schofield, Winston Rangwana and Anthony Ressel.
- The business focuses on producing street wire art, a uniquely Southern African genre.
- Its aim is to tackle the problems of unemployment and poverty in our country.
- The most likely origins of this art form are the rural areas of Maputuland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find.

The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution:

- Scholfield has an honours degree in Business Science and used his house as security to start the company.
- Rangwani contributed a wealth of knowledge regarding the 'wire' industry.
- Ressel provided the marketing know-how.

In the beginning, only two wire artists were employed on a part-time basis, using a room in Schofield's house as their work space. The business grew, resulting in two larger premises. The Cape Town studio reveals a business based on quality control. New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to manufacture the product. To maintain a high standard the team leader ensures that the template design is adhered to exactly and that the template design is passed through quality control before being released.

The company believes that the major hurdle facing our country is unemployment:

- It is the leading cause of numerous social ills such as poverty.
- It hampers community growth and development.
- The aim is to create meaningful long-term employment for as many South Africans as possible and to improve the life of South Africans by providing a workplace, permanent employment, a sense of purpose and access to skills training and personal development.

‘Streetwires Training and Development’ is a non-profit company established by Streetwires. It specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities.

Objects produced are both decorative and functional such as:

- Beaded promotional items and gifts (e.g. key rings, paperclips with logo top, business-card holders), working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures.
- The shapes and forms are highly stylised and simplified, incorporating an element of whimsy and humour.
- Bright colours and simple, curvilinear outlines dominate.
- The technique of wire art dominates, incorporating materials such as beads, cut-up tin cans and bottle caps.

(7)

Example 4: (Allocate 7 marks)

THE JUPITER DRAWING ROOM

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

They believe that:

With the wide choice of products offered today, as well as the diverse range of media available to promote these, the need for powerful, relevant, compelling and integrated communications have never been greater. The following words summarise their philosophy: ‘If you can communicate a single-minded proposition across a number of media, you stand a greater chance of your brand being noticed, remembered and acted upon.’

(7)

The agency therefore uses all the major media categories as well as new and innovative media to promote a brand, product or company, for example:

- Television and Cinema
- Outdoors: includes billboards and moving vehicles
- Graphic Design and Print: includes posters, letterheads, envelopes, business cards and packaging
- Radio: for commercials
- Digital Media: includes website design
- Campaigns: make use of a combination of the above-listed media and are set up as a long-term promotion of a product or business.

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

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

The 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.

(7)

-
- 5.1.2 The poster conveys the message that a minority of the South African population are able to treat themselves to 'dining out' in restaurants whilst the majority go hungry and have to scratch through garbage for food or have food to eat that is nutritionally of no value.

The hand at the top of the poster stretches out as though holding a tray and the fact that the arm is clothed in smart black and white suggests that it is the arm and hand of a waiter in a smart restaurant. The poster is made to be placed under a 'rubbish or waste basket' so that the waiter appears to be serving 'rubbish'. The idea of serving rubbish in a smart fashion to the poor underlines the sad fact that many in our society go hungry and cannot afford luxuries. The words are in a simple, sans serif font and are white against a black background, which helps to convey this sober and serious message.

Credit any valid statements.

(3)

5.2 5.2.1 **(Allocate 2 marks)**

This product is aimed at supporting people who have only one hand in doing basic chores in the kitchen such as slicing bread and opening containers.

The product is constructed with compartments and slats or bars that can 'hold' objects such as bread, containers that need to be opened and a grater so that the operating on these objects can be done with one hand only.

Credit any valid and well-reasoned statements.

(2)

5.3 **NOTE:** A learner may choose to use any examples provided in the LPG, LTSM or any other documented source.

Example 1: **(Allocate 8 marks)**

LOOM STUDIO – ARCHITECTURAL FIRM (Berkeley, California)

- Loom is a collaborative practice of design and architecture, which aims to combine a minimum of resources to a maximum effect by transforming the ordinary into the extraordinary.
- Loom 'weaves' together-like loom-ideas, forces and materials into a work of design.
- They believe that works of design should be humane, expressing the richness of life and our connection to it and to other people.
- Loom is always thinking about our relationship to the world, about the future that we leave to the world so that it may sustain all life.

E.g. 'Woman Suffrage Memorial Wall in Minnesota USA.

This trellis-like wall functions both as an aesthetically pleasing landscape sculpture and as an educational experience – making the viewer aware of past history by walking through it.

It is both a physical experience and a cultural artefact. The wall threads together vertical posts, which mark the successive years of the suffrage movement. Undulating horizontal bars combine to celebrate the lives of 25 different suffragists. The design questions the dominant neo-classical 'timeless' nature of traditional memorials by creating a radically different interactive experience. The viewer becomes involved in the sequencing of time. This monument is dedicated to those individuals who brought about huge changes in the political landscape – the suffragettes. The viewer experiences the glacial landform changes (immense geological time span), flower and grass plantings (seasonal time span), metal trellis with text tablets (political time span). It reveals processes of change in annual (as the seasons change) and daily human life (as people walk to and from work). Text tables along the horizontals inform and educate while people walk on their daily business.
Credit any other relevant information.

Example 2: (Allocate 8 marks)

Krivanek

- Krivanek integrates the written word into built environments.
- Designs monuments that celebrate groups who are ignored, shunned or marginalised by society.

He aims to:

- Add public and poetic dimensions to the flood of commercial messages in the modern urban landscape.
- Give a voice to 'embattled and stigmatised urban/city communities' as a way of reaching out to them and give them dignity.
- Enrich people's experiences of the place they live in.

GENERAL CHARACTERISTICS:

- He combines sculpture, architecture and design to make environmental installations that commemorate the invisible outsider rather than known people.
- 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.

- 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.

Work: 'Family Voices/Austin'.

Aim:

- To adapt and renew the signs in and above the local shop buildings.
- 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 question the stereotypical ideas that people have about the community.

(8)
[20]

Q5 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Observation/ Recall, Comprehension	30%	Part of 5.1.1 + Part of 5.2.2	4 + 2
Middle order	Application	40%	Part of 5.1.1 + Part of 5.2.1 + Part of 5.2.2	3 + 1 + 4
Higher order	Analysis Synthesis Evaluation	30%	Part of 5.2.1 + Part of 5.2.1 + 5.2.2	2 + 2 + 2

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

Choose TWO of the three choices.

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

AS1: Make value judgements informed by a clear understanding of Design.

AS2: Understand Design theory and use Design terminology correctly.

AS8: Demonstrate an understanding of the Designer's responsibilities in reaction to environmental issues and sustainable Design.

AS10: Demonstrate an understanding of responsible Design by taking into consideration human rights and environmental issues throughout the process.

6.1 6.1.1 **(Allocate 2 marks)**

Any of THREE the following:

- 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.
- 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.

(2)

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

EXAMPLE 1

THE NAME OF THE DESIGNER:

MARTIN KRUGER, Martin Kruger Associates, Architects Urban Designers

(1)

AIMS:

- Kruger believes in the evolving design process of teamwork, intense client interaction and a continuous journey towards excellence and simplicity. His philosophy is: "All buildings are cities and the city a big house."
- He feels that few cities retain a sense of human scale due to their need to expand and 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 CO₂ 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.

(1)

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.

(2)

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

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

- The building is a 9 500 square-metre triple volume open-plan office space for 600 people. It is a miniature representation of Kruger's ideal city.
- Huge lantern-shaped structures are constructed on the roof to allow light to filter down to the central atrium where trees enjoy an ideal climate. They also allow internal heat to escape as and when necessary.
- Above the windows are box-like shelves that channel natural light in but have the dual capability of being able to create shade at the hottest times of the year. This is energy saving at its most effective and there is no need for energy-draining heaters and air-conditioners.
- A dimmer system automatically regulates how much internal light is needed.
- Photovoltaic cells and thermal solar panels on the roof and the front canopy provide 10 percent of the building's electricity.
- Movement sensitive lights inside the office space mean that the last person to leave does not have to remember to switch off a light. The building automatically senses that there is no movement and shuts down.
- Run-off water from the roof collects in an underground tank with a 1,3 million-litre capacity. This water is used to irrigate the building's garden and is used for ablution purposes.
- Inside bins are centrally placed encouraging employees to recycle their paper, metal and plastic.
- Materials used are, where possible, recycled, durable and low-maintenance. Carpets, for example, are made from 100 percent recycled material and the wall hanging by Adri Schultz is made from waste cotton fabric woven by a women's group living in Khayelitsha. Beautiful rose gum wooden floors throughout the central 'street' of the building and the stairs come from sustainable forests in Zimbabwe.

(4)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Knowledge/ Comprehension	30%	6.1.1 + Part of 6.1.2	2 + 1
Middle order	Application	40%	Part of 6.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.1.2	3
Middle order	Application	40%	Part of 6.1.2	4

6.2. 6.2.1 (Allocate 2 marks)

FIGURE A:

REPURPOSED:

This refers to the reuse of materials just as they are but they are put together in a new and innovative way to serve another function. The stove itself retains its shape but is used as seating.

(1)

FIGURE B:

RECYCLED:

This refers to the breakdown of a material and its reconstitution into another form. The tyres have been recycled as footwear.

Credit must be given to any well-reasoned answer.

(1)

6.2.2 **NOTE: A learner may choose to use any example provided in the LPG, PAT or any other documented source.**INTERNATIONAL EXAMPLE: (Allocate 8 marks)

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

NAME OF ONE DESIGN/PROUCT:

The Strap furniture, 1999 – recycled wood, polypropylene strapping tape

The pair's recent line of Strap furniture (1999) is an experimental prototype that takes the kind of web strapping (by using recycled material) often used by overnight delivery services as its most prominent element. Wrapped around simple wooden frames (that is also recycled wood). Such strapping makes for a clever, innovative design solution that uses recycled material in an imaginative manner – in this case a woven, strapped chair. These uses of recycled materials help in creating a sustainable environment that encourages discipline in design practice. In addition, the use of such ordinary material gives this design a stripped-down, almost incomplete feel, as if they have been reduced to their essential states (less is more). Cushions of air are encased in a network of lines that creates a transparent feel that is unique. This transparent look gives the feel of less solid material being used and also saves materials. The chair juxtaposes recycled material in a unique way that enhances the overall design aesthetic – i.e. a new 'green' design. They have used simplicity of form and 'form follow function' without any extra detailing. This creates less recycling and less pollution.

Credit must be given to any valid and reasonable answer.

(8)

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Knowledge, Comprehension	30%	6.2.1 + and Part of 6.2.2	2+1
Middle order	Application	40%	Part of 6.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	Part of 6.2.2	3

6.3 6.3.1 **(Allocate 1 mark)**

One possible interpretation is that all life is dependent on trees because they provide oxygen; reduce levels of carbon dioxide and thereby prevent global warming.

(1)

6.3.2 **(Allocate 1 mark)**

- By only using wood from sustainable forests in their designs.
- By designing products made from recycled wood and paper products.
- By only using raw materials that will always be available without any detrimental long term effect on the planet.
- By visibly promoting the idea of sustainable design in their advertising campaigns and interaction with clients.

Credit any other valid and well-reasoned answer.

(1)

6.3.3 **(Allocate 8 marks for the discussion of one correct designer. Candidates must not have written about the designer in other parts of the paper.)**

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

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

LOCAL DESIGNER: (Allocate 8 marks)

HEATH NASH:

Approach: (this must include influences):

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

He is inspired by:

- The qualities of the flat surfaces and crisp edges of cut paper, and the linear, pliable nature of wire. The simple lines formed by folds and cuts dominate his works giving them crisp clean lines and simple shapes.
- Nature – the shapes of petals, leaves and flowers.

- Cleverly designed and interestingly structured packaging. ✓
- Geometry – and the idea of breaking shapes and forms up into parts/modules.
- Environmental issues and concerns – He has tried to address this need by starting a paper range called ‘Other People’s Rubbish’ in which objects are made from recycled materials. ✓

Line:

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

Texture:

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

Contrast:

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

Materials:

Mostly paper and card because:

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

New projects are conceptualised slowly.

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

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

Sometimes a project could have two functions:

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

Production methods:

- The paper is cut by means of a ‘die’, the same method is used by commercial packaging manufacturers. ✓

OR

- Hand cutting for objects that cannot be made by machine. (to expose the beauty of lines and shapes). ✓

Analysis of a work

'Flowerball' ☑

Context:

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

Shape and Form:

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

Colour:

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

Unity and Variety:

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

Sustainability:

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

Any other well-reasoned and relevant points can be considered.

(8)

OR

INTERNATIONAL DESIGNER: (Allocate 8 marks)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 drainage 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.

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

(8)
[20]

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall, Comprehension	30%	Part of 6.3.2	3
Middle order	Application	30%	Part of 6.3.1 + Part of 6.3.2	2+2
Higher order	Analysis Synthesis Evaluation	20%	Part of 6.3.2	3

TOTAL SECTION B: 40

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

AS9: Demonstrate a basic understanding of marketing Design products in terms of target market, packaging and advertising.

AS10: Demonstrate an understanding of responsible Design by taking into consideration human rights and environmental issues throughout the process.

AS11: Explore career opportunities within the Design discipline.

7.1 7.1.1 (Allocate 2 marks)

The designer is probably targeting wealthy, sophisticated people who are imaginative and off-beat and have an interest in art and the bizarre. The interior reminds one of an art gallery, e.g. the mannequins have sculptured animal-heads and the chair, stool and central light look like surreal art works. The fact that the shop is large and spacious and the items appear well-designed, with attention to detail and finish also conveys a sense of wealth and luxury. The combination of human and animal elements and the cobweb or moss-like material drooping from the mirror edge and the central light all aid in creating a bizarre, surreal effect.

Credit any valid answer.

(3)

7.1.2 (Allocate 4 marks)

COLOUR:

Neutral, muted colours such as different greys, browns, whites and black dominate creating a calm, quiet and slightly eerie atmosphere.

(2)

USE OF SPACE:

The shop is spacious and uncluttered and objects and products are carefully placed and ordered creating a calm interior.

Credit any valid answer.

(2)

7.1.3 (Allocate 5 marks)

- Customers give three to five seconds of their attention to window display. The retailer's visual message should be conveyed to the customer in that short period of time.
- The display should be original and eye-catching.
- It should capture the essence of the product or range of products.
- Current trends regarding display methods, backdrops, lighting, signage and colour schemes must be taken in account.
- Good and appropriate lighting needs to be considered as lighting can be used to create a certain mood and important areas can be emphasised with spotlights.

- Colour is a powerful tool that can be used to attract customers and must be selected carefully to suit the theme or feel of the display and the product.
- A creative and imaginative display theme will help to make the shop and product attractive. Themes depend on the retailer's imagination. Themes can be romantic, wild, fun, etc.

Credit any valid statements.

(5)

7.1.4 **(Allocate 2 marks)**

- The packaging needs to be made in a neutral colour or in a romantic deep colour such as purple or crimson to suit the colours of the clothing and the shop interior.
- Packaging with a natural texture like that of hand-made paper would suit the organic feel of the interior and its emphasis on nature (e.g. animal heads and hints of moss).
- The packaging should be understated, simple and undecorated – also to suit the simple interior.

Credit any valid statements.

(2)

7.2 7.2.1 **(Allocate 2 marks)**

- Any 2 valid institutions can be named, for example:
 - Nelson Mandela Metropolitan University
 - Cape Town Technicon
 - Pretoria Technicon

(2)

(Allocate 4 marks)

- Four possible career options for a textile design qualification:
 - Working for a textile factory as their in-house designer.
 - Starting one's own textile design business.
 - Working for a design studio that sells designs to companies and factories.
 - Teaching design at a school or tertiary institution.
 - Working for a NGO that focuses on skills and product development.
 - Becoming a buyer of designs or a trend-forecaster for a company.

(4)

7.3 7.3.1 **(Allocate 10 marks)**

SWOT is an anagram for Strengths, Weaknesses, Opportunities and Threats. Learners could apply it to FIGURE B of 7.3 in the following way:

(Note: No marks are awarded for giving the meaning of the letters in the anagram – SWOT.)

STRENGTHS:

- It is multi-functional and durable, as it appears sturdily built.
- It could be made out of recycled wood or wood from sustainable forests.

WEAKNESSES:

- The chair and desk sections cannot be used or stored separately, which makes the product bulky and also not space efficient.
- When the larger surface is used as a working area there is nothing to sit on and no leg room if another chair is used with it.
- If any part of the unit breaks the whole design is dysfunctional.
- The larger working surface appears lower than the standard height required for most people to work comfortably when standing.

OPPORTUNITIES:

- Because of its versatility It would make is an ideal furniture design for school going learners and students at the tertiary leve.

THREATS:

- Another company may produce a cheaper version of the idea.
- Because of the above weaknesses the target market may not be large enough, which means that it may take too long to start making a profit.

With all of the above in mind learners may argue that the product may not be suitable for the South African market. Those who argue in favour of its suitability must also give well-reasoned answers supported by examples.

(10)

Q7 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS
Lower order	Observation/ Recall, Comprehension	30%	Part of 7.1.1 + 7.1.3 +7.2.1	1 + 3 + 6
Middle order	Application	40%	7.1.2 + 7.1.3 + 7.1.4+ Part of 7.3.1	2 + 2 + 1+5
Higher order	Analysis Synthesis Evaluation	30%	Part of 7.1.2 + 7. 1.4	2 + 1 + 2 + 5

TOTAL SECTION C: 30
GRAND TOTAL: 150

STRENGTHS (STERKHPUNTE):

- Dit is multifunksioneel en duursaam, dit lyk of dit stewig gebou is.
- Dit kan gemaak word uit herwinde hout of hout uit volhoubare woude.

WEAKNESSES (SWAKHEDE):

- Die stoel en lessenaar dele kan nie apart gebruik of gestoor word nie, wat die produk bonkig en nie spasie effektiel maak nie.
- Wanneer die groter area as werksoppervlak gebruik word, is daar niks om op te sit en geen beenspasie as 'n ander stoel saam met dit gebruik word nie.
- As enige deel van die eenheid breek, is die hele ontwerp buite werking.
- Die groter werksoppervlak lyk laer as die standaard hoogte wat vir die meeste mense gemaklik is om op te werk wanneer hulle staan.

OPPORTUNITIES (GELEENTHEDE):

- As gevolg van sy vele doele, sal dit die ideale meubel ontwerp vir skoolgaande leerders en leerders op tersiêre vlak wees.

THREATS (BEDREIGINGS):

- 'n Ander maatskappy kan 'n goedkoper weergawe van die ontwerp uitbring.
- As gevolg van die bogenoemde 'weaknesses', kan die teikenmark dalk nie groot genoeg wees nie, wat beteken dat dit dalk baie lank kan vat om 'n wins te toon.

Met al die bogenoemde in gedagte, kan die leerders dalk argumenteer dat die produk nie geskik sal wees vir die Suid-Afrikaanse mark nie. Die wat ten gunste van die gepasteheid van die produk redeneer moet ook goeie redenasies met voorbeelde gee om hulle antwoorde te motiveer.

(10)

V7 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie/ Herroep, Begrip	30%	Deel van 7.1.1 + 7.1.3 + 7.2.1	1 + 3 + 6
Middel orde	Toepassing	40%	7.1.2 + 7.1.3 + 7.1.4+ Deel van 7.3.1	2 + 2 + 1+5
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 7.1.2 + 7.1.4	2 + 1+2+5

TOTAAL AFDELING C:
GROOTTOTAAL:

30
150

- Kleur is 'n baie kragtige manier wat gebruik kan word om kliënte se aandag te trek moet versigtig gekies word om by die tema en die gevoel van die uitstalling te pas.
- 'n Kreatiewe en verbeeldingryke uitstalling sal daartoe bydrae om 'n winkel en produk aantreklik te laat lyk. Temas hang af van die handelaar se verbeelding. Temas kan romantis, wild, pret, ens. wees.

Geë erkenning aan enige geldige stellings. (5)

7.1.4 (Ken 2 punte toe)

- Die verpakking moet in 'n neutraal kleur of 'n romantiese diep kleur wees soos 'n pers of skarlaken om die kleure van die kledingstukke in die winkel en die interieur te pas.
- Verpakking met 'n natuurlike tekstuur of iets soos handgemaakte papier sal by die organiese gevoel van die interieur pas en die klem daarvan op die natuur (bv. die dierkoppe en die bietjies mos).
- Die verpakking moet onderbeklemtoon, eenvoudig en onversierd wees – ook om by die eenvoudige interieur te pas.

Geë erkenning aan enige geldige stellings. (2)

7.2 7.2.1 (Ken 2 punte toe)

- Enige 2 geldige instansies kan genoem word, bv.:
 - Nelson Mandela Metropolitan Universiteit
 - Kaapstad Technikon
 - Pretoria Technikon

(2)

(Ken 4 punte toe)

- Vier moonlike loopbaan opsies vir 'n tekstielontwerp kwalifikasie:
 - Werk vir tekstielfabriek as hulle eie ontwerper.
 - Begin jou eie tekstielontwerp besigheid
 - Werk vir 'n ontwerp studio wat ontwerpe aan maatskappye en fabriekse verkoop.
 - Gee onderrig in ontwerp by 'n skool of tersiêre instansie
 - Werk vir 'n NGO wat daarop gemik is om vaardighede en produkte te ontwikkel.
 - Word 'n koper van ontwerpe of 'n tendensvoorspeller vir 'n maatskappy.

(4)

7.3 7.3.1 (Ken 10 punte toe)

SWOT is 'n akroniem vir 'Strengths, Weaknesses, Opportunities en Threats.' Leerders kan dit toepas tot FIGUR B van 7.3 op die volgende wyse:

(Neem kennis: geen punte word toegeken vir die betekenis van die akroniem – SWOT)

AS9: Verstaan dat Ontwerp-produkte bemark moet word en dat teikenmark, verpakking en advertensie in ag geneem moet word.
 AS10: Begryp verantwoordelike Ontwerp deur menseregte en omgewingskwessies in ag te neem deur die hele proses.
 AS11: Ondersoek beroepsgeleenthede in die Ontwerp-veld.

7.1 7.1.1

(Ken 2 punte toe)

Die teiken van die ontwerper is heel moonlik baie ryk en gesofistikeerde mense met baie verbeelding, wat "off-beat" is en in ongewone dinge geïnteresseerd is. Die interieur herinner aan die van 'n kunsgalery bv. die mannekynê het beeldhou dierkoppe en die stoel, tafel en sentrale lig lyk soos surrealistiese kunswerke. Die feit dat die winkel groot en ruim is en al die items goed ontwerp voorkom, met die aandag op detail dra 'n gevoel van weelde en luuksheid oor. Die kombinasie van menslike en dierlike elemente en die spinnekopweb en mosagtige materiale wat oor die kante van die spieël spoel, tesame met die sentrale lig, skep 'n surrealistiese en bisarre effek.

7.1.2

(Ken 4 punte toe)

Gee krediet aan enige geldige antwoord. (3)

KLEUR:
 Neutrale, dowwe kleure soos verskillende gryse, bruine, wit en swart
 domineer en skep 'n kalm, stil en ietwat onheilspekkende atmosfeer.

(2)

GEBRUIK VAN SPASIE:
 Die winkel is ruim en nie vol nie en die voorwerpe en produkte is oordeelskundig geplaas en georden wat 'n kalm interieur skep.

(2)

Gee krediet aan enige geldige antwoord.

7.1.3

(Ken 5 punte toe)

- Kliënte gee drie tot vyf sekondes aandag aan 'n uitstalling in 'n venster. Die handelaar se visuele boodskap moet in 'n baie kort tydjie oorgedra word.
- Die uitstalling moet oorspronklik wees en die oog vang.
- Dit moet die inhoud van die produk of die reeks produkte vasvang.
- Huidige tendense in uitstallingsmetodes, behangsele, beligting, kentekens en kleurskemas moet in rekening gehou word.
- Goë en gepaste beligting moet in gedagte gehou word om 'n sekere gevoel (mood) te skep en belangrike areas kan deur kolligte uitgelig word.

INTERNASIONALE ONTWERPER: (Ken 8 punte toe) Julie Bargmann:

Julie Bargmann word internasionaal erken as 'n ontwerper wat besoedele en industriële terreine in die VSA 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.I.R.T. genoem. (Design Investigations Reclaiming Terrain of Dump RightThere) Sure van fabriekafvaltype beland in strome en riviere en versmoo alle vorme van lewe-sy lê beslag op sulke besoedele industriële gebiede.

Voorbeeld van 'n werk:

Haar werk '*Testing the Waters*' is 'n herwinning van wat voortheen 'n steenkoolmyn was. Die plek is omskep in 'n park waar suurmyndreinerings plaasvind en waar die publiek kan kom ontspan. Die park bestaan uit 'n landmassa wat uitgekerf is om 'n passiewe AMID 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 struike – dit bevat ook ontspanningsgeriewe soos pieknieklukke, 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.

[20]
(8)

V6.3 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Herroep, Begrip	30%	Deel van 6.3.2	3
Middel orde	Toepassing	30%	Deel van 6.3.1 + deel van 6.3.2	2+2
Hoër orde	Analise Sintese Evaluasie	20%	Deel van 6.3.2	3

TOTAAL AFDELING B: 40

Analise van 'n werk

'Flowerball'

Konteks:

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

Vorm en fatsoen:

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

Kleur:

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

Eenhed en Verskeidenheid:

- Eenheid word verkry deur die gebruik van een kleur deurgaans en die herhaling van die lang blaar- en blomvorme.

- Verskeidenheid word verkry deur die teenstrydige lang en ronde vorms en die oppervlakpatroon. Dit word verder versterk deur die skerp punte van die blaarvorme en die verskillende soorte hoëke van die blomblaarvorme.

Volhoubaarheid:

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

Ander enige goed beredeneerde en relevante antwoorde.

(8)

OF

- Slim en interessante strukture vir verpakking.
- Geometrie / meetkunde – en die idee van om vorme op te breek in dele/modules.
- Omgewingskwessies en kwelpunte – hy het probeer om dit aan te spreek deur 'n papier-reeks te vestig wat 'Other People's Rubbish' genoem was en gemaak is uit herwinde materiale.

Lyn:

- Dit word gemaak deur te vou en sny. Dit is altyd eenvoudig en beslis/skerp.

Tekstuur:

- Sy gebruik van karton en papier skerp 'n gladder, liggewig en papieragtige tekstuur. Die plastiek skerp 'n skoon/besliste/skerp gevoel.

Kontras

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

Materiale:

Meestal papier en karton omdat:

- 'Dit is die mees praktiese materiaal om mee te speel in die wêreld' en dit gee die karakter/skoonheid aan sy werk.
- Vir klein projekte het hy net twee instrumente nodig naamlik 'n mes aan 'n staal-liniaal.
- Karton is oral beskikbaar as weggooitukke.
- Ander materiale sluit in laaghout, plastiek en metaalvle.

Nuwe projekte word stadig gekonseptualiseer.

Vinnige projekte is gebaseer op vorige idees, byvoorbeeld, 'the \curly' (n abstrakte tonnelvorm wat gemaak is uit gevoude papier) was ontwikkel tot:

- 'n Lampskerm
- Ligte vir die House and Leisure tydskrif se Decorex staanplek (die tonnelvorm was vergroot om plek te maak vir 'n gloeilamp en gemanipuleer tot 'n spiraalvorm. Die materiaal wat gebruik is, was plastiek in plaas van papier.

Somtyds kan 'n projek twee funksies hê:

- 'n Gevoude kaart wat 'n spuitverf beeld bevat aan die kant wat verskyn as die kaart oopgemaak word maar kan ook dien as 'n armrus.

Produkstie-metodes:

- Die papier word gesny deur middel van 'n snyblok, dieselfde metodes word gebruik deur kommersiële verpakkingstvervaardigers.

OF

Vorms word met die hand gesny vir voorwerpe wat nie met die masjien gemaak kan word nie (om die skoonheid van die lyn en vorms bloot te stel).

V6.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Kennis, Begrip	30%	6.2.1 + en Deel van 6.2.2	2+1
Middel orde	Toepassing	40%	Deel van 6.2.2	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 6.2.2	3

6.3 6.3.1

(Ken 1 punt toe)

Een moonlike interpretasie is dat alle lewe afhanklik is van bome omdat hulle ons van suurstof voorsien, die vlakke van koolstofdioksied verlaag en sodoende aardverwarming teenwerk.

(1)

6.3.2

(Ken 1 punt toe)

- Deur slegs hout van volhoubare woude in hul ontwerpe te gebruik.
- Deur ontwerpe te gebruik wat van herwinde hout en ander papierprodukte gemaak is.
- Deur slegs onverwerkte produkte te gebruik wat altyd beskikbaar sal wees sonder 'n langtermyn vernietigende effek om die planeet.
- Deur die idee van volhoubare ontwerp sigbaar aan te moedig deur advertensie veldtogte en interaksie met kliënte.

Gee krediet aan enige geldige en goed beredeneerde antwoord. (1)

6.3.3

(Ken 8 punte toe vir die korrekte bespreking van een ontwerper. Kandidate moes nie oor dieselfde ontwerper elders in die vraestel geskryf het nie.)

NOTA: 'n Leerder mag gebruik maak van enige voorbeeld uit LTM soos voorgeskryf in die LPG, PAT of enige gedokumenteerde bron.

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

PLAASLIKE ONTWERPER: (Ken 8 punte toe)
HEATH NASH

Benadering (hierdie moet invloede insluit):

- Hy vervaardig meesal lampskerms, Fêetjie-ligte, speeligoodagtige voorwerpe, dekoratiewe muurbehangsels of staanders en groete-kaartjies. Hulle is vir 'amper almal' – sommige produkte is goedkoop terwyl ander duurder is.
- Hy word geïnspireer deur:
 - Die eienskappe van die plat oppervlakte en skerp rante van gesnyde papier en die liniêre en buigbare eienskappe van draad. Die eenvoudige lyn wat gevorm word deur die voue en snye oorheers sy werk en gee dit skerp, skoon lyne en eenvoudige vorme.
 - Die natuur – die vorme van blomblare, blare en blomme.

6.2. 6.2.1 (Ken 2 punte)

FIGUR A:
HERDOEL:
Dit verwys na die hergebruik van materiaal net soos wat hulle is, maar word in 'n nuwe wyse aanmekeer gesit en kry 'n innoverende nuwe doel. Die stoot self hou sy fatsoen, maar hy word as 'n sitplek gebruik.

(1)

FIGUR B:
HERWIN:
Dit verwys na die afbreek van materiale en die maak daarvan in 'n ander vorm. Bande word herwin en skoene word gemaak.

(1) Gee krediet aan enige goed beredeneerde antwoord.

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

INTERNASIONALE VOORBEELD: (Ken 8 punte toe)

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

NAAM VAN ONTWERP/PRODUK:

Die "Strapfurniture", 1999 – herwinde hout, polipropileen verpakingsrieme/toue.

Die paar se onlangse reeks "Strap" meubels (1999) is 'n eksperimentele prototipe wat polipropiileen verbindingsrieme/toue (wat gebruik word om pakkies te verbind) gebruik as die mees prominente element van die ontwerp. (Hulle maak gebruik van herwinde rieme). Dit word om eenvoudige houtrame gemaak, wat ook van herwinde hout gemaak word. Hierdie "verbinding" sorg vir innoverende ontwerpoplossings wat herwinde materiaal op 'n slim manier gebruik – in die geval, 'n geweefde "strapped" stoel. Hierdie gebruik van herwinde materiaal help om 'n volhoubare omgewing van dissipline in die ontwerppraktyk te weeg bring. Die gebruik van eenvoudige materiale gee die ontwerp 'n eenvoudige "stripped down" en amper onvolledige gevoel, asof dit al is wat nodig is. (less is more). Die kussings is deurweef met 'n netwerk van lyne, wat 'n unieke deursigtige gevoel gee. Die ontwerp juxtapaas herwinde materiaal in 'n unieke wyse wat estetiese geheel val die ontwerp beklemtoon. Hulle het die eenvoud van die vorm en "vorm volg funksie" sonder enige ekstra detail gebruik. Dit veroorsaak minder herwinning en minder besoddeling.

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

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

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

Waterfront, Kaapstad.

- Die gebou is 'n 9500 vierkante meter trippel volume oopplan kantoor spasie 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 rake wat soos bokse lyk natuurlike lig laat deurskyn, maar het ook die vermoë om skadu te bied in die warmste tye van die jaar.

- 'n Dempersistiem beheer outomates die hoëvelheid lig wat aan die binnekant skyn.

- Fotovoltaiese-selle en sonpanele op die dak en die voorste oorhangsel (canopy) voorsien 10 persent van die gebou se elektrisiteit.

- Bewegingsensitiwe 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 outomates aan dat daar geen beweging is nie, en skakel dan al die ligte af.

- Die water wat van die dak af rol word in 'n ondergrondse tenk met 'n kapasiteit van 1,3 miljoen liter opgevang. Die water word gebruik om die perseel se tuine te onderhou en vir ablusie doeleindes.

- Binnêre gebou is houers geplaas wat werknemers aanmoedig om hul papier, plastiek en metaal 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 atval katoen gemaak afkomstig van 'n groep vroue in Khayelitsha. Die pragtige rooshoutvloere regdeur die sentrale 'straat' van die gebou, kom van volhoubare woude in Zimbabwe.

(4)

V6.1 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Kennis/ Begrip	30%	6.1.1 + Deel van 6.1.2	2 + 1
Middel orde	Toepassing	40%	Deel van 6.1.2	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 6.1.2	3

6.1.2

(Ken 8 punte toe volgende die punte uiteensetting in die vraestel – 1 punt vir die naam van die ontwerper, 1 punt vir 2 inloede, 4 punte vir die naam van 'n werk sowel as 'n kort analise wat verduidelik hoe dit omgewingskwessies aanspreek).

VOORBEELD 1

DIE NAAM VAN DIE ONTWERPER:

MARTIN KRUGER, Martin Kruger Vennote, Argitekto Landelike Ontwerpers

(1)

DOELWITTE:

- Kruger glo aan die veranderende ontwerp proses van spanwerk, In diepte klient interaksie en 'n aanhoudende reis van uitsteking en eenvoud. Sy filosofie is: "Alle geboue is stede en die stad is 'n groot huis. ("All buildings are cities and the city a big house").
- Hy voel dat min stede die menslike skaal wat dit veronderstel is om te hê, behou omdat daar gedurig die behoefte is om uit te brei en maksimum land te gebruik. Wolkkrabbers laat dikwels die wat om hulle werk soos dwergies lyk en seël hulle af van die buitewêreld. Sy doelwit is om 'n vriendeliker, meer koesterende werkkplek te skep.
- Martin Kruger se praktyk is toegewyd om geboue en nedersettings te skep wat 'n positiewe bydrae tot die omgewing leen, CO₂ vrystelling te verminder en die gebruik van passiewe energie.
- Die ateljee ondersoek ontwerp probleme in 'n verskeidenheid mates en in diverse kontekste. Hulle werk sluit uitstallings, bewaring, nuwe nedersettings, publieke spasies en geboue, sowel as 'n aantal diverse en pragtige private huise en plaashuise in.

INVLOEDE OP SY WERK:

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

(2)

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

Kies TWEE van die drie keuses.

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

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

AS2: Begryp Ontwerps teorie en gebruik Ontwerps terminologie korrek.

AS8: Begryp Ontwerpers se verantwoordelikhed tot omgewingskwessies en volhoubare Ontwerp.

AS10: Begryp verantwoordelike Ontwerp deur menseregte en omgewingskwessies in ag te neem deur die hele proses.

6.1 6.1.1 (Ken 2 punte toe)

Enige DRIE van die volgende:

- Dit maak gebruik van hernubare, lae impak materiaal.
- Die materiaal kom van plaaslike, volhoubare bronne wat heeltemal afbreekbaar is as dit nie meer gebruik word nie.
- Die ontwerp is energie doeltreffend omdat die prosesse waardeur dit vervaardig word min energie gebruik.
- Dit maak gebruik van nie-toksiese materiaal wat positief bydrae tot die gesondheid van die mensdom.
- Maak gebruik van so veel as moontlik plaaslik beskikbare materiaal.
- Ontwerp produkte moet langer hou en beter funksioneer.
- Die klem is op gemeenskaplike gebruik eerder as die privaat gebruik van die produk, bv. om 'n kar te deel.
- Bio-mimiek word deel van die industriële vervaardigingsproses van produkte (industriële sisteme word herontwerp in biologiese lyne om die konstante hergebruik van materiale in geslote siklusse in staat te stel).

(2)

- Kriwanek se teks is vrygewig gespaseer en baie versigtig rangskik in lynne om die egte waarde van die boodskap te behou.
- Lettertipes hou by die omliggende argitektoniese strukture se styl om die geskiedenis en die karakter van die area te reflekteer en om daardie area in stem te gee.
- Sy temas gee nie instruksies nie, in plaas daarvan reflekteer dit kontemporêre sosiale kwessies en sy boodskap gaan teen die hedendaagse siening.
- Hy werk met 'n span mededewerkers.

Werk: 'Family Voices/Austin'

Doelstellings:

- 'n Projek in 'n depressiewe woonbuurt van Chicago waar hy plaaslike winkelvoorkeure en die naamborde daarby aanpas.
- Kriwanek gebruik die woorde van moeders en oppassers van die gemeenskap in hierdie kommersiële fasiliteite.
- Trek aandag na die mites en stereotipes van die buitewêreld oor die woonbuurt.

Metode:

Hergebruik verlate dubbelkantige inligtingsborde van die area.
 Kombineer groot skaalse 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 oppassers 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.

(8)
[20]

V5 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie/ Herroep, Begrip	30%	Deel van 5.1.1 + Deel van 5.2.2	4 + 2
Middel orde	Toepassing	40%	Deel van 5.1.1 + Deel van 5.2.1 + Deel van 5.2.2	3 + 1 + 4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 5.2.1 + Deel van 5.2.1 + 5.2.2	2 + 2 + 2

in Omgewingsydlyn, die muur verbind vertikale pale om agtereenvolgende jare van die stermregbeweging uit te beeld. Dit is gekombineer met golwende horisontale pale wat die lewens van 25 verskillende voorstaanders van stermregte vier. Dit ontwerp beaagteken die dominante neo-klassieke 'tydlose' aard van tradisionele gedenktekens deur iets radikaal anders deur sy interaktiewe kwaliteit voor te stel. Die kyker raak betrokke by die ordening van die tyd. Hierdie monument is opgedra aan daardie individue wat monumentale veranderinge in die politieke landskap bewerkstellig het—die suffrajette. Die kyker ervaar die grondveranderinge vanaf die Ystydpark (reuse geologiese tydsverloop), blomme-en gras-aanplantings (seisoenale tydsverloop), metaatraliewerk met teksplate (politieke tydsverloop). Dit onthul prosesse van verandering jaarliks (soos die seisoene verander) en in die daaglikse menslike lewe (soos mense na en van die werk loop). Teksplatte op die horisontale pale verskat inligting en onderlig aan mense wat op hulle daaglikse rondtes verbyloop.

Geë krediet aan enige ander relevante inligting.

Voorbeeld 2: (Ken 8 punte toe)

Kriwanek

- Kriwanek integreer teks en gebou.
- Ontwerp monumente wat die groepe vier wat deur die samelewing geïgnoreer of opsy gestoot is.

Sy doelwit is:

- om 'n poëtiese dimensie te skep tussen die vloed kommersiële boodskappe wat ons kry in die moderne stadsomgewing.
- Om 'n stem te gee aan die 'embattled and stigmatised urban/city communities' as 'n manier om na hulle uit te reik en waarde te gee.
- Verryk mense se ervaring van die plek waar hulle woon.

ALGEMENE EIENSKAPPE:

- Hy kombineer beeldhou, argitekatuur en ontwerp en maak omgewing stellasies wat die onsigbare buitestaander herdenk eerder as die bekende mense.
- 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 weer leef wat vir honderde jare teks op gehad het om instruksies te gee en te herdenk. Die goed geplaaaste klassieke inskripsies was gewoonlik is hooftletters gedoen en geskryf deur mense wat in leierskap posies was of dominante sosiale groepe.

Die hand aan die bo punt van die plakkaat strek uit asof dit n skinkbord vashou en die arm is geklee in styvolle swart en wit om te lyk soos n keïner in n duur restaurant. Die plakkaat is ontwerp om onder n asblik te kom sodat dit lyk of die keïner 'vuilgoed' bedien. Die idee om vuilgoed op n aantrekklike manier op te dien beklemtoon die hartseer feit dat baie mense in ons samelewing honger ly en nie luskhede kan bekostig nie. Die woorde is in n eenvoudige sansserif lettertipe en is wit teenoor n swart agtergrond, wat help om n nugter en ernstige boodskap oor te dra.

Gee erkenning aan enige geldige stellings. (3)

(Ken 2 punte toe) 5.2 5.2.1

Hierdie produk is daarop gemik om mense wat net een hand het, te ondersteun om basiese taksies in die kombuis te verrig soos bv. om brood te sny en houers oop te maak.

Die produk is vervaardig met afdelings en balke wat voorwerpe soos brood, houers wat oopgemaak moet word en n rasp kan "vashou" sodat hierdie voorwerpe met een hand hanteer kan word.

Gee krediet aan enige goed beredeneerde stellings. (2)

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

Voorbeeld1: **(Ken 8 punte toe.)**

LOOM STUDIO – ARGITEKTUR FIRMA (Berkeley, California)

- Loom is n samewerkende praktyk van ontwerp en argitektuur wat mik om te minimum hulpbronne met die maksimum effek te kombineer deur die gewone na die buitengewoon te verander.
- Loom weef idees, kragte en materiaal saam in n ontwerp.
- Hulle glo dat ontwerp n menslike aspek moet hê en die rykheid van die lewe moet uitbeeld en ons konneksie met ander mense.
- Loom hou altyd ons verhouding met die wêreld in gedagte, oor die toekoms wat ons vir die wêreld agterlaat sodat dit behoue kan bly.

Bv. 'Women Suffrage Memorial Wall' in Minnesota USA.

Dit is n traliewerk-muur wat beide as n landskapsbeeld (mooi om na te kyk) en n opvoedkundige ervaring (maak die kyker bewus van verangte geskiedenis deur daardeur te loop) funksioneer. Dit is beide n fisiese ervaring en n kulturele artefak.

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

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

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

- Hulle Plakkaatveldtog vir die VN Wêreld Voedselprogram
- Plakkaat vir die Musica Doofbewsustheidsweek

Die Plakkaatveldtog vir die VN Wêreld Voedselprogram:

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

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

Plakate vir die Musica Doofbewsustheidsweek:

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

'Boxer', 'Tank' en 'Dog' is drie baie kragtige plakate.

- Elke beeld was noukeurig gekies om die gevoelens voor te stel wat 'n sekere liedjie aanwakker, sodat hierdie gevoelens eraar kan word deur beide doof en horende mense.

(7)

5.1.2

Die plakkaat dra die boodskap oor dat die minderheid van die Suid-Afrikaanse populasie in die posisie is om hulself te bederf met eet in restaurante, terwyl die oorrote meerderheid honger ly en deur die vulliged moet graawe vir kos, of hulle moet kos eet met geen voedingswaarde.

Die maatskappy glo dat werkloosheid die grootste struikelblok vir ons land:

- Dit is nie net die oorsaak van maatskaplike probleme soos armoede nie.
- Dit verhinder ook gemeenskaps groei en ontwikkeling.
- Daarom probeer die besigheid langtermyn werk skep vir so veel as moontlik Suid-Afrikanners. Hulle probeer die lewensstandaarde van Suid-Afrikanners te verbeter deur werksplekke, permanente werk, 'n gevoel van waardigheid en toegang tot vaardighedsopleiding en persoonlike ontwikkeling te voorsien.

'Streetwires Training and Development' is 'n nie-winsgewende organisasie wat deur Streetwires gestig is en streef daarna om gemeenskappe op te hef deur voorsiening te maak vir vaardighedsopleiding, ontwikkeling van individuele kunstenaars en die skepping van uitreik inisiatiewe in weeshuise, skole en verarmde gemeenskappe.

Die voorwerpe wat gemaak word is beide dekoratief en funksioneel byvoorbeeld:

- Promosie artikels en geskenke gemaak van krale (sleutelhouers, skuifspelde met 'n logo, besighheidskaarthouers), radio's, verskeie motor-modelle gemaak van draad en krale en dier-, voël- en mensfiguur beeldhouwerke.
- Die vorms is hoogs gestileerd en vereenvoudig en bevat 'n element heelwat humor en speelsheid.
- Helder kleure en eenvoudige, kromagtige buitelyne domineer.
- Die draadkuns domineer ook. Materiale soos krale, opgesnyde blikke en botteldoppe word ook gebruik.

(7)

Voorbeeld 4: (Ken 7 punte toe)

DIE 'JUPITER DRAWING ROOM'

- Die 'Jupiter Drawing Room' is 'n bekroonde Suid-Afrikaanse advertensie agentskap.
- Die agentskap voel baie ernstig oor bemagtiging en het al reeds vier oor die 26% beligtingsverhouding beweging met betrekking tot hul personeel en aandelhouers.

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

(7)

- Hulle werk gewoonlik op swart katoendoek en helder gare word baie dig geborduur en die swart negatiewe ruimtes dien as die agtergrond. Die katoen is omgewingsvriendelik en volhoubaar en is geredelik beskikbaar in Suid-Afrika.

Gee punte vir enige ander inligting.

(7)

Voorbeeld 3: (Ken 7 punte toe)

in Kontemporêre Suid-Afrikaanse Handwerk Besigheid en
gemeenskapsontwikkeling projek:

STREETWIRES

- Streetwires, 'n hoogs winsgewende handwerk-besigheid en gemeenskapsontwikkeling projek, was tot stand gebring deur Patrick Schofield, Winston Rangwana aan Anthony Ressel. Die besigheid produseer straat-draadkuns, 'n kenmerkende Suid-Afrikaanse genre. Een van die doelwitte van die besigheid is om die kwessies van werkloosheid en armoede aan te spreek. Die kunsvorm het waarskynlik sy oorsprong in die landelike gebiede van Mpumalanga en Zimbabwe, waar arm beeswagter-seuns hul eie speelgoed gemaak het met ou hangendraad, blikke en enigiets anders wat hul kon vind.

Die drie stigters van die besigheid kom van uiteenlopende agtergronde en elkeen het 'n unieke en waardevolle bydra gelewer tot die sukses van die besigheid:

- Schofield het 'n Honneursgraad in Besigheidswetenskap. Sy huis is as sekuriteit gebruik om die besigheid op die been te bring.
- Rangwana het sy kennis van die draadkunsbedryf bygedra Ressel het die bemerkingsvaardighede bygedra

In die begin is net twee draadwerk kunstenaars deelyds in diens geneem en het 'n kamer in Schofield se huis gebruik as hul werkspasie. Die besigheid het gegroei en naderhand kon die eienaars nog twee geboue aankoop. Die Kaapstad ateljee is 'n besigheid wat die kwaliteitseer toepas. Ontwerpspan skop nuwe draadkuns ontwerpe. Wanneer dit goedgkeur word, word template gemaak en gegee aan 'n span draadkunstenaars wat dan die produk maak. Om te sorg dat 'n hoë standaard gehandhaaf word, maak die spanleier seker dat die templaats presies nagevolg word en dat die produk deur die kwaliteitseerproses gaan voordat dit aan die mark bekend gestel word.

(7)

- Hulle het nou al ongeveer 450 vrouens wat poppe maak en 200 vrouens op hul waglys. Saam met die poppe maak hulle ook handsakke, kralerprente, diere, kussingoottreksels en beelde. Hulle gaan voort om die mense wat vir hulle werk te inspireer en moedig hulle aan om erkende kralerwerkers te word. Hulle help hulle om besighheidsvaardighede te leer sodat hulle ekonomiese en sosiale status kan verbeter.
- In 2003 het die direkteure van die VSA nie-winsgewende-organisasie, Art AidsArt die Kaapstad Studio van Monkeybiz besoek en baie poppe gekoop om as fondsinsameling in VSA te verkoop. Tesame met die hulp van die n groep Afrika-Amerikaanse vrouens wat gehelp het met die fondsinsameling, het die fondsinsameling genoeg geld ingekry om n studio in Khayelitsha op te rig. Die studio is "The Boat" genoem om sy rol as n plek van veiligheid vir vroulike kunstenaars en ander sosiale uitreik te dien.
- Die samestelling tussen Monkeybiz en Art AidsArt het aangehou om vrug te dra en in 2004 het Art AidsArt die enigste VSA uitstalling van 'Positively HIV' in Pasadena en California en n tweede verkoping van Monkeybiz kralerwerk gehou om die gesondheidskliniek te befonds. Hulle het n vigs-ondersteunersgroep in hul gebou in Kaapstad gestig. Die vrouens het n naaldwerkgroep gestig en hulle is besig om denim baadjies uniek te verander, HIV liefdesbriewe te maak en T-hemde.
- Die kunstenaars het n nie-winsgewende organisasie gestig sodat al die wins direk in die gemeenskap gestort kan word en tot voordeel van die vrouens kan wees.
- Carol Boyes hou Monkeybiz kunstwerk in haar winkel in New York aan om verder geld in te samel vir sosiaal-agtergeblye vrouens. Hulle self-aangemoedigdeViskliniek is selfonderhoudend en word goed ondersteun.

MAPULA Voorbeld 2:(Ken 7 punte toe)

- Mapula was op die been gebring met die oog op werkskepping vir landelike vrouens. Dit was oorspronklik befonds deur n liefdadighedsorganisasie (NGO) maar is nou heeltemal selfstandig. Dit is wat bedoel word met die term 'bemagtiging'.
- Die vrouens skep hul eie ontwerpe gebaseer op natuurlike vorms soos blomme en bome. Hulle verwys ook na hul eie lewens in hul ontwerpe, byvoorbeeld kinders wat speel in die landelike omgewing.
- In die begin het die vrouens lesse gehad in oppervlakontwerp en borduurwerk. Een van die stekke wat hulle die meeste gebruik is die kettingsteek.
- Hulle maak funksionele produkte sowel as kussingslope en tafellopers. Unieke kunstwerke soos muurbhangesels word ook geskep.

AFDELING B: ONTWERP IN 'N SOSIALE/OMGEWINGS KONTEKS

VRAAG 5 (20 punte)

AS1: Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.
 AS 2: Begryp Ontwerps teorie en gebruik Ontwerps teorie om korrek.
 AS 7: Begryp die maniere waarop Ontwerp gebruik kan word om
 sosiale/maatskaplike, kulturele, omgewings en etiese kwessies te
 versterk of uit te daag.

5.1 5.1.1 (Ken 7 punt toe – om 'n punt te kry moet 'n feit deur 'n verduideliking of voorbeeld ondersteun word.)

Nota: 'n Leerder mag enige voorbeeld uit 'n LOOM (LTSM) gebruik soos voorgeskryf in die LPG (byvoorbeeld die Woolworths boek *LivingwithDesignDaily* of 'Craft Art in SA' deur E. Coetsee).
 in die opstel moet die leerder 'n Suid-Afrikaanse ontwerper of groep kies wat betrokke is by ENIGE sosiale/maatskaplike kwessie.
 Voorbeelde van kwessies kan wees: armoede, kapitalisme, geslagsaangelykendheid, gesondheidskwessies, maatskaplike onregte, rassisme en marginalisasie, ens.

Voorbeelde van ontwerpers of ontwerp groepe is:

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

Vir elke voorbeeld kan krediet gegee word vir enige geldige stelling wat nie ingesluit is in enige van voorbeelde 1, 2, 3 of 4 nie.

Voorbeeld 1: (Ken 7 punte toe)

MONKEYBIZ LEES-UITREIKPROJEK:

- Barbara Jackson en Shirley Fintz, keramiekkunstenaars het Monkeybiz in Januarie 2000 gestig, met MathampheloNgaka as handwerker (crafter).
- Hulle het bemarkingspotensiaal gesien en terselfdertyd die geleentheid om die tradisionele handwerk tegniek kralerwerk te laat opleef Mathamphelo het 'n paar werklose vrouens van die Weskaap gekry om poppe te maak. Nadat hulle positiewe terugvoer van die plaaslike winkels en toerisme gekry het, het hulle die besigheid uitgebrei na ander gemeenskappe om sodoende sosiale opheffing aan te moedig.

- FIGUR B – Reflekteer Post Modernisme se verwysing na die veriede en die toekoms, sodat die style dikwels onsamehangend voorkom. (die kombinasie van tradisionele materiaal (hout) en fatsuene (stoel) vervaardig en op nie-tradisionele wyses aanmekeer gehëg.) Dit reflekteer ook die kombinasie van goedkoop en duurder materiaal tipies van die styl.

Orweeg alle goed beredeneerde en ondersteunde feite. (8)

4.2.2 (Ken een punt toe vir 'n ontwerper en een punt vir 'n werk deur die ontwerper).

Enige van die volgende of enige ander geakkrediteerde ontwerper van elke beweging.

Die Pop Era/Tyd van Oorloed:
Mary Quant – 'Die Mini rok'

Post Modernisme:

Phillipe Starck – 'The Ghost Chair'

(2)
[20]

80 TOTAAL AFDELING A:

V4.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Herroep	30%	Deel van 4.2.1 + 4.2.2	1+ 2
Middel orde	Toepassing	40%	Deel van 4.2.1	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 4.2.1	3

- 'n Beweging in die rigting van nuwe fatsone sowel as die verwinging van fatsoen.
FIGUR A – die biomorfiese fatsone van die Amerikaanse Abstrak Kuns beweging en die natuurlike, vloeiende vorms met golwende lyne van die Skandinawiese ontwerpers.
 - FIGUR B – Die gladde, masjiengagtige, geometriese staal vorms van modernisme is nou onologies gekombineer met hout, organiese boogvorms om 'n verwronge beeld van 'n tradisionele stoel te vorm.
 - 'n Beheptheid met lyn:
Beide maak gebruik van die eenvoudige, skoon, golwende lyn van die Asiese (Japanese) tradisies. Dit verleen 'n vroulike kwaliteit aan die werke en versag die masjiengagtige kwaliteit.
 - Modernistiese karaktereenskappe wat behou word:
FIGUR A – Die vrydraende sitplek.
FIGUR B – Ontwerpe kombineer masjiengagtige geometriese staalvorms met tradisionele materiaal.
 - 'n Bekoring met die nuwe materiale wat beskikbaar is as 'n resultaat van ontwikkelende tegnologie:
FIGUR A – Die vrydraende sitplek is die gevolg van 'n enkele stuk plastiek wat gegiet word (spuitvorm gietwerk – 'injection moulding'). Dit was nog nooit van tevore moontlik nie en in 'n groter verskeidenheid sintetiese kleure. (Plastiek is pas ontdek in die vorm van PVC.) Nuwe materiale het tot gevolg gehad dat formele pote nou deur veermeganismes vervang word.
 - FIGUR B – Maak gebruik van verchroomde staal, plastiek sowel as laaghout.
 - Versiering word weer belangrik en dit sluit kleur, verwinging, kitsch, humor, vernut en ironie in bv.:
FIGUR A – maak gebruik van helder kleure.
FIGUR B – Maak gebruik van 'n kombinasie van kleure, teksture, vorms/fatsone en materiaal vir dekoratiewe effek.
- Die verskil in die twee bewegings is ook duidelik in die twee ontwerpe:
FIGUR A – reflekteer die vooruitdenke van die Pop Era met sy helder kleure en die blink, reflekerende oppervlaktes wat hul belangstelling in die ruimte era weerspieël. Geen verwysing na die veriede en weerspieël die beweging se begaerte om alles te herontdek.

(8)

VOORBEELD VAN EEN WERK:

Die Chrysler gebou: ontwerp deur William van Allen.
 Die gebou is 304 meter hoog. Die dertigste vloer bevat 'n vries van bakstene wat 'n motorkar met dekoratiewe wieldroppe en groot gevelde verkooplerdoppe uitbeeld. Die toring van vlekrye staal bevat driehoekige vensters wat oorleuel en uitwaarts uitsteek. Die binnekant het asemrowende versierings. Die ingangsportaal is versier met inlegsels, chroom en Egiptiese motiewe.

(3) [20] (2 x 10)

V4.1	VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie/ Herroep/ Begrip	30%	Deel van 4.1	6	
Middel orde	Toepassing	40%	Deel van 4.1	8	
Hoer orde	Analise Sintese Evaluasie	30%	Deel van 4.1	6	

4.2 4.2.1

(Ken 8 punte toe)
Kandidate moet in paragraafvorm antwoord en nie in tabelvorm nie.

Beide die ontwerpe kan hulle verskeie individuele bewegings voorstel en kandidate kan as volg redeneer.
 Beide bewegings deel sommige karakteristieke omdat hulle die volgende voorstel:

- 'n Wegbeweeg van die outoriteit en vaartbelyning van Modernisme en die klem op eenvoud (die tekort aan dekoratiewe detail) en strengheid (reinheid van die vorm), met geen verwysing na plaaslike of historiese invloede, bv. Bauhaus en Internasionale styl met hulle aanhang van streng reëls en die koue, onpersoonlike en masjienagtige ontwerpe. Beide FIGUR A en FIGUR B maak gebruik van vloeiende organiese lyne.

- 'n Groter geleentheid vir die publiek om hulle eie omgewing te verander en die begeerte vir ontwerpe wat aan menslike behoeftes voldoen en wat nie ellities (net deur 'n paar verstaan) is nie. bv. FIGUR A wys die gebruik van helder kleur en beide wys verskeidenheid en individualiteit in hulle ongewone fatsoen en vorm.
 FIGUR B – 'n Hoogs individuele ontwerp wat onderskeibaar en anders is.

Die Russiese Ballet:

- Die Russiese ballet, wat vasgevang was in Parys as gevolg van hul moeilike politieke situasie net voor die uitbreek van die Tweede Wêreld-Oorlog, het mense betower met hul radikale nuwe gebruik van helder kleure en patrone in hul kostuum en teater ontwerp.

(2)

ALGEMENE KARAKTEREIENSKAPPE

Elemente van Ontwerp:

- Fatsoen (twee-dimensioneel): Die klem word gelê op plat, twee-dimensionele ontwerp
- Vorm (drie-dimensioneel): Gestileerd en dekoratief – meer hoekig
- Kleur: helder
- Toonwaarde: Min Modulering van vorm deur middel van kleur en toonwaardes
- Lyn: Klem word sterk gelê op lyn bv. geometriese waaiermotiewe, sonstrale met reguit strale
- Tekstuur: Ryk teksture met die klem op verskeidenheid van oppervlak-teksture – growwe teksture teenoor gladde en reflekteerende dele met 'n metaalagtige glans

Beginsels van Ontwerp:

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

Handwerk/kunsvlyt vorms en tegnieke:

- Hulle het van vele verskillende tegnieke gebruik gemaak bv.
 - Lakwerk: gevefde en lakwerk oppervlaktes in bruin, swart, rooi en goud (deure, skerm, paneel, meubels, en ander klein bykomstighede)
 - Glasware: huishoudelike ware van gegote glas in die vorm van reukwaterbottels, vase, lampe, ligte, horlosiehouers, lessenaar bykomstighede en dekoratiewe panele. Strukture van voorwerpe het verander van slegs funksioneel na treffende dekoratiewe stukke.
 - Keramiek: maak gebruik van die tradisionele glasuur tegnieke van die Chinese pottbakkers. Gebruik gemaak van ryk monochromatiese glasuurwerk in verskillende skakerings van kleure, gekombineer met reeks subtiele oppervlakte.
 - Keramiekware en figure: Dekoratiewe metaalwerk wat uit yster, brons, silwer, koper, piouter en chroom gemaak is. Metaalware en beeldjies: Dekoratiewe 'Chryselephantine' standbeelde uit ivoor of brons soos vroulike karakters en eksotiese dansers in elegante kostuums.
 - Meubels: gemaak van eksotiese houtte bv. Kubaanse Mahonie, eboniet en olyf hout. Versier met inlegwerk uit ivoor, 'mother of pearl' en groen gekleurde haaiwel.
 - Juweliersware: 'n Groot reeks juwelle is gemaak deur edelstene en half-edelstene te gebruik. Glashangertjies met gestileerde figure in reliëf daarop, ringe, borspeldes, armband, lang stringe gekleurde krales so wel as pil- en sigarethouertjies wat met juwelle versier is onder andere.

(3)

Kleur:

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

(Ken 10 punte toe.)

ART DECO

DOELSTELLINGS:

- Om te voldoen tot die vereistes wat die masjien, die nuwe materiale en massa-produksie daargestel het.
- Om 'n nuwe styl te skep vir 'n nuwe eeu.
- Om 'n modieuse styl te skep wat bekostigbaar is vir die gewone publiek.
- Om die veranderinge in die samelewing te reflekteer.
- Om 'n goeie kwaliteit, praktiese, massavervoerwaardige stukke te skep uit innoverende industriële materiale.

(2)

INLEDE:

Die vroeë 20^{ste} eeuse skilderbewegings:

- Art Deco is beïnvloed deur die gebruik van abstraksie, geometriese fassone, verwinging en vereenvoudiging in die kuns van bewegings soos Kubisme, Konstruktivisme en Futurisme.

Faaisme:

- Hulle gebruik van plat areas van helder, botsende, nie-naturalistiese kleur het 'n definitiewe invloed op Art Deco.

Die ontwikkeling van die masjien:

- Art Deco ontwerpe toon 'n viering van die masjien-eeu en spoed. Beelde van treine, skepe, vliegtuie en motorkarre verskyn dikwels en spoed word dikwels uitgebeeld deur die gebruik van horisontale lyne op en om die voertuie. Windhonde sowel as vrouens met hare wat agter hul uitstroom terwyl hul hardloop is gewilde beelde wat gebruik word om beweging uit te beeld.

Afrika kuns:

- Die vereenvoudigde, geometriese vorms en oordrewe eienskappe van Afrika-kuns beïnvloed Art Deco ontwerpe.

Egiptiese Kuns:

- Egiptiese motiewe soos die papyrus, die lotus-knop en sonstrale het mode geword.

Amerikaanse kulture:

- Asteek en Rool Indiaanse motiewe het gewild geword, bv. trapvormige Asteek ziggoeratorm.

Ruimte:

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

(3)

WERKE:

Meubels: Die 'Ant Chair' (1952)

- Ontwerp deur die Deense ontwerper, Arne Jacobsen.

Konteks:

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

Invoede:

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

Materiale:

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

Funksionalisme:

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

GEBRUIK VAN ELEMENTE:

Fatsoen en Vorm:

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

Lyn:

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

(2)

(i) Nuwe materiale:

- Metale (staalype, aluminium en chroom) en metaalalooie
- Nuwe reeks glassoorte
- Nuwe reeks plastieksorte (Bakeliet en poli-uretaan)

- Laaghout ('plywood')
- Gewapende beton ('reinforced concrete')

(ii) Skandinawiese meubelontwerpe

Hulle het funksionele, organiese, vaartbelynde, futuristiese en ergonomiese vorme beklemtoon en beide natuurlike materiale (hout en leer) en plastieksorte gebruik.

ALGEMENE EIENSKAPPE

Algemene Styl:

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

Onderwerpe:

- Die herontwerp van enige nuttige voorwerpe insluitende tandeborsels, huisstoestelle, motorkarre, radio's, plakkate, films, advertensieborde, televisie en tydskrifte.
- Enigiets wat gewild en in aanraag was.

Vorm/fatsoen:

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

Lyn:

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

Kleur:

- Nuwe reeks nuwe kleure word beskikbaar as gevolg van die ontwikkeling van chemiese kleurstowwe (gebruik in huishoudelike goedere en in die motorvervaardigingsbedryf en tekstiel nywerheid).
- Pastel kleure word gebruik vir motorkarre en binnehuysversiering.
- Helder primêre kleure word gebruik vir advertensies.

Beginnels van Ontwerp:

- Balans: Komposisie is altyd asimmetries gebalanseerd.
- Kontras: Groot en klein lettertipes. Koel kleure teen warm kleure:
- Beweging: Die herhaling van die sweepsag lyn skep 'n gevoel van beweging.

(3)

ONTWERPER: Louis Comfort Tiffany

- Het juweliersware en gekleurde glas ontwerp. Bekend vir sy gekleurde glaslampskerms

ONTWERP: Lampe (bv. die Wingerdlamp)

- Lampskerm gemaak van glas mosaïek stukkes wat in metaalrame geplaas is om soos gekleurde glas vensters te lyk.
- Onderwerp: druiwe en wingerdlare.

OF

ONTWERPER: Victor Horta

- Belgiese argitek bekend vir sy gietysterwerk, wat hy as integrale deel van sy argitekatuur gebruik het.

ONTWERP: Trappe in die Tassel Hotel, Brussels (1893).

- Maak duidelik gebruik van die sweepsag lyn, wat die kurtlinieëre lyn in die vloer herhaal.

(3)

DIE MODERNISTIESE ERA

DOELWITTE:

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

(2)

INVLODE:

Die invloed van:

(i) Amerika (1935 – 1955) as gevolg van:

- Hoogs ontwikkelde besigheid en industriële vaardighede
- Na-oorlogse immigrasie van die vernaamste Europese ontwerpers.
- Die 1939 New York uitstalling en die promovering van Duitse Bauhaus ontwerpbeginsels wat die klem gele het op kontempore, moderne voorkomste, afgerondheid en materiale.
- Die ontwikkeling van 'n nuwe stylbewustheid onder die publiek asook die ontwikkeling van welgestelde verbruiker massa-mark.
- (ii) Die analitiese benadering van die 20^{ste} eeuse Ontwerp as gevolg van die Bauhaus (logiese, ekonomiese, gestandaardiseerde en eenvoudige Ontwerp) met die klem op massa-produksie en tegnologiese goedere gemaak van nuwe materiale.
- (iii) Die impak wat studies in hidro- en aërodinamika op die vaartbelyning van voorwerpe gehad het.

INLEIDE:

Japanese kuns met sy:

- Eenvoudige, vloeiende, dekoratiewe lyne
- Gestilleerde vorms
- Roosterpatrone van kamer interieur
- Dekoratiewe patrone van waaiers en kimono's
- Kontras tussen oop en gedetailleerde areas

Keltiese kuns en sy:

- Uitspattige kurfliniëre ontwerpe
- Dekoratiwe, draaiende patrone wat soos strikke lyk.

Viking ontwerp met sy:

- Fyn lyne en spirale
- Oordadige versiering en romantiese idees.

Symbolisme (n kunsbeweging in daardie era) met sy:

- Plat vorms en plat areas van kleur
- Organiese, gekurde buitelyne.
- Sensuele ontwerpe met kurwes wat gebaseer is op die natuur en die vroulike vorm.

Die kunslytbeweging:

- Geïnspireer deur sy natuurlike vloeiende vorms.

Laat Gotiese styl:

- Sy flamboyante lyne en gekleurde vensters.

Franse Rococo styl:

- Die delikate lyne en vorms sowel as die ligte, speelse atmosfeer van beweging het Art Nouveau beïnvloed.

(2)

ALGEMENE KARAKTEREIEKASSE:

- Onderwerp: diere, voëls, plante, gestilleerde rose (Rennie Mackintosh), sonneblomme, lelies, poue en die sensuele vroulike vorme.
- Produkte: Tekstiele, keramiekware, metaalwerk, glasware, juweliersware, meubelontwerp en argitektuur.
- Materiale: Eksotiese materiale soos perlemoenkulp, lapis-lazuli, horing, ivoor en wisselkleurige glas.

Elemente van ontwerp:

- Lyn: Die gebruik van die slangvormige, sweepsag-lyne om gestilleerde en eenvoudige vorme te skep.
- Fatsoen en Vorm: Die vloeiende kurwes en vorms wat gebruik word om meubels en ander voorwerpe te ontwerp weerspieël die ritme van die sweepsag-lyne.
- Kleur: subtiel en gedemp, soos pastel-geel, -pienk en -groen.
- Kleur: Plat 'mat' kleur word omsluit deur die kromagtige lyn, algemeen gebruik vir plakkaat illustrasies, bv. plakkaat deur Mucha.

- Gebruik van beginsels en elemente van ontwerp:
 - Fatsone: Eenvoudig en elegant sonder te veel versiering, bv. meubels.
 - Tekstiele en keramiek was meer organies a.g.v. die invloed van plant en diere.
 - Kleur: Hulle het gebruik gemaak van plat areas met helder kleure in verskillende skakerings van blou, geel en rooi. Hulle het ook gebruik gemaak van aardse kleure.
 - Balans: Meestal simmetries a.g.v. die Middeleuse Gotiese invloed van stabiliteit en orde.
 - Eenheid: Gewoonlik verkry deur die herhaling van organiese lyne of onderwerp.

(3)

ONTWERPER: Phillip Webb
 ONTWERP: 'Die Rooi Huis'

- Uit rooi baksteen gebou (waarheid van materiaal)
- Gepunte dakke eg aan die Middeleuse Gotiese periode
- Interieur maak gebruik van ongeverfde houtbalkke, (rusticcottage style)
- Binnemure geverf met muursklidderwerk met veral blom- en voelmotiewe.

OF

ONTWERPER: William Morris
 ONTWERP: 'Die Arbeid-dief' tekstiel-ontwerp:

- Simmetries gebalanseerde ontwerp
- Onderwerp: Voëls tussen plante en aarbeie
- Kleur: Kontras van ryk rooie en koel bloue
- Lyn: Organies
- Eenheid word verkry deur die herhaling van motiewe, bv. Die voëls. Eenheid word ook verkry deur die herhaling van kleure.
- Verskeidenheid: Verkry deur 'n verskeidenheid van verskillende vorms, wat herhaal word deur die hele ontwerp, bv. die voëls-, blomme- en blaarmotiewe.

(3)

ART NOUVEAU

DOELSTELLINGS:

- Het gegroei uit die Kunsvlytbeweging, so sommige van die doelstellings was dieselfde:
- 'n Begeerte om nouer bande tussen die kunstenaar en die vakman in die ontwerp van produkte te vestig.
 - Om die tradisie te laat herlewe om bekwame vakmanne te gebruik.

Verskillend deurdad:

- Hulle nie die idee van fabriek gemaakte goedere verwerp het nie.
- Hulle eerder die kwaliteit van handgemaakte goedere na die fabriek wou neem en gebruik maak van moderne materiaal, bv. staal en metaal (gietyster werk).

(2)

VRAAG 4 (30 punte)

AS1: Beoordeel waarde, ingelig deur 'n goeie begrip van Ontwerp.
 AS2: Begryp Ontwerps teorie en gebruik Ontwerps terminologie korrek.
 AS4: Onderzoek, reflekteer op en interpreteer inligting vanaf 'n verskeidenheid bronne wat die wêreldwye invloed op die ontwikkeling van Ontwerp aandui.
 AS5: Analiseer, interpreteer en reflekteer op voorbeelde op 'n kritiese wyse en verbind hulle met hul kulturele, geskiedkundige en hedendaagse kontekste.

4.1 (Ken 20 punte toe)

**LEERDERS MOET TWEE ONTWERPBEWEGINGS KIES OM TE
 BESPREEK.
 ANTWOORDE VIR VIER VAN DIE MOONTLIKE VYF KEUSES VOLG:**

KUNSVLYTBEWEGING

DOELSTELLINGS:

- Die kunstenaars het hulle daarop toegespits om die standaard van massa-geproduseerde produkte te verhoog.
- Die beweging staan dit voor dat die vakman betrokke moet raak met die ontwerp van alledaagse voorwerpe.
- **Om die ontwerp van eenvoudiger, minder dekoratiewe produkte aan te moedig.**
- Hulle glo daaraan dat, die materiale waarvan produkte gemaak is, nie weggesteek behoort te word nie en nie oorversier word nie.
- Om sosiale orde te herstel, stabiliteit en Christelike waardes terug te bring.

(2)

INVLOEDE:

- **Middeliese Gotiese Styl:** Kunstenaars en argitekke glo dat die morele standaard aan die afneem is en daarom keer hulle terug na die Middeliese Gotiese styl: Die landelike Engelse kothuis-styl
- Die mure van huise is gemaak uit plaaslike stene. Vloerplanke en dakbalkke word nie bedek met enigiets nie. Hulle gebruik handgemaakte, onversierde hout om huise te bou en huise het 'n eenvoudige, landelike voorkoms wat herinner aan die Middeleeue.
- Beïnvloed deur alledaagse lewe sketse bv., die natuur bv. diere of blom motiewe.

(2)

KARAKTEREIENSKAPPE:

- **Onderwerpe :** Die natuurlike vorms van blomme, voëls en diere. Heraldisse motiewe, Gotiese ontwerp-motiewe, bv. die 'quatrefoil' en 'trefoil'.
- **Produkte:** Tekstiele, meubels, keramiek, handgemaak, leergebinde boeke, metaalwerk en argitektuur.
- **Materiale:** So na aan die werklike materiaal as moontlik. Hout en klip. Versiering: Geen onnodige detail. Versiering word net gebruik om die basiese ontwerp te versterk.

KORT BESKRIVING VAN EEN ONTWERP: (OPSIE 1)

Bierbeker:

- Haar bierbeker is 'n funksionele voorwerp gemaak uit pouter en meer duursaam as glas of keramiek.
- Die beker is baie glad in voorkoms.
- Die vorm is gestileerd en vereenvoudig.
- Die gladheid van die vorm verskat 'n aangename, voelbare kwaliteit aan die werk.
- Die handvat is goed geplaas om dit maklik te maak om vas te hou en te drink.
- Die ontwerp van die handvat sel kry sy oorsprong / inspirasie vanaf inheemse Sankuns. Die figuur is drie-dimensioneel, maar is geïnspireer deur twee-dimensionele rotskuns.

(3)

OF

KORT BESKRIVING VAN EEN ONTWERP: (OPSIE 2)

Botterbak:

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

[20]
(3)

V3.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Kennis, Begrip	30%	Deel van 3.2	3
Middel orde	Toepassing van elemente	40%	Deel van 3.2	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 3.2	3

NAAM EN KORT BESKRIVING VAN EEN ONTWERP

DIE MADIBAHEMP

- Madibahemde is ontwerp om liggaamshitte te behou, maar is steeds koel en lig.
- Hulle word vasgeknop tot bo.
- Hulle is goed gedruk en die materiaal is ryk in kleur en patroon.
- Hulle is lank en hang oor broeke.
- Die hemde is lospassend om gemaklike beweging toe te laat. Hierdie hou verband met Madiba is afkeur van ingeperktheid as gevolg van sy tyd in die tronk.

(3)

VOORBEELD 2: NAAM VAN DIE ONTWERPER: Carrol Boyes

(1)

PLAASLIKE/GLOBALE INVLOEDE EN INSPIRASIE:

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

(2)

ALGEMENE EIENSKAPPE:

- Boyes het 'n wye verskeidenheid leefstyl-produkte soos eetgerei, platware, tafeware en 'n groot versameling geskenk-items.
- Haar handelsmerk is die vindingryke gebruik van materiale: die kombinasie van pouter, aluminium en vleiklose staal, saam met leer en hout.
- Sy wou 'n produk vervaardig wat eksklusief is en van pouter gemaak is as gevolg van hierdie stof se buigbaarheid en veelsydigheid. Sy het haar talent in beeldhou en kennis van metaalwerk gekombineer om kenmerkende en unieke pouter handvatsels te skep wat vandag nog haar handelsmerk is.
- Geen twee items lyk ooit presies dieselfde nie, ten spyte van die groot volkome werk wat sy elke maand in haar fabriek vervaardig.
- Carrol Boyes is meestal geïnspireer deur die menslike figuur. Dit is duidelik in haar werk – menslike figure vorm dikwels die handvatsels van 'n stuk eetgerei of beker, of hulle kan gebruik word om twee kante van 'n tydskriftrak uit te maak.

(4)

INVLOEDE:

- FIGUR A se skoon ovaal vorm herinner aan die skoon vorms van die Bauhaus ontwerpe asook die van Minimalistiese werke waar die kurftlinieëre vorms en lyne van FIGUR B herinner aan Art Nouveau of Kunstlyt ontwerpe.
- Die sterk lyne van die blomontwerp in FIGUR A kon beïnvloed wees deur die muur ontwerpe op Afrika hutte. Die gebruik van herhaalde nie-figuratiewe beelde herinner aan Art Deco.

(4)

Gee erkenning aan enige geldige stellings.

V3.1	KOGNITIEWE VARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Kennis, Begrip	30%	Deel van 3.1	2
Middel orde	Toepassing van elemente	40%	Deel van 3.1	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 3.1	2

3.2 (Ken 10 punte in totaal toe)

Nota: 'n Leerder kan skryf oor enige plaaslike, kontemporêre ontwerper uit die LTM soos voorgeskryf in die LPG.

TWEE MOONTLIKE VOORBEELDE IS VOORSIEN

VOORBEELD 1: SONWABILE NDAMASE

(1)

PLAASLIKE EN GLOBALE INVLOEDE

- Sterk invloed van sy moeder – eenslagtige kyk na werk met 'vroulike tantes'. 'n Verandering van kultuur (lid van koninklike Phondo-familie in die Oos-Kaap).
- Bywoning van 'n plaaslike modelkursus – gegronde in Westerse mode-Westerse invloed.
- Ontverde – kyk dan na plaaslike Afrika-mode. Probeer nou by met beide plaaslike en internasionale tendense – samesmelting.

(2)

ALGEMENE EIENSKAPPE

- Hy het sy eie besigheid genoem Vukanil Creations.
- Hy probeer om 'n rolmodel vir die mode-bedryf te wees.
- Hy beeld die 'gees van Afrika' uit – nie meer Eurosentries nie.
- Identifiseer met die algemene mens wat nie meer pakke dra nie – geen krae of dasses.
- Hemde is lank gesny – hang oor langbroeke.
- Gebruik 'n konvensionele kraag (geen das) Of 'n staande Nehru-kraag.

2.2 2.2.1

(Ken 2 punte toe)

Beide Nelson Mandela se gesig en die leeu is welbekende Suid-Afrikaanse simbole. Dit is belangrik dat die geldeenheid van 'n land duidelik uitbeeld aan watter land dit behoort. Nelson Mandela is 'n voorstelling van vryheid, positiewe verandering en vrede. Hy word nasionaal en internasionaal as 'n ikoon erken. Die leeu is inheems aan Suid-Afrika en is herkenbaar as die 'Koning van die Diere' en word geassosieer met waagmoed en koninklike belangrikheid.

Geë erkenning aan alle goed beredeneerde antwoorde.

(2) [10]

V2	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie/ Herroep/ Begrip	30%	Deel van 2.1.1 + Deel van 2.2.1	2 + 1
Middel orde	Toepassing	40%	2.1.2	4
Hoër orde	Analise Sintese Evaluasie/ Afleiding	30%	Deel van 2.1.1 + Deel van 2.2.1	2 + 1

VRAAG 3 (10 punte)

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

AS2: Begryp Ontwerps teorie en gebruik Ontwerps terminologie korrek.

AS4: Ondersoek, reflekteer op en interpreteer inligting vanaf 'n

verskeidenheid bronne wat die wêreldwye invloed op die ontwikkeling

van Ontwerp aandui.

3.1 (Ken 10 punte toe)

BALANS:

• FIGUR A is simmetries gebalanseer met die linkerkant 'n spieëlbeeld

van die regterkant. Die simmetrie is formeel wat 'n gevoel van orde

en stabiliteit skep. FIGUR B is asimmetries gebalanseer en die

linkerkant is hoër as die regterkant. Dit verleen beweging en 'n

informele gevoel aan die ontwerp. FIGUR A se blommotief maak

gebruik van radiale balans, wat treffend, georden en kalmereend is.

(2)

VORM VOLG FUNKSIE:

• Die eenvoudige, skoon ovaal vorm van FIGUR A is sterk en gee die

ontwerp 'n funksionele aantrekkingskrag, maar die sterk, liniêre

blompatroon in die middel neem die aandag weg van die vorm wat 'n

dekoratiewe vorm skep. Die bad-vorm in FIGUR B is ook sterk en

suiwer, maar die pote en krane maak gebruik van kuffliniêre detail

wat van die suiwerheid wegneem wat om die beurt 'n produk lewer wat

meer dekoratief as funksioneel is.

(4)

VRAAG 2 (10 punte)

AS2: Begryp Ontwerpstorie en gebruik Ontwerpstermnologie korrek. AS3: Bespreek, verduidelik en demonstree die konteks en doel van produkte, beelde, tekens en simbole wat gebruik word in Ontwerp.

2.1 2.1.1 (Ken 4 punte toe)

Stereotipering:
 • Dit is 'n vasgestelde idee indruk of idee oor 'n groep gebaseer op die ondervinding met een persoon en word dan as die waarheid oor die hele groep voorgegeë.
 • Gereeld in advertensies gesien as groepe mense of individue wat sekere eienskappe het of sekere voorgeskrewe rolle vervul.

Die moonlike effekte van stereotipering op die samelewing wanneer dit in advertensies gebruik word:
 • Mense of groepe wat nie in die stereotipe pas nie, kan voel dat hulle tekortkominge het of verveem voel. Byvoorbeeld, 'n vrou wat stereotiep mooi is, is maar en seksueel aantreklik. Dit weerspreek enige ander interpretasie van skoonheid.
 • Stereotipering veralgemeen gereeld met die gevolg dat 'n sekere groep of kultuur onder dieselfde kam geskeer word, bv. die stereotipe vir 'n terrorist is 'n man in Arabiese kiere.
 • Dit kan ook die verlies van individualiteit tot gevolg hê soos 'n persoon daarna streef om iets te word wat hulle nie is nie. Dit kan veral gesien word in tieners wat probeer om 'n beeld te vorm wat sê dat hulle behoort.

• Stereotipiese simbole soos die kopbeen en gekruisde bene word as roetine gebruik om verbruikers in te lig van giftige stowwe.

Gee erkenning aan enige goed beredeneerde stelling.

(Ken 4 punte toe)

FIGUR A:
 Kandidate kan argumenteer dat FIGUR A die direk teenoorgestelde van stereotipering voorstel. Alhoewel die figure verskillende rasse groepe aandui in verskillende kleure, is daar geen stereotipiese beelde vir enige van die rasse gebruik nie. Dieselfde gestileerde figuur is gebruik om al die rasse uit te beeld om die mensdom as dieselfde of as een uit te beeld.

2.1.2

FIGUR B:

Die beeld van die kiere wat op die lyn hang en die teks 'Happy Mother's Day' laat ons glo dat dit 'n gelukkige en vervullende taak is om die wasgoed te doen en dat dit die natuurlike taak van elke moeder is. Die fokuspunt is die woord 'Mother' wat uitgespel is deur die manier hoe die kiere op die wasgoeddraad gehang is. Die woorde aan die onderkant kan geïnterpreteer word as 'n skakel met die woord moeder om die boodskap oor te dra dat die gesin sê wasgoed nie net die taak van die moeder is nie, maar haar ook gelukkig maak en 'n bevredigende taak is.

Selfs die bewoording word verskillend geïnterpreteer (die seepoeler is so effektiër dat selfs iets soos wasgoed doen maklik is en daarom is dit regtig 'n 'Gelukkige Moedersdag'), maar dit stereotipeer steeds vrouens (moeders) as diegene wie sê taak dit is om die gesin sê kiere te was.

Gee erkenning aan enige goed beredeneerde antwoord.

(2)

(2)

(2)

(2)

- LYN: Die lye is organies en dit skep kurfliniëre, golwende patrone wat aan krabbeis herinner en 'n baie spontane, onbeplande en dinamiese oppervlak skep.
 - KLEUR: Helder, sterk kleure word gebruik om 'n prettige, lewendige en opwindende mat te skep. Hierdie kleur word meer intens omdat dit deurspek is met wit.
 - RITME: Die hele mat bestaan uit lyn wat die onreëlmatige organiese buitelyn van die mat herhaal Dit skep 'n baie ritmiese oppervlak patroon.
 - MOONTLIKE INSPIRASIE: Die organiese fatsoen en die herhaling van onreëlmatige, organiese lyn kan moontlik deur rotformasies of die dwars deursnit van groente soos byvoorbeeld blomkool of die kontoere op 'n kaart.
- (1) [20]
- (2)
- (2)
- (2)

V1.2 VLAK	KOGNITIEWE VAARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie/ Begrip	30%	Deel van 1.2	3
Middel orde	Toepassing	40%	Deel van 1.2	4
Hoër orde	Analise Sintese/ Evaluasie/ Afleiding	30%	Deel van 1.2	3

(Ken 6 punte toe – 2 punte per element/beginsel bespreek) 1.1.3

Patroon:

Patroon word geskep deur die herhaling van strepe op die horings, sowel as die herhaling van vierkante op die lyf wat ons herinner aan gehkelede kombers. Die heketegniese skep klein driehoekige fatsone wat inmekaar 'haak' in 'n herhalende wyse, wat nog patroon op die oppervlak vorm. Die hele ontwerp is deur patrone bedek wat 'n baie besige en lewendige oppervlak skep.

(2)

Lyn:

Die horings en die buitelyne van die koedoe skep organiese kurtlinieëre lyne, wat 'n vloeiende kwaliteit aan die beeld verskat. Hierdie lyne kontrasteer met die lyne van die gehkelede blokke, omdat hulle meer geometries en rigid is. Die swart buiterande van die blokke skep reguit, formele, oorkruisende strepe wat die beweging wat deur die verskeidenheid patrone en geronde (gebuidde) buitelyne van die koedoe geskep word, stabiliseer.

(2)

Kontras:

Die kurtlinieëre buitelyne van die koedoe en sy horings kontrasteer met die geometriese patrone van die gehkelede kombers en skep 'n opwindende visuele oppervlak. Die breek, eenvoudige strepe op die horings kontrasteer met die klein ruitvormige vorms van die gehkelede blokke. Kontras word ook geskep deur die warm oranje, rooi, pienk en geel vorms wat langs die koue turkooise, blou en laventel vorms geplaas is.

(2)

Gee krediet aan die korrekte gebruik van enige geldige terminologie.

V1.1	KOGNITIEWE VARDIGHEDE	GEWIG %	VRAAG	PUNTE
Laer orde	Observasie Visuele begrip	30%	Deel van 1.1.1 + Deel van 1.1.2 + Deel van 1.1.3	1+1 +1
Middel orde	Toepassing van elemente	40%	1.1.3	4
Hoër orde	Analise Sintese Evaluasie	30%	Deel van 1.1.1 + Deel van 1.1.2 + Deel van 1.1.3	1 + 1 + 1

1.2 (Ken 10 punte)

• INNOVERENDHEID/OORSPRONKLIKHEID:

Die mat is oorspronklik, want die vorm daarvan is organies en onreëlmatig, in plaas daarvan om 'n tradisionele, vierkantige of reghoekige vorm van meeste matte te besit.

(1)

• BRUIKBAARHEID:

Die onverwagse, onreëlmatige fatsone van die mat gee dit 'n speelse kwaliteit wat dit geskik maak vir kinders – veral 'n speelkamer Dit is gemaak van dik, meegewende, materiaal soortgelyk aan velts, wat ook bydra tot die funksionaliteit omdat dit gemaklik sal wees vir kinders om op te speel en lê. Sommige kandidate mag argumenteer dat die dikte van die mat in kombinasie met die onreëlmatige fatsone is 'n veiligheidsrisiko en daarom verneder dit die funksionaliteit van die ontwerp in geheel.

(2)

AFDELING A: ONTWERPSEGLETTERDHEID

VRAAG 1 (20 punte)

AS1: Maak waarde beoordelings wat deur 'n duidelike begrip van Ontwerp

ingelig is.

AS2: Begryp Ontwerpteorie en gebruik Ontwerpterminologie op korrekte

wyse.

1.1 1.1.1 (Ken 2 punte toe)

Die leerder kan die stelling maak dat die ontwerp kitsch is en moontlike antwoorde wat gegee kan word is die volgende:

- Kitsch ontwerp maak gebruik van populêre, maklik verstaanbare beelde en die koedoe-ontwerp is al so baie in Suid-Afrika gebruik dat dit 'n stereotipe of cliché geword en daarom sy visuele impak verloor het.

- Die gebruik van helder, gaudy en kunsmatige kleure wat

- stropetige sentimentaliteit oordra, is tipies van kitsch.

- Kitsch ontwerp maak dikwels gebruik van kunsmatige materiaal soos plastiek en hierdie werk bestaan uit gehekelde plastieksakke.

Die leerder kan ook redeneer dat die ontwerp nie kitsch is nie en die volgende moontlike antwoorde kan gegee word:

- Die kombinasie van die hekketegniek en die "kombers" beeld met die welbekende koedoe is onverwags wat 'n nuwe, oorspronklike beeld skep wat nie tipies aan kitsch is nie.

- Kitsch ontwerp is eenvoudig, direk en nie opgebou uit

- verskillende "lae" nie. Hierdie ontwerp bestaan uit vele

- verrassende jukstaplasings, helder, botsende kleure, botsende

- patrone van strepe en gehekelde blokke gekombineer met die

- natuurlike dierlike vorm en die baie kunsmatige plastiek materiaal prikkel die verbeelding om 'n opwindende, nuwe visuele ervaring

- te skep.

- Die ontwerper het al die kwaliteit van 'kitsch' in so 'n wyse

- bymekaargesit dat 'kitsch' oordryf word en meer as 'kitsch' raak.

- Dit wil voorkom asof dit die helder kleure en patrone tesame met

- die cliché beelde vier.

Gee erkenning aan enige goed beredeneerde antwoord.

(2)

1.1.2

(Ken 2 punte toe)

- Die koedoe kan gesien word as 'n simbool van Suid-Afrika en deel van die natuurlike erfenis aangesien dit inheems aan die

- land is.

- Die koedoe kan ook gesien word as 'n simbool van vorstelikhed, as gevolg van sy baie lang en treffende horings wat wil voorkom

- asof hy dit baie trots dra.

- Die hekketegniek en die kombers wat die koedoe bedek of die vel vervang, simboliseer vertroosting/gemak en huislikheid.

Gee erkenning aan enige goed beredeneerde antwoord.

(2)

Hierdie memorandum bestaan uit 38 bladsye.

PUNTE: 150

**ONTWERP V1
MEMORANDUM**

SEPTEMBER 2013

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

Province of the
EASTERN CAPE
EDUCATION

