



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2012**

**DESIGN (THEORY) P1  
MEMORANDUM**

**MARKS: 150**

**TIME: 3 hours**

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This memorandum consists of 26 pages.

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**QUESTION 1**

**AS 3.3 Demonstrate knowledge of the theory that underpins, and terminology that describes design.**

**AS 3.4 Discuss and explain the context and purpose of the products, images, signs and symbols used in design.**

1.1

**(Allocate 6 marks – 2 marks for each element)**

LINE:

- The dominant line in this vessel is formed by the outlines of all the flowers and ferns and is therefore curvilinear and organic.  More rigid, thinner line depicting leaf like shapes with veins, form a background.
- The lines are dense and concentrated creating a very lively and busy surface.
- The outline of the vessel itself is irregular and natural due to flower and leaf shapes being attached loosely to a background and jutting out in places.  (2)

SHAPE:

- The flowers and leaves have been stylised to form flat, organic shapes.
- These organic shapes give movement and flow to the work.  (2)

ACTUAL TEXTURE:

- The vessel seems to be made of a felt-like fabric stretched over wire  simultaneously conveying woolly softness and rigidity.
- Woollen fabric or felt is not normally used to create vessels and its use adds an unexpected, surprise element to the design.

**EASY 3; MODERATE 2; CHALLENGING 1 (2)**

1.2 **(Allocate 2 marks)**

UNITY:

- The repetition of flower and leaf shapes, as well as the single red colour of the vessel helps to unify the design.  (1)

CONTRAST:

- Rounded, star-like flowers contrast with straighter, spear-like fern shapes  and the many thin, straight lines in the background contrast with the smoother, flat foreground shapes.  These contrasts help to create visual interest.  (1)

Credit must also be given to any other well-reasoned and substantiated answer.

**MODERATE 2**

1.3 **(Allocate 2 marks)**

## POSITIVE ASPECTS:

It is an aesthetically pleasing, well-crafted form using both strong colour and carefully composed shapes and lines and therefore will serve a decorative purpose, i.e. to enhance and beautify the environment in which it is placed.

It can also serve a practical purpose, i.e. to store items.

(1)

## NEGATIVE ASPECTS:

Because it has openings between the wirework it will not be able to hold liquid.

Shapes that jut out could be impractical as they could hook onto things and its 'furry' texture could pick up dust and dirt more easily.  It could be difficult to clean.

(1)

One positive and one negative aspect must be mentioned. Credit any other relevant answers.

**CHALLENGING 2**1.4 1.4.1 **(Allocate 4 marks, 2 for each symbol – one for the name of a symbol and one for its meaning.)**

Any valid statements must be credited.

- The silhouette of a woman with an 'afro' hairstyle,  wearing earrings, a necklace and a headband that are reminiscent of African beadwork symbolises Africa.
- The strip of film that is placed above a 'thought' cloud to look like a rainbow  symbolises both films and hope or beauty.
- The swallows at the top of the poster signify migration and could be seen as symbols for the other countries that will be represented at this festival.
- Butterflies and flowers are colourful and pretty and remind one of peace and happiness.
- Palm trees remind one of beaches and tropical climates and symbolise a trouble-free, idyllic existence as well as relaxation and enjoyment.
- The buck is part of the African veld and helps to symbolise that this event is on the African continent.

**EASY 2; MODERATE 2** (4)1.4.2 **(Allocate 3 marks)**

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

- The main heading, i.e. 'Durban International Film Festival' is large and bold and therefore very eye-catching.
- The words are in different sizes and colours and sections of type are placed at different angles creating an exciting surface.
- Most of the words are in lowercase giving the poster a friendly, non-threatening feel.
- 'Film Festival' is depicted in rounded 'pop style' lettering conveying a 'fun', light feel.

- The typography used for the names of the venues in the bottom section of the poster is also bold and eye-catching because the letters are fat, and in lower case, using a sans serif style.

If the learner answers 'no' the answer must be supported by clear referencing to the work. Possible reasons could be:

- The diagonal angles along which groups of words are placed make reading difficult.
- The fact that words are placed along different angles creates a busy, cluttered and confusing surface.
- The simple, rounded shapes are not derived from African shapes, which are more geometric and therefore are not suited to a poster advertising a South African event.
- Credit any valid, well-motivated statements.

**MODERATE 1; CHALLENGING 2** (3)

1.4.3 **(Allocate 1 mark)**

COLOUR:

The poster makes use of a wide range of pure, light, bright colours such as lime-green, violet, pink and orange which attract attention and also convey excitement and enjoyment.

(1)

1.4.4 **(Allocate 2 marks)**

The learner can answer 'yes' and two reasons must be supplied. Possible reasons are:

- The woman's jewellery is reminiscent of African beadwork.
- African animals such as giraffe and impala are depicted.
- The focal point is a woman with an African hairstyle.

If the learner answers 'no' the following reasons are possible:

- The colours are not typical of African colours as they appear chemically produced, bright and artificial.
- The typography, the flat simple shapes and the bright colours are typical of Pop design, which is a Western art style.

**MODERATE 1; CHALLENGING 1** (2)

**[20]**

QUESTION 1	1.1	1.2	1.3	1.4	TOTAL
EASY	3			3	6
MODERATE	2	2		4	8
CHALLENGING	1		2	3	6
TOTAL	5	2	2	10	20

**QUESTION 2**

**AS 3.5 Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.**

**AS 3.6 Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.**

2.1 2.1.1 **(Allocate 2 marks)**

FIGURE 3 belongs to the Art Deco movement

FIGURE 4 belongs to the Bauhaus movement.

**EASY 2 (2)**

2.1.2 **(Allocate 5 marks)**

Any five of the following are acceptable.

(Also give credit to any other well-reasoned answer that is based on established fact).

Bauhaus and Art Deco have the following in common.

- They both produced quality machine made products.
- They designed for industry and mass production.
- Both reduced design motifs to their simplest form without losing a sophisticated and refined appearance.
- They made use of stylised geometric shape/forms in their designs.
- Both belong to the movement known as Modernism.
- The cost of their designs ensured that they were also available to the working class person.
- They made use of new materials,  for example Art Deco made products out of Perspex, chrome and plastic. Bauhaus made use of reinforced concrete.

**MODERATE 4; CHALLENGING 1 (5)**

2.2 2.2.1 **(Allocate 8 marks)**

Candidates must supply at least TWO aims, THREE INFLUENCES and THREE CHARACTERISTICS.

The brooch is typical of Art Nouveau because it reflects the following aims, influences and general characteristics.

AIMS:

- It shows a close link between artists/designers and craftsmen.
- It shows how they attempted to re-establish the value and involvement of the skilled craftsman to try and improve the overall quality of the works.

**(2)**

## INFLUENCES:

- The Japanese use of the simple flowing decorative line, and elegant design. ✓
- Celtic design of body ornaments with the emphasis on elaborate, curving linear designs, twisted decoratively together. ✓
- The Symbolist use of sensual designs based on nature and the female form. ✓

(3)

## GENERAL CHARACTERISTICS OF ART NOUVEAU:

- Organic subject matter such as animals, birds, plants, highly stylised roses, sunflowers, lilies, peacocks and the sensuous female form. ✓
- Line: The use of the 'serpentine'/'whiplash' line to create stylised and simplified shapes. ✓
- Shape and form: The flowing curves and shapes reflect the rhythm of the 'whiplash' line. ✓
- Colour: subtle and subdued. Flat matt colour contained within the curving line. ✓
- Compositions were always asymmetrically balanced. ✓

(3)

**EASY 6; MODERATE 2**

## 2.2.2 (Allocate 5 marks)

## ONE POSSIBLE EXAMPLE

DESIGNER: Louis Comfort Tiffany ✓

(1)

WORK: *The Grapevine Lamp* ✓

(1)

## ANALYSIS

- The subject matter is organic, ✓ stylised images of fruit (grapes) and leaves. ✓
- The lamp stand forms the stem of the grapevine and has texture reminiscent of wood. ✓
- The lampshade is made of different pieces/fragments of iridescent coloured glass ✓ set in a linear metal framework ✓ to represent the fruit and leaves.
- The glass fragments that form the fruit and leaves in the lampshade are made up of flat colour ✓ and the metal framework creates a decorative outline for each piece of stained glass. ✓
- The glass shapes are stylised and simplified. ✓

(3)

**CHALLENGING 5**

### 2.3.1 (Allocate 10 marks x 2 = 20)

There are many examples that the learners may choose to study. The examples chosen for the memorandum of this paper may be used to show how a learner could answer this question.

#### EXAMPLE 1: YORUBA TEXTILES

##### Brief History

- The Yoruba tribe lives in Yoruba-land in Nigeria and they weave and tie-dye their own cloth. ☑
- Their history of textile production dates back to the 9<sup>th</sup> century. ☑
- They are best known for their Adire (Indigo resist-dyed) cloths. ☑
- From the 16<sup>th</sup> century onwards their poorer quality cloths were bought for export to Brazil. ☑
- By the 1920s and 30s it had become a major local craft and the cloths were sold throughout West Africa. ☑
- During the 1930s the market collapsed irretrievably due to deterioration in the quality of the dye and poor craftsmanship. ☑
- Today some designs are still produced using a multi-coloured wax resist technique. ☑
- Men's weaving continues to thrive. ☑

**EASY 3** (3)

##### Materials, Methods and Processes:

- Cloth was originally woven from fibre known as Bast, which is made from the flax plant. ☑ Today it is infrequently used and is mainly mixed with cotton.
- Cloth is also woven from wool, cotton, silk and raffia. ☑
- There are two types of cloth, 'Adire oniko', a tie-dye technique, which uses any, or all of the tie-dye resist processes ☑ and 'Adire eleko', a starch based technique. ☑ The starch paste is made from the base of the Cassava plant and is painted onto cloth using chicken feathers, thin pieces of palm leaves and matchsticks as tools. ☑
- They worked with 2 or more layers of cloth at a time. ☑
- Patterns consisted of large and small circles, chevrons and rectangles of various sizes. ☑
- Asa-oke (Strip weaving) is traditionally done by men and consists of strips 4 inches wide, which are then sewn together to form a larger piece of cloth. ☑
- Weaving is done on a handloom. ☑

- Preparation of the fibres for weaving is as follows:
  - Soaking first cleans the plant fibres.
  - The clean, dry fibres are then rolled between the palm of the hand and the thigh to create yarn/thread.
  - The finished thread is wound around two sticks to prevent it from becoming tangled

Once enough thread is made, (a skein), it is dyed ready for weaving. ☑

Textile dyes:

- Indigo 'ikat' dyed yarn made from the Wild Indigo plant was used to create a range of blues it was also used as part of a tie-dye resist process to create patterns on cloth. ☑ Patterns were created by pleating, knots made out of raffia, running stitches in lines or patterns (known as Alabere) and by fastening sticks and stones in or onto the cloth. ☑
- Vegetable and mineral sources from their own environment were used to create blue, green, brown, red and yellow. ☑
- Black was made using a two-phase process. The yarn was either boiled with leaves from two indigenous trees or with a mixture of sheep's dung and dried ground wild mushroom. ☑

**MODERATE 4** (4)

Purpose/Functions

- The woven cloth is worn as clothing and/or headgear and it is also used during rituals to 'dress' a house, for example, during a period of mourning. ☑
- To create designs which have symbolic meaning, or tell a story, for example, the 'mirrors pattern' that protects the wearer from the 'evil eye'. ☑
- 'Asa-oke' is the one that the Yoruba most identify with as a reflection of their consciousness. It is worn at important events, usually lifestyle events such as baby naming ceremonies and funerals. ☑

**CHALLENGING 3** (3)

Learners can be credited with any other valid and well-reasoned facts that apply under the given headings of the question.

EXAMPLE 2. ZULU CERAMICS

A brief history:

- Ceramics is probably the oldest human art form. ☑
- The first known pots date back to 6800 BC. ☑
- The ceramic process has remained basically unchanged for thousands of years. ☑
- The first pots were hand made, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia. ☑

**EASY 3** (3)



Use of material, methods and processes:

- The coiling technique is used to make Zulu pots. ☑
- Red and dark clay is gathered from the mountains and is ground to a fine powder on a grinding stone and is then dried until it has reached the right consistency or suitable degree of plasticity. ☑
- The walls of the vessel are gradually built up from a circular base. Careful attention is paid to symmetry, and correct width of walls. ☑
- Inner and outer walls are shaped and burnished with a piece of calabash, stone or metal tool. ☑
- Once completed the pot is covered with blankets and placed in a hut until leather hard. ☑
- It is then dried outside for seven days. ☑
- There are two main Zulu decoration techniques i.e., applied and carved decoration:
  - Applied decoration is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.
  - Carved decorations: drawing and carving patterns out of the pot create these. ☑
- Zulus made use of pit firing – pots are placed in a shallow pit and covered with dry aloe leaves and wood, which are then set alight. Pots intended for eating and drinking undergo a second firing using cakes of dry cow dung. ☑
- Pots emerge from the second firing possessing with a black face which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving it a glossy black finish. ☑

**MODERATE 4 (4)**Purposes/functions:

- Shapes and sizes vary according to their function – the largest pot is the undecorated '*imbiza*', a pot used for cooking and holding up to 40 litres of traditional beer. ☑
- Drinking pots have an urn-shape with a cylindrical funnel, which prevents spillage and facilitates pouring. ☑
- The '*umancishane*', a smaller pot, indicates to a visitor that has received beer in it, that a short stay only is expected. ☑

**CHALLENGING 3 (3)****EXAMPLE 3: XHOSA BEADWORK**A brief history:

- Beadwork has formed an integral part of Xhosa dress tradition for a long time. ☑
- Arab, Portuguese, Dutch and English traders brought the first glass beads to South Africa. ☑

- Because beads were scarce, they were regarded as very valuable and were often used as a trading or bartering tool and were later used as a means of currency. ☑
- As the influence of Dutch and English cultures infiltrated South Africa, beads became more accessible and available, enabling the development of Xhosa beadwork into an elaborate craft. ☑

**EASY 3** (3)

Use of materials, methods and processes:

- Beads were initially made from natural materials such as ostrich egg shells and metals. ☑
- Today beads are bought in shops where the purchaser looks out for bright, clean colours and well-shaped beads with a fair-sized hole. ☑
- To create a piece, beads were stitched onto backings from cowhide and goatskins. ☑
- Traditionally the fibres from the aloe known as *ikhala* are used to make strong thread. Today cotton thread is mainly used. ☑

**MODERATE 1** (4)

Purposes/Functions:

- Forms part of daily dress as well as for special occasions. Armbands, legbands, necklaces, collars, aprons, girdles and headbands are just some of the items that were decorated with beads and carried by various members of the tribe. ☑
- Xhosa beadwork also served as a unifying factor for the community by creating a sense of similarity and belonging. When viewed as collections, the beadwork creates a visual record of the tribe's history. ☑
- Charm necklaces were particularly used as protection to ward off harm or any evil that threatened children. ☑
- Members within Xhosa society pass through clearly identified stages of life which are symbolised by various pieces of beadwork. ☑
- Beadwork, as well as the colours used can convey specific messages, e.g. white symbolises enlightenment, purity and mediation. ☑

**CHALLENGING 3** (3)  
(2 x 10) (20)  
**[40]**

QUESTION 2	2.1	2.2.1	2.3	TOTAL
EASY	2	6	6	14
MODERATE	4	2	8	14
CHALLENGING	1	5	6	12
TOTAL	7	13	20	40

**QUESTION 3**

**AS 3.6 Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.**

**AS 3.7 Understand and describe the materials and processes used by communities or individual design practitioners.**

3.1 3.1.1 **(Allocate 1 mark)**

- The construction of the seat is reminiscent of traditional basketry.

**MODERATE 1 (1)**

3.1.2 **(Allocate 3 marks)**

FIGURE 7 is contemporary because:

- It is made from modern materials, i.e. stainless steel and plastic.
- It is very simple.
- The emphasis is on structure and not surface decoration.
- Tradition is incorporated in a new, unexpected way by creating a seat that refers to the lines and structure of basketry but uses modern materials.
- The colours are simple and smoothly applied.

**MODERATE 1; CHALLENGING 2 (3)**

3.2 **(Allocate 10 marks)**

Any designer from the Woolworths Source Book *'Living with Design Daily'* or *'Craft Art South Africa'* by E. Coetsee,

EXAMPLE ONE: Bongiwe Walaza.

Bongiwe Walaza: Fashion Designer

**EASY 1 (1)**

African influences and inspiration:

Her Xhosa background inspires Bongiwe; – the landscape, people and traditional Xhosa dress.  She is also inspired by the patterns on *'shweshwe'* and other African prints, as well as by the diverse cultures in our country and wants to embrace and build on the many untapped trends that she believes South Africa has.  She feels that having started with almost nothing has taught her to improvise.

**MODERATE 2 (2)**

General characteristics:

- Texture, especially print fabric (e.g. 'shweshwe') – mostly geometric in pattern – features strongly in her work.
- Her engineering studies instilled a feeling for structure in her, which is clearly revealed in her work.
- She uses a palette of only traditional, natural fabrics in her range. She is currently exploring the combination of synthetics and knits with traditional fabrics.
- She is not attracted to mainstream fashion, but borrows elements and trends from these; however her clothing still carries her signature and roots.

**EASY 1; MODERATE 1; CHALLENGING (3)**

Name and brief analysis of one work by the designer:

Name of work: Dress inspired by traditional Xhosa dress

Analysis:

Line:

The emphasis is on the vertical in that

- The design of the bodice is made up of alternating, contrasting vertical lines. These help to break up the solidity of the bodice's broad dark band and remind us of the proud upright posture of the African woman which add to the feeling of elegance.

The vertical emphasis is broken by some strong horizontals such as:

- The light band that forms the upper edge of the bodice.
- The dark lower edge of the bodice, which forms a clear dividing line between the hip-hugging top section of the skirt and the bodice.

Strong diagonals are evident in that:

- Both shoulder straps go over the same shoulder creating strong diagonals that break the strong vertical/horizontal emphasis.
- The layers of the flared section of the skirt, (each layer is cut so that it is longer on the one side than the other, thereby creating two opposing diagonals).
- The same opposing diagonal tension can be seen in the diagonal lacing of the bodice at the back of the dress.
- All of the above add to the feeling of dynamism in the design.

Curvilinear line is represented by:

- The slight curve of both the upper and lower edge of the bodice as well as on the hemline of the two layers of the skirt. It helps to soften the diagonals and horizontals and is reminiscent of the soft sensuous curves of the female form.
- The figure-hugging bodice and upper section of the skirt further highlight the curvilinear lines of the female form.
- This emphasis on the curvilinear is repeated in the pattern of the lighter coloured fabric.

Movement:

- The undulating (wavy, flowing) diagonals of both flared sections of the skirt create the feeling of movement in a counter-directions ✓

Contrast:

- The vertically lined pattern of the bodice contrasts with the curvilinear lined patterning on the material of the upper sections of the skirt. ✓
- The light patterned material, (visible in the upper sections of the skirt, the upper edging of the bodice, the shoulder straps and the thin vertical lines on the bodice), contrasts with the darker plain material of the bottom layer of the skirt, the bodice, and the dark lace ups at the back of the dress. ✓

Balance:

- The balance is asymmetrical due to the fact that both straps go over the left shoulder. The straps also take the eye outwards until it is in line with the flared skirt on the left of the figure. ✓
- This strong focus of emphasis on the one side is counter-balanced by the flare of the patterned section of the skirt on the opposite side. ✓
- Further, the cut-away shoulder section, (i.e. the side without shoulder straps) is counter-balanced by a corresponding cut-away section of the bottom flare of the lower section of the skirt. ✓

Any four valid, well-motivated statements must be credited.

**EASY 1; MODERATE 1; CHALLENGING 2 (4)**

EXAMPLE 2: GARTH WALKER: GRAPHIC DESIGNER. ✓ (1)

### AFRICAN INFLUENCES AND INSPIRATION

The company promotes a local design language rooted in the South African experience, in the ordinary people of the streets and townships of South Africa. ✓

Contact is kept with the South African population through a non-profitable design magazine called *Ijusi* which creates the opportunity for designers from diverse cultures and backgrounds to collaborate. ✓

**MODERATE 2 (2)**

### GENERAL CHARACTERISTICS

Garth Walker is curious about the world he lives in. He collects a wide variety of art and photography. ✓

He explores the unexpected and the unknown to refresh the visual codes that guide our everyday encounters as social beings. ✓

Orange Juice Design's studio portfolio includes the design of the logos, packaging and other promotional material for 'Impulse', 'Canderef' and 'Tastic Rice'. ✓

**EASY 1; MODERATE 1, CHALLENGING 1 (3)**

## NAME AND BRIEF ANALYSIS OF ONE WORK:

The lettering and signage for south Africa's Constitutional Court:

This court is built on a site that was once occupied by the 'Old Fort Prison'. Throughout the apartheid era, the prison was a place of incarceration, oppression and torture. Today, the court is a symbol of equality, democracy, truth, dignity and freedom and its job is to uphold the rights of people as laid down by the Constitution of South Africa, which was formulated after 1994.

He meticulously documented all the visible lettering on this historical site, including the prison graffiti and builders' markings and then refashioned these fragments into something new.  To make the typeface even more symbolic, it is portrayed in South Africa's 11 official languages  and in the different colours of the national flag on the facade of the Court building.

**EASY 1; MODERATE 1; CHALLENGING 2** (4)

3.3 3.3.1 **Allocate 10 marks)**

Refer to ONE International designer from the LTSM, Design Culture Now.

Allocate 2 marks: One for the name of the designer  
One for naming an example of work.

For 4 marks: Learners must supply an in-depth discussion and analysis of the designers' intentions, methods and materials.

For 4 marks: Learners must fully explain and justify the influences that each designer has had on people:

JULIE BARGMANN  (A designer whose work reflects an interest in environmental concerns.)

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.

Her work, '*Testing the Waters*'  is a transformation of a former coal mine into a park for acid mine drainage 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.

Learner must explain clearly and concisely how this designer has addressed environmental issues

**EASY 3; MODERATE 4, CHALLENGING 3** (10)

3.3.2 EXAMPLE: Thomas Heatherwick ✓

The Rolling Bridge ✓ was designed for London’s Paddington Basin, UK. ✓ It lifts itself up off the ground and gracefully and almost silently curves upwards and curls into a ball. And then slowly, it uncurls again and one end of the bridge points towards the sky before making its decent back to earth. ✓

The Rolling Bridge runs on hydraulics. ✓ Because all the cylinders are driven at a constant rate regardless of the load on each bridge segment, the structure moves smoothly, taking two minutes to open or close. ✓ The pumps and related equipment are housed in the basement of an adjoining building, so the bridge is almost silent as it operates. ✓

Learners must clearly and precisely explain how the designer influenced the lives of people (e.g. created the environment).

**EASY 3; MODERATE 2; CHALLENGING 1** (6)  
**[30]**

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY		3	6	9
MODERATE	2	4	6	12
CHALLENGING	2	3	4	9
TOTAL	4	10	16	30

**QUESTION 4**

**AS 3.9 Critically reflect on how design shapes the physical and social environment.**

**AS 3.10 Demonstrate ways in which design can be used to benefit society.**

4.1 4.1.1 **(Allocate 10 marks)**

Allocate 2 marks for each. The information supplied must be well reasoned and supported by suitable examples.

**USE OF IMAGES**

**FIGURE 8**

- Three damaged snapshots of children from different backgrounds are overlapped to form the central focal point.
- The surrounding environment is represented as a war zone, symbolised by the rubble of damaged buildings against the backdrop of a city below.  In the top right-hand corner an aeroplane is dropping bombs in the form of dollar signs which could symbolise the massive waste of money spent on destructive armaments and war which could be better used to alleviate poverty.  In the photograph on the left the viewer can just make out the bullet that the child is holding.
- The outline of a heart is drawn over the photographs of the children and the gun of the tank points directly into the heart,  which could be said to symbolise the destruction or the striking at the heart of a variety of different things such as love, trust and security/homes, particularly for children.

**FIGURE 9**

- The large shape of an elephant forms an asymmetrical focal point.  It is standing next to a waterhole against a simple African landscape. The waterhole can be said to symbolise the source of all life.  The elephant is in the form of a skeleton symbolising death  and all the images form silhouettes because the scene takes place at sunset which could symbolise that it could soon be too late to save this animal from extinction.

(2)



**COLOUR:****FIGURE 8:**

- The tank, war damaged city, and the aeroplane are in black and white to symbolise the seriousness of the situation. ☑ The lettering is all in white which makes it clearly legible and contrast with the blue sky. ☑ White could also symbolise purity or the destruction of innocence through hunger and poverty created by war, ☑ or that the only meaningful war is the one against poverty. ☑
- The blue sky could be said to draw attention to the fact that the life goes on as usual oblivious to what is happening in and around it, which could represent a lack of awareness in people. ☑
- The only contrast to the cool colour scheme is the red and green in the photograph on the right, which draws the viewer's attention to the focal point. ☑
- The logo on the plane is in orange and although it is very small it is brought out by the blue of the sky, which is the complementary colour of orange. ☑ The orange is also repeated in the right-hand bottom corner.

**FIGURE 9**

The colours used are orange, yellow, black and ochre which can be described as symbolic of Africa. ☑ The warm colours contrast with the white text, 'WILL ONLY WORDS REMAIN?' to highlight the message and y draw the viewer's attention to the seriousness of the situation. ☑ (2)

**FONT****FIGURE 8**

- The main message is in a large simple sans-serif font. ☑ The fact that the font appears damaged serves to reinforce the message. ☑ The paragraph of text on the right-hand side makes a statement which compares the idea of spending money on armaments to theft of food, clothing and shelter from the poor. The message in the paragraph is written in simple sans-serif lower case in the manner of a child, to emphasise the section of society that poverty affects the most. ☑ The varying sizes of the font direct the viewer's eye to what is important first. ☑

**FIGURE 9**

The simple sans-serif typeface is bold and in capitals to make it easy to read and to give the message impact. ☑ (2)

**TEXT****FIGURE 8**

The text is placed at different angles to emphasise the feeling of confusion and chaos that war brings, and like the buildings and the photographs the text in the main heading 'War on poverty' appears damaged. The word poverty is repeated to really emphasise the message. ☑ The smaller text was done in lower case which is easier to read. ☑

**FIGURE 9**

The statement, 'WILL ONLY WORDS REMAIN?' forms a line in the bottom left-hand corner of the poster, where it will have the most impact ✓ and also so it does not interfere with the skeletal shape of the elephant. ✓ The clever use of the word elephant to make up the skeletal form of the elephant helps to integrate the image with its background and also leaves the viewer in no doubt as to what the message refers to. ✓

(2)

**LAYOUT****FIGURE 8**

The placing/layout of the imagery and text all help draw attention to the heart in the centre over the photographs of the children. ✓ At first glance the thinking behind the message is not absolutely clear. On closer scrutiny the power of the message does become clear. ✓

**FIGURE 9**

The layout of figures and type is simple, uncluttered and leaves the viewer in no doubt as to the meaning of the message. ✓ The information is clearly arranged in bands or blocks of space to enhance its legibility. ✓

In both cases the designers have been careful to place the upper case lettering against an uncluttered background which enhances legibility of the posters. ✓

(2)

**MODERATE 2; CHALLENGING 8****4.1.2 (Allocate 3 marks)****WORD SPACING**

- The space between words. It is usually the width of a vowel (a, e, i, o, u). ✓

(1)

**LEADING**

- It refers to the amount of space in-between lines and it originates from the horizontal stripes of lead which were originally placed between the lines of metal type to keep the lines of words apart. ✓

(1)

**TYPE ALIGNMENT**

- This refers to the position of the text on the page. It could be placed to the left or right or it could be centrally placed. ✓

(1)

**EASY 3**

4.1.3 **(Allocate 4 marks)**

## DEFINITION OF TYPOGRAPHY

The selection and arrangement of type elements or the art of printing.

## CATEGORIES OF TYPOGRAPHY

Any two of the following and one example of where it is used:

- Text typography – used in magazines, books and documents.
- Display typography – used on posters, book covers, typographic logos, packaging, computer screen displays, promotional and advertising material.
- Kinetic typography – used for credits or subtitles of movies or television programmes.

**EASY 2; MODERATE 1; CHALLENGING 1 (4)**

4.1.4 **(Allocate 3 marks)**

- The serif letter form has a short stroke that projects from the ends of the letter.
- The Sans serif letter form is plain and does not have a short stroke projecting from the ends of the letter.
- The italic letter is slanted (slopes forwards) and is used to emphasise a group of words.

**EASY 2; MODERATE 1 (3)**

4.2 4.2.1 **(Allocate 2 marks)**

Irresponsible design refers to any type of promotion that creates a false message,  for example, designing an advertising campaign for a product that you know does not work, or for a product that could harm someone.

Give credit for any other valid response.

**MODERATE 2 (2)**

4.2.2 **(Allocate 1 marks)**

Allocate a mark for any ONE of the following or any other well-reasoned response.

- Design can be used to promote social responsibility, for example a 'Keep your city clean' advertising campaign.
- It can be used to promote unity instead of division between different cultures by not being disrespectful to people of other cultures in an advertising campaign.
- It can be used to promote awareness of dangerous situations, for example, by means of public signage, for example a 'Beware of the dog sign' at the front entrance of a property.
- It can help a community economically, for example, promotion of a town to increase tourism and local income.

**MODERATE 1 (1)**

**4.3 (Allocate 7 marks for one example)**

Learners can refer to any contemporary designer or group whose work reflects social responsibility. Information can be found in the *Woolworths design resource book* or *Craft Art in SA* by E. Coetsee or any other documented source. Possible examples include Mapula, Streetwires and the Mielie Community Development design projects. Learners should be credited for highlighting aims, characteristics and influences of the designer that relate to social responsibility.

2 examples follow:

**EXAMPLE 1: 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 their lives – such as children playing in a rural community.  The women 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 seems to be 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 information. (2)

**EXAMPLE 2: STREETWIRES**

A contemporary South African Craft Business and community development project:

Patrick Schofield, Winston Rangwana and Anthony Ressel began Streetwires, a highly profitable craft business and community development project.

The business focuses on producing street wire art, a uniquely Southern African genre. Its aim is to tackle the problems of unemployment and poverty in our country.  The most likely origins of this art form are the rural areas of Maputoland and Zimbabwe where poor herd boys created their own toys out of discarded hanger wire, tin cans and whatever else they could find.

The three co-founders of Streetwires all come from different backgrounds and each made a valuable contribution – 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, whilst Ressel provided the marketing know’ how.  In the beginning only two wire artists were employed on a part-time basis, using a room in Schofield’s house as their workspace.  The business grew, resulting in two larger premises. The Cape Town studio reveals a business based on quality control.

New wire-art designs are being created by a design team and once designs have been approved, templates are made and passed on to the wire crafters who work as a team to reproduce 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.  Not only is it the leading cause of numerous social ills such as poverty, it also hampers community growth and development. With this in mind, aims 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 that specifically aims at uplifting communities by providing skills training, development of individual artists and creating outreach initiatives in orphanages, schools and impoverished communities.

Objects produced are both decorative and functional such as beaded promotional items and gifts (e.g. key rings, paperclips with logo top, business-card holders),  working radios, various models of cars in wire or beaded wire and animal, bird and human sculptures.  The shapes and forms are highly 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.

**EASY 2; MODERATE 3; CHALLENGING 2**

(7)  
[30]

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	7	1	2	10
MODERATE	7	1	2	10
CHALLENGING	9		1	10
TOTAL	23	2	5	30

**QUESTION 5**

**AS 3.11. Discuss the basics of costing and pricing in the marketing of a design product or service.**

**AS 3.12. Demonstrate an ability to design products and services in terms of target markets.**

**AS 3.13. Understand the business and social responsibility of designers.**

5.1 5.1.1 **(Allocate 2 marks)**

Any TWO of the following are acceptable or any other well-reasoned answer.

**ADVANTAGES**

- It is functional as storage space and could assist with the internal organisation of the cupboard space.
- It is moveable and can be placed at either end of the cupboard according to need.
- It can be removed easily if required.

**DISADVANTAGES**

- It is bulky and takes up too much space.
- Because it hangs on the railing it may bend the railing if it becomes too heavy.
- Because it hangs like a coat hanger it may move around too much when a person tries to open the drawers.

**CHALLENGING 2 (2)**

5.1.2 **(Allocate 2 marks)**

**POSSIBLE TARGET MARKETS**

Any valid, well-reasoned statements must be credited.

Learners could state that the design is targeting a modern, young style-conscious female market for the following reasons:

- The wardrobe is in the 'hourglass' form of a female.
- The dress form is funky and youthful.
- The dress form is stylish, simple, undecorated and contemporary/modern.

Any other well-reasoned answer could be credited with marks.

**CHALLENGING 2 (2)**

5.1.3 **(Allocate 2 marks)**

Marketing refers to the actual selling of a product.

Market research is on-going and is about getting continual feedback from anybody and everybody about the design of the product that you hope to manufacture so that it remains contemporary and appealing to the target market.

**MODERATE 2 (2)**

**5.1.4 (Allocate 2 marks)**

Marketing research informs you about the following:  
The type of person that will buy the product.  
The most suitable retail outlet for the product.  
What trends are currently popular  
The current market related prices of similar products.

**MODERATE 2 (2)****5.1.5 (Allocate 4 marks)**

Possible methods of marketing are:  
Advertising through print, e.g.

- Posters
- Pamphlets
- Letterheads
- Flyers
- Brochures
- Labels
- Business cards
- Radio adverts
- Television adverts

(Any 4 applicable methods can be listed.)

**EASY 4 (4)****5.1.6 (Allocate 4 marks)**

The characteristics of any one of the advertising methods studied can be explained, for example:

**OPTION 1: POSTERS**

- Posters must have large type that can be read from the expected viewing distance.
- Must have a clear, simple, direct message that can make a split-second impact on the viewer.
- The visual image must also attract attention and relate to the message.
- A simple layout is essential – with a few key elements (type and visuals).
- All-important information needs to be included, such as date, time and place.
- One element should be dominant to attract the eye first – a headline or visual.
- The visuals must closely relate to the message or subject.

(Any 4 of the above can be listed or any other valid characteristics.)

## OPTION 2: BROCHURE

The product could also be marketed by means of a brochure, which should contain the following information:

- A full description of the product.
- Like the product packaging the appearance of the brochure must be sufficiently different to any other product brochures that it might be placed alongside in the marketplace so that it captures the potential customer's attention.
- The most suitable size, shape and proportions of the brochure must be considered. It could be landscape, portrait or square or any other less conventional shape as long as it fits into an envelope.
- The front and back covers must work together as a design layout and must be eye-catching.
- The inside pages must complement the visual effect of the front and back cover.
- The choice of typefaces must be the same throughout the brochure.

(Any 4 of the above can be listed or any other valid characteristics.)

**EASY 2; MODERATE 2** (4)

### 5.1.7 (Allocate 7 marks)

The purpose of costing a new product before you price it:

In order to arrive at a realistic price that is not too high and yet still gives a reasonable amount of profit it is first important to work out the total cost of making the product.

### AND

One needs to consider what the market will bear – when pricing has been properly done, one will receive the maximum income without driving potential customers away.

Six things that need to be considered during the costing and pricing procedure:

(1)

- The cost of the materials required to produce the product needs to be considered, as well as:
- The cost of transport to deliver these materials to the production place.
- The cost of equipment used during the production.
- The rental of workspace, as well as the cost of overheads  (electricity, water).
- General administrative costs (telephone, postage, stationery).
- Packaging and labelling.
- Marketing costs.
- The costs of labour used to produce and market the product.

Any of the above points.

**CHALLENGING 3; EASY 4** (6)



5.1.8 (Allocate 3 marks)

Any of the following or any other well-reasoned answer:

- The product must have quality and also be effective.
- The packaging must be appealing because first impressions are important.
- Product delivery must be done by an efficient safe and reliable system.
- Staff must be well trained, efficient and friendly as well as committed to the product that they are selling.

EASY 3 (3)

5.2 5.2.1 Allocate 4 marks)

If the learner chooses FIGURE 12 the following reasons could be supplied:

- FIGURE 12 is eye-catching and vibrant because it is very colourful.
- This colourful nature of FIGURE 12 is very suitable to advertise fruit juice as fruits are bright and exotically coloured.
- The image of a zip opening a pile of fruit is unusual and funky and would appeal to a youthful, modern market.
- This image also successfully conveys a sense of opening up to abundance and implies that the juice is full of health-giving fruit.

If the learner chooses FIGURE 13 the following reasons could be supplied:

- FIGURE 13 has a simple, modern, streamlined form.
- The typography is also simple and clean and placed in an unusual position at the bottom of the bottle.
- The colour of the juice dominates the form and this uncluttered, open area accentuates the name of the product at the bottom.
- The lid is in the form of a bottle stopper which is both an attractive form and a functional element and will make the bottle attractive for other uses after the juice is finished.

Any other valid, well-reasoned statements must be credited.

MODERATE 2; CHALLENGING 2 (4) [30]

QUESTION 5	5.1	5.2	TOTAL
EASY	12		12
MODERATE	7	2	9
CHALLENGING	7	2	9
TOTAL	26	4	30

TOTAL: 150

QUESTION 1	1.1	1.2	1.3	1.4	TOTAL
EASY	3			3	6
MODERATE	2	2		4	8
CHALLENGING	1		2	3	6
TOTAL	5	2	2	10	20

QUESTION 2	2.1	2.2.1	2.3	TOTAL
EASY	2	6	6	14
MODERATE	4	2	8	14
CHALLENGING	1	5	6	12
TOTAL	7	13	20	40

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY		3	6	9
MODERATE	2	4	6	12
CHALLENGING	2	3	4	9
TOTAL	4	10	16	30

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	7	1	2	9
MODERATE	7	1	2	12
CHALLENGING	9		1	9
TOTAL	23	2	5	30

QUESTION 5	5.1	5.2	TOTAL
EASY	12		12
MODERATE	7	2	9
CHALLENGING	7	2	9
TOTAL	26	4	30

### ANALYSIS GRID

QUESTION	1	2	3	4	5	TOTAL	%
EASY	6	14	9	9	12	50	30
MODERATE	8	14	12	12	9	55	40,7
CHALLENGING	6	12	9	9	9	45	29,3
TOTAL	20	40	30	30	30	150	100%

VRAAG 1	1.1	1.2	1.3	1.4	TOTAAL
MAKLIK	3			3	6
GEMIDDEL	2	2		4	8
UITDAGEND	1		2	3	6
TOTAAL	5	2	2	10	20

VRAAG 2	2.1	2.2.1	2.3	TOTAAL
MAKLIK	2	6	6	14
GEMIDDEL	4	2	8	14
UITDAGEND	1	5	6	12
TOTAAL	7	13	20	40

VRAAG 3	3.1	3.2	3.3	TOTAAL
MAKLIK		3	6	9
GEMIDDEL	2	4	6	12
UITDAGEND	2	3	4	9
TOTAAL	4	10	16	30

VRAAG 4	4.1	4.2	4.3	TOTAAL
MAKLIK	7	1	2	9
GEMIDDEL	7	1	2	12
UITDAGEND	9		1	9
TOTAAL	23	2	5	30

VRAAG 5	5.1	5.2	TOTAAL
MAKLIK	12		12
GEMIDDEL	7	2	9
UITDAGEND	7	2	9
TOTAAL	26	4	30

### ANALISE ROOSTER

VRAAG	1	2	3	4	5	TOTAAL	%
MAKLIK	6	14	9	9	12	50	30
GEMIDDEL	8	14	12	12	9	55	40,7
UITDAGEND	6	12	9	9	9	45	29,3
TOTAAL	20	40	30	30	30	150	100%

5.1.8

**(Ken 3 punte toe)**

Enige van die volgende of enige ander goed berekeneerde antwoord:

- Die produk moet 'n kwaliteit produk wees en effektiwief wees.
- Die verpakking moet aantreklik wees want eerste indrukke is baie belangrik.
- Produk aflewering moet gedoen word deur 'n effektiwef, veilige en betroubare sisteem.
- Personeel moet goed opgelei wees en vriendelik sowel as toegewyd tot die produk wat hulle verkoop.

**MAKLIK 3** (3)

5.2 5.2.1

**(Ken 4 punte toe)**

- As die leerder FIGUR 12 kies kan die volgende redes gegee word:
- FIGUR 12 vang die oog omdat dit lewendig en baie kleurvol is.
  - Die kleurvolle natuur van FIGUR 12 is baie geskik om vrugtesappe te adverteer omdat vrugte helder en eksoties gekleur is.
  - Die beeld van 'n rits van 'n hoop vrugte oopmaak is ongewoon en "funky" en sal aantreklik vind by die jeug en moderne mark.
  - Die beeld dra ook die gevoel van oopmaak vir oorloed suksesvol oor en veronderstel dat die sak vol gesondheid is.
- As die leerder FIGUR 13 kies kan die volgende redes gegee word:
- FIGUR 13 het 'n eenvoudige, moderne en vaartbelynende vorm.
  - Die tipografie is ook eenvoudig, skoon en in 'n ongewone posisie geplaas aan die onderkant van die bottel.
  - Die kleur van die sap domineer die vorm en die lewendige, oop areas aksentueer die naam van die produk aan die onderkant.
  - Die dop is in die vorm van 'n bottelstopper wat beide aantreklik en funksionele element is en sal die bottel aantreklik maak vir meer as een gebruik nadat die sap op is.

Geen krediet aan enige ander goed berekeneerde antwoorde.

**GEMIDDELD 2; UITDAGEND 2**

(4) [30]

VRAAG 5	5.1	5.2	TOTAAL
MAKLIK	12		12
GEMIDDELD	7	2	9
UITDAGEND	7	2	9
TOTAAL	26	4	30
MAKLIK	12		12

**GROOTTOTAAL: 150**

## OPSIE 2: BROSJURE

Die produk kan ook bemark word deur 'n brosjure, wat die volgende informasie sal insluit:

- 'n Volledige beskrywing van die produk.
- Soos die produkverpakking moet die voorkoms van die brosjure baie anders wees as die van die ander produkte se brosjures, sodat dit die potensiele klient se aandag kan trek.
- Die mees gepaste grootte, fatsoen en proporsie van die brosjure moet oorweeg word. Dit kan landskap, portret, vierkant of enige ander konvensionele fatsoen wees, solank dit in die kovert pas.
- Die voor- en agterblad moet saamwerk as 'n ontwerputleg en moet aandag trek.
- Die binneblaaie moet die visuele effekte van die voor- en agterblad komplimenteer.
- Die lettertipe keuse moet dieselfde wees regdeur die brosjure.

## (4) MAKLIK 2, GEMIDDELD 2

5.1.7

## (Ken 7 punte toe)

Die doel van kostebepaling:

Ten einde doel aan 'n realistiese prys te kom wat nie te hoog is nie en steeds 'n redelike bedrag wins kan oplewer, is dit belangrik om te weet wat dit kos om die produk te maak.

## EN

- (1) Jy moet oorweeg wat die mark kan hanteer – as prysbepaling ordentlik gedoen word sal jy die maksimum inkomste kry sonder om potensiele kliente af te sit.

## (6) UITDAGEND 3; MAKLIK 4

Enige van die bogenoemde punte.

- Die koste van die materiale wat benodig word om die produk te produseer moet in ag geneem word, asook:
- Die koste van vervoer wat benodig is om hierdie materiale by die produksieplek af te laai.
- Die koste van gereedskap wat tydens produksie gebruik word.
- Die huur van die werkplek asook die oorhoofse kostes (elektrisiteit, water).
- Algemene administrasiekostes (telefoon, posgeld, skryfbehoeftes).
- Verpakings- en etiketteringskostes.
- Bemarkingskoste.
- Die koste van die arbeid en bemarking wat dit geveeg het om die produk te produseer.

5.1.4

**(Ken 2 punte toe)**

Marknavorsing lig jou in oor die volgende:

Die tipe persoon wat die produk sal koop.

Die mees geskikte handelaar vir die produk.

Watter tendense is tans populêr.

Die huidige markverwante pryse vir soortgelyke produkte.

**GEMIDDELD 2**

(2)

5.1.5

**(Ken 4 punte toe)**

Moontlike bemarkingsmetodes is:

Gedrukte advertensies bv.:

• Plakkate

• Pamflette

• Briefhoorde

• Strooibiljette

• Brosjures

• Etikette

• Besighheidskaartjies

• Radio advertensies

• Televisie advertensies

(Enige 4 metodes wat van toepassing is kan gelys word.)

(4)

5.1.6

**(Ken 4 punte toe)**

Die karaktereienskappe van enige van die advertensies metodes

wat bestudeer is, kan verduidelik word, bv.

OPSIE 1: PLAKKATE:

• Plakkate moet 'n groot skrif hê wat gelees kan word van 'n

afstand.

• Moet 'n duidelike, eenvoudige en direkte boodskap hê wat 'n

impak kan maak op die kyker in sekondes.

• Die visuele beeld moet ook aandag trek, maar moet van

toepassing wees op die boodskap.

• 'n Eenvoudige uitleg is noodsaaklik – met 'n paar sleutellemente

(skrif en visuele).

• Belangrike informasie moet ingesluit word, soos datum, tyd en

plek.

• Een element moet dominant wees om die oog eerste te vang – 'n

opskrif of visuele beeld.

• Die visuele beeld moet van toepassing wees tot die boodskap of

onderwerp.

(Enige van die boonste 4 of enige ander geldige eienskappe kan

gelys word.)

## VRAAG 5

AS 3.11 Bespreek die basiese feite betreffende die bepaal van kostes en

pryse tydens die bemarking van 'n ontwerpsproduk of diens.

AS 3.12 Toon 'n vermoë om produkte en dienste te ontwerp in terme van

teikenmarke.

AS 3.13 Begryp die besigheid- en sosiale verantwoordelikhed van

ontwerpers.

5.1 5.1.1

(Ken 2 punte toe)

Enige TWEE van die volgende is aanvaarbaar, of enige ander goed beredeneerde antwoord.

VOORDELE

- Dit is funksioneel as stoorplek en kan ook behulpzaam wees met die organisasie vir die binne-spasie van 'n kas.
- Dit is bewegbaar en kan aan enige kant van die kas geplaas word, soos benodig
- Dit kan maklik verwyder word indien nodig.

NADELE

- Dit is lomp en neem baie spasie op.
- Omdat dit aan die reëling hang kan dit die reëling buig as dit te swaar raak.
- Omdat dit soos 'n kiere-hanger hang kan dit dalk te veel rondskuit as 'n persoon probeer om die laaie oop te maak.

UITDAGEND 2

(2)

5.1.2

(Ken 2 punte toe)

MOONTLIKE TEIKENMARKTE

Enige geldige goed beredeneerde antwoord moet krediet ontvang. Leerders kan sê dat die ontwerp die jong, moderne, stylbewuste vrou teiken vir die volgende redes:

- Die kas is in die uurglas fatsoen van 'n vrou.
- Die rok vorm is "funky" en jeugdig.
- Die rok vorm is stylvol, eenvoudig, elegant, onversierd en kontemporêr/modern.

Enige ander goed beredeneerde antwoord kan punte verdien.

UITDAGEND 2

(2)

5.1.3

(Ken 2 punte toe)

Bemarking verwy's na die verkoop van 'n produk.

Marknavorsing is 'n aanhoudende proses en vra aanhoudende

terugvoer van enige iemand en almal oor die ontwerp van die produk

wat jy graag wil vervaardig, sodat die ontwerp steeds kontemporêr

en aantreklik vir die teikenmark bly.

GEMIDDELD 2

(2)

Die drie stigters van die besigheid kom van uiteenlopende agtergronde en elkeen het 'n unieke en waardevolle bydra gelewer tot die sukses van die besigheid. Schofield het 'n Honneursgraad in Besigheidswetenskap. Sy huis is as sekuriteit gebruik om die besigheid op die been te bring. Rangwana het sy kennis van die draadkunsbedryf bygedra terwyl Ressel sy bemarkingsvaardighede bygedra het. Aan die begin was daar net twee draadkunsstenars wat aangestel was op 'n deelydse basis en het 'n kamer in Schofield se huis gebruik as 'n werksruimte. Die besigheid het gegroei en naderhand kon die eienars nog twee geboue aankoop. Die Kaapstad ateljee is 'n besigheid wat die kwaliteitseisbeheer toepas.

'n Ontwerpspan skop nuwe draadkuns ontwerpe. Wanneer dit goedgekeur word, word template gemaak en gegee aan 'n span draadkunsstenars wat dan die produk maak. Om te sorg dat 'n hoë standaard gehandhaaf word, maak die spanleier seker dat die templat presies nagevolg word en dat die produk deur die kwaliteitseisbeheer proses gaan voordat dit aan die mark bekend gestel word.

Die maatskappy glo dat werkloosheid die grootste struikelblok vir ons land. Dit is nie net die oorsaak van maatskaplike probleme soos armoede nie, maar verhindert ook gemeenskapsgroei en ontwikkeling. Daarom probeer die besigheid langtermyn werk skep vir so veel as moontlik Suid-Afrikaners. Hulle probeer die lewensstandaarde van Suid-Afrikaners te verbeter deur werksplekke, permanente werk, 'n gevoel van waardigheid en toegang tot vaardighedsopleiding en persoonlike ontwikkeling te voorsien. 'n 'Streelwires Training and Development' is 'n nie-winsgewende organisasie wat deur 'Streelwires' 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 (sluitelhousers, skuifspelde met 'n logo, besigheidskaarthousers), 'n radio's, verskeie motormodelle gemaak van draad en krale en dier-, voël- en mensfiguur beeldhouwerke. Die vorms is hoogs gestileerd en vereenvoudig en bevat 'n element heelwat humor en speelsheid. Helder kleure en eenvoudige, kromagtige buitelyne domineer. Die draadkuns domineer ook. Materiale soos krale, opgesnyde blikke en botteldoppe word ook gebruik.

**MAKLIK 2; GEMIDDELD 3; UITDAGEND 2**

(7) [30]

VRAAG 4	4.1	4.2	4.3	TOTAAL
MAKLIK	7	1	2	10
GEMIDDELD	7	1	2	10
UITDAGEND	9		1	10
TOTAAL	23	2	5	30



**(Ken 7 punte toe vir een voorbeeld)**

Leëders kan verwys na enige kontemporêre ontwerper of groep wie se werk sosiale verantwoordelikhed toon, bv. die Woolworths bron 'Living with Design Daily' of 'Craft Art in SA' deur E. Coetsee. Moontlike voorbeelde sluit in Mapula, Streetwires en die Mielie gemeenskapsontwikkeling projek. Leëders moet punte ontvang vir die uittig van doelwitte, eienskappe en invloede van die ontwerper wat verband hou met sosiale verantwoordelikhed.

2 voorbeelde volg:

**VOORBEELD 1: MAPULA**

Mapula is op die been gebring met die oog op werkskepping vir landelike vrouens.  Dit is oorspronklik befonds deur 'n liefdadighedsorganisasie (NGO) maar is nou heeltemal selfstandig.  Dit is wat bedoel word met die term 'bemaagtiging'.

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 en vind ook baie nuwe stekke uit.  Een van die stekke wat hulle die meeste gebruik is die kettingsteeke.

Hulle maak funksionele produkte sowel as kussingslope en tafellopers. Unieke kunswerke soos muurbehangsels word ook geskep.  Hulle werk gewoonlik op swart kartondoek en helder gare  beklemtoon die Afrika-identiteit van die werk.  Oppervlaktes 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.

**VOORBEELD 2: STREETWIRES**

'n Kontemporêre Suid-Afrikaanse Handwerk Besigheid en gemeenskapsontwikkeling projek:

Streetwires, 'n hoogs winsgewende handwerk-besigheid en gemeenskapsontwikkeling projek, is tot stand gebring deur Patrick Schofield, Winston Rangwana en 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 speeldoed gemaak het met ou hangerdraad, blikke en enigiets anders wat hul kon vind.

<p><b>(Ken 4 punte toe)</b> 4.1.3</p> <p>DEFINISIE VAN TIPOGRAFIE</p> <p>Die uitkies en rangskikking van lettertipe elemente of die kuns van drukwerk.</p> <p>KATEGORIE VAN TIPOGRAFIE</p> <p>Enige twee van die volgende en 'n voorbeeld van waar dit gebruik word:</p> <ul style="list-style-type: none"> <li>• Tekstipografie – word in koerante, tydskritte, boeke en dokumente gebruik.</li> <li>• Vertoontipografie – vir plakkate, boekomsaie, tipografiese logo's, verpakking, rekenaarsterm tentoonstellings, promosie en reklame materiaal.</li> <li>• Kinetiese tipografie – dit verwys na die lettertipe vir krediete of onderskritte in films of op televisie wat beweeg.</li> </ul>	<p><b>(Ken 3 punte toe)</b> 4.1.4</p> <ul style="list-style-type: none"> <li>• Die serif lettervorm het 'n kort streep wat vanuit die einde van die karakter/letter projekteer. <input checked="" type="checkbox"/></li> <li>• Die Sans serif letter is gewoon en het nie die strepie aan die einde van karakter nie. <input checked="" type="checkbox"/></li> <li>• Die kursiefletter is skuinsgedruk en word gewoonlik gebruik om iets te beklemtoon of om woorde te groepeer. <input checked="" type="checkbox"/></li> </ul> <p><b>MAKKLIK 2; GEMIDDELD 1</b> (3)</p>	<p><b>(Ken 2 punte toe)</b> 4.2.1</p> <p>Onverantwoordelike ontwerp verwys na enige ontwerp of promosie wat 'n vals boodskap uitstuur <input checked="" type="checkbox"/> bv. om 'n advertensie veldtog te ontwerp vir 'n produk wat nie werk nie, of 'n produk wat mense kan seermaak of skade aanrig. <input checked="" type="checkbox"/></p> <p>Gee krediet aan enige ander geldige stellings.</p> <p><b>GEMIDDELD 2</b> (2)</p>	<p><b>(Ken 1 punte toe)</b> 4.2.2</p> <p>Ken een punt toe vir die volgende of enige goed beredeneerde antwoord.</p> <ul style="list-style-type: none"> <li>• Ontwerp kan gebruik word om sosiale verantwoordelikhed te vestig, bv. 'Hou jou stad skoon' advertensie veldtogte.</li> <li>• Dit kan gebruik word om eenheid in plaas van skeiding tussen verskillende kulture te bewerkstellig en om nie minagting teenoor mense van ander kulture te bou deur verskillende advertensies veldtogte.</li> <li>• Dit kan gebruik word om bewustheid van gevaarlike situasies aan te wakker, bv. deur publieke skrywes, bv. 'Oppas vir die hond' by die ingang van 'n eiendom.</li> <li>• Dit kan 'n gemeenskap ekonomies help, bv. die promosie van 'n dorp om toerisme en die plaaslike inkomste te verbeter</li> </ul> <p><b>GEMIDDELD 1</b> (1)</p>
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## FIGUR 9

Die stelling, 'WILL ONLY WORDS REMAIN?' vorm 'n lyn op die linkerantse onderste hoek van die plakkaat waar dit die meeste impak sal hê.  Dit meng ook nie in met die geraamte-fatsoen van die oifant nie.  Die slim gebruik van die woord 'eliphant' om die geraamte te vorm, help om die beeld met die agtergrond te integreer en los ook die kyker sonder enige twyfel waarna die plakkaat verwys.

(2)

## UITLEG

## FIGUR 8

Die plasing/uitleg van die teks en beelde help alles om die aandag na die hart in die middel van die foto met die kinders te trek.  Met eerste oogopslag is die redenasie agter die boodskap nie baie duidelik nie. Met nader ondersoek kom die kragtige boodskap na vore.

## FIGUR 9

Die uitleg van die figure en tipe is eenvoudig, besig en volgepak en los die kyker sonder twyfel oor die boodskap  Die inligting is duidelik rangskik in stroke of blokke van spasie om die leesbaarheid te verbeter.

In beide gevalle was die ontwerpers versigtig om hooftletters te gebruik teen die lee agtergrond, wat die leesbaarheid van die plakkaate bevorder.

## (2) GEMIDDELD 2; UITDAGEND 8

4.1.2

## (Ken 3 punte toe)

## SPASIERING VAN WOORDE

- Die spasie tussen die woorde. Dis gewoonlik die wydte van 'n klinker. (a, e, i, o, u).

## LEISPASIE

- Dit verwys na die hoeveelheid spasie tussen linytipes en dit kom van die horisontale loodstrepe wat tussen die metaaltipe lyne geplaas word om die woordlyne apart te hou.

(1)

## TIPPE GERIGTHEID

Dit verwys na die posisie van die teks op die bladsy. Dit kan aan die linker- of regterkant of in die middel geplaas word.

## (1) MAKKLIK 3

**KLEUR:**

FIGUR 8:

- Die tenk, oorlogbeskadigde stad, die vliegtuig is alles in swart en wit om die erns van die situasie te simboliseer.  Die letters is alles in wit, wat dit maklik leesbaar maak in kontras met die blou lug.  Wit kan ook reinheid simboliseer of die verwoesting van onskuld deur hongersnood en armoede wat deur oorlog veroorsaak word.  of dat die enigste sinvolle oorlog, die oorlog teen armoede is.
- Daar kan gesê word dat die blou lug die aandag na die feit trek dat die lewe aangaan soos gewoonlik, blind vir die goed wat gebeur, wat die mense se onvermoë om op te let, simboliseer.
- Die enigste kontras vir die koel kleurskema is die rooi en groen aan die regterkant van die foto, wat die kyker se aandag na die fokuspunt trek.
- Die logo is in oranje en alhoewel dit klein is, word dit uitgebring deur die blou van die lug, wat die komplimentêre kleur van oranje is.  Die oranje word ook herhaal aan die regterkantse onderhoek.

FIGUR 9

Die kleur wat gebruik word is oranje, geel, swart en ochre, wat as simboles van Afrika beskryf word.  Die warm kleure kontrasteer met die wit teks, 'WILL ONLY WORDS REMAIN?' om die boodskap uit te lig en die kyker se aandag op die erns van die situasie te vestig.

(2)

**LETTERTIPE**

FIGUR 8

Die hoofboodskap is in 'n groot eenvoudige sans-serif lettertipe.  Die feit dat die letters lyk of dit beskadig is, versterk die boodskap.  Die paragraaf of teks aan die regterkantse sy maak die stelling wat die idee van geld spandeer aan wapens vergelyk met kos steel, kiere en skuiling vir die armes. Die boodskap in die paragraaf is geskryf in eenvoudige sans-serif kleinletters, soos wat 'n kind dit sal skryf, om die klem op deel van die samelewing te plaas wat die meeste deur armoede geraak word.  Die verskillende groottes skrif trek die kyker se aandag eerste na die belangrikste.

FIGUR 9

Die eenvoudige sans-serif lettertipe is vetgedruk en in hoofletters wat dit maklik maak om te lees en gee die boodskap meer impak.

(2)

**TEKS**

FIGUR 8

Die teks is op verskillende hoeke geplaas om die gevoel van verwarring wat 'n oorlog bring te versterk en soos die hoofskrif is die teks "War on poverty". Die woord 'poverty' word herhaal om die boodskap nog sterker na vore te bring.  Die kleiner teks is in kleinletters gedoen, wat dit maklik leesbaar maak.

(2)

AS 3.9 Gee 'n kritiese oordenking oor hoe ontwerp die fisiese- en sosiale omgewing vorm.  
 AS 3.10 Demonstreer maniere waarop ontwerp gebruik kan word om die samelewing te bevoordeel

4.1 4.1.1 (Ken 10 punte toe)

Ken 2 punte toe vir elkeen. Die inligting wat verskat word moet goed geredeneer wees en ondersteun word deur voorbeelde.

### GEBRUIK VAN BEELDE

FIGUR 8

- Drie beskadigde foto's van kinders van verskillende agtergronde oorleuel om die sentrale fokuspunt te vorm
- Die omgewing om dit is voorgesel as 'n oorlogsone, gesimbooliseer deur die oorbyfseis van beskadigde geboue teen die agtergrond van die stad aan die onderkant  in die boonste regterkantse hoek is 'n vliegtuig wat bomme gooi in die vorm van dollar tekens, wat die mors van geld kan simbooliseer wat spandeer word om armoede te verlig.  In die paragraaf aan die linkerkant kan die kyker net-net uitmaak dat die kind 'n koel vashou.
- Die buitelyn van 'n hart is oor die foto van die kinders geteken en die gewere van die tenks wys direk na die hart,  wat gesê kan word om 'n simbool vir geweld en verwoesting te wees wat reg in die hart van verkeie goed skiet, bv. liefde, vertroue, veiligheid en tuisies, veral vir kinders.

FIGUR 9

- Die groot fatsoen van die olifant vorm 'n asimmetriese fokuspunt.  Hy staan langs 'n watergat teenoor 'n eenvoudige Afrika-landskap. Die watergat kan die simbool van die bron van lewe wees.  Die olifant is in die vorm van 'n geraamte wat dood simbooliseer  en al die beide vorm silhoette omdat die beeld afspeel tydens sonsondergang wat ook kan simbooliseer dat dit amper te laat is om die diere van uitwissing te red.

(2)

3.3.2 Thomas Heatherwick

Die Rolling Bridge  was ontwerp vir London's Paddington Basin, VN.  Dit lig op vanat die grond. Sierlik en amper stil boog dit opwaarts en krul in 'n balvorm. En dan stadig, ontkrul dit en een kant punt na die lug voor dit terugbeweeg na die grond.

Die Rolling Bridge werk met Hidromeganika.  Al die silinders word met 'n konstante snelheid aangedryf ongeag die lading op die segmente, dus beweeg die struktuur glad en neem twee minute om oop of toe te maak.  Die pompe en ander toerusting word geherberg in 'n aansluitende gebou met die gevolg dat die brug amper heeltemal stil is wanneer dit oop of toe maak.

Leeders moet presies en duidelik verduidelik hoe die ontwerper die lewens van mense beïnvloed het (bv. die omgewing geskep het).

**MAKLIK 2; MIDDELMATIG 2; UITDAGEND 1**

(6) [30]

VRAAG 3	3.1	3.2	3.3	TOTAAL
MAKLIK		3	6	9
GEMIDDELD	2	4	6	12
UITDAGEND	2	3	4	9
TOTAAL	4	10	16	30

## NAAM EN KORT BESKRIVING VAN EEN WERK:

Die lettertipe en "signage" vir die Suid-Afrikaanse Konstitusionele Hof.

Die Konstitusionele Hof is gebou op 'n perseel wat eens beset is deur 'n hoë-sekuriëit gevangenis – die 'Ou Fort gevangenis'. Regdeur die apartheidsjare was die gevangenis 'n plek van onderdrukking, marteling en opsluiting. Vandag is die Hof 'n simbool van gelykheid, demokrasie, waarheid, waardigheid en vryheid en sy werk is om die regte van mense soos uiteengesit deur die Konstitusie van Suid-Afrika, geformuleer na 1994, te ondersteun.

Hy het alle sigbare lettertipes op die historiese perseel noukeurig gedokumenteer, insluitende die tronkgrafiti en die merke wat deur die bouers gemaak is om sodoende iets nuuts te ontwerp. Om die lettertipe selfs meer simbolies te maak, word dit uitgebeeld in Suid-Afrika se 11 amptelike tale, asook in die verskillende kleure van die nasionale vlag op die fasade van die hofgebou.

**MAKLIK 1; GEMIDDELD 1; UITDAGEND 2**

(4)

3.3

3.3.1

**(Ken 10 punte toe)**

Verwys na EEN Internasionale ontwerp van die L<sup>TSM</sup>, Design Culture Now.

Ken 2 punte toe v: een vir die naam van die ontwerp

een vir die naam van 'n voorbeeld.

Vir 4 punte: Leerders moet 'n in-diepte bespreking en analise verskat van die ontwerp se doelwitte, metode en materiale.

Vir 4 punte: Leerders moet die invloed wat elke ontwerp op mense het volledig verduidelik en regverdig.

Bv. 1. JULIE BARGMANN  (n ontwerp wat se werk 'n belangstelling in omgewingskewessies reflekteer).

Julie Bargmann word internasionaal erken as 'n ontwerp wat

besoedele en industriële persele in die VSA (wat ernstig deur, byvoorbeeld mynwerk of die neerstort van rommel beskuldig is) te hernu.  Sy ondersoek die kreatiewe potensiaal van hierdie gedegradeerde landskappe en verander hulle tot herleefde landskappe.

Haar werk 'Testing the Waters'  is 'n transformasie van 'n vorige steen

koolmyn tot 'n park vir surrmyndreining en gemeenskaps-ontspanning.

Die park bestaan uit 'n landmassa wat uitgekert is om 'n passiewe

AMD behandelingsstroom te skep wat die publiek toelaat om die

suivering van die water fisies te aanskou  – soos dit deur 'n reeks

bekens en deurvoerweë beweeg en kleur verander van oranje tot groen

tot blou-groen.  Die park bestaan ook uit 'n tuin van rye bome en struik

wat mekaar afwissel, sowel as ontspannings-geriewe soos

plekniekgronde, speel areas en wildsewe voetpaadjies.

Leerders moet ook duidelik en presies verduidelik hoe die ontwerp

mense se lewens beïnvloed het.

**MAKLIKE 3; MIDDELMATIG 4; UITDAGEND 3**

(10)

**Beweging:**

- Die goewende/vloeiende diagonale van beide die uitklok gedeeltes van die rompskep die gevoel van beweging in teenoorgestelde rigtings.

**Kontras:**

- Die patroon met vertikale lyne op die lyfstuk kontrasteer met die kurtfliniëre gelynde patroon op die materiaal van die boonste deel van die rompskep.
- Die ligte patroon materiaal op die boonste deel van die rompskep, die boonste rand van die lyfstuk, die skouerbande en die dun vertikale lyne van die lyfstuk, kontrasteer met die donkerder eenvoudige materiaal van die onderste laag van die rompskep, die lyfstuk en die donker ingerygde gedeelte aan die agterkant van die rok.

**Balans:**

- Die balans is asimmetries a.g.v. die feit dat beide die bande oor die linkerskouer gaan. Die bande lei ook die oog na die buiterekant totdat dit in lyn is met die uitklokromp op die linkerkant van die figuur.
- Die sterk fokus van die klem op die een kant word uitgebalanseer deur die uitklok van die patroon gedeelte van die rompskep op die teenoorgestelde kant.
- Verder, die uitgesnyde skouer gedeelte (die kant sonder skouerbande) word uitgebalanseer deur 'n ooreenstemmende uitgesnyde gedeelte aan die onderkantse uitklok van die laer deel van die rompskep.

Enige 4, goed beredeneerde stellings moet krediet kry.

**MAKLIK 1; GEMIDDELD 1; UITDAGEND 2**

(4)

**VOORBEELD 2: GARTH WALKER: GRAFIESE ONTWERPER.**

(1)

**AFRIKA INVLOED EN INSPIRASIE**

Die maatskappy bevorder 'n plaaslike ontwerpstyl gewortel in 'n Suid-Afrikaanse ervaring; in die gewone mense op die straat en stadsgebiede van Suid-Afrika.

Die maatskappy publiseer 'n nie-kommersele ontwerpstylskrif, *Ijusi*, om in voeling te bly met die plaaslike kultuur waarin hul gewortel is, met die doel om geleenthede aan ontwerpers uit uiteenlopende agtergronde en kulture te gee om saam te werk en hul eie idees te ondersoek.

(2)

**ALGEMENE EIENSKAPPE**

Garth Walker is geïnteresseerd in die wêreld waarin hy woon. Hy versamel 'n groot verskeidenheid kuns en fotografie.

Hy verken die onvoorsiene en die onkenbare om sodoende visuele kodes, wat ons alledaagse ontmoetings as sosiale wesen, te verars.

Die "Orange Juice Design" ateljee se portefeulje is die ontwerp van logo's, verpakking en ander bevorderingsmateriaal soos "Impulse", "Candereel" en "Tastic Rys".

**MAKLIK 1; GEMIDDELD 1; UITDAGEND 1**

(3)



Algemene eienskappe:

- Tekstuur, veral gedrukte materiaal (bv. shweshwe') – meestal geometries in patroon – vertoon sterk in haar werk.
- Haar ingenieurswese studies het 'n gevoel vir struktuur in haar gebring wat sterk in haar werk sigbaar is.
- Sy gebruik 'n palet van net tradisionele, natuurlike materiale in haar reeks. Sy is huidig besig om 'n kombinasie van sintetiese en tradisionele materiale te gebruik.
- Sy voel nie aangetrokke tot hoofstroommode nie, maar leen elemente en neigings by hulle. Haar klere dra nog haar handtekening en oorspronge.

**MAKLIK 1; GEMIDDELD 1; UITDAGEND 1 (3)**

Naam en kort verduideliking van een werk deur die ontwerper:

**Naam van ontwerp: Rok geïnspireer deur tradisionele Xhosa rok**

Analise:

Lyn:

Die klem is op die vertikale omdat:

- Die ontwerp van die lyfstuk gemaak is van afwisselende, kontrasterende vertikale lyne. Dit help om die soliede gevoel van die lyfstuk se wye donker band oor te dra en herinner ons aan die trosse, regop postuur van die Afrika-vrou wat om die beurt bydra tot 'n elegante gevoel.
- Die vertikale klem word verbreek deur sterk horisontale lyne soos: Die ligband wat die boonste rand van die lyfstuk vorm
- Die donker onderste rand van die lyfstuk, wat 'n duidelike skeidingslyn tussen die heuplyn van die top en die lyfstuk.

Sterk diagonale lyne is duidelik omdat:

- Beide die skouerbande gaan oor dieselfde skouer gaan, wat sterk diagonale lyne vorm wat die sterk vertikale/horisontale klem breek.
- Die lae van die uitklok gedeelte van die romp (elke laag is so gesny dat die een punt langer is as die ander, wat veroorsaak dat twee diagonale lyne mekaar kruis.)

Dieselfde teenoorgestelde diagonale spanning kan gesien word in die diagonale kant op die agterkant van die lyfstuk.

- Al die bogenoemde dra by tot die gevoel van dinamiek in die ontwerp.

Kurfliniëre lyne word voorgestel deur:

- Die effense kurwe aan beide die bo en onderkant van die lyfstuk so wel as aan die soom van die twee lae van die romp. Dit help om die diagonale-en horisontale lyne te versag en herinner aan die sagte, sensuele kurwes van die vroulike vorm.
- Die styfpassende lyfstuk en boonste gedeelte van die romp is nog verdere klem op die kurfliniëre lyne van die vroulike vorm.
- Die klem op die kurfliniëre word verder uitgelig deur die herhaling van die patroon in die ligter kleur materiaal.

## VRAAG 3

AS 3.6 Analiseer en interpreteer voorbeelde en vind verbande met hul kulturele,

historiese- en kontemporêre kontekste.

AS 3.7 Verstaan en beskryf die materiale en prosesse gebruik deur

gemeenskappe of individuele ontwerpbeoefenaars.

3.1 3.1.1 (Ken 1 punt toe)

- Die konstruksie van die sitplek herinner aan tradisionele mandjies.

(1) GEMIDDELD 1

3.1.2 (Ken 3 punte toe)

FIGUR 7 is kontemporêr want:

- Dit is van moderne materiale gemaak bv. vlekvrystaal en plastiek.

- Dit is baie eenvoudig

- Die klem is op die struktuur en nie die oppervlak versiering nie.

- Tradisie is ingewerk in 'n nuwe, onverwagse wyse deur 'n sitplek te

- skep wat verwys na die lyn en strukture van mandjie-makers, maar

- moderne materiale word gebruik.

- Die kleure is eenvoudige en glad aangewend.

(3) GEMIDDELD 1; UITDAGEND 2

3.2 (Ken 10 punte toe)

Enige ontwerper uit die Woolworths bron 'Living with Design Daily' of Craft Art

South Africa deur E. Coetsee.

VOORBEELD 1

Bongwe Walaza: (Mode-Ontwerper)

(1) MAKLIK 1

Afrika invloede en inspirasie:

Bongwe is geïnspireer deur haar Xhosa agtergrond – die landskap, deur die

patrone op 'shweshwe'  en ander Afrika tekstiele, sowel as deur die

uiteenlopende kulture in ons land en wil die vele ongetapte style wat sy glo

Suid-Afrika het aaneem en uitbou.  Sy voel dat die feit dat sy met byna niks

begin het nie, het haar geleer om te improviseer.

(2) MIDDELMATIG 2

- Omdat krale skaars was, is hulle as baie waardevol beskou en is dikwels gebruik as handel- of ruilhandelstuk – en is later gebruik as 'n tipe geldstelsel.
- Soos die invloed van Hollandse- en Engelse kulture Suid-Afrika binnegedring het, het krale al meer toeganklik en beskikbaar geraak, wat die ontwikkeling van Xhosa kralerwerk tot 'n uitvoerige kunsvlyt meegebring het.

### MAKLIK 3; GEMIDDELD 1

(3)

Gebruik van materiale, metodes en prosesse:

- Krale is aanvanklik gemaak deur natuurlike materiale soos volstruis- eierdop en metaal.
- Krale word vandag in winkels gekoop waar die koper soek vir helder, skoon kleure en goedgevormde krale met duidelike gaatjies.
- Om 'n stuk te skep is krale vasgewerk aan rugkante uit koei en bokvel.
- Tradisioneel is vesel van die blare van 'n aalwyn, genoem *ikhala*, gebruik om sterk garing te maak. Vandag word katoengaring meestal gebruik.

### GEMIDDELD 4

(4)

Doelwitte/funksies:

- Vorm deel van daaglikse drag asook bedoel vir spesiale geleenthede. Armbande, been-bande, hals snoere, krae, voorstote, gordels en kopbande is van die items wat gedra is as versiering. Voorwerpe soos pype en tabaksakke is versier met krale en word gedra deur verskeie lede van die stam.
- Xhosa kralerwerk het ook gedien as 'n verenigde faktor vir die gemeenskap deur die skep van 'n gevoel van eendrachtigheid en samehorigheid. Wanneer beskou word as versamelings, skep die kralerwerk 'n visuele rekord van die stam se geskiedenis.
- Gelukbringersnoere word spesifiek gebruik om skade of euwel wat kinders bedreig.
- Lede van die Xhosa samelewing beweeg deur verskeie lewens fases/stadiums wat gesimboliseer word deur verskeie stukke kralerwerk.
- Kralerwerk, sowel as die kleure wat gebruik word, kan spesifieke boodskappe oordra, bv. wit simboliseer verligtheid, suiwelheid en bemiddeling.

### UITDAGEND 3

(3)

(20)

[40]

VRAAG 2	2.1	2.2.1	2.3	TOTAAL
MAKLIK	2	6	6	14
GEMIDDELD	4	2	8	14
UITDAGEND	1	5	6	12
TOTAAL	7	13	20	40

Gebruik van materiaal, metodes en prosesse:

- Zoeloe potte is gemaak met die 'coil' tegniek.
- Rooi en donker klei is uit die berge versamel en fyngemaal tot 'n poeier met 'n maatsteen en is dan uitgedroog totdat dit die regte digtheid en geskikte graad van rekbaarheid bereik.
- Die wande van die vat word geleidelik opgebou vanaf 'n sirkelagtige basis. Versigtige aandag word geskenk aan simmetrie asook aan die korrekte wandwydte.
- Binn- en buitewande word gevorm en gepoleer met 'n stuk kalbas, klip of metaalgereedskap.
- Wanneer die pot voltooi is word dit met komborse toegemaak en in 'n hut geplaas totdat dit leer hard is.
- Dit word dan vir sêwe dae buite uitgedroog.
- Daar is twee hoof Zoeloe versieringstegnieke: toegepaste en uitgekêrde versiering.
- Toegepaste versiering word aangewend deur klein klei balie aan potte vas te heg of deur druk van binne die pot uit te oefen om uitsteeksel aan die buitekant te vorm.
- Uitgekêrde versierings word gedoen deur patrone op die pot te teken en dan uit te kêrf.
- Zoeloes maak gebruik van die putuuringsmetode – potte word ingeplaas in 'n vlak put en word bedek met droë aalwynblare en hout wat dan aan die brand gestee word. Potte wat bedoel word om uit geëet of gedrink te word moet 'n tweede vurig ondergaan en droë beesmis word tydens die proses gebruik.
- Potte verskyn uit die tweede vuringsproses met 'n swart gesig wat gevryf word met appelliefie blare, 'n klein plat klip en dieret wat dit 'n blinkswart afwerking gee.

Doelwitte/funksies:

- Fatsone en groottes varieer volgens funksie – die grootste pot is die onversierde 'imbiza', 'n pot wat gebruik word vir kook en wat tot 40 liter tradisionele bier kan hou.
- Drinkpote bevat 'n kruikatsoen met 'n silindriese tuit wat mors voorkom en skink vergemaklik.
- Die 'umancshane', 'n kleiner pot, toon aan 'n besoeker wat bier ontvang het dat net in kort besoek verwy word.

(3) **UITDAGEND 3**

VOORBEELD 3: XHOSA KRALEWERK

'n Kort geskiedenis:

- Kralewerk vorm al vir 'n lang tyd 'n integrale deel van die Xhosa kleding tradisie.
- Die eerste glas krale is na Suid-Afrika gebring deur Arabiese-, Portugese-, Hollandse- en Engelse handelaars.

- Voorbereiding van die vesels vir weefwerk is soos volg:
  - Die plantvesels word skoongemaak deur dit eers te week.
  - Die skoon, droë vesels word dan gerol tussen die d palm van n hand en dy om n draad te vorm.
  - Die voltooië draad word om twee stokke gedraai om te voorkom dat dit koek.
  - Wanneer genoeg draad gemaak is, (n skein), word dit gekleur en is dit reg vir weef.

Tekstiel kleursel:

- Indigo 'ikat' gekleurde drade word gemaak van die Wilde Indigo plant en was gebruik om n reeks blou te skep. Dit was ook gebruik as deel van n 'tie-dye' weerstandproses om patrone op lap te skep.  Patrone was gemaak deur plooisels, knope gemaak uit raffia, aaneenlopende stekke in lyne of patrone (staan bekend as Alabere) en deur stokke en klippe vas te maak in of op die lap.
- Groente en mineraal bronne van hulle eie omgewing was gebruik om blou, groen, bruin, rooi en geel te skep.
- Swart was gemaak deur n twee-fase proses te gebruik. Die drade was gekook saam met blare van twee inheemse bome, of met n mengsel van skaapmis en gedroogte wilde grondsamplione.

#### (4) MIDDELMATIG 4

Doel/Funksies

- Die geweefde lap word gedra as kiere en/of kopdrag en word ook gebruik tydens rituele om n huis te 'beklee', byvoorbeeld tydens n periode van rou.
- Om ontwerpe te skep wat simboliese betekenis het of n storie vertel, byvoorbeeld, die 'spieëlpatroon' wat die draer teen die 'bose oog' beskerm.
- 'Asa-oke' is die een waarmee die Yoruba die meeste vereenselwig as n refleksie van hul bewustheid. Dit word gedra tydens belangrike funksies, gewoonlik leefsituasies soos bababenoemingsereemonies en begrafnisse.

#### (3) UITDAGEND 3

Leëders kan punte gegee word vir enige ander geldige en goed beredeneerde feit wat van toepassing is tot die gegewe opskrifte van die vraag.

### VOORBEELD 2. ZOELOE KERAMIEKWARE

n Kort geskiedenis

- Keramiekware is sekerlik die oudste menslike kunsvorm.
- Die vroegste potte dateer terug na 6800 BC.
- Die keramiekproses het basies onveranderd gebly vir duisende jare.
- Die eerste potte is handgemaak, maar daar is bewys van wielgegooid potte wat al so vroeg as 2500 BC in Mesopotamië.

#### (3) MAKLIK 3

**2.3 (Ken 10 punte toe x 2 = 20)**

Daar is vele voorbeelde wat die leeders kan kies om te studeer. Die voorbeelde wat gekies is vir die memorandum van die vraestel kan gebruik word om te wys hoe 'n leerder die vraag kan beantwoord:

**VOORBEELD 1: YORUBA TEKSTIELE****Kort geskiedenis**

- Die Yorubastam bly in Yorubaland in Nigerie. Hulle weef en knoop-en-doop ('tie-dye') hulle eie lappe.
- Hulle geskiedenis van tekstiel produksie dateer terug na die 9<sup>de</sup> eeu.
- Hulle is die beste geken vir hulle Adire (Indigo weerstand kleurstof) lappe.
- Vanaf die 16de eeu was hulle lappe van swakker kwaliteit gekoop en uitgevoer na Brasilië.
- Teen die 1920's en 30's het dit 'n groot plaaslike kunsvlyt geword en die lappe was verkoop reg oor Wes-Afrika.
- Gedurende die 1930's het die mark onherstelbaar ineengestort as gevolg van die agteruitgaan van kleursel' kwaliteit en swak vakmanskap.
- Vandag is daar steeds ontwerpers wat produseer en gebruik 'n multi-gekleurde was weerstand tegniek.
- Mans se weefwerk floreer steeds.

**Materiale, Metodes en Prosesse:**

- Lap was oorspronklik geweef uit 'n vesel wat bekend staan as 'Bast', wat gemaak word uit die vlas plant.  Vandag word dit nie so dikwels gebruik nie en word meestal met katoen gemeng.
- Lap word ook geweef uit wol, katoen, sy en raffia.
- Daar is twee tipes lap, 'Adire oniko', 'n 'tie-dye' tegniek wat gebruik maak van enige of al die 'tie-dye' weerstand prosesse  en 'Adire eloko', 'n stysel gebaseerde tegniek.  Die stysel smeerseel word gemaak uit die basis van die Cassava plant en word op die lap gevef met hoendervere, dun stukkie palmblare en vuurhouties as gereedskap.
- Hulle werk met 2 of meer lae lap op 'n slag.
- Patrone bestaan uit groot en klein sirkels, rangstrepe, driehoëke van verskillende groottes.
- Asa-oke (reep-weefwerk) word tradisioneel deur mans gemaak en bestaan uit repe, elk 4 duim breed, wat aanmeekaar gestik word om 'n groter stuk lap te vorm.
- Weefwerk word handgetou.

**MAKLIK 3 (3)**

## INLEIDE:

- Die Japanese gebruik van die eenvoudige vloeiende lyne en elegante ontwerp.
- Keltiese ontwerp van liggaamsornamente met die klem op die oordadige, kurtlinieëre ontwerp, wat dekoratief saam geveg is.
- Die Simboliste se gebruik van sensuele ontwerp wat op die natuur en die vroulike figuur gebaseer is.

(3)

## ALGEMENE KARAKTEREIEKAPPE VAN ART NOUVEAU:

- Onderwerp: Diere, voëls, hoogs gestileerde rose, sonneblomme, lelies, poue en sensasionele vroulike vorm.
- Lyn: Die gebruik van die sweepsag ('serpentine'/'whiplash') lyn om gestileerde en eenvoudige lyne te skep.
- Vorm en fatsoen: Die vloeiende kurwes en vorms wat gebruik is om meubels en ander objekte te ontwerp reflekteer die ritme van die sweepsag (whiplash) lyne.
- Kleur: subtiel en gedemp, (pastel-geel,-pienk en –groen). Die plat mat kleur is regdeur die kurwende lyn behou.
- Komposisies is omtrent altyd asimmetries gebalanseerd.

## MAKLIK 6: GEMIDDELD 2

(3)

2.2.3

## (Ken 5 punte toe)

## EEN MOONTLIKE VOORBEELD

ONTWERPER: Louis Comfort Tiffany 

(1)

WERK: *Die Druiwetros Lamp* 

(1)

## ANALISE

- Die onderwerp is organies.  en beeld 'n gestileerde beeld van vrugte (druiwetros) en blare uit.
- Die lampstaander vorm die stam van die wingerd en het 'n tekstuur wat jou aan hout herinner.
- Die ligskerm is van verskillende stukkie deurskynende gekleurde glas gemaak.  wat in 'n lineêre metaalraamwerk geplaas is  om vrugte en blare voor te stel.
- Die glasstukkie vorm die vrugte en blare in die lampskerm en is van platvlakke gekleurde gemaak  en die metaalraamwerk se dekoratiewe buite lyn vir elke stukkie gekleurde glas.
- Die glasvorms is gestileerd en vereenvoudig.

## UITDAGEND 5

(3)

**VRAAG 2**

**AS 3.5** Onderzoek, reflekteer op en interpreteer inligting vanaf 'n verskeidenheid bronne en verstaan die invloed wat ontwerp, ontwikkel het, insluitende Afrika en Suid-Afrikaanse ontwerp, in die veriede en huidig.  
**AS 3.6** Analiseer en interpreteer voorbeelde en verbind hulle met hul kulturele-, geskiedkundige- en hedendaagse kontekste.

2.1 2.1.1 **Ken 2 punte toe)**

FIGUR 3 behoort aan die Art Deco beweging   
 FIGUR 4 behoort aan die Bauhaus beweging

(2) **MAKLIK 2**

2.1.2

**(Ken 5 punte toe)**

Enige 5 van die volgende is aanvaarbaar. (Gee ook krediet aan enige goed beredeneerde antwoorde wat gebaseer is op feite.)

Bauhaus en Art Deco het die volgende in gemeen:   
 Beide het kwaliteit masjiengemaakte produkte gemaak.   
 Hulle het ontwerp vir die industrie en massa-produksie.   
 Beide het ontwerp motiewe vermindert na die eenvoudigste vorm sonder om die gesofistikeerde en verfynde voorkoms te verloor.   
 Hulle het gebruik gemaak van gestilleerde geometriese vorms/fatsoene in hulle ontwerpe.   
 Hulle behoort beide aan die Modernistiese beweging.   
 Die koste van hulle ontwerpe het verseker dat dit ook bekombaar was vir die werkersklas mense.   
 Hulle het gebruik gemaak van nuwe materiale, bv. Art Deco het gebruik gemaak van Perspex, chrom en plastiek.   
 Bauhaus het van gewapende beton gebruik gemaak.

(5) **GEMIDDELD 4; UITDAGEND 1**

2.2 2.2.1

**(Ken 8 punte toe)**

Kandidate moet ten minste TWEE DOELWITTE, DRIE INVLOEDE en DRIE KARAKTEREIEENSKAPPE noem.  
 Die borspeid is tipies van Art Nouveau omdat dit die volgende doelwitte, invloede en algemene karaktereieskappe toon.  
 DOELWITTE:  
 • Dit toon 'n noue verband tussen die kunstenaar/ontwerper en die vakman.   
 • Dit wys hoe hulle gepoog het om die waarde en die betrekkenheid van die vaardige vakman te herstel om te probeer om die algehele kwaliteit van die werke te verbeter.

(2)



- Die tipografie wat vir die name van die plekke gebruik is aan die onderkant van die plakkaat is ook vetgedruk en opvallend want die letters is vet. Die kleinletters in 'n sans serif styl.

- 1.4.2 As die leerder 'nee' antwoord moet dit gestaaf word deur duidelike verwysing na die plakkaat. Moontlike redes kan wees:
- Die diagonale hoeke waarlangs die groepe woorde geplaas is, maak dit moeilik om te lees.
  - Die feit dat woorde op verskillende hoeke geplaas is, skep 'n besige, volgepakte en verwarrende oppervlak.
  - Die eenvoudige geronde vorms is nie atgelei van tipiese Afrika vorms nie, wat meer geometries is en daarom nie geskik vir 'n plakkaat wat 'n Suid-Afrikaanse gebeurtenis adverteer nie.
- Geë krediet aan enige goed gemotiveerde stellings.

(3) **GEMIDDEL 2; UITDAGEND 2**

- 1.4.3 **(Ken 1 punt toe)** KLEUR:  
 De plakkaat maak gebruik van 'n wye reeks van suiver, ligte, helder kleure soos lermetjies groen, violet, pienk en oranje wat aandag trek en ook opwindig en genot oordra.
- (1)

- 1.4.4 **(Ken 2 punte toe)** Die leerder kan 'ja' antwoord en moet twee redes gee. Moontlike redes kan wees:
- Die vrou se juwele herinner aan Afrika kralerwerk.
  - Afrika diere soos 'n kameelperd en impala word uitgebeeld.
  - Die fokuspunt is die vrou met die Afrika haarstyl.
- As die leerder 'nee' antwoord, kan dit om die volgende redes wees:
- Die kleure is nie tipiese Afrika kleure nie en lyk of dit chemies vervaardig, helder en nagemak is.
  - Die tipografie, die plat, eenvoudige fatsone en die helder kleure is tipies van Pop ontwerp, wat 'n Westerse kunsvorm is.

(2) **GEMIDDEL 1; UITDAGEND 1**

[20]

VRAAG 1	1.1	1.2	1.3	1.4	TOTAAL
MAKLIK	3			3	6
GEMIDDEL	2	2		4	8
UITDAGEND	1		2	3	6
TOTAAL	5	2	2	10	20

1.3

**(Ken 2 punte toe)**

POSITIEWE ASPEKTE:

Dit is 'n esteties bevestigende, goed gemaakte vorm, wat beide sterk kleur en versigtig gekombineerde fatsone en lyne het en daarom sal dit as 'n dekoratiewe stuk dien, bv. om die omgewing waarin dit geplaas is te verfraai.  Dit kan ook 'n praktiese doel dien bv., as stoorplek.

(1)

NEGATIEWE ASPEKTE:

Omdat dit 'n opening tussen die draadwerk het, sal dit nie vloeistof kan hou nie  Die fatsone wat uitsteek kan onprakties wees omdat dit aan goed kan haak en die wolagtige tekstuur kan maklik stof en vuiligheid optel.  Dit sal moeilik wees om skoon te maak.

(1)

En positiewe en een negatiewe aspek moet genoem word. Gee krediet aan enige relevante antwoorde.

**UITDAGEND 2**

1.4

1.4.1

**(Ken 4 punte toe, 2 vir elke simbool – een vir die naam van die simbool en een vir die betekenis.)**

Enige geldige stellings moet krediet kry.

- Die silhoeëtte van 'n vrou met 'n 'afro' haarstyl  met oorbelle, halsnoer en kopband wat Afrika kralewerk voorstel, simbooliseer Afrika.
- Die strook filmband wat bo die gedagtevolke geplaas is om soos 'n reënboog te lyk  simbooliseer fileks en hoop of skoonheid.
- Die swaeltjies aan die bokant van die plakkaat stel migrasie voor en kan gesien word as simbool vir die ander lande wat by die fees verteenwoordig gaan word.
- Skoenlappers en blomme is kleurvol en mooi en herinner aan vrede en gelukkigheid.
- Palmbome herinner mens aan die strande en die tropiese klimaat en simbooliseer 'n sorgvrye, idilliese bestaan sowel as ontspanning en genot.
- Die bok is deel van die Afrika veld en help om te simbooliseer dat die byeenkoms op die Afrika-kontinent plaasvind.

**(4) MAKLIK 2; GEMIDDEL 2**

1.4.2

**(Ken 3 punte toe)**

Die leerder kan 'ja' antwoord en dan die volgende moonlike redes gee:

- Die hoofopskrif, 'Durban International Film Festival' is groot en vetgedruk en om hierdie rede opvallend.
- Die woorde is in verskillende groottes en kleure en sommige afdelings van die lettertipe is op verskillende hoeke geplaas om 'n opwindende oppervlak te skep.
- Die meeste van die woorde is in kleinletters wat die plakkaat 'n vriendelike gevoel gee.
- 'Film Festival' is uitgebied in die geronde 'pop styl' lettertipe wat 'n prettige, ligte gevoel weergee.

## VRAAG 1

AS 3.3 Demonstreer kennis van die basiese teorie van ontwerp en kennis van die terminologie wat ontwerp beskryf.

AS 3.4 Bespreek en verduidelik die konteks en doel van produkte, beelde, tekens en simbole wat gebruik word in ontwerp.

1.1 (Ken 6 punte toe – 2 punte vir elke element)

LYN:

- Die dominante lyn in die houer word gevorm deur die buitelyne van al die blomme en varings en is dus kurtlineêr en organies.  Meer rigiede, dunner lyn in blaarvormige fatsone vorm die agtergrond.
- Die lyn is baie dig opmekaar en skep 'n baie besige en lewendige oppervlak.
- Die buitelyne van die houer self is onreëlmatig en natuurlik a.g.v. die blom- en blaarfatsone wat lossereg aan die agtergrond vasgesit is en plek-plek uitstaan.

FATSOEN:

- Die blomme en blare is gestileer om plat, organiese fatsone te vorm.
- Hierdie organiese fatsone gee beweging en vloei aan die werk.

WERKLIKE TEKSTUUR:

- Die houer lyk of dit uit 'n feltagtige stof gemaak is, wat oor draad gespan is  en terselfdertyd 'n gevoel van sagtheid en onbuigbaarheid weergee.
- Wolmateriaal of felt word nie normaalweg gebruik om houers te maak nie en die gebruik daarvan gee 'n onverwagse verrassingselement aan die ontwerp.

MAKLIK 3; GEMIDDELD 2; UITDAGEND 1

(2)

1.2 (Ken 2 punte toe)

EENHEID:

- Die herhaling van die blompatroon en die blaarvorm, sowel as die enkele rooi kleur van die houer help om eenheid in die ontwerp te weeg te bring.

KONTRAS:

- Die ronder stervormige blomme kontrasteer met die meer reguit, spiesvormige varing fatsone  en die baie dun, reguit lyn in die agtergrond kontrasteer met die gladder, plat voorgrond fatsone.  Hierdie kontraste help om visuele belangstelling te prikkel.

(1)

Krediet moet ook gegee word aan enige ander goed beredeneerde en gepaste antwoord.

GEMIDDELD 2

Hierdie memorandum bestaan uit 26 bladsye.

PUNTE: 150

**ONTWERP (TEORIE) V1  
MEMORANDUM**

**NOVEMBER 2012**

**GRAAD 11**

**NASIONALE  
SENIOR SERTIFIKAT**

Province of the  
**EASTERN CAPE**  
EDUCATION

