



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

TAKE NOTE: This examination booklet must reach all schools no later than one week before the end of **TERM 2: WEEK 25 (15–21 JUNE 2014)**

DESIGN P2 (PRACTICAL)

MARKS: 100

TIME: **TOPIC 1:** SOURCEBOOK/WORKBOOK – Preparation one week before the end of Term 2 and during **TERM 3**.
TOPIC 2: FINAL PRODUCT – Supervised production time during **TERM 3**.



This question paper consists of 13 pages.

INSTRUCTIONS TO THE CANDIDATES

1. This practical paper should be given to the learners **ONE WEEK BEFORE THE END OF TERM 2** so that they may receive guidance with regard to their brief/theme selection and can start with **TOPIC 1** during the June/July school vacation.
2. This practical examination paper **MUST BE DONE AS THE THIRD TERM PRACTICAL TASK**. It is recommended to teachers **NOT to allocate a specific timeslot during the trial examination for completion of TOPIC 2**.
3. **TIME ALLOCATION:**

TOPIC 1: SOURCEBOOK/WORKBOOK

Practical process/preparation during the **June/July school vacation** and at school **during Term 3**. (At least one–two weeks)

TOPIC 2: FINAL PRODUCT

Practical product done only at school **during Term 3** for an estimated 24 hours (at least 12 hours but no longer than 24 hours) and only once TOPIC 1 is completed.

4. This practical examination consists of ONE paper with **two optional briefs/themes**.
Learners must choose ONE of the two briefs/themes.

This paper comprises TWO parts:

- The examination workbook/sourcebook (TOPIC 1) **[50 marks]**
- The examination final product (TOPIC 2) **[50 marks]**

TOTAL: 100 MARKS

5. The learner should choose from ONE of the following design categories:
 - Visual Communication/Information Design and Digital Design
 - Surface Design and Two-dimensional Craft Design
 - Product Design and Three-dimensional Craft Design
 - Environmental Design

BRIEF/THEME 1: SOCIAL DESIGN – STEP TO END POVERTY

1.1 Poverty includes the deprivation of **food, water, sanitation, clothing, shelter, health care, education and information** and occurs when people cannot satisfy their basic human needs. Poverty can be understood as a lack of money, or more broadly in terms of barriers to everyday life.

In terms of percentage of regional populations, sub-Saharan Africa at 47% has one of the highest rates of poverty. Poverty is however a global challenge and it is observed in all parts of the world, including the developed economies.

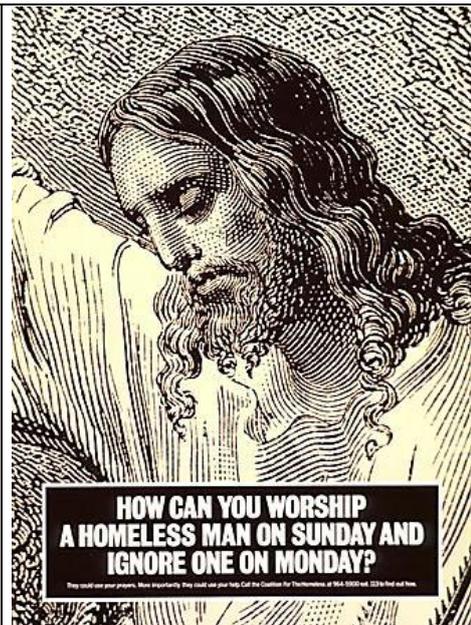
The agenda of social design is inspired by among others the idea that **designers and creative professionals have a responsibility and are able to cause real change in the world through good design.** The process involves designing for people's **needs** rather than their **wants**.

Produce a design that brings awareness to or addresses one or more of the social issues associated with poverty.

SOCIAL DESIGNS THAT ADDRESS THE ISSUE OF POVERTY:



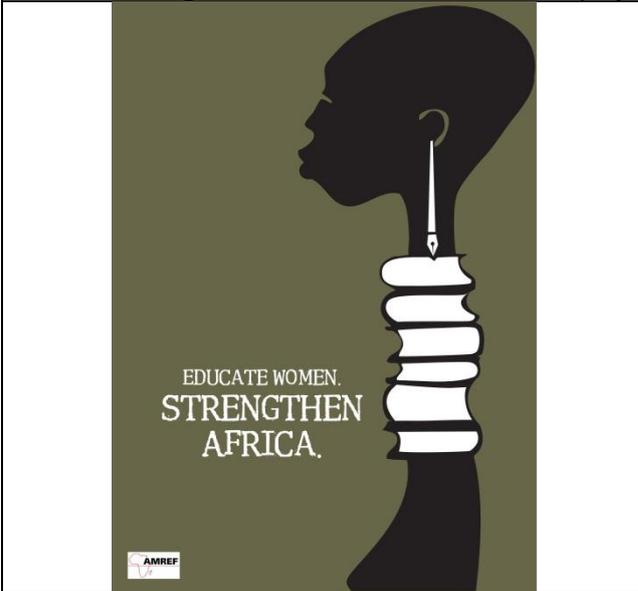
Hippo Roller designed by South Africans Pettie Petzer and Johan Jonker in 2007. Approximately 5 times the amount of water can be transported in less time with far less effort than the traditional method of carrying water on one's head



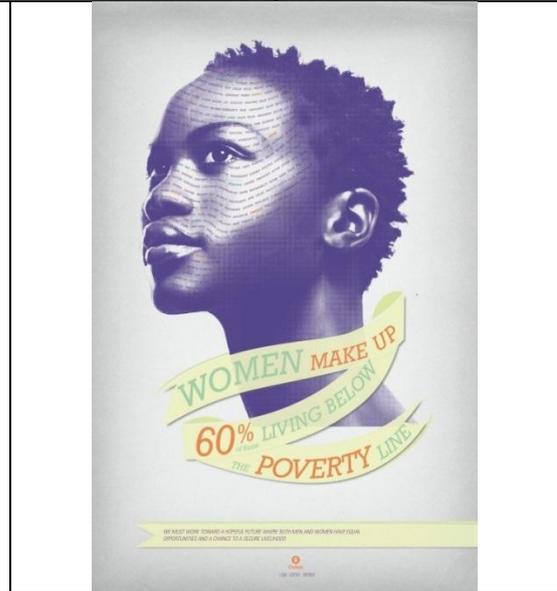
Homelessness awareness Poster, Peter Cohen, 1990.



Spaza-De-Move-On prototype made of cardboard designed by architect Doung Anwar Jahangeerto address the issue of unemployment and self-sufficiency, South Africa.



Educate Women awareness Poster, Amref.



Advocacy for Poverty Poster, Oxfam International.



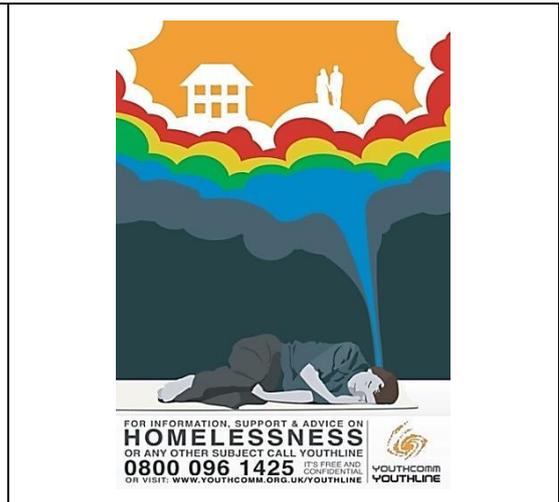
Postcard for **Homelessness Australia**.



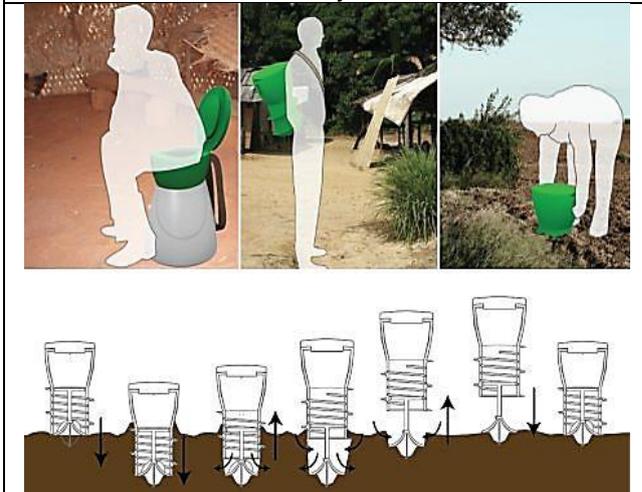
Nested Bunk Beds, designed and developed by Cape Town based Tsai Design Studio (South Africa) 2007.



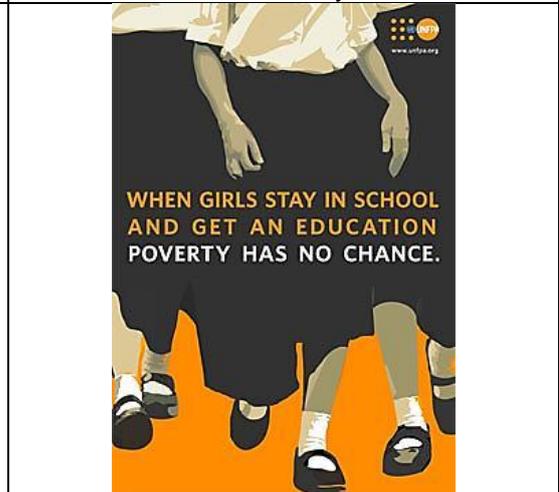
Alabama World Food Day , **Hunger Week** Poster for Auburn University in Auburn, 2012.



Youthcomm Homelessness Poster, Worcestershire city council.



Dignity Toilet by Cooler Solutions, provides sanitary storage for solid waste for four people for approximately 7–10 days. After that period, the toilet is removed from its dock and taken to a controlled area and manually disposed of into the soil for decomposition.



Fight Poverty, Educate Girls Awareness Poster



Step to End Poverty logo by Reghardt, highlighting issues concerned with poverty: Shelter, Food, Water and Clothing.

BRIEF/THEME 2: FACETS

Definition: A part, side or element of something.

Synonyms include: surface; face; plane; angle; side; feature; slant; cut.

Facets or geodesic forms (shapes with multiple triangular facets) have been popping up slowly in various design realms and have a unique footprint in the world of design. It seems that perhaps the design world is ready to move away from the curvy, organic forms of the past few years and embrace something well, edgier.

Provide an elegant solution to a design that incorporates facets.
Consider the following:

1. Breaking objects down to their essence and reassembling/re-constructing them in a balanced and unified manner.
2. Re-interpreting an existing object/structure/image or product in a new and sculptural way influenced by facets.
3. Developing a new and original product using facets as your inspiration.

ARTISTS WHO EXPERIMENTED WITH FACETS INCLUDE:

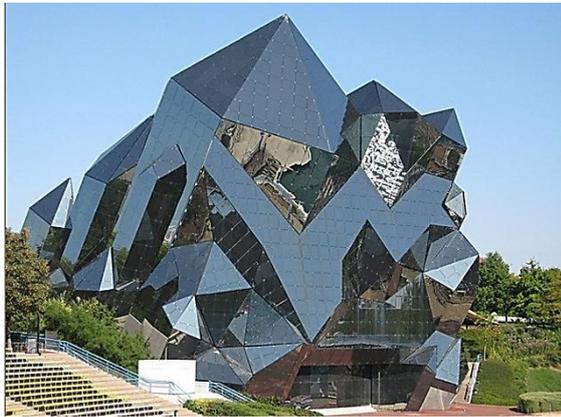
		
<p>German Expressionist artist Franz Marc.</p>	<p>Tamara De Lelempicka is a famous Art Deco artist.</p>	<p>Cubist artists like Georges Braque and Juan Gris.</p>

DESIGNS INSPIRED BY FACETS:



Berlin designer Ronen Kadushin creates chairs made of a single sheet of laser cut aluminium such as the **Tel-Aviv Chair** and **Chair One**, above. The designs can be downloaded, manipulated and produced by anyone, 2009.

Tea Petrovic's Experimental **shoe Collection**, 2011.



The Imax Cinema at the **Futurescope Theme Park** in France.



Faceture Vase series by Phil Cuttance, 2012.



Hiroaki Suzuki's chair design, 2012.



The sculptural, porous form of **Polyhedra Modular Coffee Table**, designed by **Haldane Martin**, finds its inspiration in the micro world of organic bone structures (South Africa) 2012.



Basing his design on the shape and texture of the Doritos tortilla chip, **Peter Parlov** has created a smart redesign of the snack's packaging. The geometric formation also helps keep the package closed when not in use.



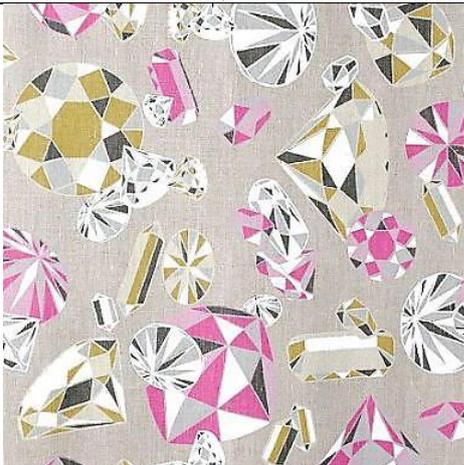
For the release of **Lady Million**, the feminine version of One Million, Paco Rabanne chose Alcan Packaging Beauty to make the assembly of the diamond shaped vial, 2010.



Konstantin Grcic's **Chair One** manufactured by Magis is constructed just like a football: a number of flat planes assembled at angles to each other, creating the three-dimensional form, 2004.



The **Lamp Joint** from Whyflou makes use of a cardboard shade, 2009.



A **textile design** inspired by the reflected light of faceted gems.



Irina Shaposhnikova **Origami** fashion.

 <p>The image shows a stylized, geometric portrait of a man's face, likely the singer Liszt, rendered in a low-poly, faceted style. The colors are muted, including shades of teal, olive green, and beige. The background is dark. At the bottom left, the name 'LISZT' is written in a bold, sans-serif font. To the right, there is a small logo and the text 'ANOTHER WORLD RECORD'.</p>	 <p>The image is a vertical typographic poster. The text 'IMAGINATION RULES THE WORLD' is arranged in a grid-like fashion. Each letter is filled with various geometric patterns, including triangles, circles, and lines, in a vibrant color palette of red, yellow, green, and blue. The background is dark grey with subtle geometric patterns.</p>
<p>LP Cover design for singer LISZT</p>	<p>Typographic poster inspired by geometric shapes and letters.</p>

GUIDELINES FOR 3-DIMENSIONAL MAQUETTES/PRELIMINARY MODELS FOR TOPIC 1:

- If a drawing of a 3-dimensional design is presented, orthographic diagrams (front view, top view, side view) as well as a 3-dimensional drawing may accompany a final rendered design to make clear the 3-dimensional nature of the product. These can also clarify how the product will function.
- Learners must justify their choice of construction material eg. wood, metal, plastic, ilala-palm, wire, paper, etc. for their product and justify how the properties of the chosen material (strength, hardness, toughness, flexibility, corrosion, resistance, waterproofing, etc.) supports the functionality of the product.
- Illustrations must reflect the tactile texture of the material to be used for the final product. Frottage, as a drawing technique, may be used in this regard.

GUIDELINES (INSTRUCTIONS TO THE TEACHER)

- As an educator, you can **guide** the learners in their choice of subject matter and techniques used in TOPIC 1.
- TOPIC 1 should be professionally presented in a workbook/sourcebook (A3 format suggested).
- The chosen examination brief must be **cut out and pasted into the examination workbook/source book**.
- The learner must clearly indicate his/her intentions/rationale/concept examination. This could be done through **brainstorming, thumbnail sketches, and a written essay**.
- Encourage learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme in the form of drawings from life, original photographs, images from magazines and newspapers, found objects, etc.
- Encourage learners to take their own research photographs where relevant/possible.
- Their sourcebook must show evidence of preparatory sketches, annotated drawings and research based on their various sources. It is important that they personalise these sources by drawing them and creating original designs.
- Direct copying of an image or design that is not the learner's own will be penalised. This is plagiarism and is unacceptable. **Utmost importance is placed on the process of transformation of the source material**.
- The learner may complete at least one tonal drawing, collage, or maquette/preliminary model as part of the sourcebook.
- As TOPIC 1 (the process) has the **same weighting** as TOPIC 2 (the final product), learners should spend enough time on both to acknowledge the importance of both.
- Consequently, learners should have enough time available to do their preparation. The educator can be involved in this preliminary preparatory session. Owing to the preparatory nature of TOPIC 1, learners are allowed to complete work at home.

TOPIC 2: FINAL PRODUCT [50]

- All TOPIC 1 work must be completed before the commencement of the TOPIC 2 work.
- Learners are required to produce one design in the design discipline that they have studied.
- The teacher may **not assist** the candidate **in any way** during the final production of the design (TOPIC 2).
- TOPIC 2 work may NOT be done at home and may NOT leave the classroom venue.
- Learners may work afterhours AT SCHOOL during the final production of the design (TOPIC 2). Time allocation by the teacher and time management by the learner in this regard must be applied and managed.
- Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, the learners' work is **not restricted regarding size**. The size of a two- or three-dimensional design will depend on the function of the object being made.
- Their final design may be presented as a single piece, or possibly in the form of a series of works that read as one work.
- Learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- Any two- or three-dimensional craft design based merely on craft processes like decoupage, etc. for decorative purposes will NOT be accepted. Craft processes must be used to create an original product.
- Please adhere to the mark allocation when marking.

TOTAL: 100

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90 – 100	Exceptional ability, richness: insightful: fluent: high skill: observation and knowledge powerfully expressed: supported by a highly <u>original</u> or <u>unusual</u> selection of relevant visual references. <u>Outstanding and original presentation.</u>
Excellent	80 – 89	Striking impact: most of the above: detailed: well-organised and coherent: polished: skill evident: supported by an original/unusual/ relevant visual references: presentation original and considered: <u>some minor flaws evident.</u>
Very Good	70 – 79	Well-organised, as above, but lacks the 'glow and sparkle': good level of competence and selection of content: supported by a good selection of relevant visual references: obvious care and effort taken with original presentation: <u>some obvious inconsistencies/flaws evident.</u>
Good	60 – 69	Interesting visual presentation: clear intent: convincing: simple direct use of medium: displays understanding but tends towards the pedestrian and stereotyped response at times: adequate selection of relevant visual references: reasonable effort taken with presentation: <u>distracting/obvious inconsistencies.</u>
Average	50 – 59	Adequate: feels mechanical: derivative or copied: little insight: unimaginative: some visual references not always clearly identified: fair presentation: <u>many distracting inconsistencies.</u>
Below Average	40 – 49	Enough material/works to pass: not logically constructed: some flashes of insight: limited selection of information: poor technical skills might be a contributing factor: little use of visual information: clumsy or careless presentation: <u>in need of support/motivation to pass.</u>
Weak	30 – 39	Visually uninteresting: uncreative: limited/poor technical skill used: little attempt to present information in an acceptable manner: little or no visual information/reference: general lack of commitment: <u>in need of support/motivation to pass.</u>
Very Weak: Fail	20 – 29	Very little information: jumbled: not easy to view with <u>little or irrelevant work/visual information.</u> No effort made to present work in an acceptable manner. General lack of commitment/cooperation.
Unacceptable: Fail	00 – 19	Incoherent: <u>irrelevant, very little or no work:</u> lack of even limited skills being applied. No commitment/cooperation.

MARKING RUBRIC/GUIDELINES:**TOPIC 1: SOURCEBOOK/WORKBOOK**

CRITERIA	
Expression of intention and rationale	10
Evidence of research, experimentation and reflection	10
Evidence of detailed planning and presentation related to the final concept	30
TOTAL	50

TOPIC 2: FINAL PRODUCT

CRITERIA	
Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10
Evidence of design involvement: the appropriate use of design elements and principles	10
Technique/Craftsmanship/Method	10
The design solution must show evidence of at least 12 hours' work under controlled circumstances	10
Professional presentation and functionality of the design solution	10
TOTAL	50
COMBINED TOTAL	100

KRITERIA	
10	Kreatiwiteit/Oorspronklikheid/Interpretasie in terme van die konsep en oplossings wat relevant is vir die opdrag
10	Bewys van betrokkenheid by ontwerp: die toepaslike gebruik van ontwerpelemente en beginsels
10	Tegniek/Vakmanskap/Metode
10	Die ontwerp-oplossing moet bewys van ten minste 12 uur se werk onder beheerde omstandighede vertoon
10	Professionele aanbieding en funksionaliteit van die ontwerpoplossing
50	TOTAAL
100	GEKOMBINEERDE TOTAAL

ONDERWERP 2: FINALE PRODUK

KRITERIA	
10	Uitdrukking van voorneme en rasionaal
10	Bewys van navorsing, eksperimentering en nadenke
30	Bewyse van gedetailleerde beplanning en aanbieding verwant aan die finale konsep
50	TOTAAL

ONDERWERP 1: WERKBOEK/BRONBOEK**NASIENRUBRIEK/RIGLYNE: NASIENRUBRIEK/RIGLYNE:**

ASSESSERINGSKRITERIA VIR PRAKTIESE WERK

Uitstaande	90 – 100	Uitsonderlike vermoë, rykheid: insig: vlot: hoe vaardigheid: waarneming en kennis kragtig uitgedruk: ondersteun deur 'n hoogs oorspronklike of ongewone keuse van relevante visuele verwysings. Uitstaande en oorspronklike aanbieding
Uitstekend	80 – 89	Treffende impak: Die meeste van bogenoemde: Gedetailleerde: goed georganiseerde en samehangende: gepoleerde: vaardigheid duidelik: ondersteun deur 'n oorspronklike/ongewone/relevante visuele verwysings: aanbieding oorspronklike en beskou: 'n paar klein foute sigbaar.
Baie goed	70 – 79	Goed georganiseerd, soos hierbo, maar sonder die 'gloei en sprankel': Goie vlak van bevoegdheid en keuse van inhoud: ondersteun deur 'n goeie keuse van relevante visuele verwysings: duidelike sorg en moeite gedoen met oorspronklike aanbieding.
Goed	60 – 69	Interessante visuele aanbieding: duidelike bedoeling: oortuigend: eenvoudige direkte gebruik van medium: toon begrip maar neig na die gewone en stereotipiese oplossings by tye: genoegsame keuse van relevante visuele verwysings: redelike moeite gedoen met aanbieding: sturende/duidelike ongelikhede .
Gemiddeld	50 – 59	Voldoende. Voel meganies: afgeleide of kopieer: min insig: verbeeldingloos: sommige visuele verwysings nie altyd duidelik geïdentifiseer: die billike aanbieding: baie sturende ongelikhede .
Onder Gemiddeld	40 – 49	Genoeg materiaal/werke om te slaag. nie logies saamgestel nie: sommige flitse van insig: beperkte keuse van inligting: onkreatief: beperkte/swak tegniese vaardighede gebruik: min gebruik van visuele inligting: lomp of nalatige aanbieding: behoefte aan ondersteuning/motivering om te slaag.
Swak	30 – 39	Visueel oninteressant: nie kreatief: swak/beperkte tegniese vaardighede mag 'n bydraende faktor wees. min poging om inligting aan te bied in 'n aanvaarbare wyse: min of geen visuele inligting/verwysing: algemene gebrek aan toewyding: behoefte aan ondersteuning/motivering om te slaag.
Baie swak: Druip	20 – 29	Baie min inligting: deurmekaar: nie maklik te sien met min of irrelevante werk/visuele inligting . Geen poging is aangewend om werk te bied in 'n aanvaarbare wyse. Algemene gebrek aan betrokkenheid/samewerking
Onaanvaarbaar: Druip	00 – 19	Onsamehangend: irrelevant, baie min of geen werk: gebrek aan selfs beperkte vaardighede toegepas. Geen verbinteniss/samewerking.

ONDERWERP 2: FINALE PRODUK [50]

- Alle ONDERWERP 1 werk moet voltooi word voor die aanvang van die ONDERWERP 2 werk.
- Leerders word versoek om een ontwerp te produseer in die ontwerp dissipline wat hulle bestudeer het.
- Die onderwyser **mag nie** die kandidaat bystaan in enige wyse tydens die finale produksie van die ontwerp (ONDERWERP 2) **nie**.
- ONDERWERP 2 werk mag NIE tuis gedoen word NIE en mag NIE uit die klaskamerlokaal verwyder word NIE.
- Leerders mag na ure tydens die finale produksie van die ontwerp (ONDERWERP 2) BY DIE SKOOL werk. Tydstoekening deur die onderwyser en tydsbeheer deur die leerder in hierdie verband moet toegepas en bestuur word.
- Alhoewel dit aanbeveel word dat 'n twee-dimensionele ontwerp NIE groter as A2 in grootte moet wees NIE, is die leerders se **werk nie beperk** ten opsigte van grootte **nie**. Die grootte van 'n twee- of drie-dimensionele ontwerp sal afhang van die funksie van die ontwerp wat gemaak word.
- Hul finale ontwerp kan as 'n enkele stuk, of moontlik in die vorm van 'n reeks van werke as een werk aangebied word.
- Leerders moet 'n gevorderde graad van tegniese vaardigheid en die gebruik van 'n verskeidenheid van materiale en tegnieke wat gekies is demonstree.
- Enige twee- of drie-dimensionele kunsvlytonterp bloot op grond van handwerkprosesse soos decoupage, ens. vir dekoratiewe doeleindes sal NIE aanvaar word NIE. Kunsvlytprosesse moet gebruik word om 'n oorspronklike produk te skep.
- Hou asselief by die punteokening wanneer nagesien word.

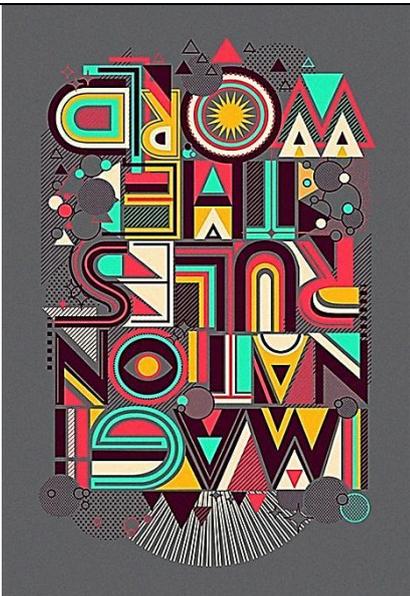
TOTAAL: 100

RIGLYNE (INSTRUKSIES AAN DIE ONDERWYSER)

- As 'n opvoeder, kan jy die leerders **lei** in hulle keuse van onderwerp en tegnieke wat in ONDERWERP 1 gebruik word.
- ONDERWERP 1 moet professioneel in 'n werkboek/bronboek (A3-formaat voorgestel) aangebied word.
- Die gekose eksamenopdrag moet **uitgesny en in die werkboek/bronboek geplak word**.
- Die leerder moet duidelik hul/haar bedoeiling/rasionaal/konsep van eksamen aandui. Dit kan gedoen word deur middel van 'n **dinkskrum**, **miniatuurskets**, en 'n **geskrewe opstel**.
- Moedig leerders aan om soveel as moontlik verskillende interpretasies te verken. Hou die leerders tyn dop en lei hulle as hulle die temas navors in die vorm van tekeninge van die lewe, oorspronklike foto's, beelde uit tydskrifte en koerante of gevindde voorwerpe, ens.
- Moedig leerders aan om hul eie navorsing foto's waar relevant/moontlik is te neem.
- Hulle bronboek moet bewyse van voorbereidende sketse, tekeninge en geannoteerde navorsing op grond van hul verskillende bronne wys. Dit is belangrik dat hulle hierdie bronne en tekeninge verpersoonlik vir die skepping van oorspronklike ontwerpe.
- Direkte kopiering van 'n beeld of ontwerp wat nie die leerder se eie is nie, sal gepenaliseer word. Dit is plagiaat en is onaanvaarbaar. **Dit is van uiterste belang om die proses van transformasie van die bronmateriaal self te doen.**
- Die leerder mag ten minste een tonale tekening, 'n collage, of makette/voorlopige model as deel van die bronboek voltooi.
- Omdat ONDERWERP 1 (die proses) dieselfde gewig as ONDERWERP 2 (die finale produk) het, moet leerders genoeg tyd spandeer op beide om die belangrikheid van beide te erken.
- Gevolglik behoort leerders genoeg tyd te spandeer om hul voorbereiding te doen. Die opvoeder kan betrokke wees by die voorafgaande voorbereidingsfase. As gevolg van die voorbereidende aard van die ONDERWERP 1, word leerders toegelaat om werk tuis te voltooi.

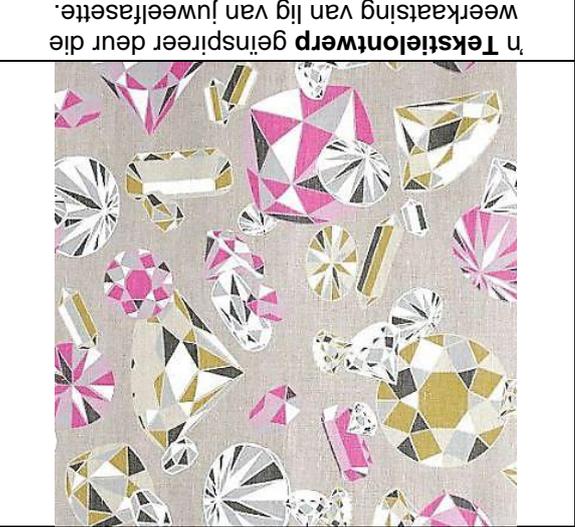
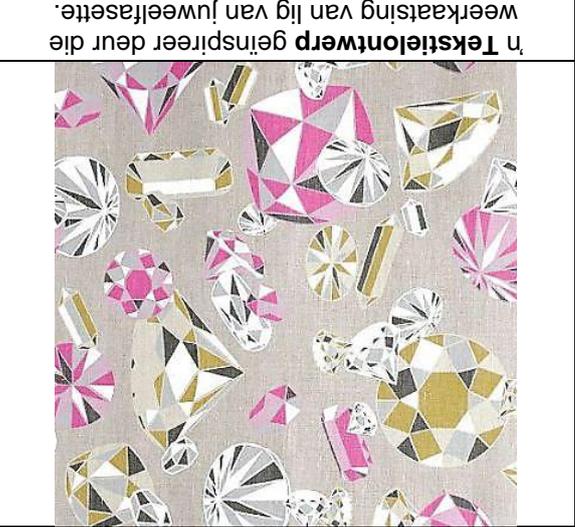
- 'n Tekenning van 'n driedimensionele ontwerp, met ortografiese diagramme (vooraansig, bo-aansig, syaansig) mag die finale ontwerp vergesel om die DRIE-dimensionele aard van die produk duidelik te maak. Dit kan ook verduidelik hoe die produk sal funksioneer.
- Leerders moet hul keuse van konstruksiemateriaal verduidelik bv. hout, metaal, plastiek, 'lila-palm', draad of papier vir hul produk. Die eienskappe van die materiaal wat gekies is (sterkte, hardheid, buigsamheid, weerstand, waterdigting, ens.) moet verduidelik word en hoe dit die funksie van die produk kan ondersteun.
- Illustrasies moet die tasbare teksuur van die materiaal wat gebruik word vir die finale produk weerspieël. Frottage, as 'n teken tegniek, kan gebruik word in hierdie verband.

RIGLYNE VIR 3-DIMENSIONELE MAKETTE/VOORLOPIGE MODELLE VIR ONDERWERP 1:

	<p>“LP cover” ontwerp vir die sanger ‘LISZT’</p>
	<p>Tipografiese plakaat geïnspireer deur geometriese vorms en letters.</p>

	<p>Peter Parlov het die verpakking van Doritos skyfies herontwerp deur die vorm and tekstuur te verander. Die geometriese aspekte van die verpakking help ook om die pakket toe te hou wanneer nie in gebruik is nie.</p>
	<p>Vir die vrystelling van "Lady Million" het die ontwerper Paco Rabanne die vroulike weergawe herontwerp. Hy het die "Alcan Packaging Beauty" gekies vir die samestelling van die diamantvormige skaal, 2010.</p>

	<p>"Konstantin Grcic" se "Chair one" is geïnspireerd deur die sokkerbal. 'n Aantal plat vlakke gestruktureerd om hoeke te skep met drie-dimensionele vorm, 2004.</p>
	<p>"The Lamp Joint" van "Whyfou" maak gebruik van karton skaduwees, 2009.</p>

	<p>n Tekstielontwerp geïnspireer deur die werkaatsing van lig van juweelfasette.</p>
	<p>Irina Shaposhnikova "Origami" mode.</p>

ONTWERP GEÏNSPIREERD DEUR FASETTE:

		
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Berlyne ontwerper Ronen Kadushin skep stoele gemaak van 'n enkele vel lasersnit aluminium soos die "Tel Aviv-chair" en "Chair One" hierbo. Die ontwerp kan atgelaai word, gemanipuleer en deur enigiemand geproduseer word, 2009.

Tee Petrovic se Eksperimentele skoenversameling, 2011.

	
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Die Imax teater in die "Futurscope Theme Park" in Frankryk.

"Faceture vase" reeks deur Phill Cutance, 2012.

	
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Hiroaki Suzuki se stoel ontwerp, 2012.

Die skulpturale, porieuse vorm van die "Polydedra Modular Coffee Table" ontwerp deur Haldane Martin, vind sy inspirasie in die mikro-wêreld van organiese beenstrukture (Suid-Afrika) 2012.

OPDRAG/TEMA 2: FASETTE

Definie: 'n Deel, kant of element van iets

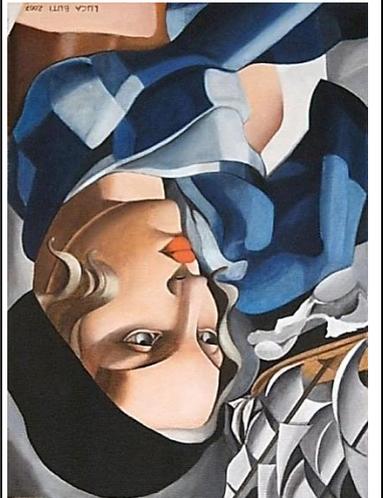
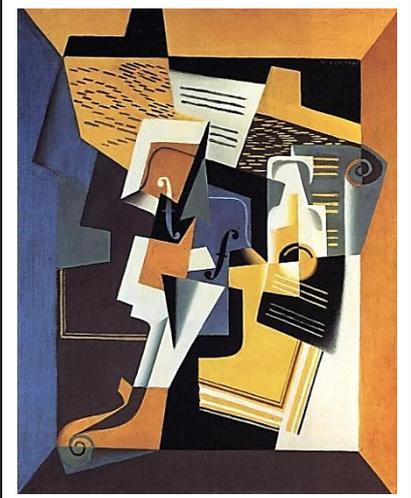
Sinonieme sluit in: Oppervlak; vooraansig; kantaansig; boaansig en funksie

Fasette of geodesiese vorms (vorms met verskeie driehoekige fasette) het stadig begin verskyn in verskeie ontwerp gebiede en het 'n unieke voetspoor in die wêreld van ontwerp. Dit blyk dalk dat die wêreld van ontwerp gereed is om weg te beweeg van die krom, organiese vorms van die afgelope paar jare en eerder skerper vorms en lyne begin gebruik.

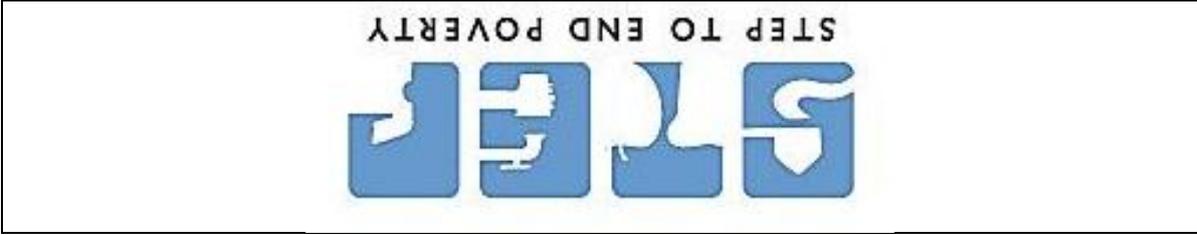
Verskat 'n elegante oplossing vir 'n ontwerp wat fasette insluit. Oorweeg die volgende:

1. Vereenvoudiging van voorwerpe tot hul basiese vorms en herrangskik hulle in 'n gebalanseerde en verenigde wyse.
2. Re-interpretasie van 'n bestaande voorwerp/struktuur/beeld of produk in 'n nuwe en beeldende manier wat deur fasette beïnvloed is.
3. Ontwikkeling van 'n nuwe en oorspronklike produk en gebruik fasette as jou inspirasie.

KUNSTENAARS WAT EKSPERIMENTEER MET FASETTE SLUIT IN:

<p>Duitse Ekspresjonistiese kunstenaar Marc Franz</p>	
<p>Tamara De Lempicka is 'n bekende Art Deco-kunstenaar.</p>	
<p>Kubistiese kunstenaars soos Georges Braque en Juan Gris.</p>	

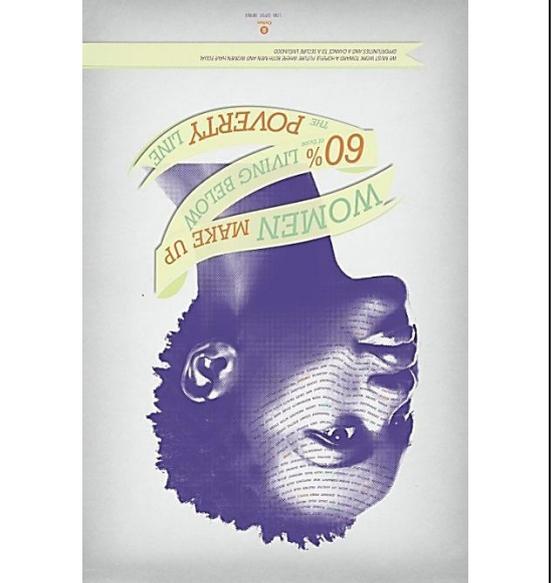
Stappe om Armoede te beëindig. Logo deur Reghardt, met die klem op armoede kwessies: Skuiling, Kos, Water en Klere.



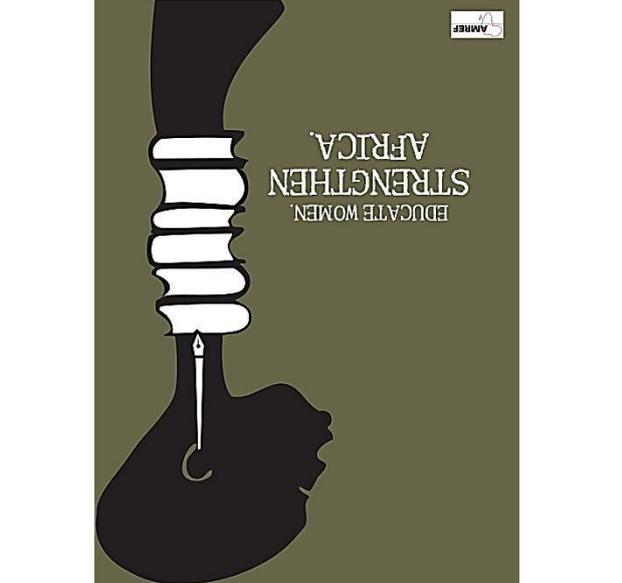
<p>Beyeg Armoede, Die opvoeding van meisies bewustheidsplakkaat</p>	<p>“Dignity Toilet” ontwerp deur ‘Cooler Solutions’, bied sanitêre stooplek vir vaste afdal van vier mense vir ongeveer 7 – 10 dae. Na hierdie tydperk word die toilet uit sy dok verwyder en na n behoorde gebied geneem waar die afdal ontbind in die grond.</p>
<p>Youthcomm Dakloosheid plakkaat, Worcesterstadsstadraad.</p>	<p>Alabama Wêreld Voedsel, Honger Week Plakkaat vir Auburn Universiteit in Auburn, 2012.</p>



Spaza-De-Move-On prototipe gemaak van karton ontwerp deur die argitek Doung Anwar Jahangerto wat die kwessie van werkloosheid en selfgenoegsaamheid aanspreek in Suid-Afrika.



Voorpraak vir Armoede plakkaat, Oxfam Internasionaal.



Oopeding van vroue bewustheid plakkaat, AMREF.



Geneste stapelbeddens, ontwerp en ontwikkel deur Tsal Design Studio (Suid-Afrika) 2007 gebaseer in Kaapstad.



Poskaart vir Dakloosheid in Australië.

ONDERWERP/TEMA 1: SOCIALE ONTWERP – STAPPE OM ARMOEDE TE BEEÏNDIG

1.1

Armoede sluit die ontreming van **kos, water, sanitasie, kiere, skooling, gesondheidsfasaliteit, opvoeding en inligting** in. Dit vind plaas wanneer mense nie hul basiese menslike behoeftes kan bevredig nie. Armoede kan gedefinieer word as 'n gebrek aan geld, of meer in die algemeen in terme van hindernisse tot die alledaagse lewe.

In terme van die persentasie van die plaaslike bevolking, het sub-Sahara-Afrika teen 47% een van die hoogste syfers van armoede. Armoede is egter 'n globale uitdaging en dit word waargeneem in alle dele van die wêreld, insluitend ontwikkelde ekonomieë.

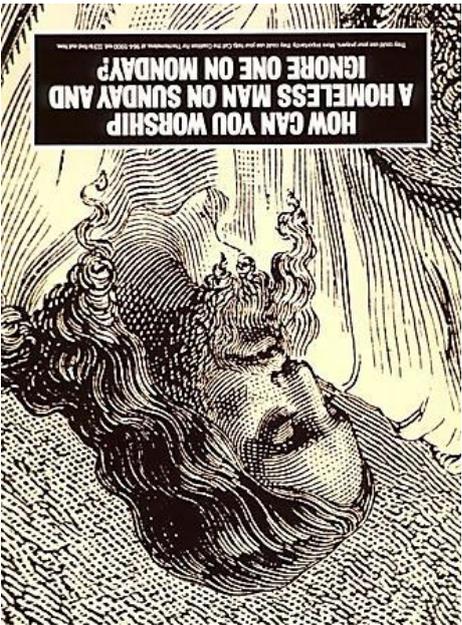
Die agenda van sosiale ontwerp word geïnspireer deur onder andere die idee dat **sosiale en kreatiewe ontwerpers 'n professionele verantwoordelijkheid teenoor die wêreld het. Hulle kan deur goeie ontwerp werklike veranderinge teweegbring**. Die proses behels ontwerp vir mense se behoeftes instede van hul begertes.

Produseer 'n ontwerp wat bewustheid bring of een of meer van die sosiale kwessies wat verband hou met armoede.

SOCIALE ONTWERPE WAT DIE KWESSIE VAN ARMOEDE AANSPREEK:



Seekoei Roller ontwerp deur Suid-Afrikaners Pettie Petzer en Johan Jonker in 2007. Ongeveer 5 keer die hoeveelheid water kan in minder tyd vervoer word met veel minder moeite as die tradisionele metode om water in 'n emmer op jou kop te dra.



Dakloosheid plakkaat, Peter Cohen, 1990.

INSTRUKSIES AAN DIE KANDIDATE

1. Hierdie praktiese vraestel moet aan die leerders 'N WEEK VOOR DIE EINDE VAN KWARTAAL 2 gegee word sodat hulle leiding met betrekking tot hul opdrag/tema keuse kan ontvang en met ONDERWERP 1 gedurende die Junie/Julie-skoolvakansie kan begin.
2. Hierdie praktiese vraestel moet as **DIE DERDE KWARTAAL PRAKTIESE TAAK GEDOEN** word. Dit word aanbeveel dat onderwysers **NIE** 'n spesifieke tydgluut toeken tydens die proefeksamen vir die voltooiing van die **ONDERWERP 2 NIE**.
3. **TYDSTOEKENING:**

ONDERWERP 1: WERKBOEK/BRONBOEK
 Praktiese proses/voorbereiding gedurende die **Junie/Julie-skoolvakansie** en by die skool **gedurende Kwartaal 3** (Ten minste een-twee weke).

ONDERWERP 2: FINALE PRODUK

Praktiese produk word slegs by die skool gedoen **gedurende Kwartaal 3** vir 'n geskatte 24 uur (ten minste 12 uur, maar nie meer as 24 uur) en slegs wanneerer ONDERWERP 1 voltooi is.

4. Hierdie praktiese eksamen bestaan uit EEN vraestel met **twee opsionele opdragte/temas**.
 Leerders moet EEN van die twee opdragte/temas kies.

Die vraestel bestaan uit TWEE dele:

- Die werkboek/bronboek (ONDERWERP 1)
 - Die eksamen finale produk (ONDERWERP 2)
- [50 punte] [50 punte]

TOTAAL: 100 PUNTE

5. Die leerder moet uit EEN van die volgende ontwerp Kategorieë kies:
 - Visuele Kommunikasie/Inligting- en Digitale Ontwerp
 - Oppervlak Ontwerp en Twee-dimensionele Kunslyt Ontwerp
 - Produkontwerp en Drie-dimensionele Kunslyt Ontwerp
 - Omgewingsontwerp



Hierdie vraestel bestaan uit 13 bladsye.

PUNTE: 100
TYD:
ONDERWERS 1: BRONBOEK/WERKBOEK – Voorbereiding een week voor die einde van KWARTAAL 2 en gedurende KWARTAAL 3.
ONDERWERS 2: FINALE PRODUK – Produkstyd onder toesig gedurende KWARTAAL 3.

ONTWERS V2 (PRAKTIES)

NEEM KENNIS: Hierdie eksamen vraestel moet alle skole nie later as een week voor die einde van KWARTAAL 2 bereik nie: **WEEK 25 (15-21 JUNIE 2014)**

SEPTEMBER 2014

GRAAD 12

NASIONALE SENIOR SERTIFIKAT

