

Grade: Excellence

For Excellence, the student needs to extend product or spatial design ideas using visual communication techniques in response to design influences.

This involves using visual communication techniques to draw on the characteristics (design elements) of source materials, and applying divergent thinking to regenerate new design ideas.

There is evidence of a design influence from te ao Māori, with images and researched annotations into Waka's and the associated narrative carvings of whakapapa and heritage, their carvers, the sails, and the applied symbols and patterns.

A second design influence is from Salvador Valeri Pupurull, of the Catalan Modernisme movement. His highly decorative work is illustrated and described with a researched commentary. There is also research evidence of a range of Perfume Bottles that subsequently inform the student's design ideas.


Design elements are identified for each design influence, and are drawn on in the generation of shapes and forms. Elements from both the Waka and Pupurull's designs are explored, experimented with, and progressed in the subsequent design ideas, and there is extensive design annotation that reflects on the student's use of selected design elements and what they represent. The exploration of aesthetics is a feature of the design work which is supported by functionality in the progression of ideas. Visual communication techniques of 2D and 3D sketching and colour are evident.

Each of the design influence research sources is well acknowledged with a bibliography to meet the NZQA authenticity requirements.


Excellence

NZQA Intended for teacher use only


## RESEARCH: WAKAS




Billy Harrison is a traditional Māori waka carver. He graduated from Te Tapanui o te Waka, when he won 1st and participated in the Rātā carving symposium at 23. His team was first to complete the waka, and the waka was dubbed 'Waka', after a previous waka that was known for building the Paritahi.




Peter Harrison is the man seated to the left. He was born in 1905, and grew up to be a well-known engineer. He established a carving school, and since he finished during career, Peter is sitting with other waka makers. He finished the Mōtū Monor in 1974.




The inside of the waka is made of wood and bamboo tied together. The bamboo's purpose is to keep the waka from falling apart while travelling, so it also acts as an extra layer of protection for the outside wood carvings. Like many other, this waka is covered with kōwhiri and tāia crossing over each other.




Kōwhiri, a Māori symbol of strength and new life.




Patterns in Sails: close-up. Each waka has different meanings and patterns on the sails. Sometimes they represent the waka maker's name or a pattern that means something to her.



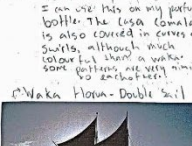
The bumps of the brown wood are raised and carved to give the design. The black bumps are going to represent the waka maker's name. The white highlights are made of.



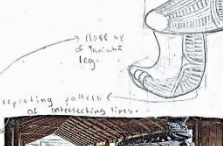
The design on the sails of this waka is simple yet unique. There are four patterns.




Tessellation is very commonly used in Māori designs. Māori used adzes, chisels and also mallets with the waka maker's name to create repeating patterns.



Waka Hōwa - Double Sail. Since this pattern is commonly seen on waka, I can use this on my pattern bottle. The logo Comalat is also covered in curves and swirls, although much colour but there's a waka-like pattern, not very similar to Comalat.



Steep post for waka.



Close-up of the post.

## RESEARCH: SALVADOR VALERÍ PUPURULL - CASA COMALAT



Salvador Valerí Pupurull was born in 1873 and passed away in 1954. He was a Catalan architect renowned for his contributions to the Modernisme movement in early 20th-century Barcelona. Born in Barcelona, he studied at the Escola Tècnica Superior d'Arquitectura, where he developed a keen interest in integrating art with architecture. His career was marked by a deep commitment to reviving Catalan culture and traditions, a goal that aligned with the broader Renaixença cultural renaissance. Valerí Pupurull's works showcase richly decorated facades and innovative use of materials like iron, stained glass, and ceramics. He fused and shaped these substances into intricate designs that influenced many architects in Spain after his time.



Salvador Valerí Pupurull was known for his distinctive architectural style marked by organic forms, vibrant colours, and intricate decorations. Valerí Pupurull's buildings are celebrated for their richly adorned facades, incorporating detailed, colourful mosaics, and sculptural elements. A prime example of his style is Casa Comalat, showcasing dual facades with elaborate ornamentation and custom-designed interiors. Valerí Pupurull's approach seamlessly blended functionality with artistic expression, leaving a significant mark on Barcelona's architectural heritage. His style of using repetition and complementary harmony is repeated throughout the Casa Comalat, with the curves and dips of each room. The colours are contrasting with each other; the green and yellow on the outside draw attention to the many different elements shown.



Salvador Valerí Pupurull's architectural style was deeply influenced by the late 19th and early 20th centuries, a time when Catalonia's Modernisme movement thrived. This period, part of the Renaixença cultural revival, inspired him to use Catalan symbols and embrace new, organic forms and vibrant colours. Influenced by Antoni Gaudí, his designs often featured natural motifs, flowing lines, and asymmetrical shapes, creating a sense of dynamic movement. He drew inspiration from nature, incorporating organic forms and Catalan cultural motifs. The rapid urban expansion of Barcelona and demand for luxury buildings allowed him to create iconic works like Casa Comalat, blending artistic expression with architectural innovation and contributing to Catalonia's rich heritage.



Salvador Valerí Pupurull's design philosophy, informed from his work and Modernisme principles, emphasises integrating art with architecture, creating functional yet intricately compelling structures. His commitment to innovation and detailed craftsmanship reflects a balance of creative experimentation and technical excellence, showcasing a holistic approach where each element contributes to a unified artistic vision. His designs had multiple different textures and design types that shaped his work to be something the world has never seen before. He's one of my favourite architects because of his uniqueness and view of the world that he incorporated into his works and buildings.
















## RESEARCH: PERFUME BOTTLES



the bottle shape of bottle is a unique shape. Since its new through, we can tell that it is more for looks instead of holding actual perfume. The bottle is small and looks as though it doesn't carry much at all.




very pretty design, more likely inspired by Asian culture.



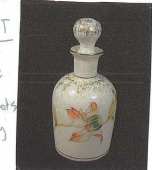
this bottle is made entirely of metal. It looks like both the lid and bottle have been welded into shape and filed down for decoration. No colour either. I can tell the bottle is very small from the scale of the hand.

### TARGET MARKET


My target market is going to be a male who is cultural, and connected with his roots. My designs will be very detailed with almost every part of the bottle influenced by my designer and Maori.



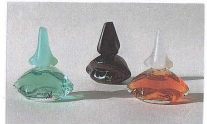
unique handle-like things at the top.




this bottle is made of porcelain. The whole works well with the gold finishes and the design.



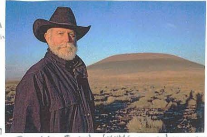
Salvador Dali is an artist and film maker. With a unique style, he poured his words into paint bottles and also wrote up.




These bottles are made of glass, and are shaped to be the colour they are. The design is also known for intricate designs with changed glass wallages.



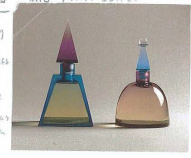
this bottle is encrusted with real diamonds, rubies and gold. It can be sold for around \$15 million - \$20 million.




Frank's 'Tulip' series on colours and patterns. He incorporated these ideas into perfume bottles.




The use of contrasting colours in very eye catching. Not numbers on the lid on the side and the bottle on the right.



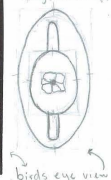
The left bottle is very simple and right bottle is more to spend. Being both being in a glass container.



edge of perfume bottle.

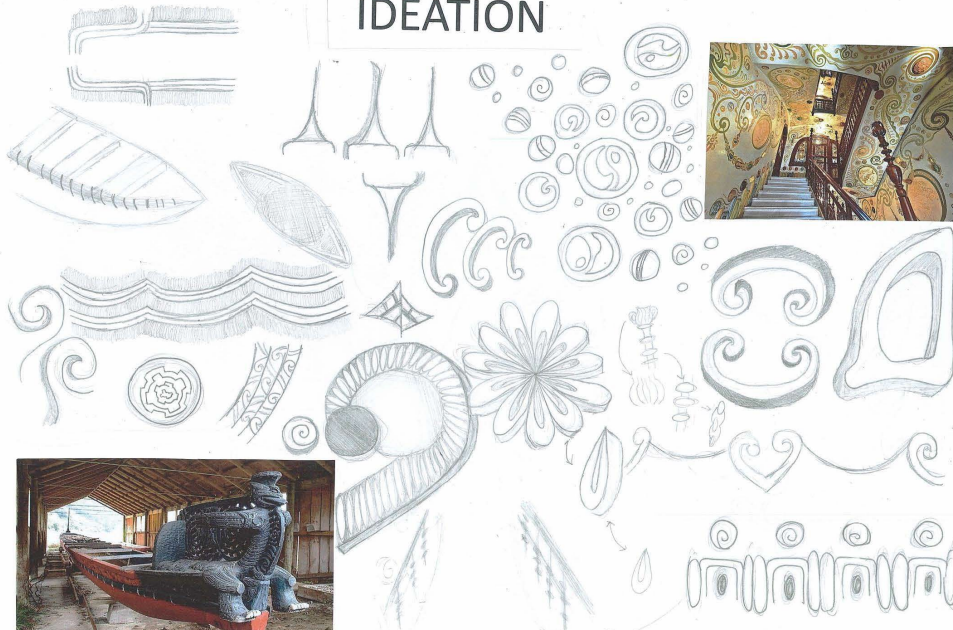


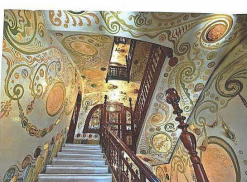
This pattern on the bottle reminds me of every Maori tattoo. This could be a Maori influence since Maori are special from Maori.

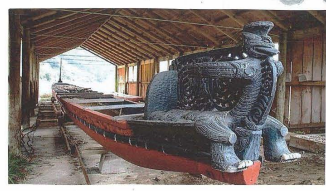


birds eye view.

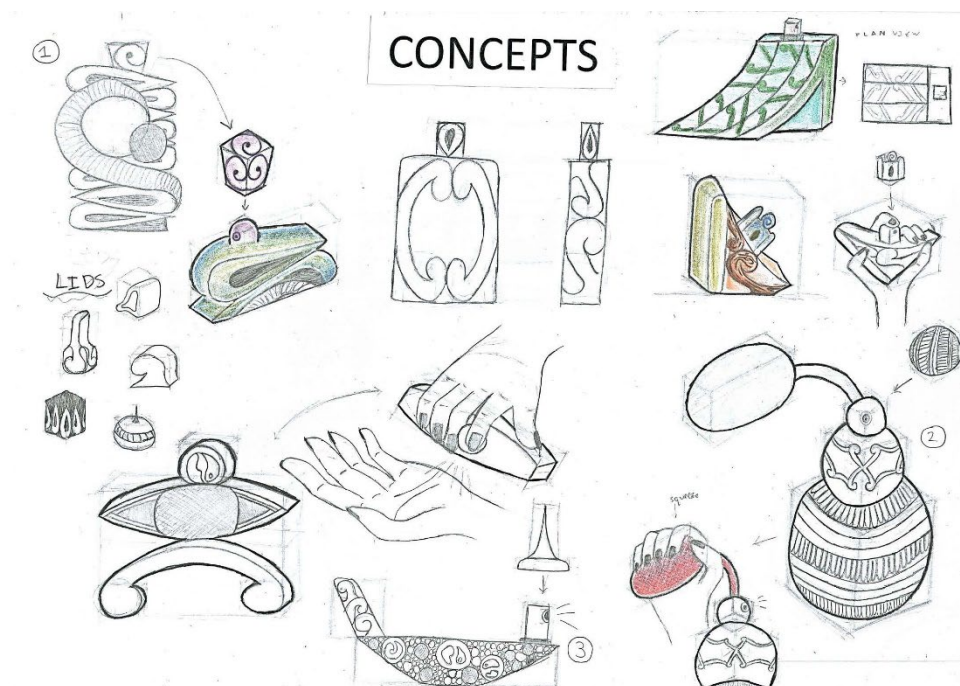
## IDEATION





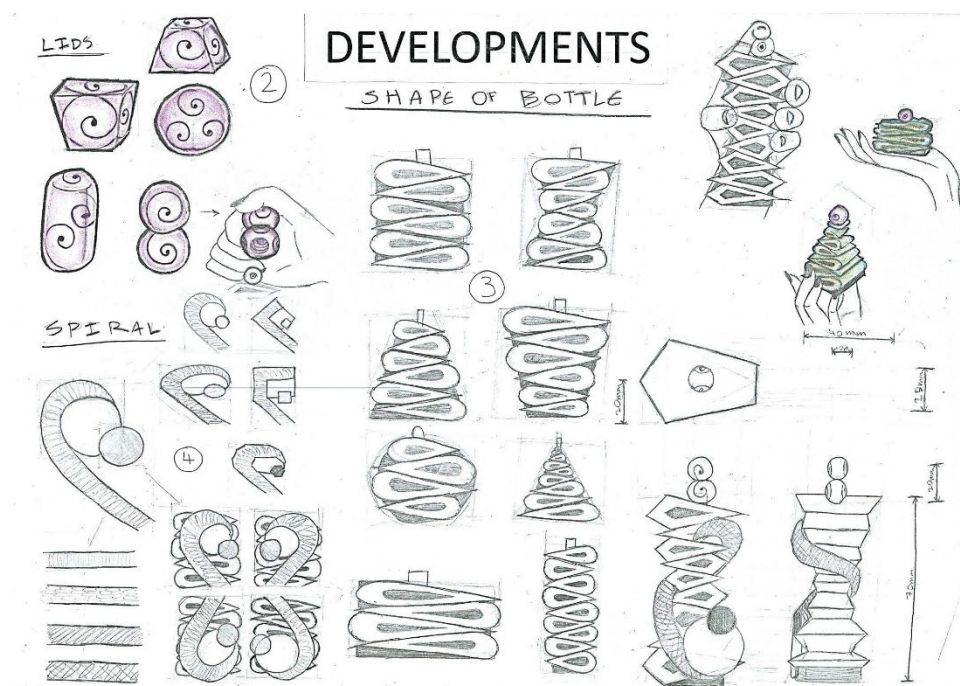
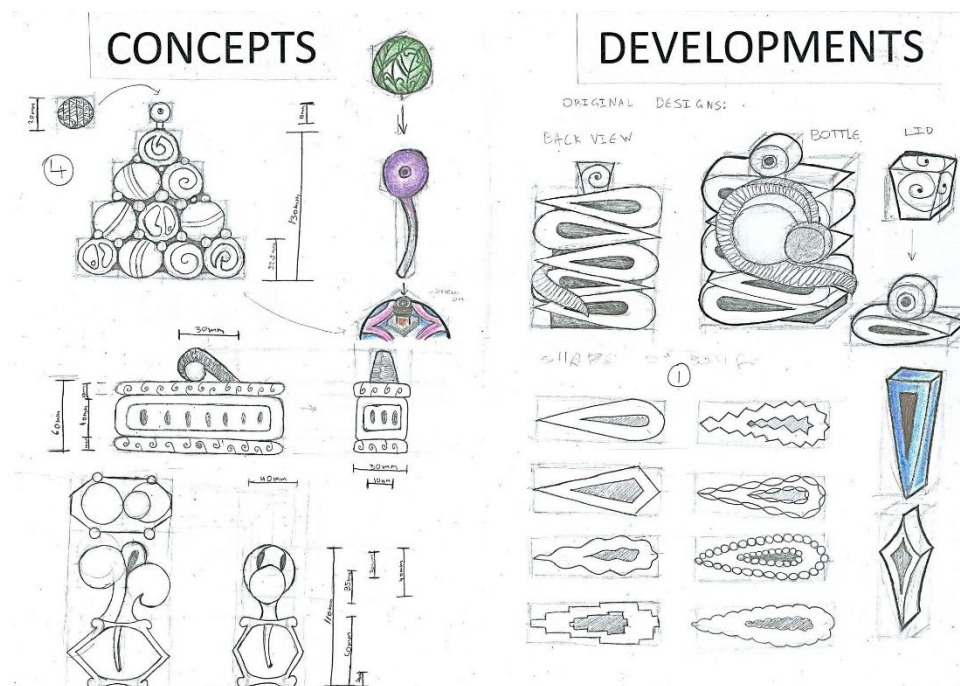






#### CONCEPT NOTES

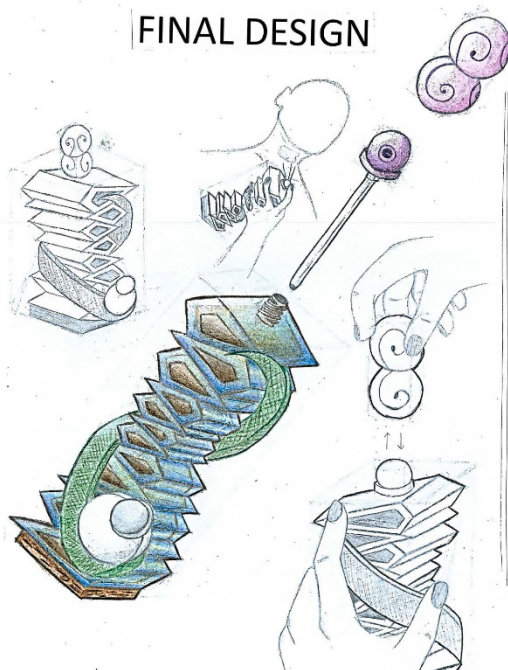
1.
  - The rounded spikes from interior designing in Salvador Valeri i Pupunull's work, the Casa Comalat. They are repeated and stacked on top of each other to create a main body for the perfume to sit in.
  - The koku on the lid is from both of my influences to continue the pattern of rounded parts of the bottle.
  - The spiral on the front from a waka stern is a focal point to emphasise the curves of my bottle for textures and looks.
2.
  - The bottom pattern on the bottle is from the waka stern; here it's used to create texture on the bottom sphere for a nice feeling.
  - The middle sphere has a pattern that is translated and repeated to wrap around it. It comes from a staircase design from the Casa Comalat.
  - The lid pattern is the same as the bottom sphere, only twisted sideways to differ between the two.
3.
  - This bottle represents the shape of a traditional waka. The long base and stern posts are found on most wakas created overtime.
  - The koku on the sternpost are repeated and have rhythm from both of my influences. They create a pattern leading up to the base of the bottle.
  - The circle designs on the base of the perfume bottle come from Salvador Valeri i Pupunull's Casa Comalat designs, also from a staircase design. They are repeated in different sizes to create different focal points in the design.
4.
  - The spheres are stacked symmetrically and repeated on top of each other to create a main body for the perfume to sit in.
  - The designs are randomly placed to give a sense of difference.
  - The spirals on the circles represent the waka influence, used multiple times to emphasise the curves of the design.
  - The koku designs with the border are from both my influences, created by using voided space.
  - The rest of the designs are from Salvador Valeri i Pupunull's Casa Comalat, with lines recurring and unique patterns, giving the bottle a special look.



#### DEVELOPMENT NOTES

- 1
  - The rounded 'spikes' on the bottle comes from Salvador Valeri | Pupuru's Casa Comalat.
  - Having these gives a steady base for the perfume to sit in, and also an area where the users can hold the bottle.
  - Changing the spikes to a more sharper/squarer version gives the bottle a more unique approach.
  - Could be uncomfortable for users, but they're not so sharp that they would harm anything.
- 2
  - The lid is designed with a spiral from both my influences, Wakas and Salvador Valeri | Pupuru's Casa Comalat. In the original design, it was visible on all sides.
  - The shape made the lid easy to pop off the bottle, but having rounded sides would be more comfortable for users to grip.
  - The double stacked spheres complement the spiral shape with the rounded curves, and also give the users a more pleasant place to grasp the lid.
- 3
  - The rectangular shape of the original bottle was symmetrical and easy to hold, but not the most ergonomic it could have been.
  - The triangular shape could be too particular for users to hold and simultaneously spray.
  - The rectangular shape could strain hands to fit around the bottle, and would be too thin for users to comfortably carry.
  - The circular shape would also be an uncomfortable hold for users; having to wrap their hands around would make it difficult to use the spraying function.
  - The hourglass shape has space for a hand to fully wrap around the bottle (the skinniest part) and is easy to spray with the same hand. It makes the bottle more efficient; straight away, users know where to put their hand to hold the bottle.
  - This figure also allows more room to hold the 60 ml of perfume.
- 4
  - The spiral direction was simple and basic; straight from the waka stem I used as an influence.
  - Changing the spiral direction contrasts to the rest of the bottle, and gives a focal point that users are drawn to.

## FINAL DESIGN



My influential designer Salvador Valeri | Pupuru has works that include the Casa Comalat, Torre Sant Jordi, and more. I have used the vibrant colours, intricate decorations, and repetition from my designer's interior design to influence the lid and body of my design. I did this by using rounded spikes from my research/inspiration, and repeating the shape to create the body of my perfume bottle on my concepts. I also used this design for my final product, by developing the shape further and also rearranging the sizes to fit into an hourglass shape. The colour is no longer white, but a range of blues which blend in with the orange perfume liquid.

My target audience includes a 20-40 year old male that is connected to culture and enjoys unique things. It is recognised in my perfume bottle research page. I designed this bottle to have a lot of cultural influence so that it would appeal to my specific stakeholders. I also made sure to have the design as eccentric as possible so that people with unique tastes would be drawn to the different shapes and sizes of both the bottle and elements on top of that.

For the lid, I used repetition, vibrant colours, and contrasting shapes that are also influenced by Salvador Valeri | Pupuru. I used the spiral from the Casa Comalat's interior design, and also the Okains Bay Replica Waka. I repeated it throughout all of the faces of the lid on my concepts. The original shape of my lid was going to be more rectangular, as seen on concepts, but I then found a more complementary shape (sphere) on my developments and used this in my final design. The spheres of the lid did not change throughout my developments, but the vibrant colours also came from exterior designs on the Casa Comalat. It is a simple popping-off lid that you lift up to take off. It works well with the shape of the removable spraying mechanism, a sphere that twists on and off the bottle. The sprayer is connected to the lid that runs down the centre of my bottle in order to access the perfume inside.

These developments from my influences have successfully made my design more ergonomically usable and easy to hold. The hourglass figure of the bottle gives easy access, and is small enough to fit into one hand. The lid has been developed (developments) to two spheres stacked on top of each other, so users can easily grab the middle where they connect. It is also see-through, which means that users can see into the bottle. This allows the stakeholder to see the amount of perfume they have during/after every use.

I've used the cultural influence of waka to elevate my design by adding a koru onto the front of my bottle. The koru is from a waka stempost, specifically the one from Okains Bay Replica Waka. It gives variety to the bottle and also contrasts with the sharp spikes of my bottle, yet complements the rounded spheres of the lid. I have also used the wood of the waka as a base for my bottle. The material is solid and sturdy, and the colour goes well with the blues and greens. It provides more texture to the bottle, albeit its small size.







The most successful part of my final design is the spikes and the shape of the bottle. It is a bottle that stands 20cm tall, and 5cm wide. This is because it successfully provides a space for the 75ml of perfume to sit in. The spikes are heavily inspired by my designer, but developing them into something different gives it the quirky touch I wanted.

The element of my design that could have future development is the spiral tail. This is because the tail doesn't wrap around the bottle as efficiently as it could. Also, the pattern of the tail has potential to be more cultural and include more influence from both sources.

The bottle measurements are 12cm high, 3cm width and 4cm depth. It's made out of glass, for a sturdy yet classy look. This material will give the bottle a smooth feel to the touch, which makes it better for the user. The lid will be made out of porcelain, but the spraying mechanism will be made out of metal. This is in precaution so that it will not break easily if the user pushes down too hard accidentally. The bottom of the bottle is wood, which incorporates the material of a traditional waka. It will provide stability for the bottle, and will allow users to place it straight up.









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
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