



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Design and Visual Communication Level 1

This exemplar supports assessment against:

Achievement Standard 92000

Generate product or spatial design ideas using visual communication techniques in response to design influences

An annotated exemplar is a sample of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade.

New Zealand Qualifications Authority

To support internal assessment

Grade: Achieved

For Achieved, the student needs to generate product or spatial design ideas using visual communication techniques to generate their own design ideas that relate to design influences.

This involves using visual communication techniques to generate the student's own design ideas that relate to characteristics of source materials. One of the sources must be an appropriate te ao Māori design influence. These can include regional styles, types, and forms of objects, spaces, and buildings. The other can be any other designed source. A rationale is required for both influences, including a written description of the design influence, its significance, and acknowledgment of authorship. This can be supported by a collated set of images. This is followed by generating design ideas that relate to the characteristics (design elements) of the source materials.

In this exemplar, there is evidence of a design influence from te ao Māori, with examples of traditional waharoa (a carved entranceway), and from Daniel Libeskind (a Polish–American deconstructivist architect), and Elisapeta Heta (a noted NZ architect). A rationale is provided for both influences, through collated images and descriptions of the waharoa, Libeskind's, and Heta's work.

Design characteristics and elements are identified for each influence and are drawn on in the generation of shapes and forms. The concept of a waharoa/gateway from te ao Māori and triangular elements from Daniel Libeskind are explored and progressed in the subsequent design ideas. Design ideas are generated using visual communication techniques of 2D and 3D sketching and digital modeling. The focus of the generated design ideas is primarily aesthetic, resulting in the restriction of this grade to Achieved.

To meet the 'develop' criteria for Merit, evidence must demonstrate the use of visual communication techniques to draw on the characteristics of source materials, to explore the function and aesthetics in the student's own design ideas. The 'develop' criteria required by this standard means exploring and experimenting with design ideas, not resolving them. This could be shown by showing consideration of the waharoa in its context, and how the users would access it and pass through.

In future, to meet the NZQA requirements for authenticity, the source of the research images should be acknowledged and recorded. This also serves to recognise authorship, whakapapa, and heritage.

Achieved

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WAHAROA RESEARCH

Origins

The Waharoa is a part of the Māori traditional practices. In Māori tradition, the waharoa is representing a gateway between the physical and spiritual worlds. The Waharoa is often used to mark the entrance of sacred spaces such as a marae (Māori meeting grounds).

SIGNIFICANCE

The Waharoa is usually adorned with intricate carvings that feature symbolic and patterns on the Waharoa. These designs often tell stories and convey important cultural values that they follow in the tribe. Like the whakapapa (genealogy), mana (authority), and wairua (spirituality). The carvings may also feature tukutuku (woven panels) or kowhaiwhai (painted scrollwork) patterns, which add color and texture to the design.

FUNCTION

The Waharoa is used to mark the entrance of a sacred spaces. The Waharoa is often used to mark the entrance to sacred spaces such as the marae (Māori meeting grounds) or wharenui (Māori meeting houses).

To express cultural identity: The intricate carvings and designs on the waharoa often feature the symbolic motifs that reflect the Māori cultural values, beliefs, and practices.

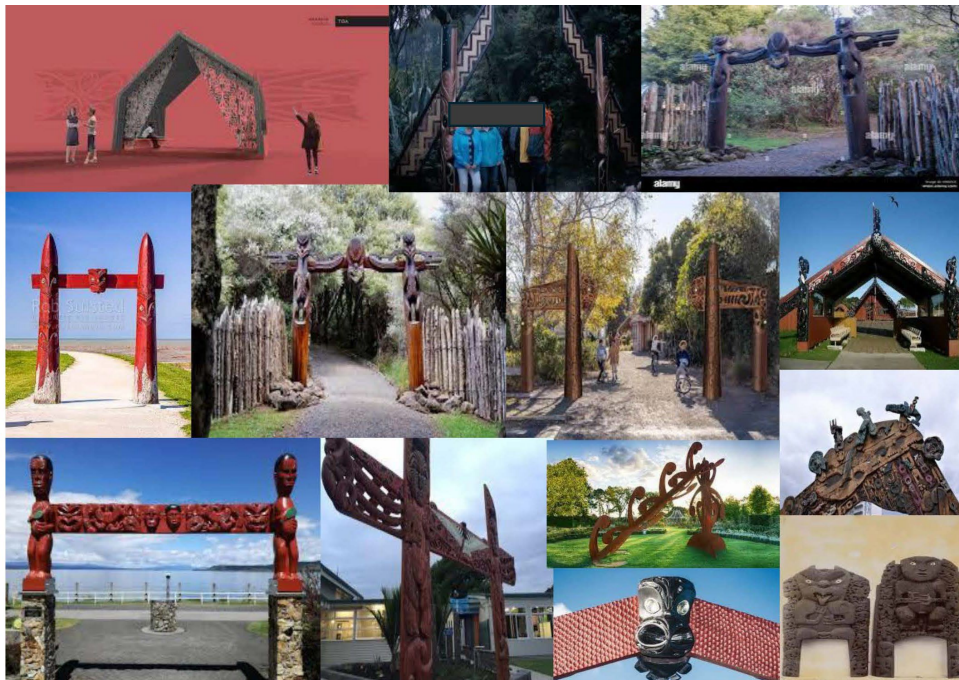
To honor ancestors: Many Waharoa feature carvings that reference the genealogy of the people or tribe that the waharoa represents.

To provide a sense of protection: The waharoa often features carvings or designs that are meant to offer the protection to those who enter the sacred space.










DESIGNER RESEARCH

DANIEL LIBESKIND

Daniel Libeskind is a world-renowned architect, artist, and designer known for his innovative and avant-garde designs. He was born on 12 May 1946 in Poland. But he immigrated to the United States with his family in the 1950s. That is where he studied music and architecture at the Cooper Union for the Advancement of Science and Art in New York City. Later received a degree in history and theory of architecture from the University of Essex in England.

His work often features angular shapes, geometric forms and sharp edges, and he has become known for his ability to create buildings that are not only visually striking but also emotionally evocative.

Libeskind is also an accomplished artist and designer, that works on display in museums and galleries around the world.



ELISAPETA HETA

Elisapeta Heta is a renowned architect from New Zealand. She was born and raised in Auckland and developed a passion for architecture from an early age.

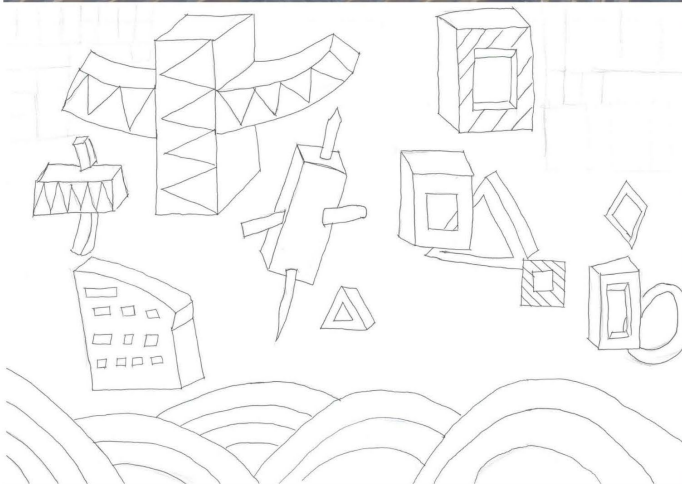
She studied at the University of Auckland and during her time there showed a particular interest in sustainable and environmentally friendly design, which would become a recurring theme in her work.

Heta started her career at Jasmax, one of the leading architecture firms in New Zealand. Here she worked on a variety of projects, including educational facilities, community centers, and commercial buildings.

Heta's work uses a lot of angles, patterns and natural materials that are not covered with paint. The materials are designed to be as natural looking as possible and the patterns she uses are often inspired by her Maori culture and the techniques of weaving.

" My whakapapa and my design thinking are inextricably linked. For me, nothing but beauty springs from the land and it's our job to honour it architecturally. "

EXPLORATION



Annotations -

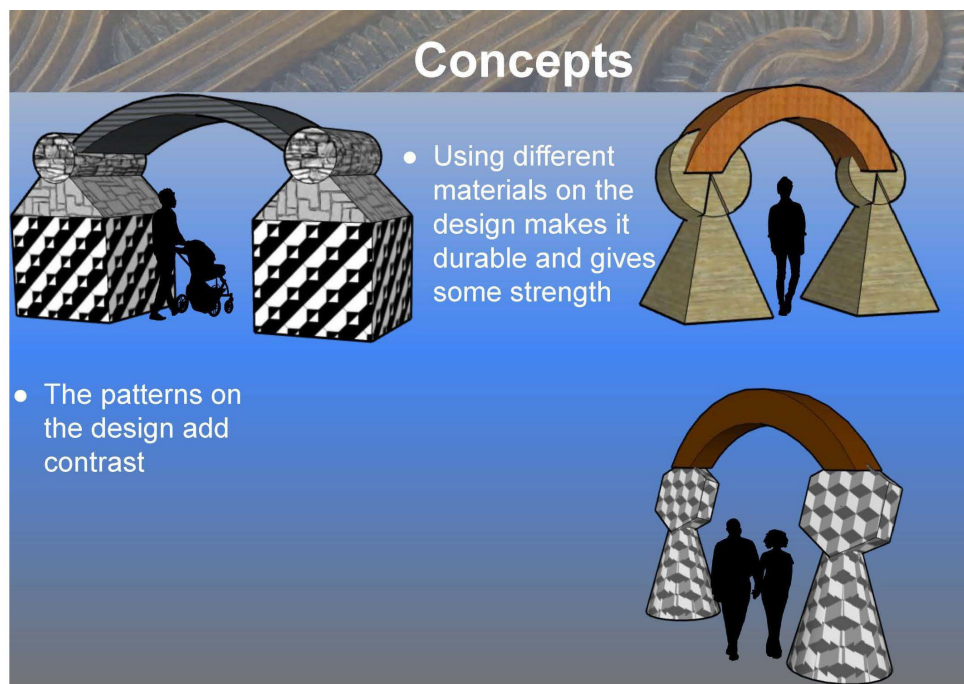
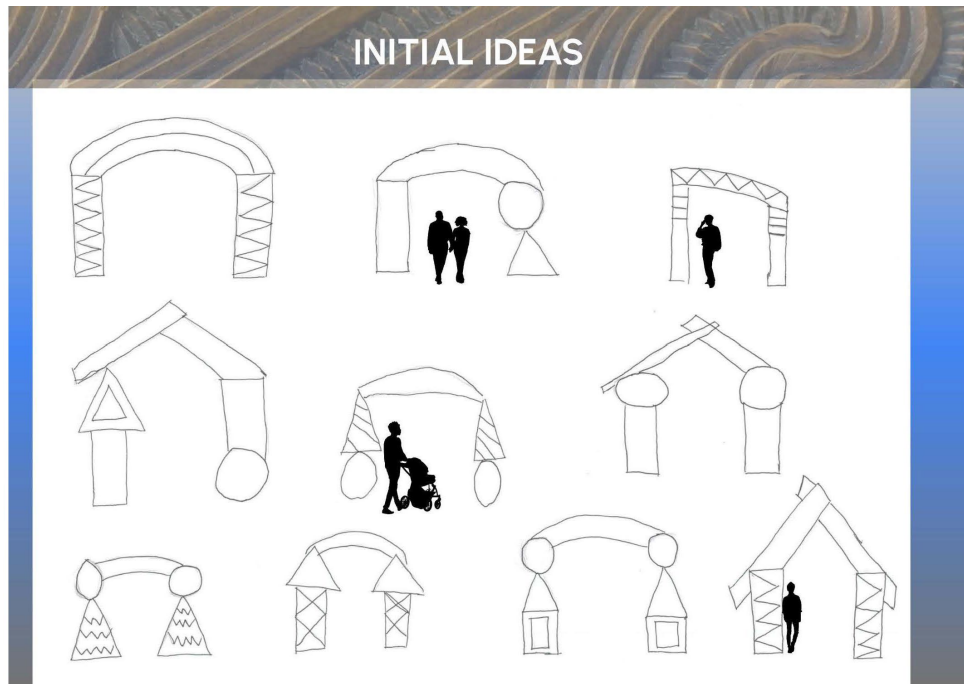
how your designs are unique and function in their own way.

Aesthetics

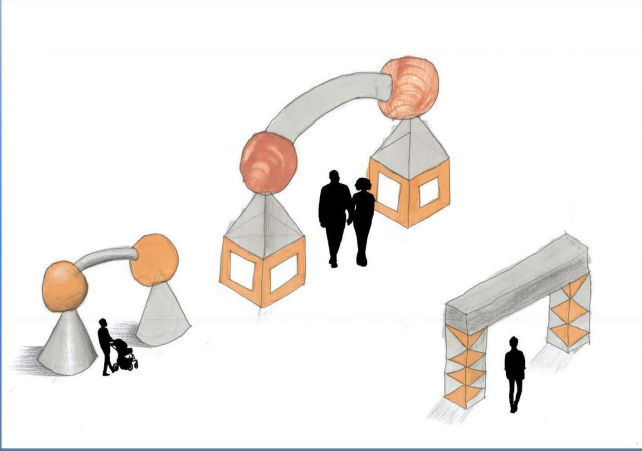
- Contrast: has contrasting materials and colours

Functions

- Strength: Is made with strong materials.



Concepts

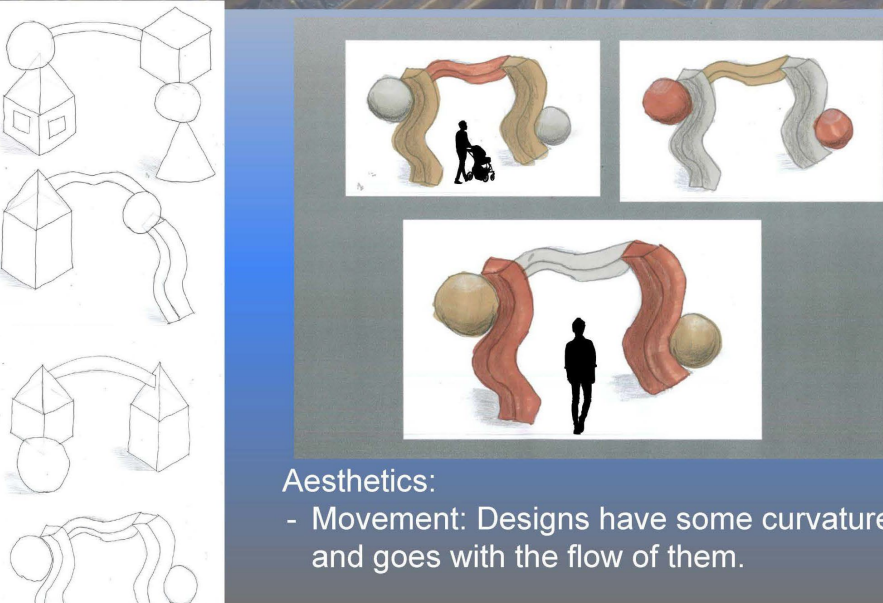


Aesthetics:

- Movement: Designs have some curvature and goes with the flow of them.

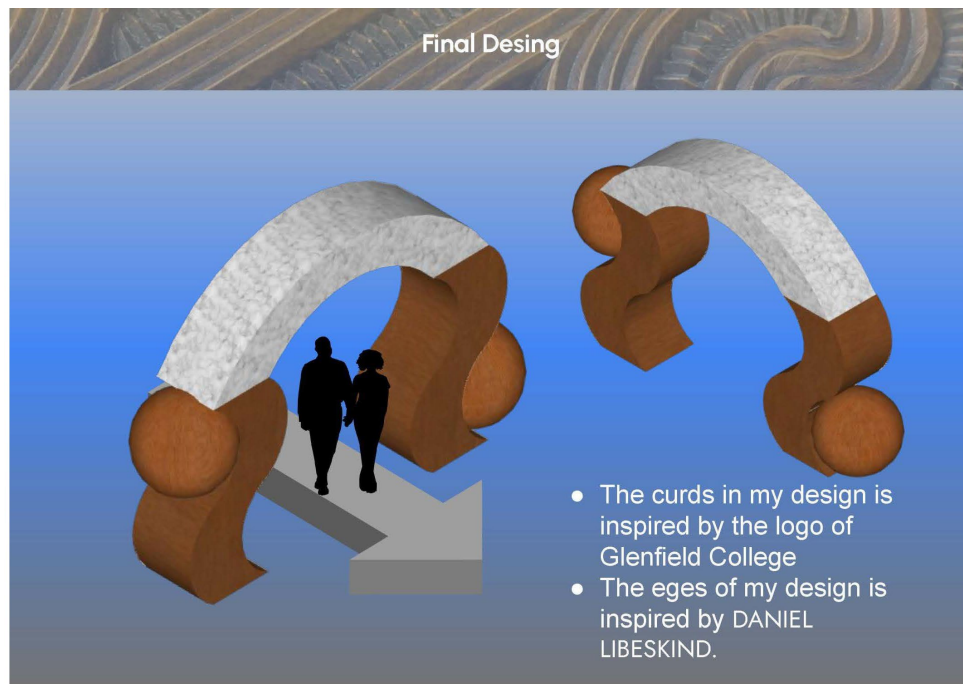
All of my designs have a formal balance to them

Development Form



Aesthetics:

- Movement: Designs have some curvature and goes with the flow of them.



Grade: Merit

For Merit, the student needs to develop 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 to explore the function and aesthetics of the student's own design ideas.

In this exemplar, there is evidence of a design influence from te ao Māori with research into Pa, this is supported with images and annotations describing the components of the Pa. There is evidence of research into the work of Nicholas Dalton, a noted NZ architect, supported by images of his work and annotations describing it. A rationale is provided for both influences, through the collated images and the descriptions of each design influence.

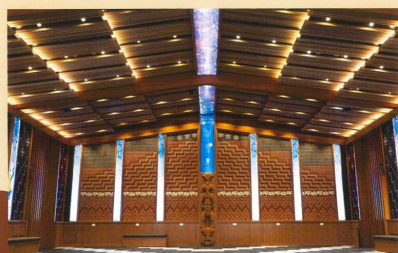
Design elements are identified for each influence through the descriptions, and are drawn on in the generation of shapes and forms. A range of elements are drawn from both design influences and experimented with, explored, and progressed in the subsequent design ideas. Both function and aesthetics are explored and experimented with in the subsequent design ideas. Visual communication techniques of 2D and 3D sketching include use of tone and colour.

To meet the 'extend' criteria for Excellence, evidence must demonstrate the use of visual communication techniques to draw on the characteristics of source materials, and further application of divergent thinking to regenerate new design ideas is also required. This could be shown by not refining a chosen design idea, but shifting focus to the re-generation of new forms to create different rooflines and spaces within the shade structure.

While there was one research source link to work by Nicholas Dalton, in future the source of all the research images should be acknowledged and recorded in order to meet the NZQA requirements for authenticity. This also serves to recognise authorship, whakapapa, and heritage.

Merit

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How did the designers incorporate different uses for the wharenuui?

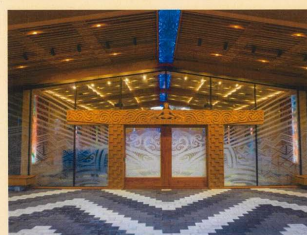
The wharenuui in the pa is an important part of the marae. This wharenuui is a place that provides us many services, such as a teaching space with TV screens under panels, and empty spaces under chairs to hold students items. another use of the wharenuui is for important events, such as powhiri's, funerals, because of the grassed area in front of pa that guests can be welcomed onto. We as designers can learn how to provide multiple uses for our inspired shade structure.

Pa Research



How can we creatively reference the past in design?

The interior of the Pa is filled with elements that relate to maori culture and also the Waikato area. An example of this is the floors, they are mix of green, evergreen, brown and grey hues. These colours have been chosen by the designers, because of how years ago forest went right through the pa, and our school area. Years later while the ancient forest is long gone, this shows how designers can still add elements to designs that symbolise the past to designs.



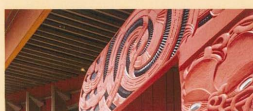
This is the **Atea**, The open courtyard in front of wharenuui, a space for formal welcoming.



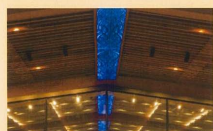
This is the **Maihi**, they are bargeboard that extend from the koruru, representing the arms of an ancestor.



This is the **Raparapa**, decorative carved ends of the barge boards, they symbolise the fingers of an ancestor.



This is the **Tahuhu**, the ridge beam running along the center of the ceiling, it represents the spine of an ancestor.



Research Labelling The Pa

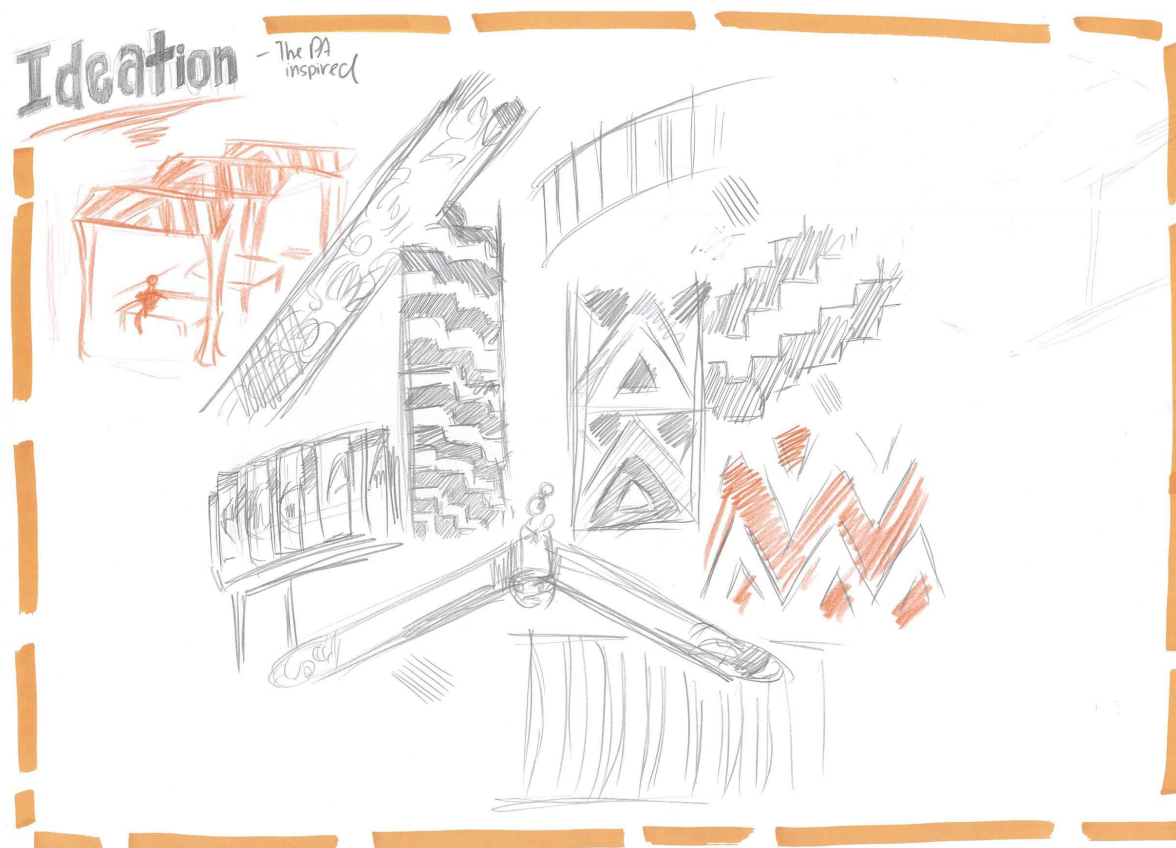


All around the Pa, there murals of some maori gods. The certain god were chosen because of how they effect how students approach every day learning.



Why did I choose the Pa?

I chose the Pa because of how it is able to be used as a learning space, while also being able to incorporate important parts of maori culture and design.



Research Designer

Nicholas Dalton

Nicholas Dalton is the founder of TOA Architects and a talented designer. He grew up in Rotorua, and attended Victoria University, and graduated with a Bachelor in Architecture with first class honours. Nicholas belongs to the iwi of, Te Arawa, Ngāi Tahu, Tūwharetoa, Ngāti Whakaue, Ngāti Pūkiao, Pākehā. Nicholas main goal as a designer is simple, "to craft projects of Aotearoa"

Function

All designs need to be functional and fit for purpose, but also give back to the environment, and Dalton's designs are no exception. He uses sustainable materials, but also durable ones. These are able to allow him to be able to create creative designs, and are also the best materials to keep his designs standing. In terms of keeping his designs environmentally friendly, Dalton uses materials that are strong and durable, but also sustainable for the environment, such as wood. Dalton always thinks about the longevity of his designs, he always think about how a design will effect, the environment and people in the future, and how the materials he uses will effect that. Dalton also often incorporates nature into his designs. For example, planting ferns at the bottom of a support structure. His use of giving back to natural world with every design is what makes his designs to sustainable.

Proportion

Dalton incorporates big glass window in his houses. This give the illusion that his houses are more spacious than they actually are.

Colour

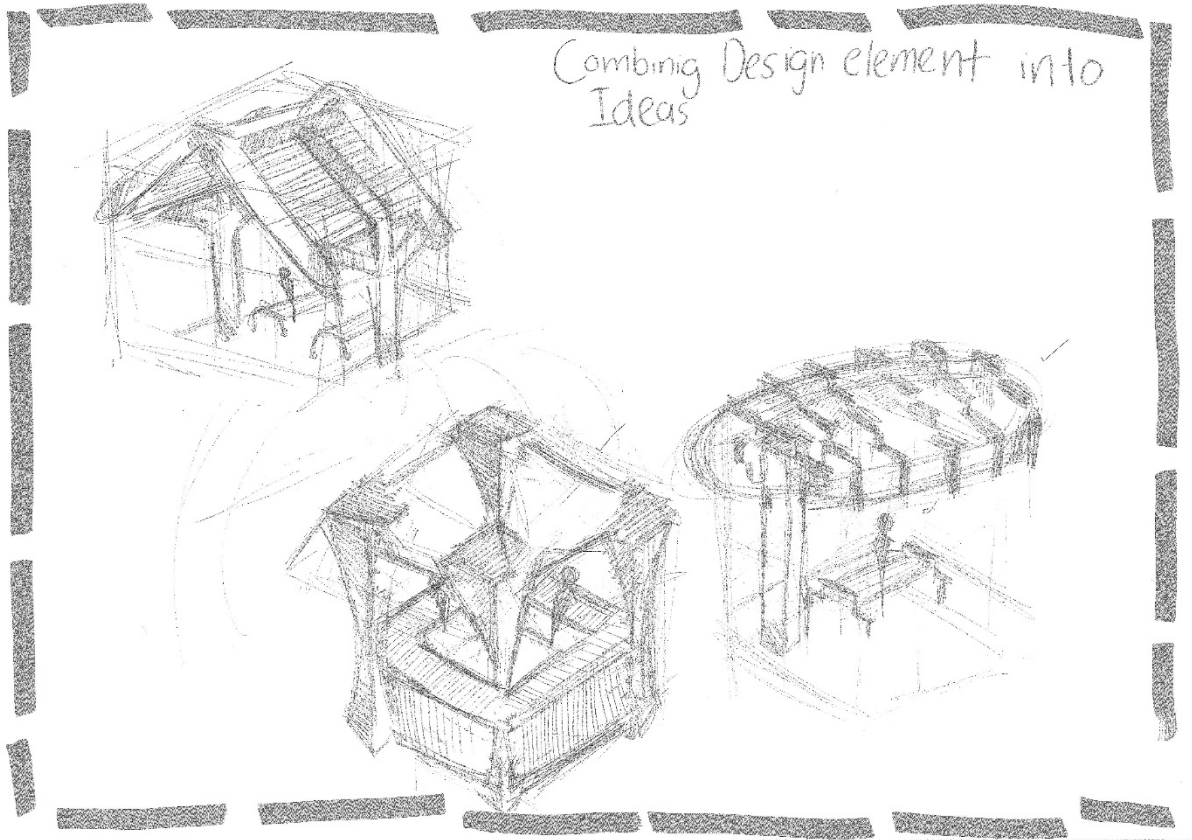
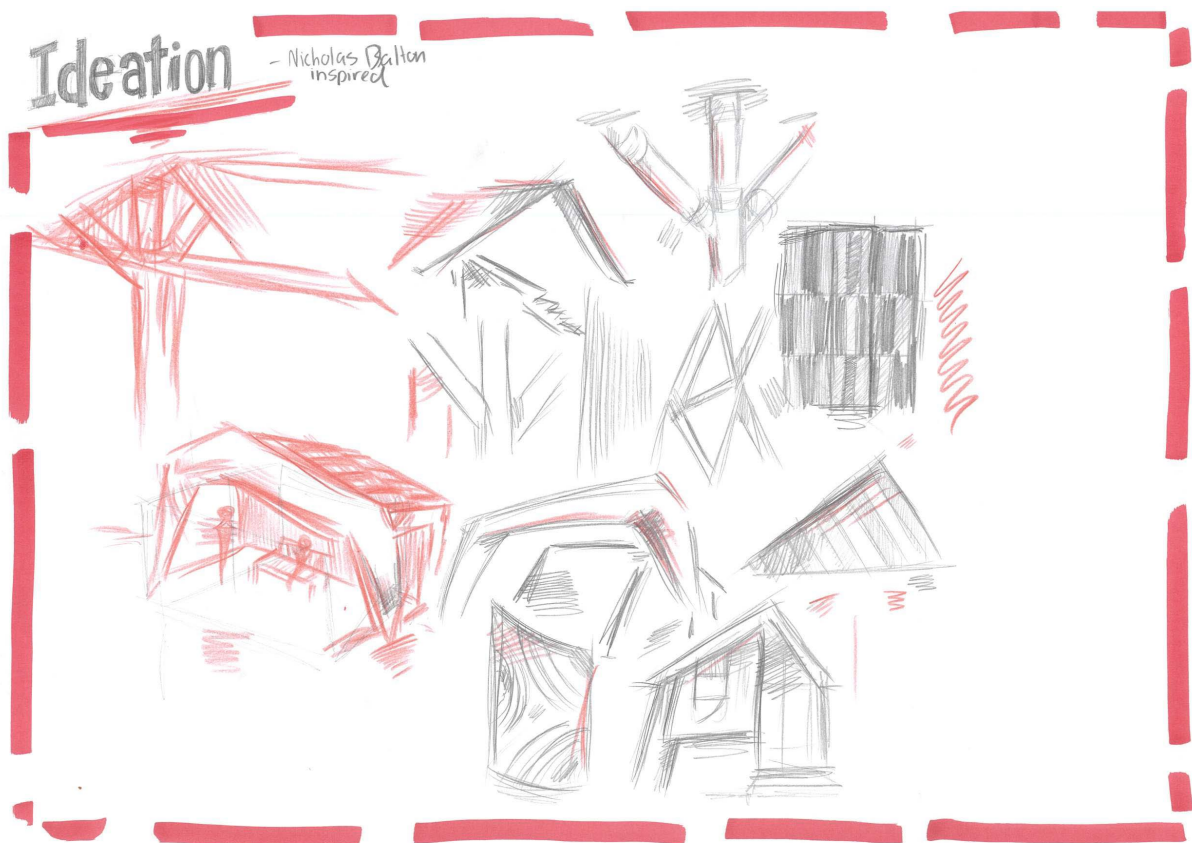
Dalton often uses traditional colours often seen in Maori architecture, such as, browns, reds and greens all natural colours that help pay homage to his Maori culture.

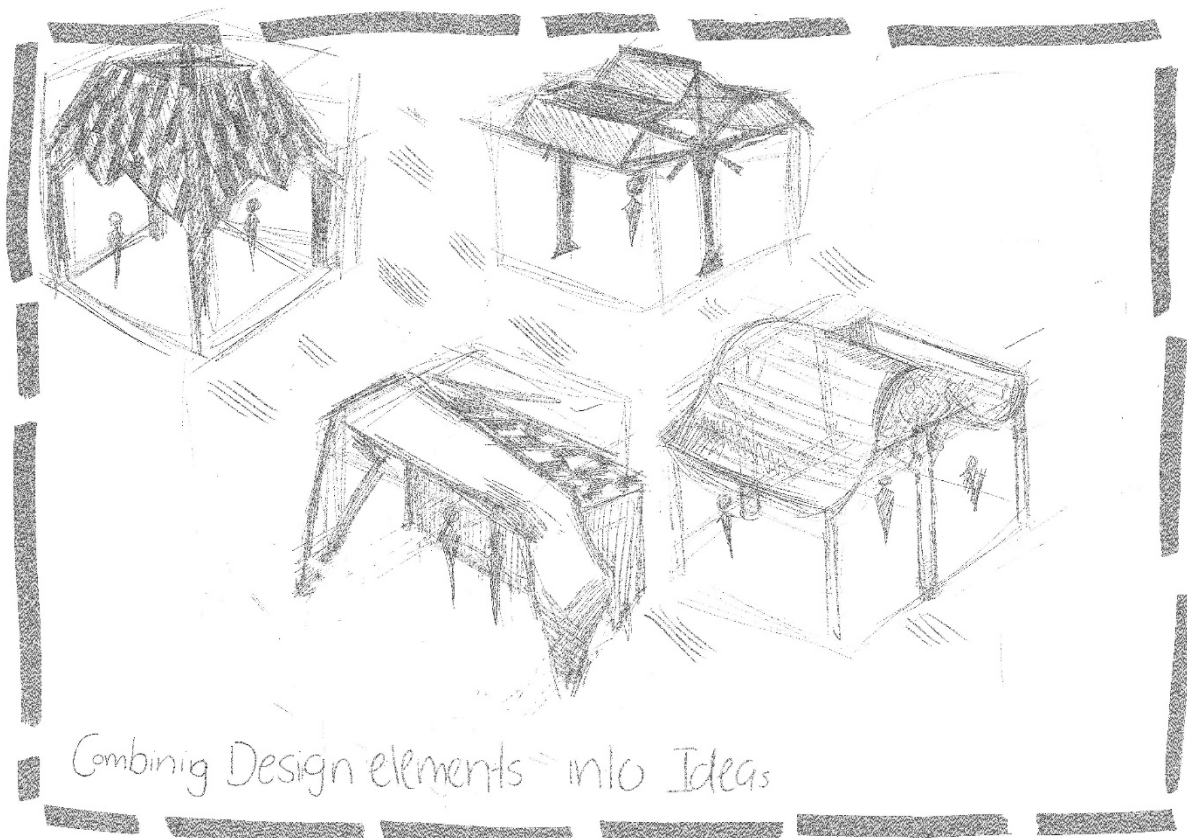
Dalton's designs are unique because of

What makes Daltons designs so unique ?

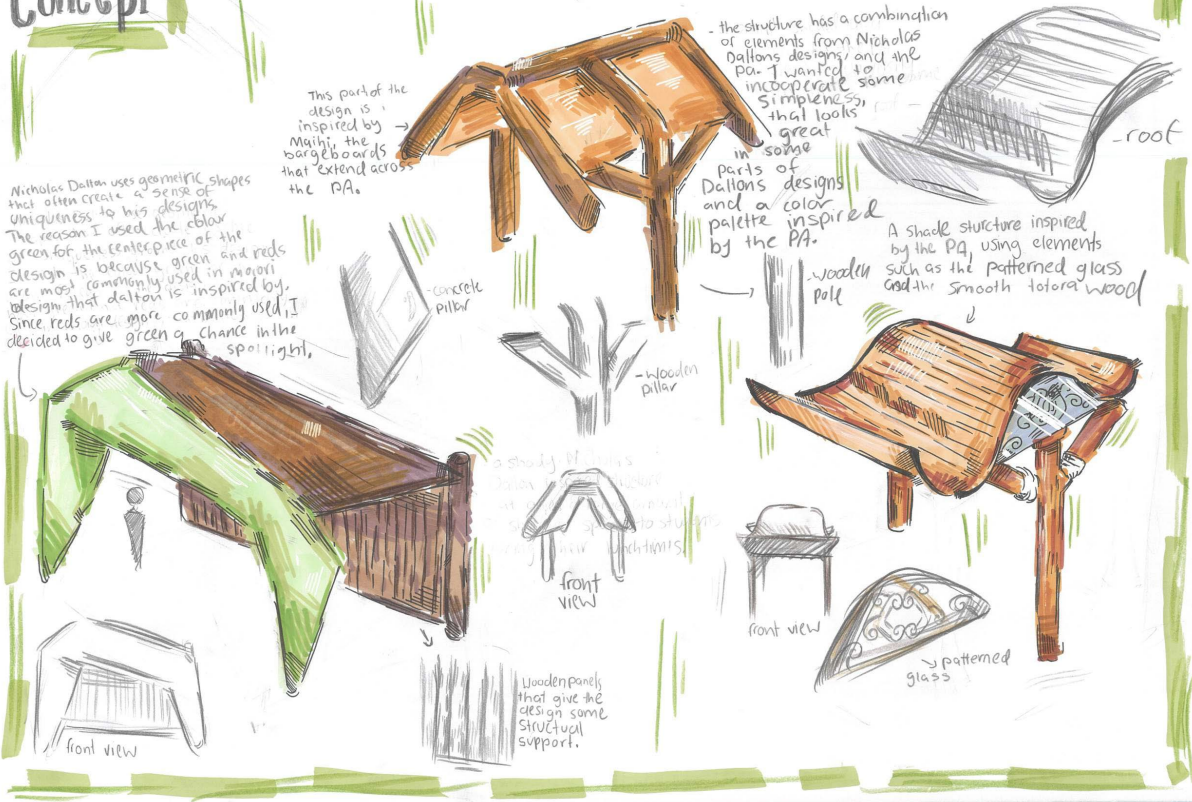
how he is able to incorporate his culture into his designs, in a way that makes them feel distinctively a part of New Zealand culture. You can tell from the colours he uses, most commonly using, reddish browns and black, splashed in with a pop of colour, most commonly red. He is able to give his designs a futuristic feeling with big glass windows, but also a natural feeling, with the common use of wood, and bits of rope that relate back to Maori heritage.

Source, <https://toa.net.nz/>

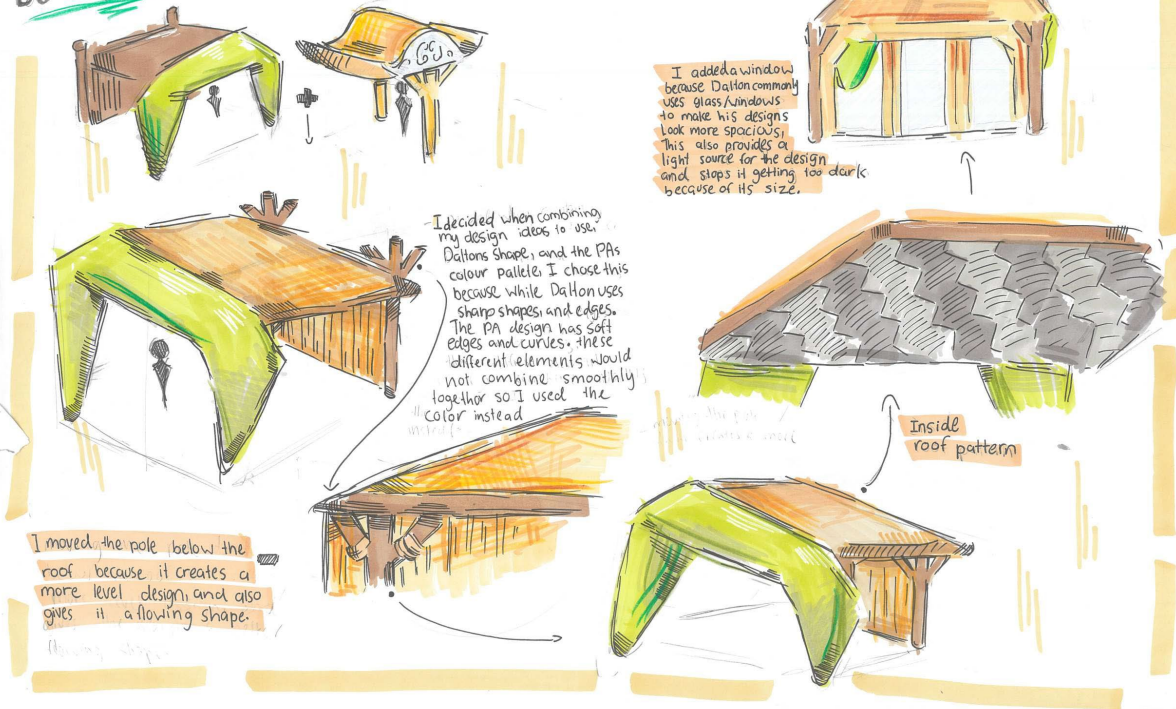




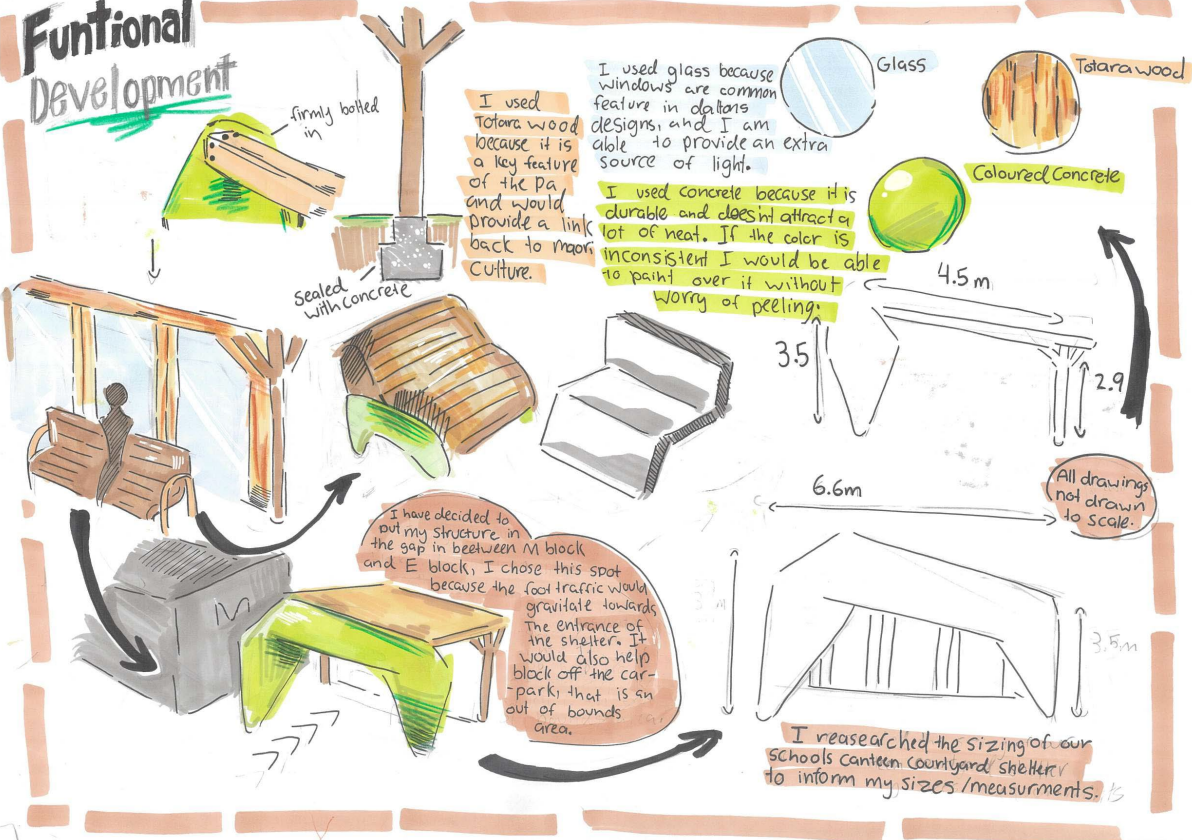
Concept



Aesthetic Development



Functional Development





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

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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 Monorail 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 insulation. The outside wood carvings are like many other, this waka is covered with kōwhiri and tōia 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 some dimension.


The black bumps are going to represent the waka maker's name in the waka at the bottom right.




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.



The white highlights are made of...



Repeating pattern of intersecting lines.

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



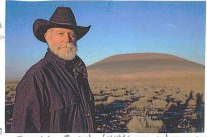
the use of contrasting colours in very eye catching. Not obvious in the lid on the left and the bottle on the right. The left bottle is very dark and rich, while the right is more light. Both being in a glass container.




birds eye view.



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

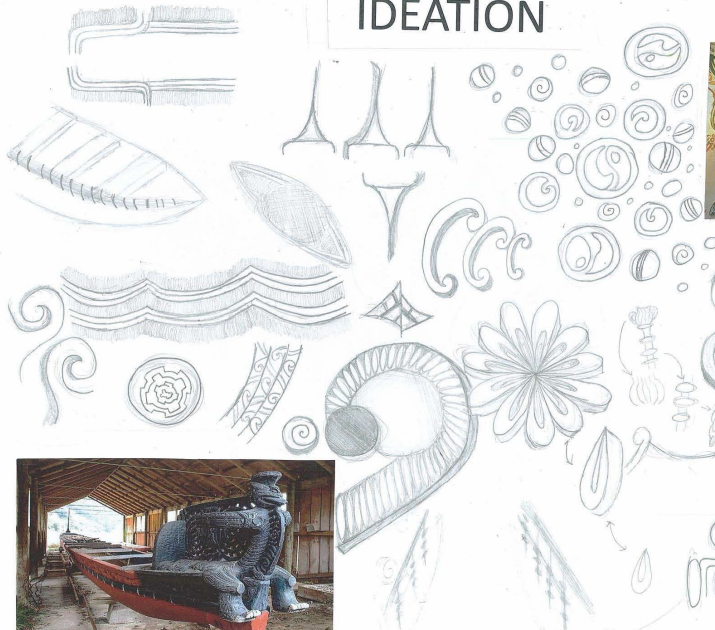


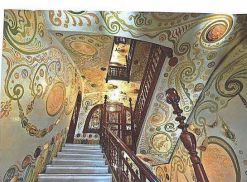
These bottles are made of glass, and are shaped to be the colour they are. The design is also known for intricate designs with changed glass shapes.

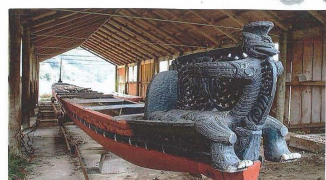


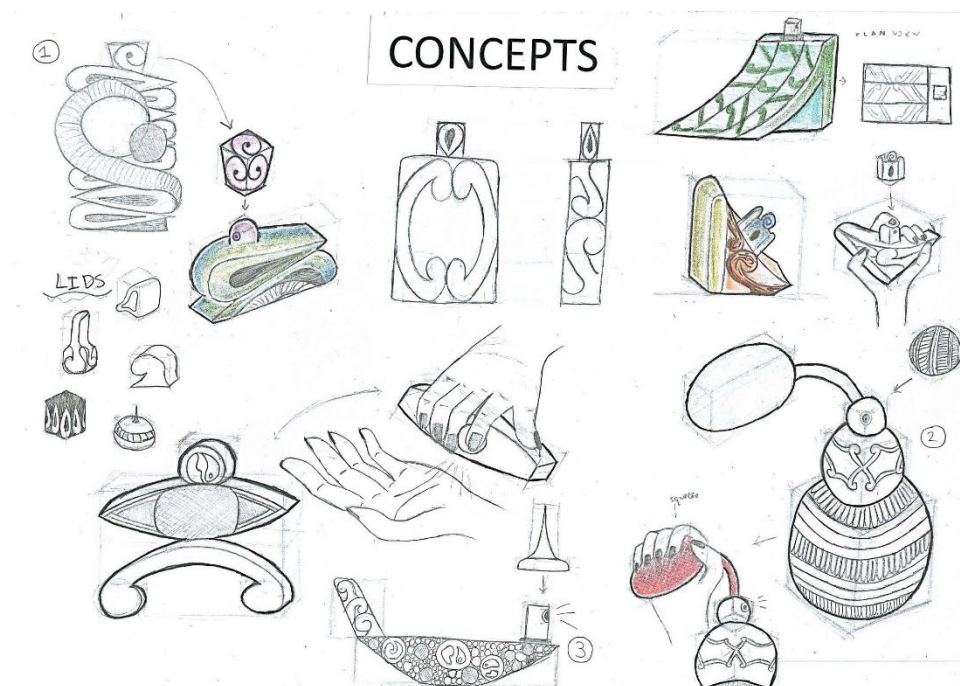
These bottles are made of glass, and are shaped to be the colour they are. The design is also known for intricate designs with changed glass shapes.

IDEATION



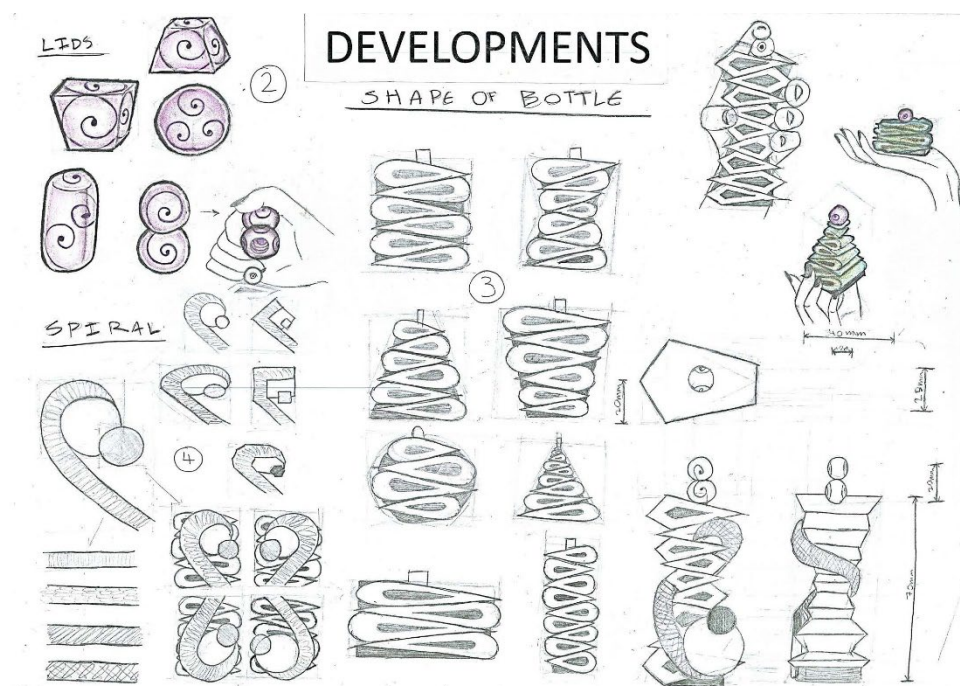
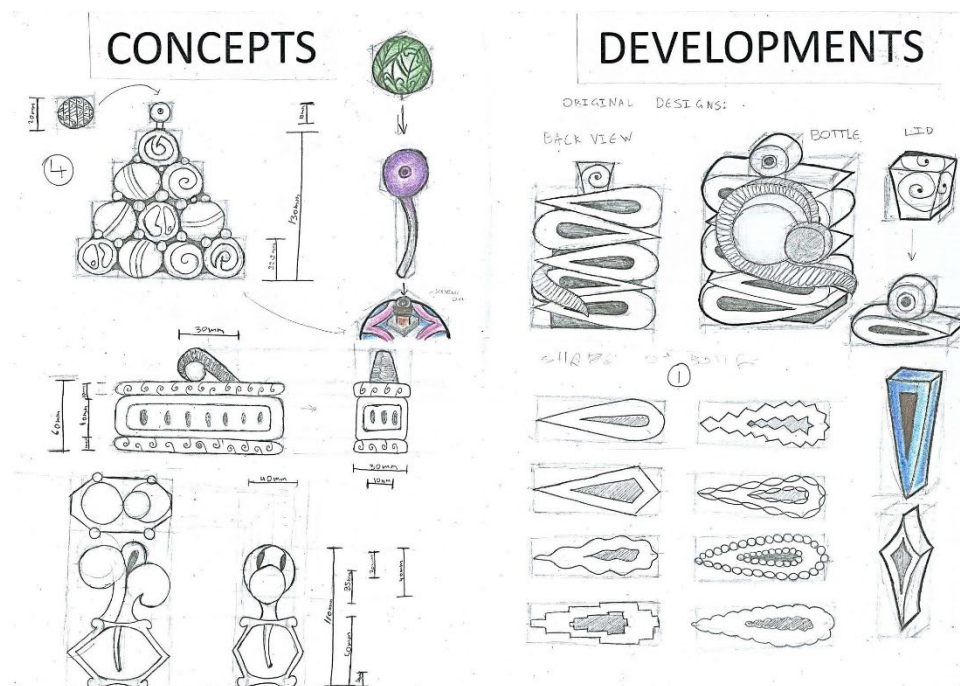






CONCEPT NOTES

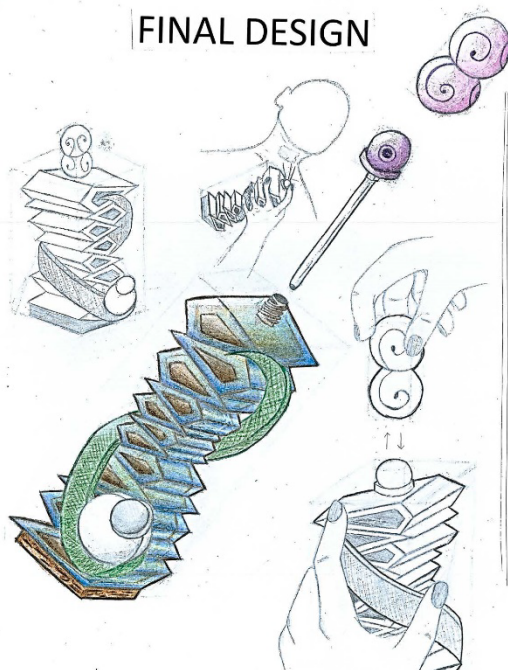
- 3 The rounded spikes from interior designing in Salvador Valeri i Pupuruli's work, the Casa Catalat. They are repeated and stacked on top of each other to create a main body for the perfume to sit in.
- The long line on the bottle is from both of my influences to continue the pattern of rounded points of the bottle.
- The spiral on the front from a waka stem is a focal point to emphasise the curves of my bottle for textures and looks
- 4 The bottom pattern on the bottle is from the waka stem; 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. I comes from a staircase design from the Casa Catalat.
- The lid pattern is the same as the bottom sphere, only twisted sideways to differ between the two.
- 5 This bottle represents the shape of a traditional waka. The long base and stem points are found on most wakas created around here.
- The korus on the stemplate are repeated and have rhythm from both of my influences. They create a nice feeling to give to the base of the bottle.
- The circle designs on the base of the perfume bottle come from Salvador Valeri i Pupuruli's Casa Catalat designs, also from a staircase design. They are repeated in different sizes to create different focal points in the design.
- 6 The spheres are stacked symmetrically and repeated on top of each other to create a main body for the perfume to sit in.
- The ridges are randomly placed to give a sense of difference.
- The spirals on the circles repeated to give a variety of difference, used multiple times to emphasise the curves of the design.
- The koru designs with the border are from both my influences, created by using voided space.
- The rest of the designs are from Salvador Valeri i Pupuruli's Casa Catalat, 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 I 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 I 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 I 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 I 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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