

# Design & **Visual** Communication

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**Level 3 NCEA**  
DVC Course Booklet

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Waiopahu College  
**2017**

# PROGRAMME 2016

## Term 1

wk	CONTENT	ASSESSMENTS	DATES
1	Intro – Selecting topic		30 Jan – 3 Feb
2	<b>Begin UNIT 1 – Context</b>		6 Feb – 10 Feb
3	Topic Investigation + context		13 Feb – 17 Feb
4	Topic Investigation + context		20 Feb – 24
5	Inspiration + generating ideas		27 Feb – 3 Mar
6	Inspiration + generating Ideas	AS91627 (ideas) FORMATIVE	6 Mar – 10 Mar
7	Inspiration + generating ideas		13 Mar – 17 Mar
8	Inspiration + generating ideas		20 Mar – 24 Mar
9	R+D		27 Mar – 31 Mar
10	R+D (modelling, sketchup etc)		3 Apr – 7 Apr
11	R+D (modelling, sketchup etc)		10 Apr – 14 Apr

## Term 2

wk	CONTENT	ASSESSMENTS	DATES
1	R+D (modelling, sketchup etc)		1 May – 5 May
2	R+D (modelling, sketchup etc)		8 May – 12 May
3	R+D (modelling, sketchup etc)	AS91627 (ideas) FORMATIVE	15 May – 19 May
4	Refinement - aesthetic		22 May – 26
5	Refinement - construction	AS91629 / AS91630 (progress)	29 May – 2 Jun
6	Refinement - construction		5 Jun – 9 Jun
7	Refinement - form		12 Jun – 16 Jun
8	<b>Final Design + Evaluation</b>	AS91629 / AS91630 <b>DUE</b>	19 Jun – 23 Jun
9	<b>Intro UNIT 2 – Presentation - Exhibition</b>		26 Jun – 30 Jun
10	Research – Site analysis		3 Jul – 7 Jul

# Term 3

wk	CONTENT	ASSESSMENTS	DATES
1	Research – Presentation methods		24 Jul – 28 Jul
2	Research – existing presentations		31 Jul – 4 Aug
3	Concepts		7 Aug – 11 Aug
4	Concepts		14 Aug – 18 Aug
5	Development	AS91628 (Pres. Progress)	21 Aug – 25 Aug
6	Development		28 Aug – 1 Sep
7	Development		4 Sep – 8 Sep
8	Finalise Presentation		10 Sep – 15 Sep
9	Production		18 Sep – 22 Sep
10	Production		25 Sep – 29 Sep

# Term 4

wk	CONTENT	ASSESSMENTS	DATES
1	Production		16 Oct – 20 Oct
2	<b>Final Design + Evaluation</b>	<b>AS91628 (presentation)</b>	23 Oct – 27 Oct
3	EXHIBITION WEEK	<b>AS91627 (ideas) DUE</b>	30 Oct – 3 Nov
4	<b>EXAMS</b>		6 Nov – 10 Nov
5			13 Nov – 17 Nov
6			20 Nov – 24 Nov
7			27 Nov – 1 Dec
8			6 Dec – 10 Dec
9	Activities Week		13 Dec – 17 Dec

# IMPORTANT!

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## 1. Due Dates

- Your project is due for formative assessment #1 - **10 MARCH 2017**
- Your project is due for formative assessment #2 - **21 MAY 2017**
- Your major project is due for final assessment - **23 JUNE 2017**
- Presentation formative assessment is **26 AUGUST 2017**

## 2. Homework

- Each credit represents 10hrs of work; there are up to 16 credits on offer. This represents 160 hours of work if you want them all. You will get approximately 130 hours of in-class-time, you are expected to complete the rest in out-of class time.
- If you are aiming for Merit and Excellence grades then you will need to do more than this.

## 3. Graphics Lunchtime Labs

- There is a Graphics lunchtime lab on Tuesdays and Thursdays if you need help or advice on DVC

## 4. How you can help yourself towards a successful year in Graphics?

- Don't waste your time in class
- Listen to your teacher
- Arrive to class on time and be prepared – equipment, books, and folders
- Plan your time and make sure you know when work is due
- Organise a good area at home for your homework

## 5. How can your parents help?

- Tell them what your projects are about – they may know something!
- Show them this information book
- Provide you with a study area away from distractions
- Encourage you to do homework everyday

# ASSESSMENT

## ACHIEVEMENT STANDARDS

Title	AS #	Credits	Level:
Initiate design ideas through exploration.	AS 91627 (3.30) v2 External	4	3
Resolve a spatial design through graphics practice.	AS 91628 (3.31) v2 Internal	6	3
Develop a visual presentation that exhibits a design outcome to an audience.	AS 91629 (3.32) v2 Internal	6	3

**Total: 16**

## ASSESSMENT GUIDELINES

The assessment of the Year 13 Design and Visual Communication course will be based on a single project completed throughout the year. The project will be assessed according to the following criteria:

Unit:	AS # Opportunity
Year Project (if another is not selected): “Kaiopēhu”	AS 91627 (3.30 External) AS 91628 (3.31 Internal) AS 91629 (3.32 Internal)

*Scan all of your work to create a digital copy for  
Miss Rouse and yourself.*

**(3.30)** organise your beginning design drawings into order for the External Submission, photocopy these pages for evidence of your (3.32) graphic practice.

**(3.32)** organise your whole project / graphic practice for Internal Submission.

**(3.31)** submit your workbook with evidence of your exhibition for Internal Submission.

# EQUIPMENT

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Yr 13 Graphics will require some serious consideration towards investing in good equipment as listed below:

- Pencils with differing hardness (e.g. HB, 2H, 4H)
- Reasonable quality compass and divider set. (Note that reasonable quality does not mean expensive).
- Colouring pencils would be an advantage (There are some class sets of Aquarels and colourtips available).
- A3 envelope/ folder to keep your work, research and brief notes safe.
- A decent eraser and a pencil sharpener, of which you should never lend to anyone.

You will be provided with a spiral bound sketch book,

# HOMEWORK

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We want you to continue developing sound work habits. Your parents can assist in this by helping you organise your homework.

You will be expected to use this time to support the on-going development of your design ideas and final solution for the current Unit we are working on in class.

At this level, you should be completing at least 30 minutes after school developing your ideas.

Failure to hand in assignments will result in disciplinary action and contact with your parents. Homework includes but is not limited to:

- **Reading the booklet and working to the timelines inside**
- **Completing work started in class**
- **Learning design terminology**
- **Completion of assignments**

# Parents/Guardian sign off sheet

*Take this information booklet home for your parents to read, it is important that they know what you are doing for Graphics this year.*

I have read the student information booklet and understand the requirements, which must be met for course completion.

I understand that my child must attend class regularly, bring the correct equipment to each lesson and complete the set assignments and projects on time.

I also understand that a significant portion of the class work is completed as assignment work at home; I will need to provide a space at home where regular work can be completed.

Parent/Guardians signature..... Date.....

# UNIT ONE: “Kaiopahu”

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Develops  
evidence for  
EXTERNAL  
ASSESSMENTS

**AS 91627 v2 (3.30) 4 Credits**  
**Initiate design ideas through exploration.**

Supports  
INTERNAL  
ASSESSMENTS

**AS 91628 v2 (3.31) 6 Credits**  
**Develop a visual presentation that exhibits a design outcome to an audience.**

**AS 91629 v2 (3.32) 6 Credits**  
**Resolve a spatial design through graphics practice.**

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Project formative assessment #1 - **11 MARCH 2017**

Project formative assessment #2 - **20 MAY 2017**

Completed Project is due - **23 JUNE 2017**

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## **Situation:**

The canteen at the school needs a make over..

## **Brief:**

You are to produce a design for a new, healthy canteen that has a protected outdoor eating area, and preparation area for the caterers.

This design must take into account the extended outdoor area.

Your design needs to take into account the historical, environmental, social and cultural contexts that are embedded within the school community and local community.



You will need to present your designs in the exhibition in the second part of the year –

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**AS 91628 v2 | (3.31) Credit 6**

*Develop a visual presentation that exhibits a design outcome to an audience.*

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Here are some starting points to help you start to initiate your design ideas:

- Read the legend of 'Pehu', of which the school is named after.
- Take cohesive observational notes, photos and sketches from the 'House of Mist' panel in the Auditorium.
- Research the history of Waiiopehu College and Levin.
- Analyse the current site that your design will be situated on

From this you need to start generating ideas in the broadest sense.

*Note: your origin ideas at this stage do not necessarily have obvious connections to canteens or include any functional and aesthetic qualities. These can be quite symbolic or obscure in expressing a narrative or perspective that expands design thinking in terms of meaning and semiotics.*

You need to ensure that you use a range of visual communication strategies (2D, 3D, 4D).

Examples include:

**abstraction**, *recombination*, **tessellation**,  
*exaggeration*, **rotation**, **inversion**, **translation**, **translocation**,  
**deconstruction**.

## Project Requirements:

You need to create a portfolio of design work that shows the generation and development of ideas to resolve the issue outlined in the project brief – that of an fresh healthy canteen for the school.

*Your final solution must be one that interprets and embeds the identified characteristics of health and wellbeing.*

In your portfolio you will apply visual communication and design techniques and knowledge to initiate, explore, and refine your ideas. Your portfolio must show the progression of your design ideas and could include visual diaries, sketches, drawings, models, photographs, digital media, display boards, or installations, supported by annotations as required.

Creating your portfolio involves four stages:

1. Initial research
  2. Initial ideas + ongoing research
  3. Ideas development + ongoing research
  4. Final Design + Presentation
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### 1. Initial Research

Collect images (photographs and/or drawings) of both public and commercial canteens. Evaluate the characteristics of these.

Explore the cultural, historical, environmental characteristics of Waiopēhu School.

## 2. Initial Ideas

Working with the ideas you initiated from the local surroundings, generate some initial design ideas for the aesthetics of the canteen, these ideas need to explore the ideas, themes and cultural contexts identified from your research. These designs can be inspired by existing designs. It is important to think about how you can interpret and embed these existing ideas into your own designs.

Present these exploratory ideas through the use of visual modes such as sketches, mock-ups, collages and anything else you would like to present with support by annotations where required.

## 3. Idea Development

Refine and review your initial ideas towards a preferred idea.

Explore, refine and review your selected idea (or combination of ideas), with further research into entrances carried out as necessary to help you integrate and embed identifying characteristics with your own design ideas in aesthetic and/or functional ways.

- Refinement and reviewing of your ideas should be informed by the design principles and any influences: (cultural, historical, societal, and technological) that are associated with the school.

- This includes thinking about elements of design (such as shape, form, rhythm, balance, proportion, colour and contrast, durability, stability) as well as principles such as sustainability etc.

**You need to also think about the influence of the environment (end use/ user, etc) on your design.**

NOTE: Support annotation can be used where necessary, but visual communication techniques and approaches used must clearly communicate your design thinking.

# The Legend of WAI-O-PEHU

In the very early times, the people of what is now the Horowhenua were terrorized by a taniwha, which lived in the river. It caused earthquakes, destroyed crops and terrified the people. They left it offerings of food but the monster remained unsatisfied and continued to ravage the land for many years.

At this time, a stranger, **Pehu**, was travelling south through the land with his pregnant wife. Weary and hungry, they stopped by a river to camp for the night.

In the morning, leaving his wife, Pehu walked to a nearby village to ask for kumara and taro. When he reached the village, the ground began to rumble. Pehu got no response from the terrified people so returned to his camp. The site was laid waste and his wife gone.

Pehu ran back to the village where life was slowly returning to normal and the villagers told him about the taniwha. They were too frightened to help so Pehu set off alone to seek the monster.

He followed the river deep into the bush until he reached the monsters lair. The monster laughed at Pehu's request to release his wife. Realising that he could not do anything on his own, Pehu returned to the village to seek assistance, but once again the villagers were too afraid to act.

Pehu then decided to enlist the aid of the gods. He faced one of the prominent peaks and began to pray. Of **Tānemahuta** he asked that the forests be used to block the taniwha's escape. He appealed to Tangaroa to use his power over the tides to keep the monster in the river. From Tawhirimatea he asked that the winds be used to separate his wife from the taniwha's clutches. Finally he pleaded with **Tāmatauenga** to give him courage, strength, knowledge and power to his spear to defeat the monster.

Feeling the strength and courage within him, Pehu set off for the river and confronted the taniwha. The battle took place. Pehu's spear struck the taniwha many times, and the taniwha's blows weakened Pehu considerably but he did not surrender. The taniwha, eventually having realized that the powers of the gods were working through Pehu, surrendered and restored his wife to him.

Pehu demanded that he curb his demands on the people, taking only a little food from each village so that nobody starved. The taniwha agreed. Pehu then fell down exhausted.

In the many days he spent recovering, Pehu's wife tended to him with loving care. She bathed his wounds and gave him the beautifully clear water from springs on the lower reaches of the mountains to drink, until he was fully recovered. The people of the land were grateful to Pehu and invited him and his wife to live with them. He built a home on the slope below the peak that he had looked towards on that day when he had prayed to the gods to assist him in defeating the taniwha.

After his death, the local people were reminded of him in the streams that flowed from the peak where he had made his home, the peak that they named in his memory –

## Waiopehu: **The Waters of Pehu**

**East of Waiopehu**  
Graeme Richardson



## Research Resource: “WHARE KOHU” House of Fog

*The students of Waiopehu College made this panel for todays and future students of Waiopehu College. The panel is a traditional resource that tells us the historical stories of our surroundings. The panel is a ‘taonga’, a cultural heritage treasure handed down from our ancestor’s.*

At certain times of the year Tararua is shrouded in a cloak of mist and fog. As the cloak melts it cleanses as it settles upon the land. This is known as ‘Te whakapainga o te whenua’.

‘Hokioi’ Giant Eagle, now extinct. The eagle was the largest in the world; it had a wingspan of 22 feet and was capable of striking down adult Moa. It’s colours of red, white, blue and gold would have been an amazing sight as it flew through the suns rays above Tararua. Hokio is also the name of one of the local beaches.

**‘Ranginui’ Sky Father and ‘Papatūānuku’ Earth Mother,  
parented many sons, four are mentioned here:**

- **‘Tānemahuta’** Guardian of the forest, birds and other forest creatures.
- **‘Tangaroa’** – Guardian of the seas, lakes, rivers and every living creature therein. (Referred to as **‘Tangaroa-Whakamau-Tai’** the regulator of the tides.)
- **‘Tāwhirimātea’** – Guardian of the elements; wind, rain thunder, lightening, snow, etc
- **‘Tūmatauenga’** – Guardian of war or referred to as **‘Tū’** god of man.

**This artwork/panel is in a state of peace, which is the domain of 'Rongo-mā-Tāne'. Only occasionally do we find the names of Rongo and Tāne conjoined and honoured together as lords of abundance.**

- The maihi bargeboards represent the fog rolling down Tararua with the assistance of a gentle breeze 'Hau Marie'.
- The lower bargeboard represents 'Waipunahau' – the bubbling springs where the four winds blow, or locally known as Lake Horowhenua.
- The raparapa (fingers of the maihi), two ends depict the fog and mist breaking up as it flows across the land and sea.
- The tukutuku panels are woven in leather. The poutama pattern represents the stairway to the heavens / the stairway to all good, education, planning, advancement and success.
- The 3 kete's represent knowledge, the collection of education/knowledge that is gathered here at Waiopahu College. Each kete is woven with harakeke flax from the local beaches, Hokio and Waitarere.
- The kowhaiwhai patterns represent 'Te korowai ā tāne' the cloak of Tānemahuta. Within his cloak live his children the native birds. Many are endangered species. Some no longer with us, so we must learn from our past if we are to exist in the future.
- The birds in the panel; Kiwi / Takahe / Kākāpo / Huia / Pīpiwharauaroa / Kākako / Tiwaiwaka

# DESIGN WORK CHECKLIST

Make sure you have provided EVERYTHING listed here when you hand in your design work!

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My project contains the following:

	TICK	DATE
Investigation of the surrounding area + analysis		
Research of existing solutions		
Notes and sketches of research		
Site Analysis + Birds eye imagery of site		
Analysis of the "Legend of Waiopahu"		
Explorative sketches / sculptures of the Legend		
Explorative sketches / sculptures of the area		
Explorative sketches / sculptures of related icons		
Conceptual ideas (Function + Aesthetics explored)		
3x Concepts developed		
Annotation on concepts		
Chosen concept identified		
Development: Function and Materials Canteen		
Development: Aesthetics Canteen		
Development: Landscape + outdoor area		
Development: Strengthening ideas		
Development: Divergent options		
Development: Construction		
Final Design - sketchup		
Final Drawings / Models / Renders		
Evaluation		





## Assessment Schedule AS 91627

Marking Schedule v2 - (3.30) **EXTERNAL**

*Initiate design ideas through exploration*

<b>Achievement</b>	<b>Merit</b>	<b>Excellence</b>
Initiate design ideas through exploration.	Initiate design ideas through insightful exploration. (As for achieved, as well as)	Initiate design ideas through extensive exploration. (As for merit, as well as)
<ul style="list-style-type: none"><li>• <i>I have used one or more experiences to generate starting ideas.</i></li><li>• <i>I have used visual communication strategies to interrogate and re-generate ideas towards design ideas.</i></li></ul>	<ul style="list-style-type: none"><li>• <i>I have used visual communication strategies to analyse and identify an emerging train of thought and re-interpret ideas to form design ideas.</i></li></ul>	<ul style="list-style-type: none"><li>• <i>I have used visual communication strategies to challenge thinking, and extend and transform ideas to form design ideas.</i></li></ul>

NAME: \_\_\_\_\_

# assessment schedule:

AS91629 (Design and Visual Communication 3.32: Resolve a spatial design)

Evidence/Judgments for achievement	Evidence/Judgments for
<p>The student has resolved a spatial design through graphics practice.</p> <p>In their portfolio, the student has:</p> <ul style="list-style-type: none"><li><b>explored and refined design ideas based on an analysis of the design context (including opportunities and constraints) and the understanding of spatial design knowledge</b></li></ul> <p>For example:</p> <p>The student has used diagrams, photographs, sketches, and notes to identify key features/ characteristics of the location, e.g. sun paths, topography, and urban factors.</p> <p>The student has produced a sequence (or sequences) of visuals (2D and 3D) informed by research information. This sequence shows how the student has improved and evolved the interior layout and exterior form and refined/ resolved functional details such as building and furnishing materials.</p> <p>The student has used design tools, human dimensions, and technical knowledge of architecture.</p> <p>The exploration and refinement is based on an analysis of the design context to identify opportunities and constraints for development.</p> <ul style="list-style-type: none"><li><b>communicated a spatial design that addresses identified opportunities and constraints</b></li></ul> <p>For example:</p> <p>The student has used 2D design sketches (bubble spatial diagrams, floor plan, elevations) and 3D sketches and/or models to communicate the resolved design solution and address the identified opportunities and constraints.</p>	<p>The student has clearly resolved a spatial design through graphics practice.</p> <p>In their portfolio, the student has:</p> <ul style="list-style-type: none"><li><b>explored and refined the wider environmental context and human factors related to the design and constraints</b></li></ul> <p>For example:</p> <p>The student has used diagrams, photographs, sketches, and notes to identify key features/ characteristics of the location, e.g. sun paths, topography, and urban factors. The student has explained how these will influence the design outlook to make the most of views, sunlight, and surroundings, access, immediate neighbours, and links to other buildings.) The student has considered the location character and how it is linked to wider environmental context (e.g. legal, ethical, social, cultural, historical, and technological factors).</p> <p>The student has produced a sequence (or sequences) of visuals (2D and 3D) informed by research information. This sequence shows how the student have improved and defined the interior layout and exterior form (e.g. the position of doors/windows, and flow of movement) and considered the location characteristics of the canteen.</p> <p>The student has used design tools, human dimensions, and technical knowledge of architecture. Notes and sketches show how possibilities have been considered and how the progression of the design based on research information.</p> <ul style="list-style-type: none"><li><b>visually communicated a spatial design that addresses identified opportunities and constraints</b></li></ul> <p>For example:</p> <p>The student has presented 2D design sketches (bubble spatial diagrams, floor plan, elevations) and 3D sketches and/or models to communicate the resolved design solution and address the identified opportunities and constraints identified.</p>

Final grades will be decided using professional judgment based on a holistic examination of the evidence.

Comments:

## (design through graphics practice)

achievement with merit	Evidence/Judgments for achievement with excellence
spatial design through graphics	The student has effectively resolved a spatial design through graphics practice.
In their portfolio, the student has:	
environmental conditions and in context to identify opportunities	<ul style="list-style-type: none"> <li>explored and refined the design ideas by making informed designer judgements that integrate product design knowledge, the understanding of the wider environmental conditions, and human factors relating to spatial design</li> </ul>
photographs, sketches, and notes of the location and their design possibilities (e.g. sun paths, and shadows from neighbourhood, and proximity)	For example:
considered how the location conditions and factors, including social, economic, and	The student has made designer decisions that integrate the spatial knowledge used and the understanding of the wider environmental conditions and human factors. They have produced a sequence of visuals (2D and 3D) informed by research information that explains in detail how they have finalised and integrated the interior layout, exterior form and style, use of spaces, wider environmental conditions, human factors, and access.
ence (or sequences) of visuals (2D information that explains how they interior layout required by the user the size/proportion of spaces, view of areas, etc.) They have also	The student has used design tools, human dimensions, and technical knowledge of architecture. Notes and visuals explain how selected design possibilities are integrated into design thinking to produce a resolved outcome.
statics and orientation of the	<ul style="list-style-type: none"> <li>visually communicated a spatial design that is justified in terms of the significant opportunities and constraints identified</li> </ul>
human dimensions, and technical	For example:
and visuals explain how design and improved throughout the their reflection.	The student has presented 2D drawings (bubble spatial diagrams, sketched and measured floor plans, and elevations) and a range of 3D sketches and/or models (cutaway drawings and use of refined rendering techniques) that justify the design solution against the opportunities and constraints. The justification given can be annotative, visual or a combination of both.
design that addresses the signifi-	
gn sketches (bubble spatial and 3D sketches and/or models to solution and address the identified in the analysis of the context.	

ence provided against the criteria in the Achievement Standard.

RE-SUB GRADE:

## Assessment Schedule 91629 v2 - Part One

Design and Visual Communication (3.32) **INTERNAL**

*Resolve a spatial design through graphics practice.*

Achievement	Merit	Excellence
Resolve a spatial design through graphics practice.	Clearly resolve a spatial design through graphics practice.	<i>Effectively resolve a spatial design through graphics practice.</i>
<ul style="list-style-type: none"> <li><i>I have explored and refined design ideas based on an analysis of the design context (including opportunities and constraints) and understanding of spatial design knowledge.</i></li> <li><i>I have communicated a spatial design that addresses identified opportunities and constraints.</i></li> </ul>	<ul style="list-style-type: none"> <li><i>I have explored the wider environmental conditions and human factors related to the design context to identify opportunities and constraints.</i></li> <li><i>I have communicated a spatial design that addresses significant opportunities and constraints.</i></li> </ul>	<ul style="list-style-type: none"> <li><i>I have made informed designer decisions that integrate spatial design knowledge, and understanding of the wider environmental conditions and human factors related to the design context.</i></li> <li><i>I have communicated a spatial design that is justified in terms of the significant opportunities and constraints.</i></li> </ul>

## **91629 FOR AN ACHIEVED:**

*Resolve a spatial design through graphics practice.*

1. The student has explored and refined design ideas based on an analysis of the design context (including opportunities and constraints) and the understanding of spatial design knowledge.

For example:

- The student has used diagrams, photographs, sketches, and notes to identify key features/characteristics of the location, e.g. sun paths, topography, and urban factors.
- The student has produced a sequence (or sequences) of visuals (2D and 3D) informed by research information. This sequence shows how the student has improved and evolved the layout, form and refined/resolved functional details such as building and furnishing materials.
- The student has used design tools, human dimensions, and technical knowledge of architecture.

2. The exploration and refinement is based on an analysis of the design context to identify opportunities and constraints for development. The student has communicated a spatial design that addresses identified opportunities and constraints.

For example:

- The student has used 2D design sketches (bubble spatial diagrams, floor plan, elevations) and 3D sketches and/or models to communicate the resolved design solution and address the identified opportunities and constraints.

## 91629 FOR A MERIT:

Clearly resolve a spatial design through graphics practice.

1. The student has explored and refined the wider environmental conditions and human factors related to the design context to identify opportunities and constraints

*For example:*

- The student has used diagrams, photographs, sketches, and notes to identify key features/characteristics of the location and explained how these will influence their design possibilities (e.g. outlook to make the most of views, sun paths, and shadows from surroundings, access, immediate neighbourhood, and proximity to other buildings.) The student has considered how the location is linked to wider environmental conditions and factors, including legal, ethical, social, cultural, historical, economic, and technological factors.
- The student has produced a sequence (or sequences) of visuals (2D and 3D) informed by research information that explains how they have improved and defined the layout required by the user and links to the form (e.g. the size/proportion of spaces, position of doors/windows, and flow of areas, etc.) They have also considered the location characteristics and orientation of the entrance design.
- The student has used design tools, human dimensions, and technical knowledge of architecture. Notes and visuals explain how design possibilities have been considered and improved throughout the progression of the design based on their reflection.

2. The exploration and refinement is based on an analysis of the design context to identify opportunities and constraints for development. The student has visually communicated a spatial design that addresses the significant opportunities and constraints

*For example:*

- The student has presented 2D design sketches (bubble spatial diagrams, floor plan, elevations) and 3D sketches and/or models to communicate the resolved design solution and address the opportunities and constraints identified in the analysis of the context.

## **91629 FOR AN EXCELLENCE:**

*Effectively resolve a spatial design through graphics practice.*

1. The student explored and refined the design ideas by making informed designer judgements that integrate product design knowledge, the understanding of the wider environmental conditions, and human factors relating to spatial design

For example:

- The student has made designer decisions that integrate the spatial knowledge used and the understanding of the wider environmental conditions and human factors. They have produced a sequence of visuals (2D and 3D) informed by research information that explains in detail how they have finalised and integrated the layout, form and style, use of spaces, wider environmental conditions, human factors, and access.
- The student has used design tools, human dimensions, and technical knowledge of architecture. Notes and visuals explain how selected design possibilities are integrated into design thinking to produce a resolved outcome.

2. The exploration and refinement is based on an analysis of the design context to identify opportunities and constraints for development. The student has visually communicated a spatial design that is justified in terms of the significant opportunities and constraints identified

For example:

- The student has presented 2D drawings (bubble spatial diagrams, sketched and measured floor plans, and elevations) and a range of 3D sketches and/or models (cut-away drawings and use of refined rendering techniques) that justify the design solution against the opportunities and constraints. The justification given can be annotative, visual or a combination of both.

# UNIT TWO:

# "Presentation"

L'IDEA: Creare un incastro con il cartone, in modo da sfruttare le sue caratteristiche. Più resistente grazie alle piegature e alla modularità creando una struttura simile al nido d'ape. Flessibile e richiudibile su se stesso

## ALLEGSTMENTI

Si possono creare allestimenti in pochissimo tempo. Questi sono flessibili, mutevoli e suggestivi. Ma soprattutto: riutilizzabili e riciclabili.

## IL PRODOTTO

L'incastro è un oggetto a struttura rigida, ampio, sicuro e modulare in pochissimo tempo da chiunque.

Si può essere trasportati già montati o smontati in più pezzi: meno ingombranti e trasportabili anche in...

## CASA NOMADE

Il concetto ispiratore è una choccia, animale che porta sempre con se la...

La tipologia è nel le ripete o la porta Mongolia, la casa nomade per eccellenza. Trasportabile su di un camion o in un container, è montabile velocemente.

Develops  
evidence for  
EXTERNAL  
ASSESSMENTS

**AS 91627 v2 (3.30) 4 Credits**  
**Initiate design ideas through exploration.**

Supports  
INTERNAL  
ASSESSMENTS

**AS 91628 v2 (3.31) 6 Credits**  
**Develop a visual presentation that exhibits a design outcome to an audience.**

Presentation formative assessment is due - **25 AUGUST 2017**

**PRESENTATION DUE: 27 OCTOBER 2017**

*EXHIBITION WEEK: 30 Oct – 3 Nov*

## Situation:

With every good design comes a great sales pitch. You have created a design for a chosen / specified situation in Unit One.

Now that this design has been resolved, it must be presented and pitched to an audience.

## Brief:

You are to produce a presentation for your design from Project one. You will be exhibiting this design using a method you have chosen (presentation boards, pamphlets, models etc) to an audience.



## Project Requirements:

You need to create a portfolio of design work that shows the generation and development of ideas to resolve your presentation of ideas.

In your portfolio you will apply visual communication and design techniques and knowledge to initiate, explore, and refine your ideas. Your portfolio must show the progression of your design ideas and could include visual diaries, sketches, drawings, models, photographs, digital media, display boards, or installations, supported by annotations as required.

Creating your portfolio involves five stages:

1. Site and Audience Analysis
2. Initial Research
3. Initial ideas + ongoing research
4. Ideas development + ongoing research
5. Final Presentation +  
Survey Evaluation

### **AS 91628 v2 INTERNAL (3.31) Credit 6**

*Develop a visual presentation that exhibits a design outcome to an audience.*

## Introduction

*It is important to note that the visual information should be presented in a way within the exhibition space that it conveys the intent and qualities of the design outcome to the audience without you needing to be there to explain it.*

The exhibition could include design sketches, instrumental drawings, models, photographs, digital media, display boards, or installations - depending on your selected mode of visual communication.

You will be assessed on:

- The **skillfulness of your integration of techniques and formats** to **promote the design intent**
- **Your design decisions, and the effectiveness of your exhibition** in communicating your design outcome to the audience.

Your design decisions should draw from and integrate design knowledge and the nature of the design outcome.

You will also need to demonstrate the effectiveness of your exhibition with support from audience feedback (surveys or evaluations).

*Look at a range of exhibition designs and evaluate the design features in terms of the relationship between visual communication techniques, principals of composition, the exhibition space, the audience, and the design outcome being exhibited. You could use exhibitions from any source, for example, exhibitions you have visited, reference books, advertising + internet sources.*

## 1. Site Analysis + Audience Analysis

You will need to analyse the site where the exhibition will be held. Your area will be assigned, and you will need to look at the characteristics of your area such as:

- times that the exhibition will be viewed - does this effect your layout?
- size of the space (ceiling height, area)
- lighting (if there is not very good lighting can you fix this?)
- audience interaction (is there space for an audience to move or are you limited by fixed elements - shelves, doors etc)
- presentation options (walls, table tops, screens, ground, ceiling height for hanging, searing options etc). *What presentation method is best for this space? (posters, wall hangings, booklets, models, slideshows etc)*

**What type of audience are you exhibiting to? What will help them understand your project? What can you do to make your project more appealing?**.....

**2. Initial Research -** *Use this FOCUS QUESTION guide for when you are researching existing exhibitions*

- What is the design intent of the exhibition?
- Who is the audience?
- What are the features of the exhibition space? (size, lighting, audience movement - seated, standing, moving?)
- What visual communications methods are used? (digital - movies, screen interaction, projectors, or traditional - print, posters, etc)
- What drawing techniques are used?
- How are the features of the design outcome communicated to the audience?
- What are the design principals of the composition and how are they used?
- How do they achieve a cohesive presentation - that is, how does the presentation work as a whole?
- How have presentation and formats been integrated? That is, how do they combine presentation techniques and formats so they work well together

- How do they integrate exhibition knowledge with the nature of design outcome, the needs of the audience, and the constraints of the exhibitions space?

## **Writing your own Brief and Specifications**

Choose a focus for your presentation and determine your brief and specifications. Write these down!!

- What parts of your design do you want to showcase?
- Who are you targeting?
- What are the audiences expected needs?

## **3. Initial Ideas**

### ***DECIDE WHAT YOU WANT TO PRESENT IN YOUR EXHIBITION SPACE***

*Explore audience needs and understandings, and the opportunities that exist to exhibit your design outcome. Consider, for example, audience participation, interaction, the size of the design outcome needs to be, and static / dynamic exhibits.*

Record a variety of layout ideas for presenting your drawings and any other materials as thumbnail sketches. The inspiration for your initial ideas can be from any source, for example - your research material, other ideas you have seen and of course YOUR OWN creative ideas.

Consider the following to plan your layout:

- The main layout features of your presentation ideas for the exhibition space
- Whether your presentation ideas have the visual impact you want
- Audience needs
- Exhibition space constraints / opportunities

## **4. Idea Development + ongoing research**

As you develop an idea, think about the decisions you make and record your thoughts. Choose your best idea, considering the following:

- Why have you chosen this idea
- How you think the idea can be developed further
- How your changes improved the idea
- What other changes you could make to further improve the exhibition
- How you have used design ideas to inform your ideas

Develop and refine your idea in a convincing and effective way, using visual communication techniques. Research must be ongoing.

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## **5. Execution of your final exhibition idea**

Create your best exhibition idea. Ensure your imagery (for example: sketches, instrumental drawings, photographs etc) are presented accurately, clearly and precisely.

Make sure your exhibitions shows the skillful application and integration of presentation techniques and formats to communicate cohesive visual information, The presentation techniques and formats selected should also promote the design intent of the outcome in a convincing manner within the exhibition space to the selected audience.

Support your exhibition with evidence of the design decisions you made when developing the exhibition that were informed by research, the needs of the audience, the exhibition space available, and the nature of the design outcome being presented. The design decisions for your exhibition space should demonstrate an integration of exhibition design knowledge, understanding of the design outcome being exhibited, audience considerations and exhibitions space opportunities / constraints.

# assessment schedule:

AS91628

(Design and Visual Communication 3.31: Develop a visual presentation)

Evidence/Judgments for achievement	Evidence/Judgments for merit
<p>In their portfolio, the student:</p> <ul style="list-style-type: none"><li>□ They have selected and applied presentation techniques and formats to communicate visual information to an audience within an exhibition space(s).</li></ul> <p><b>This means:</b></p> <ul style="list-style-type: none"><li>□ The student has used compositional development and exploration of modes and media in their presentation.</li><li>□ The development of the visual presentation for the exhibition space shows consideration of compositional principles such as central alignment and the rule of thirds; however, the application may be inconsistently applied across the whole visual presentation. To move this submission higher, the consideration of layout would need to be addressed further.</li><li>□ The final presentation within the exhibition space conveys the intent and qualities of the outcome without the designer being present.</li></ul>	<p>In their portfolio, the student:</p> <ul style="list-style-type: none"><li>□ They have integrated presentation techniques and formats to communicate a clear visual presentation.</li></ul> <p><b>This means:</b></p> <ul style="list-style-type: none"><li>□ The student has integrated presentation techniques and formats to communicate a clear visual presentation.</li></ul>

Final grades will be decided using professional judgment based on a holistic assessment of the student's work against the Achievement Standard.

## COMMENTS:

## ion that exhibits a design outcome to an audience)

for achievement with merit	Evidence/Judgments for achievement with excellence
<p>udent:</p> <p>ted presentation formats to cohesive visual</p> <p>ated presentation ts to make a cohesive</p>	<p>In their portfolio, the student:</p> <ul style="list-style-type: none"> <li>□ They have skilfully integrated presentation techniques and formats to promote the design intent of the outcome in a convincing manner.</li> </ul> <p><b>This means:</b></p> <ul style="list-style-type: none"> <li>□ The student will typically have explored a wide range of options for techniques and formats as evidenced by the variety of ideas in their visual diary, and they will have combined these to make informed decisions that work well together and accurately target the audience. It is convincing as a whole, and the final design shows consistent understanding of visual communication techniques in an exhibition setting.</li> <li>□ The exhibit looks professional, is relevant to the intended audience, and is appropriate for the exhibition space. It captures attention and is logical.</li> </ul>

ic examination of the evidence provided against the criteria in the

# PRESENTATION CHECKLIST

Make sure you have provided EVERYTHING listed here when you hand in your design work!

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My project contains the following:

	TICK	DATE
Research of presentation techniques		
Site Analysis		
Your personally written Brief statement		
Audience analysis - their needs		
Concepts of how to present your idea		
Development + Record of Decisions		
Evidence of Design Principles applied		
Sketchup / Model of some sort		
Drawings		
Supporting Explanations in presentation		
Executed Exhibition		
Audience Survey		
Evaluation of Audience survey and your personal process exhibition evaluation		

**DUE 27**  
**OCTOBER 2017**  
- Week 3, Term 4 -