



Design and Visual Communication NCEA NZC Level 1 Course Outline 1

Brief: Design a seating space that can accommodate a number of students and also offers shelter from the environment. This seating space will be in the green area between C Block and the Hall. refer to map on our website under the [imagery tab](#) to learn more about it.

Significant Learning	Learning Activities and Assessment Opportunities	Duration Total of 32 weeks
Understand that the purpose of design is to enhance people's lives and their environments using aspects of kaitiakitanga, hauora, alofa, and empathy Explore and consider design influences, design tikanga, practices, principles, and techniques from te ao Māori and indigenous cultures within Design and Visual Communication Understand how Design and Visual Communication impacts on end users by considering the following mātauranga Māori principles: kotahitanga, whanaungatanga, manaakitanga, wairuatanga, and tikanga	Learning about one's personal perspective Students will explore how designers bring their own unique voice that draws from their personal experiences, cultures, values, and perspectives as well as those of other people, with particular attention given to personal perspectives. Students will put together a set of work that shares their personal perspectives. • Their background stories (something about themselves such as their family, culture, interests, or experiences). • The creative heritage that they bring to their work (art, design, music, drama, dance, writing, craft, sports, etc — what they have done and/or examples of what they are interested in). This is to be done as a collection of images (that can be talked or written about).	2 weeks
Explore and consider design influences, design tikanga, practices, principles, and techniques from te ao Māori and indigenous cultures within Design and Visual Communication Engage with decision-making that is connected to people, places, cultures, and design knowledge in developing design outcomes Understand how Design and Visual Communication impacts on end users by considering the following mātauranga Māori principles: kotahitanga, whanaungatanga, manaakitanga, wairuatanga, and tikanga	Project one — part one: Seat design ideas Activity: Students will research, gather images, and explore ideas for outdoor seating for a specified area of the school. Students will explore te ao Māori design influences and how a design has a whakapapa — heritage, philosophies, and bits of knowledge, both functional and aesthetic, in relation to product and spatial design. Examples of a design influence from te ao Māori could visually describe regional (design) styles and the knowledge, meanings, and stories within. Finding out about relevant tikanga, such as why specific designs are used in a certain way or in a certain place, will support students to gain meaning from and make a connection to the knowledge that informs the design appropriately. Students will select an appropriate design influence from te ao Māori such as an object, structure, or a product that serves a specific purpose (eg kupenga/fishing net, waka/canoe, patu/club, etc) — these can be traditional or contemporary. For each design influence, students will gather a range of images (as analytical image gathering) that may include photographs, drawings or diagrams that show:	1 week



Develop good practice in the attribution and acknowledgement of sources when using third-party content Develop the practice of generating design ideas that explore possibilities beyond first thoughts Understand and use the design principles of aesthetics and function in own design thinking Use both divergent and convergent thinking in developing design outcomes Develop visual skills and techniques for generating and exploring design ideas Use visual communication and visual presentation techniques to represent the qualities of design ideas and outcomes Develop visual skills and instrumental techniques to communicate details of design ideas and outcomes	• the specific design influence from different viewpoints • close-up details and/or features of the design influence • how the design influence is constructed or assembled • how the design influence is used and any protocols associated with its use • different versions of the same design influence that might vary in terms of its history, region, or style. It is important to consider tikanga Māori to ensure authentic, respectful, and responsible use of design ideas from te ao Māori. Students will acknowledge any sources used when investigating design influences. Project one — part two: Generating sculptural forms Activity: Students will generate a range of preliminary ideas that respond to different aspects of the visual qualities of the design influences researched. These ideas are intended to be exploratory and not necessarily functional or purposeful at this stage. Generating ideas can include exploring aspects of form (3D), shape (2D), pattern, texture, colour, material, surface finish, etc, and can be done through any of the following visual communication techniques: • Paper sculptures that are documented through a set of photographs. • A series of quick exploratory sketches that can be generated through a range of strategies such as rapid vis, tracings, blind drawing, mixed media, etc. They can be either 2D or 3D or a combination. • Simple or abstract SketchUp models that are documented through images that show the idea from different viewpoints. Project one — part three: Generating, experimenting, extending seat design ideas Activity: Students will explore alternative seat design ideas considering a design influence from te ao Māori and one other design influence. Students will: • incorporate the various elements and features (functional or aesthetic) in different and creative ways that may lead towards a potential seat design outcome • consider the appropriateness to te ao Māori and other design influences • explore how the seat will be used by people and how many it will seat. Consider if it is for resting or socialising or studying. Consider if it is moveable or fixed. • explore how will the seat be set in its environment. Consider if it will blend in with its surroundings or make a visual statement. Consider if it will be suitable for the outdoors in terms of its durability and think about how it is positioned in relation to a view. Modes of visual communication that students can use include design sketches, physical models, digital models, or any combination of these, and they can use any range of techniques such as tracing, photography, collage, etc. Learning covered will provide opportunities to collect evidence towards AS 92000 (1.1) Generate product or spatial design ideas using visual communication techniques in response to design influences.	2 weeks 4 weeks
Understand and use the design principles of aesthetics and function in own design thinking	Project two — part one: Shade structure design	2 weeks



Use both divergent and convergent thinking in developing design outcomes Develop visual skills and techniques for generating and exploring design ideas Develop visual skills and instrumental techniques to communicate details of design ideas and outcomes Develop good practice in the attribution and acknowledgement of sources when using third-party content Engage with decision-making that is connected to people, places, cultures, and design knowledge in developing design outcomes Develop the practice of generating design ideas that explore possibilities beyond first thoughts Understand that the purpose of design is to enhance people's lives and their environments using aspects of kaitiakitanga, hauora, alofa, and empathy	Activity: Students will generate at least two different initial design ideas for a shade structure design for a specified outdoor area they have identified. Students will: • use ideas that are inspired by elements from project one (seat design) • use ideas that are inspired by elements from famous buildings such as: ◦ 4 x 4 House — Tadao Ando ◦ Barcelona Pavilion — Mies van der Rohe ◦ Christchurch Transitional 'Cardboard' Cathedral — Shigeru Ban. • acknowledge any sources used when investigating famous buildings • use divergent thinking to generate design ideas • visually communicate their own initial design ideas through a set of 2D and 3D drawings that can be created manually, digitally, or as a combination of both • support their design drawings by adding labels and brief notes that help explain the main aesthetic and functional features as well as the student's design thinking behind each idea. Project two – part two: Clarifying the context Activity: Students will clarify and visually communicate the selected details of their outdoor location in the form of a site analysis. Site analysis information may include functional aspects such as: • location • topography • the size of the area • description of built or natural features (both onsite and adjacent to the site) • sun, wind, and views. Students will: • describe the activities that take place there currently • visually communicate analysis of the site location using maps, aerial views, photographs (both looking at the site and looking from the site), and diagrams (such as sun path), supported by labels and brief notes. Project two – part three: Developing a shade structure design outcome Activity: Students will develop their design ideas, refining and clarifying the aesthetic and functional features of their main design idea for a potential shade structure. Students will consider in their development and make decisions on: • overall form and aesthetics • overall use and functionality • size and site placement • materials and colour • basic construction • visually communicating their design thinking through the iterative use of 2D and 3D design drawings that can be created manually, digitally, or as a combination of both	1 week 6 weeks
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	supporting their design by using labels and brief notes that can help explain the aesthetic and functional features and details as well as the design decisions that have been made. Learning covered will provide opportunities to collect evidence towards AS 92002 (1.3) Develop product or spatial design ideas informed by the consideration of people.	
Develop visual skills and instrumental techniques to communicate details of design ideas and outcomes	Learning about instrumental drawing techniques and drawing systems Activity: Students will work through a series of manual drawing exercises. Students will learn techniques and principles of instrumental drawing covering the following: - using manual drawing equipment (such as pencils, T-square, set-squares, compass, circle templates) - applying the principles of line weights, line types, and labelling - applying the principles of orthographic and paraline drawing systems - applying foundational instrumental drawing techniques related to product or spatial design (such as sectional drawing, exploded drawing, and drawing details).	2 weeks
Develop visual skills and techniques for generating and exploring design ideas	Project three — Instrumental drawings of own design outcome Activity: Students will draft their instrumental drawings. Instrumental drawing will consist of: - an overall assembled paraline drawing - either an exploded paraline drawing or sectioned paraline drawing as appropriate for visually communicating construction or assembly details Learning covered will provide opportunities to collect evidence towards AS 92003 (1.4) Use instrumental drawing techniques to communicate own product or spatial design outcome.	6 weeks
Develop visual skills and instrumental techniques to communicate details of design ideas and outcomes	Project four — Learning rendering techniques and rendered visual presentation of own design outcome Activity: Students will work through a series of manual rendering exercises and create rendered drawings to visually showcase the aesthetic qualities of one of their design outcomes. Students will use the techniques and principles of rendering by: - applying the principles of tonal effects of a light source, cast shadows, shadow lines and highlights, materials, and textures - using manual rendering media (such as pencils, colour pencils, design markers, pastels, etc) - trial suitable techniques and media as drafts for their rendered drawings - produce a final hand rendered or digital rendered drawing of their own design outcome (either their seat design or shade structure design) that will visually showcase its aesthetic qualities with maximum visual impact. Learning covered will provide opportunities to collect evidence towards AS 92001 (1.2) Use representation techniques to visually communicate own product or spatial design outcome.	6 weeks