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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

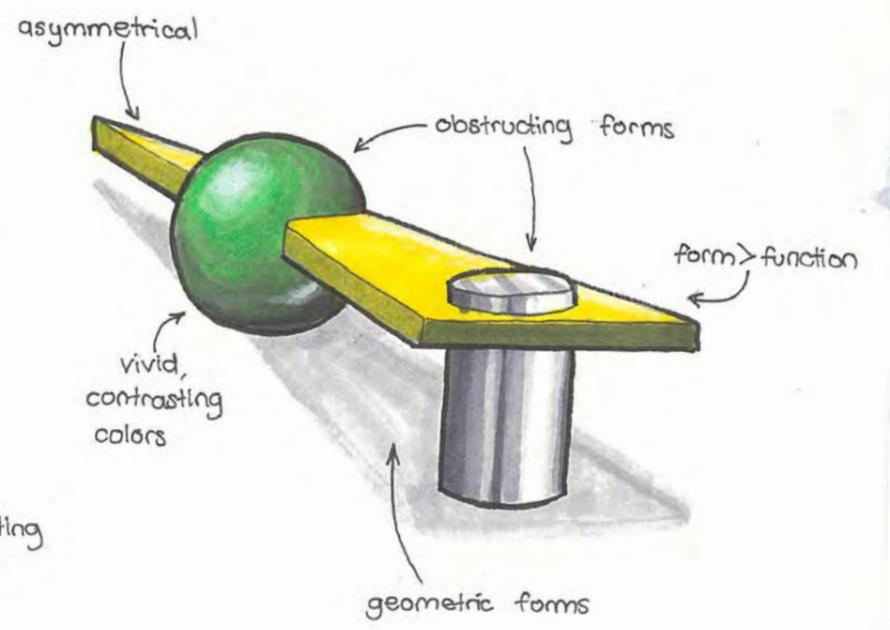
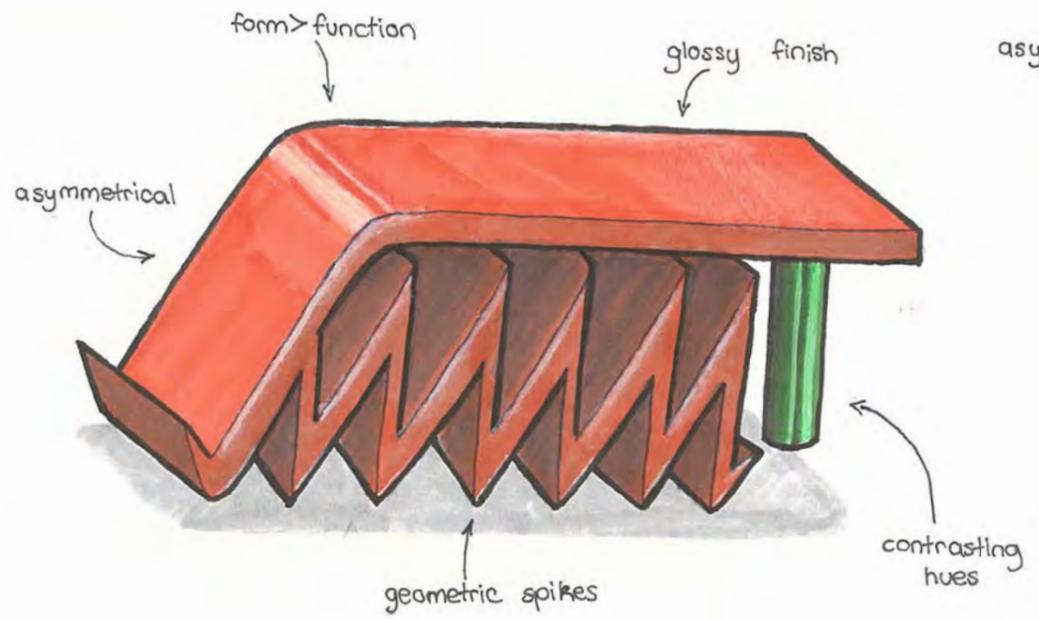
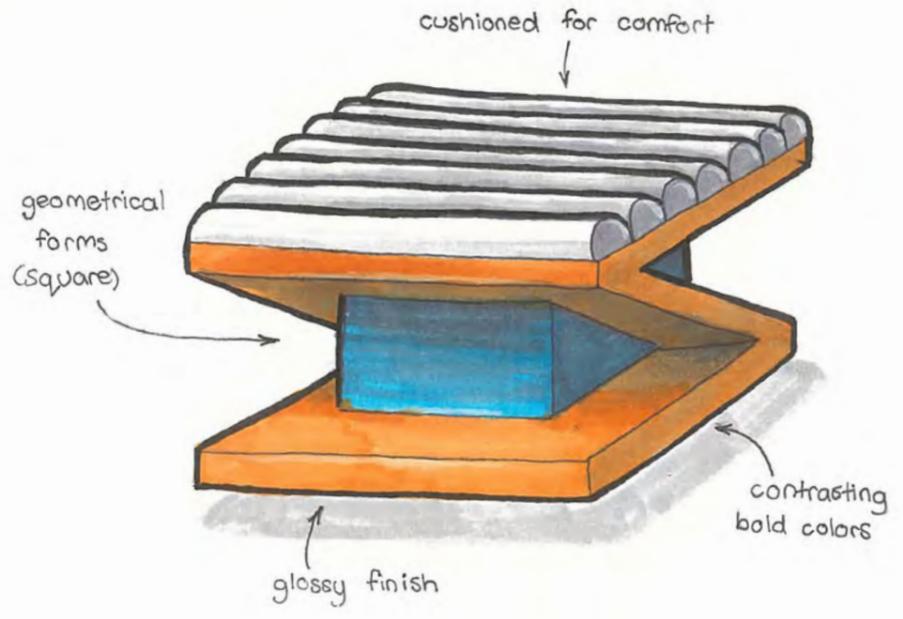
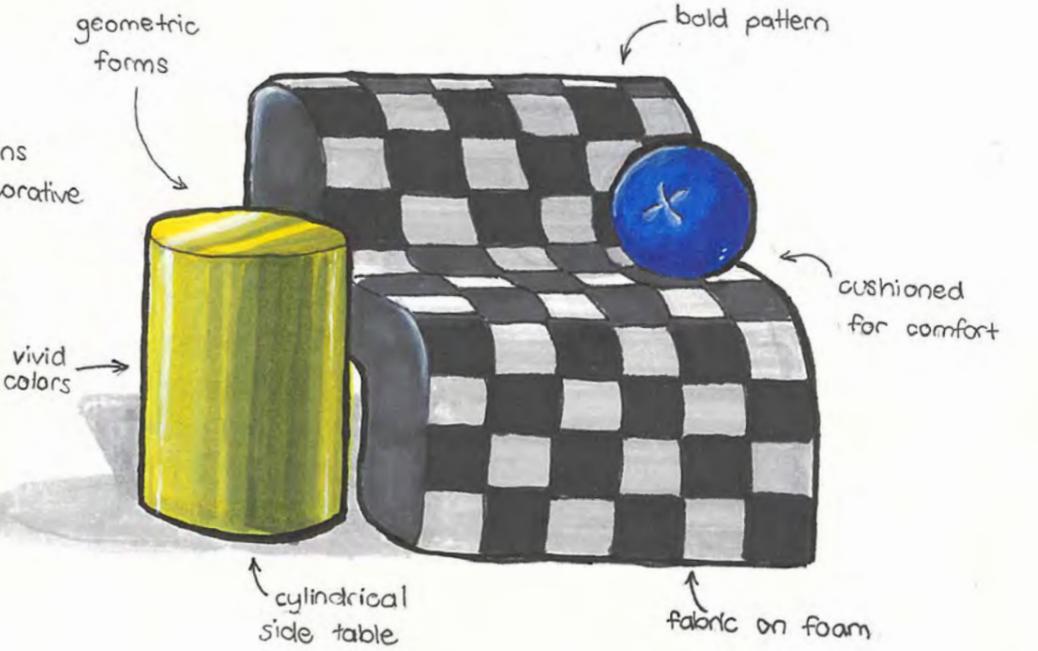
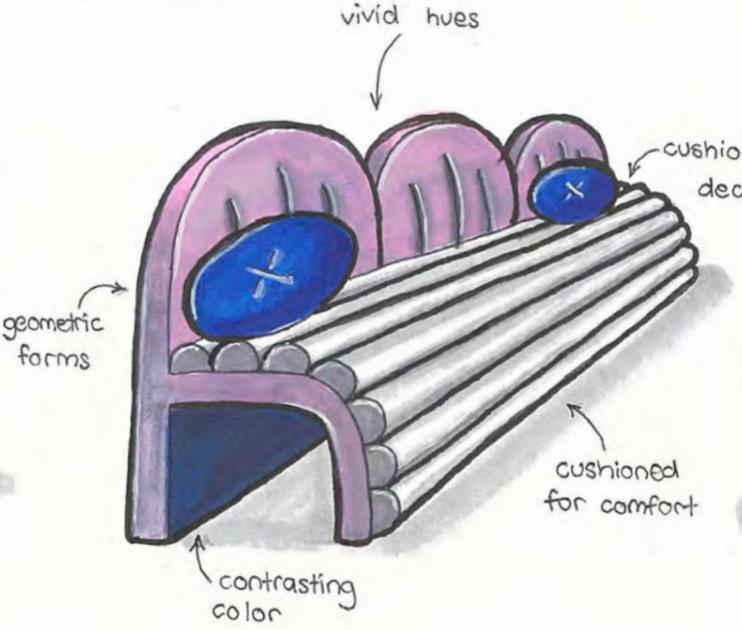
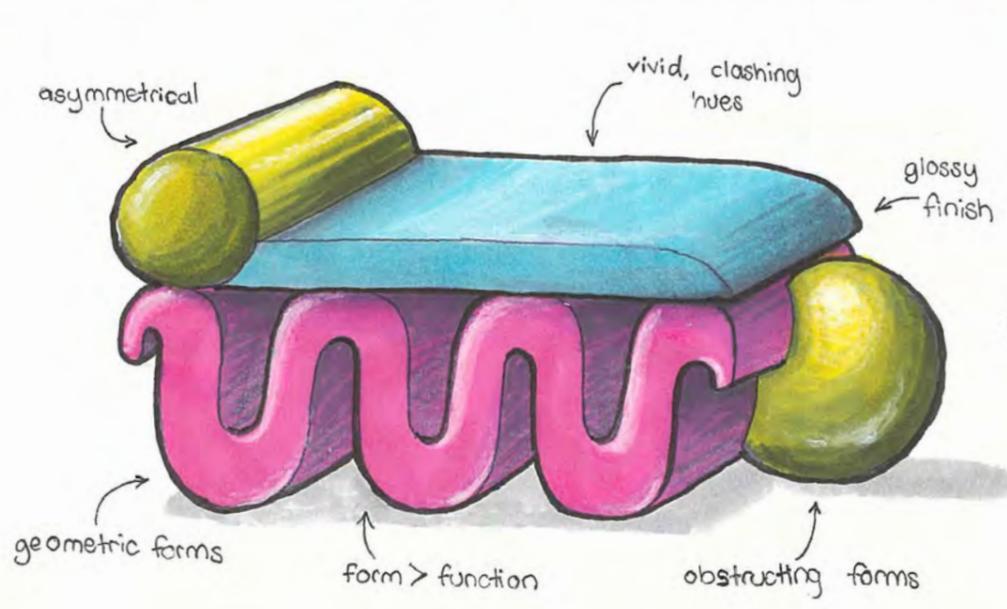
Level 2 Design and Visual Communication 2025

91337 Use visual communication techniques to generate design ideas

EXEMPLAR

Excellence

CONCEPTS



DEVELOPMENT

could have multiple made and be placed side by side to extend the length.

acrylic dowels = hidden from sight

would be effective in the art gallery - multiple visitors can use it at once + bright colors suit artistic surroundings

strong magnets to connect cushion to backrest

curved seat up to form backrest

POWDER COATED METAL WELDED

30mm ACRYLIC

contrasting colors to make it more interesting

padded backrest for more comfort

STAPLE

LEATHER

HARD BOARD

FOAM

LEATHER

FOAM

12mm ACRYLIC DOWEL

30mm ACRYLIC

STAINLESS STEEL

20mm SCREW

MORTISE

added backrest to increase comfort

TENON

tried making the spikes wavy for an aesthetic twist

designed for people to sit cross-legged - those who sit normally wouldn't be able to utilise backrest.

POWDER COATED METAL WELDED

shelf for displaying information, pamphlets, etc

CHECKERED FABRIC

FIBREFILL WRAP

POLYURETHANE FOAM

WOOD

FABRIC

COMFORTABLE TO SIT ON

ACRYLIC PLASTIC

30mm ACRYLIC BENDED

POWDER COATED METAL WELDED

could have multiple made and placed side by side to make a couch

POWDER COATED METAL WELDED

welding may look tacky, especially since it would need to be done in many areas.

piece ① & ② are stuck to each other using wood glue.

PARTS FROM CONCEPTS

These pieces are very decorative & eye-catching - suit Memphis era

Pattern with black & white colors makes bright colors pop

These colors fit in the Memphis era style + bright ∴ would suit the art gallery

3D MODELLING



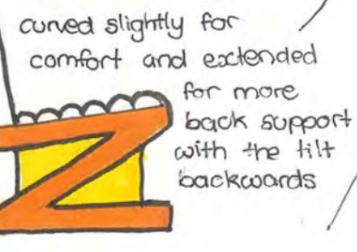
This design isn't very comfortable since the backrest makes a 90° angle with the seat.



provides more comfort & back support

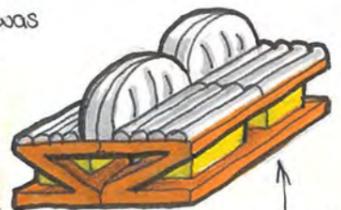


backrest and seat filled back for comfort



curved slightly for comfort and extended for more back support with the tilt backwards

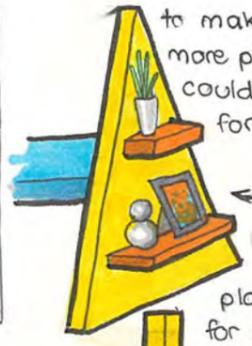
Although this chair was designed for people to sit cross legged, it might be too dirty in a public place like an art gallery



chair can still be extended to make seating for more people



to make the design more practical, shelves could be added for display.

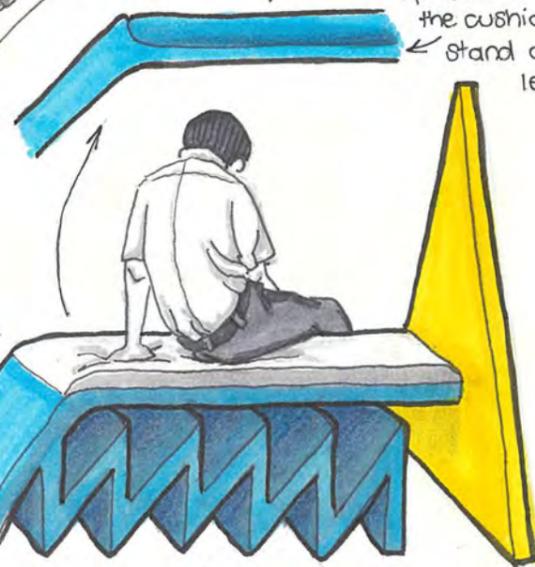


placed mirrored for more seating

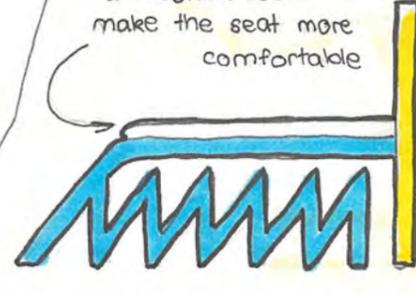


memory foam cushion

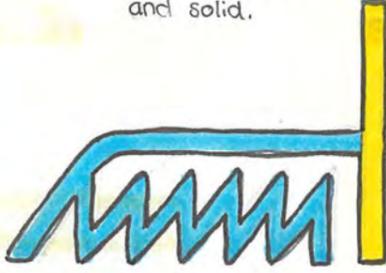
groove in plastic to make the cushion stand out less



a cushion could make the seat more comfortable



This design also isn't very comfortable since the seat part is hard and solid.



FUNCTIONS + AESTHETICS

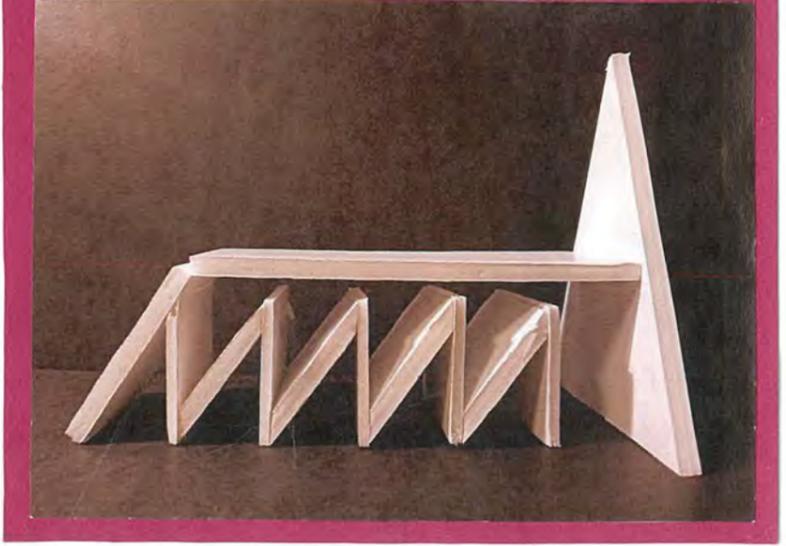
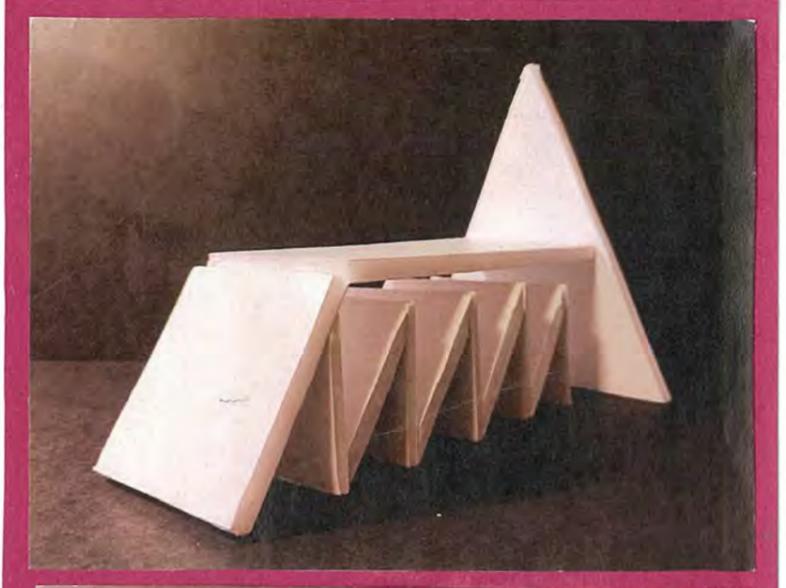
for option one (left),

- provides comfort through padded backrest & seat.
- less comfortable for those who wish to use it normally (not ideal in a public setting such as an art gallery - more for a home setting).
- supported by the block under the seat
- colorful aesthetically, but could also look cool side by side.

for option two (right),

- prioritizes form > function
- would look good in the middle of the gallery room - fills up space in the middle of the room
- colorful aesthetically - memphis
- could be placed mirrored (the triangles placed pressed together) to make more seating.

*notes based on models not on further development.



DEVELOPMENT

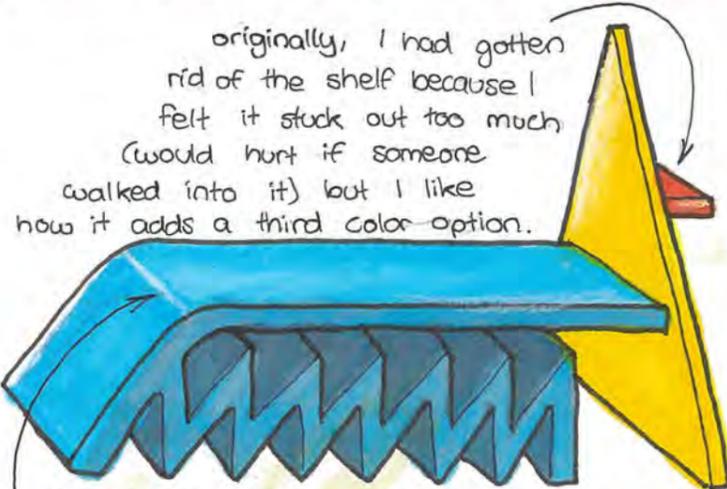
MATERIALS

OPTION 1

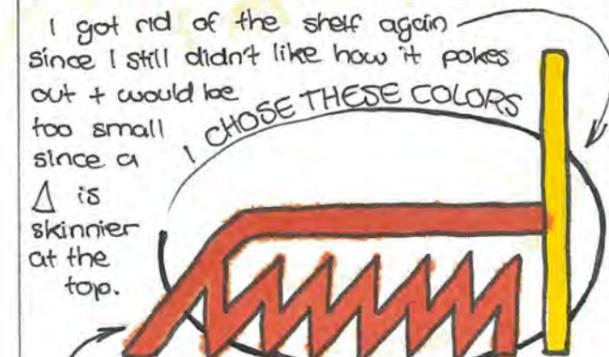
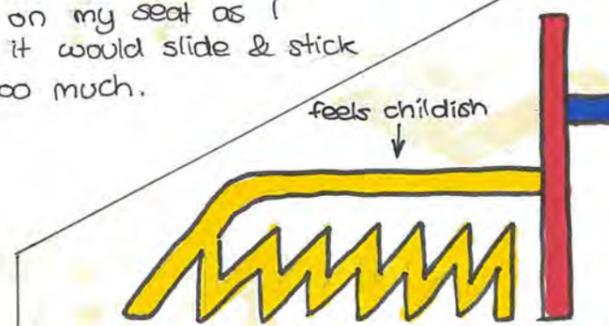
 Acrylic would work for my seat because it can be used to create vibrant & geometric shapes which are symbolic of Memphis style. The material's ability to be shiny and brightly colored would be eye-catching in an art gallery - symbolic of Memphis designs rebellion against minimalism. It would also be good to construct with - bendable. Downsides are scratching, heat sensitivity, and it is a hard surface to sit on.

 Both Maple and Oak would be suitable for my seat because they both offer excellent durability, with Maple being exceptionally hard with a subtle fine grain that creates a sleek, uniform surface perfect for Memphis's vibrant paint colors that would be used. In contrast, Oak has an open grain that remains visible even when painted, offering textural contrast. While Maple is often more expensive, I think its smooth finish would be more ideal for Memphis aesthetic. I could use nails and wood caps (to hide the nails) to construct my seat using wood.

I chose acrylic because I think it embodies Memphis vibrancy & playfulness. Its strong, shiny colors allow for an eye-catching look that painted wood wouldn't be able to replicate.



I decided against putting a cushion on my seat as I thought it would slide & stick out too much.



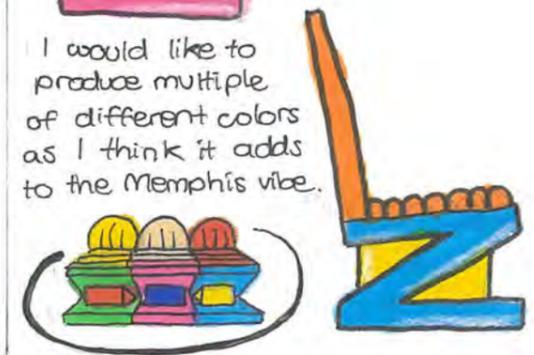
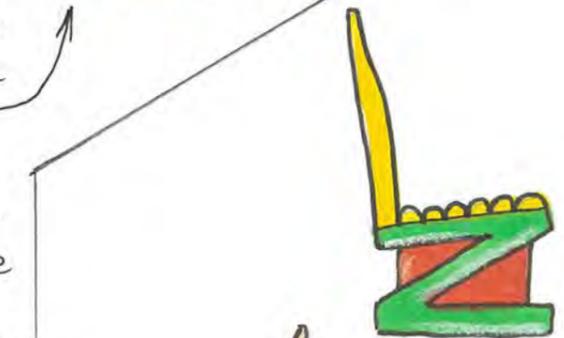
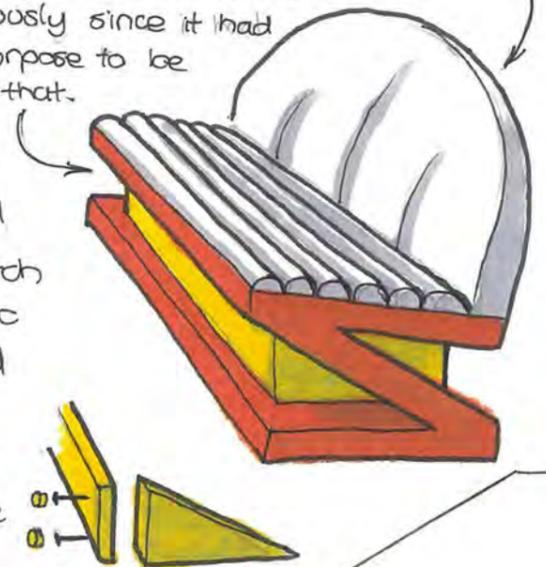
MATERIALS

OPTION 2

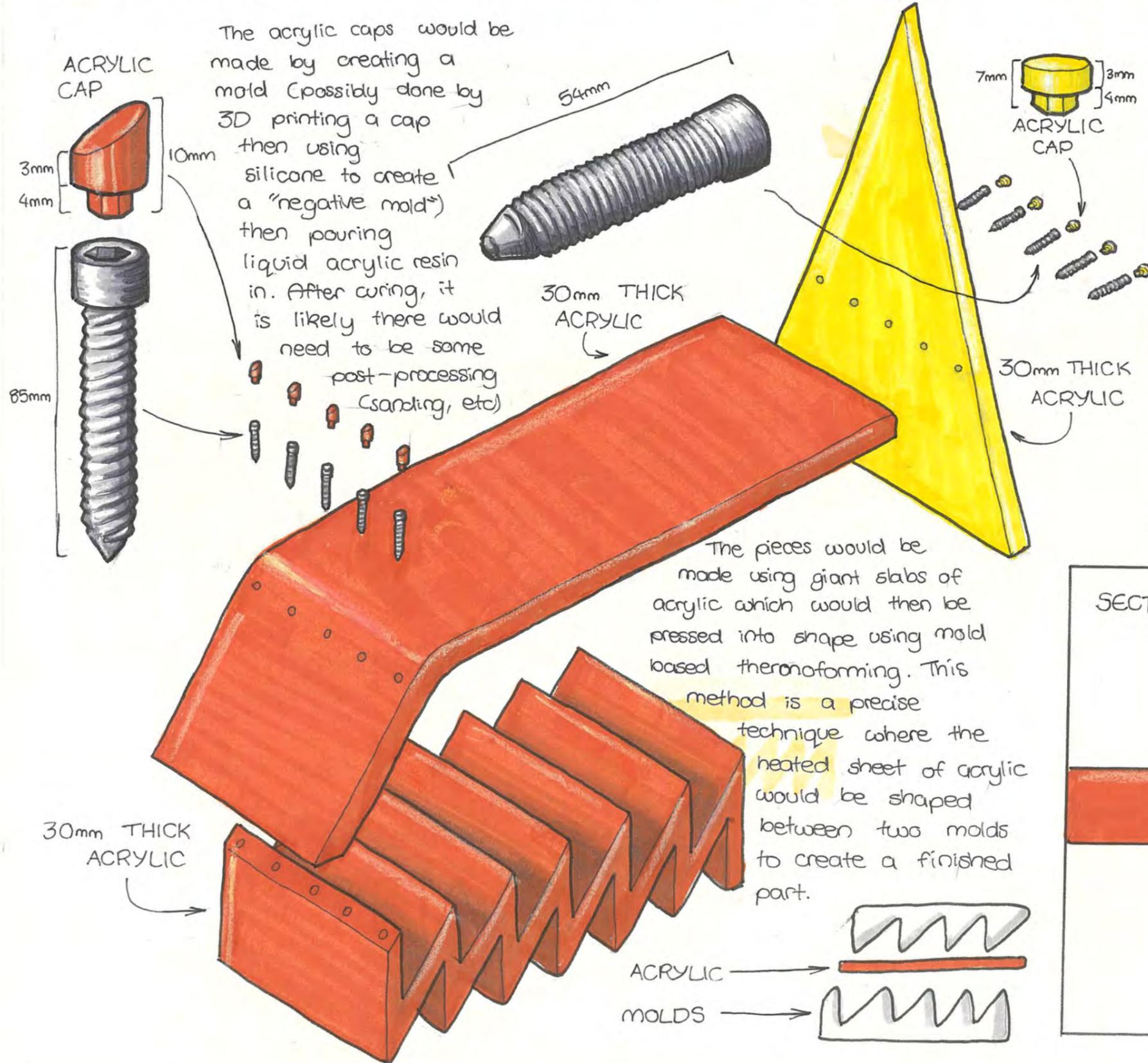
for the base (the orange & yellow part), I decided that it would be constructed similarly to option 1 in that it would either use wood (oak or maple) or acrylic. After further research with option one, I have decided that acrylic would also be best for option 2. I could possibly use a strong glue to place the yellow part in as although it helps as support, with the orange part being one large bent piece of acrylic it doesn't really need screws to connect the yellow & orange parts together (although I could use some to make the square yellow piece).

Leather offers a bold, luxurious statement which perfectly aligns with Memphis era's history of being for the wealthy. Meanwhile, solution-dyed acrylic fabric provides an unparalleled spectrum of vibrant, fade-proof colors and patterns which is a massive characteristic of Memphis design. Both materials would work well for my seat as they are long lasting. However, I would prefer to use leather as it is extremely resilient to punctures and tears, spills are typically very easy to wipe & clean, and the material adapts to body temperature for comfortable seating.

I decided to combine the backrest & yellow part into one form instead of being split like it was previously since it had no purpose to be like that.

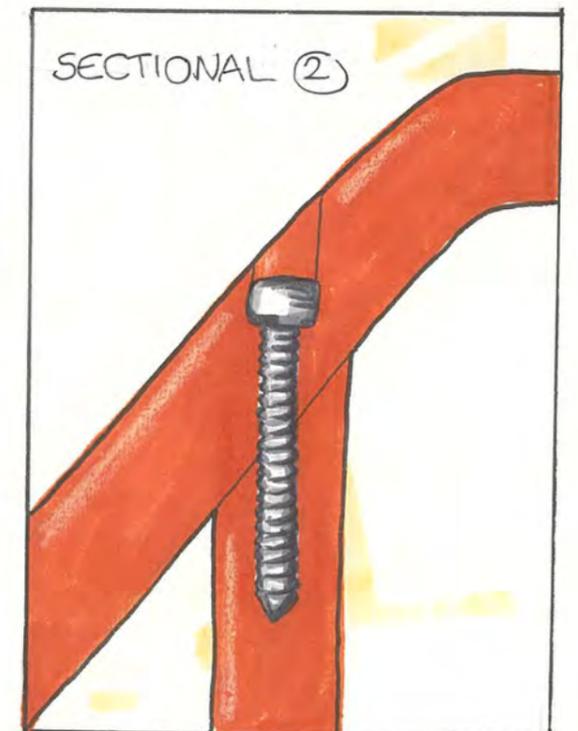
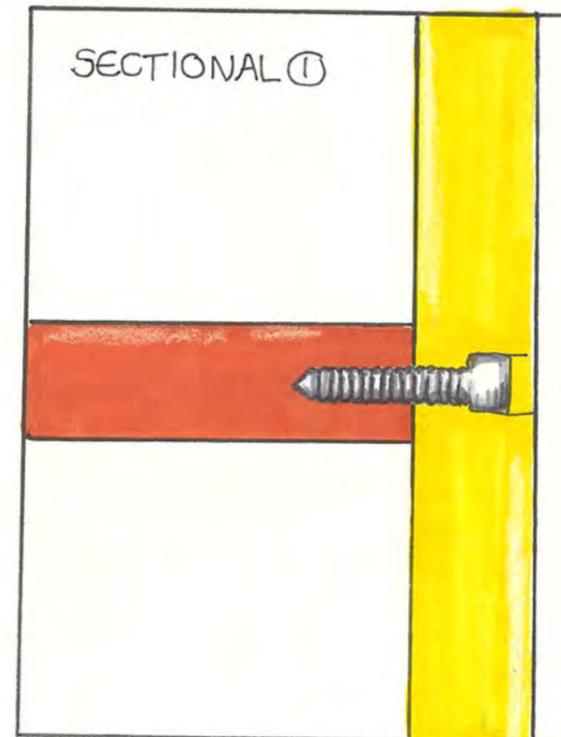


DEVELOPMENT



CHOICE:

I chose to continue with my 2nd option for my Memphis inspired seat because the geometric shapes feel more like classic Memphis. The design feels like it embodies the movement's rejection of traditional, minimalist design in favor of unconventional, colorful, and often asymmetrical pieces. Option 2 also feels more fitting to fill the empty space in the centre of an art gallery as a statement piece (although it would still work in other areas of a room), unlike option 1 which feels like it would suit being placed by a wall. This may not be suitable for an art gallery where art is displayed on the walls. The 2nd piece feels more like an artistic option with its unconventional shapes that stand out straight away, overall making it the better option for the art gallery.



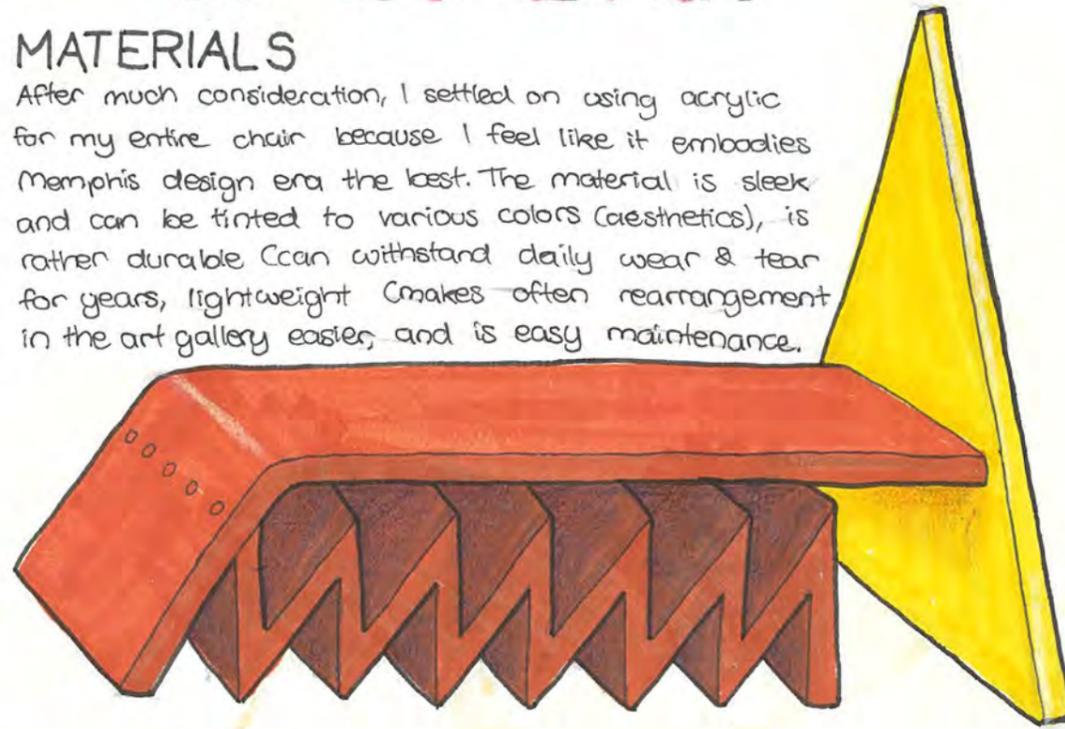
FINAL

DESIGN

3D ISOMETRIC

MATERIALS

After much consideration, I settled on using acrylic for my entire chair because I feel like it embodies Memphis design era the best. The material is sleek and can be tinted to various colors (aesthetics), is rather durable (can withstand daily wear & tear for years, lightweight (makes often rearrangement in the art gallery easier, and is easy maintenance.



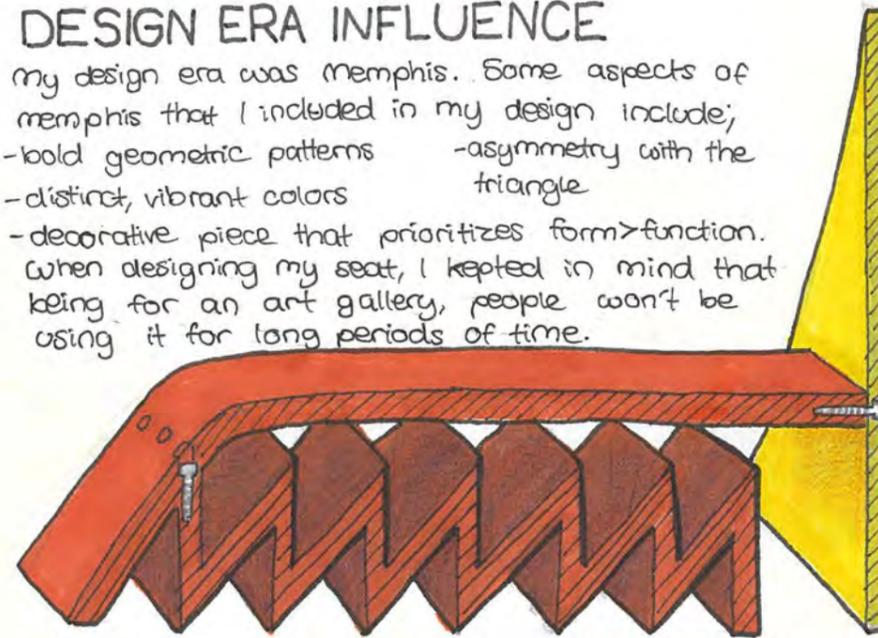
3D SECTIONAL

DESIGN ERA INFLUENCE

My design era was Memphis. Some aspects of Memphis that I included in my design include;

- bold geometric patterns
- distinct, vibrant colors
- decorative piece that prioritizes form > function.

When designing my seat, I kept in mind that being for an art gallery, people won't be using it for long periods of time.

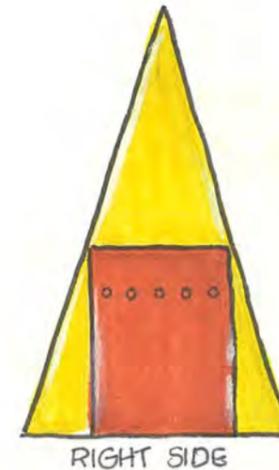
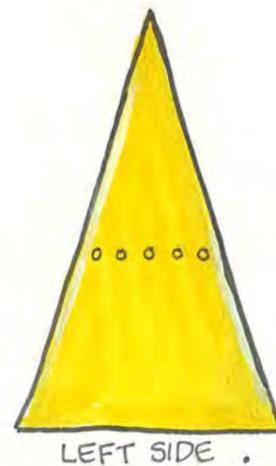
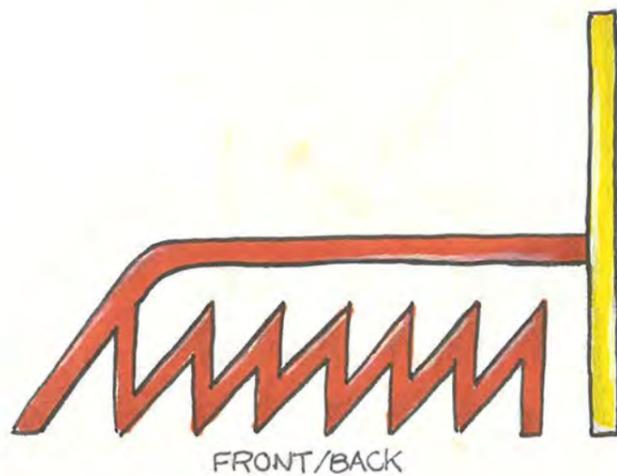


CONSTRUCTION

The main pieces of the chair, like the seat and zigzag, would be made from 30mm thick acrylic sheets. These sheets would be heated and shaped using mold-based thermoforming, where the softened acrylic is pressed between 2 molds to create the form. The acrylic caps for the screws would be made by creating a mold and then pouring liquid acrylic resin into it. Finally, these acrylic parts would be assembled and secured using screws, with the acrylic caps covering the screws heads for a neat finish.



2D ORTHOGRAPHICS/MULTI VIEWS



CHAIR DIMENSIONS

WIDTH: 1387.55mm/54.628inches

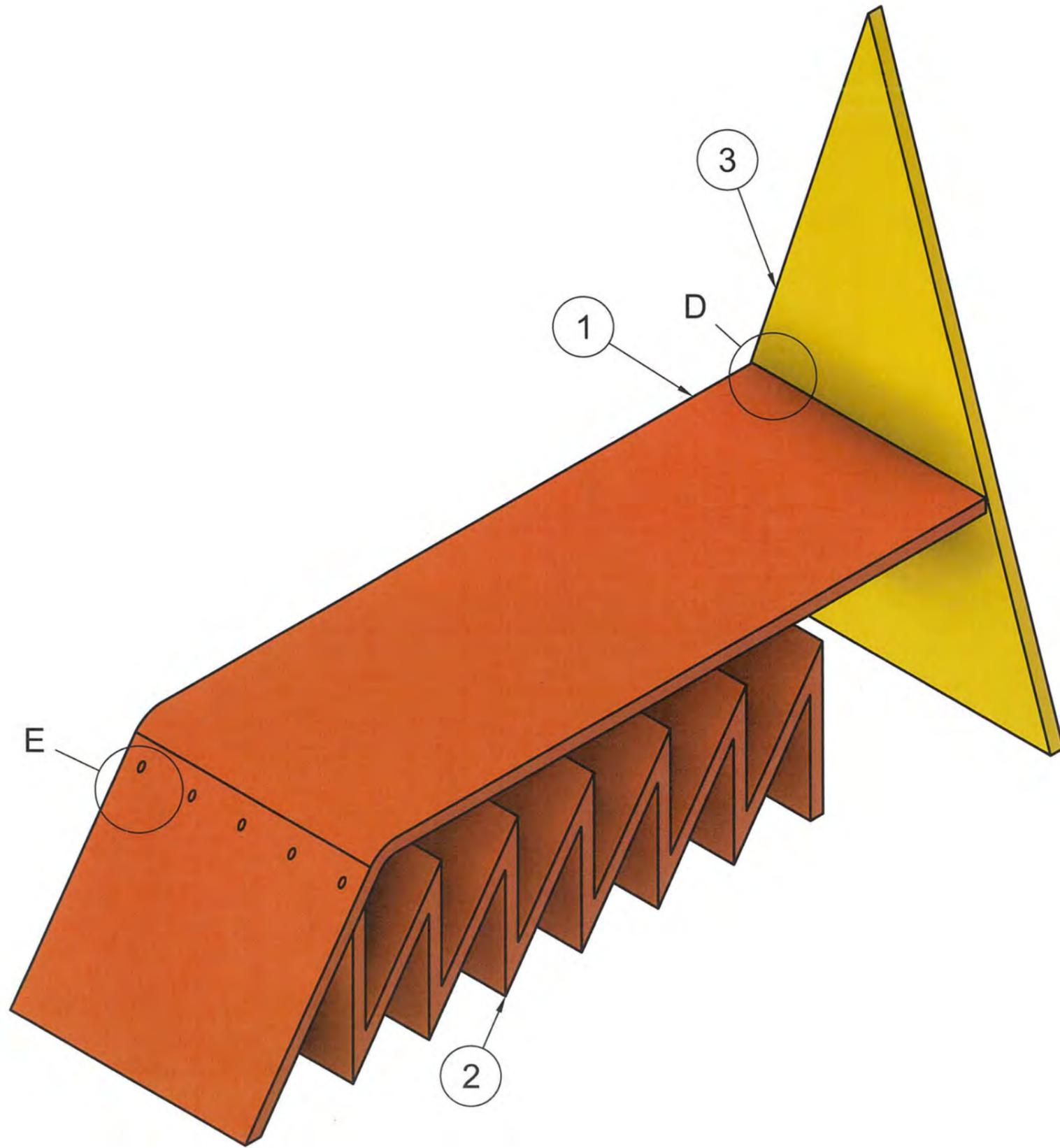
DEPTH: 550mm/21.654inches

HEIGHT: 450mm/17.717inches

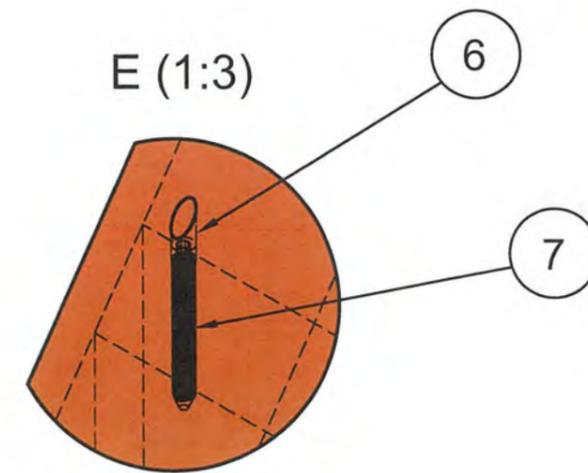
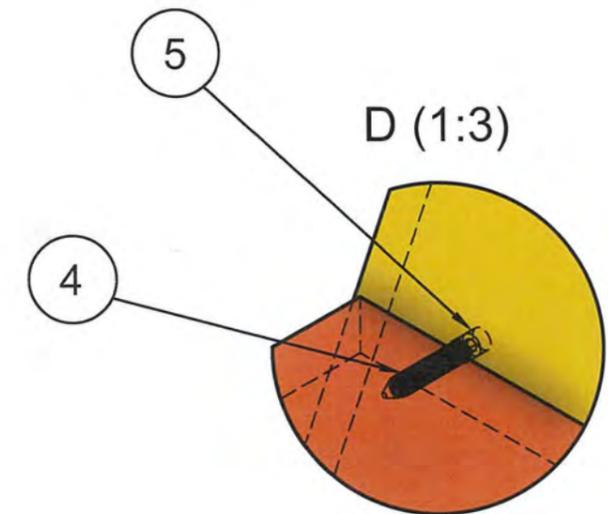
TRIANGLE HEIGHT: 1300mm/51.181inches

FULL WIDTH: 1774.087mm/69.846inches

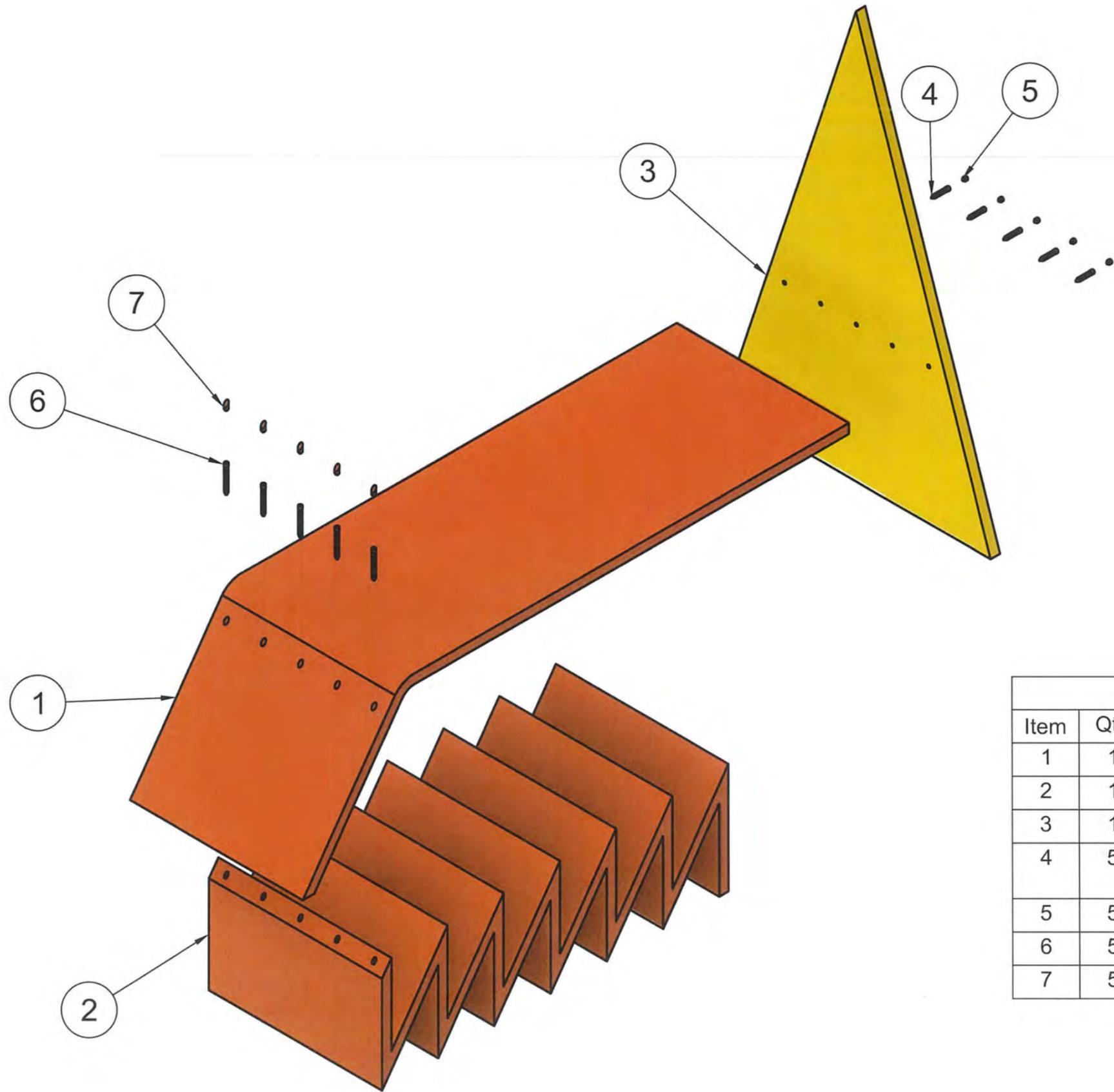
ACRYLIC WIDTH: 30mm/1.181inches



Parts List			
Item	Qty	Part Number	Material
1	1	SEAT	Acrylic
2	1	SQUIGGLES	Acrylic
3	1	TRIANGLE	Acrylic
4	5	TRIANGLE SCREWS	Steel
5	5	YELLOW CAPS	Acrylic
6	5	SEAT SCREWS	Steel
7	5	ORANGE CAPS	Acrylic



ALL MEASUREMENTS IN MM



Parts List			
Item	Qty	Part Number	Material
1	1	SEAT	Acrylic
2	1	SQUIGGLES	Acrylic
3	1	TRIANGLE	Acrylic
4	5	TRIANGLE SCREWS	Steel
5	5	YELLOW CAPS	Acrylic
6	5	SEAT SCREWS	Steel
7	5	ORANGE CAPS	Acrylic

ALL MEASUREMENTS IN MM

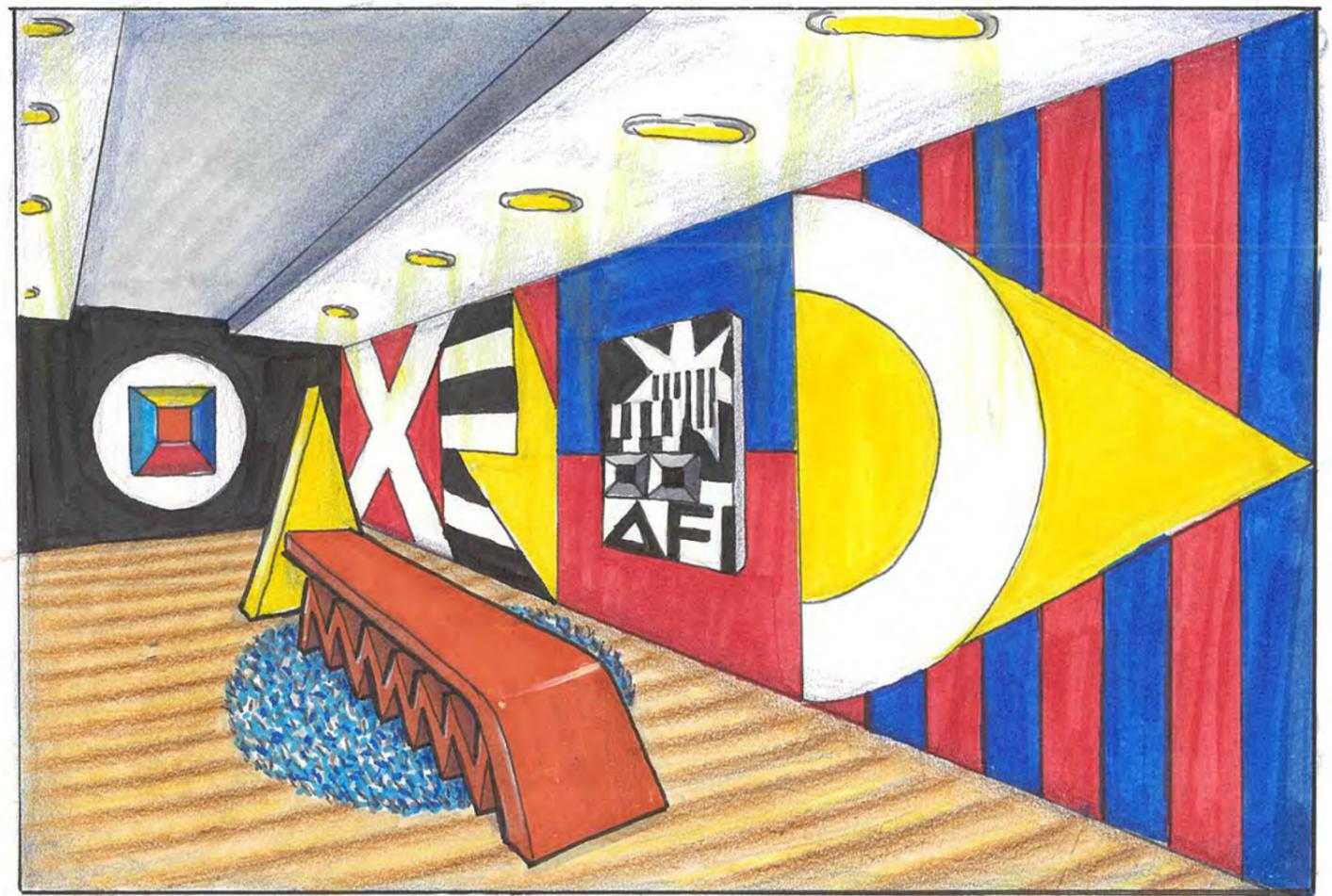
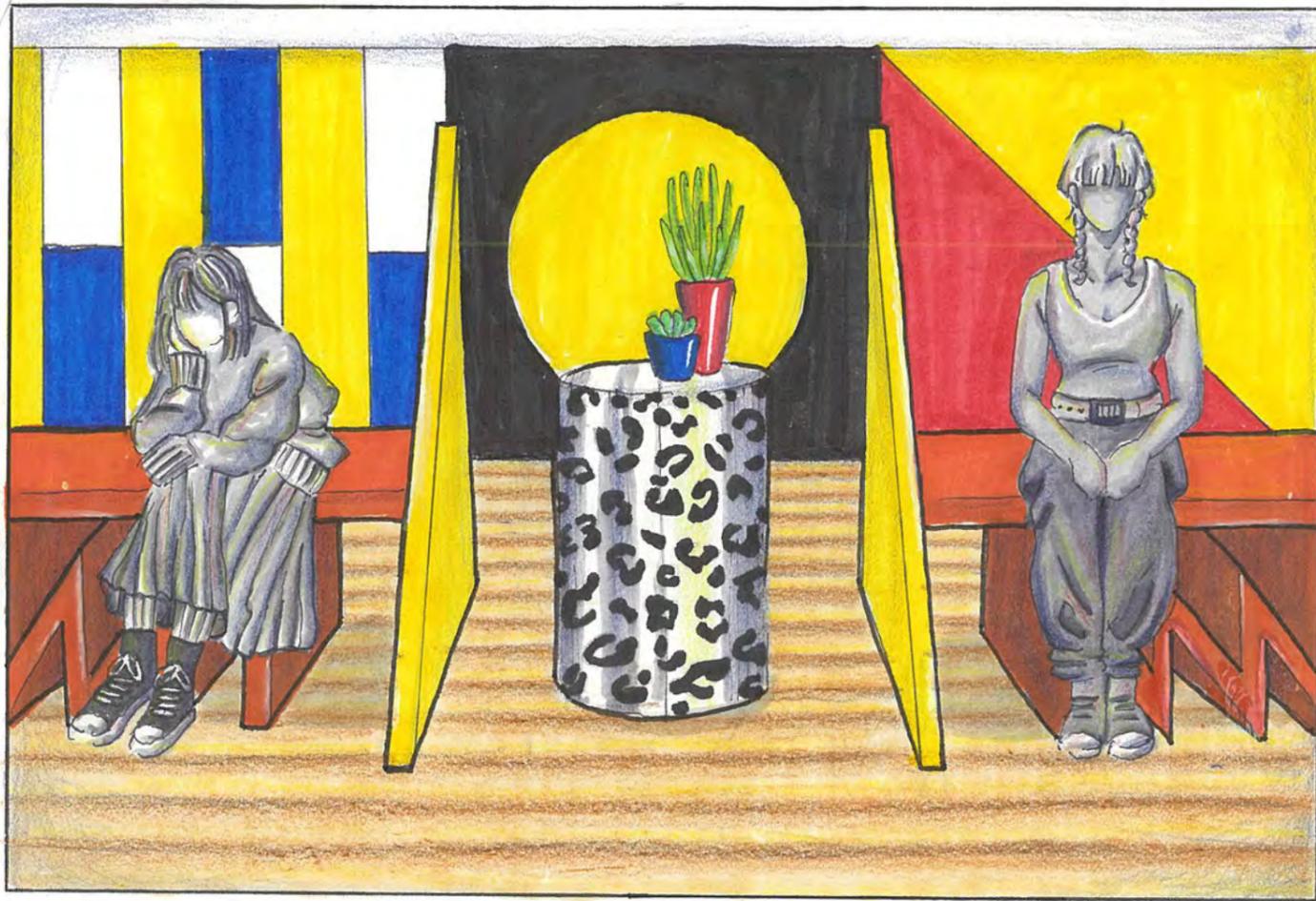
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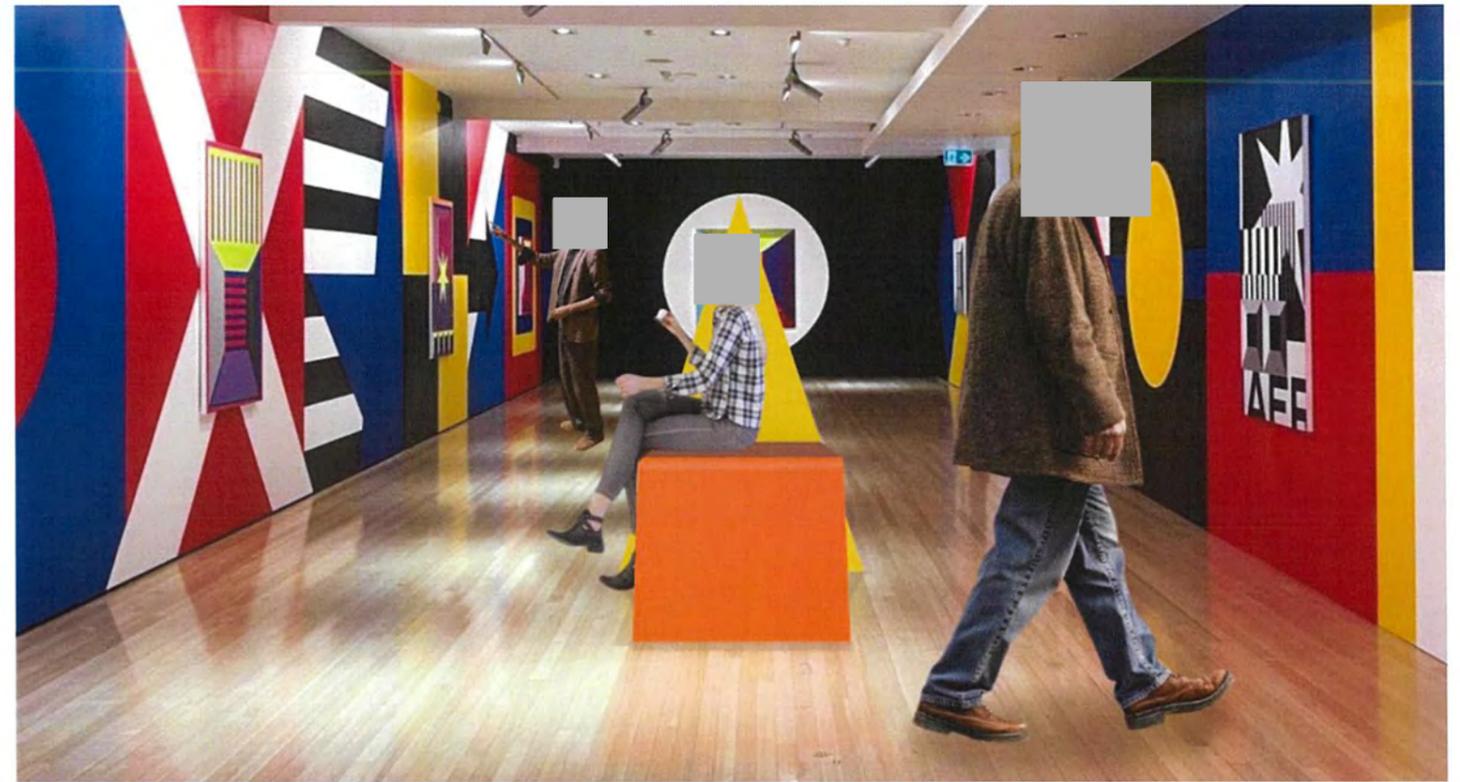
PROJECT: EXPLODED ISOMETRIC

DATE: 15/05/2025

SCALE: 1:10

SHEET: 2/6





Excellence

Subject: Design and Visual Communication

Standard: 91337

Total score: 07

Marker commentary

Functional Qualities: The submission explores functional aspects like human interface, ergonomics, construction, materials, and dimensions. The 'Development' and '3D Modelling' pages clearly show considerations for comfort, back support, and how people interact with the chair design, including suggested angles and dimensions. Detailed exploration of construction methods (thermoforming, assembly) and materials (30mm thick acrylic, steel screws) is provided, clarifying how the design would be realised. This detailed exploration is easy to follow and informative.

Aesthetic Qualities: The work explores aesthetic qualities such as form (3D), colour, style, and proportion. The initial 'Concepts' page shows exploration of geometric and abstract forms using vivid and contrasting colours. The development pages explicitly link the material choices (e.g. acrylic, oak, leather) and colour schemes to the Memphis design era, showing a deliberate and informed aesthetic choice.

The initial concepts present unusual, quirky forms (like the 'squiggly' base and asymmetrical shapes). The subsequent development demonstrates a reflection on design thinking by manipulating and regenerating the ideas. For instance, the candidate reflects on the original concept, noting it was 'too curvy' before refining it, and then undertakes detailed material exploration. This iterative and purposeful exploration of a chosen divergent idea demonstrates the depth of design thinking required for 'Extended'.