

What has changed?

The only changes for 2025 are to clarify the meaning of ‘design influences’ for [92000 Generate product or spatial design ideas using visual communication techniques in response to design influences](#).

Product	What’s changed?
AS1.1 92000 Unpacking	Edited to further clarify the definition of ‘design influences’.
AS1.1 92000 Internal Assessment Activity a	New Internal Assessment Activity as DVC only had two published originally.
AS1.1 92000 Assessment Schedule a	Assessment Schedule for new Internal Assessment Activity.
AS1.1 92000 Internal Assessment Activities b and c	Edited to further clarify the definition of ‘design influences’.



FROM:

Design influences will be used in order to discover new ideas and open up new possibilities from different, sometimes unconventional, sources which then inform their design thinking and design idea generation. These design ideas will familiarise ākongā with the first stages of the design process and will allow them to envision how their ideas could potentially be developed into design outcomes in future.

TO:

Design influences will be used in order to discover new ideas and open up new possibilities from different, sometimes unconventional, sources which then inform their design thinking and design idea generation. **A design influence may include multiple design elements that are characteristic of either a design movement, a designer's body of work, or a design.** These design ideas will familiarise ākongā with the first stages of the design process and will allow them to envision how their ideas could potentially be developed into design outcomes in future.

This means that...

- Design influences should come from **human created examples of design**
- The influences could be **designed objects**, the work of **designers/architects**, or **design movements**
- Students should identify the **design characteristics** of the examples that they are using
- Students should explore how to use the **identified characteristics** in their own ideas (not work directly from images of design)
- Examples from nature such as animals, shells or leaves are NOT suitable design influences
- Stories are NOT suitable design influences, but could be seen as a characteristic of a human created design example e.g. A design characteristic of the whareniui Tāne-nui-a-rangi is that the structure portrays the story of the separation of Ranginui and Papatūānuku
- Two design influences must be used. One design influence must come from Te Ao Māori. This means it would have design characteristics that exemplify a Māori world-view.

DVC AS92000 IAA Key revisions



Te Poutohu
Curriculum Centre

From version 3:

- **Activity Title:** Park bench
- **Activity Summary:** Ākonga will generate design ideas for seating that could be used by the public in a local park, incorporating influences from both te ao Māori and another design Influence.
- **What to do:** You will start the design process by exploring design influences, one from te ao Māori and another relevant to you as a designer. These design influences will help you generate design ideas for a seat to relax on for a local park.
- **Design influence 2:** Research a second design influence that is important to you as a designer. Your second design influence can also be from te ao Māori, and could be a designer or other design influence. Gather images and information to support your understanding of the design influence you have chosen. You must explain your rationale for choosing both design influences, and how you have considered each influence in your design ideas. Present your explanations visually using annotations or brief written statements.

To version 4 :

- **Activity Title:** Inviting Spaces
- **Activity Summary:** Ākonga will generate design ideas for a product or spatial design for a public space.-The design will incorporate influences from both te ao Māori and another design influence.
- **What to do:** You will start the design process by exploring design influences, one from te ao Māori and another relevant to you, as a designer. These design influences will help you to generate design ideas Both of -these design influences will help you generate design ideas for a product or spatial design to encourage purposeful zones for people to engage with in a public space.
- **Design Influence 2:** It could be a designer or other man-made design influence Research a second design influence that is important to you as a designer. Your second design influence can also be from te ao Māori. Gather images and information to support your understanding of the design influence you have chosen.

You must explain:

- your rationale for choosing both design influences
- how you have considered the design influences and used them to inform your design ideas.

Present your explanations visually using annotations or brief written statements.

The internal assessment activity 1.1b (the one including the story of the separation of Ranginui and Papatūānuku) as written does not meet the criteria for a design influence from te ao Māori.

It could be improved by looking at an example of design that portrays the separation pūrākau. There are many examples of traditional and contemporary design that portray this well.

Preparation for 92000

- Decide on a selection of suitable design influences for students to choose from. This is an opportunity to use local examples of design as well as considering examples from nationally and internationally recognised designers.
- Gather a range of resources for students to use to find out about their chosen influence e.g.
 - Books about the architect or designer
 - Wikipedia sites or the designer's own website
 - Youtube videos of the designer/architect talking about their work
 - A museum visit to see the artefacts
 - A visit to see the design work IRL
- Create a glossary of words that students might need to use to identify the design characteristics. Refer to this glossary as a starting point: [Design and Visual Communication \(Graphics\) Glossary :: NZQA](#)
- Plan the activity or activities that you will use to help students identify and understand the characteristics of each influence. This could be done as a teacher led or small group activity.
- Plan the activities and materials that you will use to guide students to explore how they could use the characteristics they have identified to create their own ideas.

Course Planning

- 92000 (1.1) is suitable to assess from a stand-alone unit where the focus is on understanding the work of designers and generating ideas using this understanding.
- 92000 (1.1) can also be used as the first half of a longer unit where the second half contributes evidence towards any of 92001, 92002 or 92003.
- Note that the evidence required for “*develop*” criteria in 92000 is DIFFERENT to the evidence required for “*develop*” criteria in 92002. *Develop* in the context of this standard is about exploring and experimenting with ideas that relate to the characteristics of the design influences. It does NOT include convergent thinking or refining towards an outcome as in 92002.

An example of identifying design characteristics

Red and white - represents a connection to the natural world, Red (Papatūānuku), White (Te Ao Marama)

Mahau/porch - separates the inner world from the outer and provides a practical, sheltered space as well.



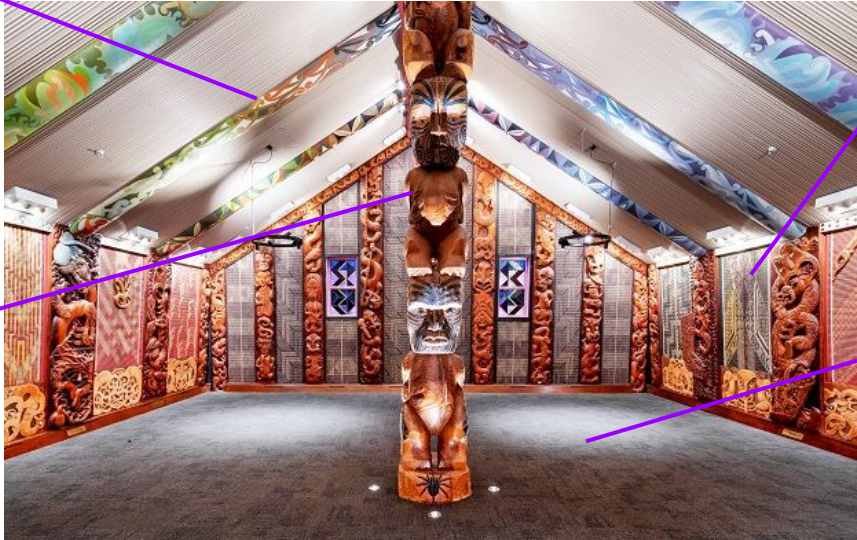
Human form: the structure (tāhuhu, heke, maihi, tekoteko) represents a human form with a head and outstretched arms

Timber construction: Connection to the natural world and Tāne through use of local wood. Principles of kaitiakitanga are used

Tāne-nui-a-rangi by Pakariki Harrison
Photo from website [Waipapa marae](#)

An example of identifying design characteristics

Heke - The rafters of the structure represent the ribs of the body of an ancestor



Mātauranga, history and stories: Tukutuku panels, carvings and kowhaiwhai tell the stories of iwi from around Aotearoa

Poutokomanawa - The main heartpost represents Tāne forcing apart Ranginui and Papatūānuku. The poutokomanawa is not just decorative, it is a main part of the structure

Open space - allows people to come together for meetings and for sleeping. Whanaungatanga, kotahitanga:

Tāne-nui-a-rangi at Waipapa marae by Pakariki Harrison

Photo from website [Waipapa marae](http://Waipapa.marae)

An example of a glossary for the wharenuī



Wharenuī - meeting house

Tūpuna - ancestors (**nga whare tūpuna** - house of ancestors)

Whakapapa - past, heritage, who came before you

Taiao - the natural world/environment

Ātua - supernatural being/deity, god

Papa-tū-ā-nuku - the earth mother

Rangi-nui - the sky father

Tane - ātua of the forest

Tekoteko - carved figure at the apex of the wharenuī

Maihi - Bargeboards at front of whare. They represent the outstretched arms of the ancestor

Amo - represent the upright legs of the ancestor

Tāhūhū - the centre beam, represents the backbone of the ancestor

Heke - the repeated rafters, represents the ribcage of the ancestor

Poutokomanawa - the main column at the centre of the structure. Represents the beating heart connecting earth and sky

Whakairo - carvings that tell ancestral stories

Manaakitanga - looking after, caring for others

Whanaungatanga - working together, sense of belonging

Wairuatanga - spiritual connection between people and earth

Kotahitanga - unity, cohesion, collaboration

Mātauranga - Māori knowledge and understanding

It is important to consider Tikanga



Tikanga refers to the right way to do things.

Some of the tikanga demonstrated in this whareniui example includes:

- Atua, who are considered highly tapu, have been represented in the design. They are incorporated respectfully and their mana is shown by being positioned prominently and above the head.
- No food is allowed inside the whare. This respects the tapu nature of the space
- Shoes must be removed before entering the whare so as to preserve the peaceful state by not bringing in the dust of Tūmātuenga

So, when using this as a design influence, it could be wise to not use contexts involving food or toilets. If inspiration from ancestors or atua is used, it should be used in a mana-enhancing way, possibly above the head.

An example of identifying design characteristics

Use of clerestory windows creates a floating roof effect



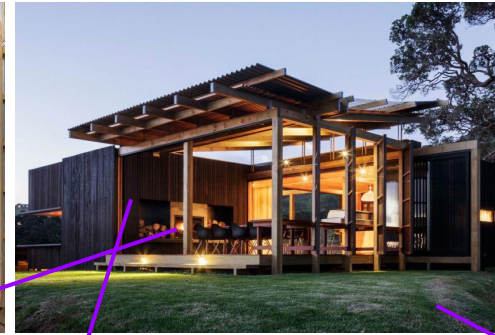
Exposed structure that resembles trees

Use of timber screens and shutters to control ventilation



Seamless connection between indoors and outdoors through use of pavilion-style decks

Repetition of slender vertical and horizontal elements creates pattern and texture



Rectangular, boxy forms

Low environmental impact through use of timber and being off-grid by using solar panels and rainwater tanks

Examples of buildings by Nicola and Lance Herbst

Photos from <https://herbstarchitects.co.nz/>

An example of a glossary for Herbst Architects



Timber cladding: Use of wooden slats and panels on building exteriors, that harmonises with forested or coastal surroundings and contributing to a warm, natural feel.

Minimalism: A focus on simplicity and clarity, often using open spaces, clean lines, and reducing elements used to only what is essential

Rustic: A rugged, natural aesthetic that respects and harmonises with the often forested, coastal New Zealand landscape.

Timber screens and shutters: Use of wooden screens and louvers to control sunlight exposure, reducing heat gain in summer months. Uses repetition to create a pattern that enhances the aesthetic appearance of the buildings.

Pavilion-style: an open-sided structure with a solid roof that provides unobstructed views and spacious coverage. Rectangular or square in shape, pavilions easily blend with patios, and outdoor kitchens, offering versatile shelter without blocking views of the surrounding landscape.

Exposed structure: Architectural elements like beams, posts and trusses left visible to highlight the building's construction

Beam: Horizontal structural element that supports load in a building

Post: vertical structural element that supports a building. Also called a column

Minimalist interiors: Simplified, uncluttered spaces with a focus on essential furniture, minimal decoration, and clean lines.

Open-plan layouts: Spacious, flexible layouts that promote connectivity between spaces and allow for easy flow.

Indoor-outdoor flow: Connecting interiors with external spaces, often with sliding doors or full walls that open entirely to the outdoors.

Low environmental impact: Designs that minimize footprint and disturbance to natural surroundings.

Eco-conscious design: Emphasis on low-impact, environmentally sensitive design choices that honour and preserve the natural setting.

Self-sufficiency: designs that are fully off-grid, relying on renewable energy, composting toilets, and other sustainable solutions.

Clerestory windows: A high, horizontal row of windows just below the roofline.

Through completing work for this assessment, students will...

- Learn how to look at and begin to understand examples of design by noticing the design characteristics of the examples (functional, aesthetic, metaphoric)
- Learn how significant designers “do” design.
- Learn about and value examples of Māori design as well as others
- Name, recognise and celebrate the work of designers. This includes recognising the designers of Māori examples.
- Explore how to use the design characteristics in their own ideas
- Learn how to think divergently and explore a variety of possibilities
- Learn about visual techniques and approaches that help idea exploration

This is foundational learning for going onwards with design. It teaches students that there is intention and values underlying the forms that they see in design.

Other things to note...

- **Source materials** refers to the examples of design or designers work
- **Develop** in the context of this standard is about exploring and experimenting with ideas that relate to the characteristics of the design influences. It does NOT include convergent thinking or refining towards an outcome.
- When **exploring characteristics** it is important to remember that this is more than just using the shapes and forms of the design influences. Also consider the underlying meaning or purpose of the characteristic.
- **Divergent thinking** encourages thinking widely. It understands that there are many possible ideas and that these should be valued. Creative experimentation and being open to taking risks in design can bring about new and innovative ideas. There is no single right answer and students need to be brave within this stage.

- There are some good examples of students recognising the characteristics of the design influence. This is commonly led by teacher instruction.
- Best examples draw from te ao Māori in a well-researched and informed way.
- Teachers should notice the provenance of 92000, it is derived from the influential designer standard, where identifying and using the characteristics in their own work helps students understand what that influence was about.
- Some schools have used natural forms as their design influence, this does not meet the standard
- Another issue that is prevalent is acknowledging source material. The conditions of assessment for 92000 include this statement: “All sources must be acknowledged, and all third-party content must be attributed”
<https://ncea.education.govt.nz/technology/design-and-visual-communication?view=assessment>
This is particularly important when respectfully using material from te ao Māori.