



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

Exemplar for Internal Achievement Standard Design and Visual Communication Level 1

This exemplar supports assessment against:

Achievement Standard 91067

Use the work of an influential designer to inform design ideas

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. These will assist teachers to make assessment judgements at the grade boundaries.

New Zealand Qualification Authority

To support internal assessment from 2014

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to use the work of an influential designer to effectively inform design ideas. This involves integrating aesthetic and functional characteristics of an influential designer's work, in design ideas, in ways that are meaningful to the design context.</p> <p>The student has used the work of an influential designer (Frank Gehry) to effectively inform design ideas for a chair. There are very good links back to the research and designer in the 'love of fish' (1). The ideas show the distinctive aesthetic and functional characteristics of the designer's work (1). These distinctive elements are starting to show integration in the design ideas (2) (3). The mock-up serves as a useful tool to also integrate aesthetic and functional characteristics (2) (3).</p> <p>To meet the requirements of Excellence more securely the student could show more integration of the distinctive functional components of Frank Gehry's work in the new context with the use of final illustrations and rendered drawings to connect final decisions with the finished appearance and show the link back to the influential designer.</p>

Frank Gehry: Era, Philosophy, Style

Frank Owen Gehry was born Ephraim Goldberg but says that his first wife later suggested he should change his name. Gehry was born in Toronto Canada on 28 February 1929 and moved to Los Angeles when he was 17.



Frank Gehry

Gehry studied architecture at the University of Southern California driving a delivery truck to earn money during this time. He graduated in 1954 and continues to work as an architect to the present day. He worked for three architecture firms before founding his own firm in 1962 when he was 33. He did a variety of work from designing apartments, shops and offices. The era of his work is from 1954 to now.

Gehry's philosophy can be found in his own statement: "I approach each building as a sculptural object, a spatial container, a space with light and air, a response to context and appropriateness of feeling and spirit. To this container, this sculpture, the user brings his baggage, his program, and interacts with it to accommodate his needs. If he can't do that, I've failed."

Another notable part of Gehry's philosophy is taking a client's budget seriously. Usually complex and innovative designs like Gehry's go over budget e.g. the Sydney Opera House over ran its budget by 1400%. But Gehry's design of the Guggenheim Bilbao for example, was constructed on time and within Budget.

Famous Buildings by Frank Gehry include:

- 1979 and 1987: Gehry House (Gehry's private residence) in Santa Monica, California
- 1983: Weisman Art Museum at the University of Minnesota in Minneapolis
- 1995: Fred and Ginger (currently Dancing House), Prague, Czech Republic
- 1997: Guggenheim Museum in Bilbao, Spain
- 1999: Maggie's Centre in Dundee, Scotland
- 2001: Fisher Center for the Performing Arts at Bard College, Annandale-on-Hudson, New York
- 2004: Massachusetts Institute of Technology Stata Complex, Cambridge, Massachusetts
- 1989-2004: Walt Disney Concert Hall in Los Angeles, California
- 2004: Jay Pritzker Music Pavilion in Chicago, Illinois
- 2005: 'MARTA' Museum in Herford, Germany
- 2007: IAC Building in New York City



Exterior and interior views of Frank Gehry's first Deconstructivist house design - his private residence in Santa Monica first built in 1979

Gehry's work is also consistent with a movement of the same era called the California 'funk' art movement in the 1960s and early 1970s, which featured the use of inexpensive found objects and non-traditional media such as clay to make serious art. Using unorthodox materials like corrugated metal and chain link, Gehry creates unexpected, twisted forms that break conventions of building design. His work has been called radical, playful, organic, and sensual.

Much of Gehry's work falls within the style of Deconstructivism. Deconstructivism, or Deconstruction, is an approach to building design that attempts to view architecture in bits and pieces. The basic elements of architecture are dismantled. Deconstructivist buildings may seem to have no visual logic. They may appear to be made up of unrelated, disharmonious abstract forms. An example of this can be seen in the images of Gehry's own house.

Deconstructivism also known as DeCon Architecture, is often referred to as post-structuralist in nature because it goes beyond current types of structural definition. DeCon Architecture moves away from Modernism architecture style because DeCon structures do not reflect the belief that form follows function. Modernist architecture emphasizes function. It attempts to provide for specific needs rather than imitate nature.

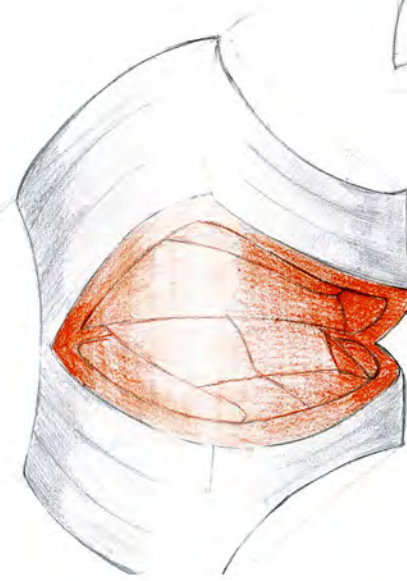
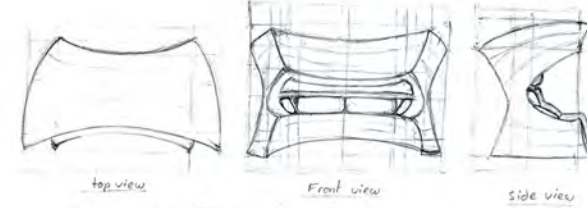
Sometimes Gehry is said to be part of the 'Los Angeles School of Architecture' but this is not generally agreed because of the lack of a unifying philosophy or theory that the group follow.



Fred and Ginger (currently Dancing House), Prague, Czech Republic

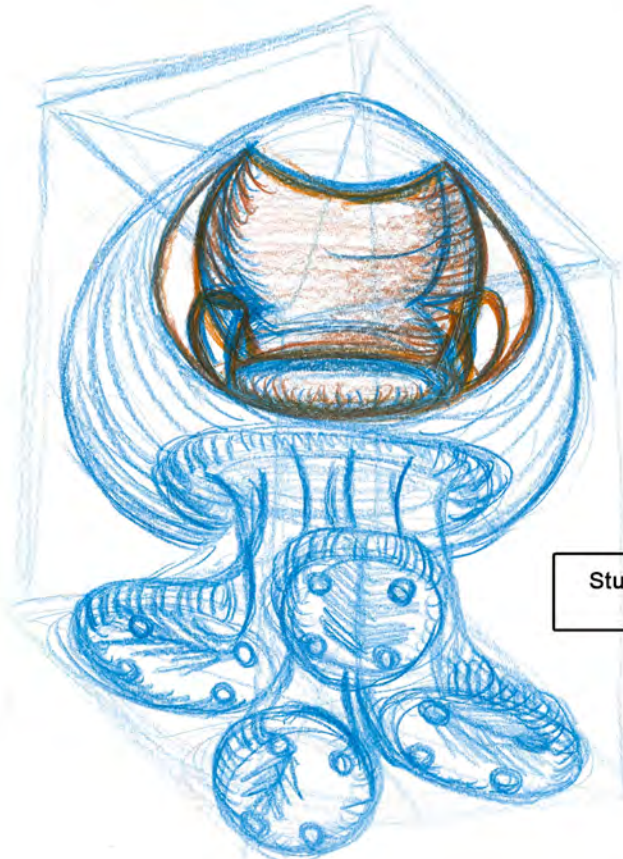
Project One

Two-Point Perspective rendered



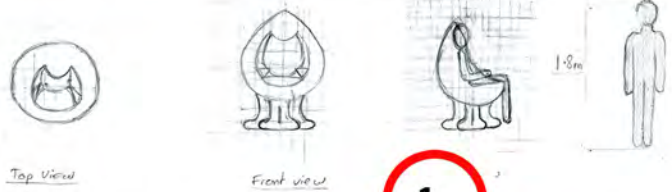
This couch was influenced by Frank Gehry's Walt Disney concert hall, which was built in the style of Deconstructivism. The couch has a roof which over tops the two seats. The roof is hollowed to allow for head room. The roof slopes upwards so as not to obscure the person's view. The interior of the couch is lined with soft red fabric which the cushions are also made from making sure it is a comfortable place to sit. The back of the couch continues all the way to the roof because it has been hollowed out and has a very gentle slope for relaxation. The exterior of the couch is covered in curved shiny metal panels which are designed to catch the light this gives the couch a harmonious look as the light dances around the room. The size and proportion of the base and roof are made so it is a sturdy and balanced. Although the joint between the roof and the base it is secured by a bolt so it is completely safe and not going to endanger anyone who sits on it.

Frank



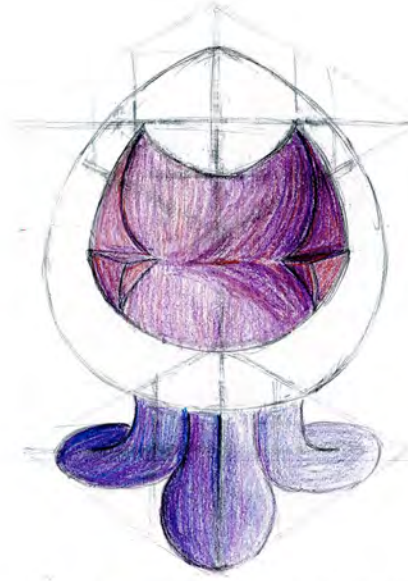
Student 1 Low Excellence page 1

Isometric rendered

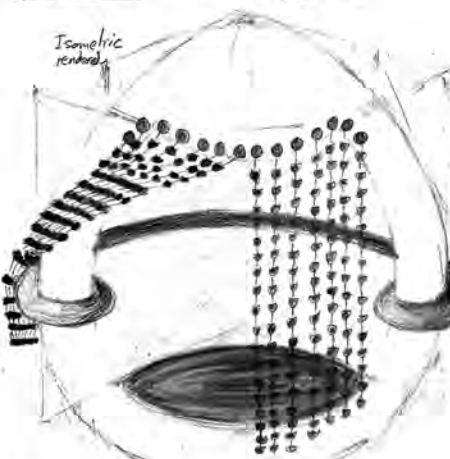
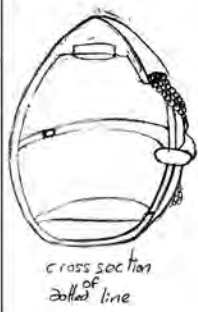
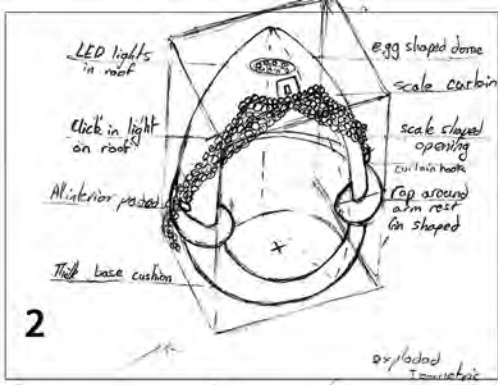


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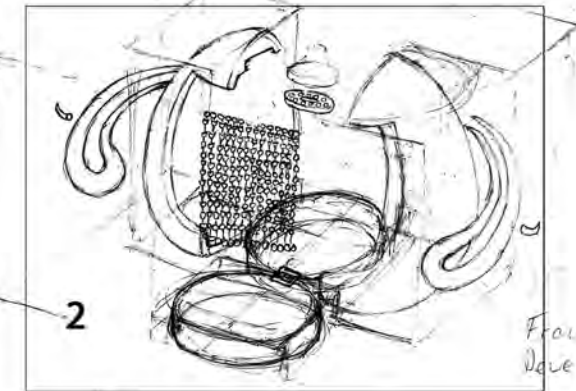
This chair was influenced by Frank Gehry in many ways, it was influenced by his love of fish and his style of architecture. His chair is a deconstruction of a fish egg. The legs are designed to resemble under developed fins, these are made from blue-purple perspex. The red-purple cushions are shape like fish scales. These two perspectives are used to make it seem as if it is a part of the developing fish. The arm rests either side of the cushions are on a inclining outwards this adds comfort. The cushions and arm rests are hidden inside the egg shaped dome made from white perspex. This is meant to resemble the fish's egg casing. The chair is light weight and easy to move. The inside of the dome is soft and comfortable. The colours and the angles of the base and back make the chair very relaxing. Although all four legs are joined as one the flatten out at the bottom, balancing the whole structure.



Frank Gehry Architects Chair Concept #4 by Lu2



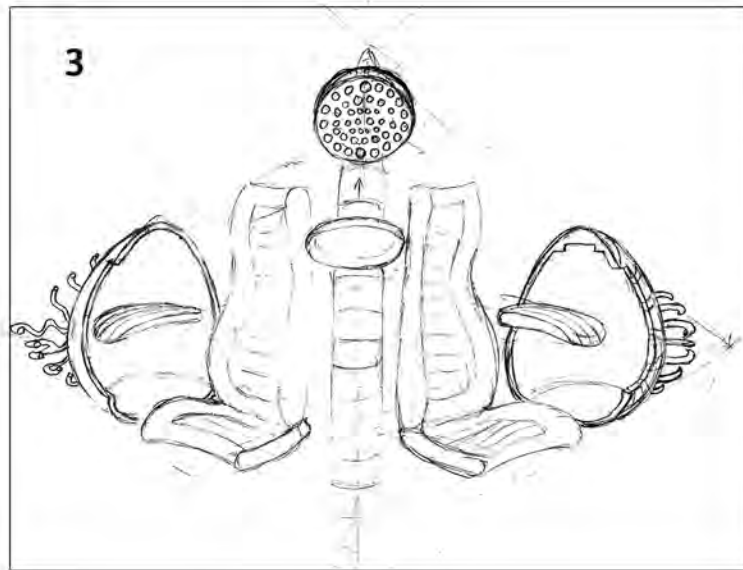
Frank Gehry Architects Chair Development 1# Lx 2 by



Glue Gun, masking tape to stick all components together



Final model design base on Frank Gehry's love of fish Concept 4th Development 2nd (Deconstructed fish egg) rib cage



Exploded two point perspective

Final model/Process



PVA glue News Paper

to make paper mache



Glue mixed with ripped paper in ice cream tub



Avocado



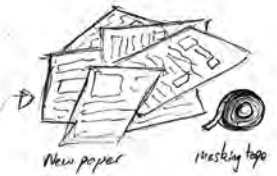
Paper mache Avocado to get shape of chair



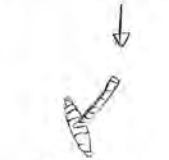
scissors, craft knife, paint brush, but, masking tape to cut, paint and stick the paper mache together



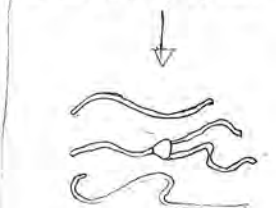
Cut and painted halves stuck together



Paper rolls taped in masking tape to look like a spine and ribs



Stand also made from news paper and masking tape helps hold chair up



Rubber wire coat painted coat to look like wigs



fabric, foam, scissors, needle, thread to make cushions



Student 1 Low Excellence page 2

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to use the work of an influential designer to clearly inform design ideas.</p> <p>This involves integrating aesthetic and functional characteristics of an influential designer's work in design ideas.</p> <p>The student has used the work of an influential designer (Norman Foster) to clearly inform design ideas for a chair. The concepts and development (2) have good links back to the designer, and these are beginning to show some understanding of how these characteristics can be integrated in a new context.</p> <p>To meet the requirements of Excellence, the student needs to integrate further characteristics in the features of the design ideas such as the shape of the seat. Further functional characteristics from the designer could also be integrated (3).</p>

Style of the Era



Renault Distribution Centre

Most of Norman Foster's work was done between the 1980s and the early 2000s, during the modernist, postmodernist and deconstructivist phases.

The modernist movement was about designing objects that had a function, and to look very formal or 'processed'. The main qualities of modernist structures are: industrialized decoration, constructed from man made materials only (eg. Metal, concrete, etc.), designed to look factory made and to not appear as a traditional structure.

The Renault Distribution Centre was designed by Norman Foster and has very clear modernist look about it. The yellow support frames around the entire building look like the arms of a crane with the pulley ropes connecting to the top, as if the building is built in the middle of a large industrial area. The main building has a clinical appearance with a plain linear theme, painted in a 'hospital colour' white.

The Renault Distribution Centre has been clearly influenced by the modernist style and was constructed in 1983, when the modernist's design was a very sought after style of architecture. Norman Foster was definitely influenced by the modernist movement in this design and has others with similar qualities.

Postmodernism was another style of architecture around during Norman Foster's 'business boom'. The postmodernist movement featured structures that were informal and were interesting to look at. Postmodernist designs try to involve natural shapes, featuring curves, and try to not look man made.

The Al Faisaliyah Tower was built in 2001 and is one of Norman Foster's postmodernist designs. In the plan of the tower, the base is square which then tapers off to a point at the top. The tower stands 267 metres tall and showcases a gold glass sphere near the top, which contains a restaurant, above the housing and office floors. The pinnacle design of the tower represents a stalagmite growing from the centre of a plaza. The tower features curves, spheres and natural tapering, which defines it from Norman Foster's other modernist influenced designs.

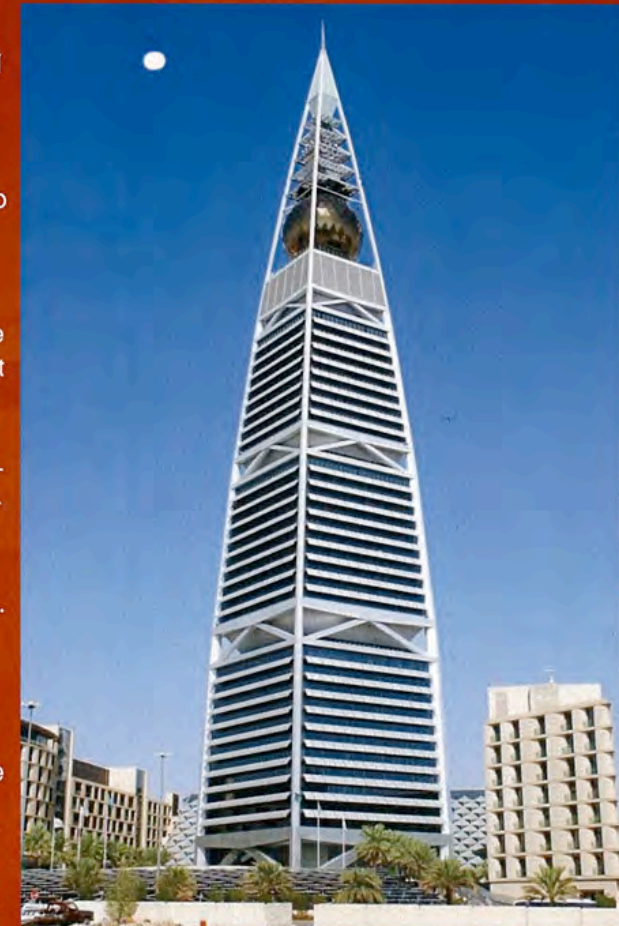
The deconstructivist style was around during the the postmodernism era in the mid 1990s onwards. Deconstructivists use non-linear shapes in their designs, and use many shapes to create different textures on one structure. Norman has been influenced by some of the styles during his 'business boom' but was not influenced by the deconstructivist style. Although Norman has not designed many deconstructivist buildings in the past, he is designing more currently and in the future.



Queen Alia International Airport
From above the airport looks like a field of mushrooms in the shape of an insect.

Currently, Norman is designing the Queen Alia International Airport which is constructed of many umbrella shaped arches and circular terminals. The airport will include a strong sense of technology in its final state. Norman is also designing the Spaceport America terminal for the first tourists into outer space. The terminal conveys the feeling that it is meant to be in space itself, yet also takes the shape of the surrounding land to connect it strongly to the earth.

As deconstructivist designs are becoming more popular, Norman is starting to design deconstructivist structures. Norman Foster is still influenced by the style of his time.



CHAIR CONCEPTS

This design is a simplistic idea that uses curves with regular geometric shapes to capture the post modern phase of Norman Foster's Architecture career.



I will include a function in the base of the chair that will allow it to swivel to an adjacent work station.



The use of bright colours will complement the peaceful yet vibrant feel of the design.



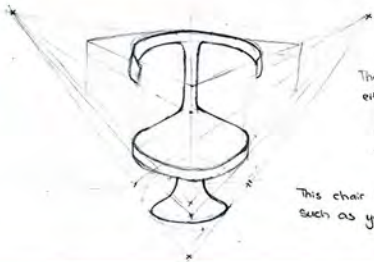
This chair design is based on the Millennium Tower by Norman Foster.

This chair is designed for office use. It has curved arm rests for a typist and has a thin back-bone to encourage good posture.



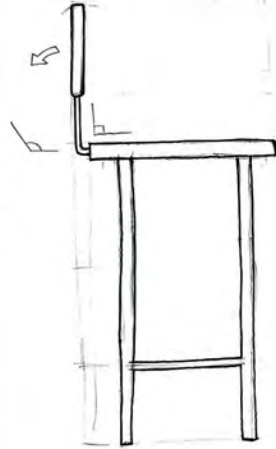
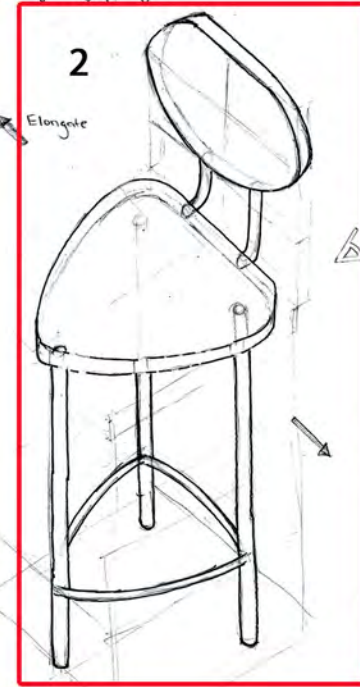
The chair will be made of either:
 - Plastic
 - Coloured (painted) metal.
 - A combination of plastic and painted metal

This chair will be available in bright colours only such as yellow, green, blue and red.

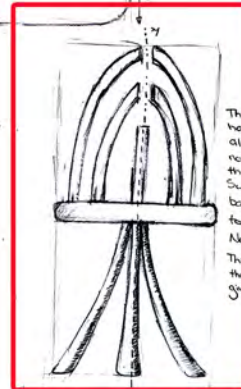
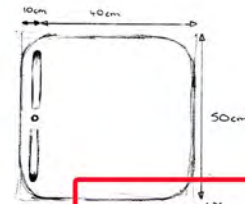


CHAIR DEVELOPMENT

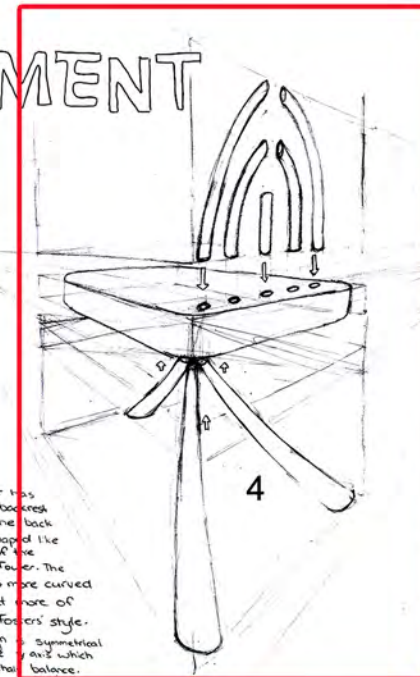
- ~ Change shape of back rest.
- ~ Shorten stool.
- ~ Curve the legs.
- ~ Change the seat shape.
- ~ Change angle of back rest.
- ~ Remove foot rest
- ~ Elongate sideways
- ~ Remove bars between back and seat.
- ~ Change the materials from glass.
- ~ Tint the glass or other material in a different colour of shade.
- ~ Add more legs.



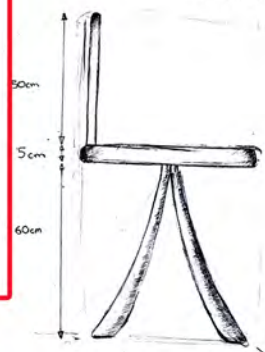
CHAIR DEVELOPMENT



This chair has had the backrest altered. The back rest is shaped like the top of the St. Louis Tower. The backrest is more curved to reflect more of Norman Foster's style. The design is symmetrical through the y-axis which gives the chair balance.



The backrest looks similar to a church window which makes the design look more dated. Even though the backrest looks dated the entire design is modernised. The surface of the chair is smooth. The seat is made of plastic and the back and legs are metal.



	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to use the work of an influential designer to clearly inform design ideas.</p> <p>This involves integrating aesthetic and functional characteristics of an influential designer's work in design ideas.</p> <p>The student has used the work of an influential designer (Santiago Calatrava) to clearly inform design ideas for a chair. The student has used the work of an influential designer (Santiago Calatrava) to clearly inform design ideas for a chair. There is some integration of basic shape and form evident in the student's work (1) (2).</p> <p>To meet the requirements of Merit more securely, the student could show a more sophisticated approach in integrating the characteristics of the influential designer.</p>



The Opera House at Tenerife in the Canary Islands.

Alamillo Bridge

Santiago Calatrava

Modern technology has taken a huge part in the way Santiago Calatrava is able to construct and model his designs before they have been built. This will assist other associate designers and contractors in understanding how his buildings are assembled. Without technologies such as computers, intricate and complex parts of his designs would be nigh on impossible to produce as they would be extremely difficult to draw, whereas with use of modern technology such things are simple to produce. Technology has allowed him to manufacture forms and shapes accurately and use new materials such as pre-cast concrete.

Calatrava's designs have influenced society in a number of ways. He has designed several "community" structures like buildings (such as museums, art galleries, train stations) and bridges where everyone can access and enjoy their beauty. Calatrava has influenced the modern era of architecture. A lot of modern work seems to be dismissed by the public, but not many people say that about Calatrava's work, he manages to cater for everyone, and uses the space and its surroundings so effectively that there is very little for people to be disappointed about when examining his work.

His work is highly original and expresses the structure and is therefore an obviousness about what he is trying to achieve in each of his designs, which is unique and purpose built for each building.



Orient Station

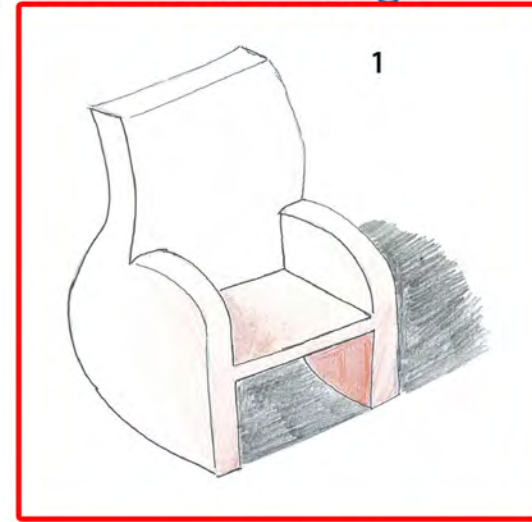


The Chicago Spire

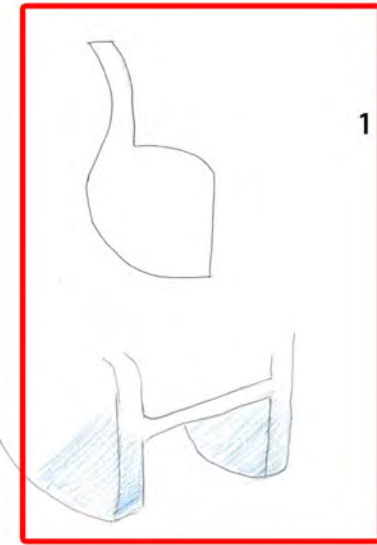
Technology and Influence on Society

Project 1 - Chair Design

Project 1 – Chair Design



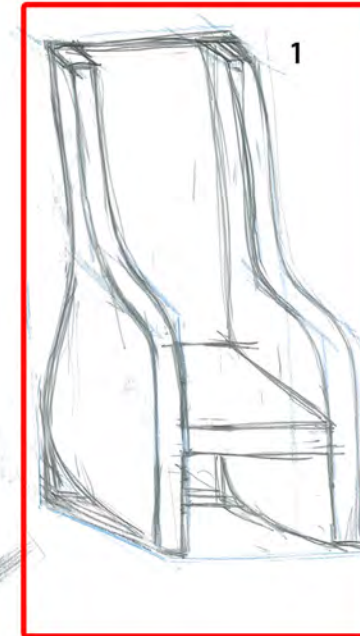
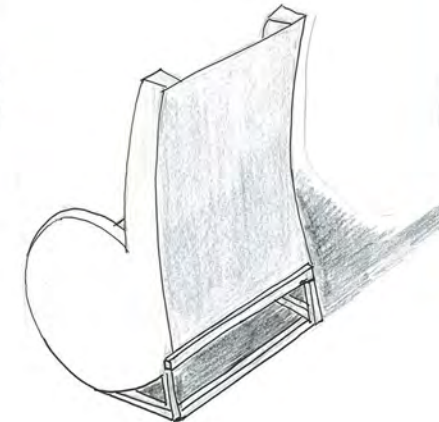
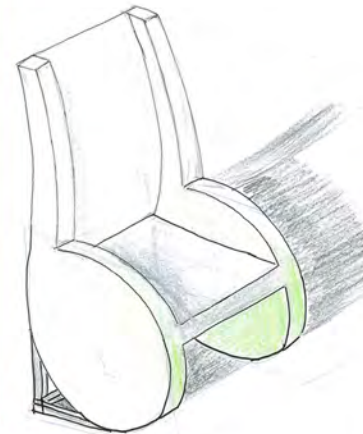
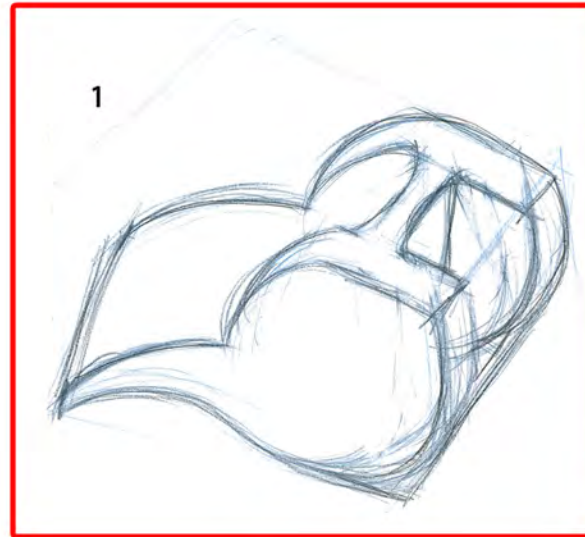
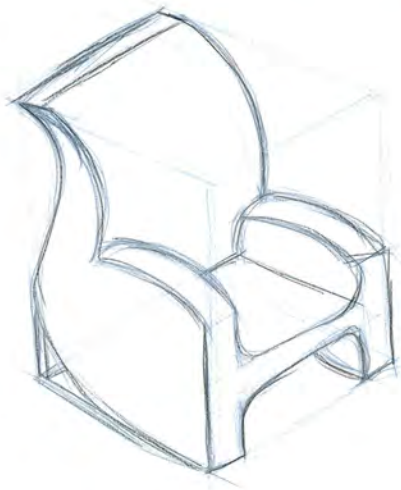
This design reflects similar aspects of design that Santiago Calatrava uses, I have based this design on nature – a leaf, which can be seen from the side on view. The red colour scheme also ties in with nature, signifying autumn. This design uses several curves, which art used greatly in the modern era of design that Calatrava is a part of.



Due to this design not having support at the back, the front needs to be heavily weighted to ensure that it wouldn't fall over as soon as someone sits in it. The shaded parts are where the chair would need to be weighted with a heavy metal like lead.

Concept 1

Project 1 – Chair Design

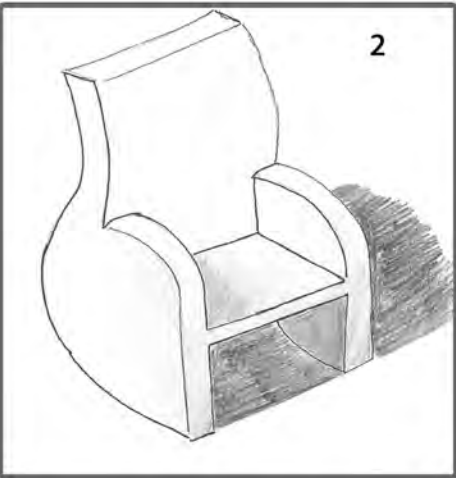


Student 3 Low merit page 1

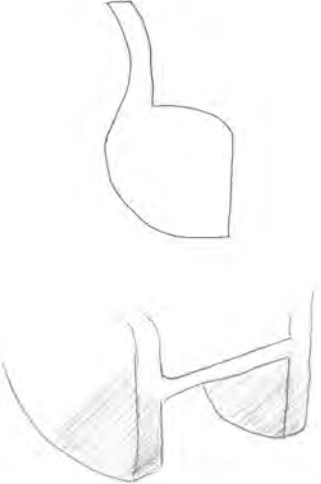
Development – Quick Sketches

Project 1 – Chair Design

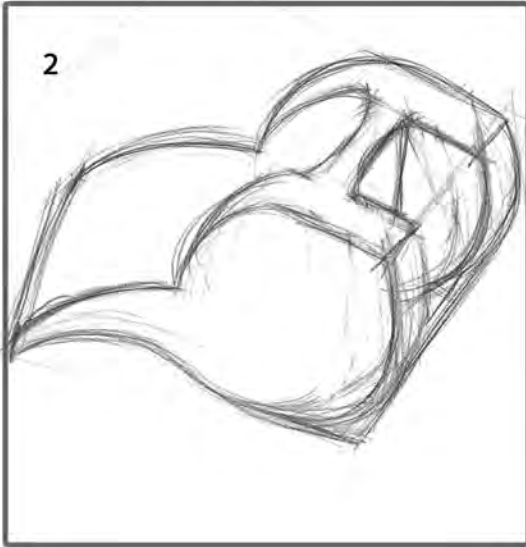
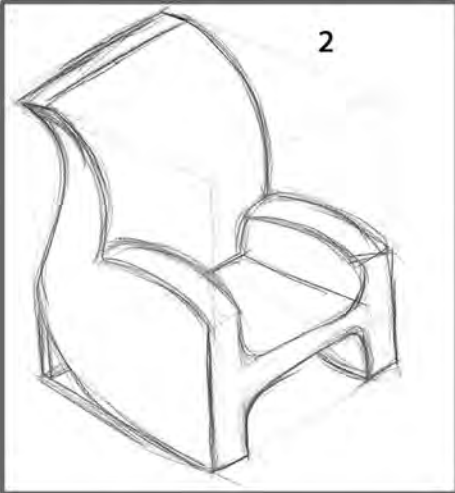
Project 1 – Chair Design



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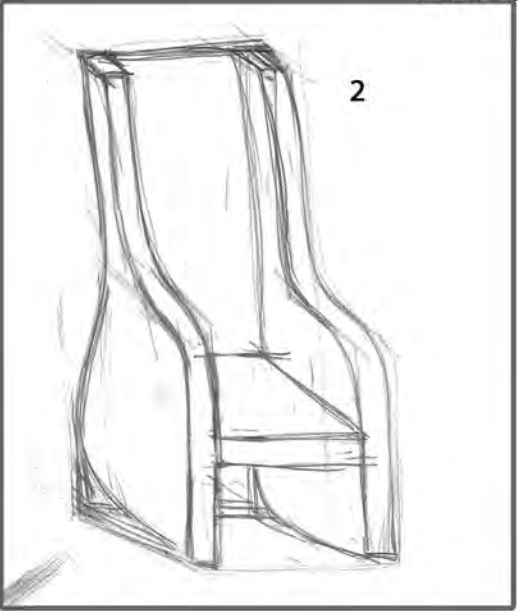
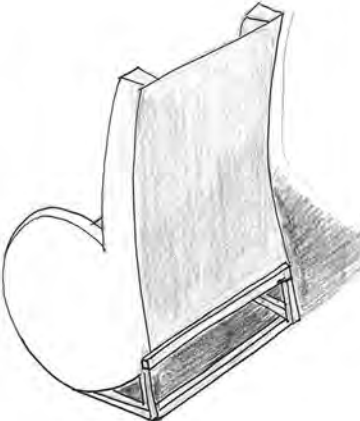
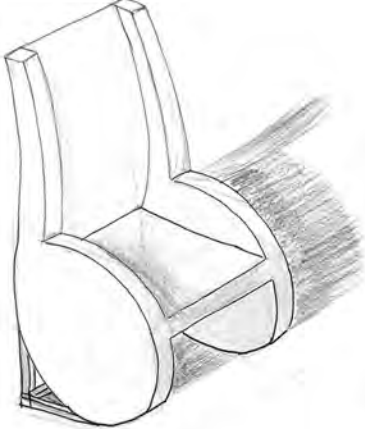


Due to this design not having support at the back, the front needs to be heavily weighted to ensure that it wouldn't fall over as soon as someone sits in it. The shaded parts are where the chair would need to be weighted with a heavy metal like lead.



Concept 1

Development – Quick Sketches



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to use the work of an influential designer to inform design ideas.</p> <p>This involves:</p> <ul style="list-style-type: none">• recognising the aesthetic and/or functional characteristics that are typical of an influential designer's work• using aesthetic and/or functional characteristics of an influential designer's work in design ideas. <p>The student has used the work of an influential designer (Alexander McQueen) to inform design ideas for a garment, by recognising the aesthetic features of shape, form and colour associated with their chosen designer (2). These characteristics are used to embed pattern and colour in the student's design ideas.</p> <p>To meet the requirements of Merit, the student would need to integrate shape, form and pattern, rather than just transposing their research to an idea.</p>

Alexander McQueen

Student 4 High Achieved page 1

Lee Alexander McQueen, (17 March 1969 – 11 February 2010) was a British fashion designer best known for his tendency to display female strength and sensuality with fragility in his collections, as well as the emotional power and raw energy of his provocative fashion shows. He is also known for having worked as chief designer at the French Haute Couture House Givenchy and for founding his own label under the name Alexander McQueen. His achievements in fashion earned him four British Designer of the Year awards (1996, 1997, 2001 and 2003), as well as the CFDA's International Designer of the Year award in 2003.

McQueen was the youngest of six children. He grew up in a council flat in a tower block in Stratford. He started making dresses for his three sisters at a young age and announced his intention to become a fashion designer. McQueen left school aged 16 in 1985 then went on to serve an apprenticeship with Savile Row tailors Anderson & Sheppard, before joining Gieves & Hawkes and, later, the theatrical costumiers Angels and Bermans. The skills he learned as an apprentice on Savile Row helped earn him a reputation in the fashion world as an expert in creating an impeccably tailored look.



Alexander McQueen's 1995 show entitled the 'Highland Rape' was the show that set him on the road to stardom. The collection featured dishevelled and battered-looking models in torn tartan clothing. It was McQueen said his comment on the "rape" of Scotland by the British (McQueen was of Scottish descent,) though critics of his work saw in it a perverse and misogynistic celebration of the sexual violation of women. For the show McQueen transformed an industrial loft space into a chaotic battleground symbolizing 1746's Battle of Culloden, in which the Jacobite Highland-Scots, were defeated and subsequently ousted by the British troops under the Duke of Cumberland, "the Butcher." The show also acted a modern, day conscientious objection against Cumberland's 1746 Dress Act clause in the Act of Proscription which made it illegal to wear Highland dress, in particular the kilt

In less than 10 years McQueen became one of the most respected fashion designers in the world. In October 1996 he was appointed Chief Designer at the French Haute Couture House Givenchy where he worked until March of 2001.

The following awards have recognized Alexander McQueen's achievement in fashion: British Designer of the year 1996, 1997, 2001, and 2003, International Designer of the Year by The Council of Fashion Designer's of America (CFDA) in 2003, A Most Excellent Commander of The British Empire (CBE) by her Majesty the Queen in 2003, GQ Menswear Designer of the Year in 2007.

For spring 1999, there was Shalom Harlow's graceful performance as the dying swan, while she was sprayed with paint by a pair of robotic arms. Then there was the snowstorm peopled by models ice-skating in fur-trimmed brocades and, in spring 2004, the darkly glamorous dance marathon. No one who saw the larger-than-life-size holographic image of Kate Moss floating above their heads in 2006 would forget it.

McQueen is not only cherished as a visionary within the industry, but he is also the designer of choice for discerning stars. Gwyneth Paltrow, Cameron Diaz, Beyoncé and Lady Gaga have worn his dresses on the red carpet. McQueen said: "I'm interested in designing for posterity. People who buy McQueen are going to hand the clothes down to their children, and that's very rare today."



His spring/summer 1997 collection, La Poupée, featured a black model whose movements were restrained by a metal cage attached to her limbs, hit the headlines again. Inspired by the German puppet-master Hans Bellmer, the rusty contraption was designed to evoke a marionette; inevitably, again, some of the press saw bondage, slavery and the subordination of women.

His weird and whimsical catwalk narratives have included models encircled in flames, drenched in rainstorms or spun like music-box dolls on revolving circles in the floor. The shows are inspired by cult films by Stanley Kubrick, Pier Paolo Pasolini and Alfred Hitchcock or by the dark photographs of Joel-Peter Witkin. It was Witkin's work which inspired McQueen's spring/summer 2001 show. Models staggered around, trapped in a mirrored box that obscured their view of the audience. Their bandaged heads and confused expressions evoked disease both physical and psychological. The spectacle ended as the walls of the glass box shattered to the floor to reveal an obese model wearing nothing but a gas mask, surrounded by hundreds of moths.

From Alexander McQueen's 2001 runway show. Colorful lights, a merry-go-round, the sound of children Alexander McQueen's show brought to mind family trips along with fun and games. But once the lights went down and the blaring soundtrack began, it became perfectly clear that there was nothing even remotely candy-coated about his carnival crashers. Cavorling around poles, a posse of hard-as-nails girls took over the stage wearing shiny leather jackets and jeans, scalloped coats and skirts, skintight leather pants and military jackets. When the frantic pace finally slowed down, it was to reveal an eerie backdrop of gigantic stuffed animals, discarded dolls, puppets, balloons and ragged circus, out of which several characters emerged, wearing massive ruffles, centuries-old suits and beat-up lace. The perfect accessory? One of McQueen's otherworldly creatures dragged around a golden skeleton with her foot.





1) FRONT VIEW



1

2) BACK VIEW



2) FRONT VIEW



3) FRONT VIEW



1



2) BACK VIEW



2) FRONT VIEW

1



lace

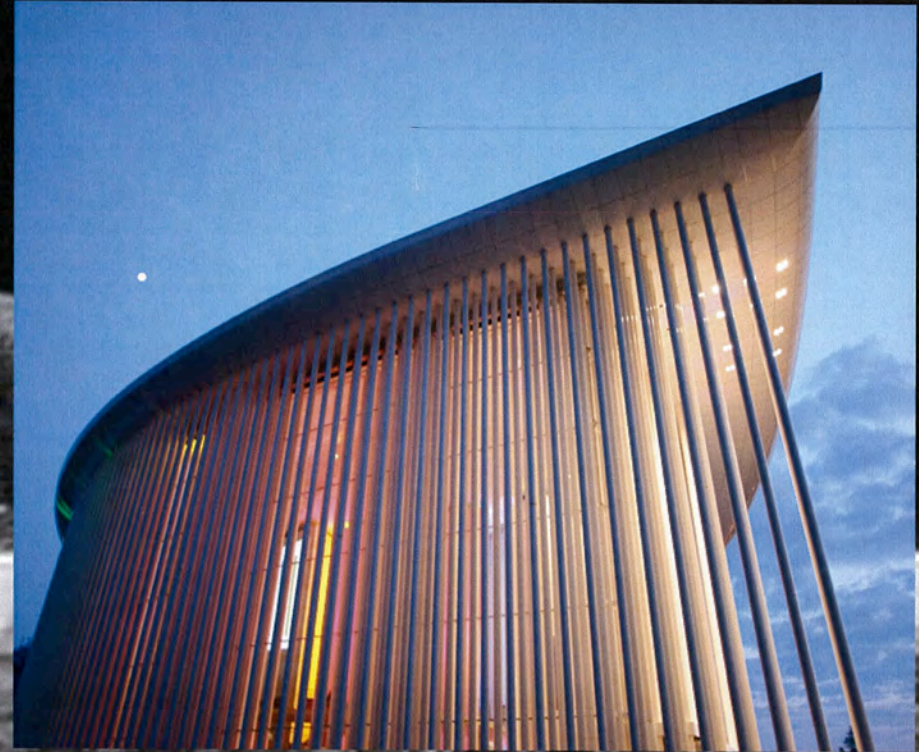
	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to use the work of an influential designer to inform design ideas.</p> <p>This involves:</p> <ul style="list-style-type: none">• recognising the aesthetic and/or functional characteristics that are typical of an influential designer's work• using aesthetic and/or functional characteristics of an influential designer's work in design ideas. <p>The student has used the work of an influential designer (I. M. Pei) to clearly inform design ideas for a chair. The student commentary and ideas begin to recognise mainly aesthetic characteristics of the designer's work (1). There are similar shapes used in the ideas that link to the forms that characterise the designer (2).</p> <p>To meet the requirements of Achieved more securely, the student would need to clearly recognise aesthetic and/or functional characteristics, using and interpreting these characteristics in more complex ways other than just shape and form.</p>

I.M. Pei Investigation

3) How Did Technology Influence The Architect?

I.M Pei has had the technology that he uses for a long time because he likes to use concrete because it's cheap and it has a good look of strength and it looks permanent. Pei also uses glass which is completely different to concrete. Pei had his reputation slightly tarnished when a plane of glass randomly fell out of his John Hancock tower in Boston. With new technology available Pei used that to make it easier and he then got his reputation back after constructing a glass sheathed allied bank tower in Dallas, also the glass pyramid in France.

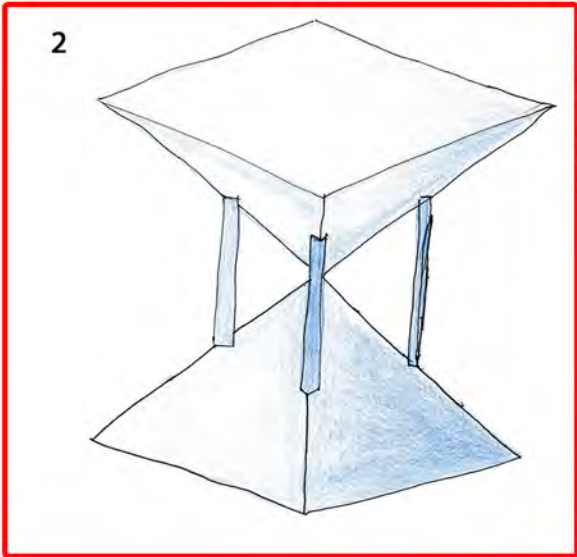
1



4) Who Influenced The Architects Designs?

Pei's work was strongly influenced by Mies van der Rohe. The apartment towers at Kips Bay and Society Hill that Pei designed were greatly influenced by Mies slab-like skyscrapers sheathed in glass grids. But the difference between Mies and Pei is that Mies uses frames of steel to support his buildings where as Pei uses concrete. When Pei enrolled in Harvard graduate school of design he was introduced to the work from some leading European architects. He took in their ideas on building unadorned (without decoration) buildings in weird abstract shapes. These are buildings which show off and expose their system of support and

concept 1



Concept 1

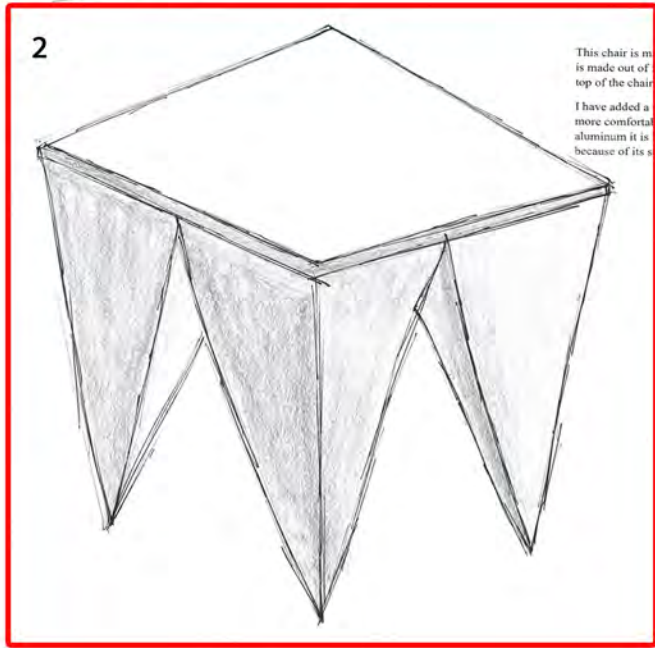
My first concept is made out of aluminum so that it is strong and can support a person easily. My design is made up of two pyramids I on top of the other so that the point is meeting at the centre. To hold the pyramids in place and to give it extra support I have added in four aluminum frames.

This chair was designed to be used as a bar stool because it is high, strong and it is light because it is made out of aluminum so it is easily moved and lifted. I have also designed this chair with a flat top so if you so wanted to you could put a cushion on top without it always falling off.

Side view

Chair Concept IM.Pei 12

concept 2



Concept 2

This chair is made out of aluminum so that it is strong but light. It is made out of four pyramids all placed upside down to make the top of the chair square.

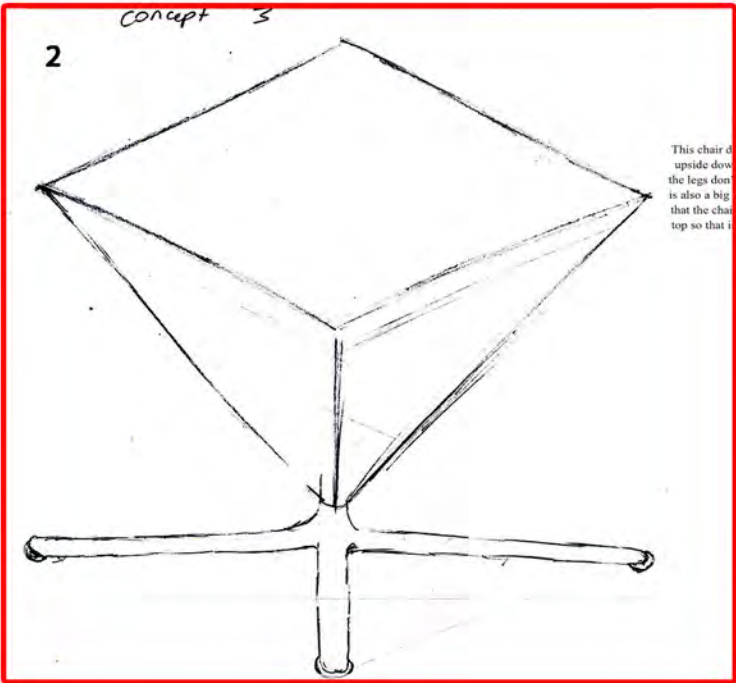
I have added a square cushion on the top of the chair so that it is more comfortable to sit on. Since the chair is made out of aluminum it is light and durable but at the same time comfortable because of its square shape and cushion.

Side view



Chair Concept IM.Pei 12

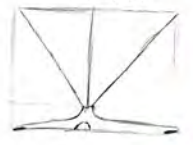
concept 3



Concept 3

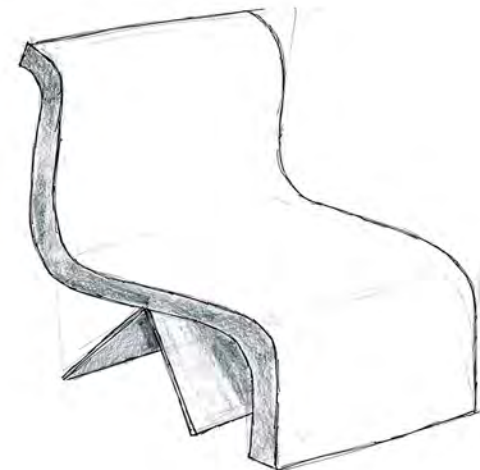
This chair design is crafted out of aluminum and is a pyramid put upside down on computer like legs so that the chair can spin but the legs don't have wheels on them so the chair doesn't roll. There is also a big spring in between the legs and the base of the chair so that the chair can go up and down. I have also added a cushion on top so that it is not hard and makes it soft and comfortable to sit on.

Side view



Chair Concept IM.Pei 12

concept 4



Concept 4

This concept is a wooden chair with steel supports on the bottom to hold it up without breaking. It is a curvy shape with the bottom of the chair touching the ground to help support it while the back of the chair is on a comfortable angle to sit in.

there is also a cushion covering the whole chair to make it comfortable to sit on if you are staying on it for a while.

Side view



Chair Concept IM.Pei 12

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to use the work of an influential designer to inform design ideas.</p> <p>This involves:</p> <ul style="list-style-type: none">• recognising the aesthetic and/or functional characteristics that are typical of an influential designer's work• using aesthetic and/or functional characteristics of an influential designer's work in design ideas. <p>The student recognises features of an influential designer (Antonio Gaudi) with a visual compilation (1). In their design for a wardrobe, the student starts to use curves to link back to aesthetic characteristics of the designer (2).</p> <p>To meet the requirements for Achieved, the student could use curves and form further, to make the wardrobe look more consistent with the characteristics of the designer (2).</p>

AS 91067

Use the work of an
influential designer

Born: 25th June 1852

Lived: Catalonia, Spain.

Projects: Parc Güell, Colònia Güell.

Buildings: Sagrada Família, Casa Milà,
Casa Batlló

Major Buildings: Casa Vicens, Palau Güell,
College of the Teresianas, Crypt of the Church of
Colònia Güell, Casa Calvet, Casa Batlló,
Casa Milà, Park Güell, Sagrada Família

INFUENTIAL DESIGNER

Antoni Gaudí



Casa Vicens



Palau Güell



College of the
Teresianas



Crypt of the
Church of Colònia
Güell



Casa Calvet

Concepts (design 1)

