

# The Art of DVC

[Presentation resources can be found here](#)

*Tim Armstrong: [tarmstrong@shcs.school.nz](mailto:tarmstrong@shcs.school.nz)*

# Course Outline

- Who am I
- What I teach (*course design*)
- Strategies I use

## Break

- Activity part one
- Activity part two
- Why make a subject website?

# Disclaimers

I am at the TESAC Conference to learn and to share

I acknowledge how DVC is taught can vary a lot and you are free to take or leave any of the strategies I discuss

I acknowledge I am really lucky in my current job and realise not everyone has the support I do

I recognise DVC teachers come from different backgrounds and have different strengths. **I acknowledge that your strengths may differ from mine**

I welcome your questions I understand there is a lot of knowledge in the room

If I am telling you how to suck eggs please forgive me!

Who am I

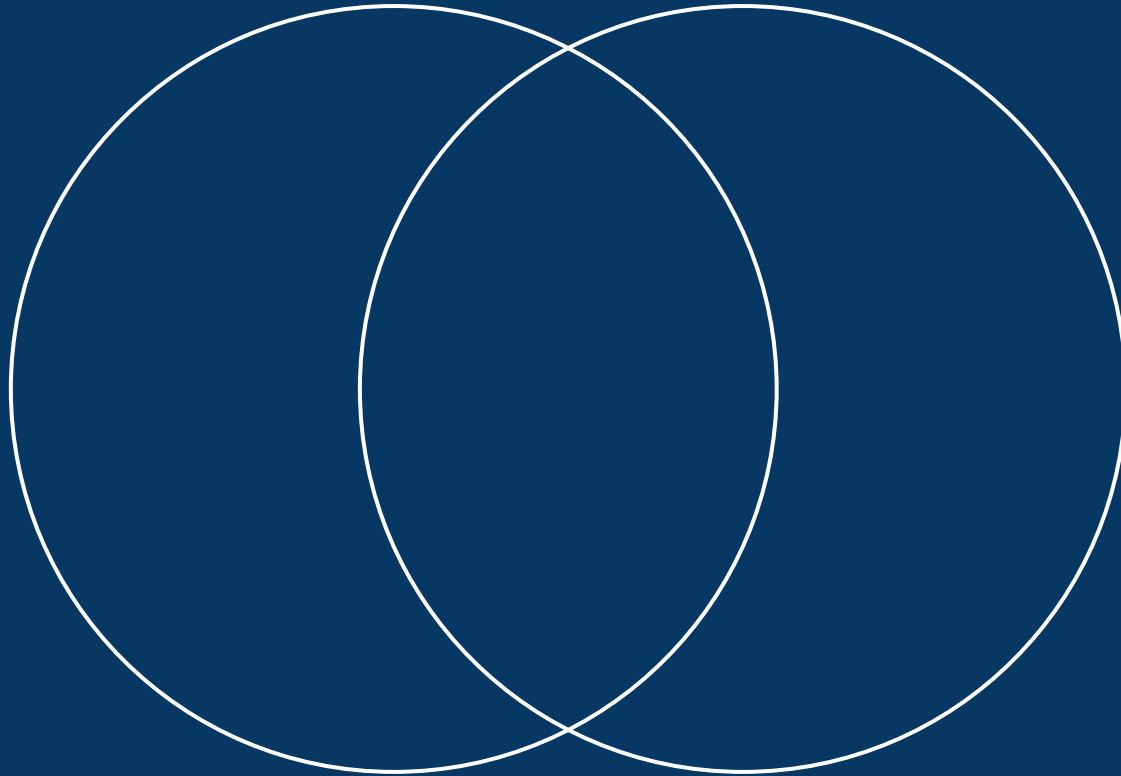
# Tim Armstrong Timeline

- Grew up in Christchurch (St Thomas of Canterbury College) **1999**
- Studied **Fine Arts with a Major in Sculpture** at Massey in Wellington
- Teachers College at Victoria University in Wellington
- Was asked to teach Graphics in my first job (***without having done it at school!***) **2009**
- Moved to Auckland
- Taught DVC and Art for several years, including senior **Painting** and **Photography**
- Moved to Dunedin did lots of LTR work (which included teaching **L1 Digital Technology and L3 Art History**)
- Did **Mindlab Post Graduate Diploma** in Digital and Collaborative Learning
- Started working full time as a DVC teacher
- Was appointed Head of Technology at St Hilda's Collegiate **2022**

# Creative Practice



# Other Subjects & DVC: Venn Diagram



# Art & DVC: Venn Diagram

**The development of outcomes to explore the human experience**



**The development of outcomes to meet the functional and aesthetic needs of people**



What I teach

# DVC Programmes in a Nutshell

**Year 9:** School Bag Tag (Lots of 2d drawing and design process) - *3 hours per week for a third of a year*

**Year 10:** Container Building Models - *4 hours per week half year*

**Year 11:** (Not NCEA) - *4 hours per week full year*

**L2 Year 12:** Monarch Wildlife Cruises Terminal and Public Seating

**L3 Year 13:** Spatial or Product + Exhibition

YEAR 10

# Year 10 Container Building Project

Learners;

- have **choice** around the purpose of their building
- develop their **own specifications**
- **develop understanding of scale** in floor plans and models
- consider **exterior**, **interior** and **landscaping**
- develop awareness of the **importance of building sites** in spatial design



# Bubble Diagrams - *floor plan layout and site awareness*



<https://www.youtube.com/watch?v=vmHoGicPQQQ&t=1s>

# Model Making Tools

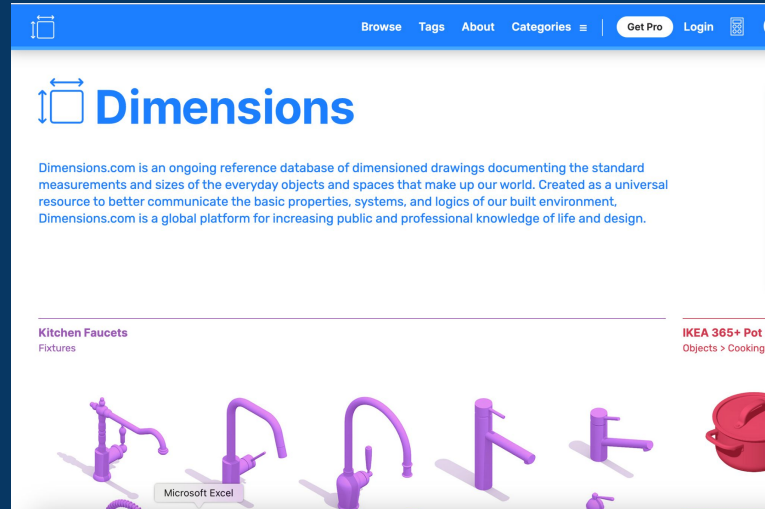


- 3mm foam board
- Cutting mats
- Measuring tapes
- Tin snips or pliers
- Sand paper
- Plain popsicle sticks
- Coloured popsicle sticks
- Match sticks
- Scale rulers
- Steel rulers
- Scissors
- Craft knives
- Hot glue guns and sticks
- Masking tape
- OHT sheets
- Glue sticks
- Coloured paper or printing
- **NO PAINT!**

# Figuring out measurements

## Dimensions.com

*Sharing the (linked) dimensions.com website will help learners to discover appropriate dimensions for interior details*



YEAR 11



# L1 NCEA Standards Year 11 course is based on..

## Pūrāku Letterbox

**AS92001:** Use representation techniques to visually communicate own **product** or spatial design outcome

**AS92003:** Use instrumental drawing techniques to communicate own **product** or spatial design outcome

*Letter box and  
boat shed  
projects linked  
via local context  
and inspiration*

## Boatshed Office Redevelopment

**AS92000:** Generate product or **spatial** design ideas using visual communication techniques in response to design influences

**AS92002:** Develop product or **spatial** design ideas informed by the consideration of people

# Year 11 Starting Point




<https://www.youtube.com/watch?v=m1SxyJG8E4w>



# Getting to Grips with Fusion 360

## Fusion 360 Letterbox Tutorials



The video player shows a 3D rendered green letterbox with a white roll of paper and the number '6' on its side. To the right is a photograph of a real blue letterbox with a white roll of paper and the number '6' on its side, situated next to a body of water. The video player interface includes a search bar, a play button, a progress bar at 1:42 / 13:20, and various control icons.

**Fusion 360 Letter Box Tutorial Part 1**

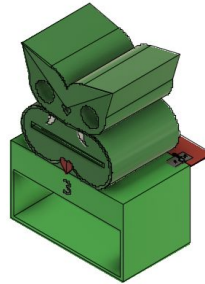
Timothy Armstrong  
9 subscribers

[Analytics](#) [Edit video](#)

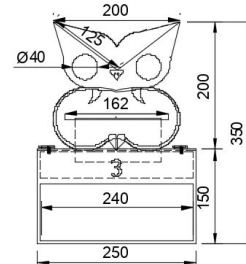
[Like](#) 1 [Comment](#) [Share](#) [Download](#) [More](#)

*Your own tutorials help learners come to terms with the software make yourself and them aware of the pitfalls and "glitches"*

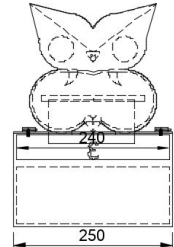
# Fusion 360 for 92001 & 92003



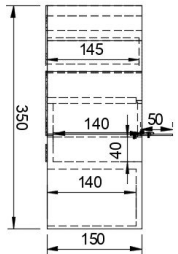
NE ISOMETRIC



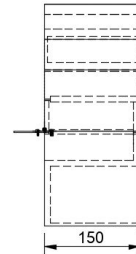
FRONT ELEVATION



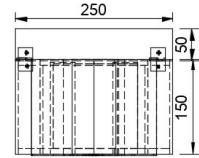
END ELEVATION



RIGHT ELEVATION



LEFT ELEVATION

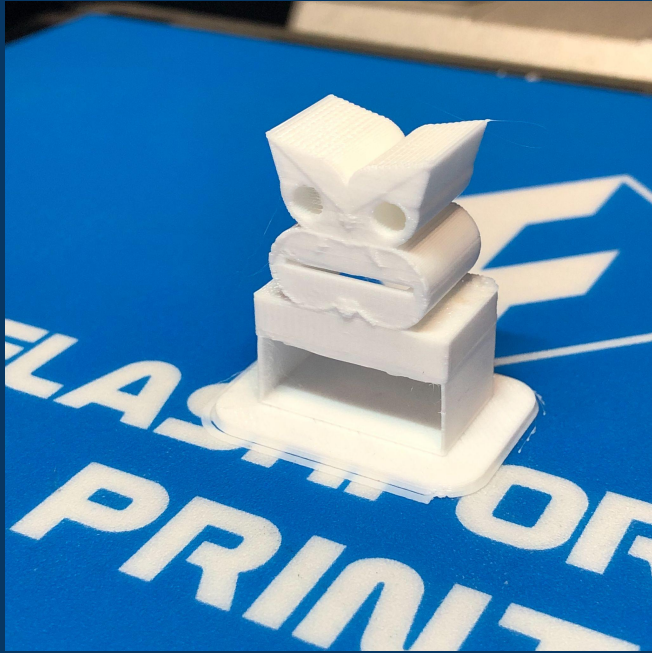


PLAN

Dept	Technical reference SCALE 1:5	Created by Olivia Priemus 20/03/24	Approved by
		Document type ORTHOGRAPHIC PROJECTION	Document status
		Title Taniwha Letterbox	DWG No. 1
		Rev.	Date of issue 22/3/2024
			Sheet 1/1



# 3d Printing + Models & Adobe Indesign



YEAR 12

# Year 12 Course Structure

## Monarch Terminal

**AS91341:** *Develop a spatial design through graphics practice*

**No 91340**  
**Design Era**

## Monarch Terminal Seating

**AS91342:** *Develop a product design through graphics practice*

## Presentation

**AS91343:** *Use visual communication techniques to compose a presentation of a design*

## External

**AS:91337:** *Use visual communication techniques to generate ideas*

**Projects are linked**



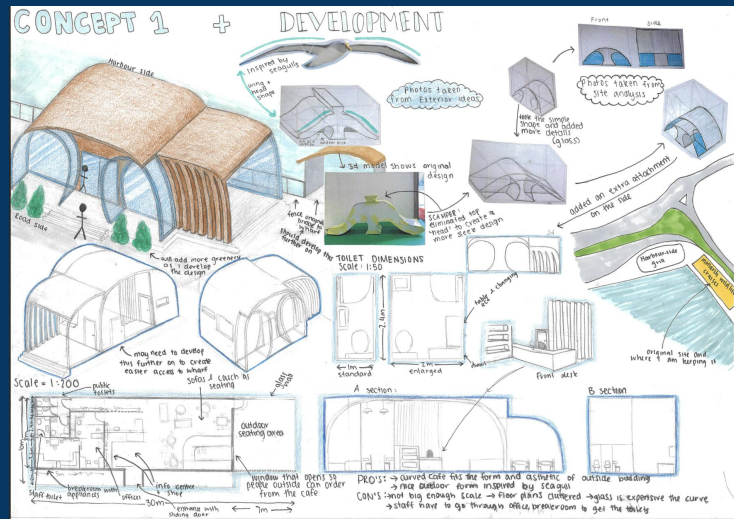
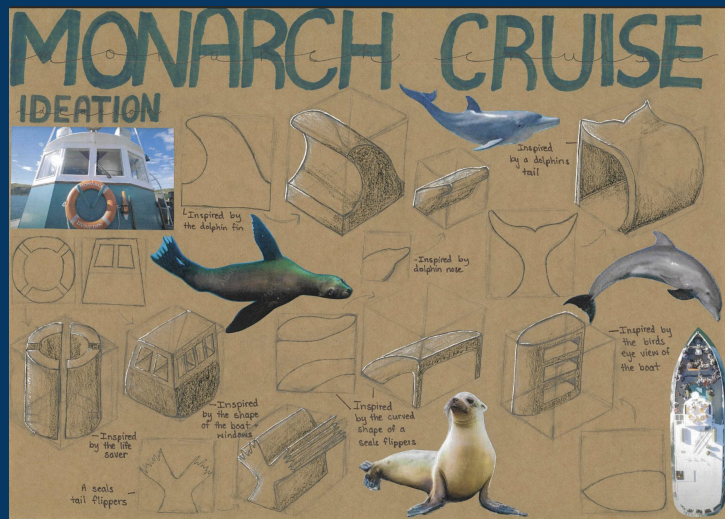
# Year 12 Monarch Wildlife Cruise



*Going on the cruise allows understanding of staff & customers needs*

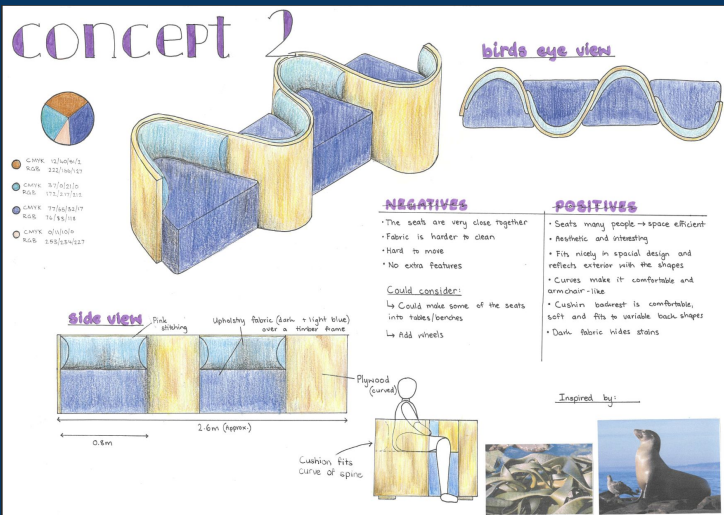
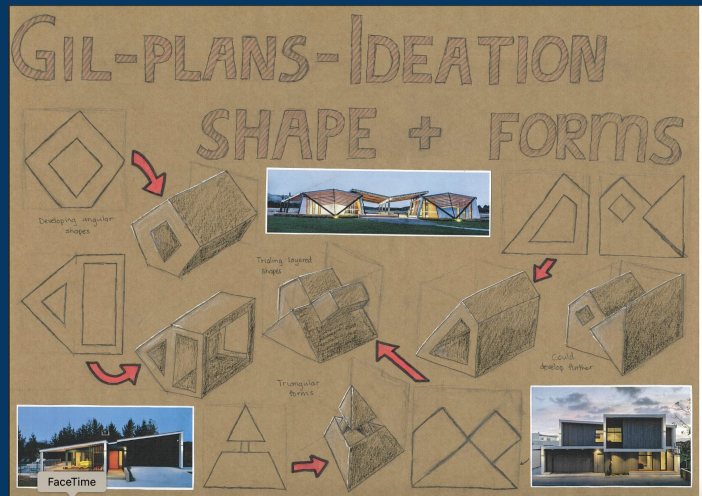


*Wildlife and landscapes are used as a starting point for ideation*

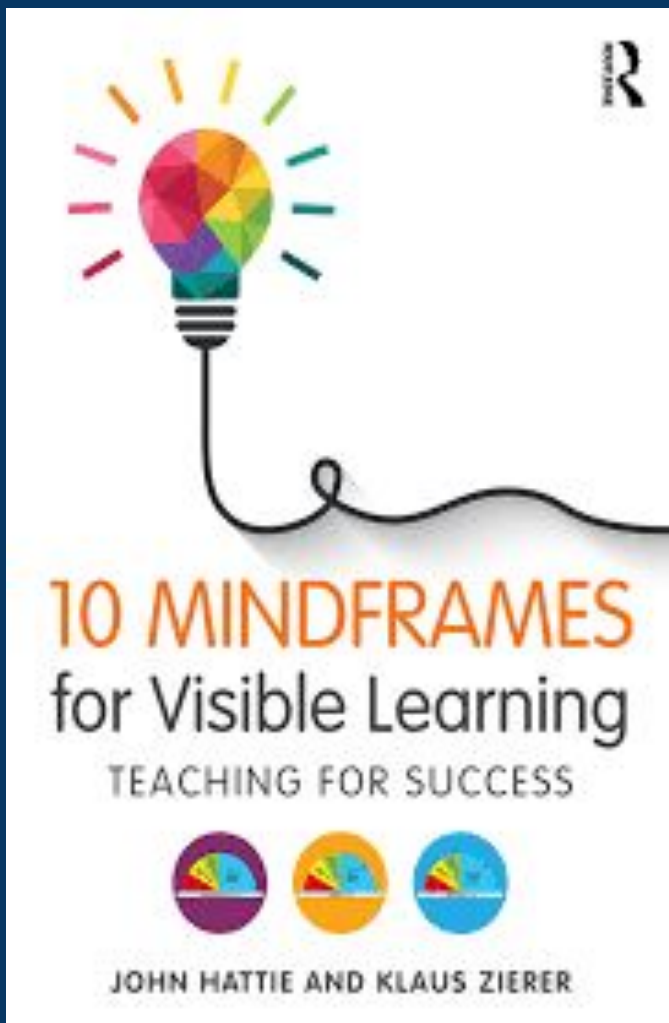


Monarch Ideation used starting point for spatial and product design projects

Learners do a one page analysis of an architect of their own choosing. Can be used in ideation and development



Strategies I use



*Reading Hattie and Zierer's 10 Mindframes made me consider how I could employ the most effective teaching and learning strategies in teaching DVC*

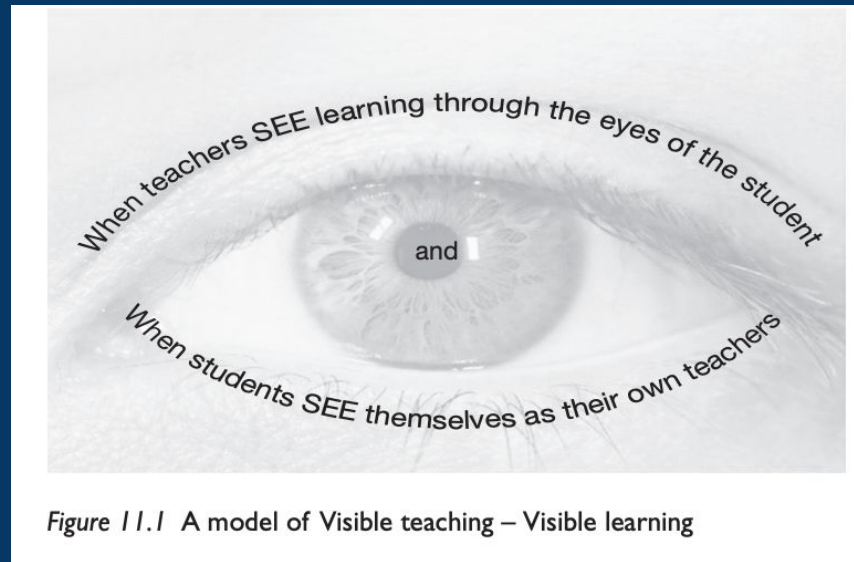
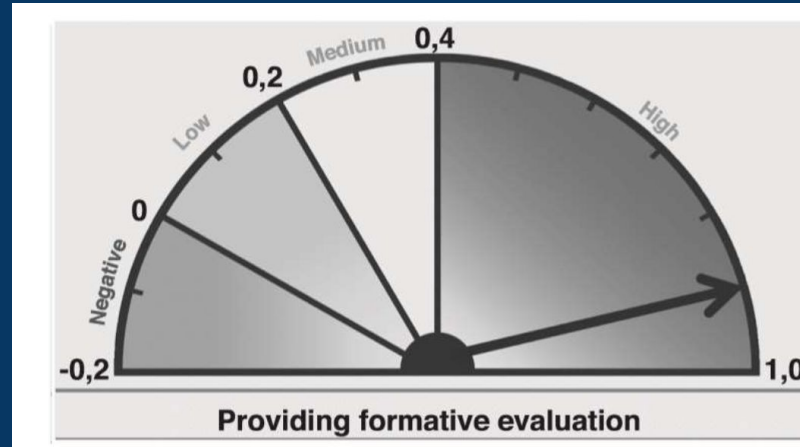


Figure 11.1 A model of Visible teaching – Visible learning

Feedback - Feedforward

# Formative Feedback Effectiveness



*“The single most powerful modification that enhances achievement is **feedback**”*

**John Hattie**



# Single Point Feedback

***Design and Visual Communication: Use visual communication techniques to generate design ideas (91337 3 Credit External)***

***Develop a spatial design through graphics practice (91341 6 Credit Internal)***

***Develop a product design through graphics practice (91342 6 Credit Internal)***

***Use visual communication techniques to compose a presentation of a design (91343 4 Credit Internal)***

**Note:** This is a feedback tool and Evidence of Meeting Standard does not guarantee specific grades in the above Internal or External. This is important to recognise in relation to the External as I do not have responsibility for assessment of it.

[Link to L2 Single Point Feedback](#)

Evidence of Meeting Standard	Standard Requirements	Areas that Need Improvement
	<p><b>Achieved Criteria</b></p> <ul style="list-style-type: none"><li>Use visual communication techniques to explore functional and aesthetic qualities means examining different design ideas (that could be variations of a single concept or a range of concepts in response to a brief)</li></ul>	



# Single Point Milestone Feedback Principles

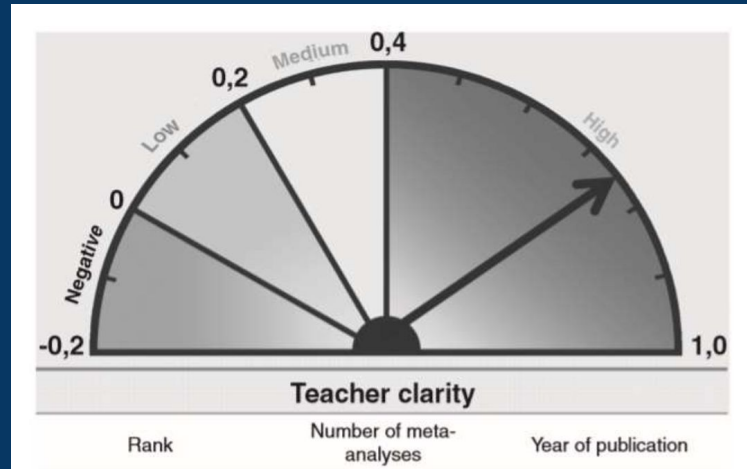
Feedback is;

- **timely, regular** and **ongoing**
- **impersonal** and **non-judgmental**
- **identifies evidence** or **lack of it**
- **identifies what needs to be worked in relation to the assessment criteria**
  
- A frequently used phrase is **“not yet”**
- **Feedback is confidential** (*Assignment on Google Classroom with a copy for each learner*)
- Sharing digitally **offers learners the opportunity to ask questions and make comments**

# Teacher Clarity

# MOE - Teacher Clarity Definition

For students to progress confidently and be responsible for their learning, it is essential that **teacher and students have shared clarity about what is to be learnt**. They need to be clear about the big picture of learning, and the **day-by-day learning steps towards it**.



<https://assessment.tki.org.nz/Assessment-for-learning/Assessment-for-learning-in-practice/Clarity-about-the-learning>

# Learner Instructions

## **2.INSPIRATION IMAGES & IDEATION/ NGA AROARO** *(Divergent)*

Collect images associated with Monarch Wildlife Cruises and Tours and bird and sea life and landscapes in the Otago Harbour. Along with images from influential architect

Explore shapes and forms from inspiration using a range of drawing techniques with a range of media. Physical models that have been photographed or forms made in Sketch Up can be used to explore ideas

*\*Inspiration images can be interwoven with ideation or stand stand alone*

## **3.INITIAL EXTERIOR IDEAS / NGA AROARO** *(Divergent)*

Looking at your research and ideation to develop several 3d ideas for the exterior of your passenger terminal. **Include doors and windows, surrounding areas and figures to explain these as architecture and convey the building's size.** This can be done with physical drawing methods, Sketch Up, card models or any combination of methods. Place card models on satellite images of the site to convey size and context

*\*Design pages can be made with freehand drawing methods, model-making , digital tools or a combination*

## **4.USER ANALYSIS MIND MAP / TIROHANGA** *(Divergent)*

Develop a MIND MAP to consider the users of the Terminal's needs. Consider both the workers and customers' needs. Use the following guiding questions to help you consider these needs and wants;

- What might workers need / want for office, working spaces and customer service areas?
- What might a tourist need / want in waiting areas and customer service areas?

## **5.SITE ANALYSIS / TIROHANGA** *(Divergent)*

**One page exploring the site**, look at sunlines, prevailing wind direction, consider views, accessibility and surrounding business and landmarks. Research a range of images relating to your site, use Google Earth.

*Student instructions*

*are broken into*

*clearly defined chunks*



*Hattie identifies that adding imagery to learner instructions serves as a distraction that can add to cognitive load*

## Boatshed Office Redevelopment

- Generate spatial design ideas using visual communication techniques in response to design influences
- Develop spatial design ideas informed by the consideration of people

Due: Friday November 29

### SITUATION / AHUATANGA

Boatshed 6052 at 124 Portobello Road has been sold. The new owner is seeking concepts to redevelop the shed into an office for a self employed person. The new owner (your client) thinks the current shed is run down and wants a complete rebuild, the build needs to be on the original building platform but can be widened up to 1.5 meters on all sides.

### BRIEF / NGA TOHUTOHU POTO

You have been asked by the owner (your client) to come up with ideas for the redevelopment of Boatshed 6052 to turn the shed into an office for a self employed person. The new owner is interested in the pūrāku (Māori myth) of how the Otago Peninsula was formed and wants this to be reflected in some way through the building.

### BRIEF SPECIFICATIONS / HOA WHAKATAKORANGI

The owner wants designs that:

- Take advantage of the spectacular views and sunlight offered by the site and provide shelter from cold prevailing winds.
- Have space for storing bikes as the shed is on the cycle path and the owner would like to cycle to work
- Has space for storing sea kayaks.
- Has deck for entertaining and (space for bbq and seating etc)
- Made from materials suitable for marine conditions
- Design could include a mezzanine to add space

### ARCHITECT RESEARCH / TIROHANGA (1 page)

Choose one Aotearoa Architect featured on the SHCS DVC website. You are to then develop 1 A3 page on your chosen architect. Your page should have:

- Basic biographical information - where were they from, when were they alive and design ethos etc
- Images of their buildings
- Annotations that highlight the aesthetic functional characteristics of the buildings (Use arrows with annotations to show where you can see these characteristics in the images of their buildings)

\*Note: This can be done on paper or in the slide

### SITE ANALYSIS / TIROHANGA (1 page)

One page exploring the site, look at sunlines, prevailing wind direction, consider views, accessibility and surrounding business and landmarks. Research a range of images relating to your site, use Google Earth.

### CLIENT AVATAR / TIROHANGA (1 page)

A client avatar is a made up person that you can use to help figure out what you need to consider when developing a design outcome.

#### Think about who your client might be:

- Are they male or female?
- How old are they?
- What do they do for a living?
- What is their family situation? Do they have pets?
- What do they need to do their job?
- What are their hobbies and interests?
- What is important to them in terms of aesthetics?
- What is important to them in terms of function?

Having a good understanding of the owner/client will help you to develop ideas that are fit for purpose.

Look back at the SITUATION and BRIEF SPECIFICATIONS to develop your avatar page.

\*Note: Use the template in the slide

### INSPIRATION IMAGE BOARD / NGA AROARO (1 page)

Find images that relate to your architect and how the Otago Peninsula was formed

\*Note: This can be done on paper or in the slide.

Inspiration Image Board task can be combined with Ideation pages

### IDEATION / NGA AROARO (1-2 pages)

\*Note: Ideation done in the letterbox project can be used for this task

Look at your 'Inspiration Images' to develop 1-2 pages exploring 2d shapes and 3d forms. You are not copying the images! You are making your own shapes and forms that are inspired by the images.

Ideation should demonstrate understanding of:

- Construction lines and outlines in the development of 2d shape and 3d forms
- Combinations of paper types and media i.e black and brown paper combined with black and white media
- Understanding of rendering with light direction and cast shadows
- Understanding of crating to develop forms
- Make models from paper or card - photograph and add into your Ideation pages.

Keeping instructions  
basic  
encourages learners to  
read  
and allows learners to  
make their own  
meaning



# Year Planners

Year planners;

- are given at the start of the year with **work expectations for each week outlined**
- Week's tasks are **based on learner instructions**
- **are visible** with them being **displayed in the classroom, physical copies given to students** and **available online**
- include **formative and summative assessment dates**
- **Include public holidays**

*People make plans and God laughs -  
Jewish Proverb*

# Planning Calendar

## Term 1 2024: Level 2 DVC Planning Calendar

Week 1 29/1	Week 2 5/2	Week 3 12/2	Week 4 19/2	Week 5 26/2	Week 6 4/3	Week 7 11/3	Week 8 18/3	Week 9 25/3	Week 10 1/4	Week 11 8/4
<p>Level 2: Develop a spatial design through graphics practice AS:91341 Version 4</p> <p>(6 Credit Internal)</p> <p><b>1.INFLUENTIAL ARCHITECT RESEARCH / TIROHANGA</b> (Divergent) Choose an architect from the SHCS DVC (architects web page). Students then develop a research poster answering the following questions</p>	<p><i>Waitangi Day Tuesday 6th</i></p> <p><b>1.INFLUENTIAL ARCHITECT RESEARCH / TIROHANGA</b></p> <p><b>2.INSPIRATION IMAGES &amp; IDEATION/ NGA AROARO</b> (Divergent) Collect images associated with Monarch Wildlife Cruises and Tours and bird and sea life and landscapes in the Otago Harbour. Along with images from influential architect</p>	<p><b>2.INSPIRATION IMAGES &amp; IDEATION/ NGA AROARO</b></p>	<p><b>3.INITIAL EXTERIOR IDEAS / NGA AROARO</b> (Divergent) Looking at your research and ideation to develop several 3d ideas for the exterior of your passenger terminal. <b>Include doors and windows, surrounding areas and figures to explain these as architecture and convey the building's size</b></p> <p><b>MILESTONE FEEDBACK FRIDAY FEBRUARY 23</b></p>	<p><b>3.INITIAL EXTERIOR IDEAS / NGA AROARO</b></p>	<p><b>4.USER ANALYSIS MIND MAP / TIROHANGA</b> (Divergent) Develop a MIND MAP to consider the users of the Terminal's needs. <b>5.SITE ANALYSIS / TIROHANGA</b> (Divergent) <b>One page exploring the site, look at sunlines, prevailing wind direction, consider views, accessibility and surrounding business and landmarks.</b></p>	<p><b>5.SITE ANALYSIS / TIROHANGA</b></p>	<p><b>5.SITE ANALYSIS / TIROHANGA</b></p> <p><b>6.POSSIBLE APPROACHES/ NGA AROARO</b> (Divergent/ Convergent) Develop several concepts for your terminal building; these can be exterior ideas explored in more detail, or new ideas that have been informed by your ideation and research</p> <p><b>MILESTONE FEEDBACK FRIDAY MARCH 22</b></p>	<p><i>Otago Anniversary Monday 25th</i></p> <p><i>Good Friday 29th</i></p> <p><b>6.POSSIBLE APPROACHES/ NGA AROARO</b></p>	<p><i>Easter Monday 1st</i></p> <p><b>6.POSSIBLE APPROACHES/ NGA AROARO</b></p>	<p><b>7. DEVELOPMENT BRAINSTORM/ NGA AROARO WHANAKETANGA</b> (Divergent/ Convergent) Look at POSSIBLE APPROACHES and use the following guiding questions to evaluate your design and progress your design ideas.</p> <p><b>8. DEVELOPMENT &amp; REFINEMENT / NGA AROARO WHANAKETANGA</b> (Convergent) Look at your DEVELOPMENT BRAINSTORM and use Graphics Practice* to explain progression and refinement of your design ideas visually</p>

Year planners given at the start of the year with work expectations for each week outlined

# Annotating Exemplars

2d Shapes have been used to generate 3d forms

Shapes and forms have been made with construction boxes



Exterior Ideas come from Ideation

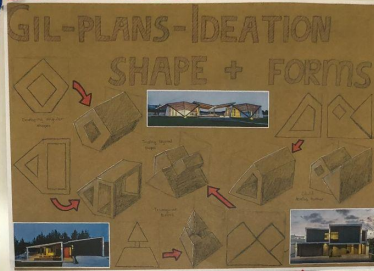
3d image of building with background and figures

Plan view of building on site (could be done with satellite photo)

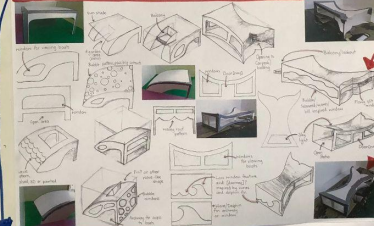
Scale floor plan to show spaces

Notes to explain ideas

## Ideation



## EXTERIOR IDEAS



## Possible Approach



Architect images used to generate 2d shapes

Brown paper  
mid tone black  
Pencil = Shadow  
White Pencil/Pen = light

Doors and windows added to show form as architecture

E-I's are in 2d and 3d

Quick card models of ideas made and placed on Satellite image of site

East/west Elevation

Positives/Negatives identified  
Inspiration image

*Breaking down what has been included in exemplar pages to make them successful*



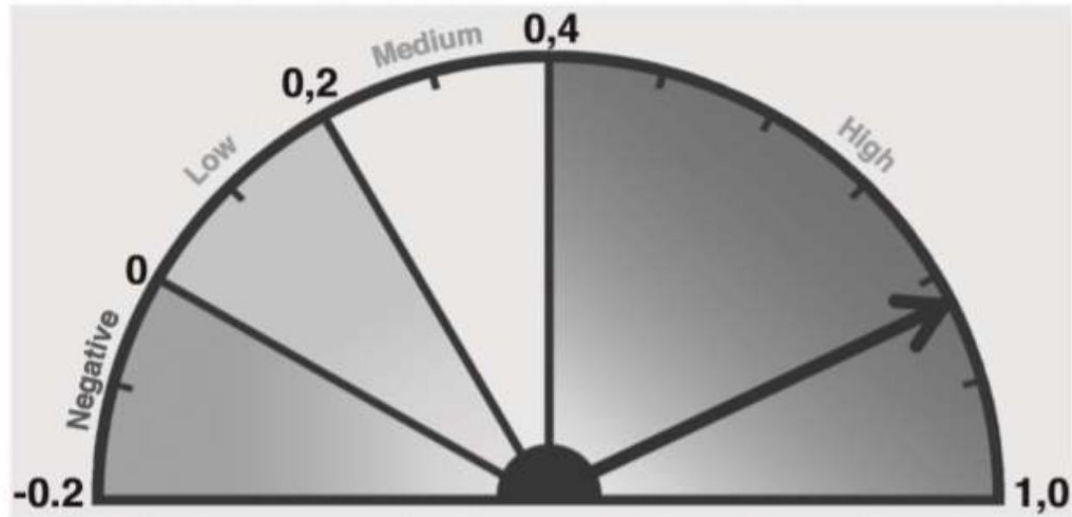
Break Time

# Understanding Success

*How do we help students to understand  
the intention of the lesson and*

***show them what success might look like at the end?***

# Classroom Discussion Effectiveness



## Classroom discussion

Rank

Number of meta-  
analyses

Year of publication

7

1

2011

**d = 0,82**

# Art History Teaching Experience



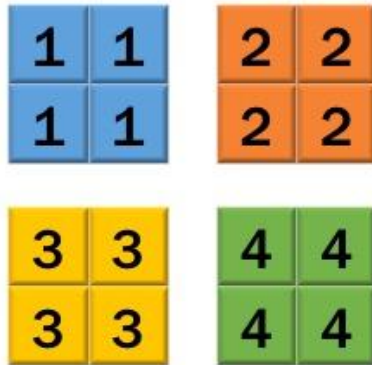
*I was in a situation where I had to teach students a lot of content in a short space of time*

# Jigsaw Activities

## JIGSAW

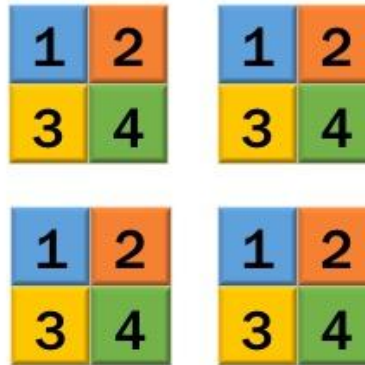
### Round 1 – Focus Groups

Divide students into groups and give each group a different text to read and discuss.



### Round 2 – Task Groups

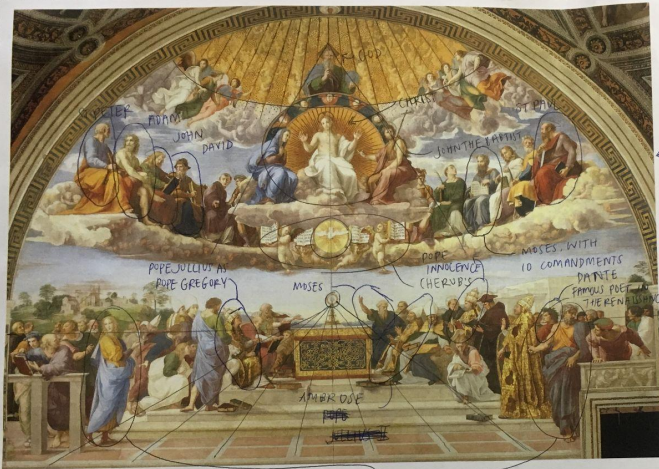
Mix the groups so that students can bring their specific focus to a common task or problem.



*Had been reading about Jigsaw activities and decided that my Art History class was the perfect place to use it*



# Jigsaw in Action



Disputation of the Holy Sacrament  
by Raphael (1507-1510)  
500cm x 770 cm

- Located in the Stanza library

← THE DIVINE  
(IDEAL PLACE)

- the circles are used repeatedly throughout the painting, mainly to highlight people of importance such as God and Jesus and the dove which represents the Spirit, these make up the Trinity.

← EARTH

- the elements in the middle represent the 4 books of Matthew, Mark, Luke and John (the 4 new testaments) also can represent the 4 seasons

← the final circle represents the "host" it's what connects the real world to the ideal world above

- sitting on either side of Christ is the blessed Virgin Mary and John the ~~Baptist~~ Baptist, these people are seen with halos above them  
- there are dressed in classical Renaissance clothing, similar to Plato and Aristotle

- the triangle is used to highlight God, Jesus, Virgin Mary and John the Baptist, uses the idea of 3s  
- popes on earth are gods representatives

- number similar to Leonardo Da Vinci with 3s and 4s  
- the setting is the outskirts of Rome however there are classical buildings seen

- on either side of the painting at the bottom there are 2 people seen turning away, this symbolises the fact that some people turn their backs on Christianity, however there are people beside them attempting to draw them back in.  
this was the time when people started to rebel against the church. All of these paintings by Raphael were used as propaganda for Pope Julius II in an attempt to bring people back into the church

Learners were given texts relating to their groups painting and they annotated pages as a group

In this example learners looked at individual paintings in groups by Raphael in the Papal Palace

# DVC Jigsaw

Have started applying the Jigsaw method in DVC

Learners use guiding questions to analyse exemplars

The image displays a collection of hand-drawn ideation sketches and a project brief, annotated with handwritten notes and arrows. The sketches are arranged in two rows. The top row contains sketches labeled '1', '2', '3', and '4'. The bottom row contains sketches labeled '5', '6', and '7'. To the right of the sketches is a project brief titled 'BRIEF'.

**Sketch 1:** Annotations include 'Brushwork creates visual interest' and 'Ballet movements'.

**Sketch 2:** Annotations include 'Shadows create a sense of depth', 'Colour palette - blue, purple, pink, orange, yellow', 'Sketches to show form', 'Sketches to show movement', 'Sketches to show texture', 'Sketches to show detail', 'Sketches to show function', 'Sketches to show ergonomics', 'Sketches to show materials', 'Sketches to show finishes', 'Sketches to show branding', 'Sketches to show packaging', 'Sketches to show distribution', 'Sketches to show retail', 'Sketches to show user experience', 'Sketches to show customer journey', 'Sketches to show brand identity', 'Sketches to show brand voice', 'Sketches to show brand personality', 'Sketches to show brand values', 'Sketches to show brand mission', 'Sketches to show brand vision', 'Sketches to show brand strategy', 'Sketches to show brand positioning', 'Sketches to show brand differentiation', 'Sketches to show brand competitive advantage', 'Sketches to show brand unique selling proposition', 'Sketches to show brand core values', 'Sketches to show brand core competencies', 'Sketches to show brand core strengths', 'Sketches to show brand core weaknesses', 'Sketches to show brand core opportunities', 'Sketches to show brand core threats', 'Sketches to show brand core risks', 'Sketches to show brand core challenges', 'Sketches to show brand core goals', 'Sketches to show brand core objectives', 'Sketches to show brand core key performance indicators', 'Sketches to show brand core metrics', 'Sketches to show brand core KPIs', 'Sketches to show brand core SMART goals', 'Sketches to show brand core OKRs', 'Sketches to show brand core OKRs', 'Sketches to show brand core OKRs', 'Sketches to show brand core OKRs'.

**Sketch 3:** Annotations include 'Crating', 'consistent colours', 'used line work to show form'.

**Sketch 4:** Annotations include 'Sketches with a red line indicating the main shape, lines, patterns to create forms', 'rendering', 'pick for visual interest', 'lights - 3D', 'rendering altering steps lines', '2D section'.

**Sketch 5:** Annotations include 'Showing the steps', 'Starting with the photo when taking bits from it', 'Clay', 'Using shapes taken from photos', 'Shading'.

**Sketch 6:** Annotations include 'ergonomics', '3D drawing technique', 'copy'.

**Sketch 7:** Annotations include 'copy'.

**Brief:** The brief is titled 'BRIEF' and contains sections for 'PRE-EXISTING SOLUTIONS', 'SPECIFICATIONS', and 'TWO HOURS'. It includes a small diagram of a person and a list of specifications.

# Example Guiding Questions

- Identify and describe **inspiration** for ideas
- Identify and describe **media** and **drawing techniques**
- Identify and describe **2d shapes** and **3d forms** that have been explored
- Identify and describe the **design principles** that have been applied
- What are the **key ideas** that are emerging?



# Making it Visible

- **Learners present their findings** - *additional observations with the aid of teacher questions recorded*
- **Display in classroom**
- **Catalogue** in Google Classroom
- Allow students to photograph\*
- Make **paper copies for students**

*“I hear I forget,  
I see and I remember,  
I do and I understand”.*

*Confucius*



# What's your flavour?



= IDEATION (3 pages) + 1 repeated



= ARCHITECTURAL DEVELOPMENT (5 pages)



= INTERIOR DEVELOPMENT (2 pages) + 1 repeated page



= PRESENTATION (2 pages) + 1 repeated

# Jigsaw Activity Part One

*Work with your flavour group to analyse examples of;*



IDEATION



ARCHITECTURAL DEVELOPMENT



INTERIOR DEVELOPMENT



PRESENTATION

# Jigsaw Activity Part Two

*Make a group with at least one representative of all 4 flavour groups and share your findings*



**Why make a subject website?**

# Google Site vs Google Classroom for Resources

Google Site	Google Classroom
<ul style="list-style-type: none"><li>● User interface easy for learners to navigate</li><li>● Resources are available from one year to the next</li><li>● User interface makes the context for video resources and weblinks more evident</li><li>● <b>Allows for 'curated choice'</b></li></ul>	<ul style="list-style-type: none"><li>● Resource can become lost in the 'stream'</li><li>● Resources need to be uploaded fresh each year</li><li>● Context for resources can be unclear due to user interface</li></ul>

# SHCS DVC WEBSITE

The screenshot displays the website header for ST HILDA'S DVC. The navigation menu includes: HOME, COURSE INFORMATION, ARCHITECTURE, PRODUCT DESIGN, AOTEAROA DESIGN, CAD, and More. The main banner features a pencil sketch of a building with the text "DESIGN & VISUAL COMMUNICATION" overlaid.

Below the banner is a flowchart illustrating the design process:

- Research** (dark blue bar) is at the top, connected to **Ongoing critique** (orange bar) and **Initial ideas** (teal box) by double-headed vertical arrows.
- Ongoing critique** is connected to **Development** (orange box) by double-headed vertical arrows.
- Situation** (pink box) and **Design brief** (grey box) are on the left, connected to **Initial ideas** by double-headed vertical arrows.
- Initial ideas** and **Development** are connected by a double-headed horizontal arrow.
- Development** leads to **Final outcome** (light teal box) via a single-headed arrow.
- Vertical arrows also point upwards from **Initial ideas** and **Development** to **Research**.

©



*“ Have no fear of  
perfection - you’ll  
never reach it.”*



*Salvador Dali*