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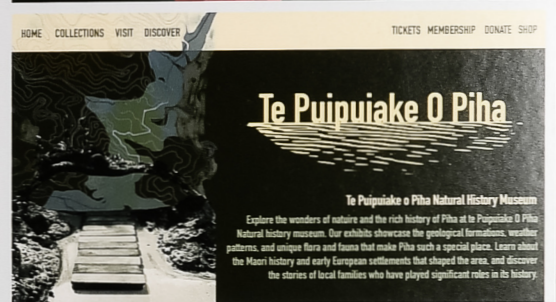
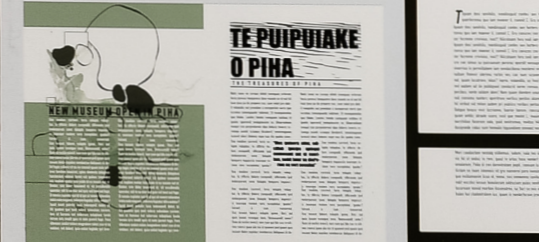
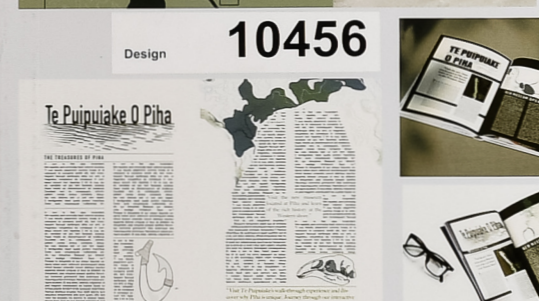
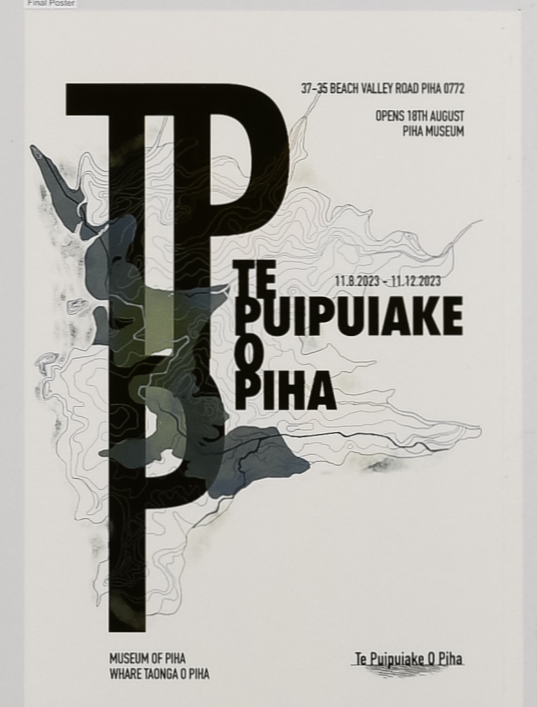
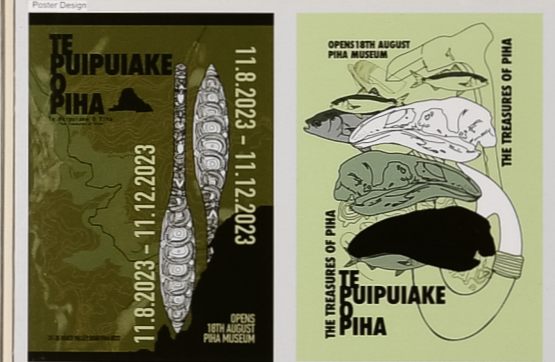
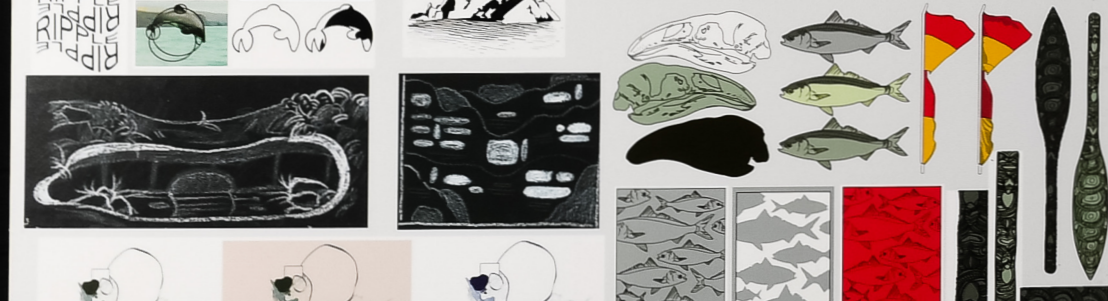
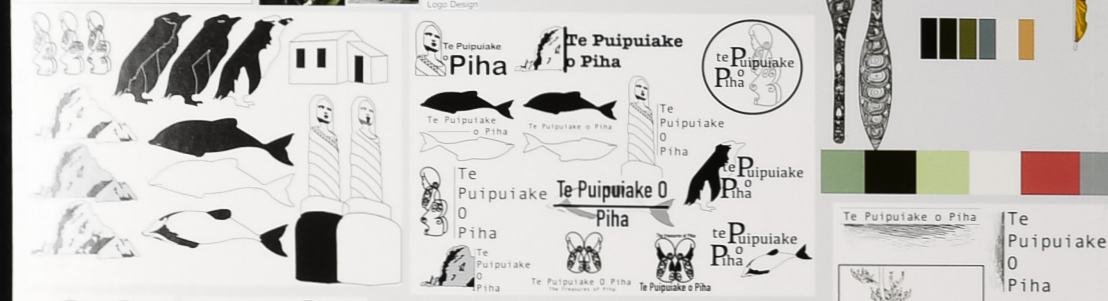
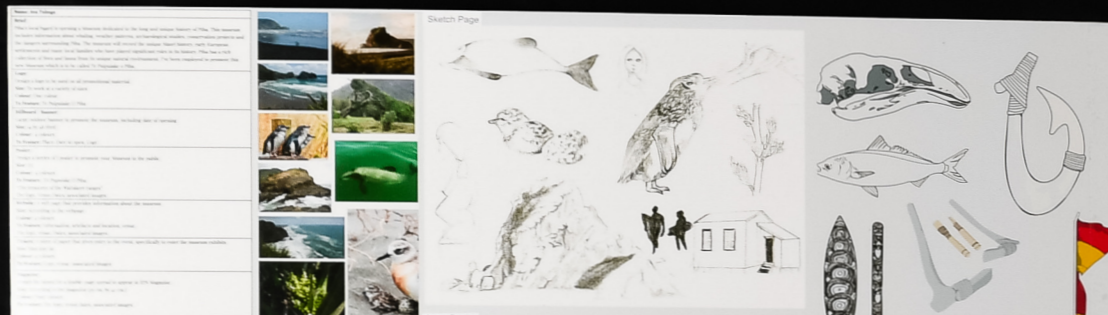


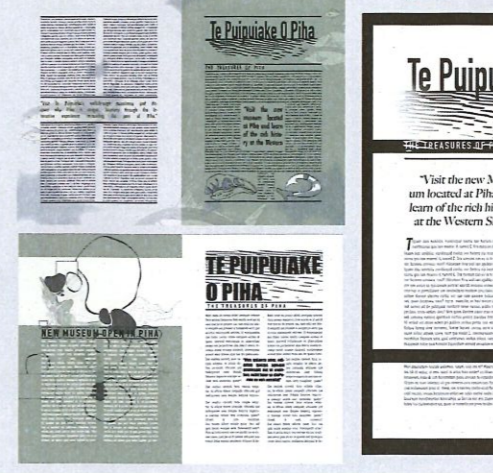
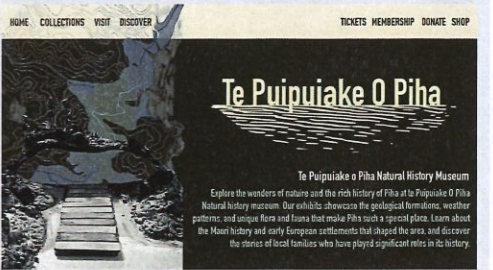
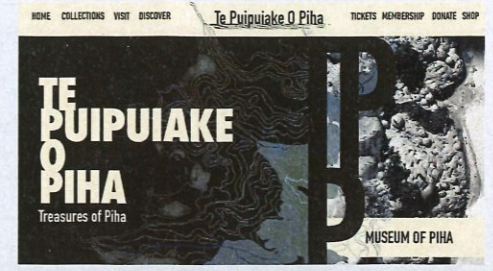
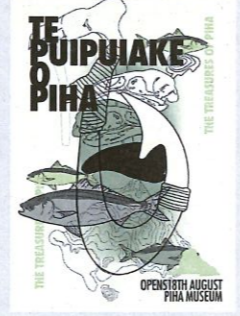
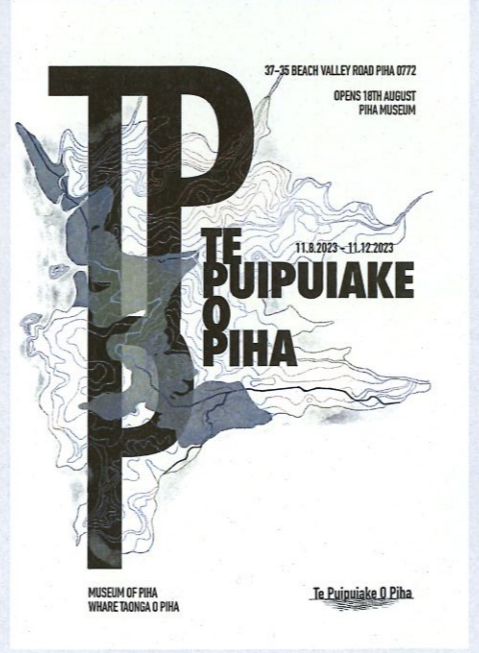
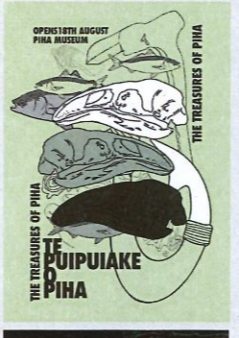
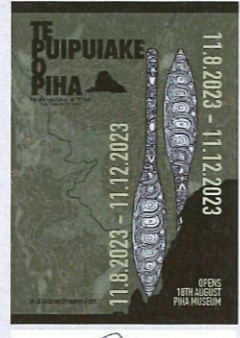
Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2023

93307 Design

TOP SCHOLAR





Myths and Legends



Hinerangi and her husband lived at Karekare, he was lost while fishing off the rocks at Te Kawa Rimupara at Mercer bay. Hinerangi sat on the cliffs waiting for her husband to return. She died of a broken heart and her face is said to be etched in the cliffs at the south end of Mercer bay.

In Māori tradition Mercer bay was called Te Unuhanga o Rangitoto and this is because of the feats of Tiriwa, a famous chieftan who originally inhabited the Waitakere ranges and possessed supernatural powers. At a gathering at Te Ahua, he demonstrated his powers by moving Rangitoto, a rock that was obstructing the view of the Manukau bar. Lifting the mountain on his shoulders he strode over to the Waitemata harbour, but when the cold water hit his thighs he dropped the mountain in the position where Rangitoto now stands

Unique Maori history

Te Kamaka is one of the only examples of a named Tapu tree in the region, and is under protection of the WCC. The old Māori of Piha, Te Kawerau a Maki, had named the wider area by Rakataura Hinerangi. This was the senior tohunga on the Tainui waka. Piha was a name given to Lion rock, which is the describing word for when the waves part as they hit the rock.



The Piha stream, behind Lion rock, had been named Waitekahu, which refers to Kahukeke who was the wife of Rakataura. 600 years ago a party from the waka explored the whole of the Waitakere and Kahukeke thought that Piha was beautiful and because of her love of Piha the party stayed for some time and why they named the stream "the water of Kahu". Her statue is at the bottom of lion rock overlooking the stream.

The hill to the south of the Gap was traditionally used by Kawerau a Maki fishing parties. There are sites, terraces, rocks, pits and cave shelters all over Piha. This indicates that at different times there were large numbers of Māori all over Piha. This seems to have ended around the 1900's and the final Māori settlement was in the Wekatahi Stream valley where they traded with Pakeha settlers. Today Te Kawerau a Maki descendants hold ownership of their Waitakere domains, they own Waitomo Island while Lion rock is owned by the crown. Waitakere council had provided land to build a Marae which is the final settlement of Te Kawerau who have a papakainga at Makaurau Marae at Ihumatao in Mangere

Pakeha Settlers

The earliest settlers of the valley are the Cowans and Nesses. After the Cowans settled here from Scotland their intention was to harvest kauri and then float logs out to sea where a boat could haul the log raft to the timber mill in Manukau. One attempt was made but abandoned after the raft was destroyed in the rough seas surrounding Piha and the insurers would not insure such a risky venture. Another settler, Francis white, gave his name to 'White beach' where he had land. He was a blacksmith and hatched a plan to mine the iron sand of Piha. He had a successful sample smelted by a local company but lacked capital to get his venture off the ground. Today the sand mining is again being proposed by Rio Tinto.



Conservation Project

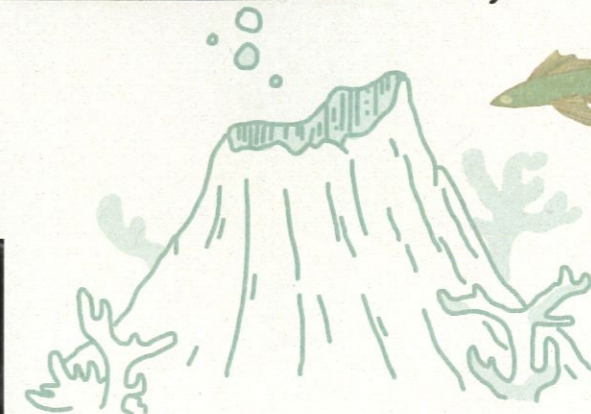
In 1994 a fire destroyed 7 acres of bush, the land was no accessible and helicopters took too long, so the fire burned a lot by the fire was under control. In 1998 a second fire devastated the same area. So a project team, social scientists, local iwi and community groups have gained funding to start the Pierce regeneration project. The team recruits landowners to work with scientist to coat their trees in a chemical to enable Kauri to fight back against the kauri dieback disease. This is a pilot study that intendeds to expand to a larger group in the second stage of the project.



Volcanic Activity



The landscapes of Piha and some of the Waitakeres were created by volcanic activity millions of years ago. A undersea volcano 20 km west of the Ranges erupted periodically for 7 million years. The Waitakere ranges are the uplifted and eroded flank of the volcano. There are areas around Piha that are explosion craters like Whites beach, Mercer bay and the neck of Lion rock. Because of the changing sea levels impacting the coast black sand was washed ashore creating the black sand beach we know today.



Archaeological Study



An archaeological dig has recently found artefacts and materials above Mercer Bay. These add to our knowledge of how the Māori lived around Piha. They recorded five terraces, a storage pit and shell and fish bone on site as well as 75 artefacts. Most of the artefacts were stone flakes, but there were also bone tools. The shellfish bones tell us what the Māori were eating, tuatua, mussels, and white rock shells. There also 60 grams of Moa bones found. The wide range of food sources shows that the inhabitants were not under pressure economically but why they would choose to live in such a difficult location is not apparent, other than natural defences such as the high cliffs which could also protect them from natural disasters like tsunamis or earthquakes.

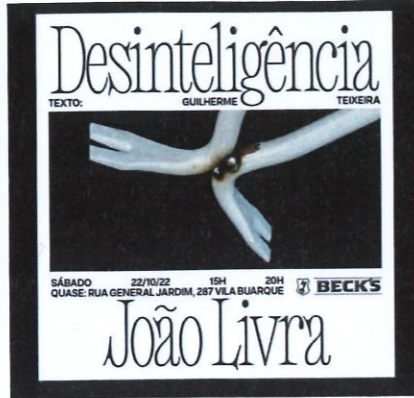
Maui Dolphins

Maui dolphins are very small, growing to no more than about 1.5 metres, they live only to about 20-25 years and start having babies when they're 5-7 and breed once every 5 years their population will always be slow to increase, at about 2% p.a at best. This is why the numbers have dropped so quickly, because killing more in fishing gear than can reproduce. If the nets are taken out of the dolphin habitat and human induced deaths reduced to zero, the species can rebuild to half its pre-1970s population by 2050.



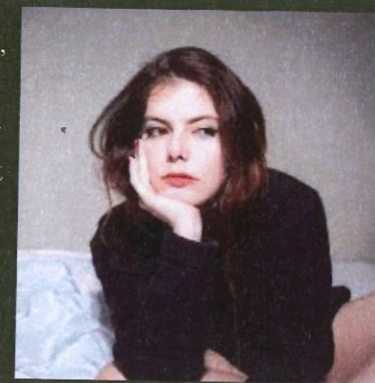
Typography

the art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader. It involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages.



Inès Davodeau

The images on the right are all fonts that Ines has created. I decided to choose Ines because I thought her type was unique, yet still readable. Especially Holise which is elegant with a stylistic serif at the end of the letters. I feel that the type must be a prominent colour on the page otherwise it would be difficult to read, especially large paragraphs with this type. Would be better as a headline



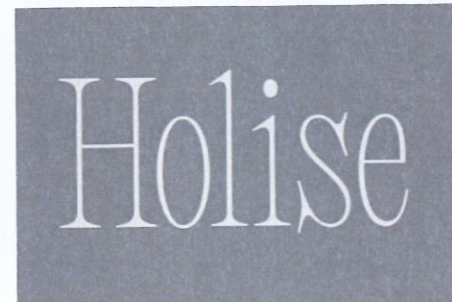
Inès Davodeau is a graphic designer specialised in publishing and typography. She creates her own raw material, like typography, to create a unique project with a strong personality. Her favourite creative tools are constraints. Her favourite type of project has a strong and unique concept with a subtle and delicate design.

ABC

SansSerif Is one that does not have extending features called 'serifs' to emphasise the end points of blunt vertical and horizontal strokes.



Descender Parts of lowercase letters that extend below the baseline.

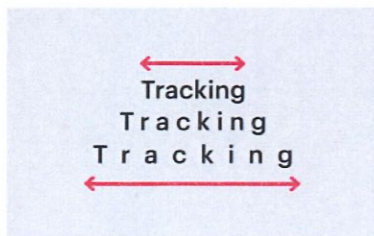


Logo Design

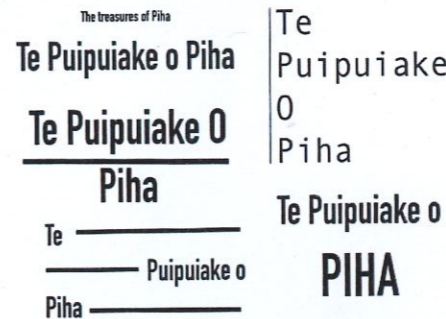
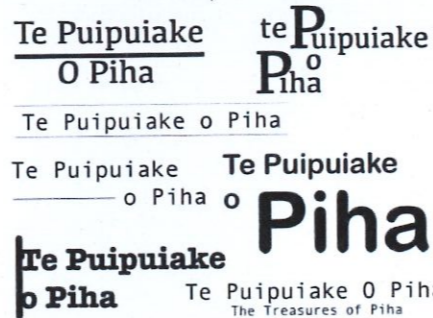
Making a couple options on the left for my final logo design. Making many options for different combinations. I included a couple lines in some of the Types on the left as I was inspired by some logos on the bottom, though in the end i didn't end up choosing a logo with a line in it I felt inserting an image with a clear separation from the text would be cleaner.

The delicious, yellow sun with its rich corona and tiny, tantalizing streamers was too tempting to pass up. Even before its gravitic currents were strong enough to be of utility, he was decided. He would pause. He would gorge himself.

Justify justify text along the left edge, adjust letter and work spacing so that the text is flush with both edges.



Tracking In typography, increase or decreases the spacing between letters.



JKLMN

Copperlate Copperlate Gothic this surface has small zigzag serifs to emphasise the end points of blunt vertical and horizontal strokes

Supermacado

Lato Oswald Chela One Vollkorn

Abel Capriola Acme

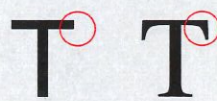
Playfair Display Open Sans



Ascender On lowercase letters the vertical stroke that extends above the x-height



Kerning Adjustments to the space between the pairs of letters used to correct spacing problems in combinations like 'VA'.



Serif Small stroke at the beginning or the end of main strokes of a letter.

Typographic compositions



The typographic compositions above were trials for playing on type in relation to the subject.

Ripple: At the start the image stuck in my head was the repetition seen in ripples, it's ebbs and waves, of course repeating the word was obvious but I decided on flipping it to recreate the image of a wave

Trail: I kept thinking of a tire track or a hiking trail and footprints, I wanted to replicate how some tracks are lighter than others and made some words Grey.

Wharenga: In Māori it means the overhang of a curling wave. Using repetition to create the shape of the wave and having the bottom words in a lighter shade to try and replicate how water is different colours and create depth.

Cave: I feel like Cave with the A blacked out creates a simple and effective message.

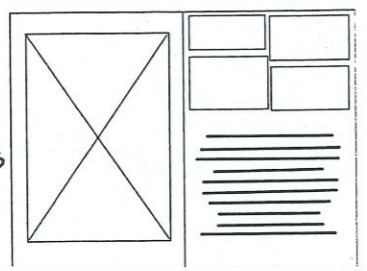


Eniko Deri focused on the atmosphere created by the different shapes, while the idea of overlapping /combined letters is similar I thought of the letters as a structure to anchor the art, or frame the art. DERI was an inspiration but I wanted a different

Imad Trevor



text justified left + right.



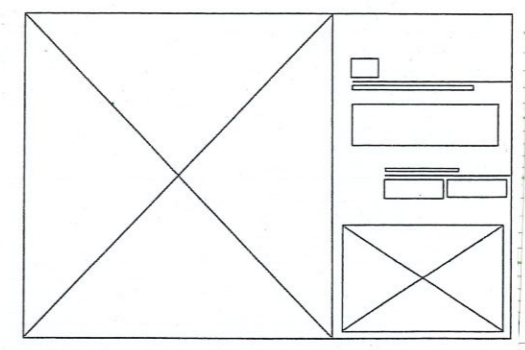
Breaks grid

Blue x Orange, both strong colours, could overpower the text but both pages are anchored, black text (bold) and clothes of the man anchor both sides of the article. Very thin gutter between text.

Técnicas Gráficas III

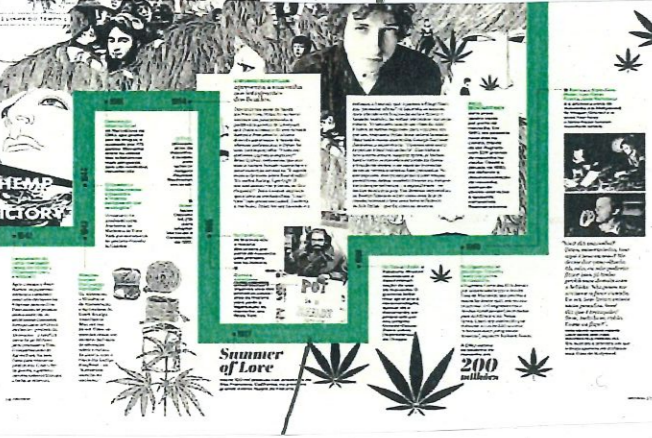


justified right + left



MOCK:

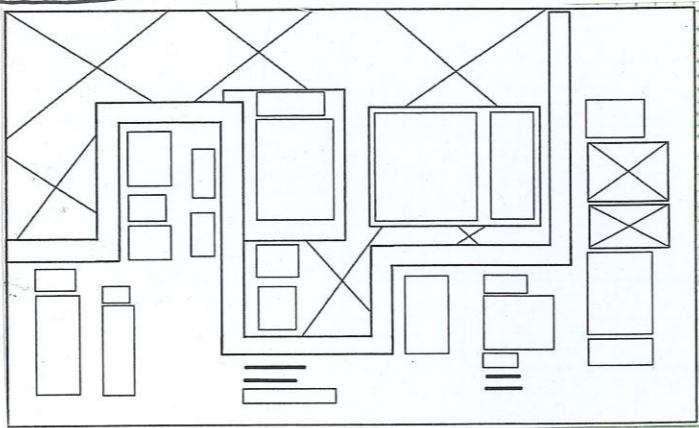
Jorge Oliveira



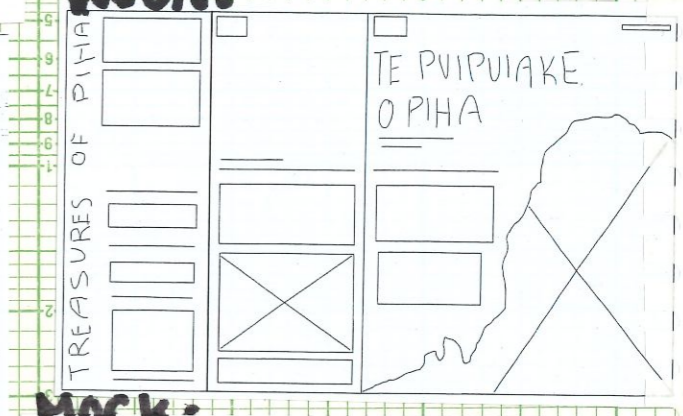
(Hierarchical Grid)

type over plain background contrasts busy image

Busy layout, timeline. Separates the text + image. The timeline separates the pages but also tells the viewer which order to read, creates order amongst lots of media. Black/white/green introduced to break the page up, not overwhelming.

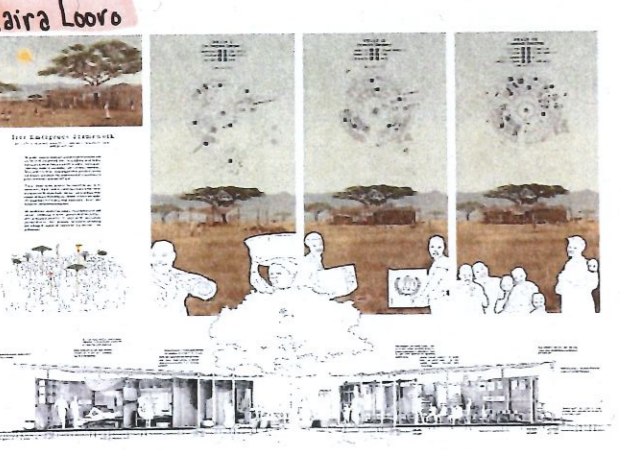


T1:



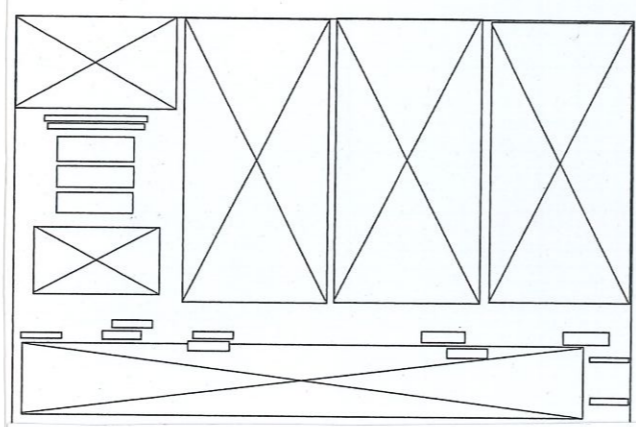
MOCK:

Natural colours, text illegible because on white background.

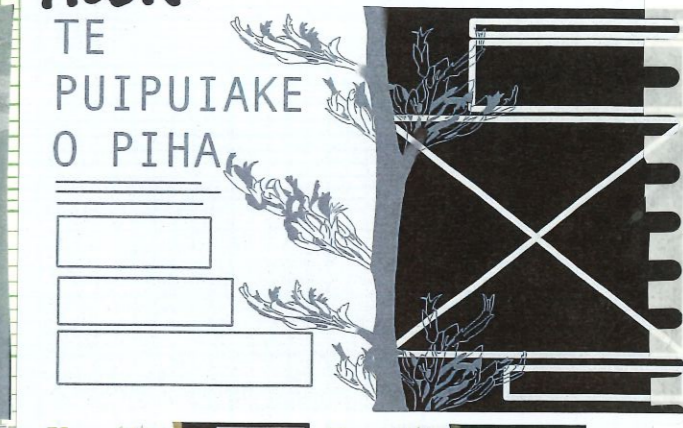
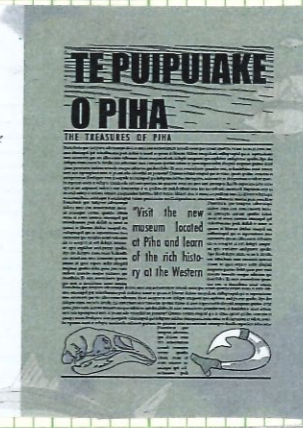


Mostly enjoy the architecture introduced at the bottom, but the flatting text ruins it for me. The upper section is in a column grid for text but the lower half is not. Not an article but I enjoyed the use of colour

too much imagery, could overlap text if image isn't busy



T2:



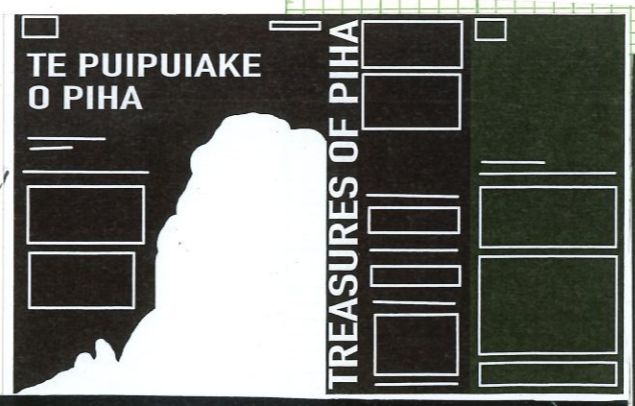
even Days in Tokyo - Tyler Hendy



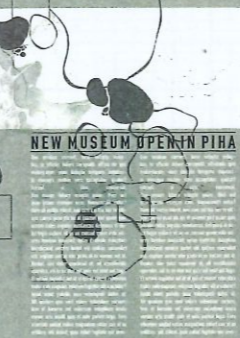
Hierarchical grid, though it has lots of white space so it doesn't look cramped despite the overlapping of media. The headline in bold anchors the text. I like that the image breaks the halfway line, it makes the image interesting. Margin is large on left page, and the text sits too low on the left side, bring head line + text upwards.

(Bold Colours)

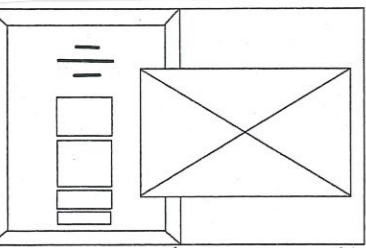
Baseline + column grid



T3:



By the time I created mockups I had already decided on a more natural colour scheme, I wanted to make an impact nevertheless and decided on strong yet natural mood y colours to catch the eye. I revisited aspects I researched such as image overlapping text, text being broken up by bold text, the use of hierarchical grid and playing with colours to draw the eye or separate certain text.



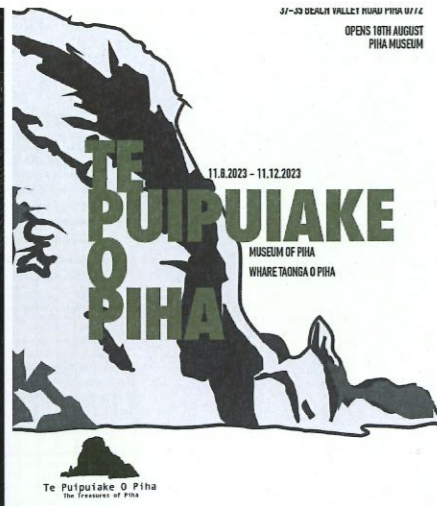
personal style, but it's not personal to the people of Piha so bold colours... since I went for something

COLOUR IN FINAL

Originally I was going for 'bold' as that's my museum of nature, history of the people of Piha so bold colours

FINAL ARTICLE

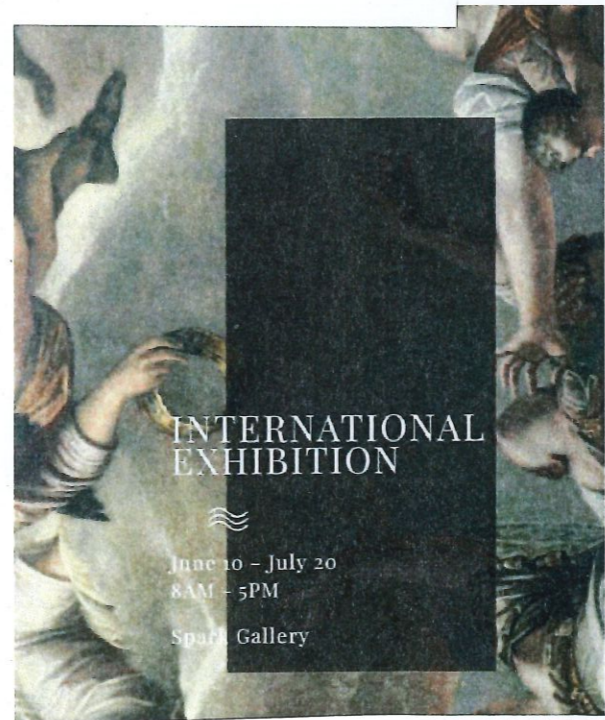
FINAL IN MIRC



The poster designs ended up being the most difficult part of the board, generally I had an idea for every other aspect of the board, but for the poster it was like I had all the things I needed but couldn't arrange in the correct way.



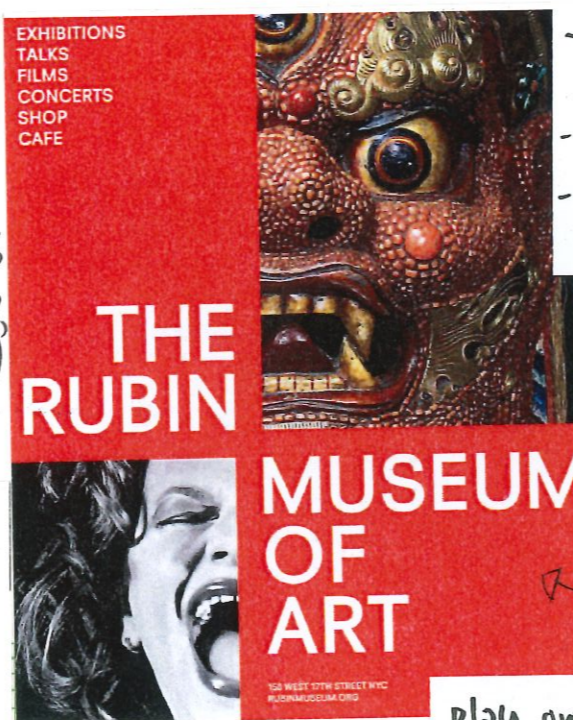
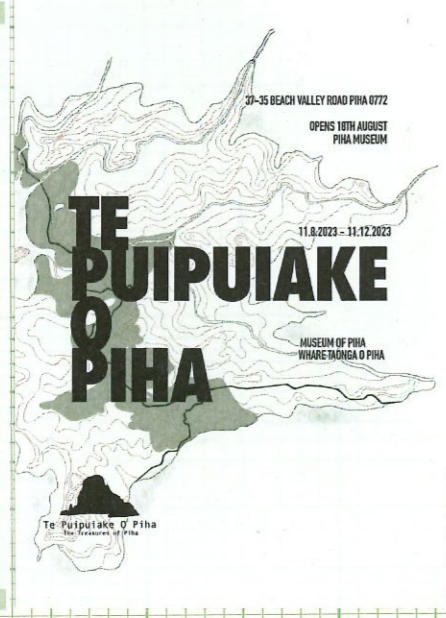
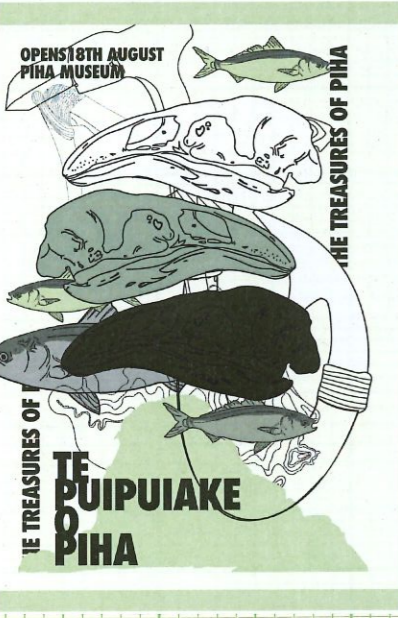
very nice - very clean scheme
- grounding dark colours.
- simple text



- Complicated text
- contrasting colours

lock ups that didn't make the board or variations.

I found it difficult to arrange the rock and text to effectively create a poster that isn't overwhelming or boring. I ended up using text as an image, using the column shapes to create structure for the art. Various other attempts were 'floating' and had no sense of direction.

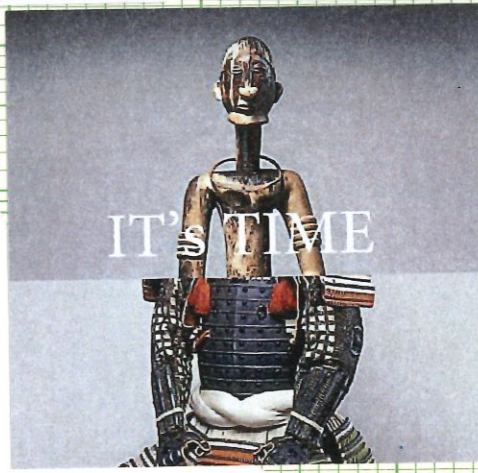


- compartmented images
- eye catching,
- reflecting each other.

Both have an arrangement of images that draw attention uses colour

uses media

play on images
- funny looking
- not as 'sophisticated'



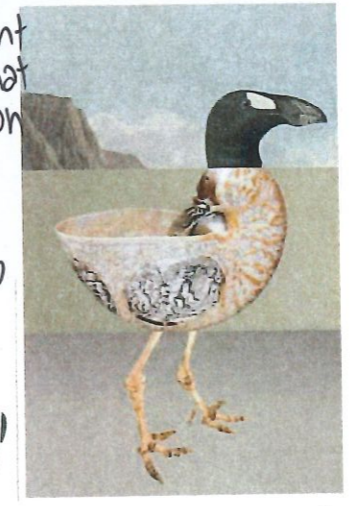
- play on words
- displays exhibition so viewers can see what it displays

Hated every variation I mock except for the final poster.

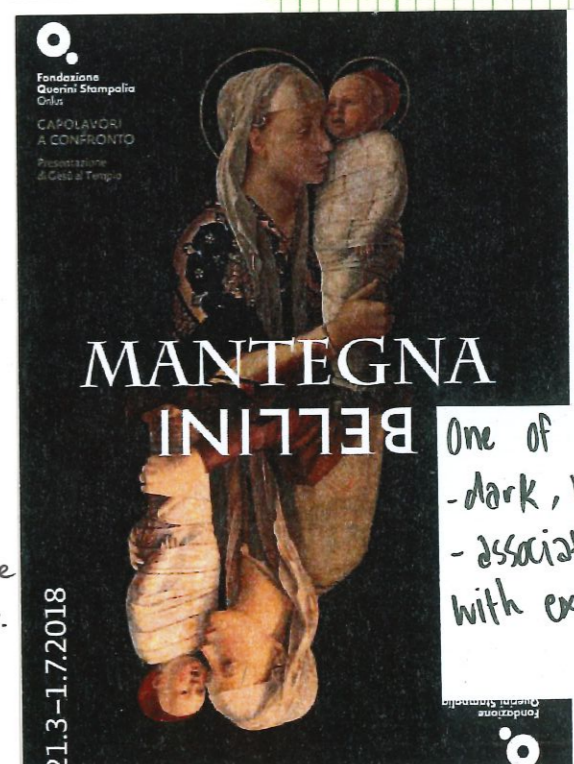


- Collection of images + information
- hard to read

All posters have minimal text, they let the image communicate the product/event. I'm looking for something similar, to be eye catching & communicate a 'natural' or 'environmental' message



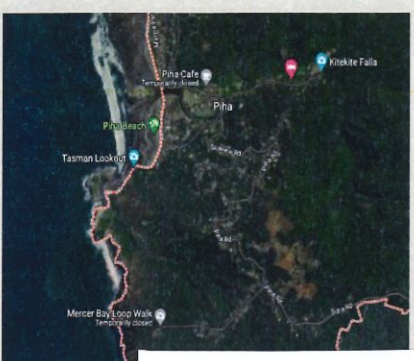
has an aspect of humour, not something I'm sure I should include.



One of my favorites.
- dark, reflection
- associated image with exhibition

With this post I felt you could derive the exact aspects of the exhibition, it effectively communicated the exhibit.





-traced the geographical formations I found on google maps

Topographic shape started with tracing Lion rock, I decide to extend it further to the Waitakere ranges.

The idea and goal was to create something with enough variations to avoid repetitiveness that I could use in things like my article, my poster, my billboard, essentially it could be used as filler space or the main image that draws attention.

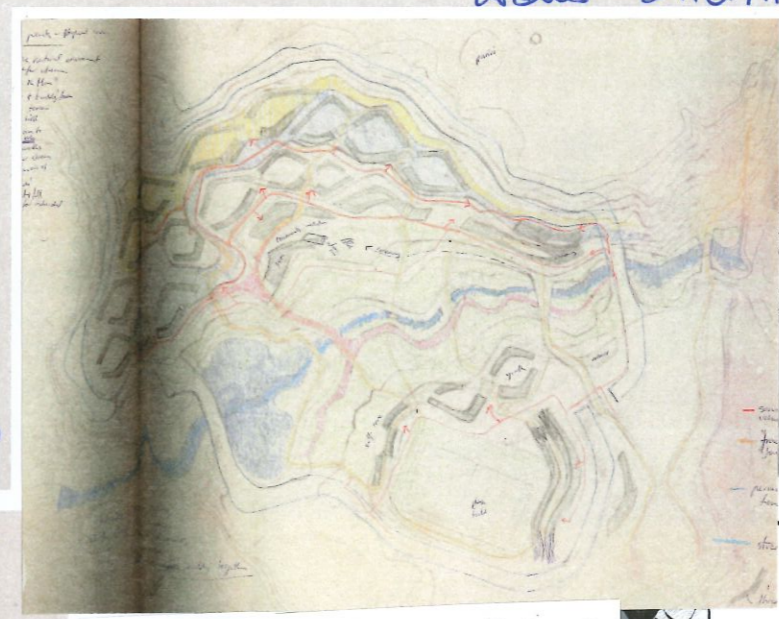
TOPOGRAPHIC MAP

GENERATING IDEAS

MAP BASE



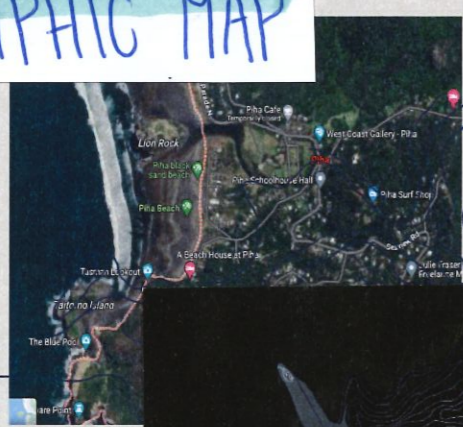
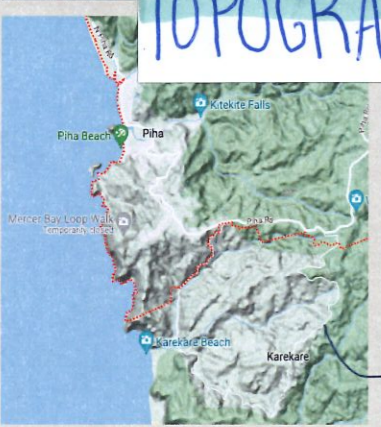
LION ROCK



NORTHLAND REGIONS CORRECTION FACILITY

Village like compound designed not to isolate but promote actual rehabilitation - my goal is to not impact piha natural landscape but have the museum design around the rocks, streams and flora. I want a sense of openness, the following design is intended to encourage though

The circles and squares became too repetitive, so the final image I used ended up being just the map in a variation of colours.



REWI THOMPSON

ART ≠ LAND ≠ WATER

VARIATIONS

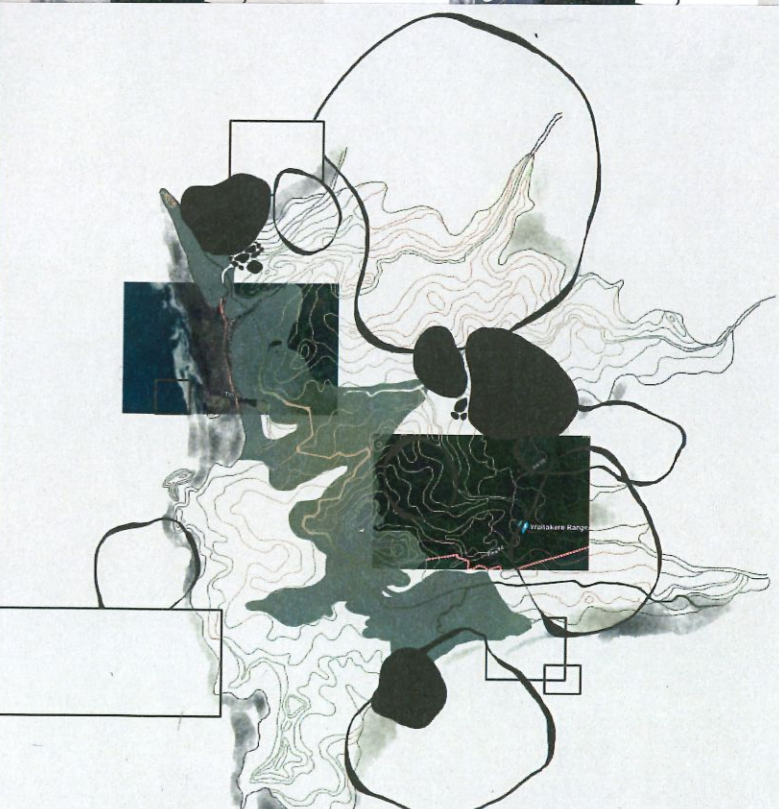
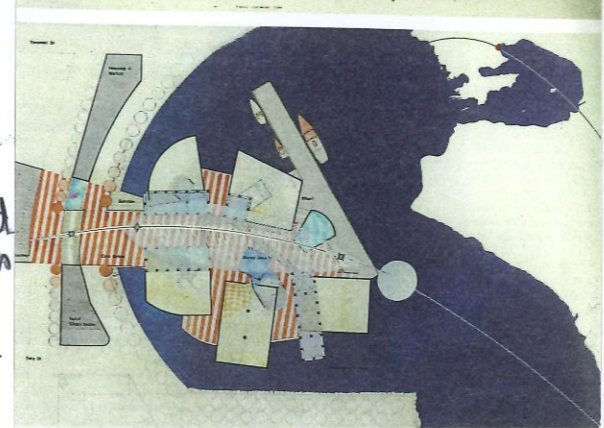
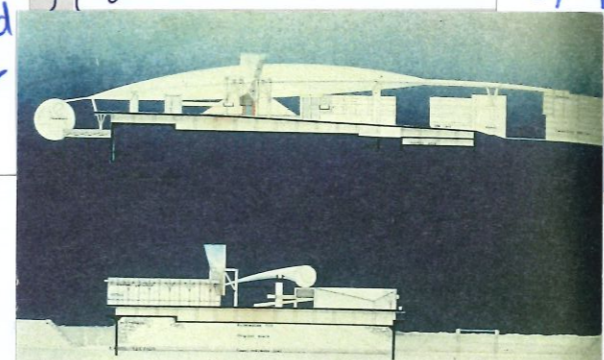
I introduced the squares and circles because of Derek Lerner but found the map looked better without.

CIVIC AND PUBLIC REALMS

Focus on landscape, light, and water. Light moving in a around the structure.

Squares and enclosed areas in a free flowing space intrigued me, like a juxtaposition of shapes. Art to explore the relationship between Art, land and water is what I wanted to reflect.

Colours: The colours on the board were completely taken from the colours I used here.



NSPO MAGE

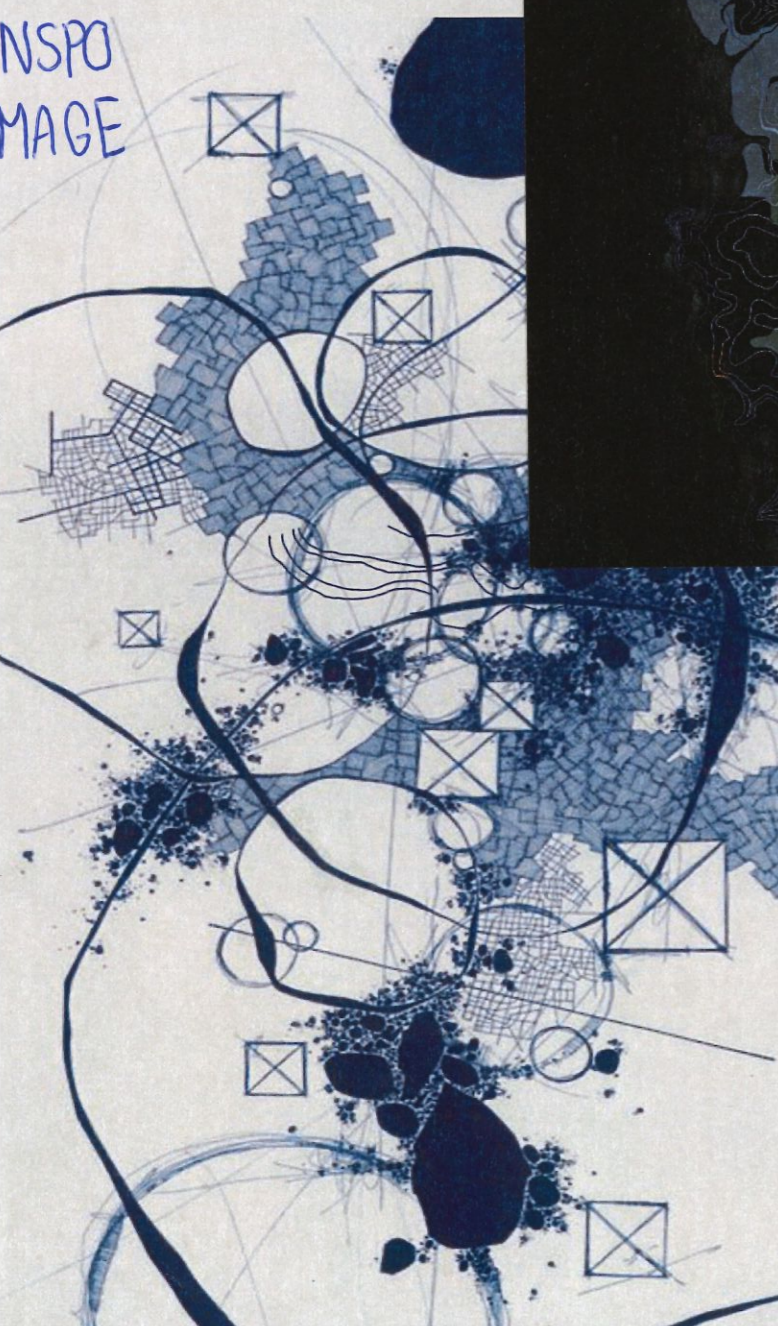
DEREK LERNER

- Known for ink and paper abstract drawings

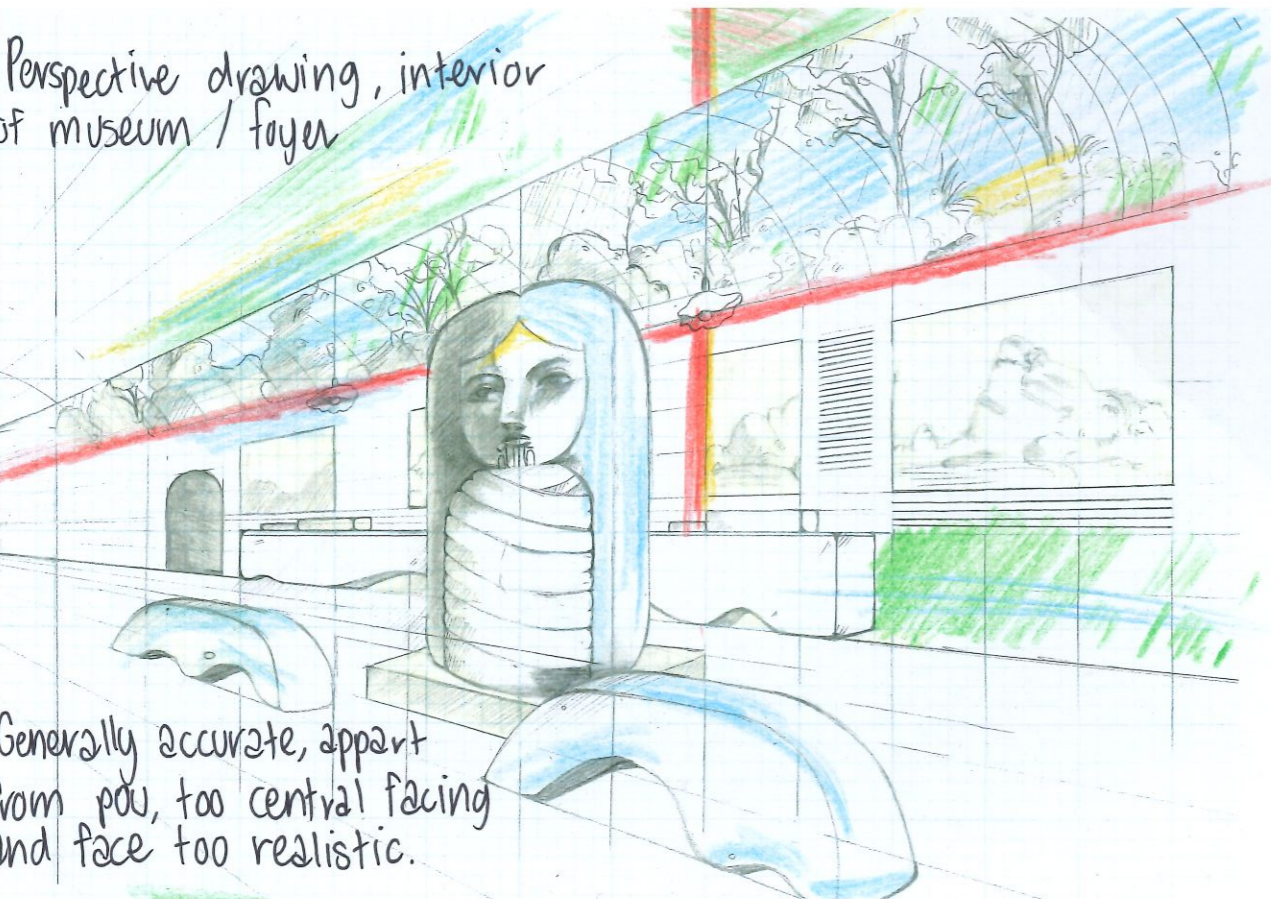
- I thought his work resembled a map

- created my own version based on piha map.

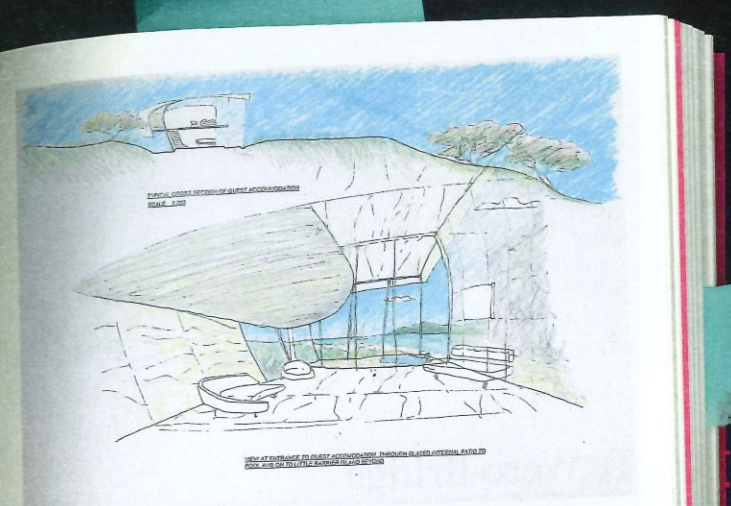
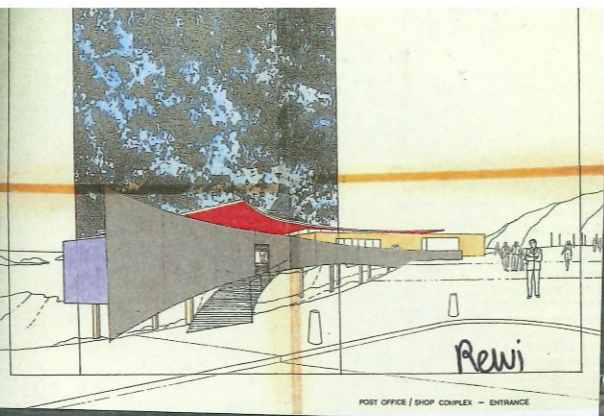
- started with blue, ended with green



Perspective drawing, interior of museum / foyer

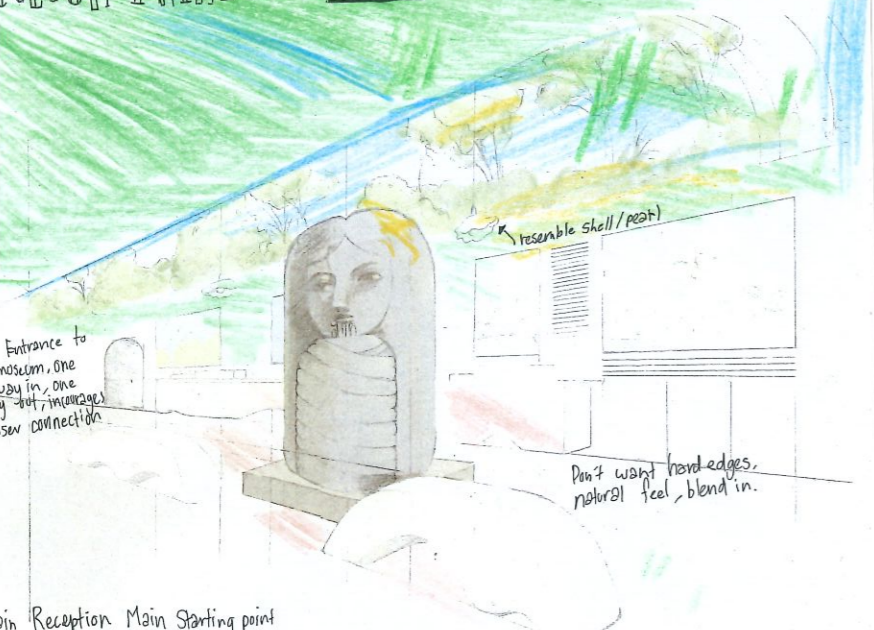


Generally accurate, apart from pou, too central facing and face too realistic.



"Reflections to define or elucidate design significance" - Architecture Archive.

COLOUR TRIALS interior reflects the exterior



in Reception Main Starting point



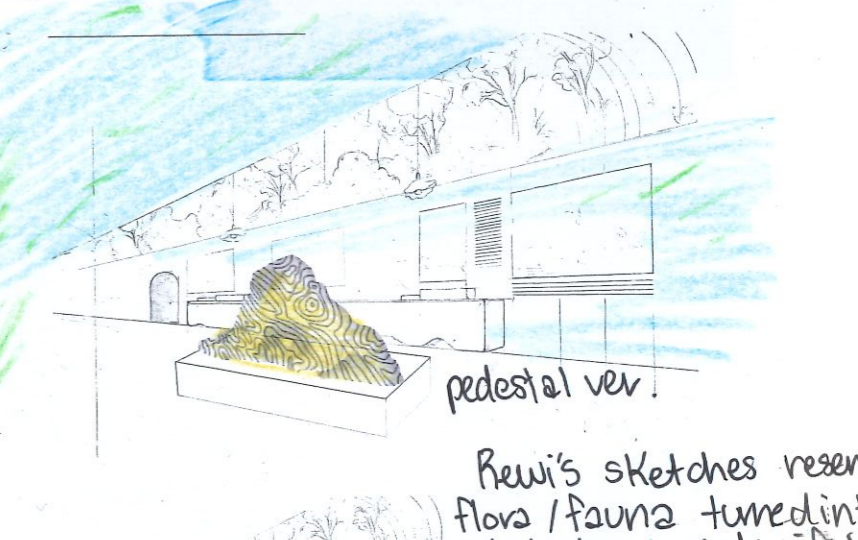
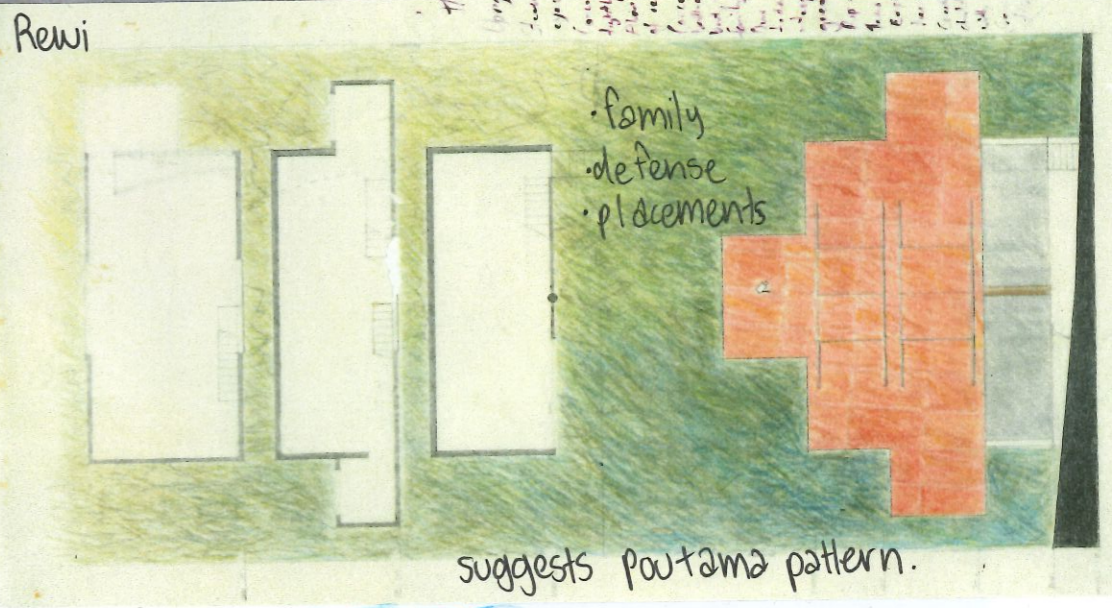
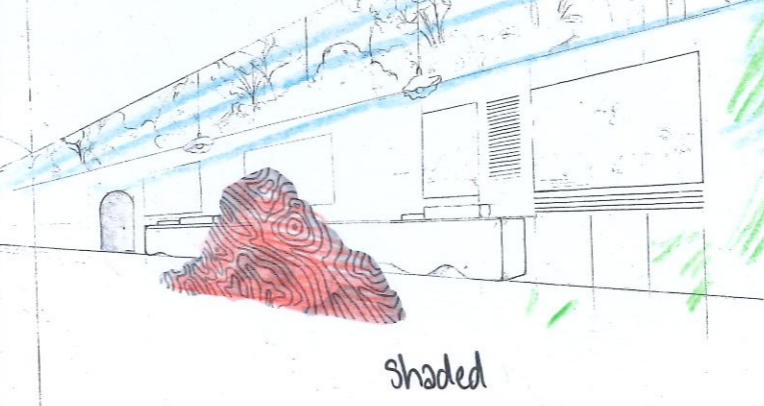
Ver. glow from inside.

Too light

NOTES:
 - like the starting point, but seems too plain, not modern enough for my tastes.
 - 1 & 3 are my favourite for the colour variations, though three feels too cold I like the shadow of the statue and feel like it strays from the general 'wooden statue' which is perhaps what makes the others feel outdated.
 - the skylight is my favourite part and provides natural light on the reception, which is why my lights are small.

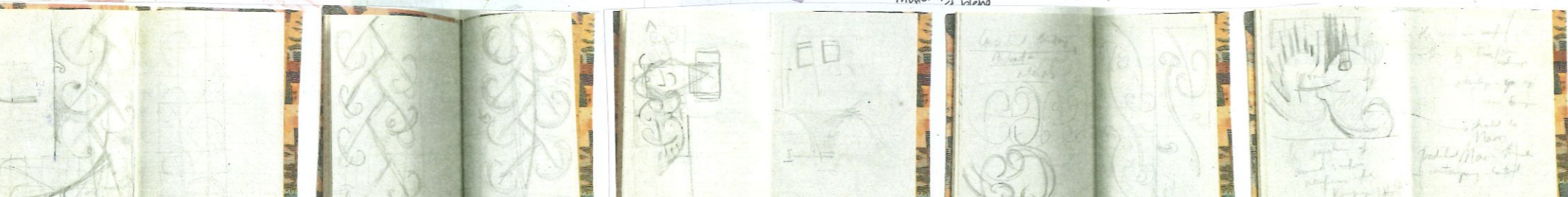
This area was a series of sketches, trials for the foyer + colour trials, deducing what the foyer would look like in different weather, conditions. The skylight came way through the idea of being immersed in the environment.

Swapped the pou for a replica of the lion rock



linear

Rewi's sketches resemble flora/fauna turned into architectural study, if I were to develop this further I would follow his idea, lion rock could be reflected in the shape of the building.



Formal Rendering of First Sketch
 Platform into building, mimics layers of the earth

- Resemble an archaeological dig, again layers if the earth, strings, interactive, pegs
- Central Pou like figure,
- Hinerangi
- Woman at lion rock who lost husband sat on a cliff waiting for return.

Natural Pigments

- Metallic black sand
- Brown
- Earth

"Uncovering the Past"

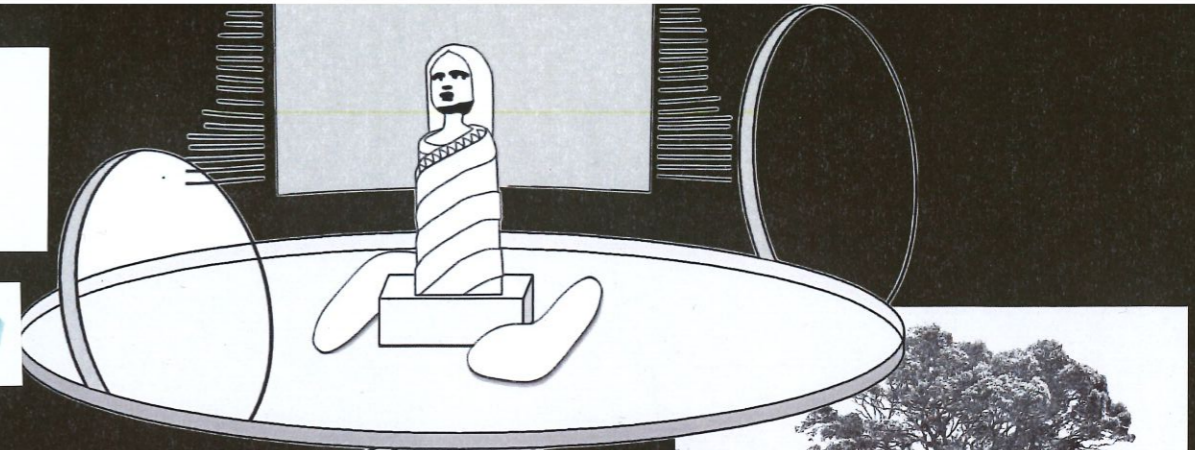
"Hinerangi"

her face is said to be etched into the tall cliffs at Mercer bay

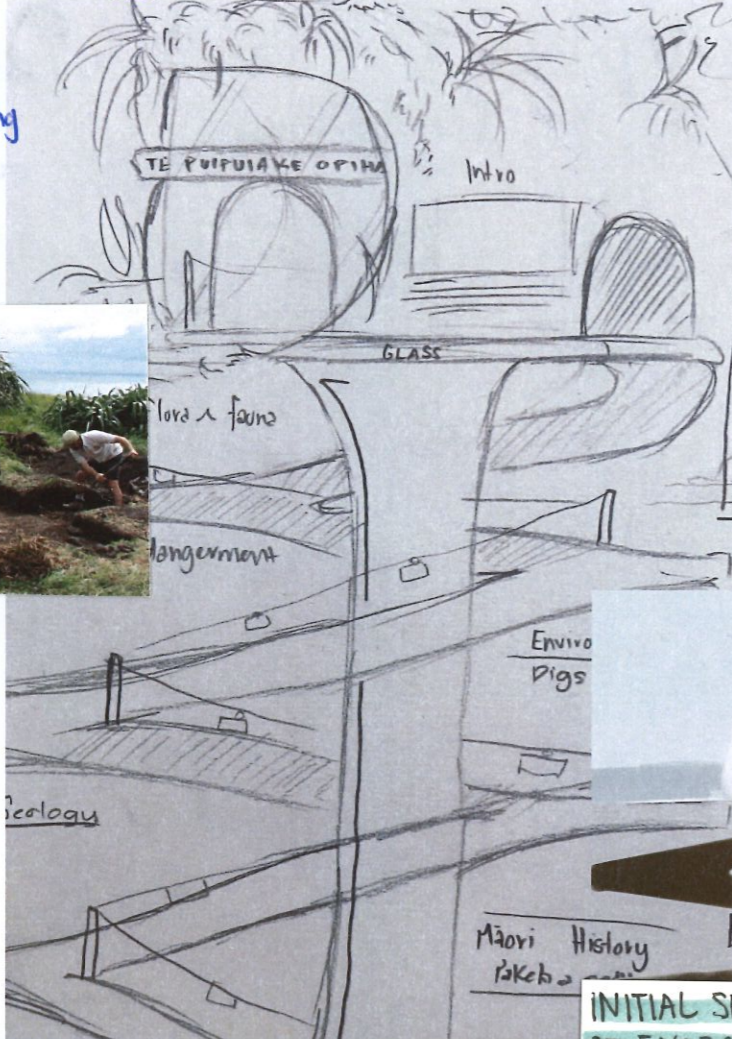


Goals

- Local Materials
- Skylights to include environment
- Not invade scenery, blend in



1st Sketch



Present

INITIAL SKETCH OF ENTRANCE



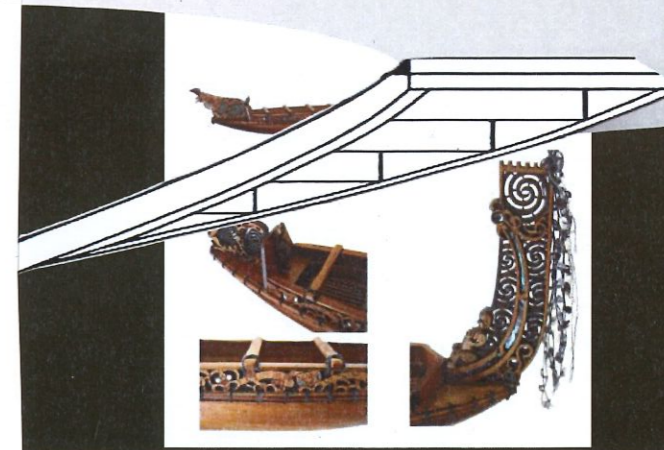
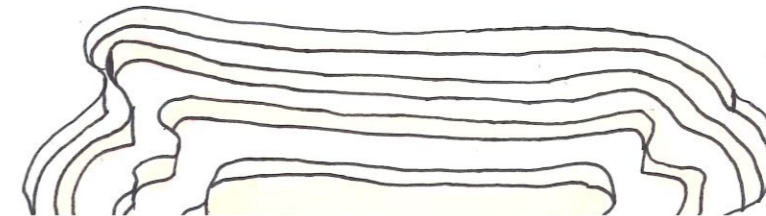
Past

Kauri / Black sand / bark / Carved aspects

- Info down the trees
- Layered seating

Seating

- Layered seats / like conversation pit
- Larger scale
- Maybe others have strings and pegs to mimic dig



The idea was to have platform like building that mimics layers of the earth / archaeological dig.

Inspired by this photo, especially noting, each layer different aspect of the museum i.e. Maori history settlements environments

COLOUR



Colour
 - Kauri wood
 - local Maori artist

UNDERGROUND

PROCESS



Wear... spline (3D design software) to get idea of where to start. Seating was intended to represent an archaeological dig with exhibits inside the wall / seats.



Natural formation, used paper mache to create base, went over with air dry clay, I placed different sizes of pearls to create texture. It ended up growing mold as I didn't let it have enough time between to let it dry, but it gave me an idea to use safe mould to create a much more natural look, or produce a real life ecosystem to thrive on the scale model, or alternatively chiz to grow a real mini forest.

Ngāti Whātua housing



Rewi is described as an 'ideas architect', I often feel like my work is too unfeasible and was told to develop the work that was easier, but as I developed that said work it was harder to generate "clean" ideas, I wanted curves and to do away with straight lines. Much like Rewi I wanted a looseness of space to be arranged.

REWI THOMPSON

RELATIONSHIP TO LAND "ASK FIRST"

I GOT RID OF THE SQUARE ENTRANCE, TOO UNNATURAL

WHAT CAN YOU TELL US ABOUT HOW WE CAN INHABIT YOU?

I found it was difficult to paint the museum onto the cardboard after already inserting into the clay. I ended up photoshopping the entrance on, resulting in the final images that ended up on my website.

I created the sketches at the start of the year, I had begun website design but it didn't really communicate or make obvious that it was a museum, having already developed my other sketch I felt this one was more natural.

