

DVC AT KERIKERI HIGH SCHOOL

What we do and why





Pepehā o te kura

Tū mai tōku maunga ko Pōkākā
E rere atu nei te awa o Te Wairoa
Riporipo tau ana ki Te Awa o ngā
Rangatira
Tiro kau atu ki te pā o Kororipo
Raro nei i te mana o ngā tūpuna
Ko Hongi, ko Rewa, ko Tāreha
Te marae ko Te Pou o Manakō
Te kura ko Te Kerikeri
Tihewa mauri ora

Standing majestically is my
mountain Pōkākā
Where the stream of Te Wairoa
flows down
Entering into the river of chiefs
Swirling at the base of Kororipo Pā
The ancestral fortress of Ngāpuhi
Immortalised by Hongi, Rewa and
Tāreha
Our marae is Te Pou o Manakō
Embraced by the school of Te
Kerikeri

Our Philosophy

Connect

Connect to the students

Keep

Keep the content relevant

Use

Use local and age appropriate ideas

JUNIOR YEARS

Year 9 two hours a week

Year 10 three hours a week

Year 10 students have to drop a subject at the end of Year 9 for this to work.

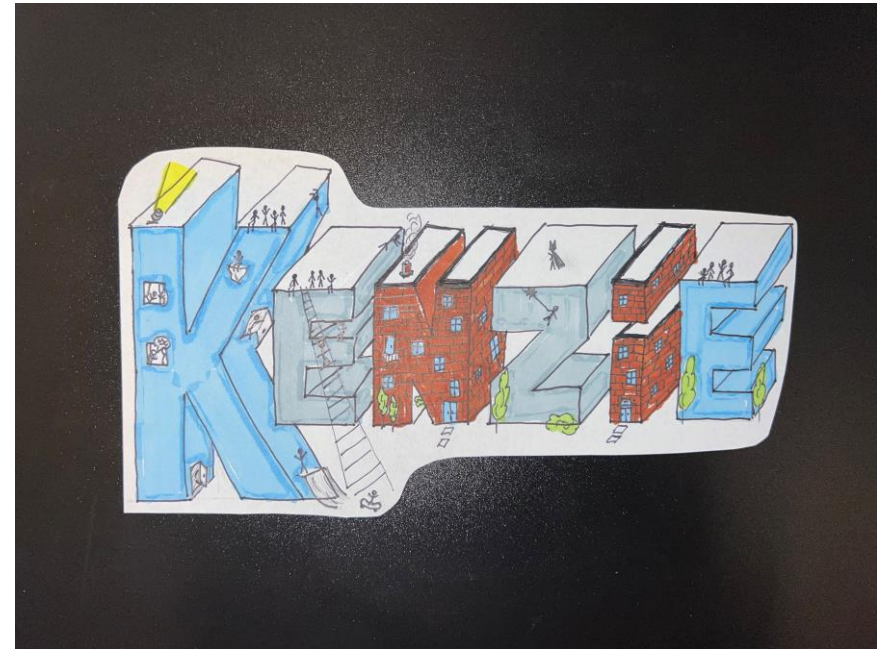
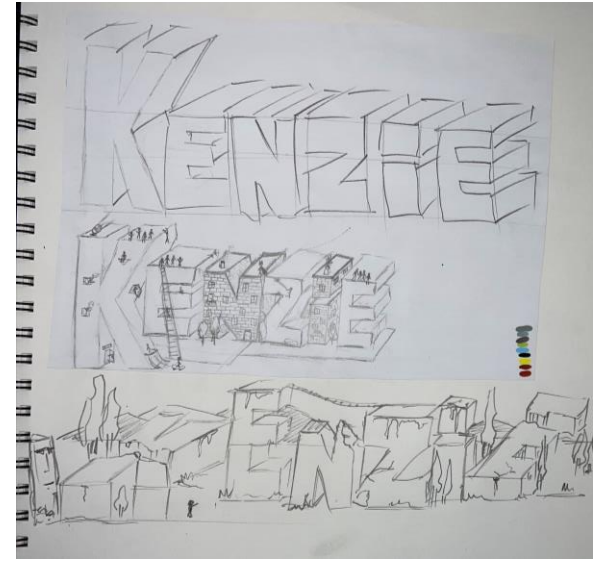
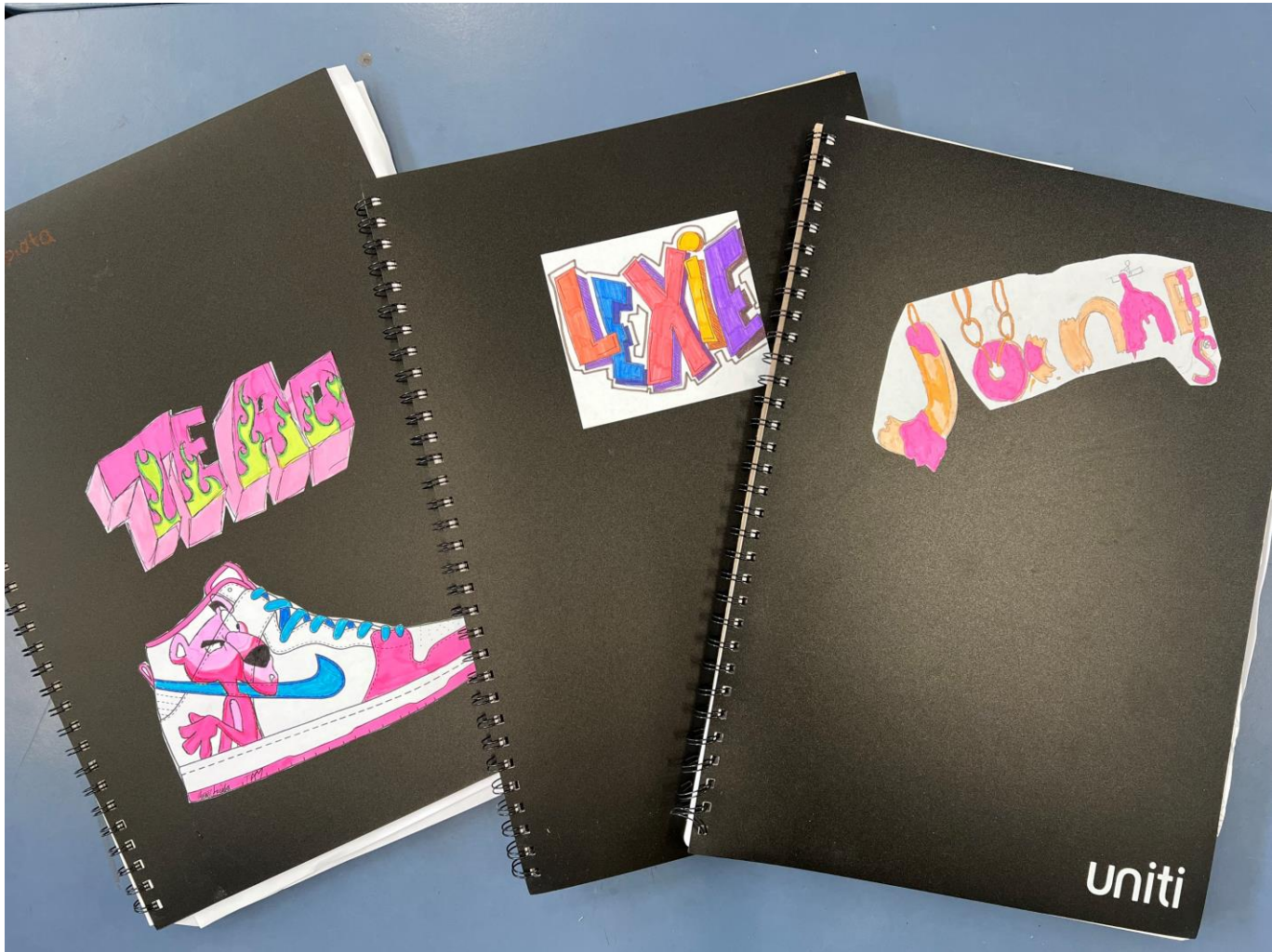
There are currently no pre-requisites for any subject.

YEAR NINE

- Focus on skill building – traditional Graphics drawing techniques and design ideas.
- Went from cardboard folder to supplying A3 clearfiles to each student and this year we are trialling A3 books for Both Year 9 and 10 students.
- Feedback from teachers is that the books are good but worksheet management is a problem.

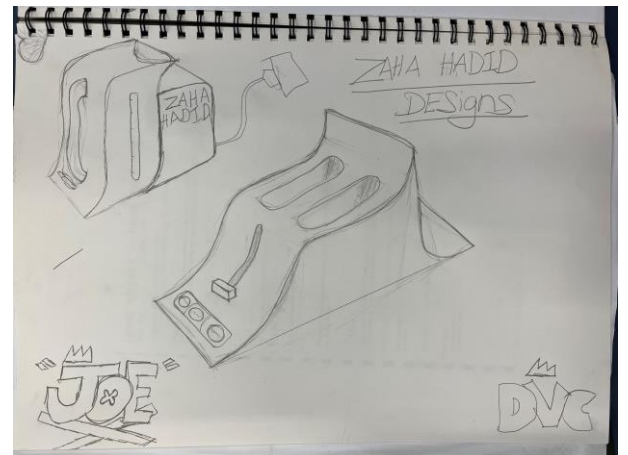
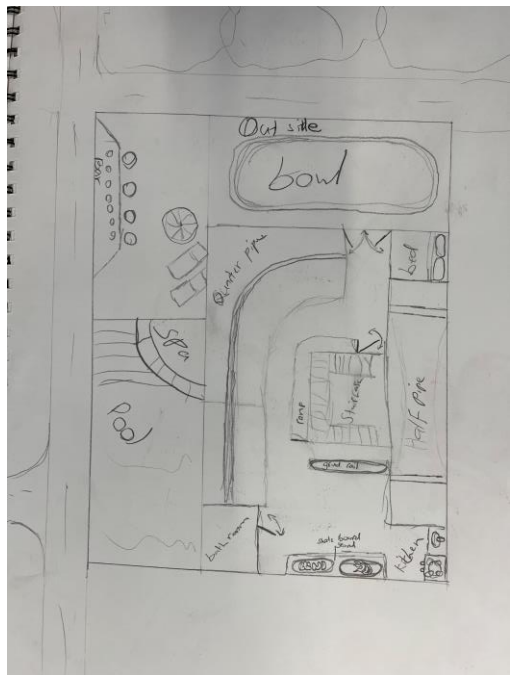
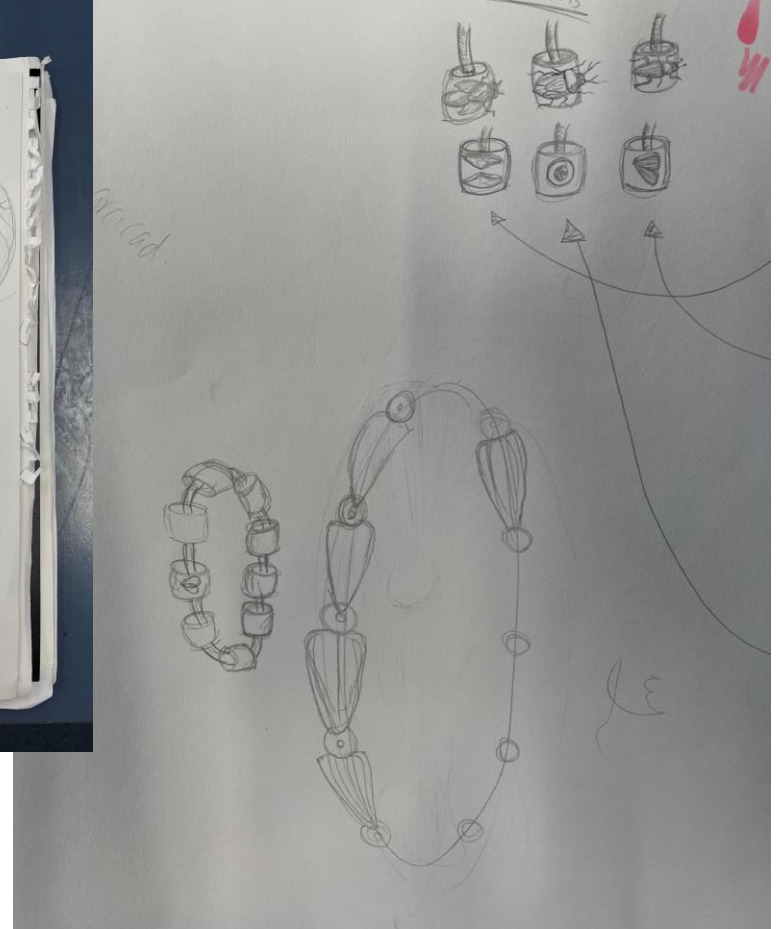
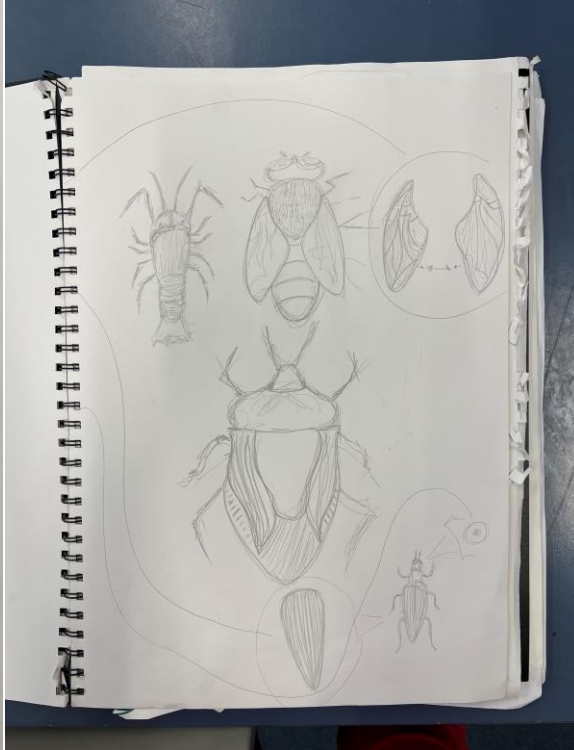
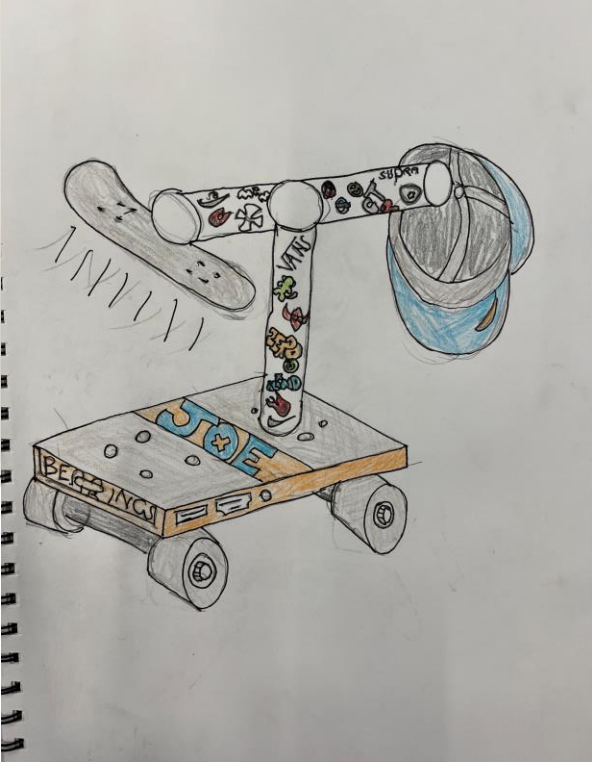
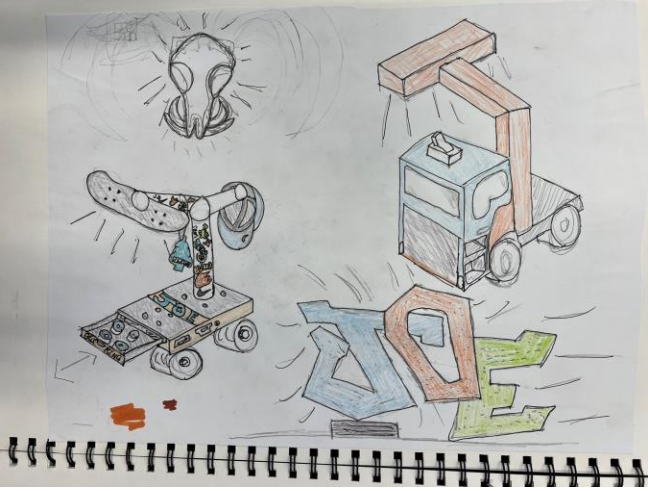
Each year we make changes





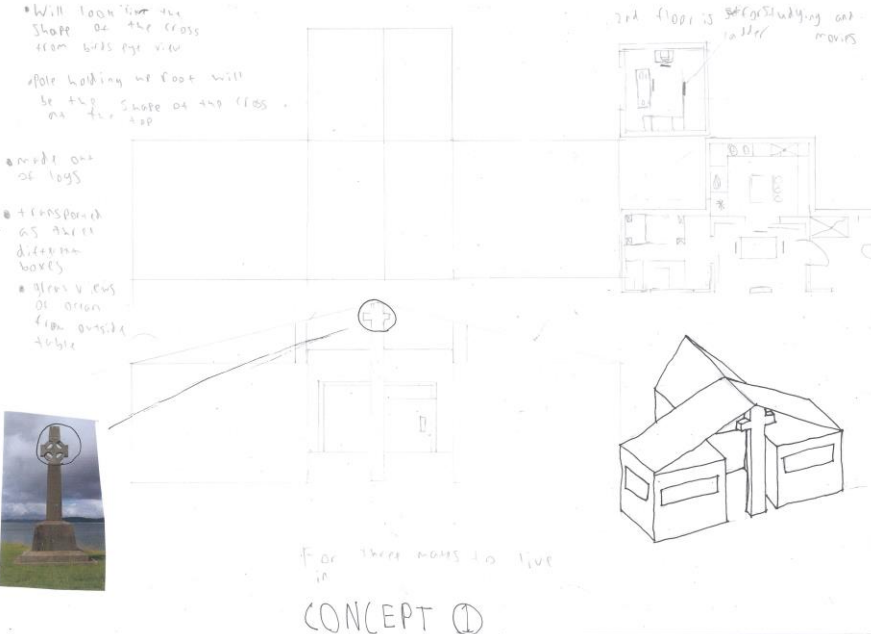
Year 10 – focus on slightly longer tasks

- Lamp design
- Jewellery from ideation
- Apartment design (learning ArchiCad and proportion)
- Home object inspired by your whakapapa
- Introduction to designers with a challenge for each one
- Toanga protection design
- Caravan redesign (drawing to size outside and ArchiCad/ model making)
- Youth centre design
- Chess redesign
- Headset design
- Portable speaker design
- Dream home design (model making)

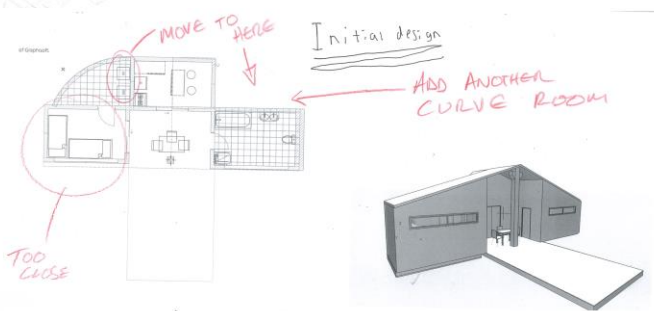
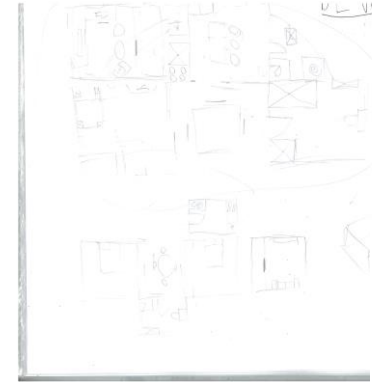
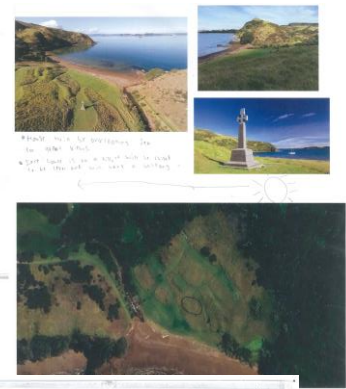
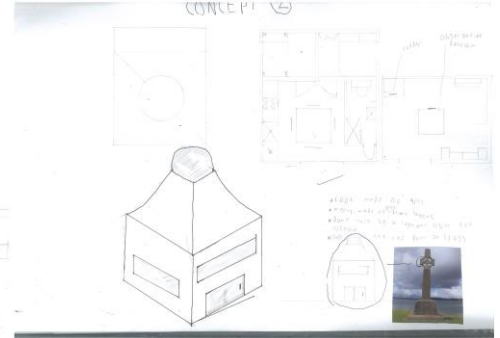


Year 11 what we are doing this year

- Externals first – to give students time to learn and do the logical stuff first.
- Can make adjustments later as information becomes clearer.
- Gives us time to gather feedback about the internal assessments and make adjustments.
- Also means we can teach longer.
- Up to 29 in a Year 11 class, currently 1/3 of the students didn't take DVC last year.

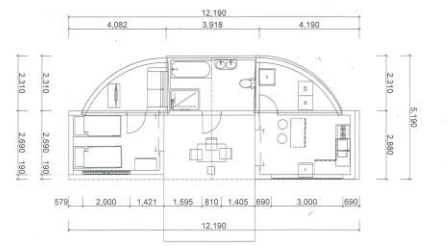
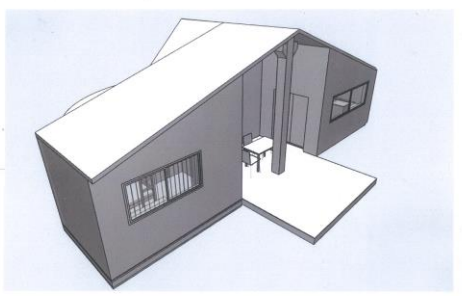
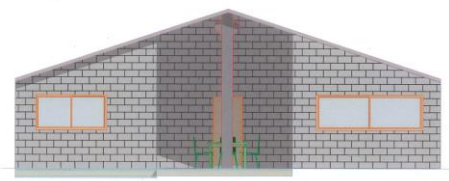


For three mums to live in
CONCEPT ①

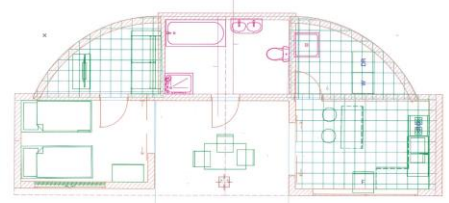


PROBLEMS WITH DESIGN

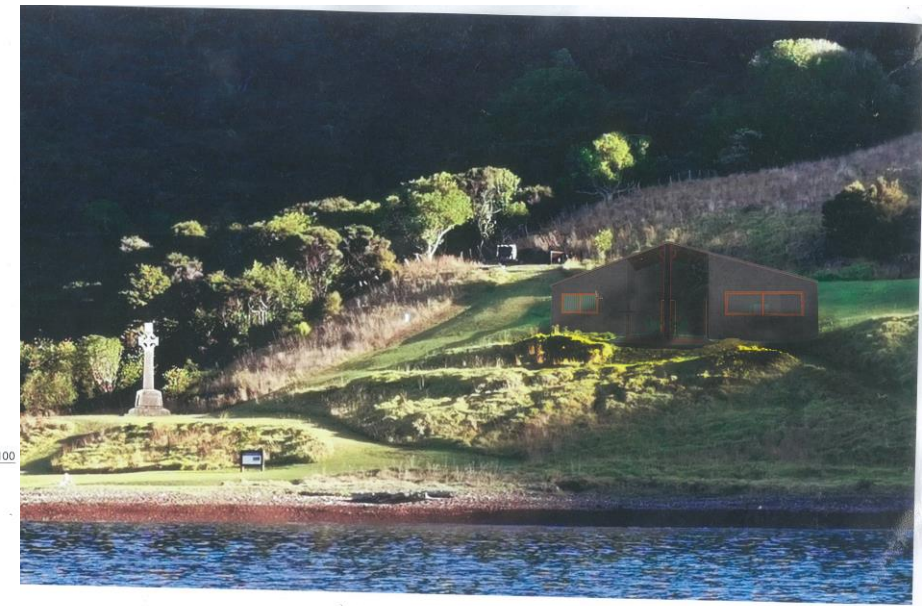
- Bathroom too big
- Kitchen too small
- Beds too close together
- Hard to go through kitchen to wash clothes
- If the washing machine is on being right it could be too close to sleep
- Not close to storage lockers
- No 3rd bedroom
- Porch too big



Ground Floor SKETCH 1:100



- Swap the kitchen and bathroom
- Beds are apart more
- Washing machine is further away from bedroom
- Add window
- Add stairs
- make porch smaller
- Add a lounge
- Add bins to bedroom

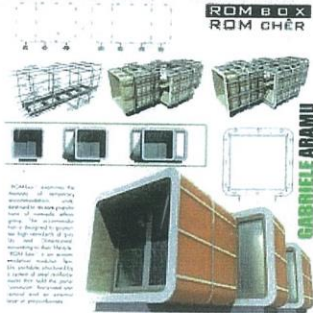


Marsden Cross Homestead

House the community - Design and Visual Communication 1.3

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

92002



SITUATION

New Zealand is really lacking in housing. We have a massive growing problem for both individuals and families. Although you would typically think of homelessness being linked to individuals living in the city, Tai Tokerau has a huge percentage of people in need of adequate housing. Sometimes people just need a space to allow them to get back on their feet, or they are trying to downsize to put less impact on the earth.

<https://www.cpag.org.nz/media-releases/government-response-to-affordable-rental-housing-crisis-is-not-good-enough>

<https://habitat.org.nz/who-we-are/the-need-in-new-zealand/>

<https://www.stuff.co.nz/life-style/homed/housing-affordability/128310278/northlands-housing-crisis-sees-social-housing-waiting-list-soar-street-living>

Design a tiny house that can fit up to three people living together. These will be located near town but on a section that allows individual privacy and multiple tenants living in the same vicinity. This will also allow for whanau to be based near each other should the family be larger.

REQUIREMENTS

House must have at least 1 ½ levels.

Fully functional kitchen, bathroom and washing machine area is required.

Needs to fit at least three people living in the space. - NOTE: This can be for your family, a couple you know or a situation that you choose.

The home will be made in a factory and transported on a truck so dimensions will be relevant to truck size.

Materials, colour scheme and shape should link to locality.

All of this

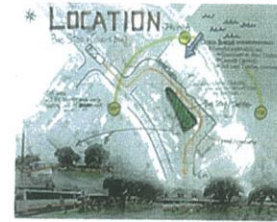
TASKS

ANALYSE YOUR SPACE

1 page

Create a location page, analyse the below factors of your design. This can be as a bullet point or a written assessment. Typically a location page will show a map, sun path and an image of the space, as well as some analysis of the site. There should also be a list of features you are hoping to have in your space.

- List present and potential use of space, environmental factors like physical surrounding and existing features, climate considerations.
- List any cultural aspects you must consider.
- Tell us who you are designing for (give us a context)
- Use, for example, diagrams, photos, notes, sketches, or other techniques to show your findings and explain how the design context will influence your design.



EXTERNAL
- LAST

IDEAS AND CONCEPTUAL DESIGN

2-3 pages

Complete a quick page of ideation. The ideation needs to think about influences from the space the building will be in and the page of provided contemporary NZ architecture images.

Create a series of at least 6 concepts that bring together your ideation, location and the written requirements for your social housing project. This should have colour and render to look at materials and link to the ideation/ location.



- 1st
Concepts

DEVELOPMENTS



CONCEPT

from the country since it was shot here & connection to the land.

- Plant pots for further effect & eco relevance with NZ's connection to things like Manakitanga (Caring for the land)
- Wooden slats to keep the natural feel of the country & the wooden-clad area of the location.
- Outdoor shade & coverage for potential gardening area + Natural shade from tree-wall barrier.
- Roof & side piece pull out of main section after placement.
- Multiple plant boxes to act as a small garden, portable section, accessed through weight bearing shade coverage (due to high sun exposure) & ladder. (See concept 1)

Colour palette
Interior (1st floor)

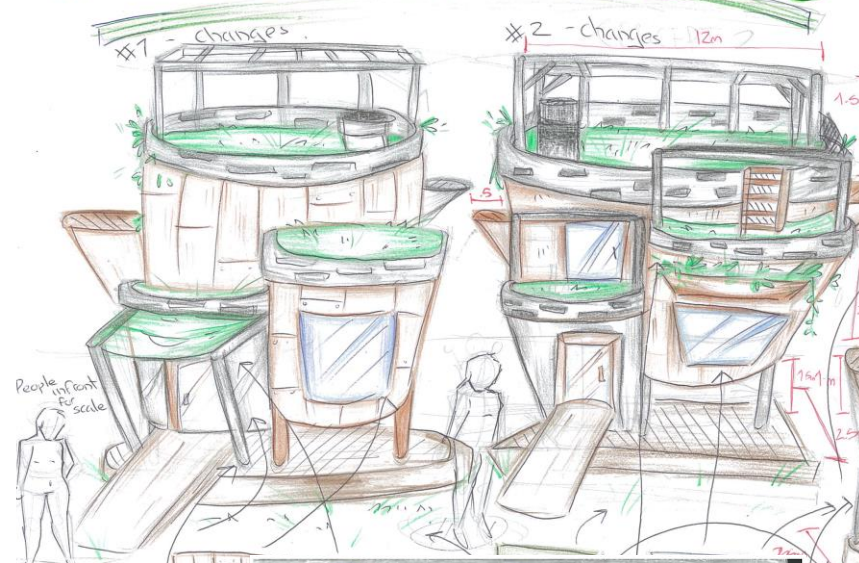


CHANGES MADE PER-STAGE

1: Filling out the space where the beams were for structural integrity & added space. Removing top 2 windows due to the 1st change changing pull-out placement & chimney side, adding a circular base for a more natural, earthy feel. Adding a proper material for the entrance coverage.

2: A more plant-pot-ish shape as tribute to my area & the local nature appreciation (more in later notes)

CHANGES 3 (Final)



FLOOR PLAN

2cm = 1m
2:1 scale

KEY NOTES

(CHANGES MADE PER-3 STAGES.)

STAGE 1

- Filled out space where bottom beams once were to add useable space for my design & provide further structural integrity.
- Removed top 2 windows due to the 1st change & the weird look it kept.
- Changed the placement of small pull-out sections.
- Changed chimney side for piece of followup with the interior.
- Added a circular base for a more earthy, gentle feel matching with the circular building shape.
- Changed coverage material for full proper coverage & defense against the NZ quick-changing weather.

STAGE 2

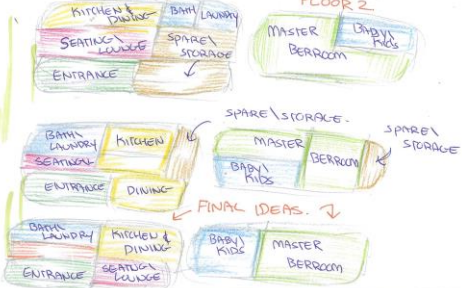
- (Not listed as change: Tried square platform to check how well it worked.)
- Changed the shape of the building to represent a plant-pot, alluding to the natural feel as well as making the grass-top make more sense in context.
- Added a glass door & ladder for accessibility to the top stories, as well as adding structure for waterproof (optional) coverage for each level of garden-roofing grass.
- Added plant pot within arms reach from the second grass level for proper gardening space.
- Added windows & only glass doors to allow for the sites plentiful sunlight. (CHANGED supports to metal)

NOTES CONTINUATION

STAGE 3 - (Final)

- Finalized & defined new shape (incl. circular bottom, coverage beams, & full building shape).
- Added hanging plant-pot spokes for potential gardening areas.
- Changed the glass door into a more comfortable modern shape.
- Added a few more support beams for structural integrity.
- Removed middle coverage section for one space of openness.
- FINAL DESIGN CHOSEN.

FLOOR PLAN DEVELOP.

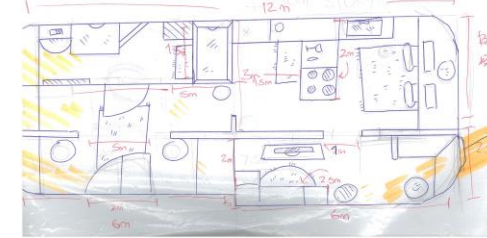


BUBBLE DIAGRAMS



Allows for easy open floor plan flow
Adapts for easy storage
Keeps comfy sleeping areas open
viewpoint
direct sunlight (in relation to my sunpath)

BOTTOM STORY FLOOR PLAN.





Pepehā o te kura

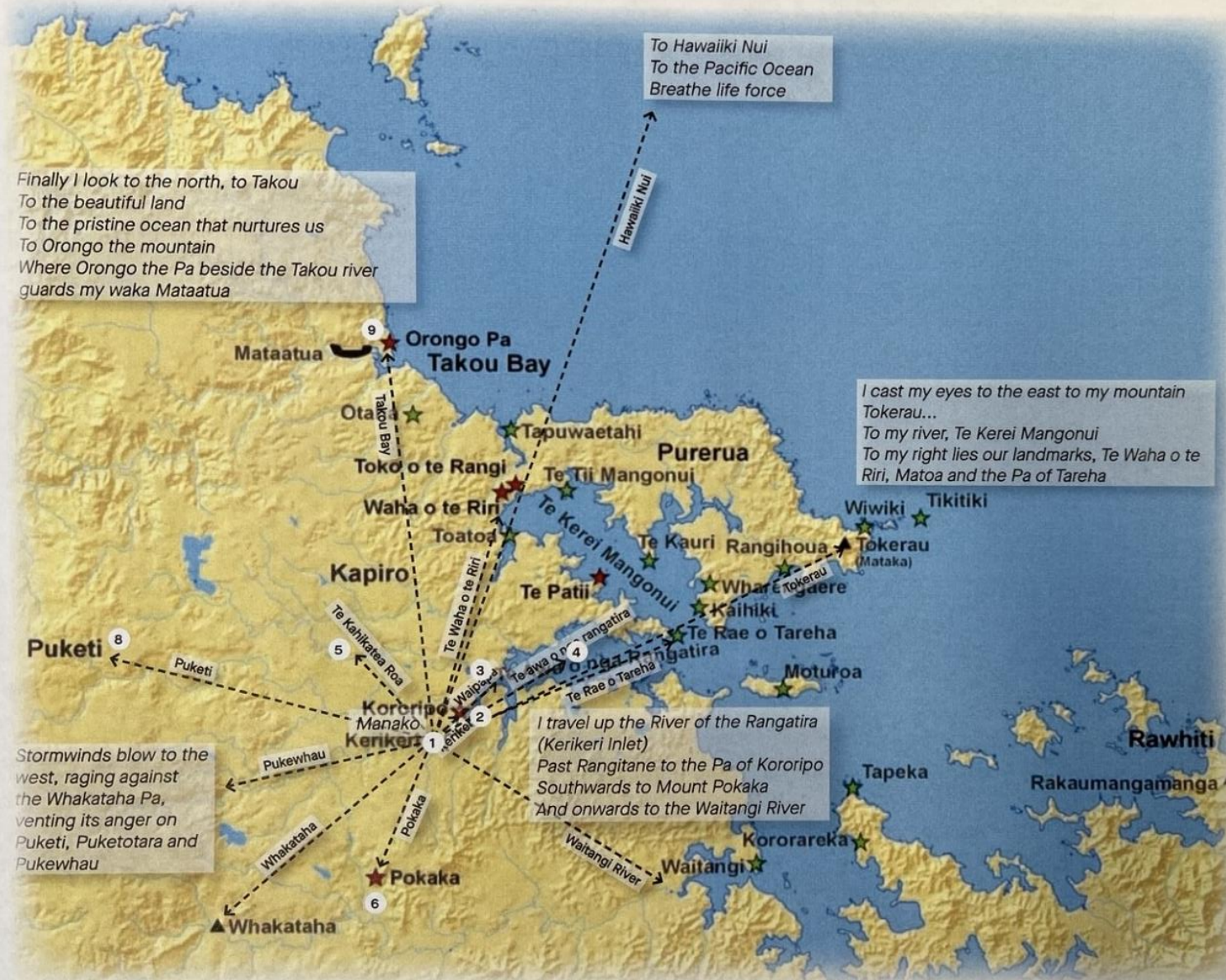
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 Ko Hongi, ko Rewa, ko Tāreha
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Standing majestically is my
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 Where the stream of Te Wairoa
 flows down
 Entering into the river of chiefs
 Swirling at the base of Kororipo Pā
 The ancestral fortress of Ngāpuhi
 Immortalised by Hongi, Rewa and
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 Our marae is Te Pou o Manakō
 Embraced by the school of Te
 Kerikeri

TE AMO PŪTORO MARA HUPARA KERIKERI SPORTS COMPLEX CONCEPT DESIGN PACKAGE APRIL 2023



NGĀ TAONGA TUKU IHO O NGĀTI REHIA | THE CULTURAL LANDSCAPE OF NGĀTI REHIA



Finally I look to the north, to Takou
To the beautiful land
To the pristine ocean that nurtures us
To Orongo the mountain
Where Orongo the Pa beside the Takou river
guards my waka Mataatua

To Hawaiiki Nui
To the Pacific Ocean
Breathe life force

I cast my eyes to the east to my mountain
Tokerau...
To my river, Te Kereī Mangonui
To my right lies our landmarks, Te Waha o te
Riri, Matoa and the Pa of Tareha

I travel up the River of the Rangatira
(Kerikeri Inlet)
Past Rangitane to the Pa of Kororipo
Southwards to Mount Pokaka
And onwards to the Waitangi River

Stormwinds blow to the
west, raging against
the Whakataha Pa,
venting its anger on
Puketi, Puketotara and
Pukewhau

LEGEND

Source: Te Rūnanga o Ngāti Rēhia (Regional Plan, Northland)

- Manako**
- 1 The name for the area where Kerikeri Town is now. Manako was a Tupuna of Ngāti Rēhia
- Kerikeri**
- 2 The area down at the inlet where rocks were dug up for māra kai. The volcanic rocks of the area absorb heat and were valuable for cultivation.
- Waipapa**
- 3 The waipapa landing, refers to cascading layers of water
- Te awa o te rangatira**
- 4 A meeting place of chiefs
- Te Kahikatea Roa**
- 5 Area now known as Waipapa, originally known for its large forest of Kahikatea
- Matakā**
- 6 An older name for the maunga Tokerau, a maunga of Ngāti Rēhia and Te Wharetapu o Ngāpuhi
- Pōkākā**
- 7 the entrance into Ngāti Rēhia and the highest point in te Riu o Ngāti Rēhia
- Puketi**
- 8 Refers to the skids used to transport Kupe's waka up the hill on its journey from Hokianga
- Takou bay**
- 9 The final landing place of the Mataatua waka

Year 12

- Totally open – Spatial, product or fashion
- Students are given parameters
- Each design process has its own design brief
- Students attempt all standards
- Up to 27 students in each class currently.

Year 12 ERA/Movement

NAME: BENJI E

describe the way elements of design are used within the design movement or era
describe social factors that influenced the design movement or era

Era/ Movement name: Organic modernism

Date approximately it started: 1908

Country of origin: America

Notable Architects or designers who were part of this era/ movement: Frank Lloyd Wright, Alvar Aalto, Charles Eames

What major events were happening at the time of the era/ movement:
WWI, Industrial revolution

How did these events influence the era/ movement:

World War I and industrial revolution interrupted the availability of materials and caused a near complete collapse of the style. The cultural reaction to the rampant consumerism of this period and its impact on the planet gave rise to the sustainability movement and Design which has now found its way into the mainstream as Organic Modern Design.

Any other social factors that influenced this movement:

Such as change in the way people lived, movements into cities, fashions that altered architecture etc.

In 1941, the Museum of Modern Art in New York put on a show that is now legendary: *Organic Design in Home Furnishings*. Curated by Elliot Noyes, the museum's first industrial design curator and protégé of Bauhaus director Walter Gropius, the competitive exhibition introduced the world to the designs of Charles Eames and Eero Saarinen. It was also a business deal: each of the winners received a production and distribution contract with a major American department store. The fact that winners would get pieces manufactured wasn't just a perk, though. It was a major break with how organic design was thought of during the 20th century. Organic modernism was also focused on trying to design something that connects with individualism and its landscape.

What were the major theories behind it? (Quotes from architects' theories)

furniture and architecture should reflect a harmony between people and nature. -https://www.fastcompany.com/3055758/tracing-4-long-controversial-history-of-organic-design

"Houses should not be boxes set together row on row. If a house is to be architecture, it must become a natural part of the landscape. It is the simplest form of architecture." -Frank Lloyd Wright

"Form follows function - that has been misunderstood. Form and function should be one, joined in a spiritual union." -Frank Lloyd Wright

"Study nature, love nature, stay close to nature. It will never fail you." -Frank Lloyd Wright

"Organic architecture seeks superior sense of use and a finer sense of comfort, expressed in organic simplicity." - Frank Lloyd Wright

What elements of design are seen in this era/ movement:

Elements of design are point, line, shape, form, space, colour, and texture

The idea behind organic architecture is to put human life, nature and the built environment on the same level and build a sustainable ecosystem where all components support one another and thrive as a result.

Harmony with the landscape: rather than an imitation of the natural world or an outcome of an imposed style, a building should be a reinterpretation of the principles of nature, filtered through human intelligence, to create forms that are perhaps more natural than nature itself.

Integrating nature's inherent characteristics into our built-in environment such as natural materials like wood, and smooth, rounded forms.

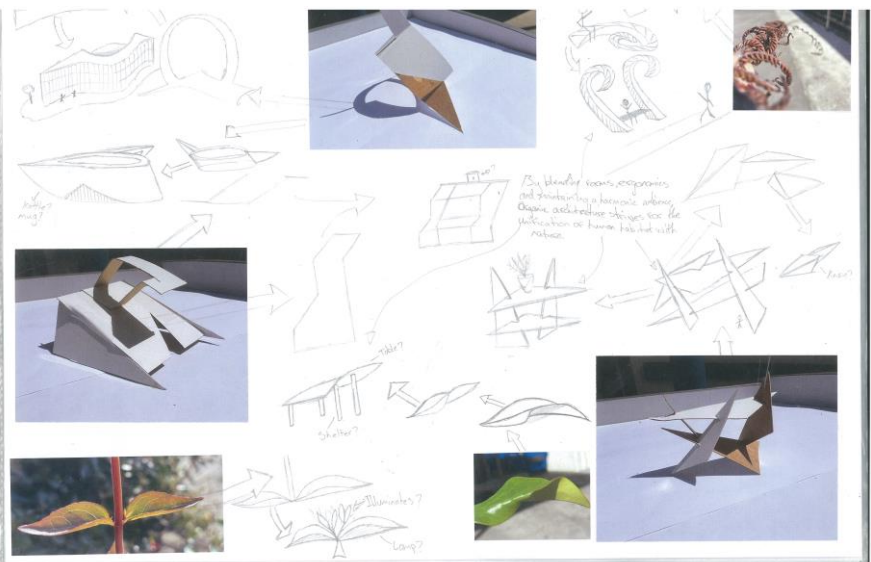
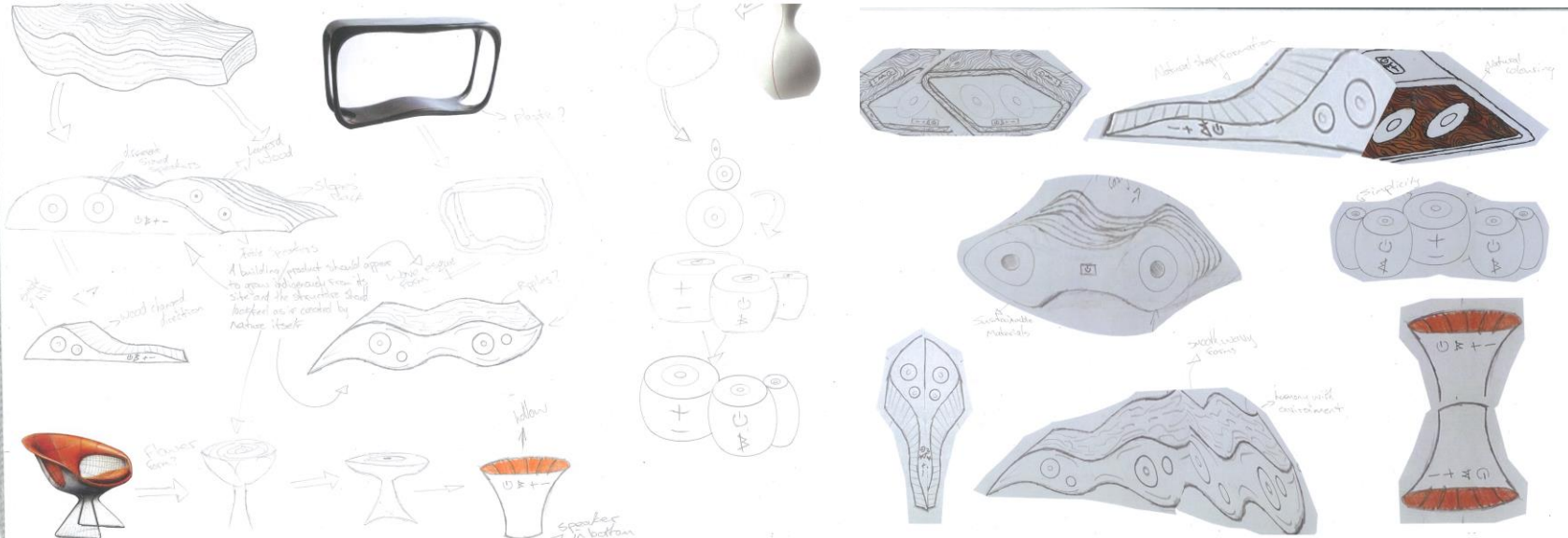
Simplicity and Natural colours were key to Frank Wright's ideology that disregarded the use of environmentally harmful materials.

Organic architecture is reflected in every element of the building - from windows to doors and even floors and furniture. Every component seems to relate to one another, reflecting nature's symbiotic ordering. By blending materials, forms and ergonomics and maintaining a

harmonic ambience, organic architecture strives for the unification of the human habitat with nature.

In his seminal book, "The Cause of Architecture", published in 1909, Wright highlighted a few important elements of organicity: Simplicity and repose are important qualities to assess the value of architecture. A building product should appear to grow indigenously from its site and the structure should appear as if created by nature itself. The colour of fields and woods should inspire the man colouring of the building to manifest natural aesthetics.

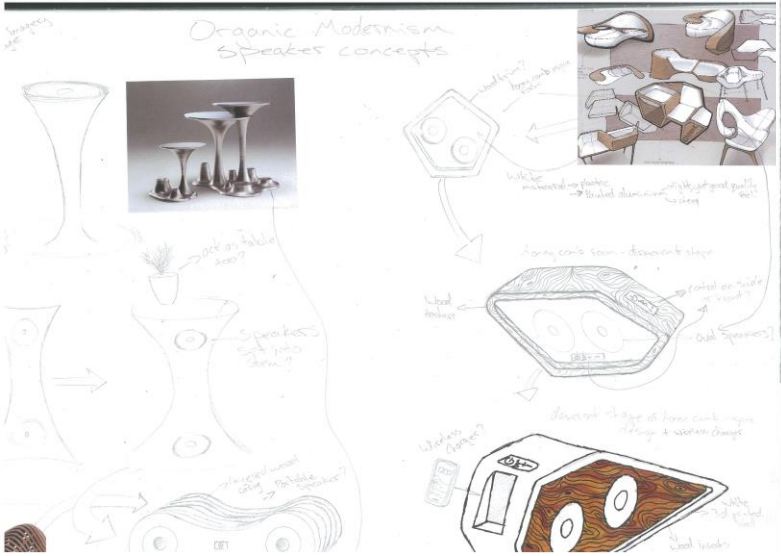
What other features are noticeable about this era/ movement:

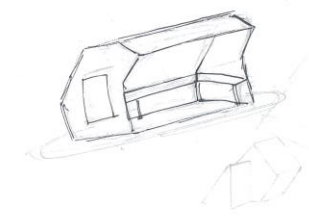
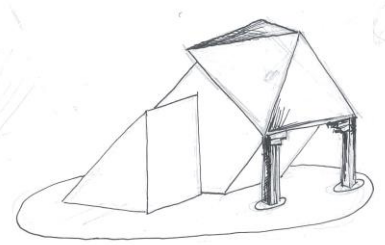
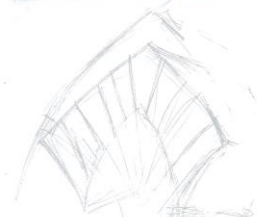


Speaker Function Page

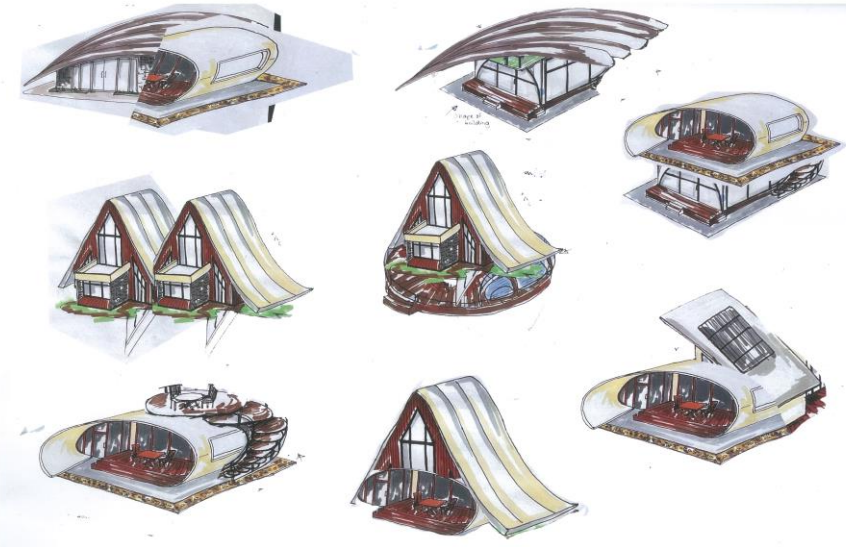
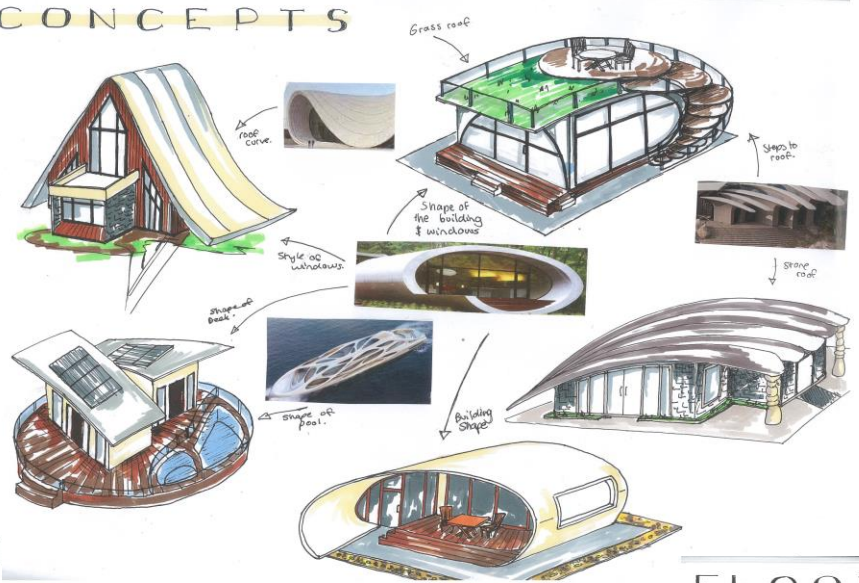
Design: Portable speaker
Target Audience: Music loving youth
Location: Anywhere

Due to the speaker's portable nature the speaker will need to be battery powered; the speaker will also need to be as waterproof as possible to avoid any unwanted water getting into the electronics of the speaker. The speaker must also be a manageable size and weight to make moving the speaker easy. Also, the speaker will need to be Bluetooth so easy connection to the speaker is available. It would also be great if there was a charging port for your phone somewhere on the speaker so no matter where you are you won't run out of battery.

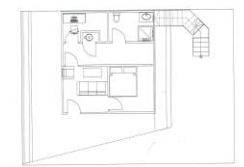
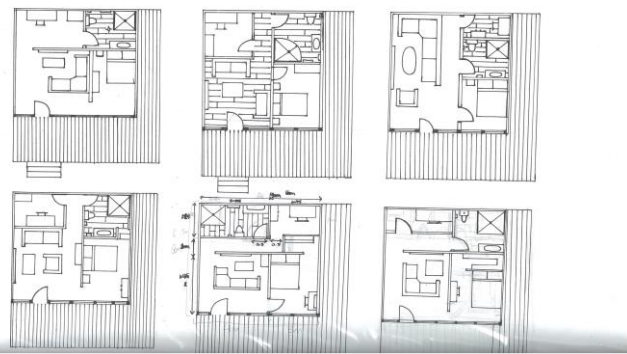




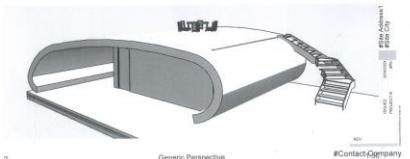
CONCEPTS



FLOOR PLANS



Ground Floor SKETCH 1:100

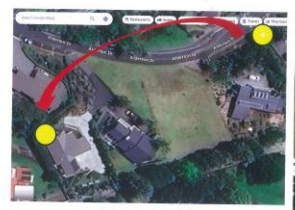


Generic Perspective

#Contact Copyright

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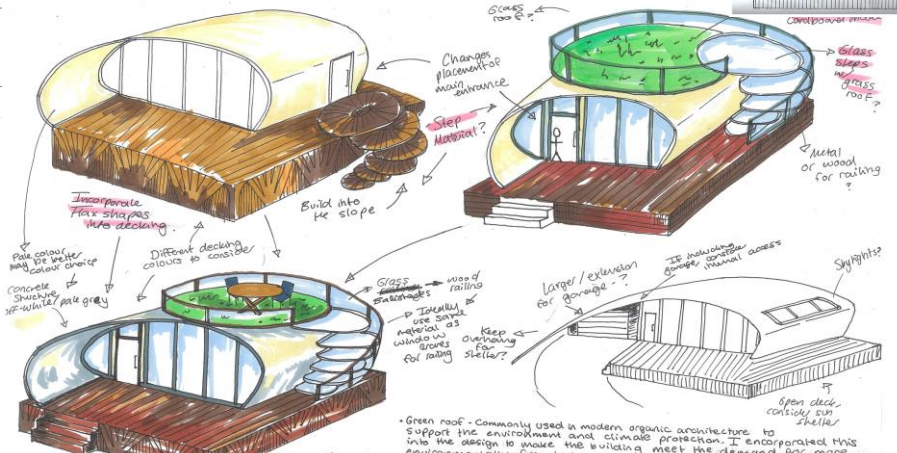
- 1 bedroom
- 1 bathroom
- lounge
- study space
- 1 story
- decking



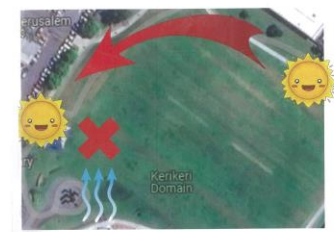
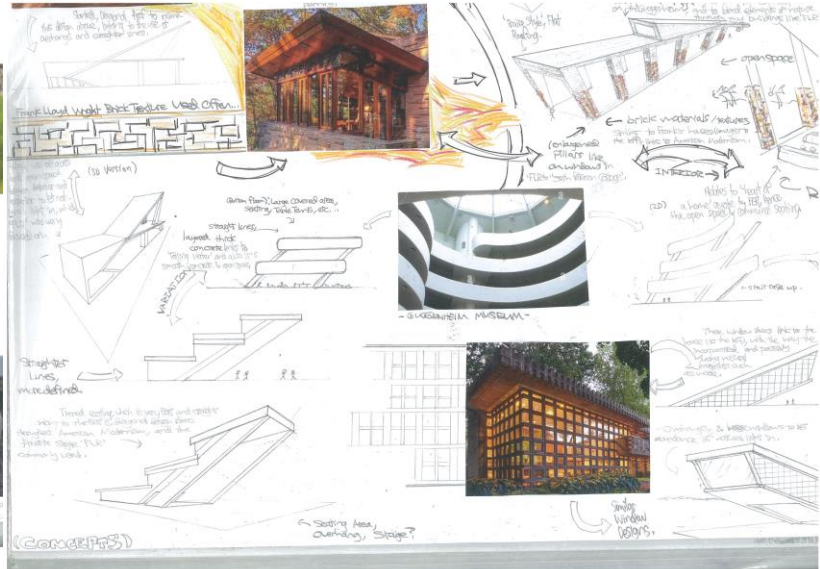
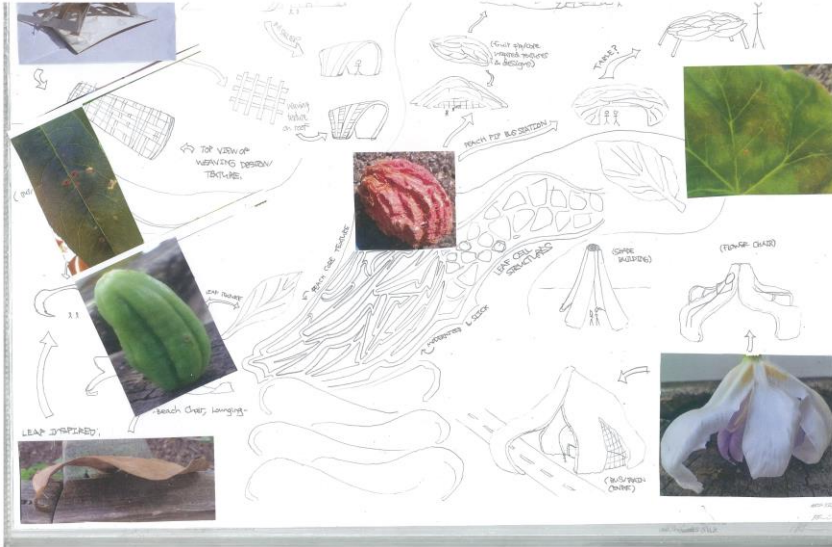
Location Thinking:

- **Slope on the property** - Building will have to account for this, may build it into the slope. The point which it's built into will need to be considered to not block views that the house gets, as well as thinking about potential wind that could reach the house, need to consider room for driveway/access.
- **Close proximity to other housing and close to road**, will have to ensure it doesn't block views for other houses or be too intrusive on the landscape around it, need to consider the distance from the house to the road to avoid too much noise from passing cars/for privacy.
- **Trees at the back of the property** - Will provide shelter for some winds and the sun at certain points of the day. Need to consider the way that the house is facing due to this.

Function/Location



• Green roof - Commonly used in modern organic architecture to support the environment and climate protection. It incorporated this environmentally-friendly houses.



Location Page:

LOCATION THINKING:
 In this location the ground is very flat, and as now the ground surface material is grass and dirt. There is a downside that it is heavily affected by wind and rain during storms. Predominantly as this is open space (at the domain) the wind may blow into the building, so the outdoor areas of the pavilion will only be able to be used on suitable days. The usual wind in the summer is a light sea-breeze after mid-day, usually a northerly wind sometimes with a bit of east and west depending. The coldest wind is usually a southerly so I will make sure to close off or shelter that side from the freezing wind. In the winter though, storms are more common leading to strong northerlies and nor-easterlies. This area will usually get sun all day unless it is a very cloudy and stormy day. There is a very famous stone statue in front of where I plan to put my pavilion, but I will make sure not to put it too close (so it doesn't interrupt or ruin the look of it), and design something that will work nicely with it. As this is a very loud and hustle-bustle part of our town, the pavilion will work nicely in the town and act as a great social, common area. This will not add too much extra noise, nor will it be a terrible eye sore, rather a nice, modern, open plan building.

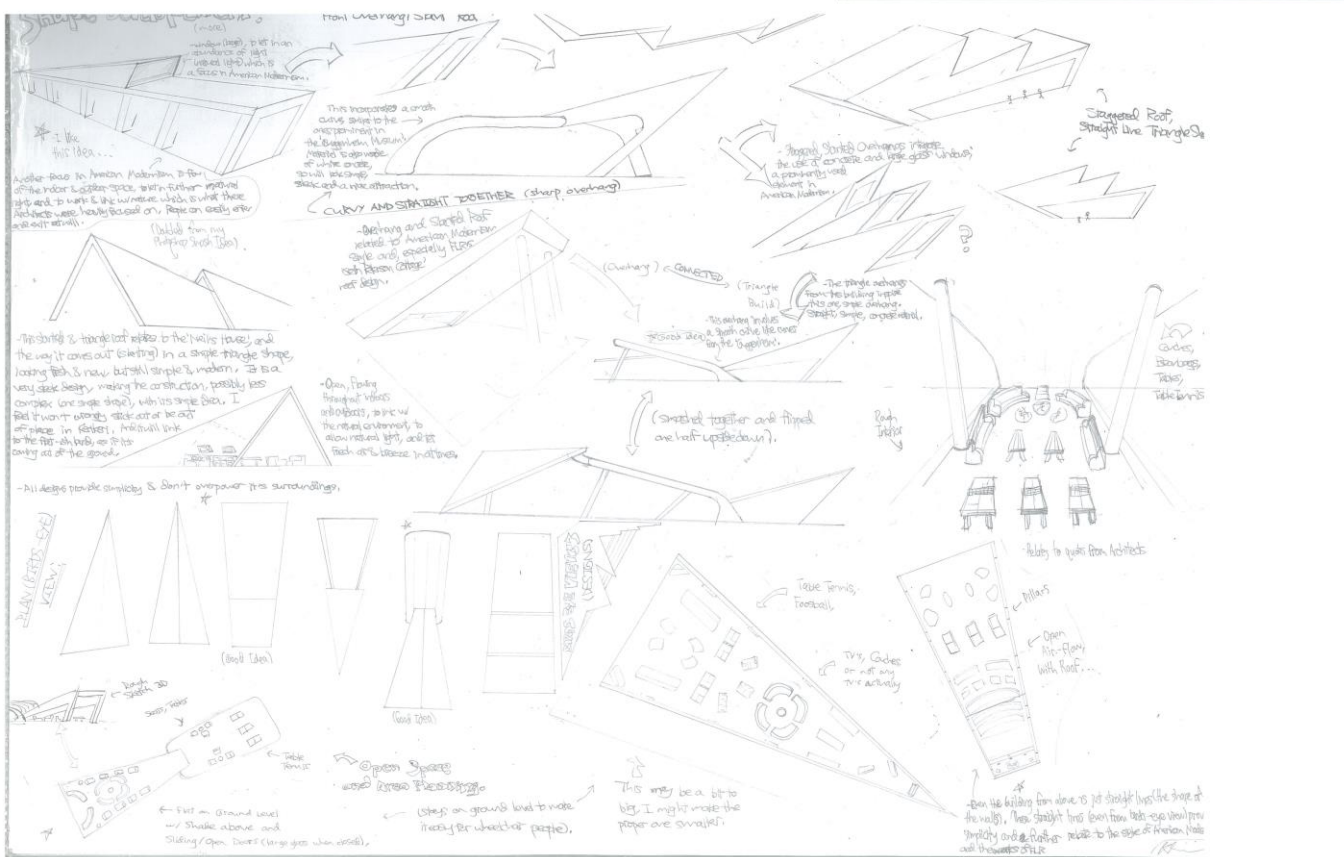
SPECIFICATIONS: I am designing an open-plan pavilion acting as a social hub in Kerikeri, also providing a nice, large seating/reading area. My pavilion will be able to hold 50+ people with ease as it will be a very communal, and spacious area. It is located on very flat and even ground.

This place will have comfortable couches, seats, tables to relax on, eat, study and read, etc...

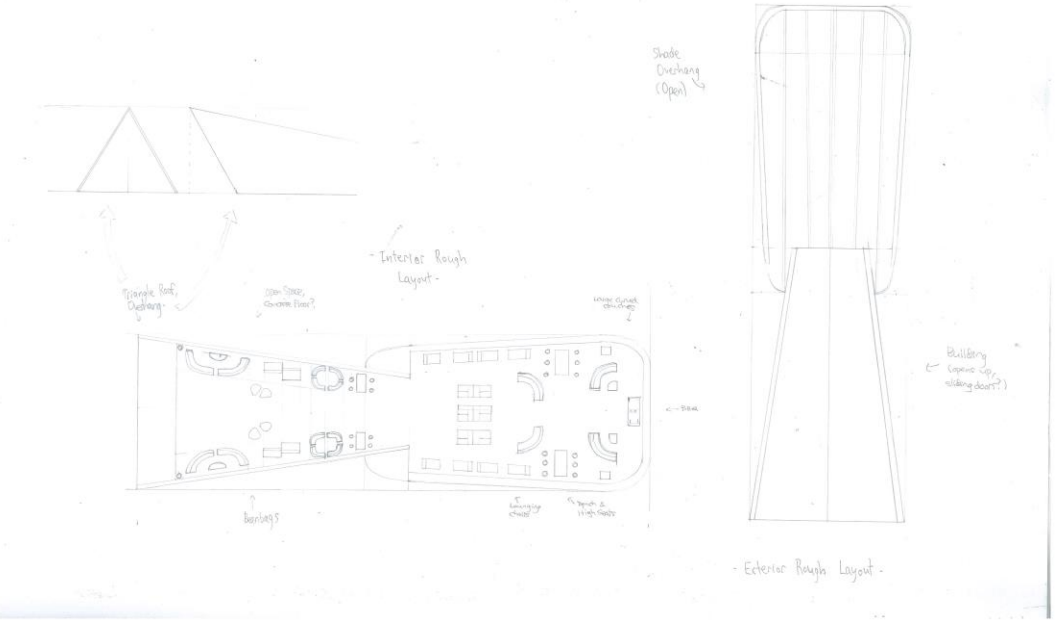
This will also have some rubbish bins to throw anything unneeded in and extra trash.

It will be an averagely large pavilion building as it will be a large communal area to shade and shelter many people when using it.

Should make for a nice tourist attraction in Kerikeri attracting more people to our town.



Layouts, Plans, (Seating, benching table)



Function and Location

Era: Victorian fashion

Worn at big events with paparazzi as it'll be captured into history. Exclusive events for VIPs only that the public cannot reach, includes people with high status that are important in the fashion scene. Ex. The Grammys, a red carpet, the met gala, a fashion show.

Inspirational imagery:



Person using the product:

18-35 age

Female

Possibly model or someone knowledgeable about fashion and could properly appreciate the design

Will be photographed so maybe photogenic/ knows their angles and how to pose to accentuate the design

Although very extra and powerful, the design should also be able to fit in tight spaces as the person needs to travel with the dress on, like getting out of a car for a red carpet, being able to sit at a table at the dinner after the red carpet. The person wearing it should know how to manage themselves and be able to look posh and elegant while being uncomfortable.

Shape Development



This part needs to be bigger and more puffed up to have more volume so instead of being a cone it's more like an extended semi-circle



Small amount of spread because of the fit, and original means things like that.

Like when I was in the studio but I also made lower and shorter and they all went up together so I want to be the smallest there. There are not with happening like I did not make it.

MATERIALS & THEIR USE



I want to use these fabrics for the hot lace on the edges

I think it's the perfect pop of color, it's elegant and not too much that one has too much going on. I think this one looks just as good but to still want the white.

The hoop skirt we currently have is a little too rigid for the vision I see, the bottom is too tight to put it on and maybe? but it might turn out more puffy once I add the ruffles.



I have to decide between the pinks and the white because like leather might be too much.

This skirt is black and I think I need to iron it before actually ruffling it so I pick a different material because it will be too stiff to achieve the texture I want.



I love the look of a sleeve that hangs down I feel like it adds volume and makes the outfit even more extra.



I feel like the sheer see-through white would soften down the harsh structured look of the skirt.

EXTRA & C



I need to learn how to make the ruffles with the materials I have and layer them on and there.

I would prefer to be sew than together instead of pinning but I don't know how that gonna go.

I love this pattern and its what inspired my sample. It does to make having black with white and gold.

I love the look of a sleeve that hangs down I feel like it adds volume and makes the outfit even more extra.



SHAPE & CONTRAST



Conch shells shape the top and contrast the big and figure bottom which is an achievable look.

Some more detail and light light the silhouette with images.

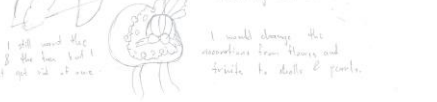


DELICATE SOFT

There are super extra and subtle more to the outfit because it gives something coming and not coming in a gesture in the modern ways.

I still want the bow & the lace but I might get rid of one.

I would change the silhouette from flared and triangle to shells & points.



WEALTH & STATUS



I think it's the perfect pop of color, it's elegant and not too much that one has too much going on. I think this one looks just as good but to still want the white.

The hoop skirt we currently have is a little too rigid for the vision I see, the bottom is too tight to put it on and maybe? but it might turn out more puffy once I add the ruffles.



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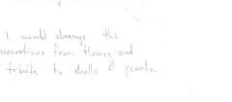


PEACE SALVATION FREEDOM

The color scheme would have to be beige to white maybe a little bit pastel pink to represent the freeing feeling the women at the time had while wearing it.

I still want the floral element within the dress as to me they are an important part but instead of using fabric flowers I might try to make something out of the skirt.

My imagination of the dress being worn is of a windy beach when the sun is rising. Obviously it's supposed to be for some kind of fashion event but that's what I want the audience to see when looking at the dress. If it was to be a part of a collection then it would be summer.



My idea is to incorporate ruffles into the design. The goal is to spread awareness about the styling even though it costs and so we're using natural ingredients that don't harm the environment like plastic.



Year 13

- Totally open
- Students choose their own standards (normally by the end of Term1)
- Students write their own parameters in the function and location page.
- Up to 28 students in each class with about 5 per class having never taken DVC before.

2024 Projects

- House
- Café
- Civic Centre
- Mountain bike rack for car
- Kettle
- Boat
- Dress (red carpet/ avant-garde)
- Lamp

- Gym
- Art studio
- Glass house
- Male street wear
- Seat/ sculpture
- Bridge

25/ 28 students in class

If you would like the schemes of work
emailed free of charge please contact
kcrawford@kerikerihigh.ac.nz