

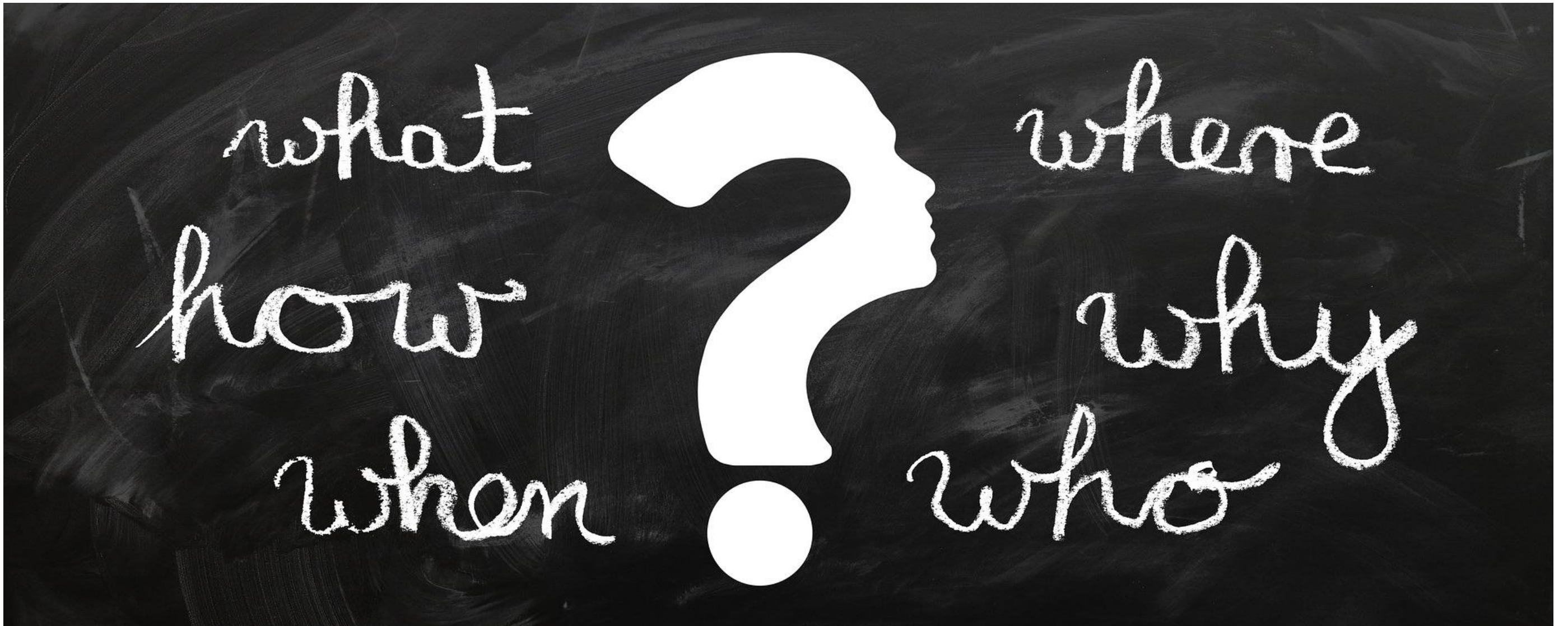
INTRODUCTION

Tēnā koutou katoa
Nō Ireland rāua nō Scotland ōku tīpuna
Ko Te Anau te whenua tupu
Nō Tāmaki Makaurau au
Kei Wānaka au e noho ana
He kaiako au i Te Kura O Tititea
Ko Bill rāua ko Judy ōku mātua
Ko Fabian tōku tāne
Ko Oliver rāua ko Meela aku tamariki
Ko Liz tōku ingoa
Tēnā tātou katoa

Liz McHugh

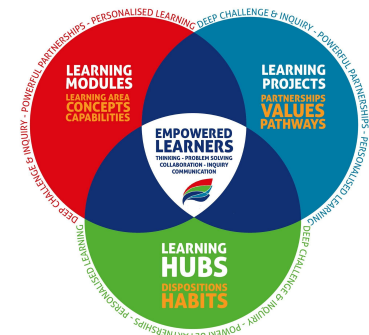
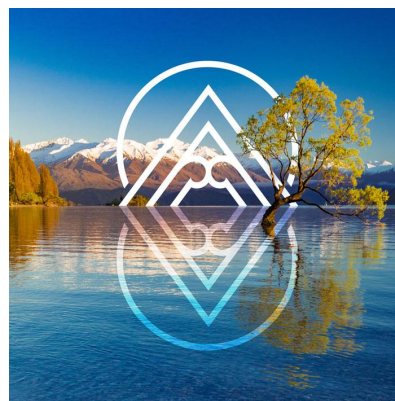


PEPEHEA



From MY perspective working as a foundation staff member for 10 years at Hobsonville Point Secondary School in Tāmaki Makaurau & this year at Te Kura O Tititea Mount Aspiring College in Wānaka

What, Where, Who, When How

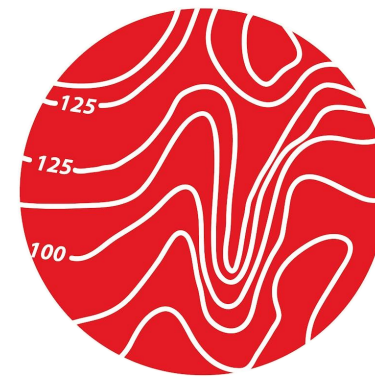




Timetable 2023

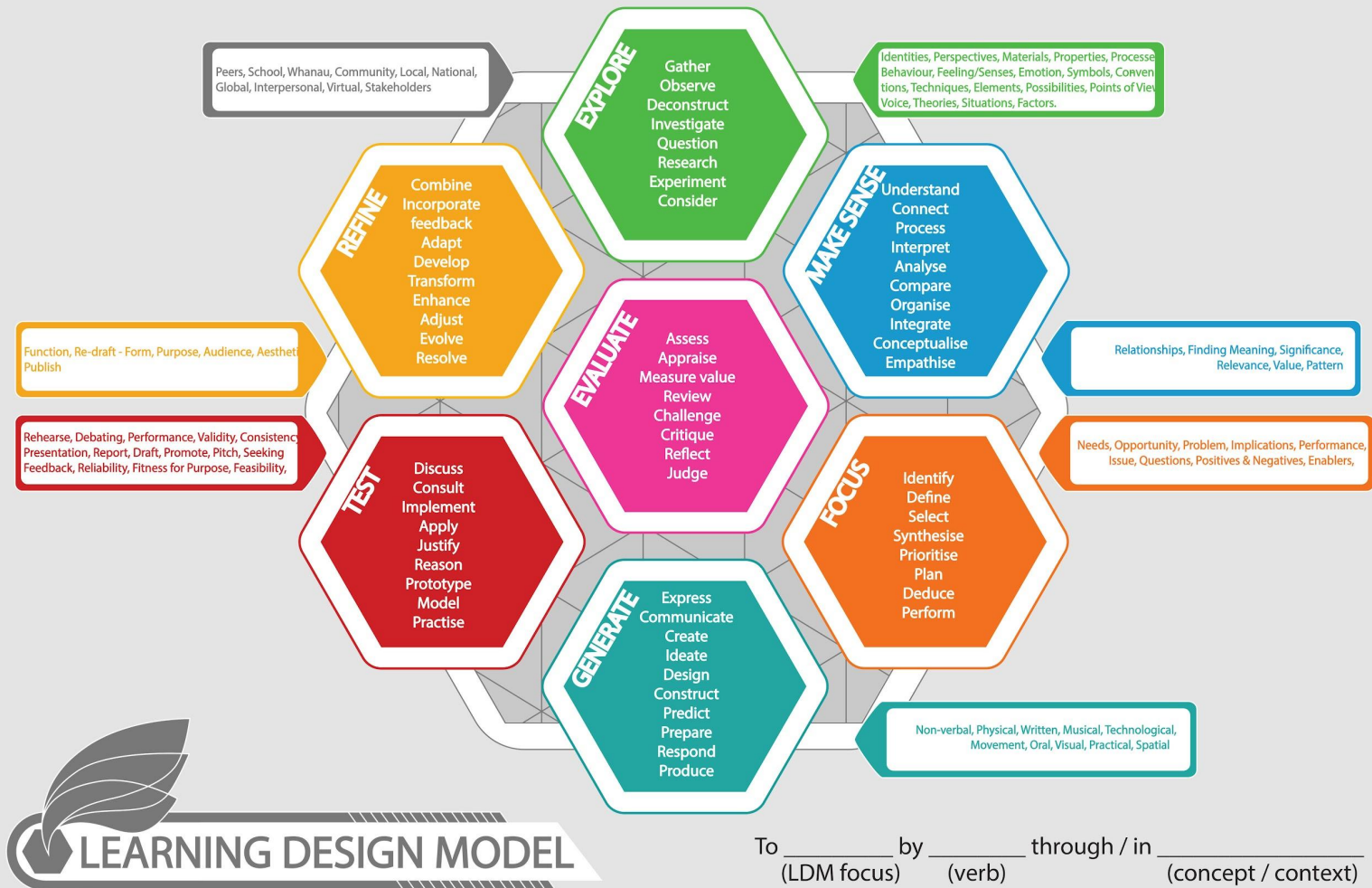
2023	Monday	Tuesday	Wednesday	Thursday	Friday
8.30 - 8.55	No hui	TWK/Projects Kitchen Table		LDL/LCL Kitchen Table	No hui
8.55 Students 9.00 - 9.10	Student check-in Hub	Student check-in Hub	Staff Professional Learning 8.30 - 9.30	Student check-in Hub	Student check-in Hub
9.10 - 10.30 Block 1	Extended Hub	F Q1 Q2 Q3 S2 M1 S4 S4	Hub60 9.30 - 10.30 (Late start for students)	F Q1 Q2 Q3 S3 FT S5 S5	F Q1 Q2 Q3 M1 S1 S1 S1
10.30 - 10.50	INTERVAL				
10.50 - 12.10 Block 2	F Q1 Q2 Q3 M3 M2 S3 S3	F Q1 Q2 Q3 S1 M1 S5 S5	Extended Hub	F Q1 Q2 Q3 M2 S2 S2 S2	F S1 Q2 Q3 M1 Q1 S1 S1
12.10 - 1.30 Block 3	F Q1 Q2 Q3 M2 S2 S2 S2	F Q1 Q2 Q3 S3 M2 S5 S5	F Q1 Q2 Q3 Projects	F Q1 Q2 Q3 M3 M2 S3 S3	F Q1 Q2 Q3 S2 M1 S4 S4
1.30 - 2.10	LUNCH				
2.10 - 3.30 Block 4	F Q1 Q2 Q3 M2 S2 S2 S2	F Q1 Q2 Q3 M1 S1 S1 S1	F Q1 Q2 Q3 Projects	F Q1 Q2 Q3 M3 M2 S3 S3	F Q1 Q2 Q3 S1 M1 S4 S4

HPSS Community
Whakapapa



Whakahononga CONNECTED Learning	Whakamārama VISIBLE Learning	Whakarētō DEEP Learning
		
Co-planning, co-teaching, connecting to students, co-construction and connecting to authentic learning.	Explicit communication, Accessibility to learning information & materials, Signposting & Navigating, Common Language.	Cognitive challenge for all, critical thinking, questioning, inquiry

Learning Objectives Formula



To **GENERATE** by **communicating** design ideas through sketching / modelling

Kia **WHAKAPUTA** mā te **whakapuaki**



Formula for writing Whāinga Paetae (Learning Objectives) using Tūkanga Whakaaro



why

- Personally it is only ever for the student and whether they want the extension
- Offer the option to students and see how we / they progress throughout the year

how

- [Teach NZ Study Support Grant](#) - 4 hours study a week for 2 years
- Digital modelling and rendering
- Deep thinking and Inquiry - a focus at HPSS
- HPSS Learning Design Model
- Ongoing individual feedback
- Screencastify videos posted regularly to Google Classroom
- Scholarship marking schedule - refer to but only as a guide
- Personalised programmes
- Tracking milestones for full year projects (mini deadlines)
- TIME, TIME, TIME, TIME

what

- Projects that consider - local area context so knowledge is deep, Te Ao Māori, students passions and interests
- Consideration of People, Place, Purpose

when

- Ongoing process throughout the year in Year 12 or Year 13
- Guidelines or milestones each term but this might look different for each student and can be flexible
- Students ready for Scholarship meet requirements and mini deadlines easily and are usually pushing for the next step.

who

- The drive needs to come from the student
- Student has confidence and belief in self and their decisions
- Students actively seeking feedback from many sources
- Authentic partners who provide expert feedback throughout the process allows for deeper levels of thinking



TE KURA O TITITEA
MOUNT ASPIRING COLLEGE



To **GENERATE (WHAKAPUTA)** by **communicating (whakapuaki)** through Screencastify
Professional Learning Week 10, Assessment For Learning. AFL

Add as a Chrome Extension:

- The Screencastify Chrome extension allows you to record your desktop, browser tab, or webcam, with the ability to edit straight from your browser.

Possibility to Record:

- Instructional videos - record while you are teaching the class, then upload directly to Google Classroom for students to view in real time.
Example: Year 11 SPD Google Classroom.
- Individual verbal feedback, during class, about student work that the learner can refer to in an ongoing way. Videos shared with the individual student through Google Classroom.

Demonstration during Presentation:

- Using the Screencastify Liz will demonstrate making a video while presenting and then add as a video link here.

Free	Starter	Pro	Teams
\$0 No Credit Card Required	\$7 Per User, Per Month (Billed Annually)	\$10 Per User, Per Month (Billed Annually)	Contact Us Special Pricing (Billed Annually)
For anyone who wants to create a video in seconds starting with the essential tools.	For anyone who wants to do more with video using the free tier tools plus advanced features.	For anyone who wants to unleash the full power of the Screencastify ecosystem.	For any organization that wants the full power of Screencastify for its entire team.
First 10 Videos 30 Minute Max Per Video 10GB Video Storage 1 Active Assignment Per User 30 Minute Export Max	Unlimited Video Creation Unlimited Video Length 25GB Storage 1 Active Assignment Per User Unlimited Length Exports	Unlimited Video Creation Unlimited Video Length 100GB Storage Unlimited Assignments Unlimited Length Exports	Everything in Pro, Plus ... Priority Support License Manager Usage Reports Onboarding Support
Get started	Choose plan	Choose plan	Get a quote

Scanning, Curating, Collating, Media

CONTEXT - RESEARCH AND HISTORY



GLOBAL FAST FASHION

Clothing production and consumption in the pre-1800s period was significantly different from what we see in the modern fast fashion industry. Clothing was typically produced slowly and by hand, with garments often being made by the same family or community members who would wear them. While there were certainly trends and fashions that came and went during this time period, these trends were dictated by social status, cultural traditions, and regional differences. Clothing was often seen as a valuable commodity, and many families invested in quality garments that would last for years or even generations. This focus on durability and longevity meant that clothing was often repaired or repurposed rather than quickly discarded.

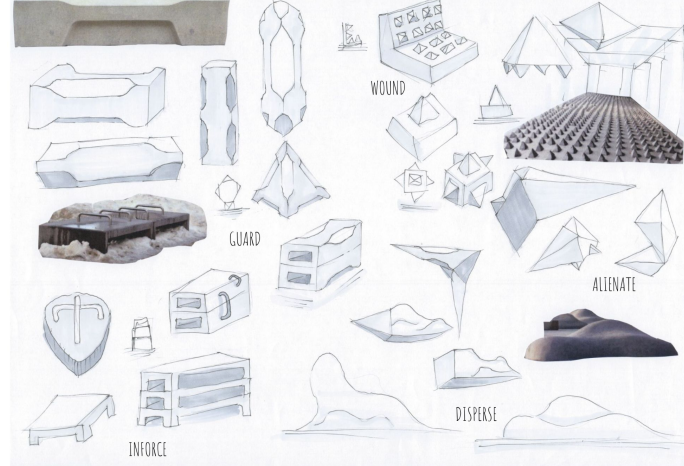
The 1900s saw significant changes in the production and consumption of clothing, with the growth of department stores and mass-produced garments. Clothing production became increasingly efficient, and new technologies like the sewing machine allowed for the production of clothing at a faster pace and lower cost. As a result, clothing became more affordable and accessible to a wider range of people, and trends in fashion began to change more rapidly. While the seeds of fast fashion were being sown during this time period, it would not be until much later that it would become the dominant force in the fashion industry.

In the 1990s, fast fashion was just starting to emerge as a trend. At the time, clothing was still largely made by hand, with fashion trends taking longer to filter down from the high-end designers to the masses. However, the rise of synthetic fabrics and the development of new manufacturing technologies allowed for the production of clothing at a faster pace and lower cost. This enabled the fast fashion industry to gain momentum. Fast fashion in the 2010s has set the stage for the industry as it exists today, with its emphasis on quick turnover, low prices, and trendy designs.

Fast fashion became even more prominent in the 90s and 2000s, as globalization and technological advancements allowed for faster clothing production and distribution. Brands like Zara, H&M, and Forever 21 emerged, offering trendy clothing at very low prices. The fast fashion industry is characterized by an increasing focus on providing a constant stream of new styles to consumers. The use of online marketing and social media has further accelerated the pace of fashion trends, leading consumers to shop from the comfort of their homes and making it easier for fast fashion brands to respond quickly to changing trends. Fast fashion continues to be a significant force in the fashion industry to this day.

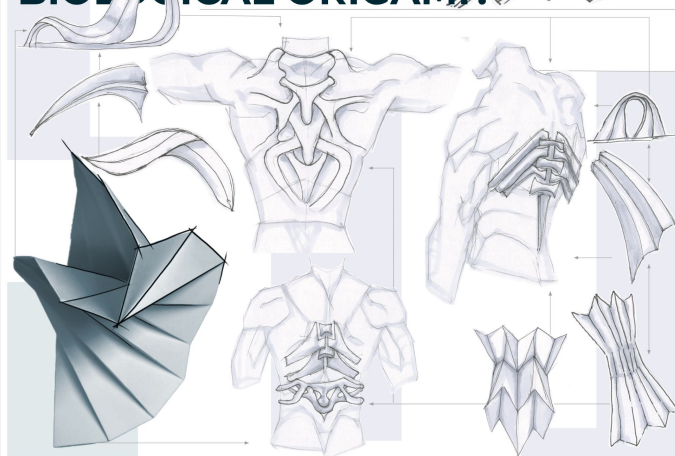


EXPLORING forms of HOSTILE ARCHITECTURE



Initiation - form exploration

BIOLOGICAL ORIGAMI?



Initiation - form exploration

PACKABILITY?



Outdoor practicality

Development

Calum De Fanti

The Park & Vision

The project
The Epilobium Hirtigerum is a native plant species to New Zealand. It is listed as "nationally critical" which is the same status as New Zealand's kakapo and is vulnerable to extinction. The epilobium largest population in New Zealand was discovered growing in Hobsonville, on land that was owned by Auckland City Council.

This gave opportunity for developers and planners to give a point of difference for their development. The idea of an ecological park with a vision to be 'a taonga' of the community. The site and a plant that contributes to a sense of identity & a point of difference for Hobsonville, also allowing the survival of the Epilobium which is a robust species which is able to survive an urbanising landscape.

The place
The Scott Point sustainable park occupies a part of the Scott Point peninsula in the upper reaches of the Waitematā Harbour in Northwest Auckland. The former city council acquired the land initially as an offset for loss of a portion of Hobsonville Domain to enable SHB to be built. The land is to be transformed from a rural landscape to a public park to meet the need of a brand new community, both Hobsonville Point & Scott Point. Scott Point Sustainable Park is set to be the first sustainable park in New Zealand and it will be the guide to further develop future course of design, development and management of parks across Auckland.

TE ARANGA MĀORI DESIGN PRINCIPLES

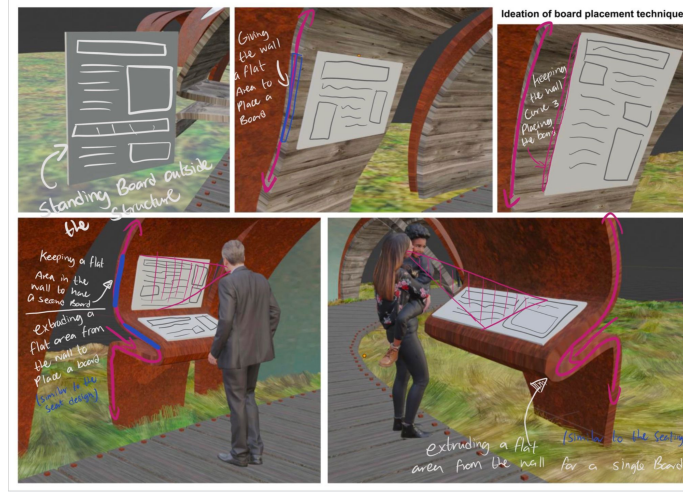
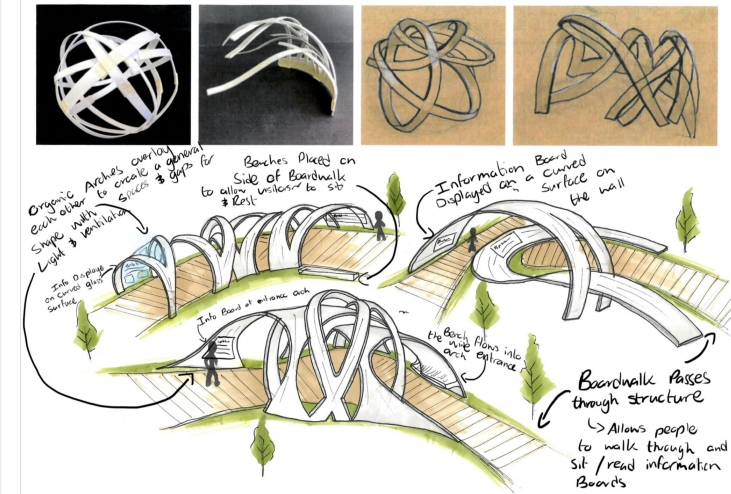
Embedding Māori cultural and design values at Scott Point Sustainable Park. The values have been discussed and have been integrated into the design plan of the park.

These principles were established in response to the lack of Māori engagement in the preparation of the Ministry for the Environment Urban Design Protocol.

TONGA The right to exercise authority and self-determination within ones own lei / hapū / rohe	MAHI TO Managing and conserving the environment as part of a reciprocal relationship, based on the Māori world view that we as humans are part of the natural world
WAIWANGATA Māori / mana whenua knowledge and understanding	MAHAIKITANGA The ethic of holistic hospitality whereby mana whenua have inherent obligations to be the best hosts they can be

TE ARANGA MĀORI VALUES

Rangiafiatanga The right to exercise authority and self-determination within ones own lei / hapū / rohe	Waiwātanga The irremovable spiritual connection between people and their environments
Whanaungatanga A relationship through shared experiences and working together which provides people with a sense of belonging	Kotahitanga Unity, cohesion and collaboration



PRE-EUROPEAN ENQUIRY SYMBOLS & FEATURES

to EVIDENCE by Investigating a Design-Enquiry Movement

- 1. Tahuhu:** Running along the length of the roof is the Tahuhu, known as the spine of the ancestor, which holds together the Whare Tipuna. These are normally thicker, and defined, showcasing the strength of the ancestor's back.
- 2. Tekoteko:** Tekoteko is a figure head, located at the very top of the Marae. Consisting of human-like forms, these are normally very eye-catching and defined carvings. These watch over the inhabitants within the Marae as well.
- 3. Koruru:** The Koruru are the hands of an ancestor. Also known as a Parata, these are located on the projecting edge of the Tahuhu, the body of the figure will continue on the Tahuhu but on the inside of the building. The arms that connect to the Koruru are the mahi, sloping bargeboards.
- 4. Mahi:** The Mahi of a Marae represent the arms of an ancestor pictured in the Koruru, appearing connected and angle outwards. Alternatively, the Koruru can represent strength in general, being located on the forefront of the Marae, and eye-catching.
- 5. Raparapa:** The Raparapa is located at the end of the Mahi, on each side of the front of the house. An open-work design with three, four, or five ribs running parallel to one another. Raparapa represent the hands of the ancestor, cupping the ends of the Mahi as hands would.
- 6. Heke (Rafter):** The Heke of a Marae represent the ribs of the ancestor. Rafters, in a regular structure, are concealed from view and add strength to precious goods within. Similarly to the ribcage of a human, and an ancestor.

Amo: The Amo are the vertical columns, large in thickness and durability. These represent the legs of the ancestor, creating a strong base as legs do for warriors and workers.

Paepae: The Paepae is located at the front of the Marae, crucial to the functional aspects. Acting as a sacred place for speakers to educate guests.

Kuaha and Pare: The Kuaha is the door of the Marae, the primary entrance. Commonly, Kuaha are accompanied by Pare (a delicately carved lintel). These are quite broad and wide aspects, creating a welcoming feeling in guests. The Pare reflect the carvings shown across the Mahi, Raparapa, Amo, and across the rest of the Marae.

Matapihi: The Matapihi are the windows in a Marae. Commonly, Maraes have a single door and window. Minimal windows were included to create heat with wide aspects, creating a welcoming feeling in guests. The Pare reflect the carvings shown across the Mahi, Raparapa, Amo, and across the rest of the Marae.

CARD MODEL GENERATION

EXPLORING FORMS THROUGH SMALL MODELS

Model #1: I admire this initial model for the separate elements that can intertwine and collaborate in several different ways. Shown in image one, the individual pieces of the model can be composed to in a linear way, showcasing the varying heights of each piece. Shown in image two, the model can also be composed diagonally, showcasing the individual pieces separately, with space between each form and increasing the depth demonstrated. Shown in image three, the model can also be composed in a curved way, separating the models to the largest degree, and exhibiting the smooth forms of the three curves. Furthermore, I took inspiration from the open nature of a Marae.

Model #2: I admired the curving elements and natural forms shown in the previous model. Consequently, I aimed to further the ideal of curving and interacting forms. I used two pieces of card, scored, intertwined and weave around each other. Capturing this model from varying angles provides a whole new look, with the curves appearing differently from each side. Beyond the previous model, I also took inspiration from weaving patterns from my Pre-European Maori research. Furthermore, I used a thinner card to replicate the delicate forms carved into high-importance Maori structures.

DEVELOPMENT

CONVERTING SKETCHES INTO THREE-DIMENSIONAL MODELS EXACTLY.

This model has been inspired by the overlapping and intertwining qualities of Maori weaving. The three-dimensional curving forms have been created in shapes that intertwine between them, creating the appearance of weaving. Furthermore, the entire structure serves to replicate the natural and cultural use of Maori weaving, before the connection to the European Maori weaving pattern. This design for these reasons.

Regarding functionality, the design of the model may vary. The efficiency of the design may vary as the angle of the card may be hard to hold in place, but certainly not impossible. Considering the model's structure, which is a woven pattern, the model may be used to capture and hold things in place, such as a decorative element or a functional one. For example, having one or two pieces of card, you can create a structure that can hold things in place, such as a decorative element or a functional one. For example, having one or two pieces of card, you can create a structure that can hold things in place, such as a decorative element or a functional one.

Regarding functionality, the design of the model may vary. The efficiency of the design may vary as the angle of the card may be hard to hold in place, but certainly not impossible. Considering the model's structure, which is a woven pattern, the model may be used to capture and hold things in place, such as a decorative element or a functional one. For example, having one or two pieces of card, you can create a structure that can hold things in place, such as a decorative element or a functional one.

Regarding functionality, the design of the model may vary. The efficiency of the design may vary as the angle of the card may be hard to hold in place, but certainly not impossible. Considering the model's structure, which is a woven pattern, the model may be used to capture and hold things in place, such as a decorative element or a functional one. For example, having one or two pieces of card, you can create a structure that can hold things in place, such as a decorative element or a functional one.

Laura-Jane Gooderson

MODELLING EXPLORATION

CONVERTING SKETCHES INTO THREE-DIMENSIONAL MODELS EXACTLY.

I selected this model to advance into a three-dimensional design for the connection to the European Maori culture. The features of a Marae, including the Tahuhu, Mahi, Koruru, Raparapa, Amo, and Pare, are all present in the design. The design is a woven pattern, which is a traditional Maori weaving technique. The design is a woven pattern, which is a traditional Maori weaving technique. The design is a woven pattern, which is a traditional Maori weaving technique.



Top Scholar 2023:

- [Ben Griffiths -2 Q3 2023 DVC Portfolio](#)
- [Ben Griffiths - Q3 2023 DVC Exhibition](#)



Scholarships 2022:

- [Laura-Jane Gooderson - Q3 DVC Portfolio](#)
- [Zion Stanton, Q3 DVC Portfolio](#)



Outstanding Scholarship 2021:

- [LJ Gooderson - Q2 DVC Full Portfolio](#)

Scholarships 2021:

- [Leigh Ong - Q2 DVC Full Portfolio](#)
- [Aston Gregory - Q2 DVC Full Portfolio](#)
- [Calum De Fanti - Q3 DVC Full Portfolio](#)



Scholarships 13 and under:

- [Luca McRae - Q3 2023 DVC Portfolio](#)
- [Ruth Huang - Q2 DVC Full Portfolio](#)
- [Cassia Salmon - Q3 DVC Portfolio](#)



