

Welcome
to the
Young Designer Awards for 2010

The eighteenth Annual Award Criteria continue to offer exciting design challenges for students.

We are in the midst of changes to the Young Designer Awards management for 2010 so we have kept the criteria for entry as simple as possible. Identical briefs have been offered again for 2010 to ease the takeover for the new administration and to give schools a platform to work to for planning their 2010 entries while the new management is negotiated.

To those schools and students who have entered in previous years welcome back and thank you for your continued support, especially through our difficult times in 2009.

We wish you all the best in preparing for the 2010 Awards

Our email is: admin@yda.org.nz
Our phone contact is: (03) 377 0803 (Optymise Ltd)

CATEGORIES & CONTENTS:

1 SUSTAINABILITY AWARD

2 LIVING ENVIRONMENTS

Landscape Architecture	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Commercial Architecture	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Domestic Architecture	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Interior Design	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>

3 COMMUNICATION DESIGN

Print (Including Book Covers & Packaging)	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Multi Media – Design the Young Designer Awards 2010	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>

4 FASHION DESIGN

Costume, Cultural, Wearable Art (one off garments)	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Evening Wear (One off design or for retail)	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
High Street Fashion & International Brands (mass produced garments suitable for retail – formerly Street Cred and Sports & Leisure)	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Hand crafted adornments, Quilting, Jewellery & embellishments	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>

5 PRODUCT DESIGN

Furniture	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Lighting	Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>

6 VISUAL ARTS DESIGN

2 Dimensional – Drawing and Painting,	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
Photography, Digital	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>
3 Dimensional - Sculpture	Junior <input type="checkbox"/> -Intermediate <input type="checkbox"/> – Senior <input type="checkbox"/>

Information

Creativity

A brief is provided for all categories. Judges look for creative, innovative, functional and aesthetically pleasing designs that clearly show entrants have followed the design process, researched, analysed and fulfilled the design brief, and met the end user's requirements.

It is important to follow the design process (described later in this document) for all submissions
'Design excellence challenges, creating an environment that makes the world a better place to relax, work, live, think and play in'.

The use of computer techniques is encouraged, and we welcome digitally created submissions in PDF form this year.

Prizes for 2010 will be announced in the revised criteria document

We are still negotiating the format for YDA 2010 prizes - schools will be informed as soon as possible.

Conditions Of Entry

- Junior:** Students in Years 7 and 8 may enter in the Junior section and the Intermediate section if they wish to.
Intermediate: Years 9,10 and 11 may enter in the Intermediate or Senior sections, but not in both.
Senior: Students in Years 12 and 13 may only enter in the Senior sections.
Multiple Entries: Students may lodge an entry in more than one category or section, as long as they abide by the rules above.
Joint Entries: Permitted in the Junior section only.
Age Restriction: Students must be attending intermediate or secondary school and be 19 years of age or under on 31 August 2009.

Proof Of Original Work

The design and presentation must be the entrant's own original work. Submissions must be accompanied by verification from a Head of Department or Principal/Deputy Principal, confirming that the submission is the student's own work.

The verification should read:

This submission, which I have seen, is the original work of
who is a student in year at (school)
Signed:
Name:..... Position.....
Date:.....

Entry protection

- Whilst all entries will be treated with care, entries will only be accepted on a 'no liability' basis. Entrants should arrange their own insurance of submissions if they require it.
- Entrants should ensure their intellectual property is protected to the level they require. How this is done could be part of the research phase.
- All entrants agree to the Young Designers Awards Trust Inc. using any or all of their work in its publicity and development of the awards.

Definitions

An entry is defined as a "student registering interest, on the entry form and accompanied by the appropriate entry fee, in presenting a submission in a section for judging. This will be acknowledged by the Trust by the issue of a "code number". A submission is defined as "entrants work submitted for judging".

Judging

- The judges reserve the right not to make an award should they decide it would be inappropriate to do so.
- The judges reserve the right to have the top four, three dimensional entries of Fashion and Visual Arts categories freighted to the judges at a designated venue.
- The judge's decision will be final and no correspondence may be entered into.
- Judging of all finalists work is subject to another round of judging for final placing.

Sending entries & submissions

- The closing date for entry forms is Friday 18th June 2010
- Submissions must be received between the 19th July and 5.00pm on the 6th August 2010
- Do not send your submissions before or after the above dates
- For 2010 the Young Designer Awards Trust requests that all submissions be scanned and sent by email or posted on computer disks.

Address for entry forms is:

YDA 2010 Entry
C/- P O Box 3275
Christchurch 8140

If you have any queries please

Email: admin@vda.org.nz

Or for urgent queries only please: phone (03) 3770803

The Design Criteria

The following is a guide to be applied generally. Some categories have specific requirement written in the brief that should be followed.

Writing your Design Brief

A brief has been provided for each section. Each student must consider this and expand on it if necessary as a result of research and analysis. Students work within their capabilities, yet allow a creative and innovative response. It is better to do a simple brief superbly rather than a difficult one badly. The student's interpretation of the design brief should be the first thing the judges see in the design submission.

The Issues

The design brief should begin with a clear statement of the design request, challenge or issues that require resolution.

The Concept

Provide detailed specifications, which describe the characteristics a successful design solution will have.

It should also cover the following areas:

- a description of the situation.
- identification of any constraints that may exist (such as cost, size etc).
- materials, components or processes that may be suitable.
- understanding of the user
- demonstrate the function clearly

Judging Criteria

What the Judges are looking for

The judges, who will be recognised designers or tutors in each of the categories, will be looking for a clear understanding and focus on the request or problem that is required to be solved. There should be consistency of development throughout the process, arriving at a solution that is appropriate to the situation or user requirements.

The entry should demonstrate that the student has clearly identified the objectives of the project, understood the requirements, considered a variety of solutions, developed some of these in more detail and then selected the most appropriate one for development into the final design.

Please note your submission will be judged against each of the following criteria. If you miss one of the criteria you may damage your chances of being a winner.

Design Brief

Adherence to the brief provided. If the brief is not specific the following considerations should be applied.

Identification of:

- The desire, request or problem/s to be solved.
- The requirements for a successful solution.
- Any constraints or opportunities that require consideration.

Research

Evidence of appropriate research into:

- The user requirements, ergonomics etc.
- The manufacturing processes, materials, costs etc.

- Region, climate etc if appropriate
- Other recognised designers if appropriate

Analysis

Thoughts and findings of what direction may be taken to meet the brief.

- analysis of the request/issues and what is required to reach resolution.
- analysis of the end user requirements.
- identification of possible solution options to explore.

Design Development

It is here that creativity and innovation are first visualised.

- Drawings and or sketches showing development and experimentation of possible ideas for several suitable options or part options, leading to the identification of the final proposal.
- Materials and processes should be considered.

The Resolution

The resolution should be relevant to the brief .

- appropriateness/suitability
- has the end user been understood?
- is it suitable for the end user?
- creativity/originality

Presentation

How well is the process and end result being communicated?

- drawing - sketching, rendering, technical drawing, over or under working, pen or marker work
- general layout - cleanliness, tidiness, spelling, detail, typefaces, colour.

Presentation Criteria

Submission sheets

A minimum of **four** and a maximum of **twelve** A3 pages per submission are required. They must all be appropriate to the requirements of the design brief and judging criteria. Please note the special requirements of the Landscape Design Category.

- **PDF ENTRIES -This year emailed PDF submissions (either scanned from paper originals or computer generated) will be the accepted format – This saves you costs in packing and postage and is a much quicker, more sustainable way of sending your submissions to us.**

Codes & numbering

All sheets must be sequentially numbered and the number placed immediately under the YDA code number (sent to you after your entry is received). This is to be placed in the top right hand corner of each PDF page submitted.

Please note this requirement is very important to ensure no part of an entrant's submission is misplaced.

Submissions should be presented so that the entrant's design brief is the first page seen by the judges.

Computer usage

Drawing and illustration skills are an important component of the submission but computer aided presentation is actively encouraged in all sections. Students who do not use a computer will not be penalised. The only compulsory computer section is the Multi Media section of Communication Design.

Illustration

All line work of final drawings must be in ink and well defined. Junior section entrants may use sharp graphite pencil. Elevations may be rendered if preferred. Any colour medium may be used for the final illustrations.

Photographs

Photographs of the outcome are encouraged (and necessary for the Fashion Design Category and the Sculpture/Three-Dimensional Studies Section of the Visual Arts category), but should not replace any final illustrations.

TIMELINE: 2010 Awards

NB: These dates are a guide only and may be changed by new YDA management

April 2010 - Commencement of entries; we encourage entries to be sent as soon as is practical as it makes processing easier.

Friday, 18th June 2010	Entries Close
Monday, 19th July - Friday, 6 th August 2010	Submission Delivery Deadlines
Monday, 9th August - to Friday 20th August 2010	Judging period for all Categories and Sections-semi finals, finalists
Monday 23rd August to - Friday 27th August 2010	Call for products, garments, other finalists material finals.
Monday 30th August 2010	Notification of Finalists
Saturday 25th September 2010	Awards Announcement and/or Ceremony

Note: The 2010 briefs also introduce the opportunity to produce an Independent Design of your choice in specific categories

1 SUSTAINABILITY AWARD

Every entry may be nominated for this award as the intention is for the judges to consider sustainability across all categories.

This award will be given to the entrant who considers the principles of economic, social and ecological sustainability throughout their designing and submission.

The intention of sustainable design is to "eliminate negative environmental impact completely through skillful, sensitive design". Sustainable designs require maximum use of renewable resources, minimal impact on the environment and relate people with the natural environment.

2 LIVING ENVIRONMENT

LANDSCAPE ARCHITECTURE

The Supreme Award winner may be offered a scholarship that covers the first year tuition fees for studying Landscape Architecture at Lincoln University in the year 2010

Year 9, 10, 11, 12 and 13 students

GARDEN CONCEPT DESIGN

Everyone gathers at Emma and Andy's home. Their parents have decided to make a dedicated place for these friends with a simple building structure and outside area that is separate from the house but still links with the garden.

The parents have suggested that Emma, Andy and friends come up with a design that will accommodate groups of friends staying overnight, with outdoor facilities that will keep them occupied whilst creating fun. This could include a spa pool, outdoor movie screen, BBQ, etc. There is opportunity to stretch the imagination and add elements that would be great fun.

You do not need to design the building but assume that it will be approximately 6m x 8m. The walls may be placed on the boundary of your designed garden so indicate where the doors are as this will be critical to the way people move in and out of the building and to the various activities in the garden.

The garden area is 18m x 25m and should be drawn in plan view at 1:100 scale; that is every centimetre = 1 meter. A North point is to be shown on each plan view and generally pointing to the top of the page (not the bottom).

Consider:

- You have an unlimited budget
- Who will be using the garden and what are they doing here
- Requirements for sun / shade / wind
- Access and flow through the area
- Seating
- Lighting
- Plants that create mood, seasonal change, are robust
- Working with a theme or style
- Most importantly be wildly creative and make it a fun place!

Pay attention to variation of line weight to give a sense of hierarchy and depth on all drawings.

You need to hand in:

1. Explore TWO alternative concepts for the garden. Work in plan view. **(2 x A3 sheets).**
2. Design one element, an art work, seat, wall, BBQ etc., and describe the materials (not to scale). **(1 x A3 sheet).**
3. Complete one final concept; work up into a detailed plan showing material use, details mentioned above, tree species and at least 5 other plants named and located on the plan. Annotate on the plan with brief descriptions of these aspects. Label clearly e.g. Building, Spa pool, BBQ etc., **(1 x A3 sheet).**
4. Complete at least one elevation and one cross section drawing showing design details. **(1 x A3 sheet).**
5. Complete at least one perspective drawing showing an overview of your garden design. **(1 x A3 sheet).**

JUDGING CRITERIA

Judges will look for the following:

- appropriate siting of structures in relation to site conditions.
- the functionality of activity on the site, such as circulation.
- a good understanding of proportion and scale.
- originality and creativity.
- selection of materials and their use.
- good clear graphic presentation.

To ensure a favourable outcome read and follow the above judging criteria.

Each entry should comprise of (5 x A3 sheets) on completion.

Comply with all Conditions of Entry and Presentation Criteria.

Sketches and sections that show the character of your design are encouraged.

Computer graphics are entirely optional: free-hand drawing is equally acceptable. Colour rendering is recommended.

CURRICULUM AREAS

Graphics, Design, Art, Geography, History, Classical Studies and Horticulture.

ARCHITECTURE

COMMERCIAL ARCHITECTURE

REGIONAL CAFÉ

Investors in a semi rural location of your choice want to capitalise on the tourism potential and local population within an area that is on a main transport route or a place that has natural landscape character for example near the sea, ski fields etc.

Located in an area of your choice, within New Zealand, the proposed building is a Café with an outdoor eating area. This could be a street-side area or the rear of the café or an alleyway space that may have other retail outlets.

The emphasis is on an indoor/outdoor flow and design that captures the character of the place that would make it an attraction to tourists.

Your site location must show:

- The proximity of the café to the main road of the nearest town also indicating the route the locals may take to arrive at the café either by vehicle, as a pedestrian or by bicycle.
- The outdoor seating area and location of building relevant to site.
- Any natural land features such as water, rolling hills and significant views from the site.

The café would serve full café fare from light lunches to freshly baked sweet things to the best coffee in the region.

The café will need an area to seat 60 people at its summer lunchtime peak, with indoor outdoor flow and a well sited kitchen to service the café. Also required are toilets and an area where art objects or a specialised product specific to the region can be purchased.

It is imagined the building will be about 160m². A car park will be needed for 16 cars and two tourist buses plus a courtesy van and or taxi parking area.

You must make notes on climate, indicate best placement relevant to weather and prevailing winds in the region.

Provide reasons for your choice of materials, orientation, layout etc.

DOMESTIC ARCHITECTURE

KIWI BACH

You have been asked to design a Kiwi bach to accommodate up to 10 people. Explore creative ideas that allow spaces to be flexible for groups of various sizes. Depending on the chosen location and climate there may be options of outdoor sleeping and bathroom facilities or communal shared facilities.

Pay particular attention to the location for cues that indicate regionalism in your design. Consider views, sun, shade, wind, general physical environment including topography, sustainability and security if the dwelling is to remain unoccupied for periods.

You must make notes on climate, indicate best placement relevant to weather and prevailing winds in the region. Provide reasons for your choice of materials, orientation, layout etc.

INTERIOR DESIGN

Interior Design can be for either the Café and or the Kiwi bach.

Both clients may want suggestions for furniture, indoor and outdoor, sound systems, security, sustainable creative use of energy in the kitchen and bathroom, all accessories including shower system with possibly water recirculation for irrigation of gardens etc.

Provide a plan to scale, interior elevations, and internal perspectives

3 COMMUNICATION DESIGN

PRINT

BOOK COVER

SYNOPSIS

- A) Title: Flames of Enduring Spirit.
Author: Martin MacKay
Genre: Non-Fiction/True Story/Historical.

In the 1980's the rural township of Kerakino was a thriving artistic community with a stable working environment and the perfect place to raise a family away from the big smoke, the hustle and bustle and the horrors of the city. But in the early 90's the railway which was the life bringing necessity of the township was re-routed and the industrial sector that provided so many with a stable income collapsed into ruin.

As the township began to decay around them a small group of long standing inhabitants of the town began to devise plans for rebuilding the township and finding new ways to keep the life of their beloved home town going.

Flames of Enduring Spirit is the story of that small group of inhabitants that fought to keep their town alive. A story that has brought hope to many other small towns beginning to struggle much in the same way as Kerakino did. It is a story that tells of the undying power of the human spirit, how even in the darkest of times people can stand together with hope in their hearts and rise above that which has brought them down.

Or

- B) Title: Facing up to responsibility.
Author: David Smith.
Genre: Thriller/Action/Crime.

Slater Voss is a man in constant conflict with himself. He runs from a past he can't escape to and a future he can't embrace. He lives his life one day at a time, always under the radar, always fearing he will be found by the 'Ghosts' of his past.

One day he was living the 'high' life and serving the 'Family' (The Mafia) to the best of his abilities. Now he walks the streets at night trying to get from one day to the next.

He was doing all right until he got word about his wife and daughter.
The 'Family' managed to track them down and have taken them hostage.

Now Slater must face the 'Ghosts' of his past and set his 'wrongs' to 'rights' if he wants to see his wife and daughter 'alive'.

Can one man find the courage to face not only himself but also his former friends to set everything right?

"A chilling tale from the master of all thrills, David Smith writes his greatest masterpiece to date". - The Tabitha Times.

"A read you will struggle to put down."- Pegasus Press.

"A serious contender for the best book of the year."- Triple Hitter Magazine.

BOOK COVER –DESIGN BRIEF

Read the synopses and design a book cover from one of them. Research your local book stores and libraries to research covers of books in the same genre as your chosen title.

Remember: People do judge books by their covers. It is important that your design gives a clear indication of the genre. For example people of fantasy should be able to know exactly which books are their favourite genres just by looking at the cover.

The design you develop must be attractive and eye-catching. Take note of the enormous number of books in every bookstore and consider how your design will stand out amongst them all.

The design needs to incorporate the book title, name of the author as well as background illustrations/designs. The design can be in any medium described above including photography and computer graphics.

BOOK COVER SPECIFICATIONS

Book size:

Cover Size, (page size,) 200mm x 215 mm, including a 5 mm bleed.

Independent Design: Students who wish to design from a client-supplied brief in this section are encouraged to do so. Sustainability, design excellence and innovative ideas will be a key component in the judges' decisions.

DESIGN BRIEF: DESIGN YDA 2011

Your task is to design a brand image and associated communication material for the National Young Designer Awards 2010

The target market is primarily students aged 11 – 18, and the mission statement for this project is to promote, assist, and encourage the talents of secondary school pupils in all fields of design leading to participation in YDA's competition and awards ceremony for design students attending secondary schools within New Zealand.

The client requires the following:

- Logo
- Letterhead
- Business Cards
- Email signature
- Promotional pdf for email distribution
- Website skin - 1 page only
- Facebook page
- Bebo page
- Twitter page

The goal is to have a look that attracts students to the brand and encourages them to promote the community to others in the design world and that it YOUNG, CREATIVE and SIMPLE

The YDA Board will consider featuring the winning design as the new image for YDA 2011

4 FASHION DESIGN

COSTUME, WEARABLE ART, CULTURAL – (ONE-OFF GARMENTS)

This category concentrates on one-off outfits designed with a specific theme or purpose. Your design may be either male or female or unisex.

Costume includes designs to be worn in specific productions within the performing arts.

Wearable Art is most easily defined as an outfit that is inspired by fantasy rather than as a costume designed for a specific role in a production.

Cultural garments are those which draw inspiration from specific ethnic groups and interpret cultural elements or motifs into a wearable form.

Your brief is to design a one-off outfit to fit one of the above classifications; costume, wearable art or cultural.

All entries should be based on the generic brief mentioned on pages 6, 7 and 8 of this document.

Your design must be able to fit through a standard doorway and be robust enough to withstand repeated wearing and packing for freight.

COSTUME DESIGN

Costume Design should clearly represent the role it is designed for and your submitted research, concept development and design development should include the following information:

- A clear description of the production and the role for which the costume is designed (eg a fire juggler in the Cirque de Soleil)
- Any physical requirements such as quick changes, freedom of movement for dance etc
- Period (eg 1920s), climate and country settings if appropriate
- The need for more than one version of the costume (eg ragged or dirty after a shipwreck or kidnapping) if part of your chosen production
- Specialist make-up or prosthetic design if needed to complement your outfit
- The problem-solving process you took to overcome any technical challenges (such as building pieces in fibreglass or making surfaces look wet and shiny, wings that move etc etc)

WEARABLE ART DESIGNS

Wearable Art Designs may be as fantastic as you wish. Your research, concept development and design development should include the following information:

- Your source of inspiration and your research
- The problem-solving process you took to overcome any technical challenges (such as building pieces in fibreglass or making surfaces look wet and shiny, wings that move etc etc)

CULTURAL DESIGNS

Cultural designs may be as fantastic as you wish, but Your research, concept development and design development should include the following information:

- Your source of inspiration and your research
- The problem-solving process you took to overcome any technical challenges (such as building pieces in fibreglass or making surfaces look wet and shiny, wings that move etc etc)

EVENING WEAR

This category concentrates on either one-off outfits or those designed for commercial production which are specifically for eveningwear. Your design may be either male or female or unisex. All entries should be based on the **Pages 6, 7 & 8** of this document.

Your design must be able to fit through a standard doorway and be robust enough to withstand repeated wearing and packing for freight.

EVENINGWEAR DESIGN

Eveningwear designs should clearly be fit for the occasion or environment it is designed for and your submitted research, concept development and design development should include the following information:

- The occasion or environment where the garment will be worn
- Details of any client requirements or special design features
- Reasons for your selection of materials
- Whether your garment is designed as a 'one-off' piece or for mass production and details of how this has affected your final design

HIGH ST FASHION & INTERNATIONAL BRANDS – (MASS PRODUCED GARMENTS SUITABLE FOR RETAIL)

This category concentrates on garments designed for commercial production either as high fashion boutique items or as part of a range for an international brand. Your design may be either male or female or unisex.

All entries should be based on the generic brief mentioned on pages 6, 7 and 8 of this document.

Your design must be able to fit through a standard doorway and be robust enough to withstand repeated wearing and packing for freight.

Your retail design should clearly be fit for commercial production and if it is to fit a recognised brand it should be faithful to the design ethic of the chosen brand.

Your submitted research, concept development and design development should include the following information:

- Details of the type of retail store your garment would be sold in, or the brand for which it has been designed
- Details of how your design has been suited for commercial production
- Reasons for your selection of materials
- Comments about how your garment is fit for its purpose (eg comments about how a swimsuit allows freedom of movement to swim, the fabric will withstand salt or chlorinated water and sunlight etc)

CRAFT – NON-GARMENT SEWN OR HAND-CRAFTED PERSONAL ADORNMENTS AND SOFT FURNISHINGS

This category concentrates on fashion accessories and soft furnishings. It is a wide category and allows students to submit designs for items that are not garments (eg quilts, cushions etc) and accessories (such as jewellery, handbags, hair ornaments etc).

All entries should be based on the generic brief mentioned in pages 6, 7 and 8 of this document.

Your design must be able to fit through a standard doorway and be robust enough to withstand repeated wearing and packing for freight.

Your submitted research, concept development and design development should include the following information:

- Details of the intended use for which your entry has been designed
- Details of how you have used any special techniques to produce your design
- Reasons for your selection of materials

JUNIOR, INTERMEDIATE AND SENIOR

All students may choose from any of the above sections.

CATEGORY CRITERIA

- Comply with all Conditions of Entry and Presentation Criteria.
- There are no size restrictions, but the judges would prefer submissions to comply with size 12 for women and a man's size of 101cm chest and 84 cm waist.
- Send design information as set out in the submission criteria. Please DO NOT send the garment unless you are specifically asked to do so after your submission has been judged.
- Submissions to include four or more colour photographs showing the finished garment on a model or in the case of soft furnishings to show the item in a suitable setting. Each photograph depicting a different view (i.e. front, back, right side, left side, close up of intricate work). We encourage all models to wear the complete outfit including footwear where appropriate and to take close up photos of any intricate work complete with explanatory notes.
- Garments must be safe to wear.
- Outside help with construction and patternmaking is allowed.

- Curriculum Areas: Textiles, Graphics, Design, Art, Materials Technology and Home Economics.

5 PRODUCT DESIGN

FURNITURE

Select a client and discuss with them what they would like in a range of furniture. Indoor, outdoor, Domestic or commercial are eligible for this section.

Innovation, research and finished design elements will be the key areas assessed by the judges.

Note:

Students who wish to work alongside students entering the Built Environment Design categories may if they wish work to a brief in relation to the Café or the holiday home.

LIGHTING

Select a client of your choice, and design their lighting requirements. This can be either in a Domestic or Commercial situation - indoors or outdoors.

Innovation, research and finished design elements will be the key areas assessed by the judges.

Note:

Students who wish to work alongside students entering the Built Environment Design categories may if they wish work to a brief in relation to the Café or the holiday home.

Independent Design: Students who wish to design from a client-supplied brief in this section are encouraged to do so. Sustainability, design excellence and innovative ideas will be a key component in the judges' decisions. Students may also consider a product idea that combines all elements within the design eg furniture lighting combined

INTERMEDIATE & SENIOR

All students may choose from any of the above sections.

CATEGORY CRITERIA

- Comply with all Conditions of Entry and Presentation Criteria.
- Any samples must be attached to the presentation sheets. Loose samples are not acceptable.
- Photographs of appropriate models are encouraged.
- Supply a written report including an evaluation of the design outcome.
- CAD design presentation is encouraged in all sections but students will not be penalised if they do not use it.
- Include a fully illustrated perspective drawing of the complete design.

CURRICULUM AREAS:

Graphics, Design, Art, Technology and Materials Technology

USEFUL WEBSITES

Terra Nova: <http://www.terrano.org.nz>

Plastics New Zealand www.plasticsnz.com and www.plastics.org.nz

6 VISUAL ARTS DESIGN

Students may like to consider designing a drawing, painting, print, photography or sculpture which could be displayed inside or outside the complex described in the Built Environment Design category or the Landscape Garden Design category that reflects the goals or activities of such a place. Or - Alternatively, select a subject matter of your choice using any of the above mediums. This could be a submission based on the influence of a particular artist, photographer or sculpture.

DRAWING AND PAINTING

This may include drawing in any medium or combination of media - charcoal, conte, pastel (chalk or oil), pencil, graphite, coloured pencil, aquarelle pencil on paper or on any other surface appropriate to the artist's ideas. Painting may be in oil or acrylic on paper, card, canvas or any prepared surface appropriate to the ideas conveyed.

PHOTOGRAPHY

This category may include photographs: black and white & colour, photograms, photographic collage work or combinations of these fields

SCULPTURE/THREE DIMENSIONAL STUDIES

Any three-dimensional work in material suited to the artist's concepts.

JUNIOR, INTERMEDIATE & SENIOR

All students may choose from any of the above sections.

CATEGORY CRITERIA

Comply with all Conditions of Entry and Presentation Criteria.

Each student entering this category must write an aim for the work submitted. Your aim may come to you at the start of the project or it may evolve as the work progresses. You may find it sufficient to begin with a simple concept of drawing from the natural world or you may have a clearly defined and complex concept early in the project. Either way is an acceptable work practice. The aim should be clearly displayed in the presentation of your work. Submissions must document all five aspects of the art making process. These are:

- aim
- research
- development of ideas through to the finished work
- finished work (clearly identified)
- analysis of finished work

JUDGING CRITERIA

Judges are specialists in all the disciplines covered. They will assess the student's ability to:

- Develop an aim for the project which clearly outlines the intention of the art work.
- Develop a body of research work from a broad range of source material relevant to the project's aim and collate and order that material.
- Select from sourced material ideas which may be developed in answer to the aims of the project.
- Extend a selected idea through a series of works in order to develop the work technically, stylistically and conceptually.
- Reflect critically on their work and the project in order to learn from experience, identify weaknesses and build on success for the future.

Three-dimensional work will need to be submitted as a series of photographs to give maximum visual information for judging purposes. Student's finished original work in the sculpture section should **not** be sent to Christchurch unless it is specifically requested following judging.

CURRICULUM AREAS:

Photography, Fibre Arts, Painting, Drawing, Sculpture/Three-Dimensional Studies and Printmaking

