



School of Design

Dunedin, New Zealand



At the School of Design we encourage our students to design our school's exhibitions, advertising and promotional material. Felicity Christmas designed this booklet as a four-week project in the final year of her Bachelor of Design (Communication) degree, 2010.



Our cover image was photographed by Claire Campbell as she produced her stop-motion animation *Len*. The film was produced for her Bachelor of Design (Communication) final year design project in 2009. *Len* brings to life music from 'The Julian Temple Band'. You can view it at www.op.ac.nz/design

Credits

Brochure design: Felicity Christmas, Bachelor of Design (Communication) Year 3, 2010.

Photography: Brian Treanor, Strategy First, Charlotte McLachlan, Claire Campbell, Isabella Harrex, Qassim Saad and Sam Mann

Writing: Kate Fowler, Nicola Mutch, Katie Ellwood, D'Arcy Dalzell and Cameron Birnie

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Study design with us



fashion



product



communication



interiors



creative studies



masters

Designers help create the future – the School of Design at Otago Polytechnic invites you to be a part of it!

We describe our School as ‘boutique’ – we offer small class sizes in immersive studio environments and pride ourselves on knowing our students individually.

Our dedicated studio spaces meet the specific needs of our programme areas and allow students to learn from each other.

Staff at the School of Design are continually forging new links with industry – both locally and internationally. We see our students benefiting from these contacts, and the opportunities they create.

We are proud that more than 85% of our graduates find jobs in the field of design. This tells us (and you) that we produce industry-ready, creative designers.

Let us introduce some of them to you.

Roxanna Zamani

Fashion designer Roxanna Zamani is making an impression amongst some of the world's most renowned fashion aficionados, from New Zealand to Australia and Italy.

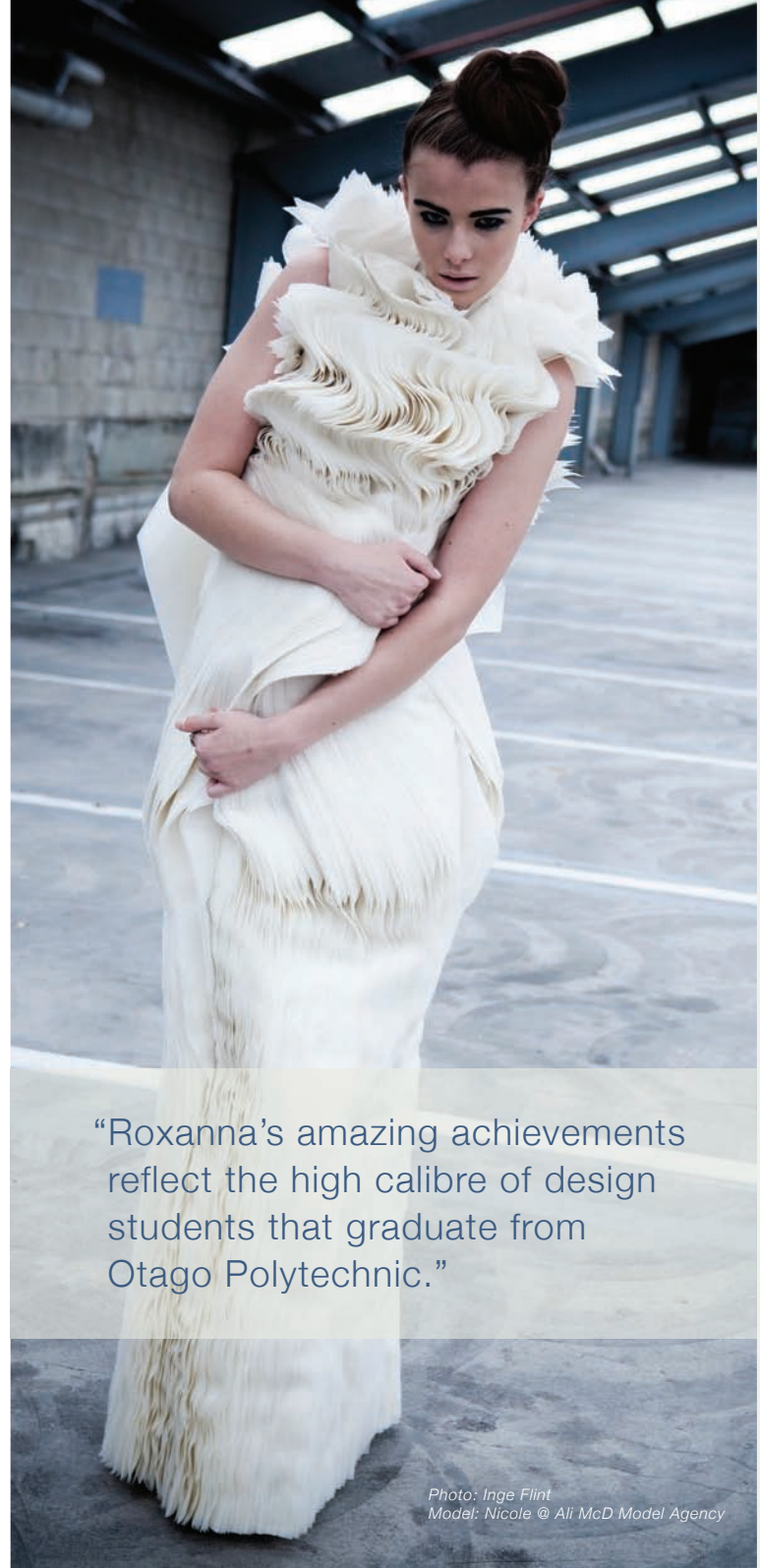
Since graduating from Otago Polytechnic's School of Design in 2009 her collection *Incongruous* has showcased on a number of international stages and interest continues to mount. Now, with a working visa for Italy, Roxanna is developing opportunities established as an exchange student at the *Instituto Europeo di Design*, Milan.

In 2010 Roxanna was named the overall winner in the FashionTV Oceania Online Designer Awards where her collection was touted by judges as being "conceptual and beautifully crafted." This accolade came only weeks after Zamani won the 'Wedding Italian Style Award' in the prestigious *Mittelmoda Fashion Awards* in Italy. In September 2010 Zamani was featured alongside fellow graduates from the Bachelor of Design (Fashion) in the holy grail of fashion, *Vogue Italia*.

"Roxanna's amazing achievements reflect the high calibre of design students that graduate from Otago Polytechnic," says Academic Leader (Fashion) Margo Barton.

Roxanna took up fashion design after completing a Bachelor of Fine Arts from the School of Art. *Incongruous* was developed for the end-of-year student fashion show *Collections 09* after which she was chosen to represent the Otago Polytechnic at the *iD Dunedin* fashion show and *iD Dunedin Emerging Designer Awards*. Now she is taking the international stage by storm.

www.otagopolytechnic.co.nz/design



"Roxanna's amazing achievements reflect the high calibre of design students that graduate from Otago Polytechnic."

Brad Stratton

“It’s interesting to see something you have done out in the public eye, whether it is in a magazine, on TV or outdoors.”

Brad Stratton had his sights set on a career in advertising after winning a poster competition for his primary school musical.

For some, dreams do come true, and this Bachelor of Design (Communication) graduate is now an Art Director at Barnes, Catmur & Friends in Auckland. Their clients include brands such as Subaru, Yamaha, Southern Cross Health Society, Pams and Tourism Fiji.

“I really enjoy having the opportunity to be creative every day. It’s interesting to see something you have done out in the public eye, whether it is in a magazine, on TV or outdoors,” he says.

Brad finds the competitive nature of the advertising industry compelling, “I like that successful work is widely recognised.”

Some of his recent collaborative successes include Widex hearing aids (which featured in the revered Lürzer’s Archive) and NZ Pure and Carlsberg ads which have featured on bestadsonline.com.

“I was even lucky enough to work on one of 2009’s top ten complained-about ads!” he jokes.





“A big part of getting into the world of fashion is who you know—so I’m talking to as many people connected to the industry as I can.”

Sam Thorpe

First year Bachelor of Design (Fashion) student Sam Thorpe has always been intrigued by beautiful things.

“I started out playing around with designing logos and prints on the computer, but I wanted to create something that people could touch and feel.”

Following the completion of a Certificate in Fashion Studies at Otago Polytechnic, Sam enrolled in a Bachelor of Design (Fashion), in pursuit of a career in the creative industries.

With a love for old Hollywood glamour, the 19 year old takes inspiration from classic celebrity fashion icons such as Audrey Hepburn, who personified the little black dress, and Jacqueline Kennedy.

“These are women who epitomise style for me, and I find that era of fashion beautiful. They had a reserved sense of style; they didn’t need to show a lot of skin to be noticed.”

With a love for designer royalty such as Burberry and Valentino, Sam describes his own sense of style as “European”.

This may work to Sam’s advantage, as he has a hope of landing a work placement in Europe as part of his third and final year of study.

“A big part of getting into the world of fashion is who you know—so I’m talking to as many people connected to the industry as I can.”

Juliet Symes

“The design scene is really competitive here and in Europe, and I really have to step it up to get anywhere. But I am up for the challenge!”

The London design world has a reputation for being hard to crack, but Bachelor of Design (Product) graduate Juliet Symes is giving it her best shot.

After graduating from Otago Polytechnic in 2009 she emailed more than 47 UK design studios with her portfolio. Juliet was happy with the result—an internship as a design studio assistant for London’s Soner Ozenc Product Design Studio, also known as RazorLAB (the UK making hub for Ponoko.com—a New Zealand company!)

“London is pretty intense. The design scene is really competitive here and in Europe, and I really have to step it up to get anywhere. But I am up for the challenge!”

While in the UK, Juliet continues to research manufacturing options for a number of the products she designed while studying at Otago Polytechnic. These include the Dusi Tea Kettle which won her a Silver Award in the Designers Institute of New Zealand Best Design Awards (Student Category) and a final place in the NZ Dyson Awards.

For now, she realises that London is the place to be. “I’m finding out it is who you know, not what you know!” Further designs by Juliet are stocked and distributed nationwide by the Port Chalmers Design Store, near Dunedin.



Image: Dusi Tea Kettle

Te Anau Project



At the School of Design, students are exposed to experiences of all kinds.

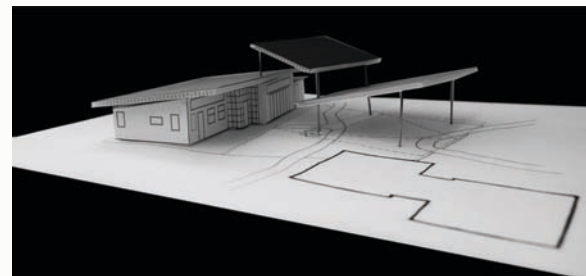
In 2009, Bachelor of Design (Interiors) students worked with Fiordland College staff who wanted to explore the development possibilities of a piece of land gifted to them by local iwi. Students proposed garden and building options with open spaces designed for learning and living. An emphasis on long term development and sustainable resource use supported the philosophies of Fiordland College, an 'EnviroSchool'.

Students travelled to Te Anau and were presented with the challenge of applying their training to an extensive spatial project. They had the opportunity to explore environmental issues within a design context in the iconic landscape of Fiordland.

Leading 'green architect' Tim Heath offered mentoring to the students and clients. His insights from designing the eco-friendly Orokonui Ecosanctuary building provided

value and inspiration. "Tim's involvement reflects the School of Design's desire to welcome industry designers and their participation in student projects," says Academic Leader (Interiors) Chris Fersterer.

"The students' proposals highlight how community involvement in the design process can shape successful design outcomes," says Chris.



Model designed by Sara McKenzie, Illeyah Draunidalo, Liza Neime, Bachelor of Design (Interiors) Year 3, 2010

“I’m learning to live and work in an inspired creative way—to keep seeing, to keep doing, and to push far beyond what I think I know!”

Charli Donaldson

If she had not been told by a high school teacher that she had no future in the creative arts, then Charli Donaldson may have arrived at Otago Polytechnic a few years sooner.

Instead she spent several years as a student of contemporary music before enrolling in the Certificate of Creative Studies. During the year long programme she embraced the diversity it offered and explored ways to translate her passions (both long-held and newly discovered) into a fulfilling career.

“I found out about the certificate through a friend of mine and I liked the spectrum of what you could try. I really hadn’t thought of studying anything creative before, even though I’m a creative person.”

In addition to core courses in drawing, digital and creative process, Charli elected to study jewellery, photography, animation and printmaking as the certificate supports students who are considering both design and visual art degree options.

The opportunities that communication design offered were the most compelling, and she is now enrolled in the Bachelor of Design (Communication) at the School of Design. “I’m learning to live and work in an inspired creative way—to keep seeing, to keep doing, and to push far beyond what I think I know!”

Leanne Preston & Kelly Sperling

Having bought a number of lunches at Otago Polytechnic's new Ozone Café, students Leanne Preston and Kelly Sperling were aware that the site needed a bit more pizzazz.

So when the two Bachelor of Design (Communication) students were handed a third year assignment through newSplash studio to design environmental graphics for the café, their creative juices couldn't be contained! Now to the joy of Ozone Café staff and punters, they have permanently left their mark on the building.

Inspired by nostalgia of the 50s and 60s, the pair looked to 'kiwiana', and applied a local twist. Iconic images of Dunedin—an albatross, a burning couch, the university clock tower, bagpipes, a student villa—are framed by words such as 'Castle Street', 'Octagon' and 'Taieri Gorge'. To a resident of Dunedin, these are places, names, and things that resonate with our city. "Nowhere does it say Dunedin, but you can tell it is Dunedin because of the iconography," they explain.

The aim of the newSplash studio project was to realise their designs with effective client communication and adherence to budget. It has given Kelly and Leanne the hands-on experience of carrying out a design-based project from start to finish, and the confidence that knowing best practices in research, consultation and documentation make for excellently designed outcomes.



Photo: Charlotte McLachlan

Inspired by nostalgia of the 50s and 60s, the pair looked to 'kiwiana' and applied a local twist.



CH'S

BURN BABY

CASTLE STREET

OUR TOWN!!

OCTAGON

CITY CENTRE

ST KILDA
ST CLAIR

OZONE café

Located HARBOUR TERRACE

COTLAND
EDINBURGH

BURN BABY

CASTLE STREET

TOAST

EXCITE

BURN BABY

CASTLE STREET

OTARU

NORTH EAST VALLEY

Black

FARMERS
MARKET

THE BOAT
MONARCH

Quarantine Island

OTARU

NORTH EAST VALLEY

I ♥ DUD

WORLD'S STEEPEST ST

GEORGE ST

YOU GOT YA BROLLY?

"Keep your options open"
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iD
HYDE STREET

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HOUSE OF PAIN!

THE SISTER CITY
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 fashion

Tara Viggo

Tara Viggo, Bachelor of Design (Fashion) graduate is living the fashion dream in London.

Currently employed as a design assistant for Giles Deacon (ex-Gucci, British Designer of the Year 2006, and Best Newcomer 2004), a day in the studio for Tara often means interacting with other labels Deacon is associated with such as *Emanuel Ungaro* and capsule designs for UK high street label *New Look*.

"There is a lot of crossover of work in the studio. Half of last week I spent working on dresses for Ungaro!" explains Tara, who is currently working on Giles Deacon's Spring/Summer 2011 Collection which will be shown at Paris Fashion week.

Tara says she splits her time between Giles Deacon and upcoming label *Felder Felder*. "*Felder Felder* are a new brand, they show at London Fashion week and already stock some of Europe's biggest boutiques, as well as dressing many celebrities."

In the evenings and weekends Tara collaborates with friend and Otago Polytechnic graduate Shola Steele. "We have a studio in East London and a small costume design business. Recently we worked on costumes for Bat for Lashes 2010 South American tour (supporting Coldplay) as well as a gown for Bat for Lashes singer Natasha Kahn to wear to the Brit Awards!"

Tara and Shola both graduated from the Otago Polytechnic in 2005 and showed their graduating collections in *iD Dunedin Emerging Designer Awards*. Tara and Shola won special *Mittelmoda* awards in 2005 and 2006 respectively, and since then have worked for various fashion houses throughout Europe including *Wintle* (pictured).

Tim Hunt

Tim Hunt feels as though he has struck it lucky. The Sydney-based lighting designer works for the international engineering firm Arup who undertake high end building projects all over the world. “I flew from Dunedin to Australia on a Monday, and was offered a job on that Friday. It doesn’t get any better than that!” he says.

While working towards his Bachelor of Design (Product) degree, Tim dabbled in lighting design for a second-year sculpture project. When owners of the Port Chalmers Design Store asked if he was interested in making his ‘Echo Light’ commercially, he was launched into the process of refinement required to bring a product to

market. Tim located manufacturers and developed point of sale material, skills that were “really good to learn!”

At Arup, Tim works with architects and building services to accentuate design features through lighting. Sustainable resources inform Tim’s designs—his company and their clients demand the best in both efficiency and aesthetic, and his portfolio is impressive.

Tim has been involved in projects that range from the Al Raha Beach development in Abu Dhabi to heritage refurbishments and cultural projects throughout Australia.

The best part of his job? “Seeing months of work come to life.”

Lighting Design, Leo Burnett, Sydney

Nick Sleeman

Nick Sleeman wanted to know why caravans tend to get a bad rap.

Once an archetypal icon of a New Zealand holiday, today they seem to have lost their appeal. Where did it all go wrong? How could it be redressed?

The 'caravan question' was but one dilemma Nick sought to explore in the Master of Product Design Enterprise.* He enrolled in the programme with the simple aim of learning more about design.

His final project saw him re-design the homely caravan to become a plastic bubble-shaped recreational trailer, aimed at appealing to younger campers. While there are currently no plans to manufacture the caravan he is philosophical about the outcome. "I just really wanted to develop a good grasp of the entire design process."

The block course structure of the Masters programme allowed Nick to study while retaining his job at the Yunca fireplace manufacturer, and more importantly, retaining his salary. "I worked extra hours throughout the week to make up for class time at the Polytechnic—but it was worth it."

** The Master of Product Design Enterprise has since undergone further development to become the Master of Design Enterprise.*



The block course structure of the Masters programme allowed Nick to study while retaining his job.

Caro McCaw

Caro McCaw believes that the best designs stem from good experiences.

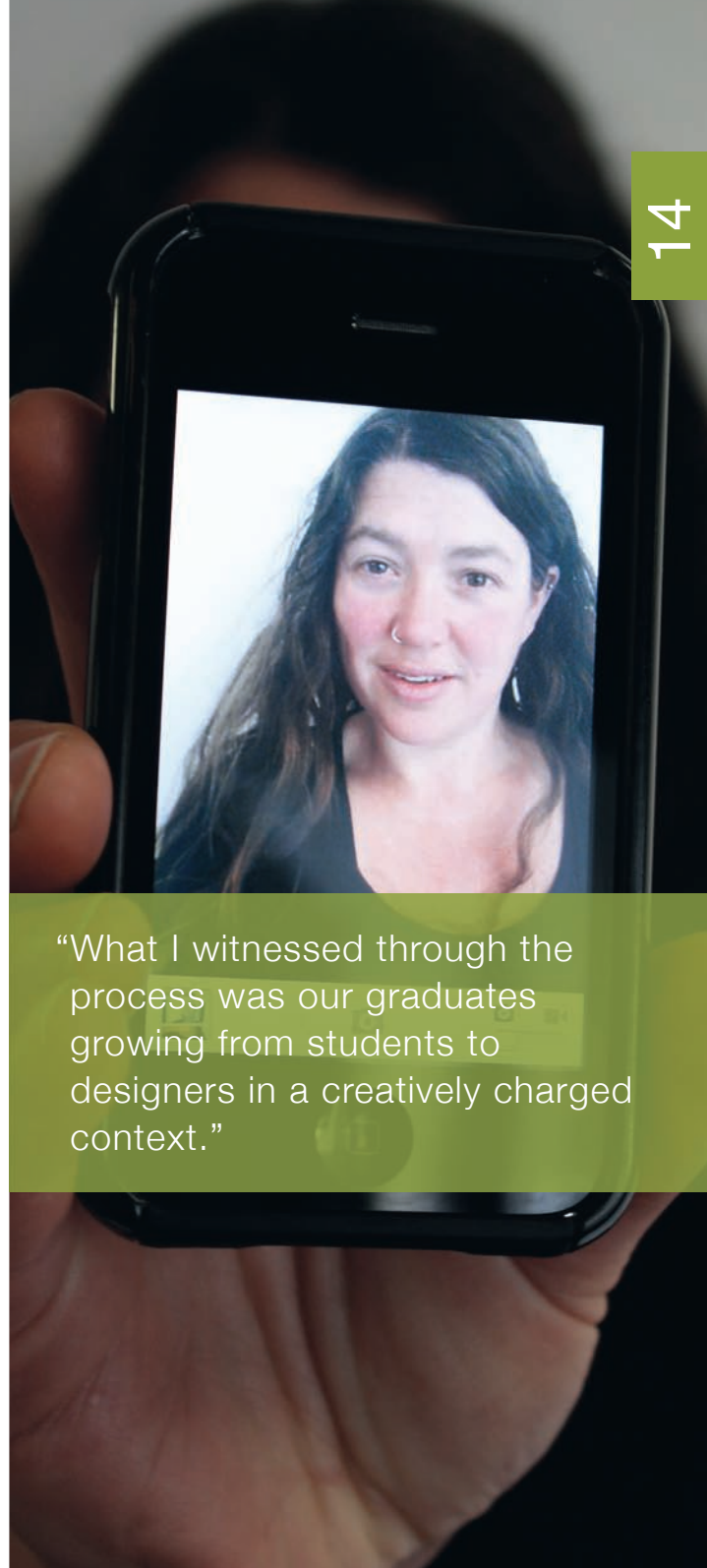
As our world gets increasingly digital she looks to the future to where our most exciting digital experiences happen off-screen. It is no wonder that the Academic Leader (Communication) sees relationships as vital to the design process.

A recent project, *Survival Factor*, was an inter-disciplinary exhibition commissioned by the Otago Museum. Caro supervised communication staff and graduates who worked closely with information technology graduates and Otago Museum staff to create an interactive experience of science.

“What I witnessed through the process was our graduates growing from students to designers. The key, in the end, was being able to build robust and exciting conversations with our clients in a creatively-charged context.”

Caro’s over-arching research interest is in locating new landscapes for our digital experiences. She believes that while we are coming to terms with living in this hyper-digital age, the best of these experiences are those “which don’t live in a computer.”

Caro works with the Otago Institute of Design on numerous interaction projects, and is a member of the Aotearoa Digital Arts network. She sits on various community arts committees, and is currently writing her PhD through Queensland College of the Arts, Brisbane.



“What I witnessed through the process was our graduates growing from students to designers in a creatively charged context.”



Image: BatchBOX

Chris Fersterer

Chris Fersterer has a passion for 'micro' architecture.

As Academic Leader for the Bachelor of Design (Interiors) programme, his current research explores what can be achieved in relatively small spaces. "My study into micro dwelling uses shipping containers," he says. "Basically, I am looking at ways we can live with a smaller footprint, using design to deliver more for less."

'BatchBOX' is the result of this exploration—a shipping container that can be deployed with minimal time and site disturbance to provide an architectural space to enjoy. Initially conceived as a bach or holiday retreat, the interior layout is deliberately undefined so that its use may be adapted for a multitude of applications including artist studios or site huts.

This prototype is being developed as an off-grid studio flat and will be used to test other sustainable systems. "A real challenge for me is integrating these values into the curriculum."

Chris is currently undertaking a Master of Design at the University of Otago.

"I am looking at ways we can live with a smaller footprint, using design to deliver more for less."



Margo Barton

Margo Barton's enthusiasm for fashion education is palpable.

A recipient of a New Zealand Tertiary Teaching Award in 2007 and currently completing a PhD, Otago Polytechnic's Academic Leader for Fashion is passionate about establishing networks within the global fashion industry, and her students clearly benefit from that commitment—recently several were featured in *Vogue Italia*.

“This confirms for me that our teaching practice is relevant,” says Margo, whose students are also encouraged to undertake international exchanges (in particular to the *Istituto Europeo di Design*, Milan) and to think expansively about work placements. “Each year we have students working with the likes of Kate Sylvester (Auckland), Akira (Sydney), MaterialByProducts (Melbourne), and Lutz (Paris).”

In 2010, Margo was invited to join the judging panel for the *Mittelmoda Awards*—a prestigious international competition for emerging fashion designers. She has spent almost a decade establishing links between *Mittelmoda* and local equivalent *iD Dunedin* which is supported by the School of Design and highlights the benefits of Dunedin's collaborative community working environment. International industry powerhouses who have attended the event include renowned ‘Princess of Punk’ Zandra Rhodes, who Margo cites as a powerful force in fashion. “Our students learnt so much from her,” says Margo, “they see the best of their generation on their own doorstep and get to network with top industry people.”

Margo Barton (left) and Zandra Rhodes (right) Photo: Strategy First



“The key point I am trying to express is that design and technology should be focused on human needs.”

Qassim Saad

Qassim Saad knows that one size does not fit all when it comes to product design.

He has worked in Iraq, Jordan, New Zealand and South Africa and he says that his job description is constantly changing along with his environment.

As Academic Leader (Product) at the School of Design, he is also completing a PhD in Industrial Design, locating design practice within specific cultural contexts and looking in particular at how to address the needs of developing countries.

He encourages his students to consider social applications of product design too. One recent project asked how water purification systems could be designed using solar powered energy.

“The key point I am trying to express is that design and technology should be focused on human needs,” Saad says, “it is about utilising strategy to improve peoples’ quality of life.”

Jane Venis

Making various gadgets and machines has been Jane Venis' passion for more than ten years.


"I describe my works as 'crafted assemblage'. I want them to retain the essence of the materials that have been lovingly collected and reworked.

My instruments and objects give a new lease of life to materials many people regard as scrap metal and rubbish," explains Jane.

While undertaking her Master of Fine Arts through the Otago Polytechnic School of Art she developed a body of work that was interactive and made from previously-used materials. "My work also references the Japanese art of Chindogu—objects that have been freed from the chains of usefulness" (Kenji Kawakami 1995).

Lately, her passion for Chindogu has turned into the research topic for her PhD in Visual Arts from Griffith University of Queensland, Australia. "I am looking at how Chindogu can be used to articulate the ground between art and design with particular reference to an exploration of contemporary exercise equipment."

Jane Venis is a performance, sound and installation artist who exhibits throughout the country. She is also Academic Leader for the Creative Studies programme at the School of Design.

A photograph of Jane Venis, a woman with long brown hair, wearing a green hoodie and a black t-shirt with a target design. She is standing on a skateboard on a paved surface. She has a large black circular object around her neck and is holding a brass instrument (possibly a trumpet) that is attached to the skateboard. The background shows a parking lot with cars and a building with a red letter 'B' on it.

"My work also references the Japanese art of Chindogu—objects that have been freed from the chains of usefulness."

Tania Allan Ross

Sufferers of Sensory Integration Dysfunction (SID) find navigating the physical world a daily challenge because their brains cannot adequately process information from their senses.

Certificate in Fashion Studies Coordinator Tania Allan Ross is convinced that clothing design can play an important role in helping children who live with SID and find it difficult to process tactile sensations, which causes them to regularly seek deep pressure feedback against their bodies.

“These children often wear therapy garments such as vests weighted with sand or steel, which apply constant pressure,” Tania explains. “Many of the garments being supplied were particularly unappealing—not very contemporary and a little odd looking.”

Tania has developed a number of prototypes for a radical new type of therapy garment, allowing the wearer to self-apply pressure. She also undertook postgraduate study in Occupational Therapy at the Otago Polytechnic to inform her research.

Tania is currently working with IT students looking at potential applications of information technology in the development of computer wearables. “I am receiving a lot of positive feedback. There are a number of different people who might benefit from this,” she says.



Tania is currently working with IT students looking at potential applications of information technology in the development of computer wearables.

More about the School of Design

We offer the following qualifications:

Bachelor of Design (Communication)

Bachelor of Design (Fashion)

Bachelor of Design (Interiors)

Bachelor of Design (Product)

Master of Design Enterprise

Certificate in Creative Studies

Certificate in Fashion Studies
(Level 4)

Graduate Diploma in Design
(Communication, Fashion,
Interiors or Product)

Employers throughout New Zealand and the world want team members who are well educated, adaptable and ready to contribute to their workplace. All of our programmes focus on developing these real-life skills and when combined with work experience, our School of Design graduates are ready for international career successes.

Opportunities for students to link with industry are ever increasing—we offer work placements (nationally and internationally), internships, and the chance to work on client projects. We also offer international exchange programmes.

The School of Design offers modern studio spaces with extended access to all students. We also house the most comprehensive prototyping facility in Australasia, and students can access a large format printer and laser cutter through our in-house design studio.

Otago Polytechnic provides a warm and welcoming environment to all of its students and offers a range of learning, health, disability, career and cultural support services.

For more information about our programmes, visit www.otagopolytechnic.ac.nz/design

Living in Dunedin

Dunedin is a vibrant student city—around 20% of its population are students. Most live just a five minute walk from Otago Polytechnic’s campus.

Students often live next door to one another and this helps to foster life-long friendships. With accommodation so near to campus and essential everyday activities within walking distance, transport costs are kept to a minimum.

There are many different types of accommodation available for students—Halls of Residence (supervised accommodation), rented apartments and houses, as well as ‘homestays’. Rent is generally cheaper than other cities around the world, especially when you are sharing costs with your fellow students.

Situated at the head of the stunning Otago Harbour, Dunedin is renowned for its art galleries, Victorian and Edwardian architecture, live theatre, music and sporting facilities. Beaches, rivers and wildlife are close at hand, with mountains and lakes a short drive inland.

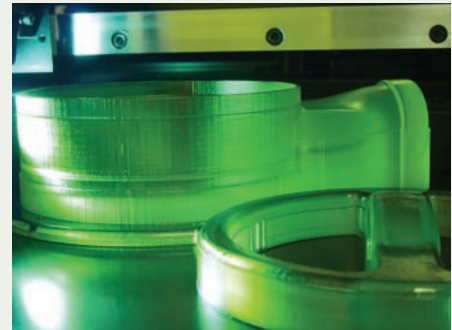
New Zealand has a worldwide reputation for being a welcoming and safe destination, where people are friendly and honest.



Otago Harbour and northern coastline as seen from Mt Cargill, Dunedin

Otago Institute of Design

As one of New Zealand's leading design organisations, the Otago Institute of Design brings together research, industry and education with innovation.



Comprising a range of projects, facilities and expertise, the Otago Institute of Design engages in all aspects of design-led initiatives for businesses and the public sector. It is a joint venture between the Otago Polytechnic and the University of Otago.

The **Dunedin Fashion Incubator** stimulates entrepreneurial activity and encourages small business growth for those starting off in the fashion industry. Our **Evolver** project uses design and research & development to support new products at the earliest stages of the product innovation cycle and works closely with the prototyping facilities of the **Product Development Centre**.

Images left to right: Survival Factor, Otago Museum; Siobhan Moroney, A Blessing and A Disguise, Dfi resident, Photo: seenindunedin.co.nz, Model: Shona @ Ali McD Agency; Product Development Centre

The **Applied Design Research Centre** works directly with industry groups to develop new design-related capabilities in the Otago region and beyond. It recently employed design graduates to work with Otago Museum to create *Survival Factor*—an interactive museum exhibition.

newSplash Studio offers students and graduates the opportunity to work on client projects in our commercial communication design studio, and **SHAC** (Sustainable Habitat Challenge) drives regional teams to create and undertake more sustainable design solutions in our buildings and everyday living.

www.oid.co.nz



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POLYTECHNIC
Te Kura Matatini ki Otago

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