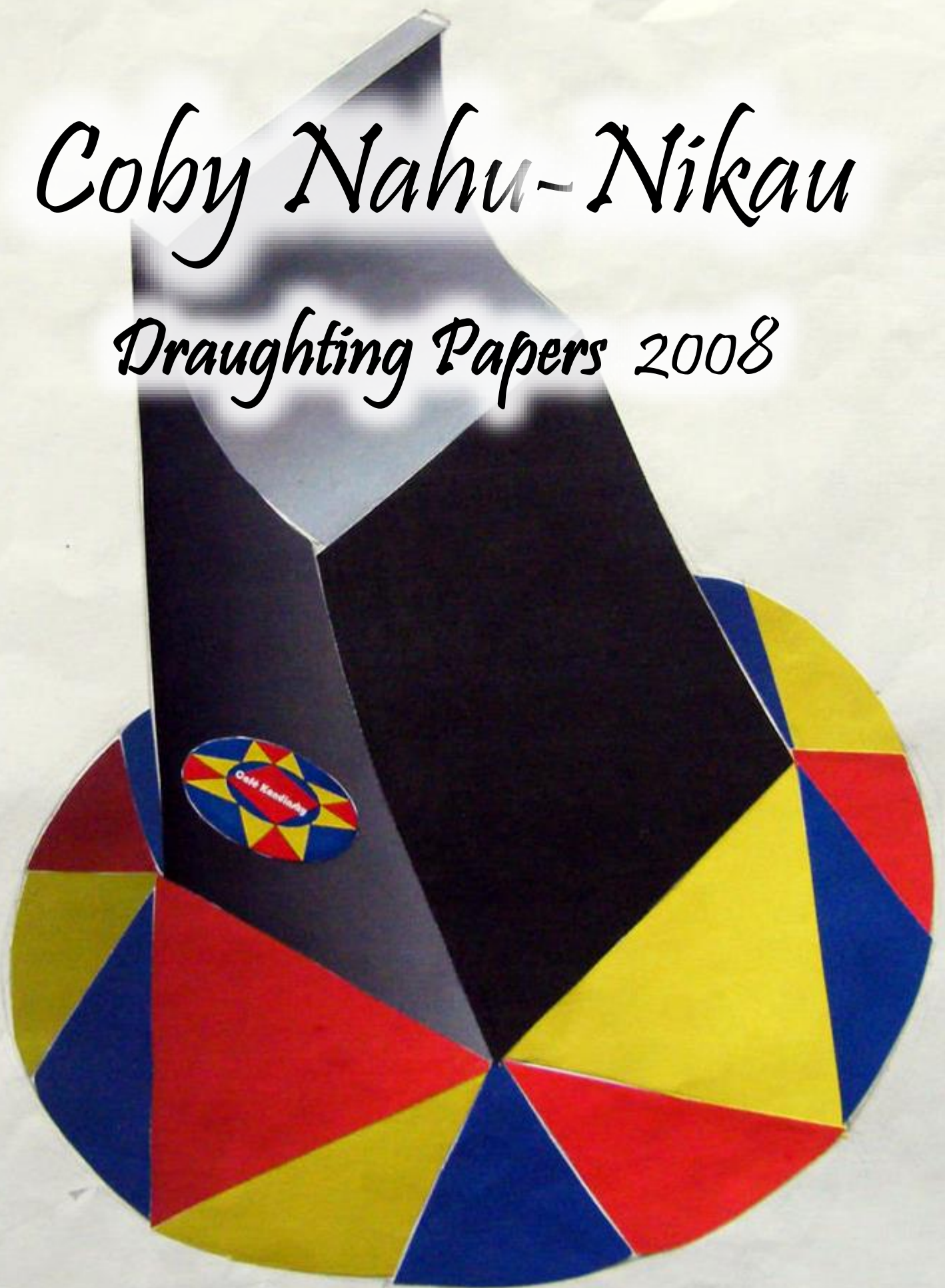
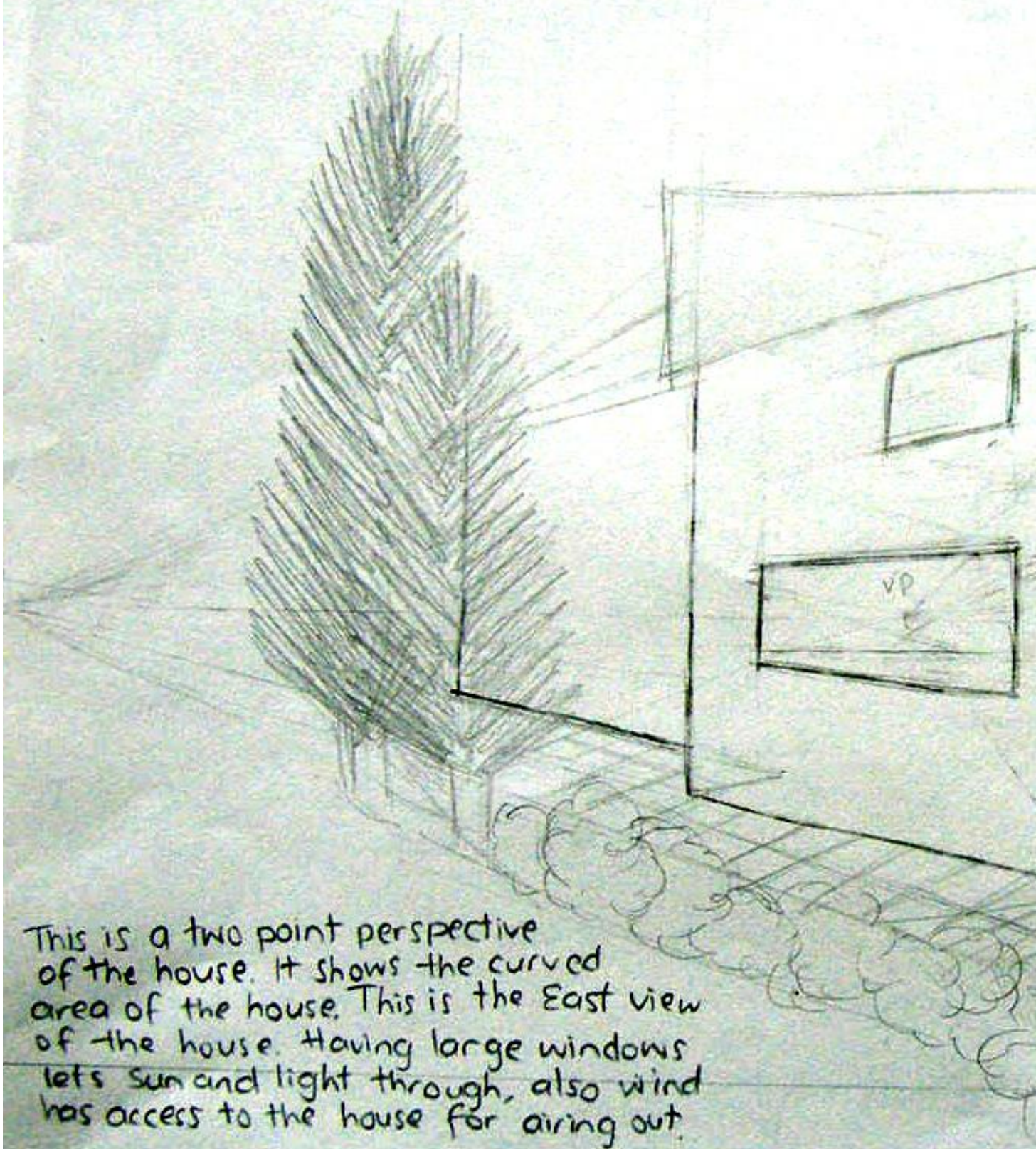


Coby Nahu-Nikau

Draughting Papers 2008





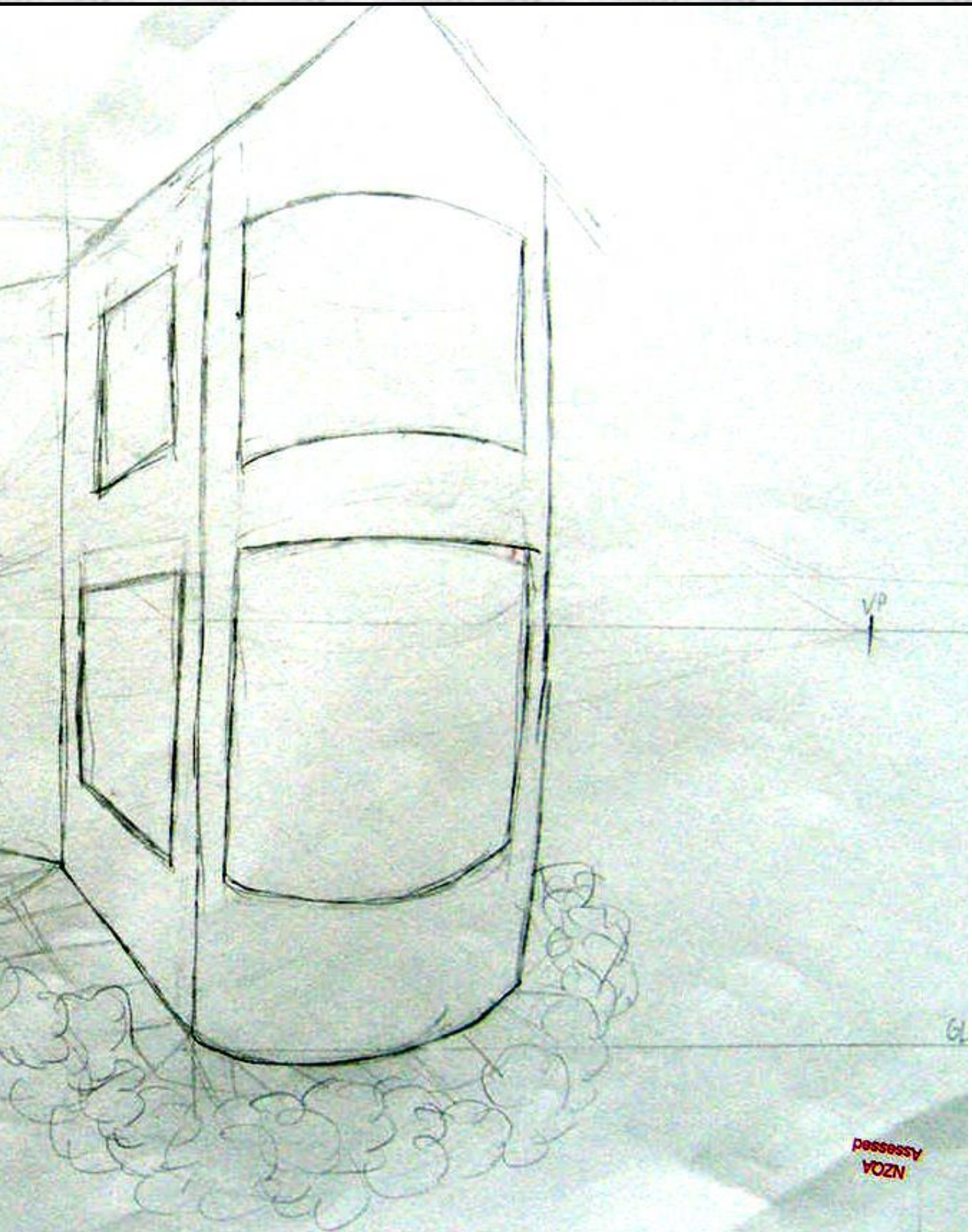
This is a two point perspective of the house. It shows the curved area of the house. This is the East view of the house. Having large windows lets sun and light through, also wind has access to the house for airing out.

DS-11-08

SCALE:

TWO POINT PERSPECTIVE SKETCH OF TWO S

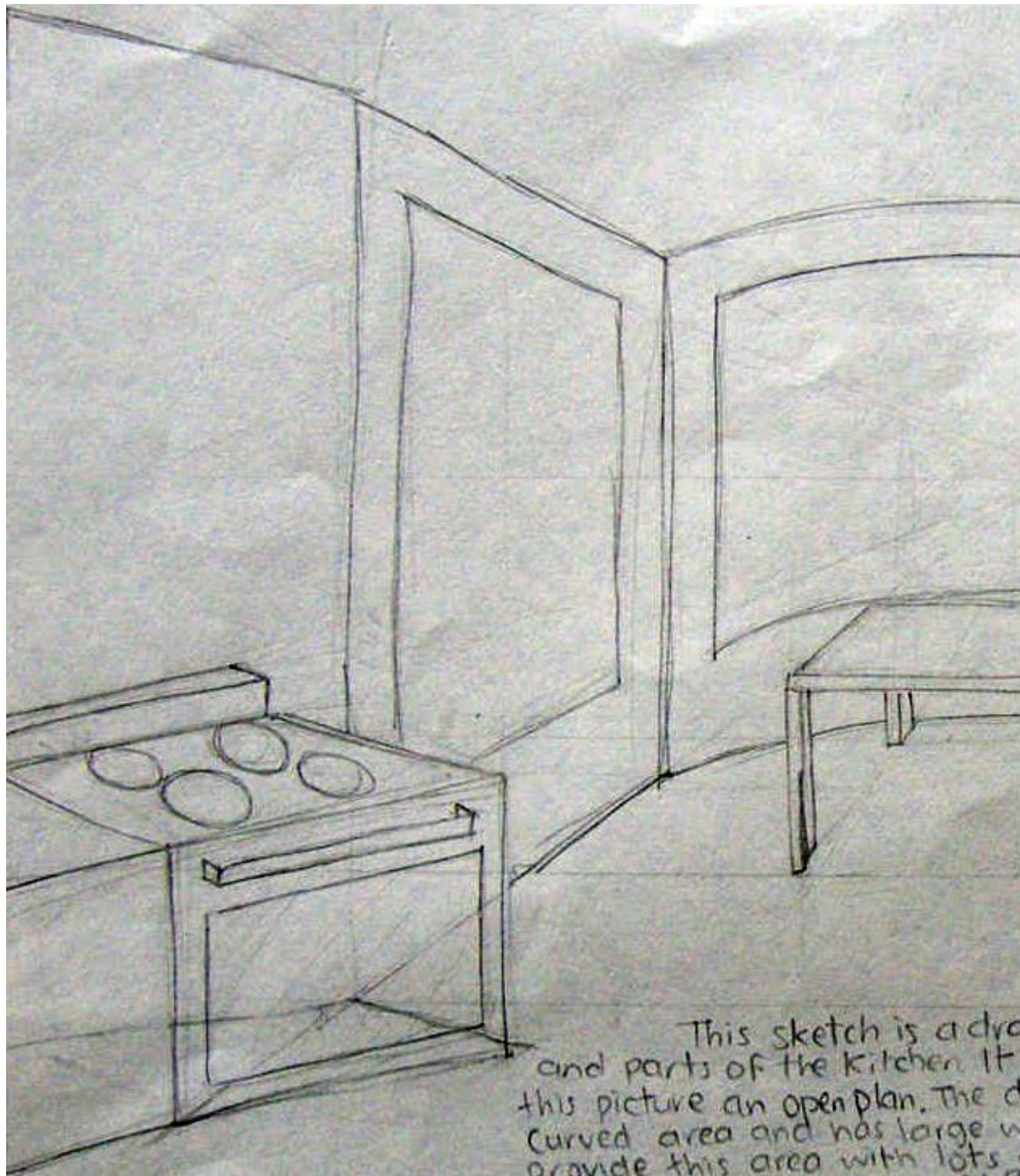
COBY NAHU NIKAU, 2008



TOREY HOUSE

Coby - Monica Nahu - Nikau
NGARUAWAHIA HIGH

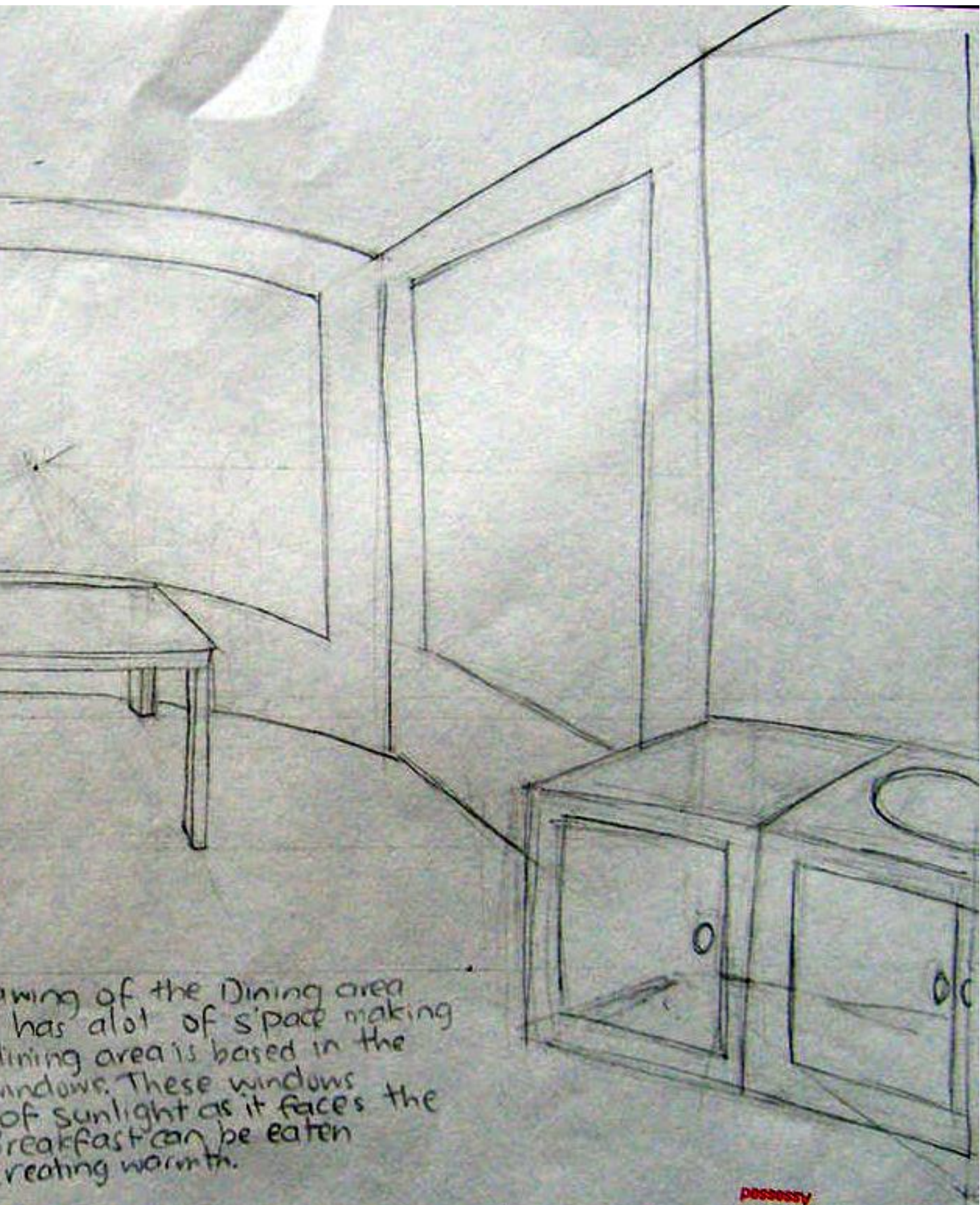
Assessed
NZA



This sketch is a drawing of the dining area and parts of the kitchen. It shows this picture an open plan. The dining area is a curved area and has large windows which provide this area with lots of natural light from the East in which the sun rises. Bright while the sun shines on you.

03 11-08

ONE POINT PERSPECTIVE SKETCH OF DINING

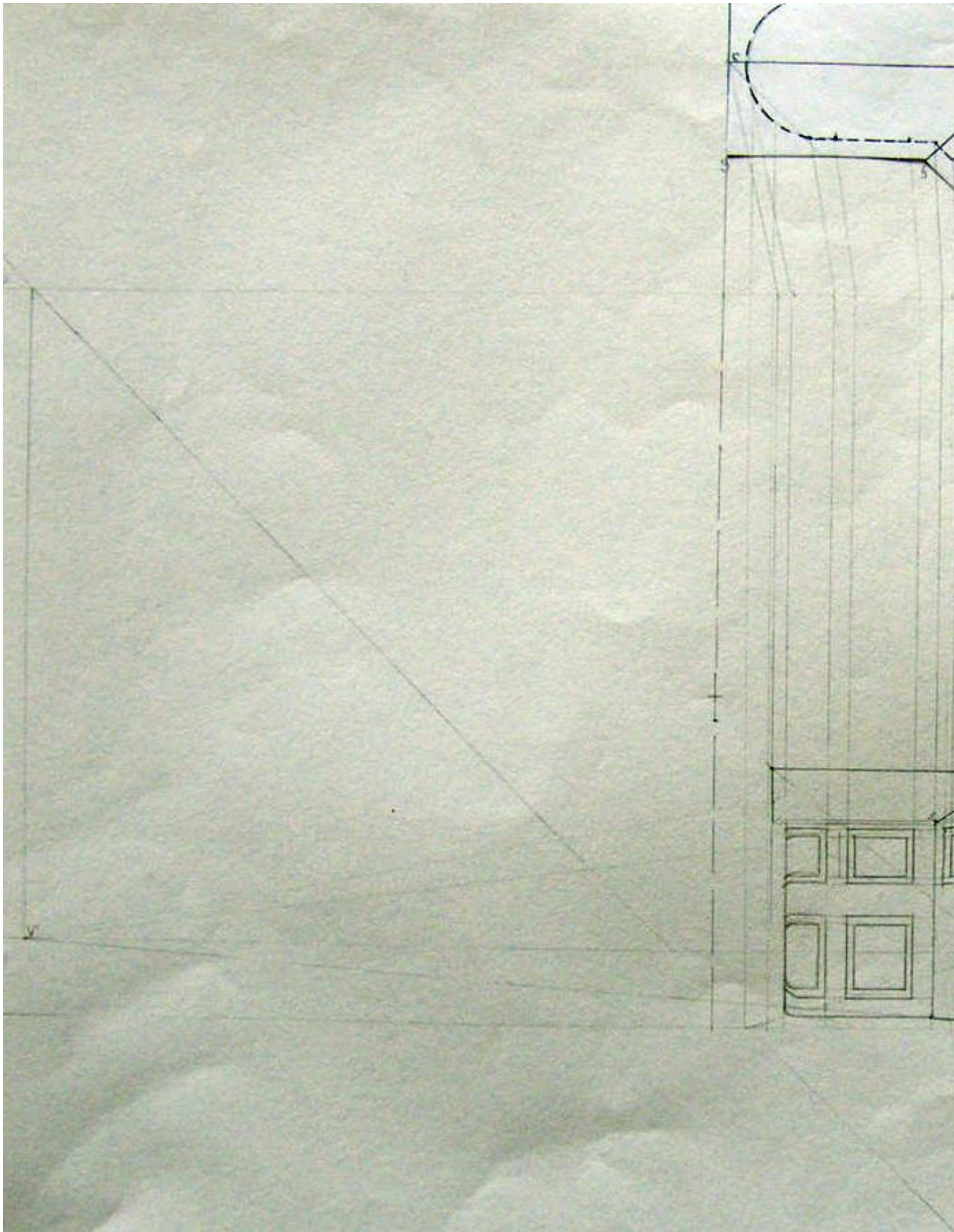


wing of the Dining area
has alot of space making
dining area is based in the
windows. These windows
of sunlight as it faces the
breakfast can be eaten
receiving warmth.

Assessed
NOVA

DINING AREA

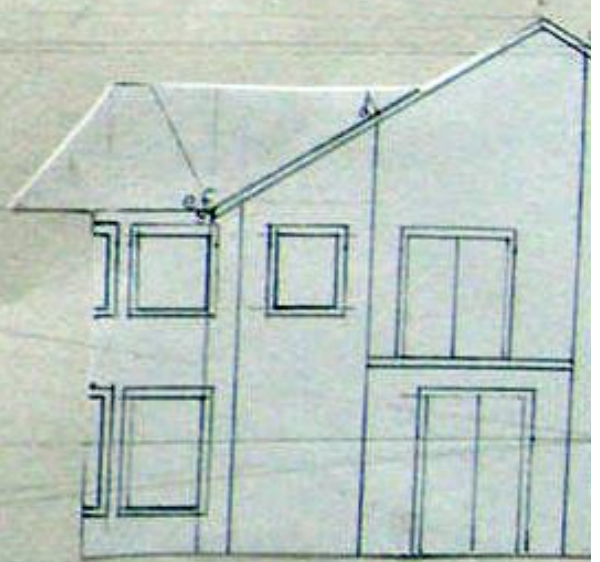
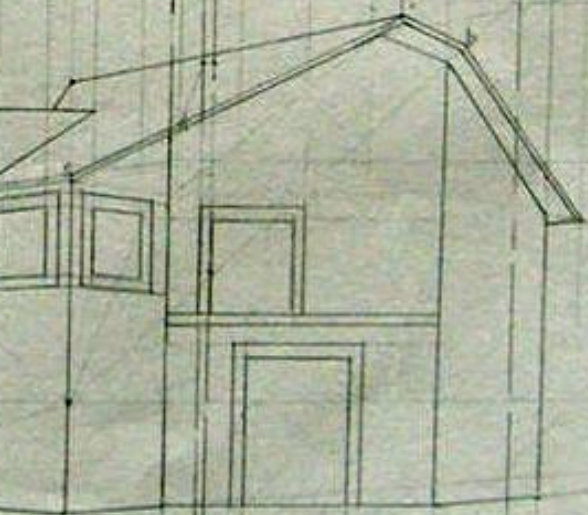
Colin Monica Ntutu Ntutu
Ntutu Ntutu Ntutu



23/10/08

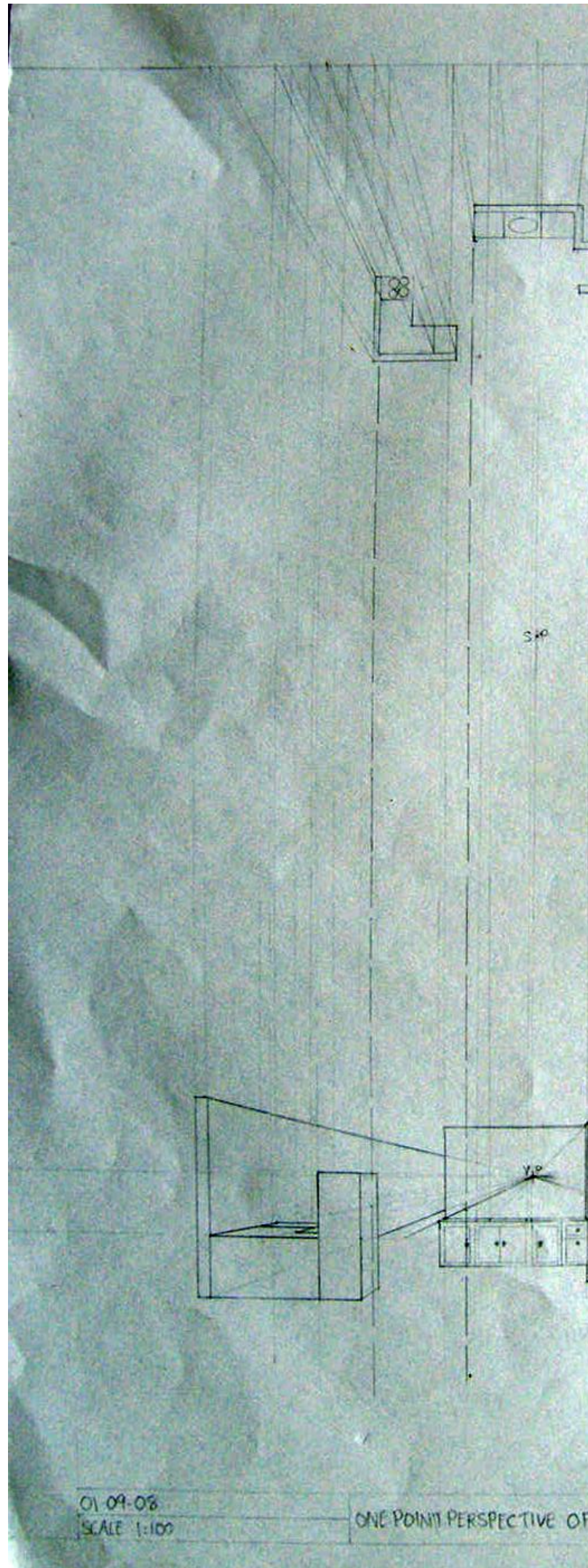
SCALE: 1:100

TWO POINT PERSPECTIVE OF HOUSE EXTENSION



Assessed
N204

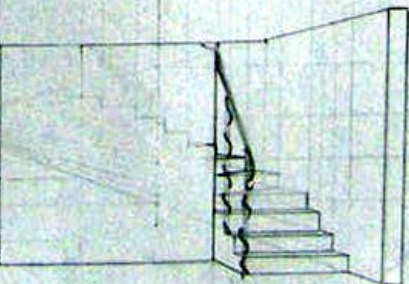
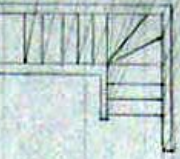
Coby-Monica Nahu-Nikau
NGARUAWAHIA HIGH SCHOOL



01.09.08
SCALE 1:100

ONE POINT PERSPECTIVE OF

NZQA
Assessed



Shed

Trailer

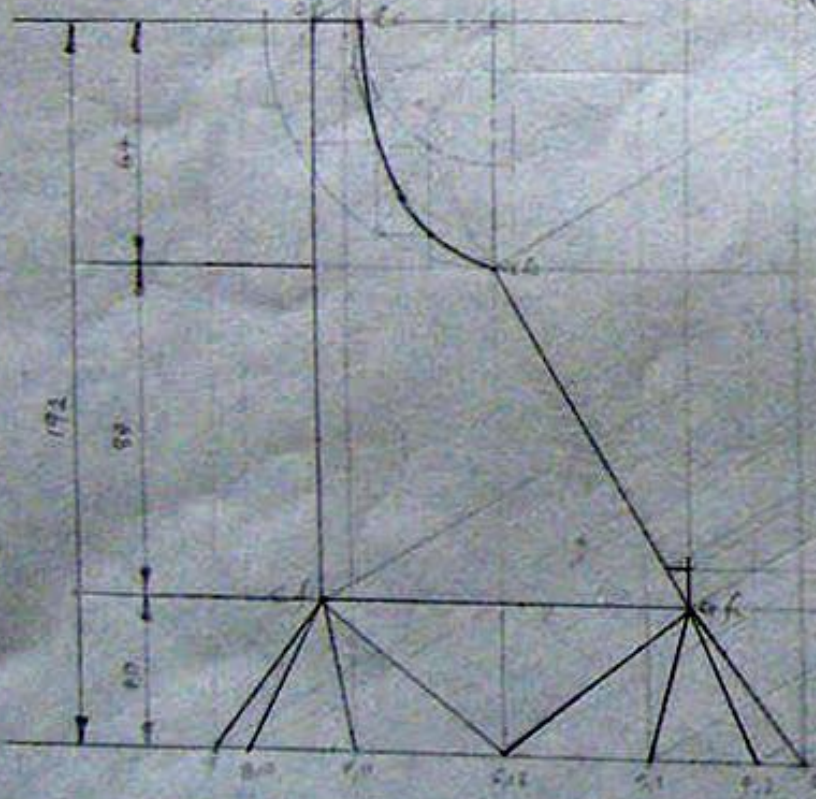
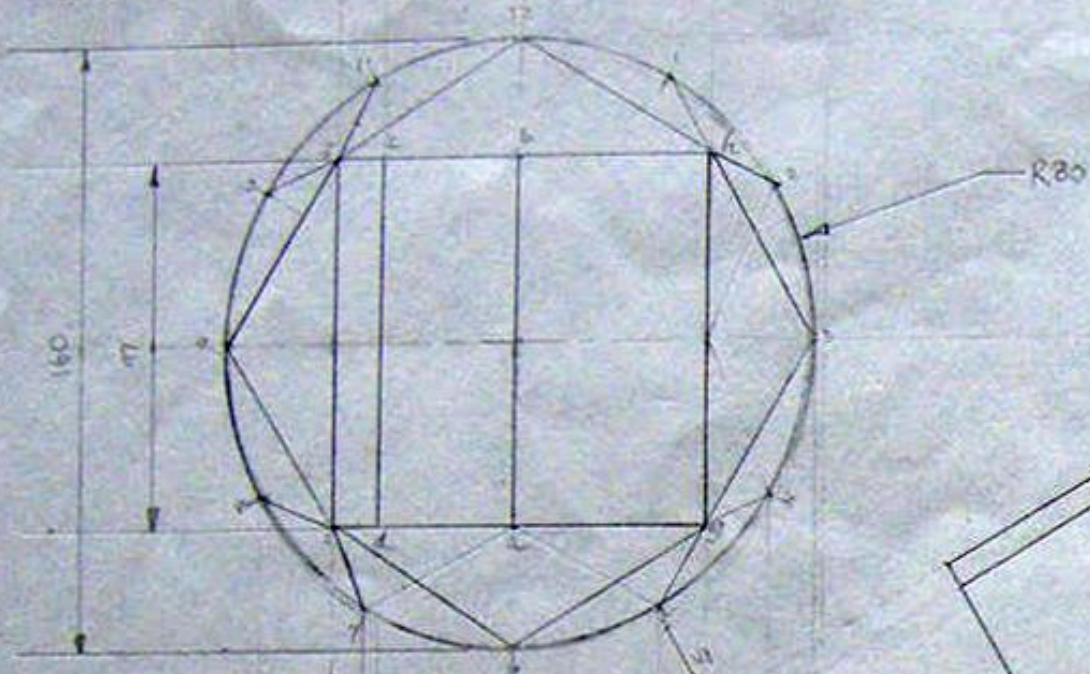
Hand

Gate

LIVING AREA

Coby Monica Nahir Mikau
NGARUAWAHIA HIGH

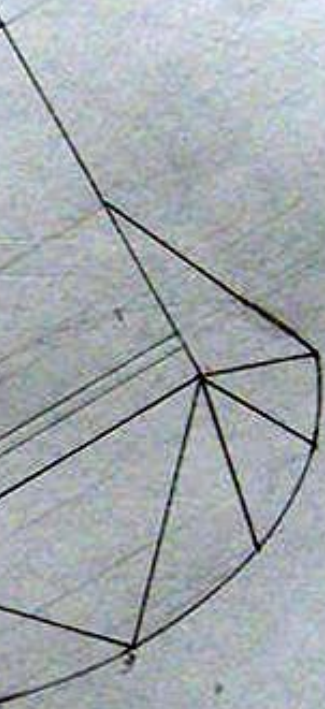
→ 12 ←



08-05-01

SCALE 1:1

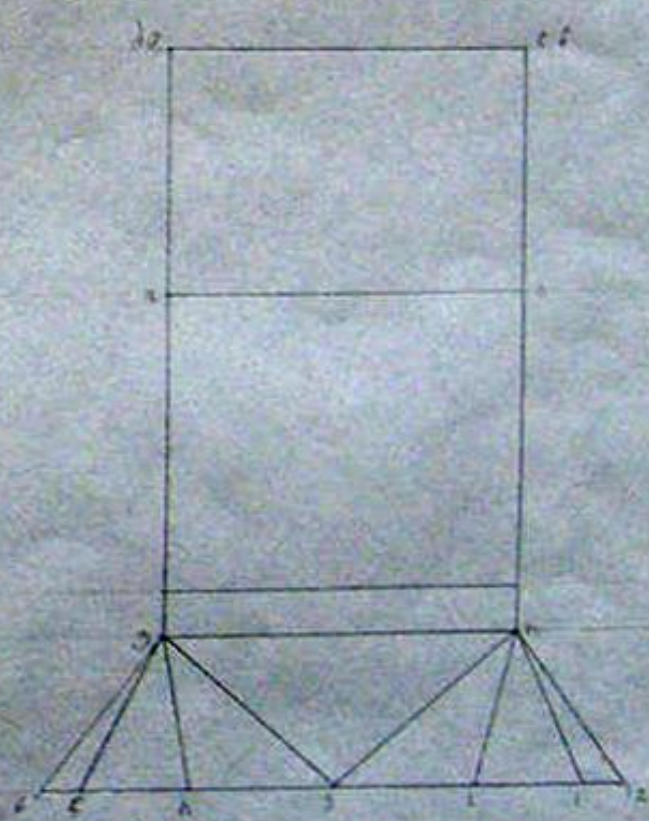
TABLE TALKER



11
 10, 8, 7
 6, 5, 12, 4



V2

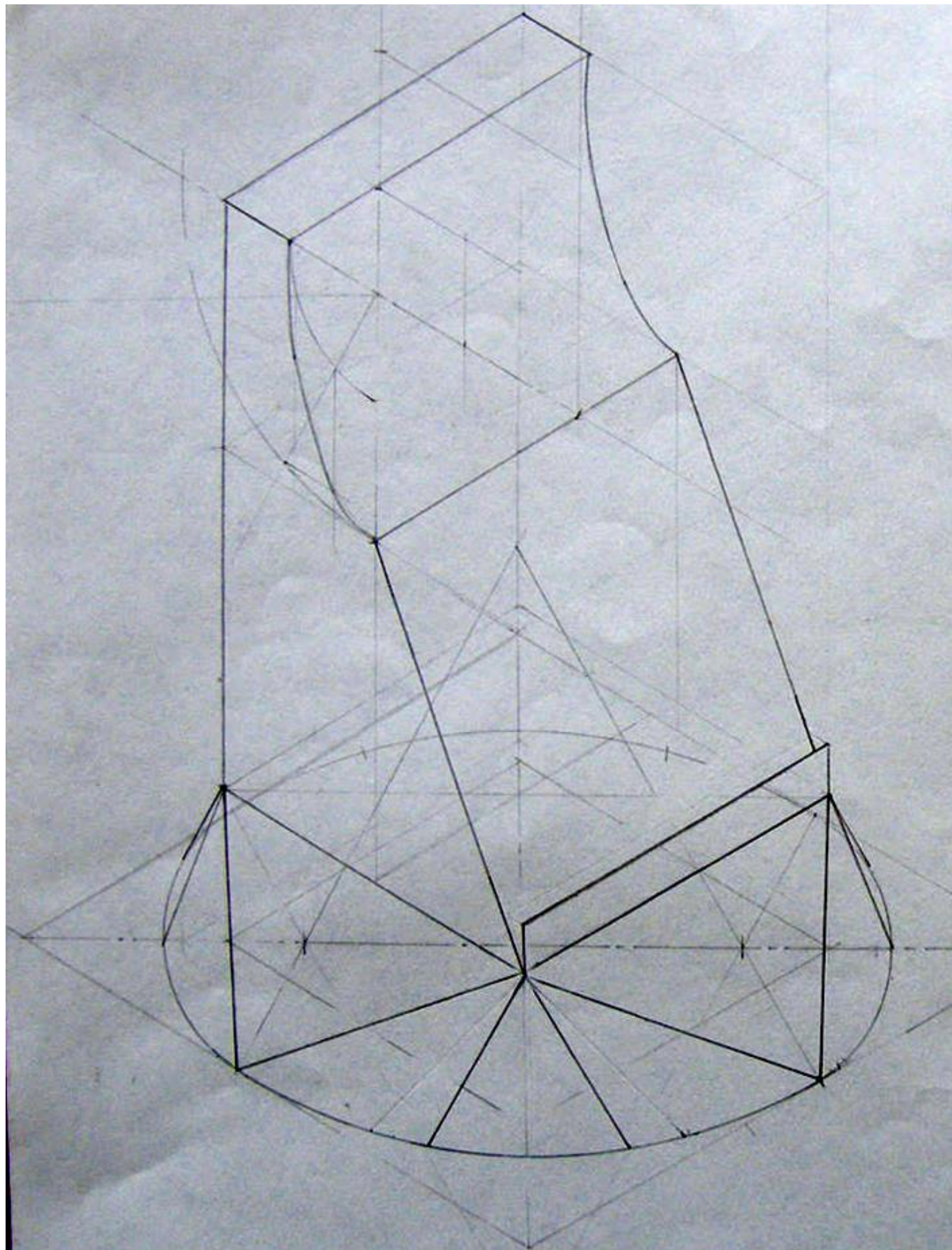


FRONT ELEVATION

passed
 10/21

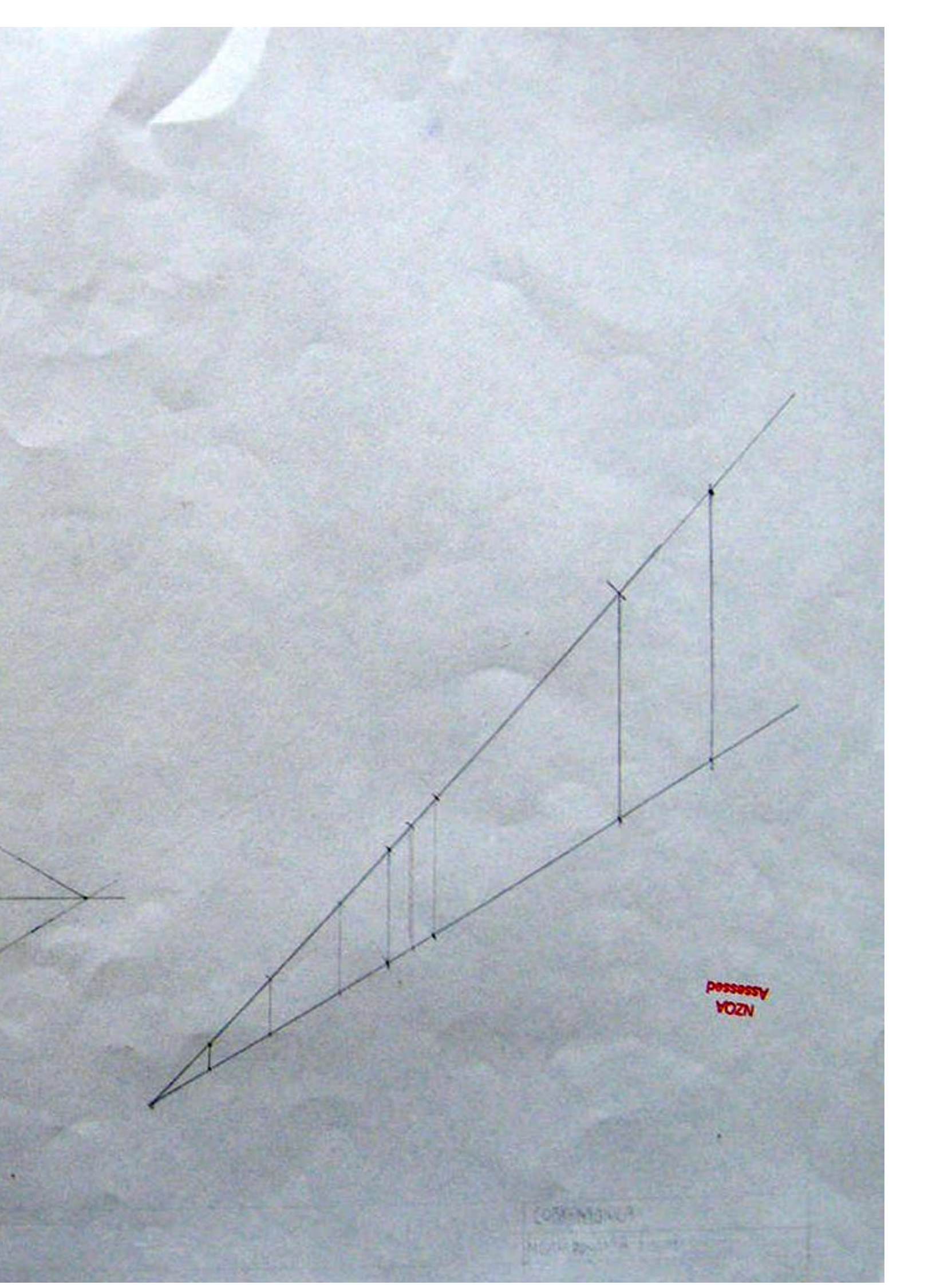


CORY MONICA
 NEARUETHA HIGH SCHOOL



28 MAY
IT1 FORE SHORTENED

ISOMETRIC SCALE DRAWING OF TABLE TALKER



NZA
Assessed

FOUNDATION

LEVEL 1

FINAL TABLE TALKER

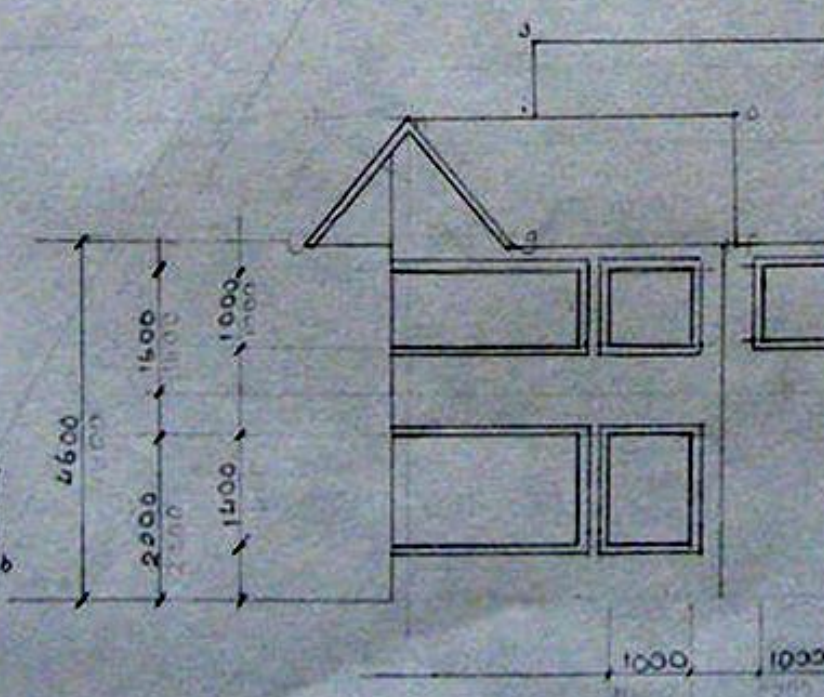
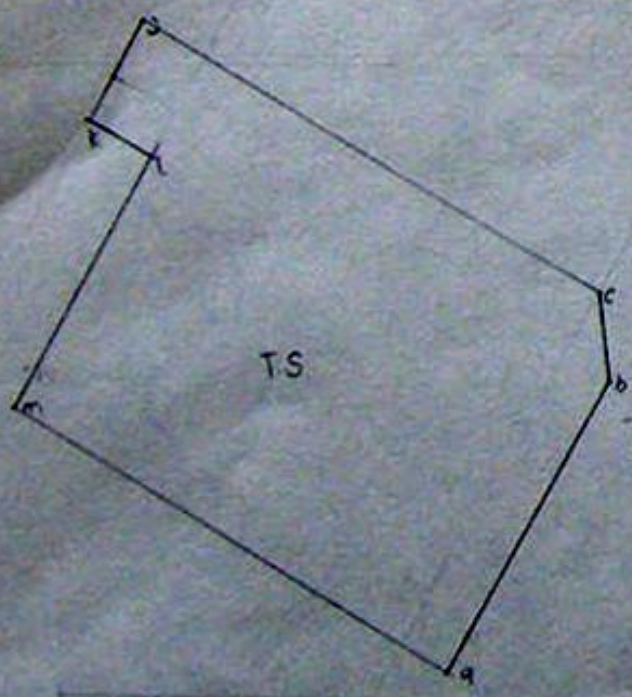


R80

This table talker is designed to meet the Bauhaus aesthetics. It uses the basic shapes of the squared base, triangular menu support backing and a circular curved surface to show the table talker has a modern look, which is also Bauhaus because they were forward looking 'modernists' of the time. To meet the purpose of the table talker, a small slot has been added to the design. The laminated menu is held up by the small slot in which it slides into. Since the slot is smaller than 1mm, it would insure the menu is balanced and not fly away during gusts of wind periods. The main three primary colours red, blue and yellow are used to reflect Bauhaus simplicity style and bring out the basic shapes of the design. The logo is placed on both sides of the table talker, so that customers can see who and where the table talker is made and from.

NZQA
Assessed

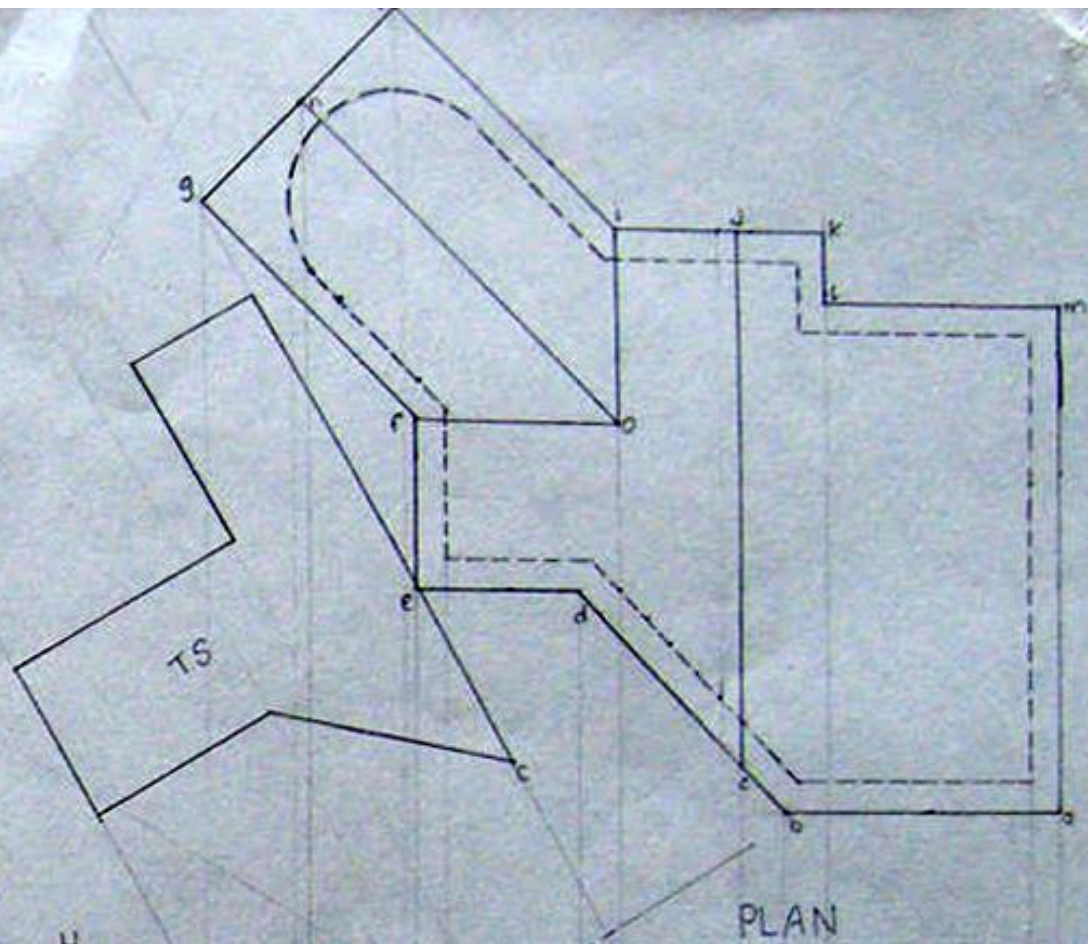
Sally Monica
In the Mar



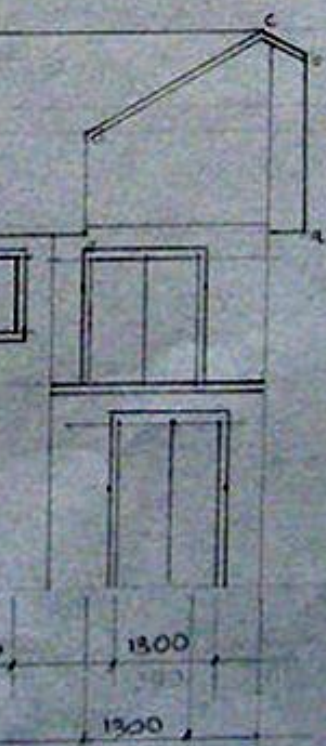
EAST ELEVATION

18 SEPT 08
SCALE 1:100

TRUE ROOF SHAPES



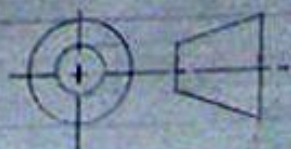
PLAN



Assessed
NOVA

NORTH ELEVATION

Cobu-Monico Nahu-Nikau
NEARUAWAHIA HIGH SCHOOL



RESEARCH

BAUHAUS

Time Line of Bauhaus Movement

- 1918- World War 1 ends
- 1919- Bauhaus is established in Weimar Architect Walter Gropius (schools director).
- 1920 The Basic Course established, Painter Johannes Itten. All incoming students took the Bauhaus design course
- 1923 Itten resigns. Laszlo Moholy-Nagy becomes the school director of the basic course also taught by Wassily Kandinsky, Paul Klee and Josef Albers
- 1925 Loss support of the Weimar Government Bauhaus moves to Dessau. Herbert Bayer and Joost Schmidt join the faculty (Typography)
- 1928 Gropius leaves Bauhaus and Hannes Meyer becomes director of school
- 1930 Mies van der Rohe becomes director Klee leaves in 1931.
- 1932 Bauhaus (Dessau) is dissolved (closed down). Bauhaus is transferred to Berlin by Mies.
- 1933 Bauhaus school closes. During 30s Bauhaus and students (Gropius Moholy-Nagy and Albers move to Berlin)



László Moholy-Nagy
Josef Albers

Herbert Bayer

Joost Schmidt

Walter Gropius

Wassily Kandinsky

Paul Klee

photo taken on the roof of the Bauhaus building in Dessau.



Walter Gropius Bauhaus Dessau 1925-1926 from the North West. Photo: Lucia Moholy 1926



Fred for view Build Trac

With the ending of... were defeated. The previous ruling class... As a result, B... that replaced the... eral and not a rep... elop their radical... Republic collapsed... Republic led to the... communists. The E... ted Hitler's displ...

After World War I the old ruling regime of Germany and Kaiser
 the normal German People were sick of the corruption of the
 rulers. They wanted something new unfying without class distinct.
 Bauhaus formed in Weimar (a name of republican system
 Kaiser after World War I). The Weimar Republic Rulers were lib-
 eral as Kaiser so it was easy for the Bauhaus founders to dev-
 elop new ideas. However with massive hyperinflation on the Weimar
 and the Bauhaus had to move to the Dessau. The collapse of the Weimar
 rise to the National Socialist Party and Hitler who was the Party's Boss. He hates
 Bauhaus movement had attracted many Communists and liberals and it also attra-
 cted the Nazis and had to close in 1933. Then moved to U.S.A.



Walter Gropius
 founder of Bauhaus

...s, Mies, Bayer
 ...e to the U.S.
 ...ed to School
 ...of Design
 ...shows in
 ...t Bayer.
 ...Bauhaus on
 ...gn education:
 ...e are

... philosophy

"Let us then create a new guild of
 craftsmen without the class distinctions
 that raise an arrogant barrier between
 craftsman and artist! Together let us
 desire conceive and create the new
 structure of the future which will
 embrace architecture and sculpture
 and painting in one unity and which
 will one day rise toward heaven
 from the hands of a million work-
 ers like the crystal symbol of a
 new faith." Walter Gropius

Bauhaus building
 Dessau Balcony of
 Studio house 1926



Forbat (designer), detached house
 the Bauhaus Estate, perspective
 of the entrance side, 1922.
 drawing drawn in Pencil on
 drawing Paper



Assessed
 VIOZM

Perspective view
 of the rear side
 of the Bauhaus
 building. Drawn
 by Fred Forbat

B T Y P O G R A P H

A
U
H
A
U
S



The title of this page reflects the Bauhaus style through the colour and also the font (Bauhaus II)

This is the original logo for cafe Kandinsky. It uses an abstract style and it follows the artworks of Kandinsky's main art features. Kandinsky mainly focuses on geometric shapes and the 3 primary colours, Blue, Yellow and Red. The primary colours and the geometric shape of Kandinsky's style also relate to the Bauhaus theme. Bauhaus use the basic geometric shapes and primary colours.

This logo maybe effective but for others its hard to read. It uses lots of lines that do not need to be there and it makes the text very confusing. The extra lines are not needed for this logo.

But if the logo used the Bauhaus style font would simplify the text and leave out all the added extra lines and spotted parts. Also if the Bauhaus font was used the logo would be very easy to read. The font of the logo can be changed but the geometric shapes and 3 primary colours should be kept as a memory of the Kandinsky style.



The alphabet below is a the universal typography. This font was designed to show simplicity of the

László Moholy-Nagy
title page of "Staatliche Bauhaus Weimar
1919-1923. Letterpress
print 3 3 3



Joost Schmidt Poster for
the Bauhaus Exhibition
in Weimar, 1923.
Colour lithograph.

abcdefghijklmnopqrstuvwxyzàâéîõ
abcdefghijklmnopqrstuvwxyzàâéîõ
&1234567890(\$E

PHY

In the first years of the Bauhaus of Weimar. Typography was not the central role. Calligraphy was essentially an artistic means of expression. Moholy-Nagy introduced the idea of Bauhaus Typography. He decided the typography should have a primarily style with the clarity of the message in its most emphatic (emphasised) form. His influence is visible advertising campaign for Bauhaus summer 1923. Moholy-Nagy the Typography of the "Bauhaus books." Typography at Bauhaus was used to identify an unmistakable image for the school. Characteristics for the design were plain type prints, the articulation (how it says what it says) and accentuation (highlight) of pages using symbols in colour and show a combination of text and photography. In Dessau, Bayer took the typography design to a workshop for printing which transformed into a graphic design professional studio. He developed a poster of printed matters to show a concern with contemporary theme of advertising. Bayer continued to work in Germany then later in USA, he became one of the most influential graphic designers in the twentieth century. In 1925, Gropius commissioned Bayer, to design the Bauhaus typography and Bayer took this task. He took advantage of the modern typography to create an idealist typeface. The result was universal - a rather simple geometric sans-serif font, which used simple curves and plain boldness.

universal

typeface by herbert bayer

abcdefghijklmnopqrstuvwxyz
0123456789&æœß

This sample of Bayer's universal was set in the Bayer Press, designed in 1925. Presenting a perfect, geometrically and historically accurate typography creation of universal styles from the Artworks of Herbert Bayer.

Café Kandinsky

This sample of typography has a nice modern look but does not reflect the Bauhaus theme. No geometric shapes have been used and it has too much fancy curls and swirls.

Café Kandinsky

Above this type of writing does not reflect the Bauhaus theme. If the extra lines and dots were removed it would have a similar look. This would not be a great font for the logo concept.

CAFÉ

KANDINSKY

This font is plain and simple like the Bauhaus font but it uses very sharp and straight edges. Bauhaus is a more bold basic curve look. To not show confusion between the lettering what they are trying to say.

p q

ø ü

p q

ø ü

..!?)

Assessed
N204

LOGO

Café KANDISKY

The Original Logo



all of the logos on the page are designed according to the brief. Logos create a product re The cafe logos are reflected which are but memorable.

The logo is balanced with a symmetry effect. The primary colours reflect the bauhaus simplicity style and also it uses the three basic geometric shapes, square circle and triangle. The typography that has been used is the bauhaus 93 which also reflects the bauhaus theme

CONCEPT

NISKY

go.

Café Kandinsky

Again the Bauhaus 93 typography has been used to influence the bauhaus style. The Café Kandinsky Label has been placed on the side of the actual logo to incur the 3 main geometric shapes are seen. The 3 shapes, square, circle and triangle are used to show the bauhaus simple theme.

This page are
to the specifications
are used to
cognition
bauhaus
are simple

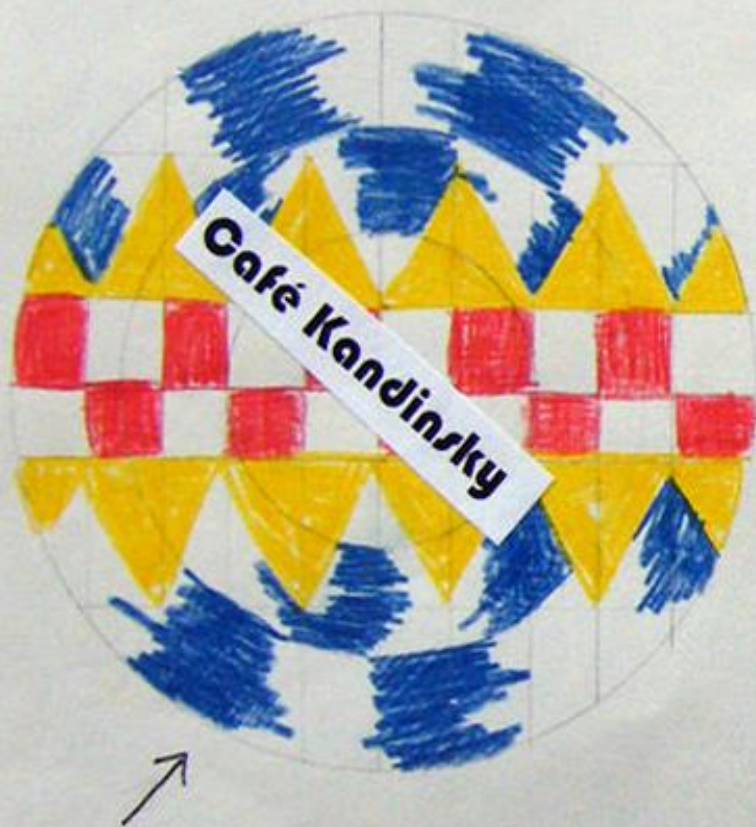


This logo includes a symmetrical effect and creates a movement feeling. The three primary colours and main geometric shapes are used to

reflect the Bauhaus style. The logo uses the Bauhaus 93 typography and it is placed in the middle so that the audience will find it eye catching.

Assessed
NZQA

LOGO MODIFI



Again the three pr
to reflect the sim
Also the three con
have been include
bauhaus structur
runs through the
makes it the for
the logo

This logo is colour co-ordinated reflecting the bauhaus style. Using the three primary colours brings out the logo and looks bright. Also the blue colour gives this logo movement. It uses the basic geometric shapes such as the circle, triangle and square which relate to the bauhaus theme. The label 'Café Kandinsky' is placed diagonally across the logo which makes the logo look great.



SO CATIONS

Primary colours are used
simplicity style of bauhaus
common geometric shapes
and which are mainly the
re. Café Kandinsky
e logo which
eground of

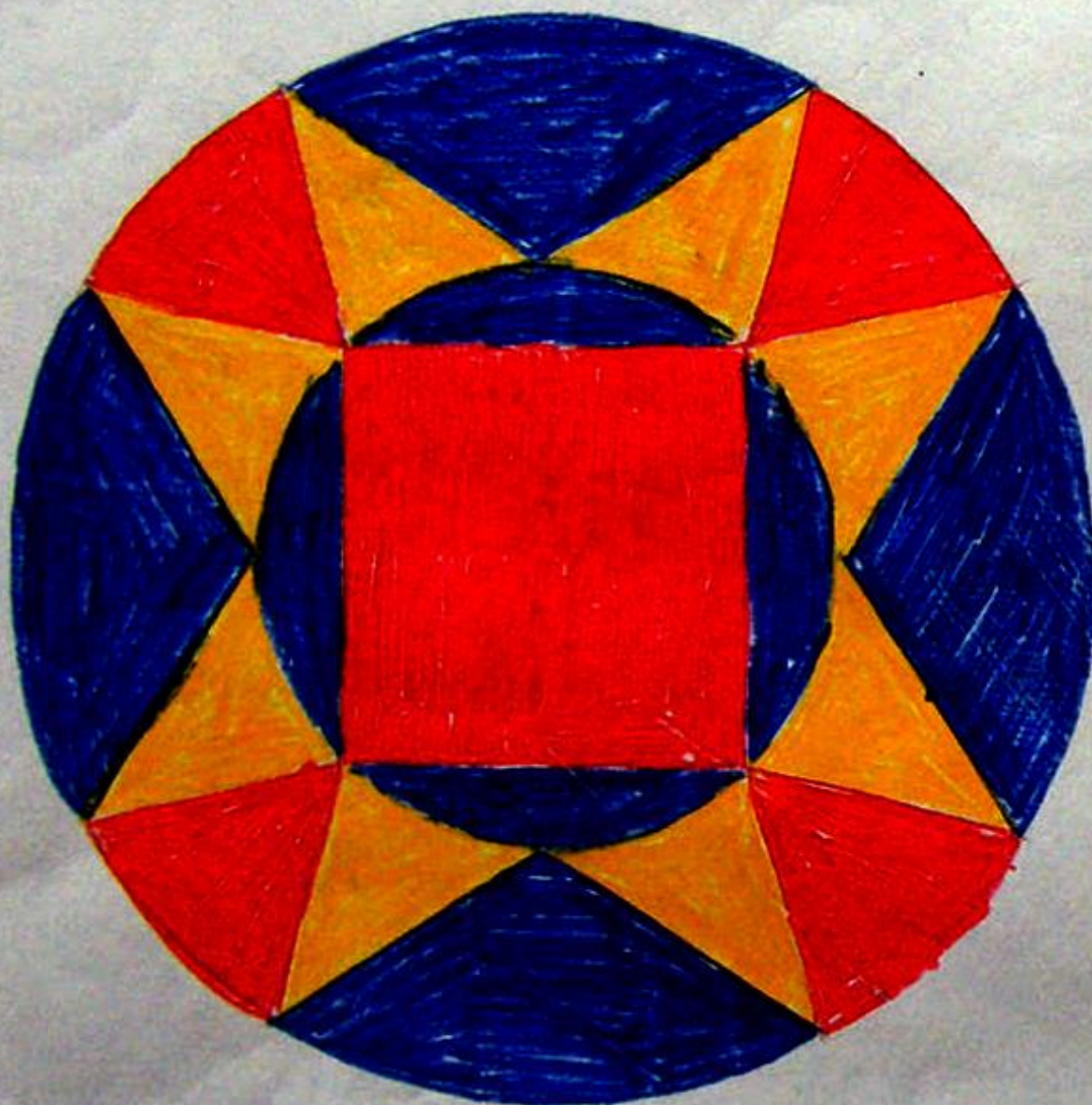


Assessed
NZQA



This logo has a symmetrical look. It uses the basic primary colours which reflect the bauhaus style. This logo also includes the main three geometric shapes, circles, triangles and square. They give the logo a nice look and spread the colours evenly. The label 'Café Kandinsky' is placed in the middle so it draws attention to the logo.

Logo



The
Col
The
Sp
Col
The
Use
Ev

Final



assessed
VQZN

This logo has a symmetrical look. It uses the basic primary colours which reflect the Bauhaus style. This logo also includes the main three geometric shapes, circle, triangles and square. They give the logo a nice look and spread the colours evenly. The label 'Café Kandinsky' is placed in the middle so it draws attention to the logo. The font that is used is the Bauhaus 93 which relates to the design of Bauhaus.

Copy-Monster