

HEAR IN NU ZILLUND

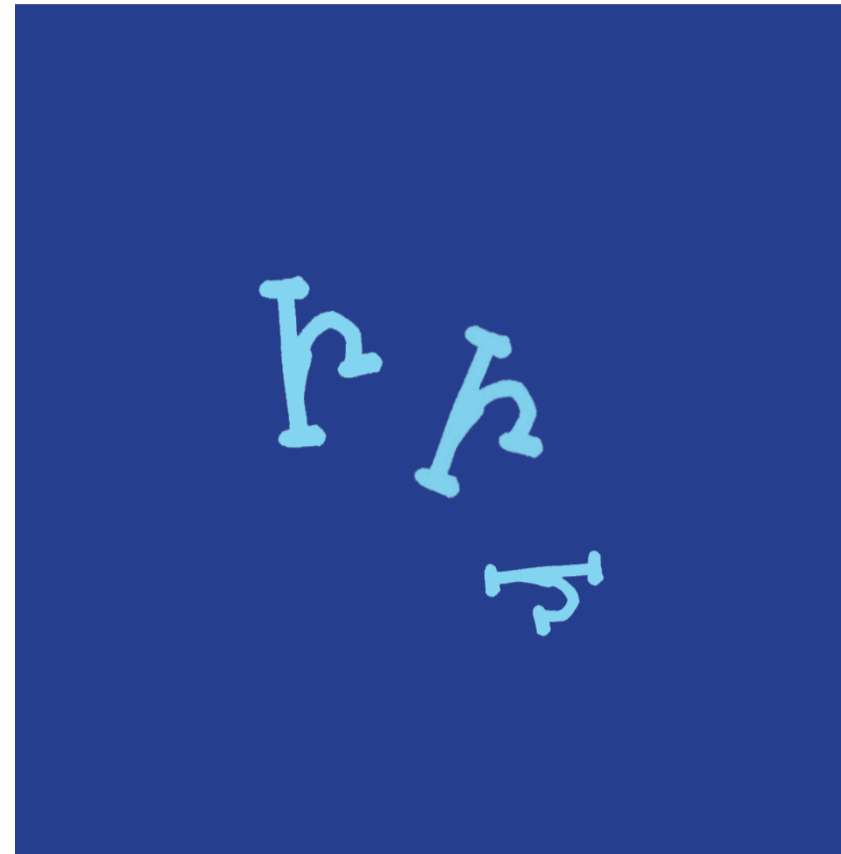
Language is a gateway into understanding culture. In recent years New Zealand has experienced an explosion of immigrants and tourists (Statistics New Zealand, 2014). This is evidence of our growing multi-cultural sphere of communication and a signifier of global desire to experience our culture. The areas of experience that are important to culture tend to get encoded in their languages (Holmes, 2011). As an example, our Maori heritage is a significant part of our national identity; 'Kia Ora' is commonly heard as a greeting.

Language is a means of constructing our social identity. We signal our gender, ethnic, and professional identity through our linguistic choices. This project will visualise the spoken identity of NZ culture to inform international audiences of existing and emerging dialects and many of our verbalised quirks.

As part of my design strategy, I have chosen Te Papa as my client, as a means to explore the placement of my project. My major project resonates with its quoted ethos, that Te Papa is our 'national museum, renowned for being bicultural, scholarly, innovative, and fun. Our success is built on our relationships with and ability to represent our community' (Te Papa, 2014). I intend to fill a gap in the 'Slice of Heaven' exhibition, which introduces audiences to our rich history from 20th Century New Zealand and onwards. However, there is currently no medium that celebrates our quirky reinvention of the English language.

I am proposing to reuse a section of the Te Papa Espresso café to reflect a welcoming, everyday lounge setting, as a step to creating a more social experience. Semiotics, language, environmental graphics and a set of publications will work together in this experience to provoke, actively engage and educate audiences in our spoken identity.

Can communication design be used to educate visitors to New Zealand on the idiosyncrasies of our spoken identity? Deciphering our 'invisible language' will enable a rich and more authentic experience of our culture.



Bulls



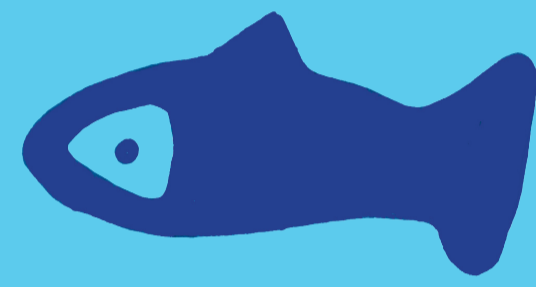
Thungs we need to paye foa hot showas

Cuds



The lottle wuns

Fush



The betta haf ov Chups

Guess

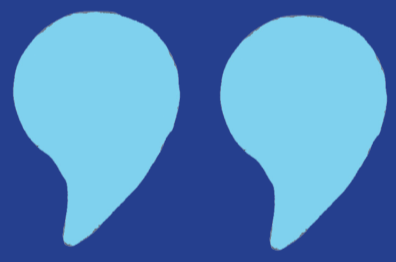


Whot heats the stove

Hulls



Wandy Wellington is full ov them

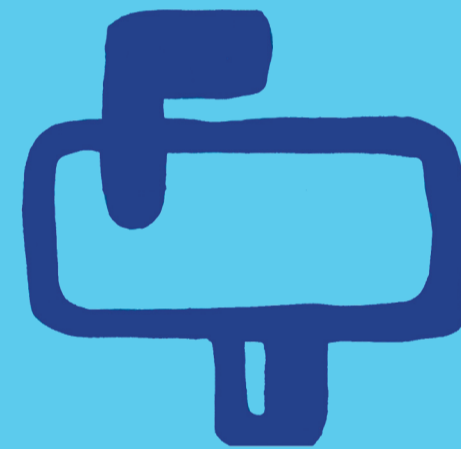


Jim

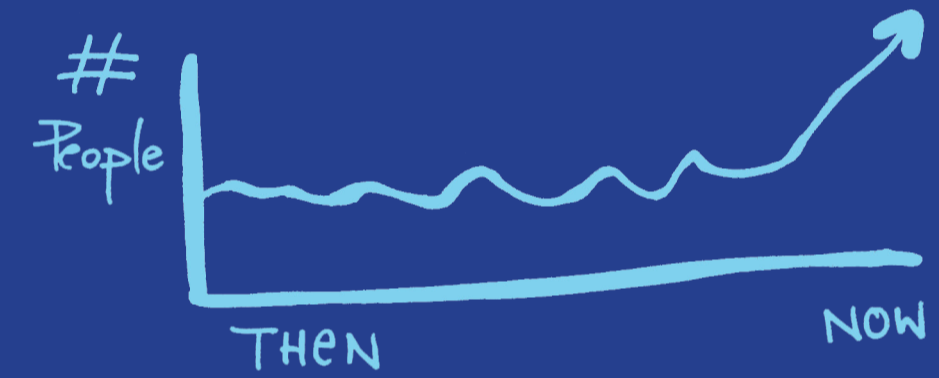


Whea you go to werk out

Ken's



That place in Kweenland



Proof, much love for Kiwiland!

One Doze



A pain ov glass on the wall

Pigs



Fownd on the clothesline

Quad



Anotha name fore the brit's pound

Rung



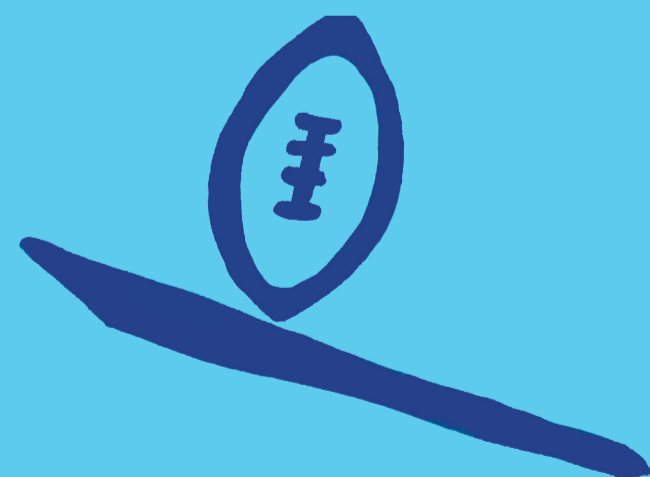
Jewellery for ya fingas

Skulls



To be talented

Troy



Scoring with the Ruggaz ball

Undies



West Undies are choice at crickey

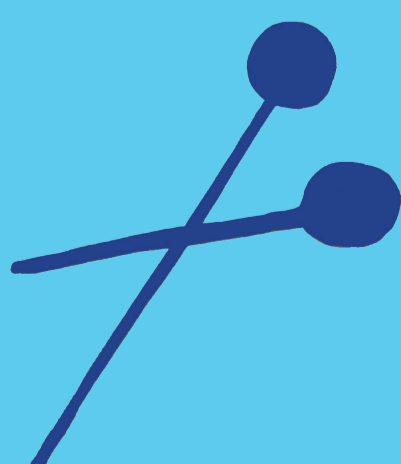
Volley



An area between tu hulls

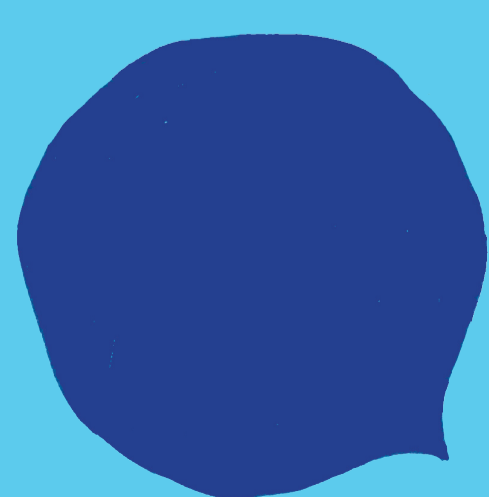


Xylophone



Same everywhere

Yeah nah?



I mean nah



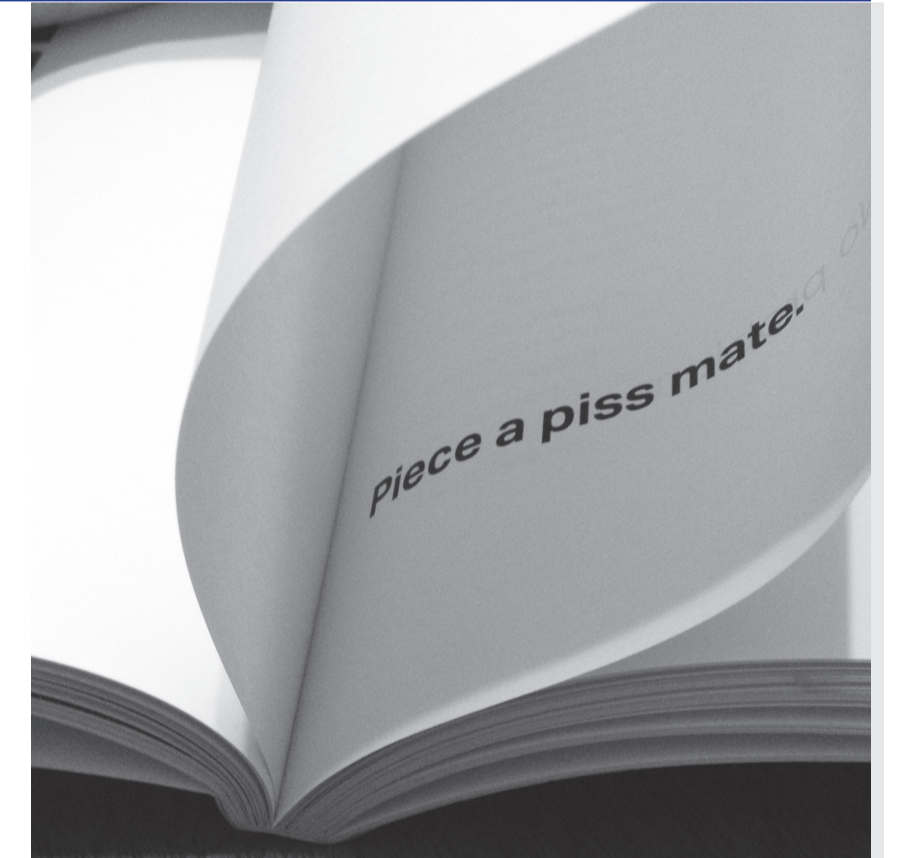
Handlettered typography
An exploration of handwritten colloquialisms



Visual queues
Environmental graphics to provoke discussion



Editorial wordplay
An exploration of editorial elements



**SAY AND
SAY IT MAKES
SENCE. IF WE
SPEAK TO
WE NEED TO
THEIR LANGUAGE.**

Erik Spiekermann

Pradasphere
Immersive exhibition in the notion of natural history



**—
SEE
YA
LATERZ**

AE.

Chris Lee

Bauer, L., Bardsley, D., Holmes, J. & Warren, P. (2011). *O & Eh - Questions and Answers on Language with a Kiwi Twist*. Auckland, New Zealand: Random House.
Statistics New Zealand. (2014). International Travel and Migration. Retrieved from http://www.stats.govt.nz/browse_for_stats/population/Migration/IntTravelAndMigration_HOTPMar14.aspx
Te Papa. (2014). About Te Papa. Retrieved from <http://www.tepapa.govt.nz/AboutUs/Pages/AboutTePapa.aspx>