No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

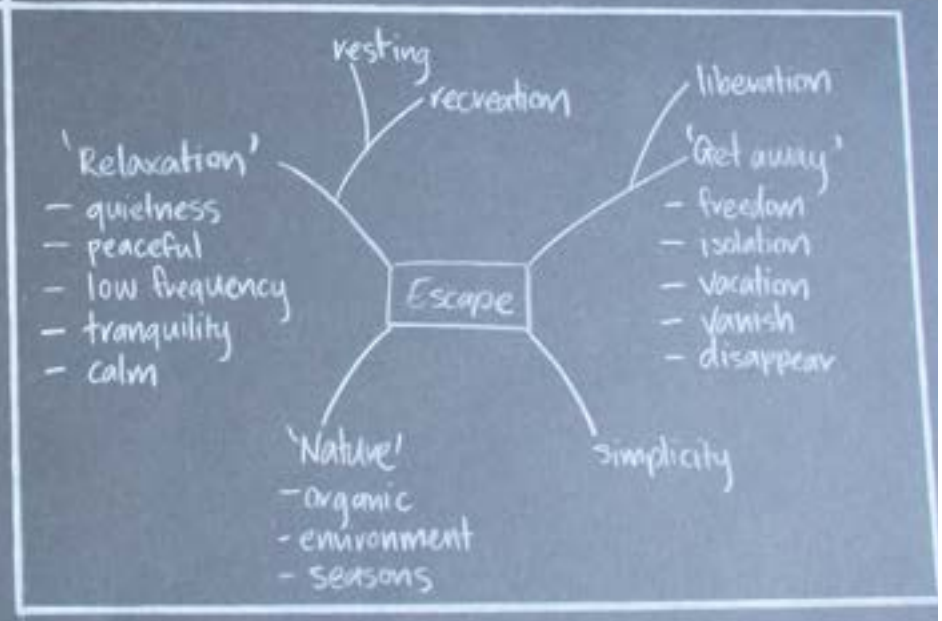
ESCAPE

I WILL EXPLORE AND DESIGN A CLIFF TOP HOME FOR A SUCCESSFUL BUSINESS COUPLE. THEY CURRENTLY RESIDE IN AUCKLAND CITY AND IS WANTING AN ACCESSIBLE 'GETAWAY' HOME TO ESCAPE THEIR HECTIC LIVES. I WILL ENSURE MY DESIGN COMBINES LUXURY LIVING WITH THE CONCEPT OF IMMERSION IN NATURE; PROVIDING AND ENHANCING MY CLIENTS SATISFACTION, RELAXATION AND WELL-BEING.

Escape:

/ɪˈskeɪp, ɛˈskeɪp/

1. break free from confinement or control
2. a form of temporary distraction from reality or routine



VISION BOARD

THE USE OF GLASS GIVES THE HOME INDOOR/OUTDOOR LIVING EXPERIENCE
THIS ENHANCES THE CONNECTION WITHIN NATURE

THE MODERN ARCHITECTURE JUXTAPOSES AGAINST THE HUMBLE NATURE.
THIS HOWEVER ALLOWS LUXURY LIVING WITH SURROUNDING NATURE.

THE CONCEPT OF SECLUSION WILL BE PRIORITIZED WHEN DECIDING THE LOCATION FOR MY CLIENTS HOME. THIS WILL PROVIDE THEIR HOLIDAY HOME WITH PRIVACY WHERE MY CLIENT WILL HAVE IMMENSE PEACE FOR THEIR CLEARING OF MIND AND WELL BEING FROM THEIR BUSY LIVES.

I LIKE THE IDEA OF EMERGING THE HOME INTO NATURE ITSELF. IT NOT ONLY LOOKS INTERESTING BUT PROVIDES UNIQUE STRUCTURES.

NEUTRAL/MONO TONES GIVES THE EXTERIOR SIMPLICITY AND MODERNITY. EXPLORING DIFFERENT MATERIALS AND TEXTURES WILL DIFFERENTIATE THE DESIGN.

A CLIFF HOUSE PROVIDES PRIVACY AND A PLEASANT VIEW HOWEVER THE FUNCTIONALITY OF THIS LOCATION WILL STILL NEED TO BE CONSIDERED.

I LIKE THE IDEA OF HAVING THE HOME PLACED OVER LOOKING THE OCEAN WHILST STILL BEING CLOSE AND/OR SURROUNDED BY VEGETATION.

AN ESCAPE TO THE SNOW GIVES INCREDIBLE SCENERY HOWEVER I FIN THE ABILITY TO EASILY CONNECT WITH NATURE BECOMES MORE RESTRICTING WITH THE COLD WEATHER ETC.

"ABSOLUTE PREMIUM POSITION. BROAD OPEN OCEAN VIEWS. QUICK ACCESS TO THE OCEAN (THE LEGENDARY FISHING SPOT "THE GAP")"

LOCATION: 696 TAIHARURU ROAD, WHANGAREI HEADS, WHANGAREI

DISTANCE FROM AUCKLAND
CAR: 2.5H (187.1KM)
DISTANCE FROM WHANGAREI (NEARBY SUPPLY STORES)
CAR: 33M (30.2KM)
DISTANCE FROM PARUA BAY (NEARBY RESTAURANT)
CAR: 14M (12.1KM)
NEARBY BEACH
CAR: 1M (0.45KM)

THERE IS AN EXISTING HOUSE ON THIS PIECE OF LAND. I WILL BE DEMOLISHING THIS PROVIDING A CLEAN AREA TO DESIGN ON.
POSITIVE ASPECTS:
THIS SITE HAS A TOTAL AREA OF 10000 METERS SQUARED, MEANING THERE IS GREAT POTENTIAL AND POSSIBILITIES TO HOW MY DESIGN IS BUILT ONTO THE LAND.IT IS ELEVATED ON A CLIFF THAT IS APPROXIMATELY 50 TALL, ALLOWING PANORAMIC OCEAN VIEWS, WHEREVER MY DESIGN IS LOCATED. THE LARGE LOT CREATES PRIVACY, AS THE NEIGHBOURING HOMES ON EITHER SIDE OF THIS PROPERTY, ARE BOTH A GENEROUS 30 METERS AWAY. A SENSE OF SECLUSION CAN STILL BE ACHIEVED. THIS SITE WILL ALLOW MY DESIGN TO EITHER BE POSITIONED ON THE PROVIDED FLAT SURFACE, OR HAVE THE ACTUAL DESIGN TO BE PLACED ON THE EDGE OF THE CLIFF. TWO BEACHES ARE WITHIN VERY CLOSE DISTANCE, ONLY ABOUT A 1 MINUTE DRIVE TO EITHER OF THEM.
BESIDES THE MANY POSITIVE ASPECTS OF THE SITE, THE NEGATIVE ASPECT TO THIS SITE IS THE QUICK ACCESS TO STORES ETC. NEARBY FOOD AND SHOPPING SUPPLIES ONLY EXIST IN THE TWO MAIN TOWN OF PARUA AND WHANGAREI, SO MY CLIENTS WILL NEED TO DRIVE TO REACH THEM. ASIDE FROM THIS, THE IDEA OF PRIVACY AND RELAXATION CAN BE PRIORITISED IN THIS LOCATION.

SITE ANALYSIS

SITE ANALYSIS

AVAILABLE FLAT LAND/SURFACE

SLOPING CLIFF SIDE WHERE MY DESIGN COULD BE PLACED

THE SHAPE OF THE SITE IS QUITE ODD, MEANING PLACEMENT OF MY DESIGN WILL NEED TO BE CONTEMPLATED.

ACCESSIBILITY - MAIN ROAD AND EXISTING DRIVEWAY TO HOUSE.

OCEAN IS ON THE EASTERN SIDE OF THE SITE, THEREFORE WINDS/MOISTURE WILL NEED TO BE CONSIDERED.

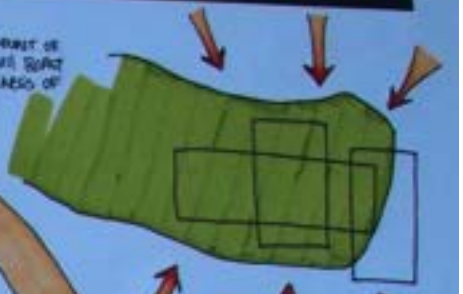
DESIGNING THE BUILDING TO BE BUILT INTO THE EDGE OF THE CLIFF, PROVIDES THE MOST UNIQUE HOME, HOWEVER, FURTHER STRUCTURES/SUPPORT MECHANISMS WILL NEED TO BE EXPLORED.

HAVING THE DESIGN PLACED CLOSER TO THE EDGE PROVIDES THE BETTER SCENIC VIEWS WHILST MAINTAINING A FLAT SURFACE AS SUPPORT.

THE PLACEMENT OF THIS DESIGN IS THE MOST COMMON, WHERE UNIQUE STRUCTURES WILL NOT BE REQUIRED.

THE DIRECTION OF SUNLIGHT IS IMPORTANT IN HOW LIGHT CAN BE MAXIMISED FOR INTERIOR PURPOSES.

OPTIMISING THE AMOUNT OF NATURAL LIGHT WILL BOOST MY CLIENTS AWARENESS OF NATURE.



WHERE THE HOME IS PL
WILL SUBSTANTIALLY AFF
HOW NATURAL LIGHT IS
OPTIMISED.

STRONG WIND DIRECTIONS

BECAUSE THIS SITE IS FLAT AND POSITIONED ON TOP OF A CLIFF/HILL TOP WIND SPEEDS WILL INCREASE, ESPECIALLY IN THIS DIRECTION. THE PLACEMENT OF MY DESIGN AND VEGETATION WILL NEED ATTENTION, TO REDUCE/SLOW DOWN HARSH WINDS.

TAITHARBRD ROAD

BECAUSE THE MAIN ROAD ISN'T SO BUSY, AND THE SITE IS QUITE ELONGATED, A DRIVEWAY IS NEEDED AND CAN BE RE-DESIGNED FOR PREFERENCE.

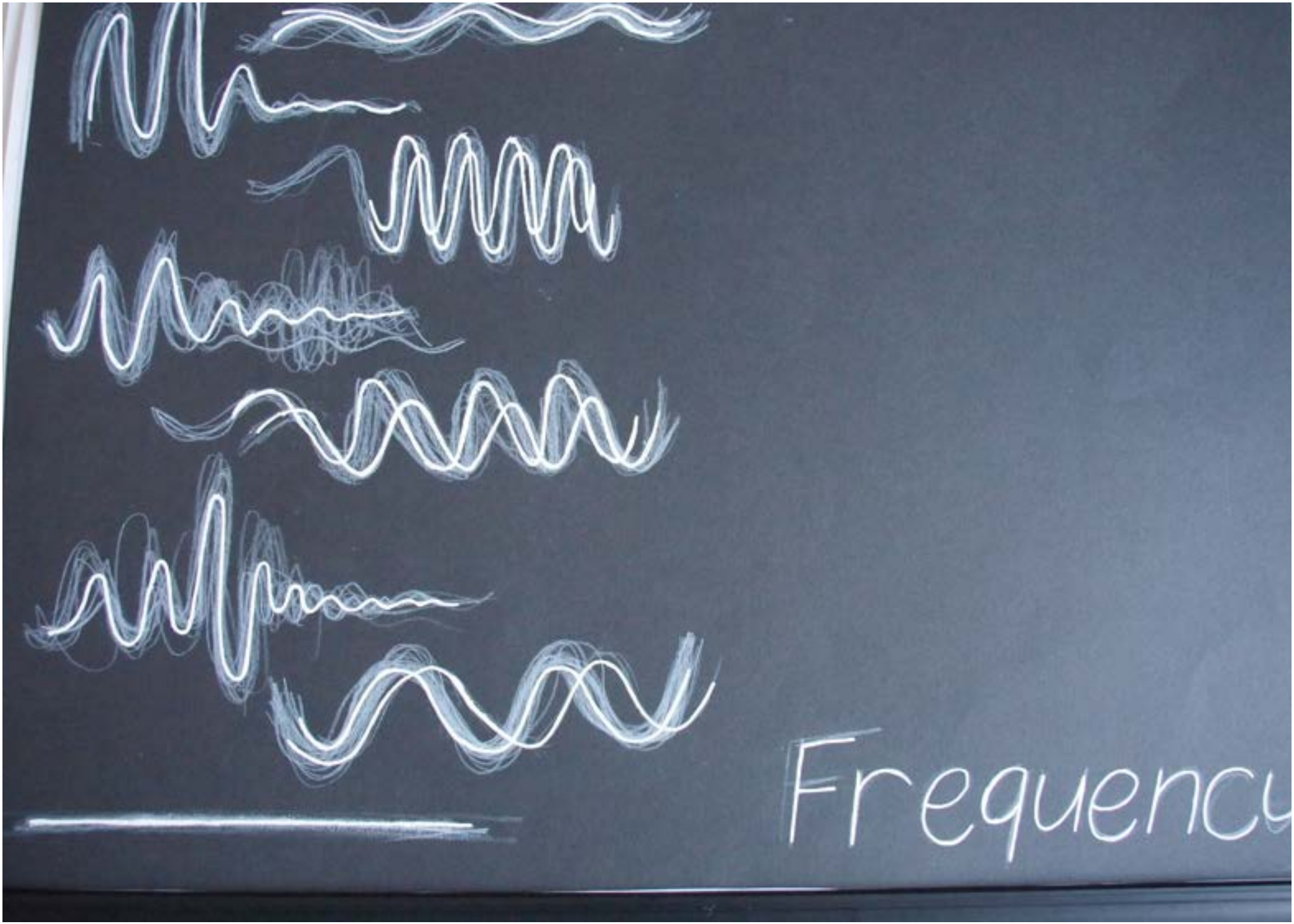
COLD WIND DIRECTIONS

AGAIN VEGETATION AND THE DESIGN OF MY BUILDING WILL NEED TO CONSIDER HOW WIND WILL EFFECT THE LIVING AREA.

SEA WINDS

THROUGHOUT DAY-TIME T
SURFACE OF THE SITE W
OBTAIN HEAT FROM THE
HOWEVER AS THE SUN SE
THE COOLER AIR FROM T
BODY WILL RUSH OVER T
RESULTING IN COOL WIND

NATURE
These shapes and patterns could be used in the shape of the actual building or for aesthetic features.

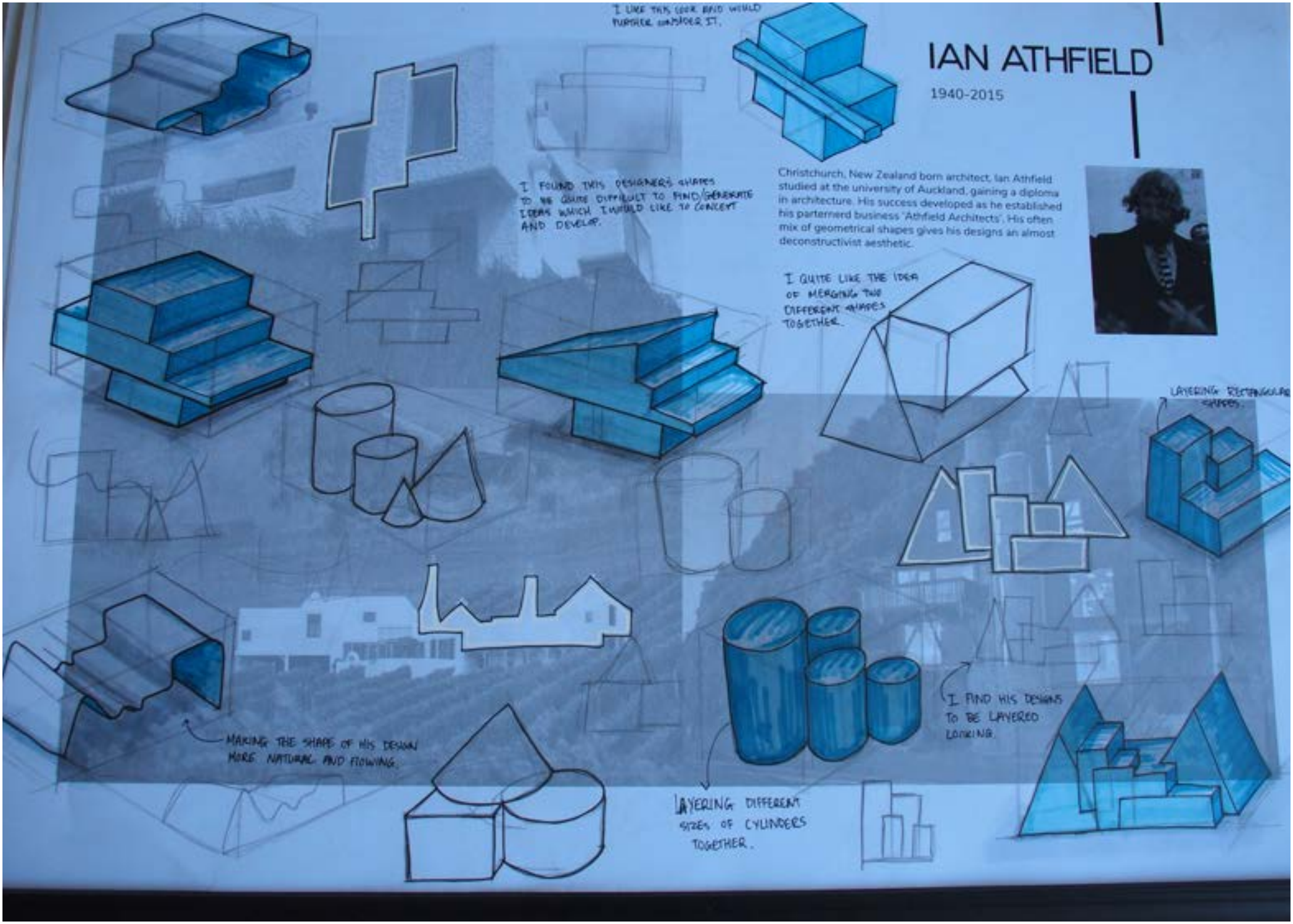

Frequency

Possible patterns
Nature

IAN ATHFIELD

1940-2015

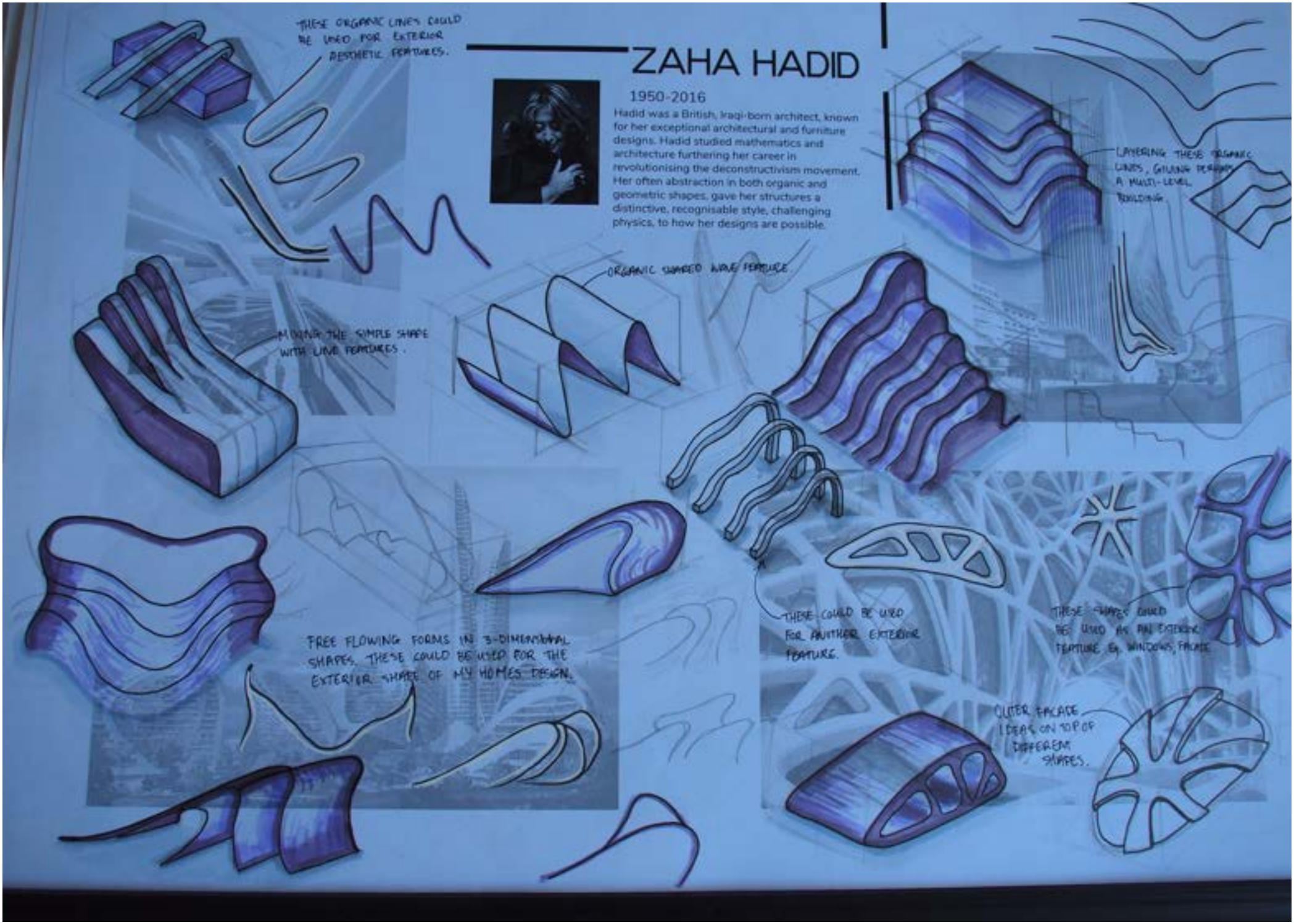
Christchurch, New Zealand born architect, Ian Athfield studied at the university of Auckland, gaining a diploma in architecture. His success developed as he established his partnerred business 'Athfield Architects'. His often mix of geometrical shapes gives his designs an almost deconstructivist aesthetic.

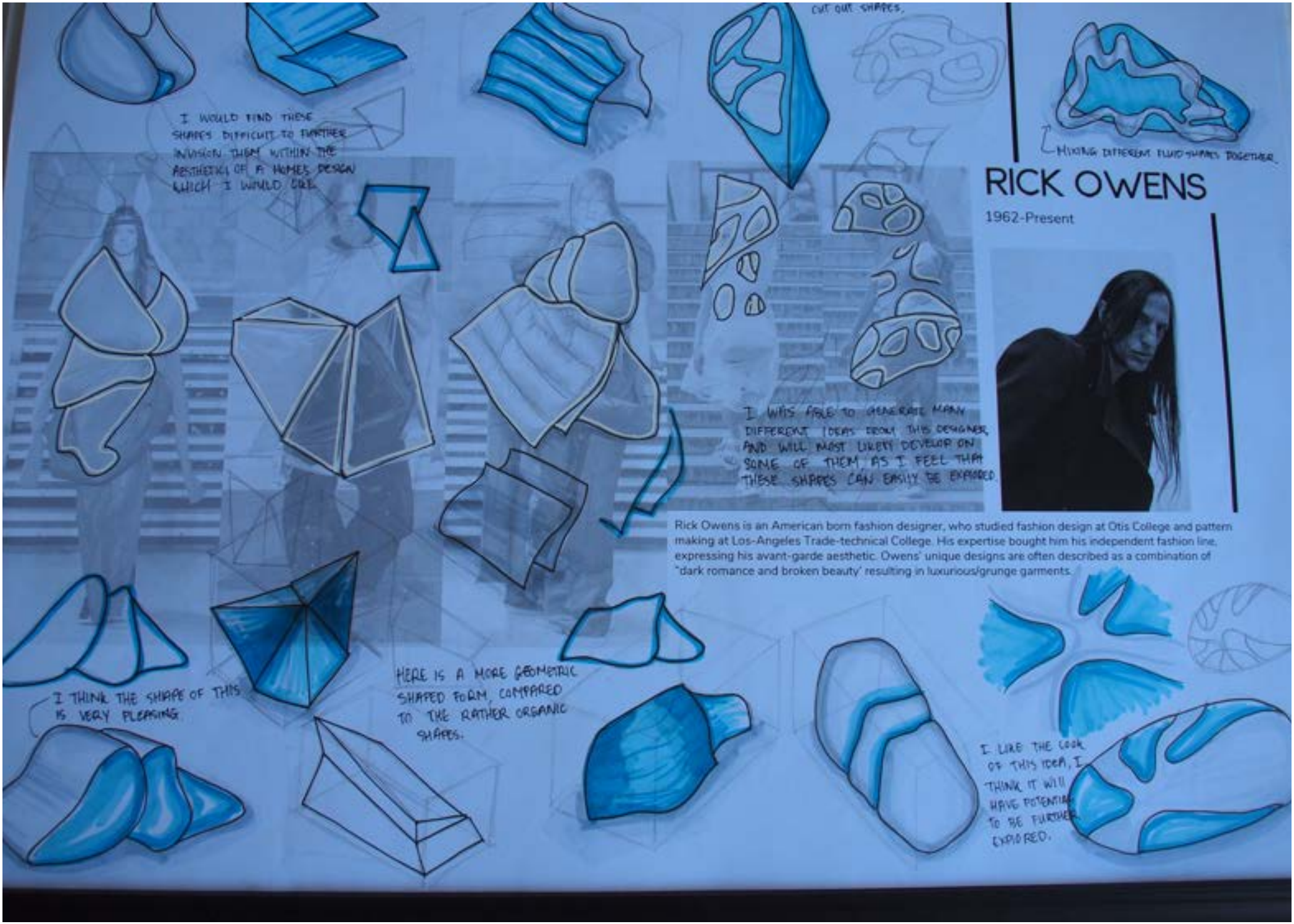


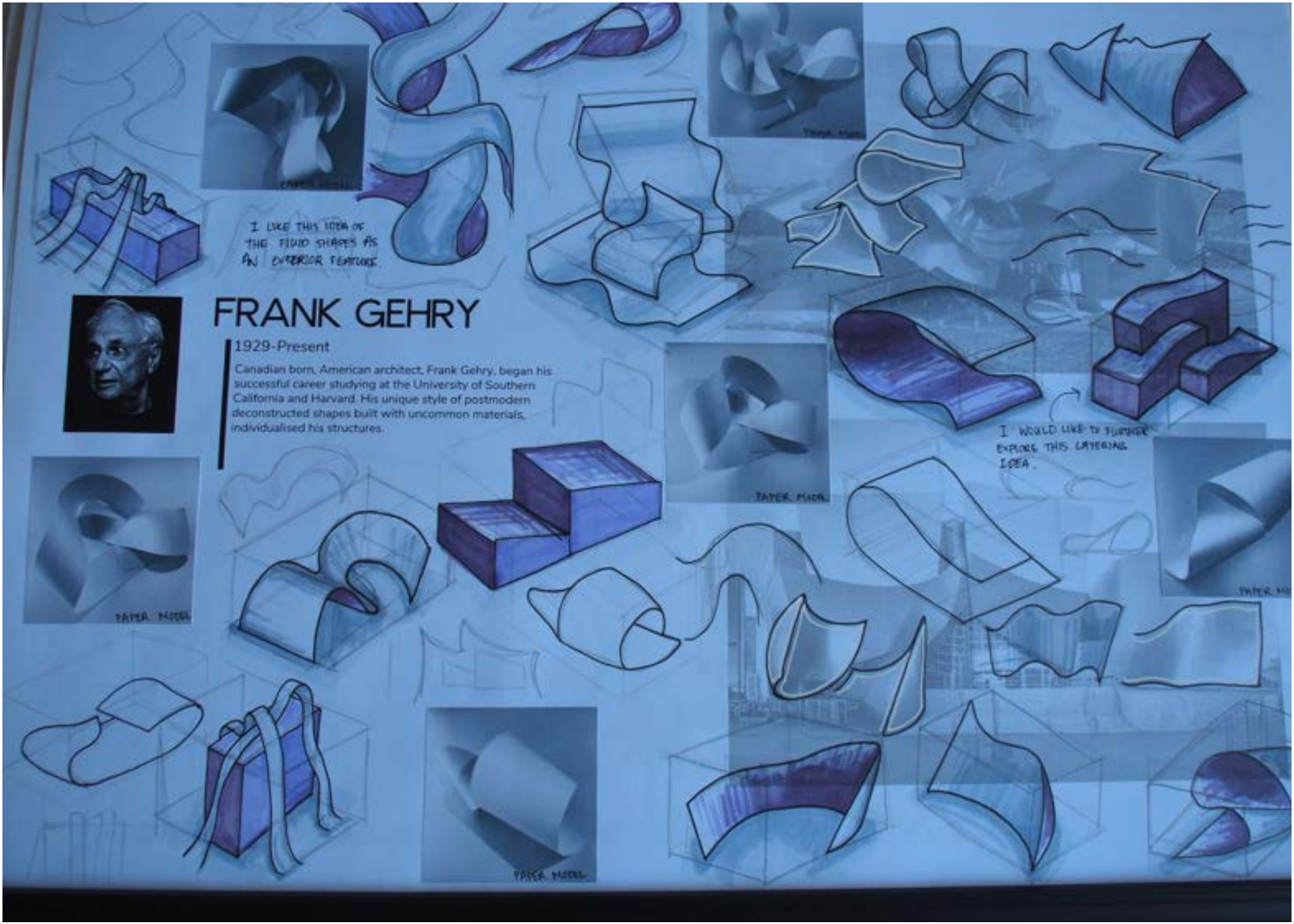
ZAHA HADID

1950-2016

Hadid was a British, Iraqi-born architect, known for her exceptional architectural and furniture designs. Hadid studied mathematics and architecture furthering her career in revolutionising the deconstructivism movement. Her often abstraction in both organic and geometric shapes, gave her structures a distinctive, recognisable style, challenging physics, to how her designs are possible.




CUT OUT SHAPES.
I WOULD FIND THESE SHAPES DIFFICULT TO FURTHER INVISION THEM WITHIN THE AESTHETICS OF A HOMES DESIGN WHICH I WOULD LIKE.
MIXING DIFFERENT FLUID SHAPES TOGETHER.
RICK OWENS
1962-Present
I WAS ABLE TO GENERATE MANY DIFFERENT IDEAS FROM THIS DESIGNER AND WILL MOST LIKELY DEVELOP ON SOME OF THEM, AS I FEEL THAT THESE SHAPES CAN EASILY BE EXPANDED.
Rick Owens is an American born fashion designer, who studied fashion design at Otis College and pattern making at Los-Angeles Trade-technical College. His expertise bought him his independent fashion line, expressing his avant-garde aesthetic. Owens' unique designs are often described as a combination of "dark romance and broken beauty' resulting in luxurious/grunge garments.
I THINK THE SHAPE OF THIS IS VERY PLEASING.
HERE IS A MORE GEOMETRIC SHAPED FORM, COMPARED TO THE RATHER ORGANIC SHAPES.
I LIKE THE LOOK OF THIS IDEA, I THINK IT WILL HAVE POTENTIAL TO BE FURTHER EXPLORED.


I LIKE THIS IDEA OF THE FLUID SHAPES AS AN EXTERIOR FEATURE
FRANK GEHRY
1929-Present
Canadian born, American architect, Frank Gehry, began his successful career studying at the University of Southern California and Harvard. His unique style of postmodern deconstructed shapes built with uncommon materials, individualised his structures.
I WOULD LIKE TO FURTHER EXPLORE THIS CAVERNOUS IDEA.
PAPER MODEL
PAPER MODEL
PAPER MODEL
PAPER MODEL

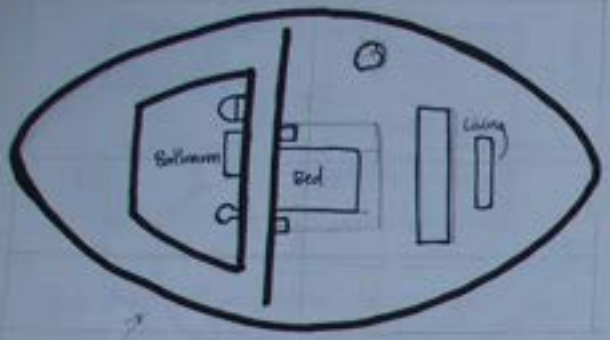
CONCEPT 1
Inspired by my nature research.
Mixing organic lines with more simple geometric shapes.
Taking the shape from the fish tail and exploring it's pattern for an exterior feature.

CONCEPT 22

Taking inspiration from Rick Owens s/18 collection, I have used his manipulation of fabric to an aesthetic feature for the exterior of this house.

Because Rick Owens designs are very unique, I found it would be best to have a different looking building.

CONCEPT 2



I found the interior layout to be rather difficult having to find a balance between privacy and comfort/functionality.

An open floor plan interior, enhancing spacious feeling.

I find this concept aesthetically pleasing, having a unique and interesting design however this design would be rather impractical.

I could however develop and expand on the façade aesthetic feature as I think it has the potential of enhancing a simple house design.

CONCEPT 3

A three storey house design where each level could be a different room.

This design incorporates the cliff wave, having the second and third levels recede out and into the actual cliff.

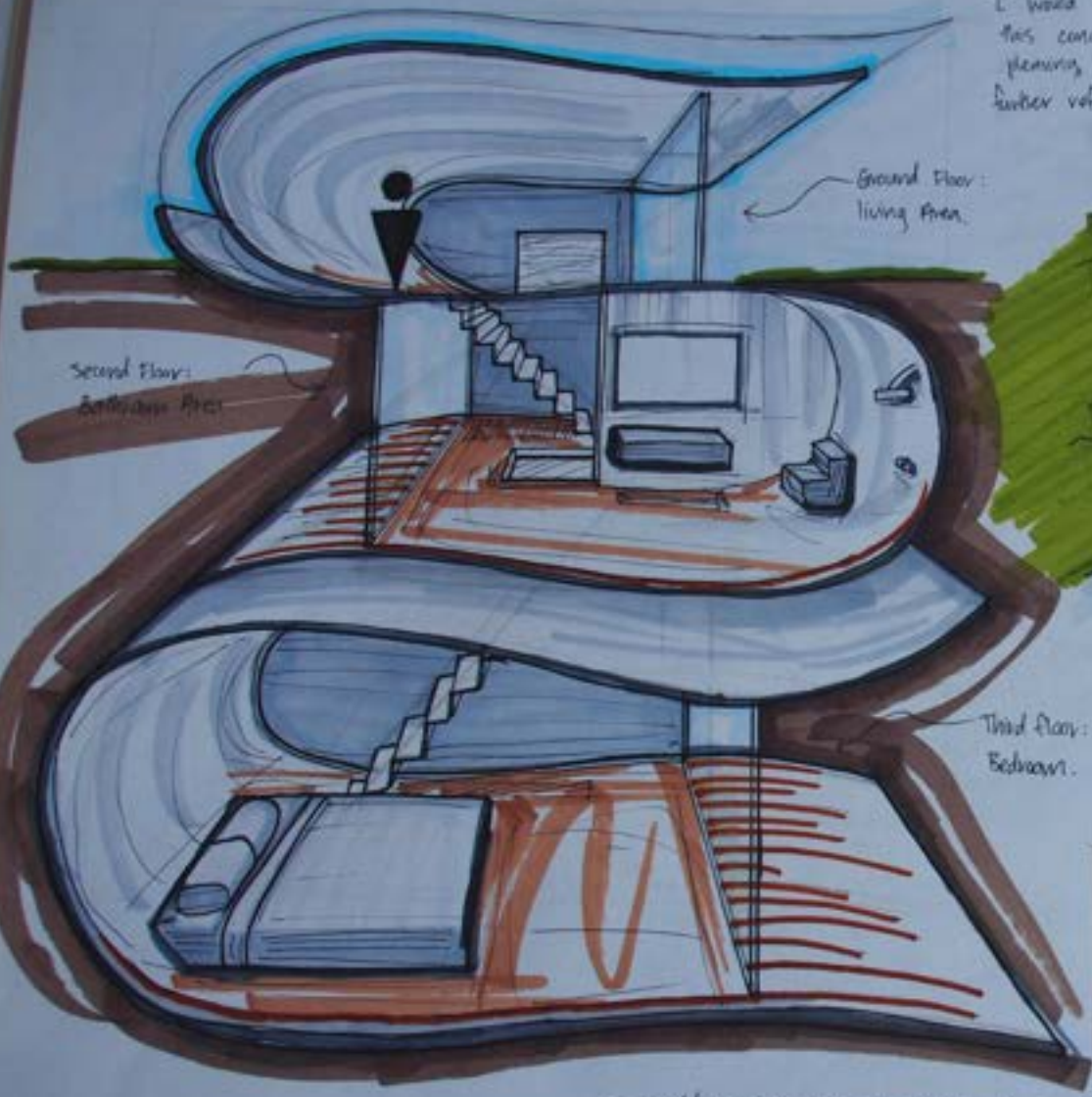
I like the idea of keeping the 'folded' over curved shape.

This could have the layers with different house lo

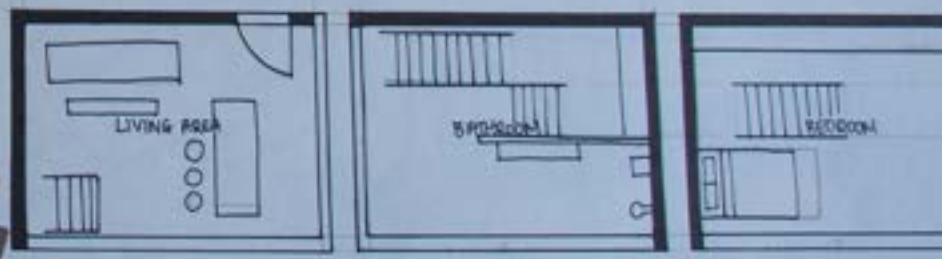
Taking inspiration from Gehry's sculpture with the shapes/curves.

CONCEPT 3

I would like the idea of developing this concept as I find it aesthetically pleasing, however I would need to further refine the functionality of it.



The first 'ground' level be placed on top of the c to allow easier access.



I could possibly add an exterior facade/ aesthetic feature to enhance the design of this house.

EXPLORATION

Developing existing designs into a 3D/house model.

Zaha Hadid Inspiration

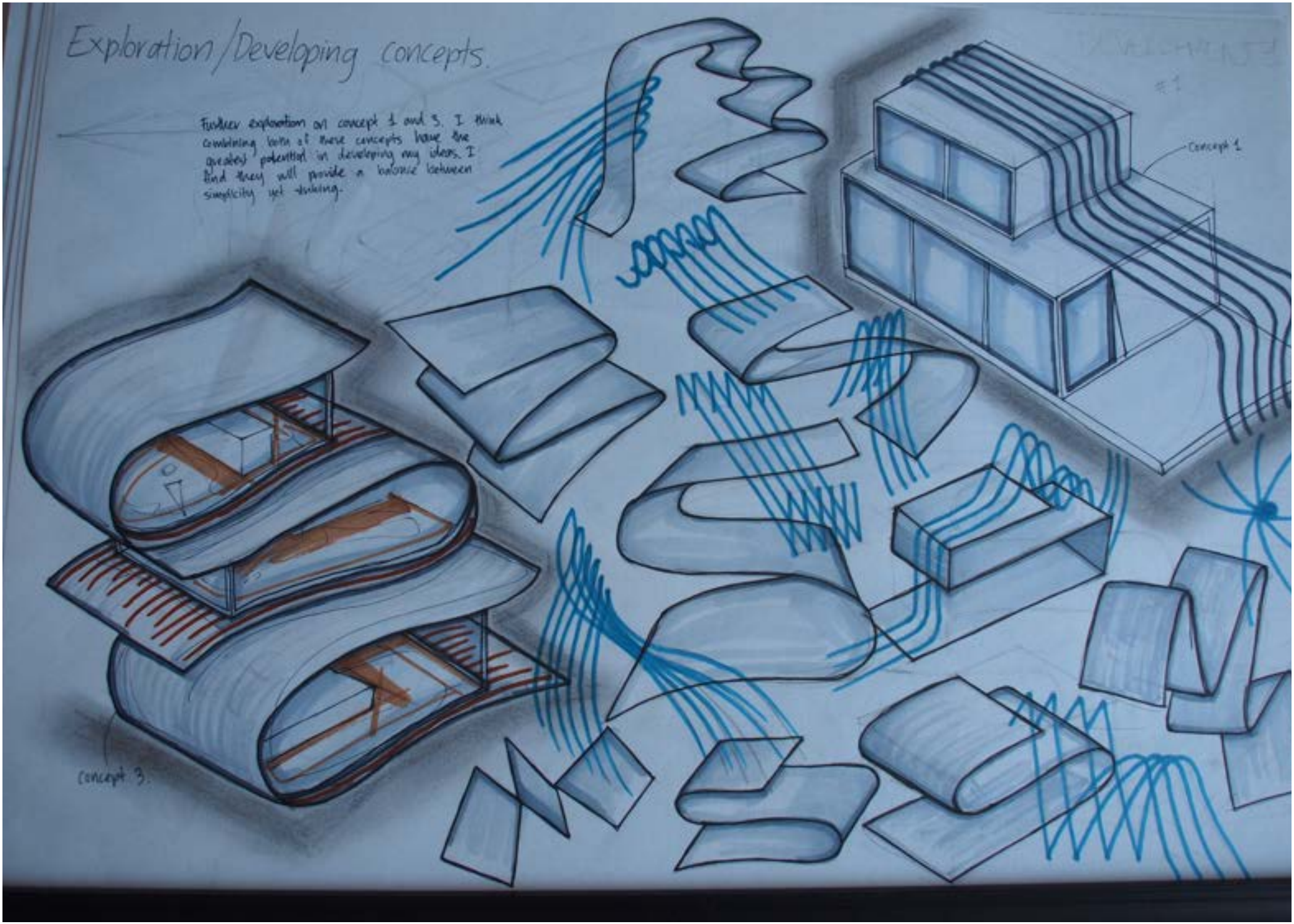
These designs would be for conceptual designs.

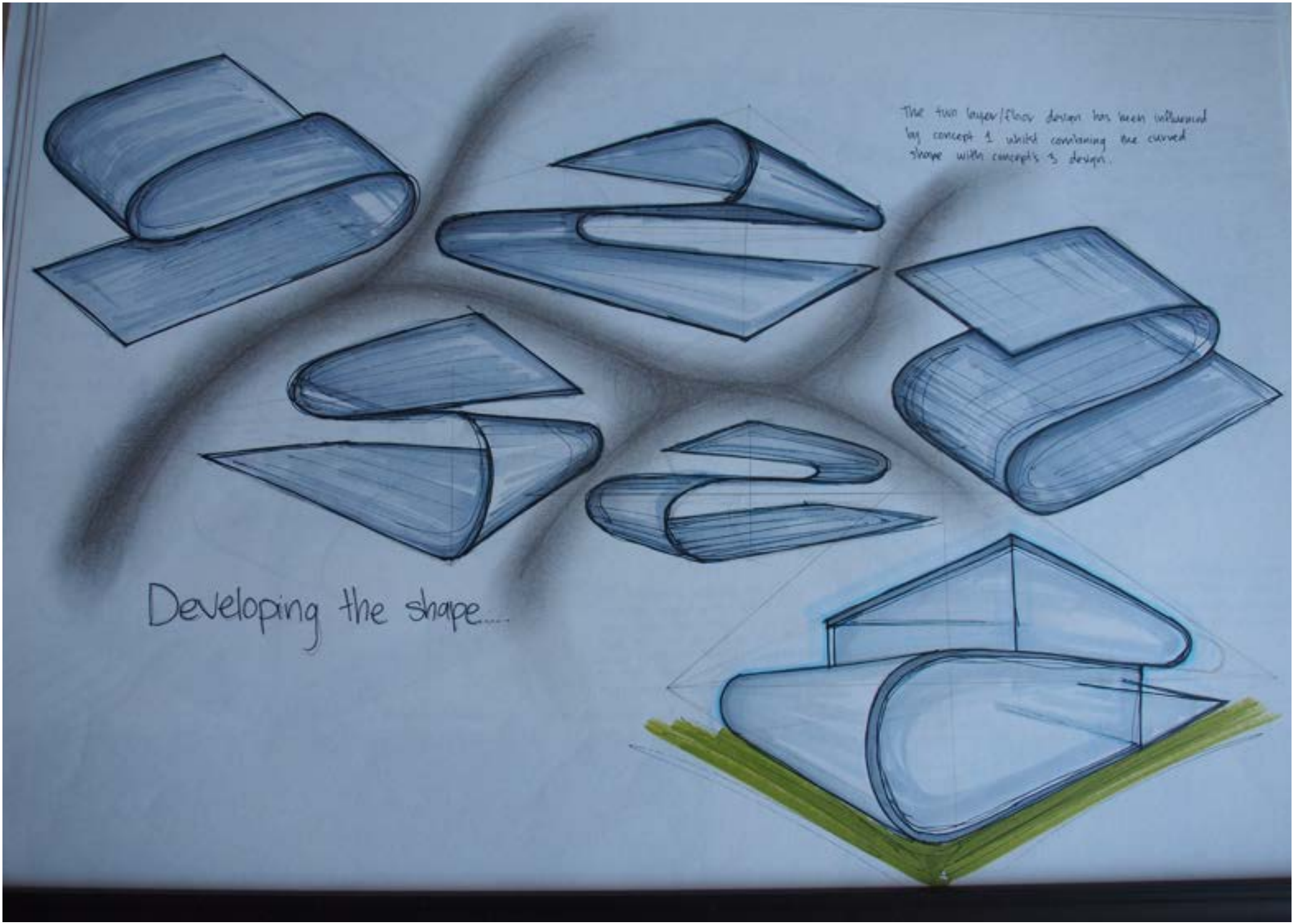
Rick Owens Inspiration

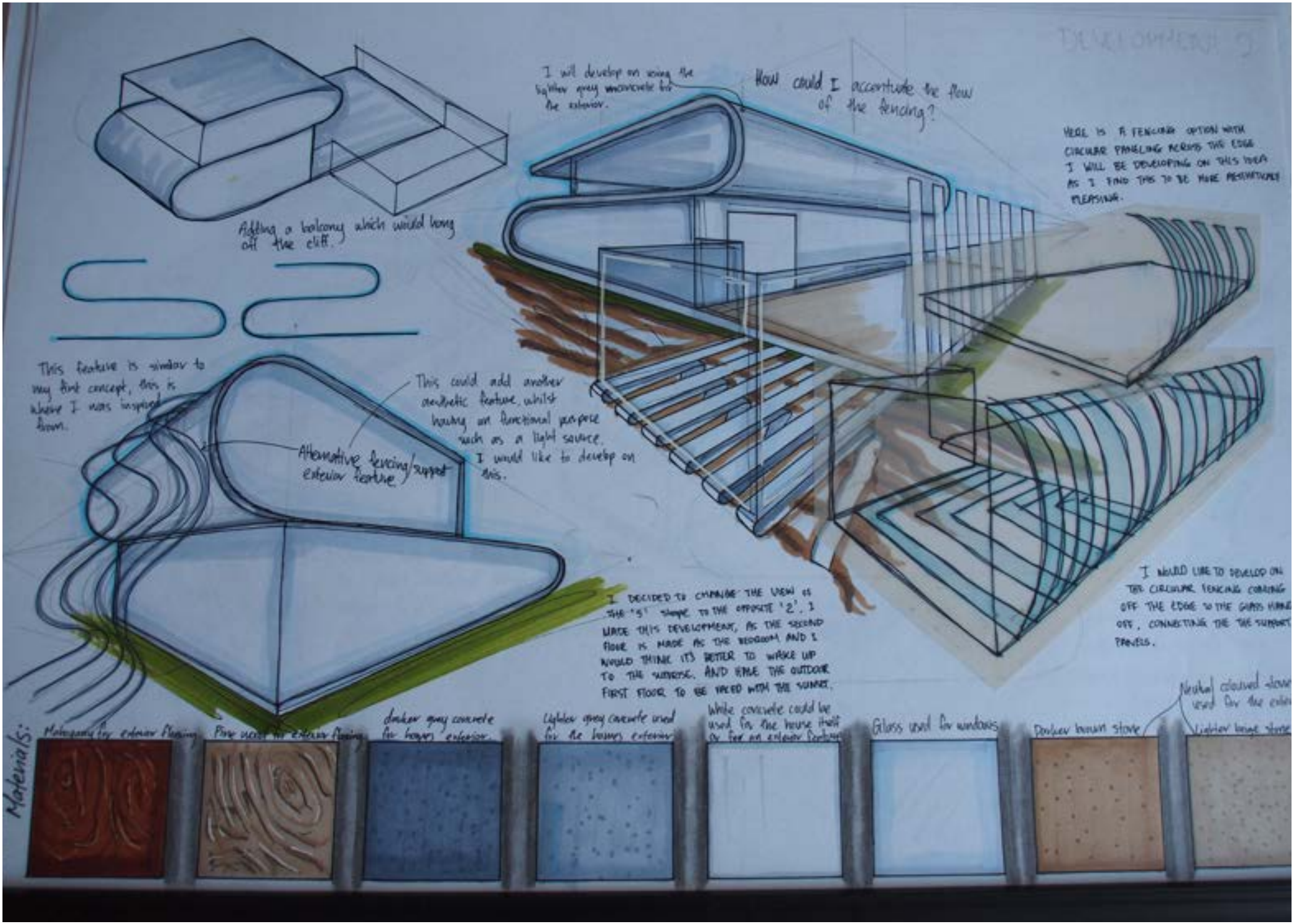
Frank Gehry Inspiration.

Exploration/Developing concepts.

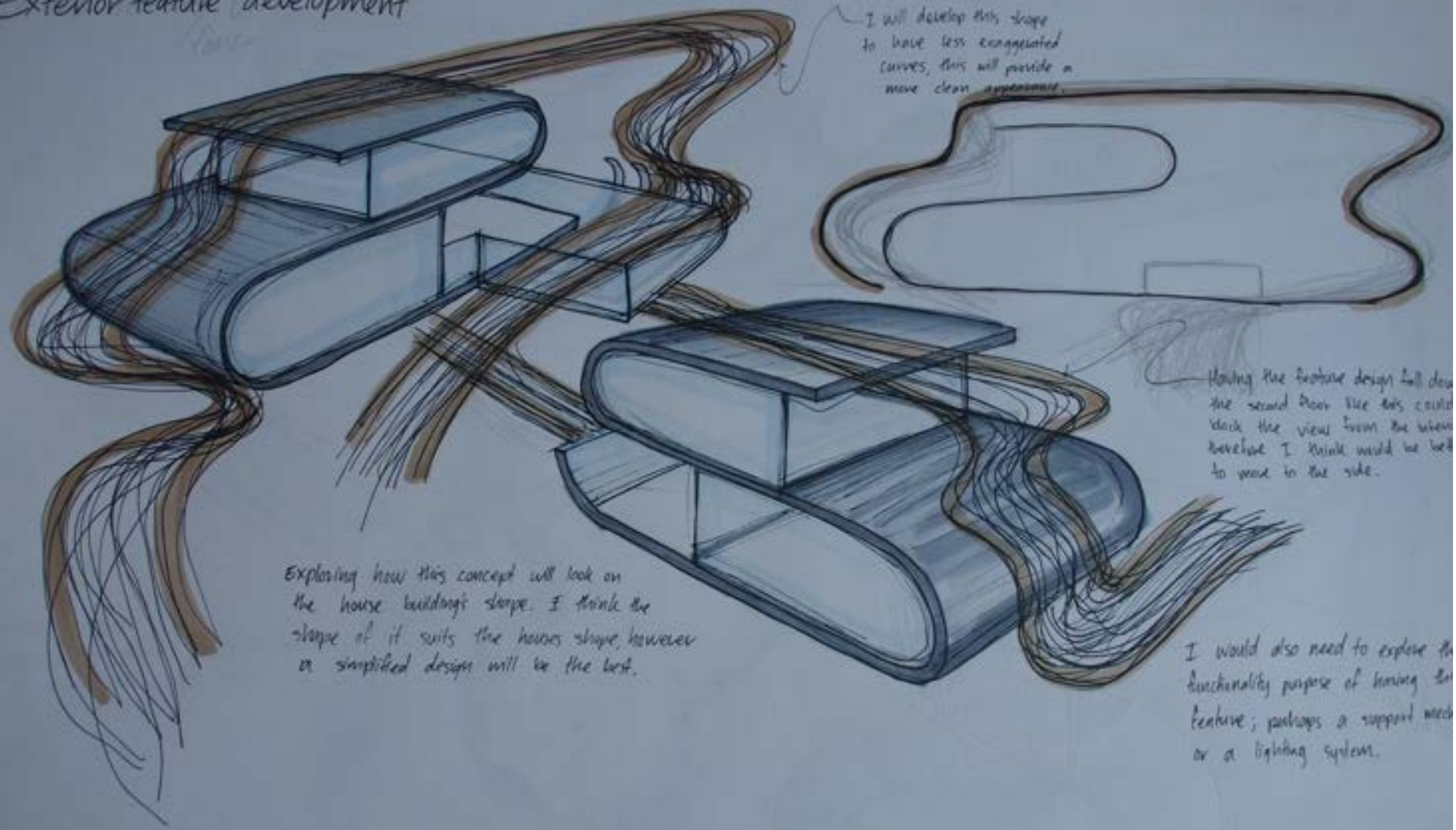
Further exploration on concept 1 and 3. I think combining both of these concepts have the greatest potential in developing my ideas. I find they will provide a balance between simplicity yet thinking.

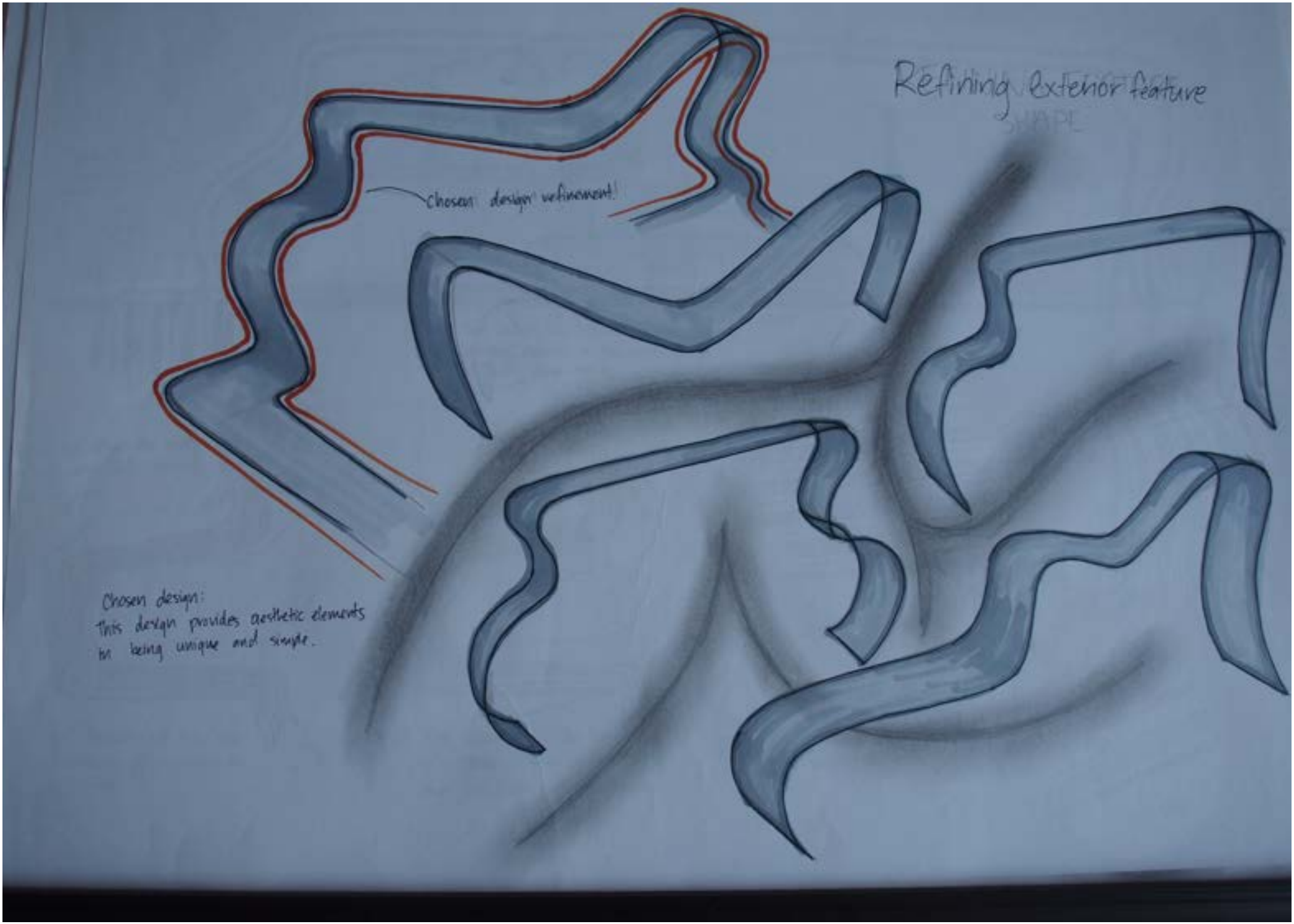


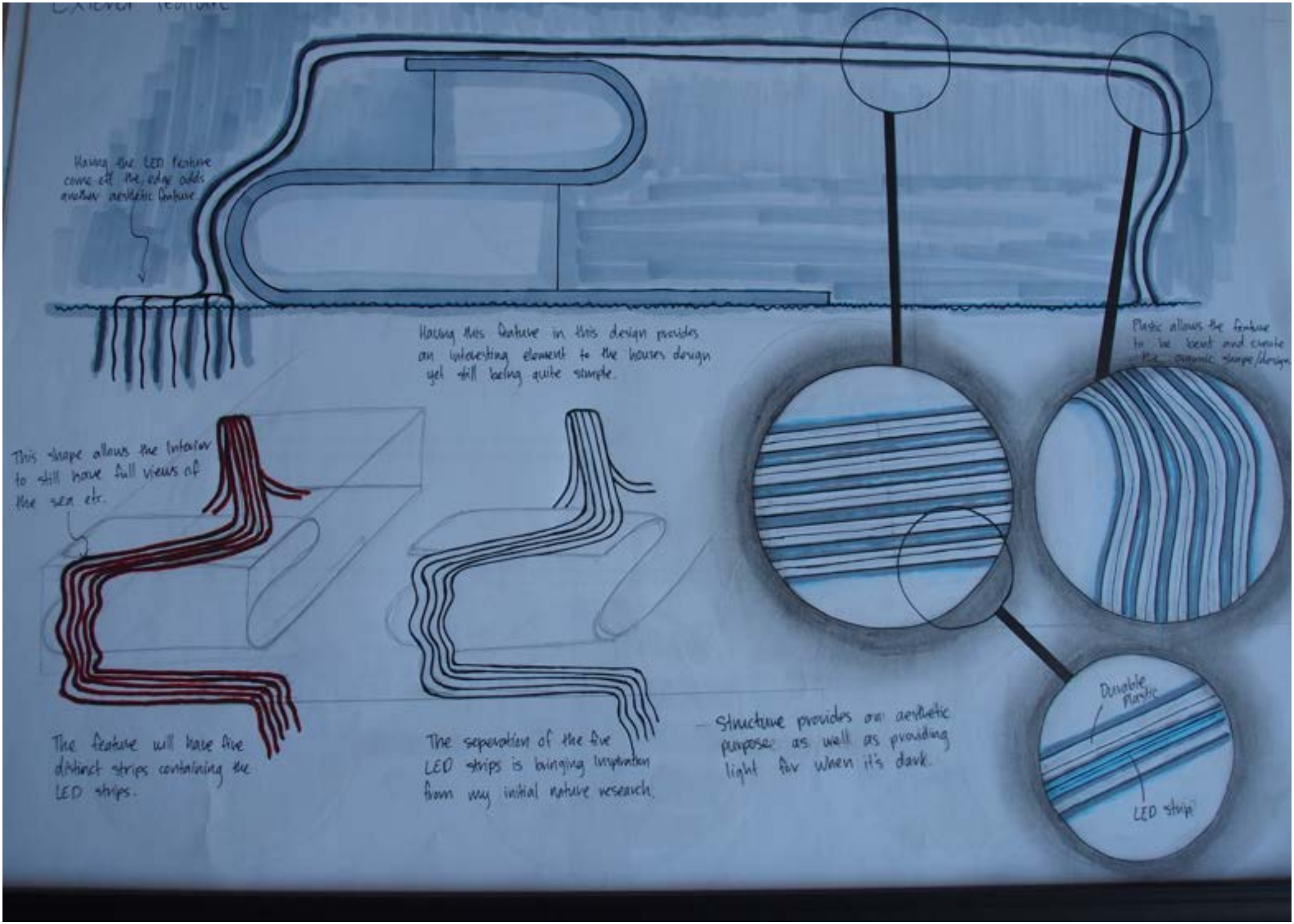

The two layer/floor design has been influenced by concept 1 whilst containing the curved shape with concept's 3 design.
Developing the shape....

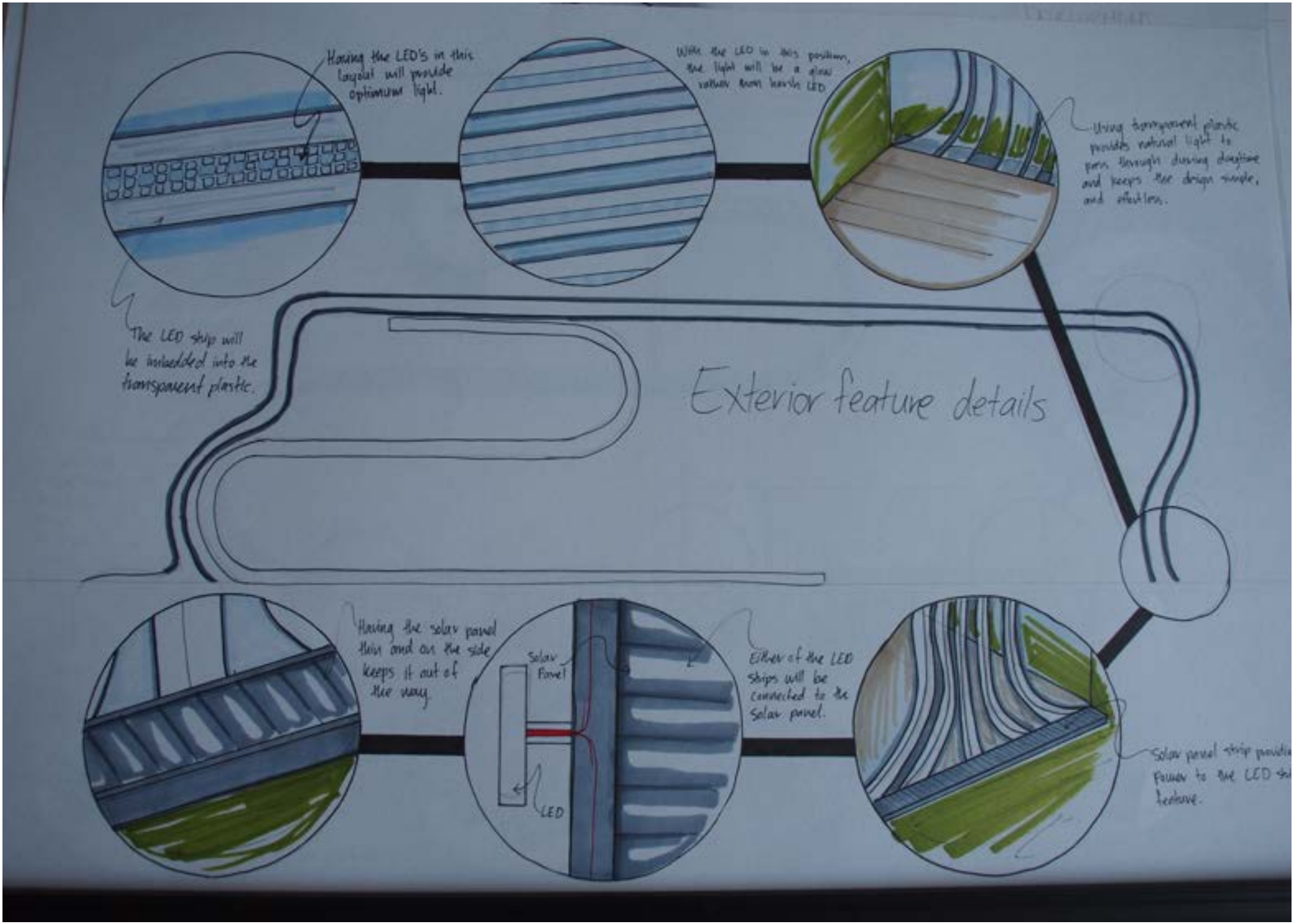

DEVELOPMENT 3
Adding a balcony which would hang off the cliff.
I will develop on using the lighter grey concrete for the exterior.
How could I accentuate the flow of the fencing?
HERE IS A FENCING OPTION WITH CIRCULAR PANELING ACROSS THE EDGE I WILL BE DEVELOPING ON THIS IDEA AS I FIND THIS TO BE MORE AESTHETICALLY PLEASING.
This feature is similar to my first concept, this is where I was inspired from.
This could add another aesthetic feature, whilst having an functional purpose such as a light source. I would like to develop on this.
Alternative fencing/support exterior feature
I DECIDED TO CHANGE THE VIEW FROM THE 'S' SHAPE TO THE OPPOSITE '2'. I MADE THIS DEVELOPMENT, AS THE SECOND FLOOR IS MADE AS THE BEDROOM AND I WOULD THINK IT'S BETTER TO WAKE UP TO THE SUNRISE. AND HAVE THE OUTDOOR FIRST FLOOR TO BE FACED WITH THE SUNSET.
I WOULD LIKE TO DEVELOP ON THE CIRCULAR FENCING COMING OFF THE EDGE TO THE GLASS HANG OFF, CONNECTING THE THE SUPPORT PANELS.
Materials:
Mahogany for exterior flooring
Pine wood for exterior flooring
darker grey concrete for houses exterior
Lighter grey concrete used for the houses exterior
White concrete could be used for the house itself or for an exterior feature
Glass used for windows
Darker brown stone
Neutral coloured stone used for the exterior
Lighter beige stone

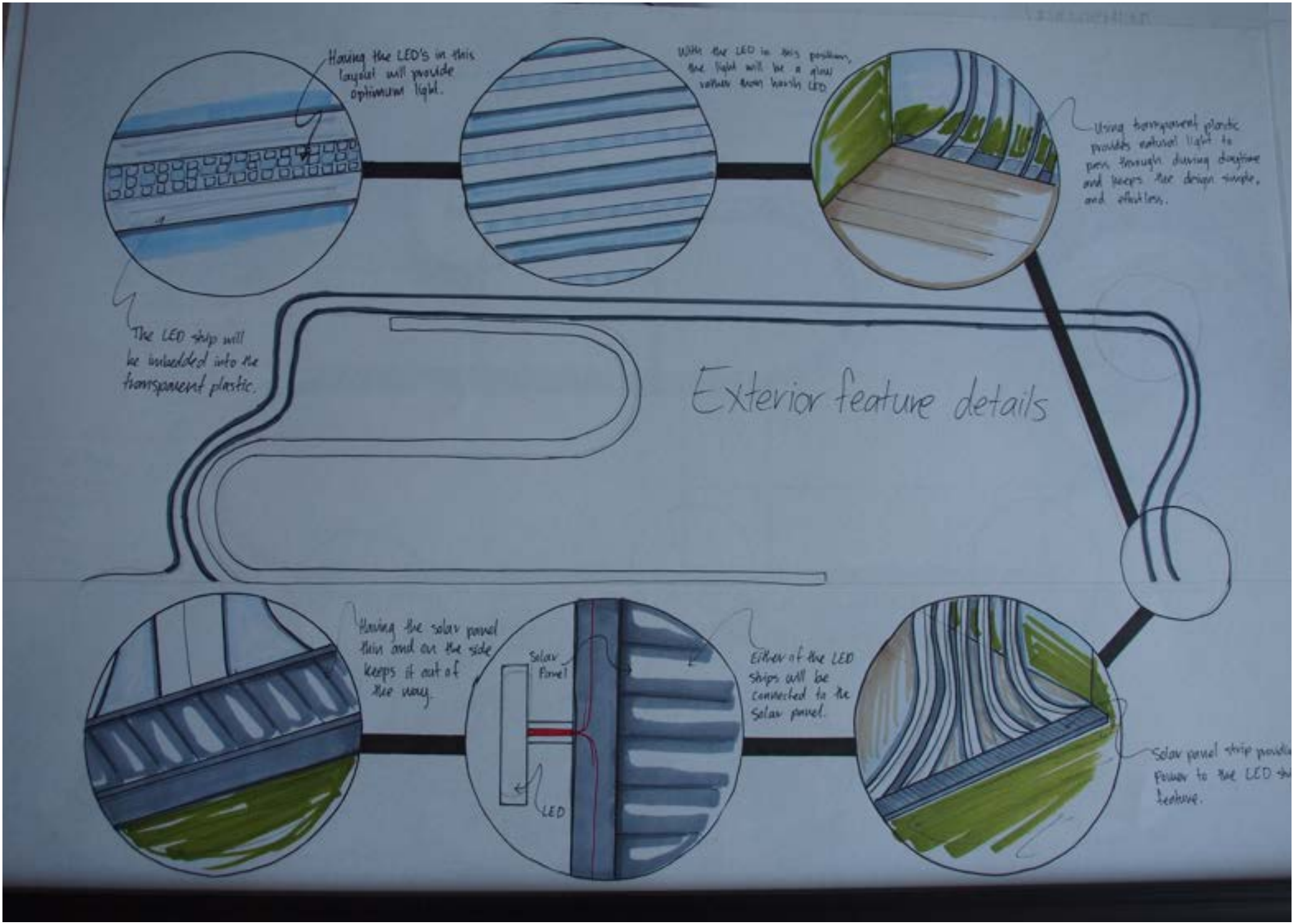
Exterior feature development




Refining exterior feature
Chosen design refinement!
Chosen design:
This design provides aesthetic elements in being unique and simple.


Having the LED feature come off the edge adds another aesthetic feature
Having this feature in this design provides an interesting element to the houses design yet still being quite simple.
Plastic allows the feature to be bent and create the organic shape/design
This shape allows the interior to still have full views of the sea etc.
The feature will have five distinct strips containing the LED strips.
The seperation of the five LED strips is bringing inspiration from my initial nature research.
Structure provides an aesthetic purpose as well as providing light for when it's dark.
Durable plastic
LED strip


Having the LED's in this layout will provide optimum light.
The LED strip will be imbedded into the transparent plastic.
With the LED in this position, the light will be a glow rather than harsh LED
Using transparent plastic provides natural light to pass through during daytime and keeps the design simple, and efficient.
Exterior feature details
Having the solar panel thin and on the side keeps it out of the way.
Solar Panel
LED
Either of the LED strips will be connected to the solar panel.
Solar panel strip provides power to the LED strip feature.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Using transparent plastic provides natural light to pass through during daytime and keeps the design simple, and effortless.
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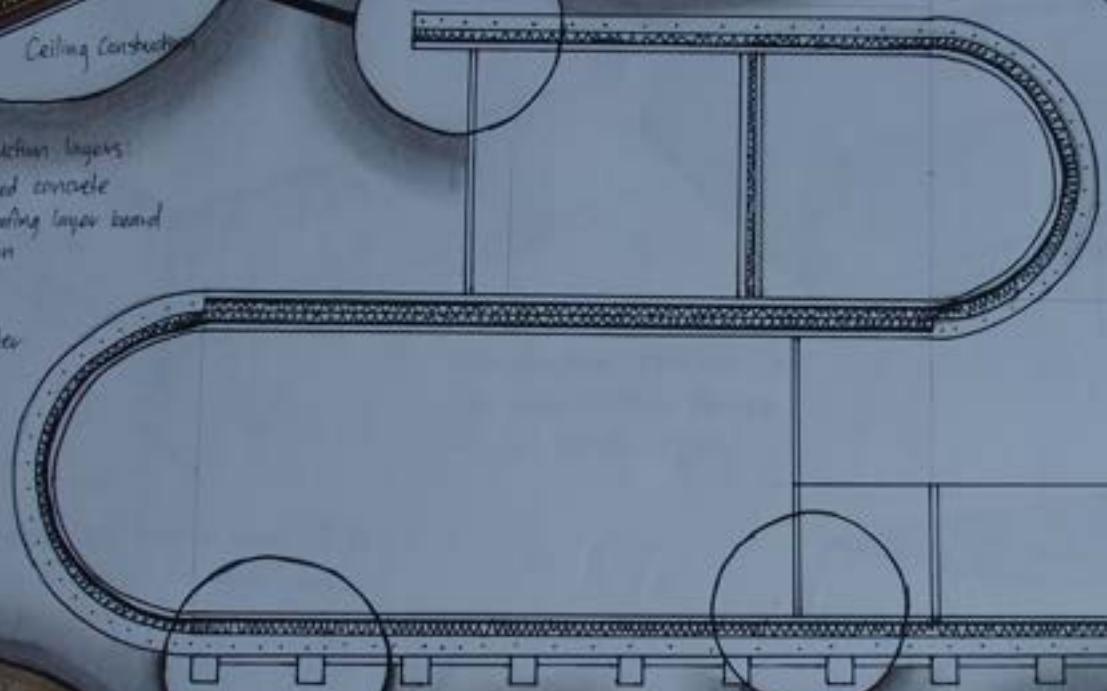
Exterior feature details
Having the solar panel thin and on the side keeps it out of the way.
Solar Panel
LED
Either of the LED strips will be connected to the Solar panel.
Solar panel strip provide power to the LED strip feature.

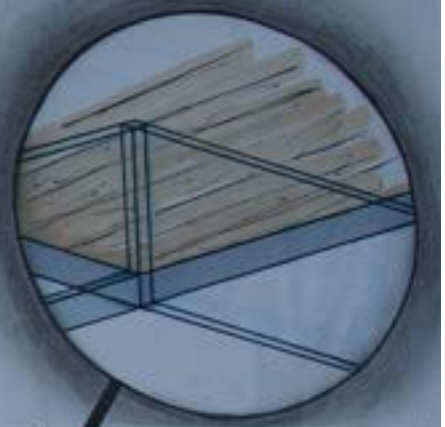
Construction Details

Reinforced concrete, the steel beams provide more strength to the concrete structure.

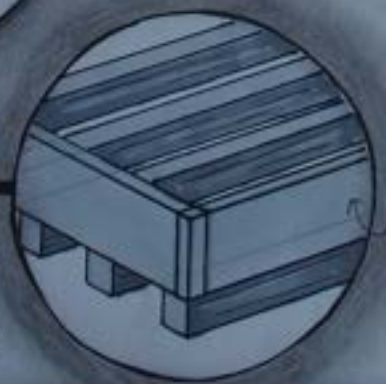
Ceiling construction layers:
- Reinforced concrete
- waterproofing layer bound
- Insulation
- bound
- slib
- wall/plaster

floor construction layers:
- Floor finish
- bound layer
- Insulation
- Screed
- Damp proof bound
- Concrete
- Steel beam support

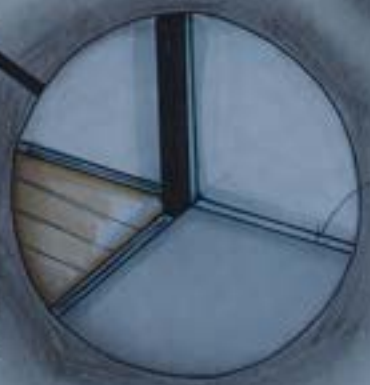




Floor construction

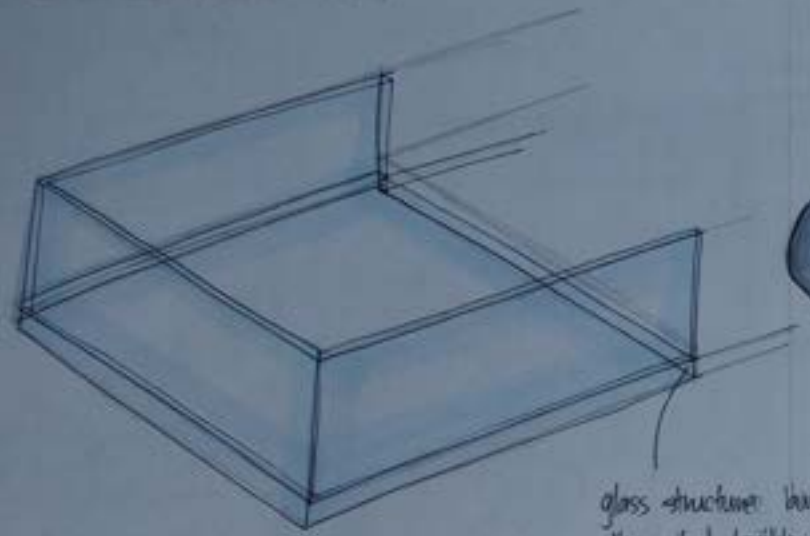


Steel beam structures to hold the base of the construction.

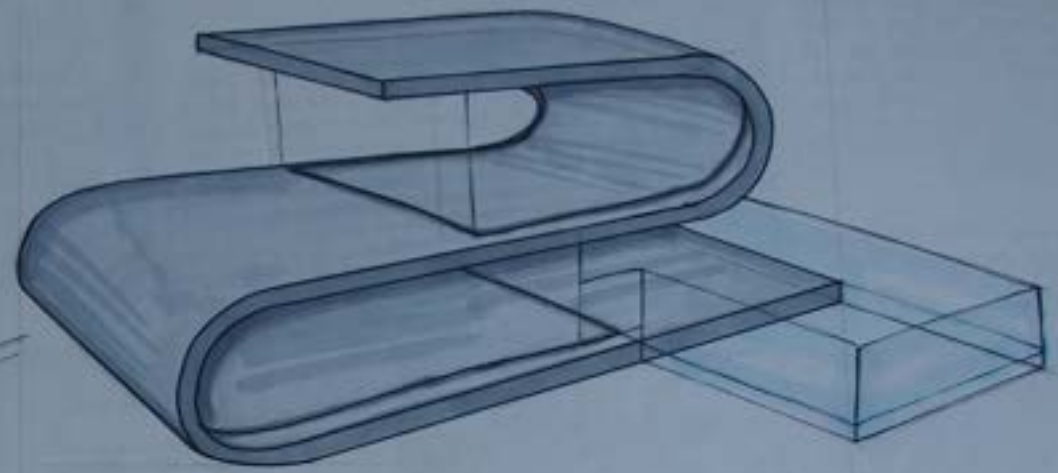


Having the glass walls inbuilt into the concreted structure, gives a more seamless look.

CONSTRUCTION

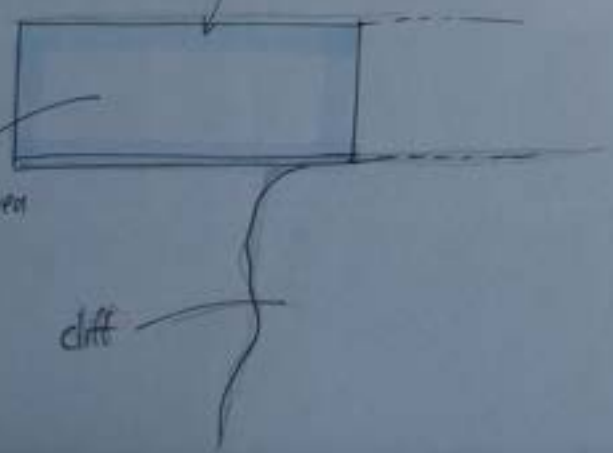


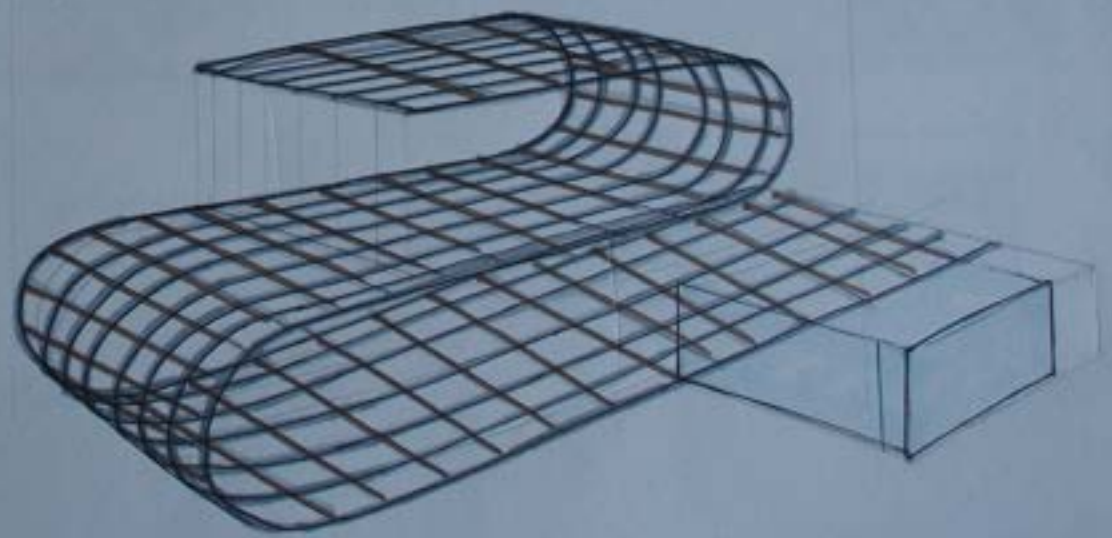
glass structure built into the actual buildings structure. This will provide strength.



Concrete New structure

Because the structure hangs off the edge of the cliff, the support needs to be very sturdy.





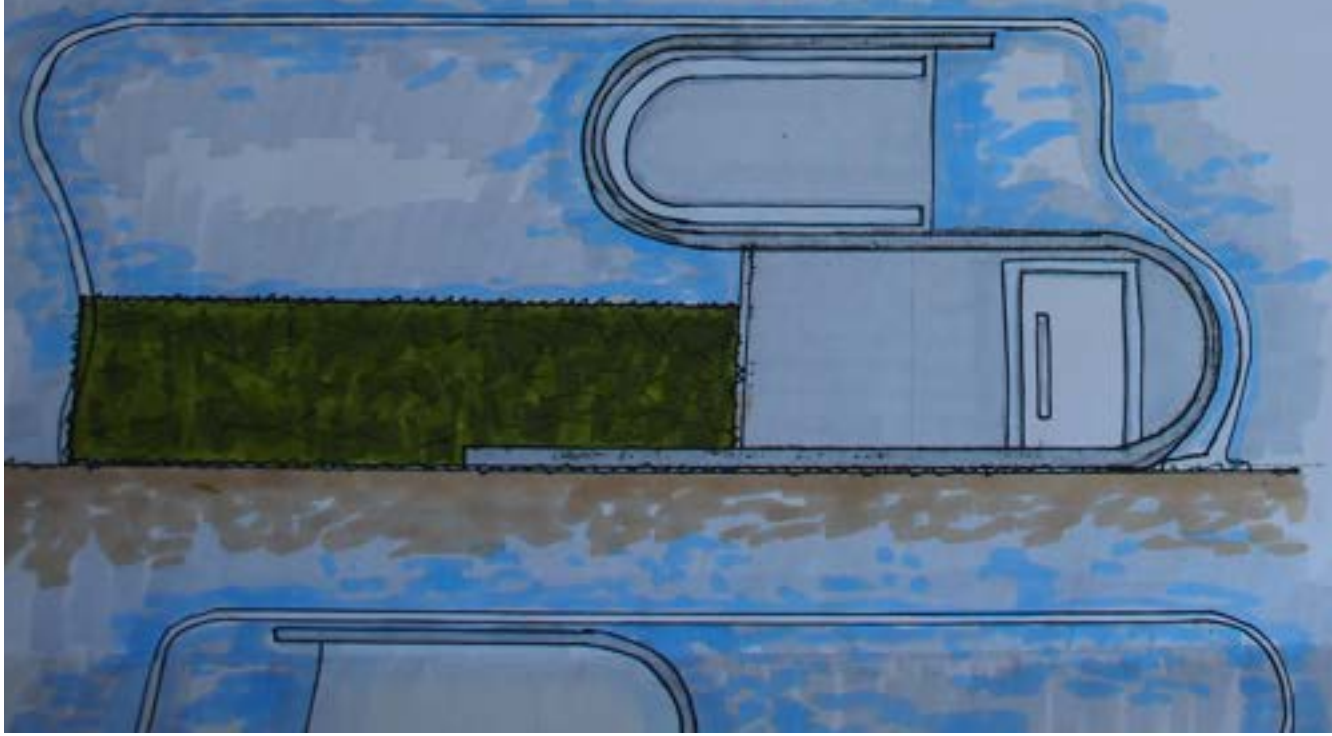
Curved concrete roof/ceiling

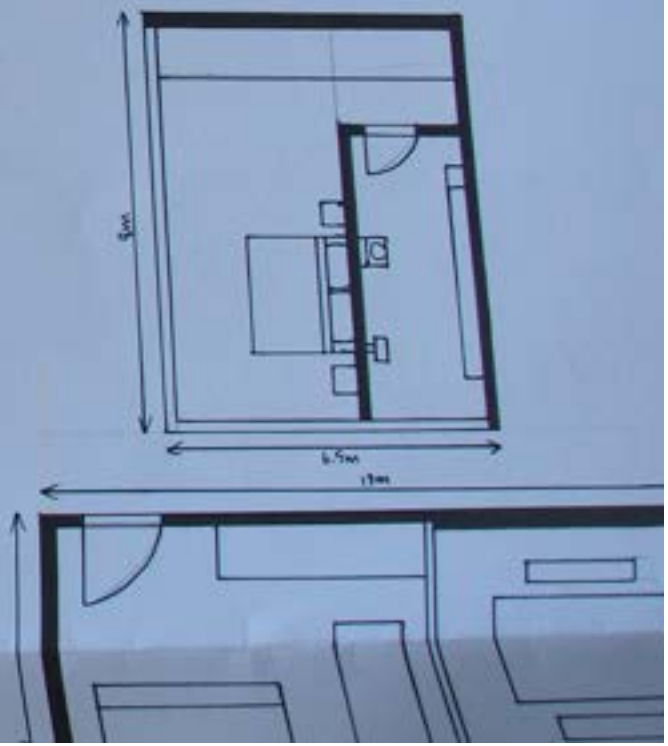
Further exploration on different interior layouts/Bubble diagrams.
Door
Stairs
Dining
Kitchen
Outdoor Living Area
Bathroom
Bed
Balcony Area
Ballroom
Living Area
Dining Area.
Sofa/living.
Kitchen
Living Area
Indoor/outdoor living.
Having the bed facing South with windows on the South and East allows maximum sunlight in the mornings as well as providing natural light.
Having Pine wood flooring gives the home a warmer feeling, while still being neutral in colour.
This is the final interior layout which I would use for my final design. I find this layout to be the most convenient and maximises the potential privacy and natural lighting.
Despite being in a relatively isolated location, having the solid walls provides more privacy.
Having Doors on the North face side provides more natural light in the evenings.
Oak wood features
These are possible colours which I could bring into the interior to bring colour.
Interior Colour Scheme
Material Possibilities
Materials:
Pine wood for flooring
Oak wood for furniture
Exposed dark concrete walls
Exposed light concrete walls
Grey stone for table tops
white stone for table tops
Black stone for kitchen

Having the large windows provide more interior natural light.
The walls would be painted a dark grey, bringing a warm feeling to the interior.
Having Oak accents such as the stools brings heavy woods into the interior.
Living/kitchen area
Neutral interior colour scheme
Pine is also a softwood meaning it is rather environmentally friendly than hardwoods, such as mahogany or oak.
After internment I will finalize my homes interior with pine wood flooring. Pine wood is very durable and will retain over a very long time.
Pine wood is also much affordable than hardwood flooring. It will typically cost around $10 per square foot.
Bedroom Area
Having the same col scheme as the grou level, allows an ea flow throughout the home.

Escape Home

A home designed for the perfect relaxi
getaway, Indulge yourself with the rur
life of refined luxury and simplicity.





Assessment Schedule – 2019

Design and Visual Communication: Initiate design ideas through exploration (91627)

Achievement Criteria

Overall level of attainment for 91627	Achievement	Achievement with Merit	Achievement with Excellence
M	*Initiate design ideas through exploration.*	*Initiate design ideas through **insightful** exploration.*	*Initiate design ideas through **extensive** exploration.*

Evidence

Not Achieved	Achievement	Merit	Excellence
No source is material evident. Source material is not interpreted using visual communication strategies or taken into alternatives and variations. Design ideas are not derived from the alternatives and variations.	Use an **experience**(s) to generate **starting ideas**; using visual communication strategies to **interrogate and re-generate** ideas towards **design ideas**. Inspirational sources (**experiences**) are present. These could include mood / inspiration boards, compilation of images, collage, designer studies, modelling, observational drawing, photographs, etc. From inspirational sources, visual communication strategies are used to experiment, play and manipulate shape (2D) and form (3D), exploring **alternatives** and **variations** to generate **starting ideas** • **Alternatives** are distinct, different, contrasting or have divergent shapes / forms. • **Variations** are adaptations, alterations and modified versions of a shape / form. Alternatives and variations are visually **interrogated and re-generated** which lead towards **design ideas**. • **Interrogated and re-generated** refer to the thinking and visual communication of shapes / forms that are re-examined / critiqued, selected, and re-drawn. • **Design ideas** must have identifiable functional and aesthetic qualities.	Use visual communication strategies to analyse and identify an **emerging train of thought** and **re-interpret ideas** to form design ideas. Through the **reinterpretation** of design ideas an **emergent train of thought** is evident. • **Reinterpretation** of design ideas is applying thinking and visual communication that is purposeful and meaningful in its connection to its context. • **Emerging train of thought** is where a theme is developing with a perspective (viewpoint) and direction (intention) in either a functional / aesthetic / contextual or thematic way.	Use visual communication strategies to challenge thinking and **extend and transform ideas** to form design ideas. The train of thought of design thinking is **further extended / transformed**, which challenges and / or moves beyond the predictable design idea. • **Transform ideas** means the design idea has been seen in a new way.

Note: Visual communication strategies may include but are not limited to: abstraction, recombination, repetition, rotation, reflection, simplification, de-construction, truncation, exaggeration.

Merit Exemplar 2019

Subject	Design and Visual Communication	Standard	91627	Overall grade	M

Annotation

Pages 1–5 outlines the context, environment, and some pre-existing architecture in a vision board. Pages 6–12 have a range of inspiration starting experiences with some pages having an overlay where they explore shapes and forms at the same time as presenting source material beneath. Pages 13–18 show re-examination of earlier shapes and forms. On some pages this is occurring at the same time as re-generation and design ideas evolving. Pages 19–33 show an emerging train of thought and the re-interpretation of a design idea. The visual communication and design thinking convey some details to clarify the design idea aesthetics and function. Some design thinking is generic and demonstrates drawn research but is applied to the context and architecture of the design. The last two pages are a A2 poster and have been split for scanning. This submission is a Merit. The re-interpreted design idea does not extend or transform beyond or is seen in a new way. This submission is presented as it was received for examination and some pages may be out of sequential order.