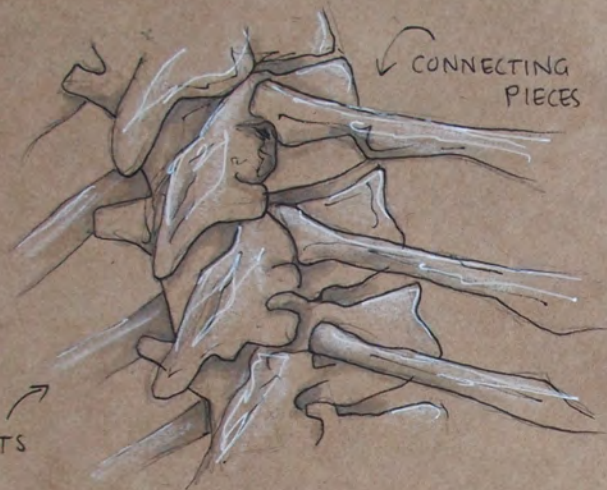


BONE - EXPLORATION

Sourced from a textbook/google

0129364063



JOINTS



THICK &
THIN
SHAPES

WIDE AREAS



THIN STICKS

BENDS



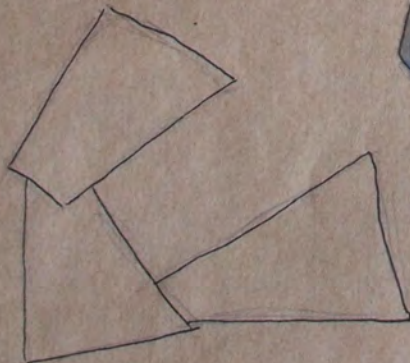
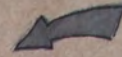
JOINTS

CONNECT TOGETHER
(MOVING PIECES)
INTERCHANGABLE

EXPLORATION

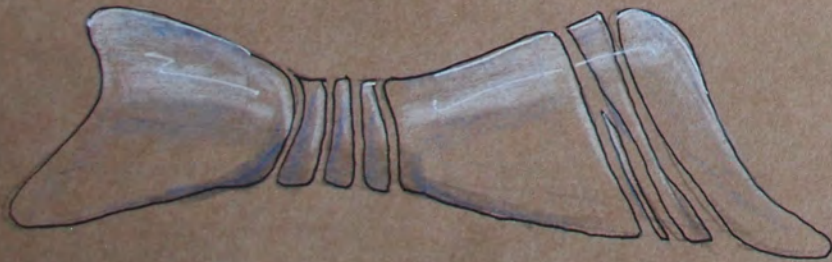
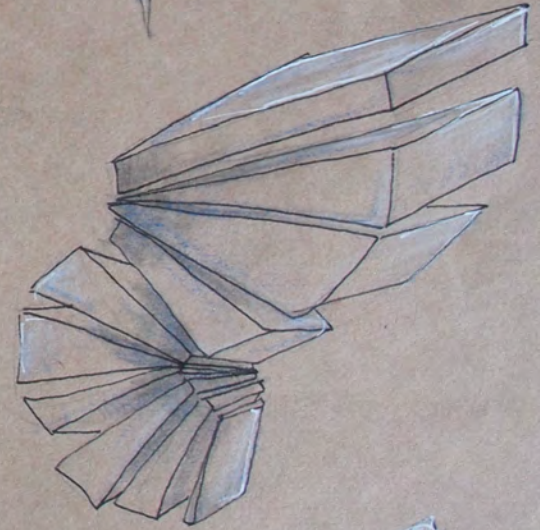
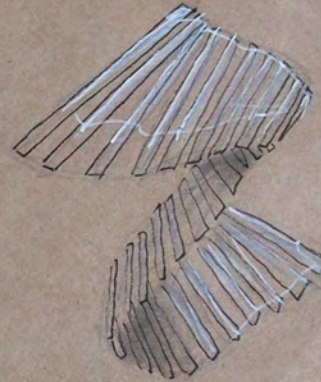


Source Material : spine



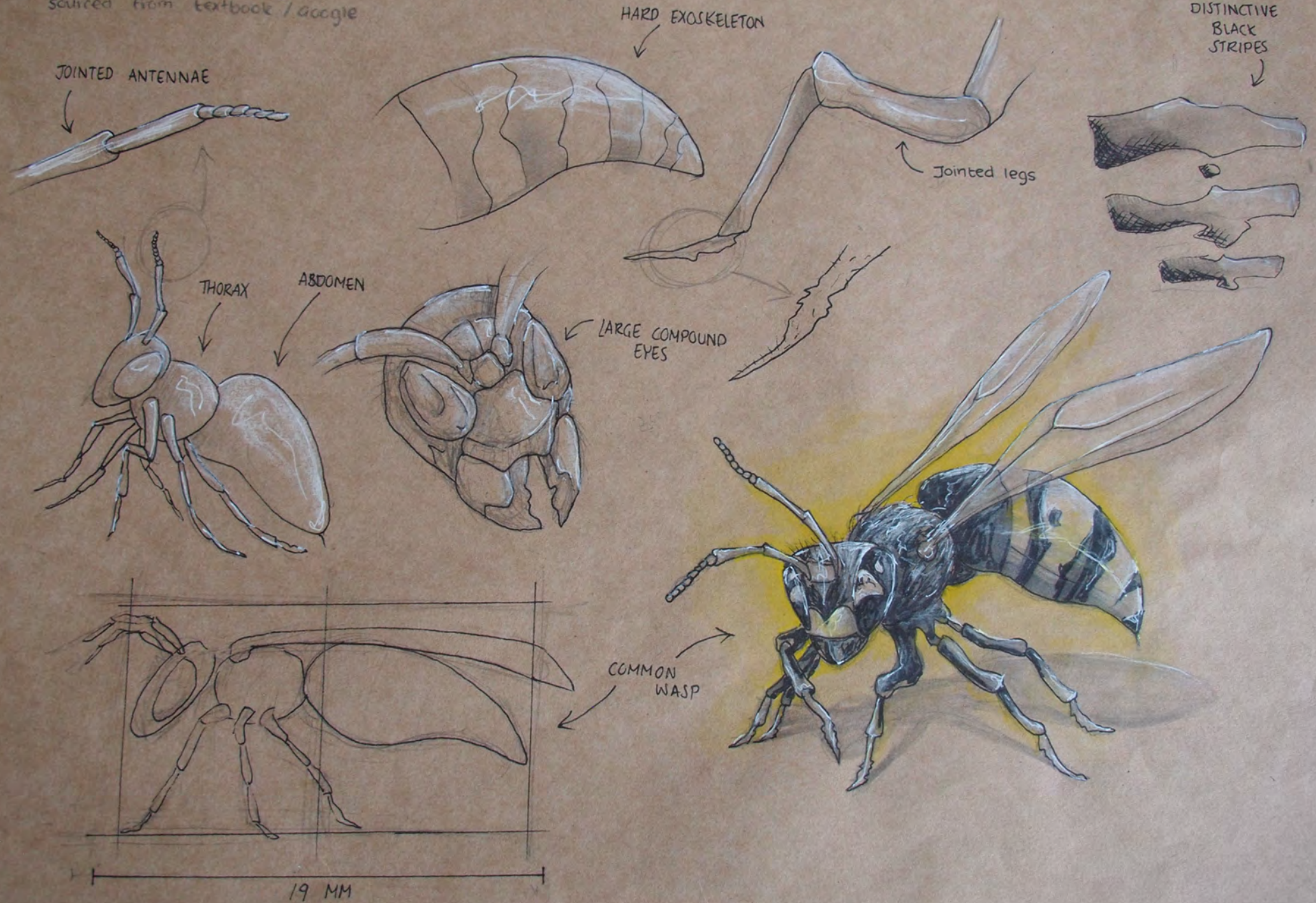
Source Material : Hand

EXPLORATION



WASP - EXPLORATION

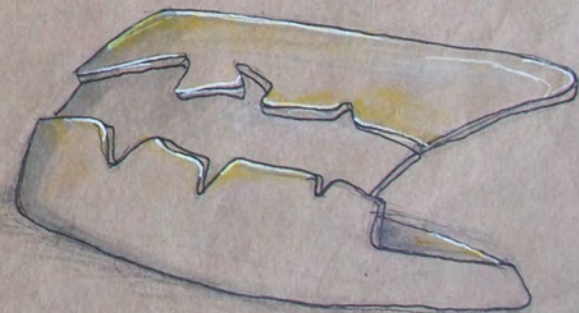
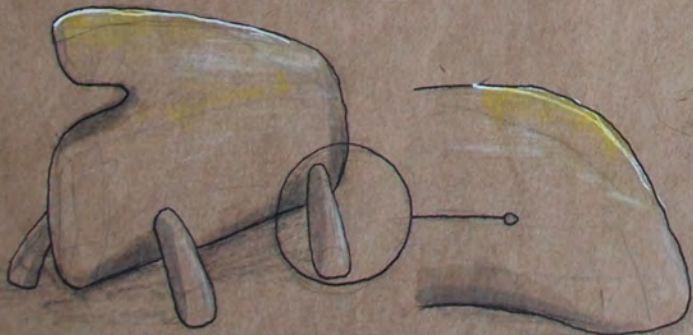
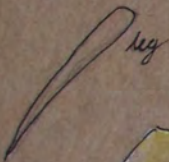
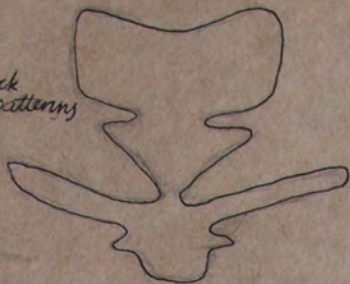
sourced from textbook / google



EXPLORATION



back
patterns

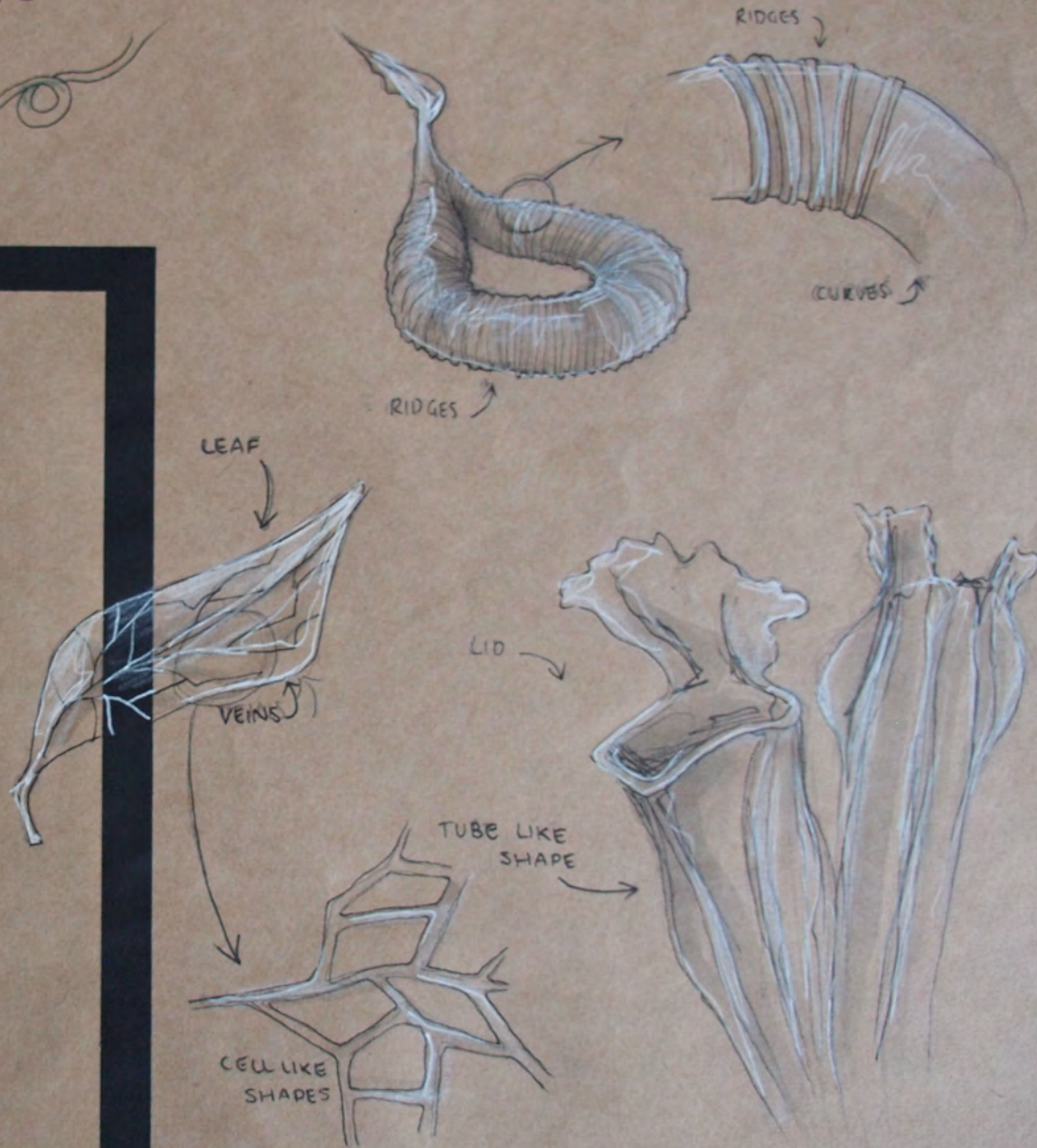


EXPLORATION



FLY TRAP - EXPLORATION

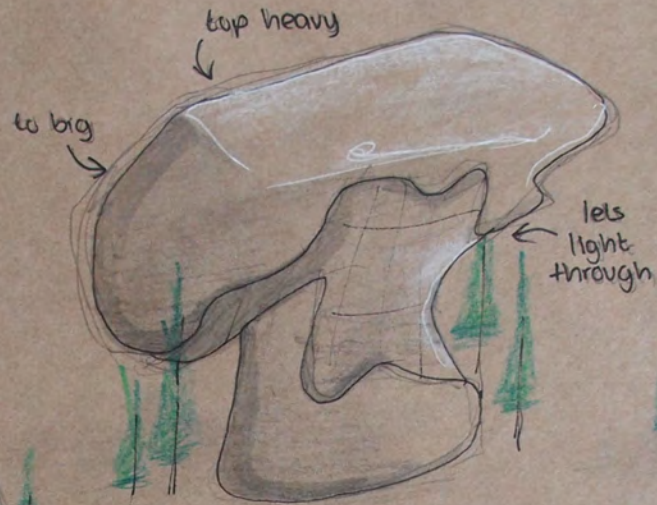
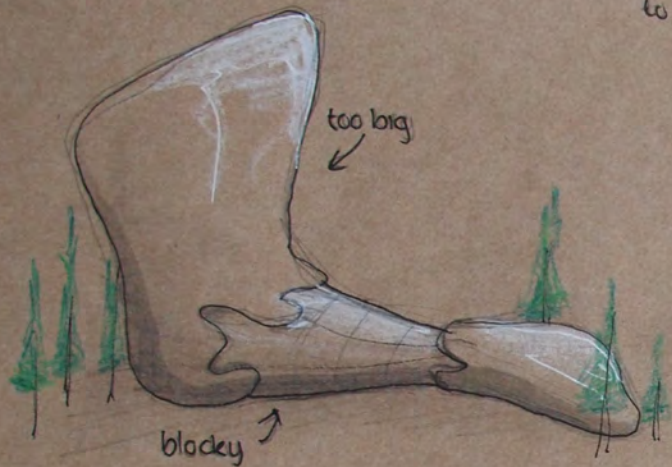
Sourced from textbook / google



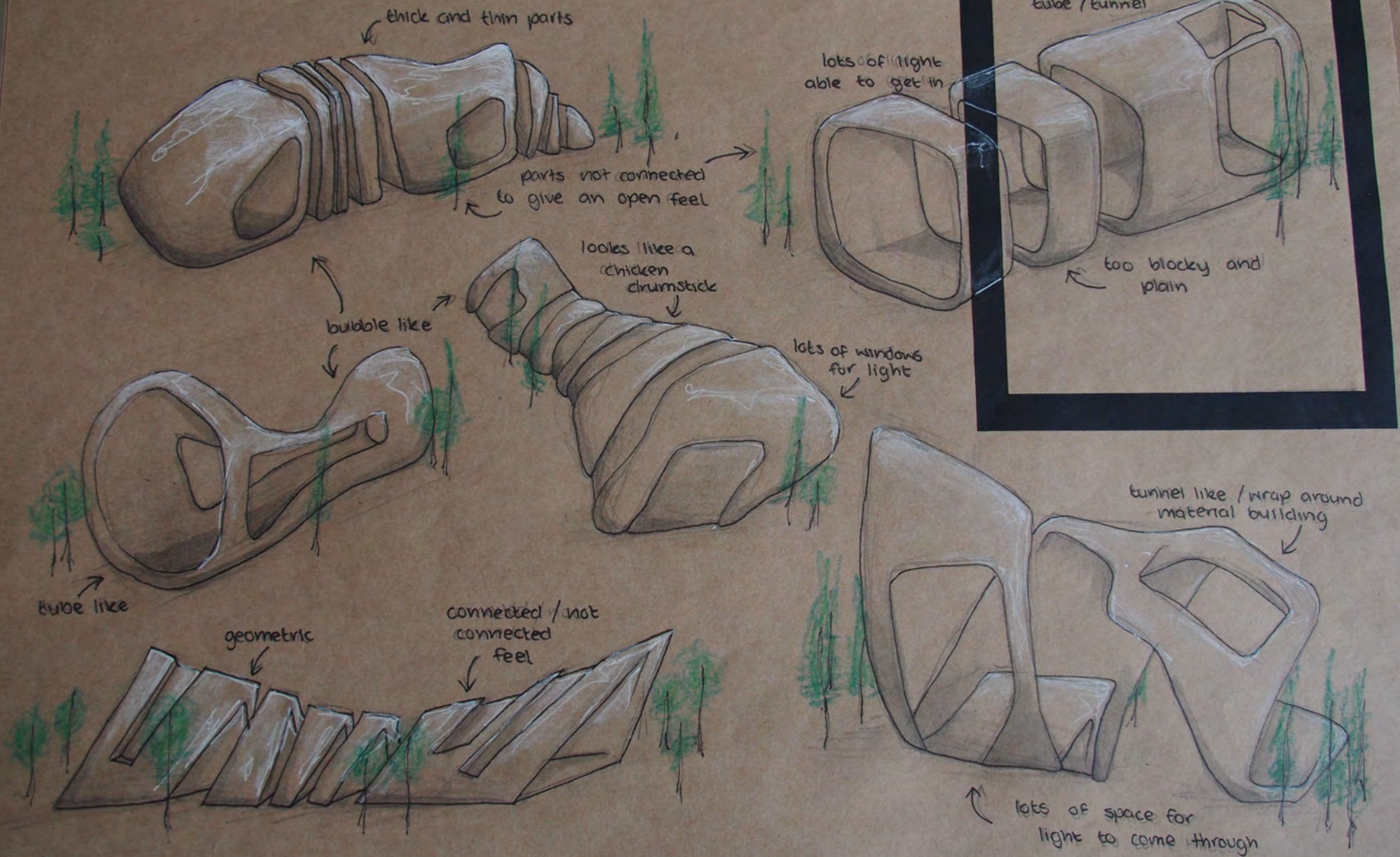
EXPLORATION



INITIAL CONCEPTS



INITIAL CONCEPTS



CONCEPT DEVELOPMENT



geometric

Joined / unjoined

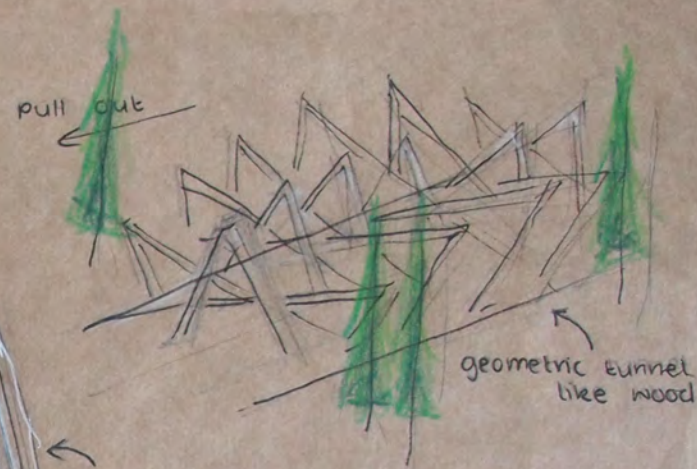


skinner sticks



organic feel

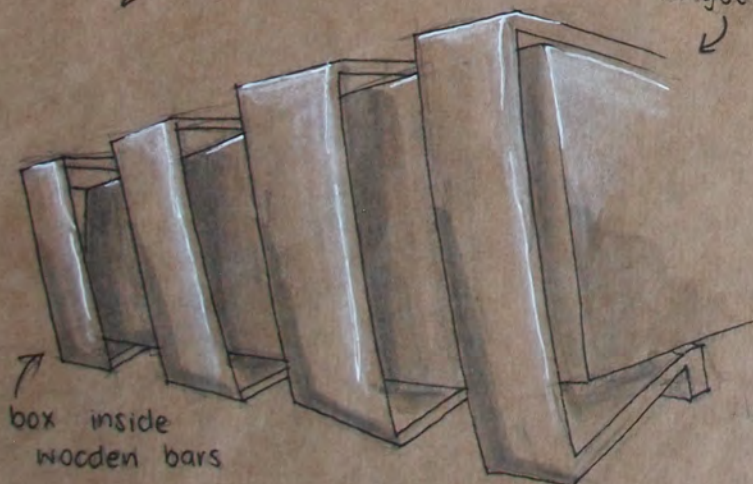
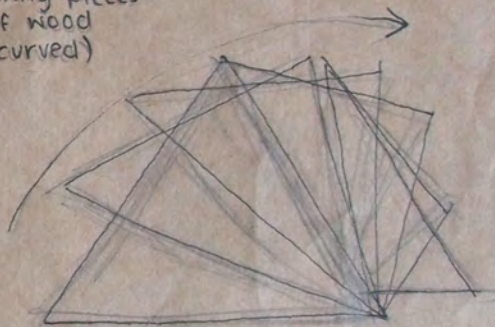
tunnel / tube



pull out

geometric tunnel like wood

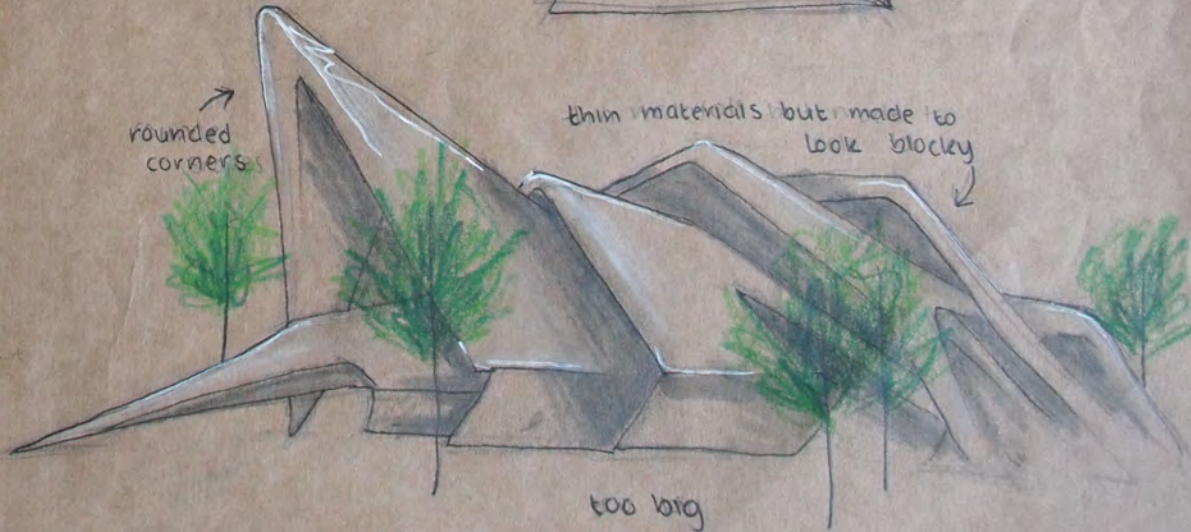
skinny pieces of wood (curved)



box inside wooden bars

thick to thin maybe

rounded corners



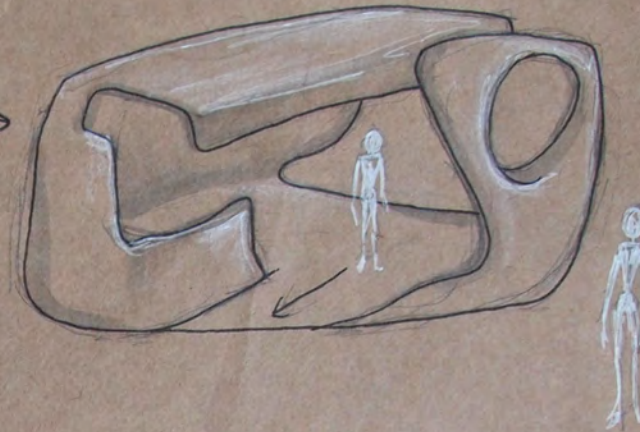
thin materials but made to look blocky

too big

CONCEPT DEVELOPMENT



gaps provide a good source of lighting

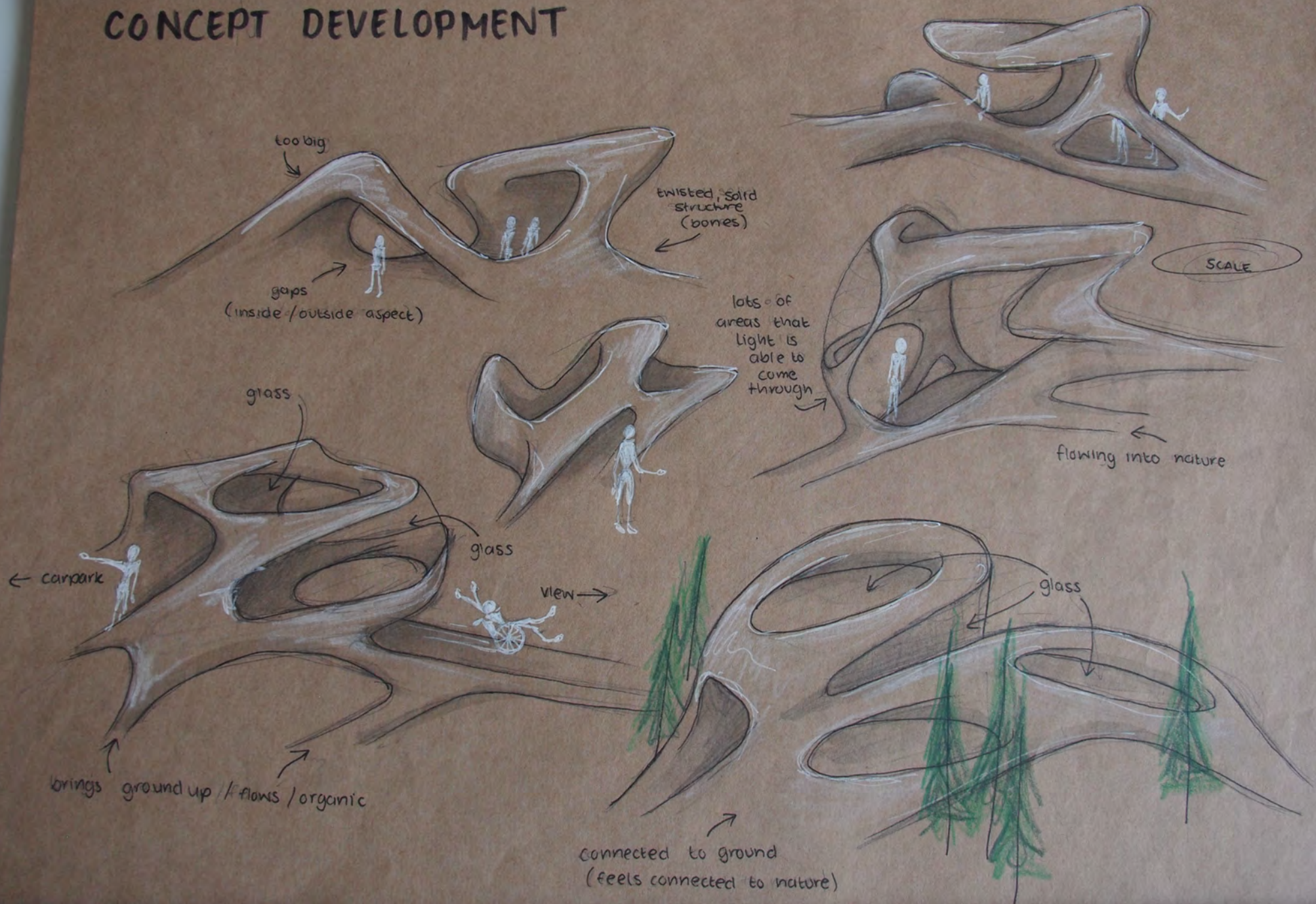


- bone like structure
- gaps
 - solid in places
 - twisted
 - connecting pieces

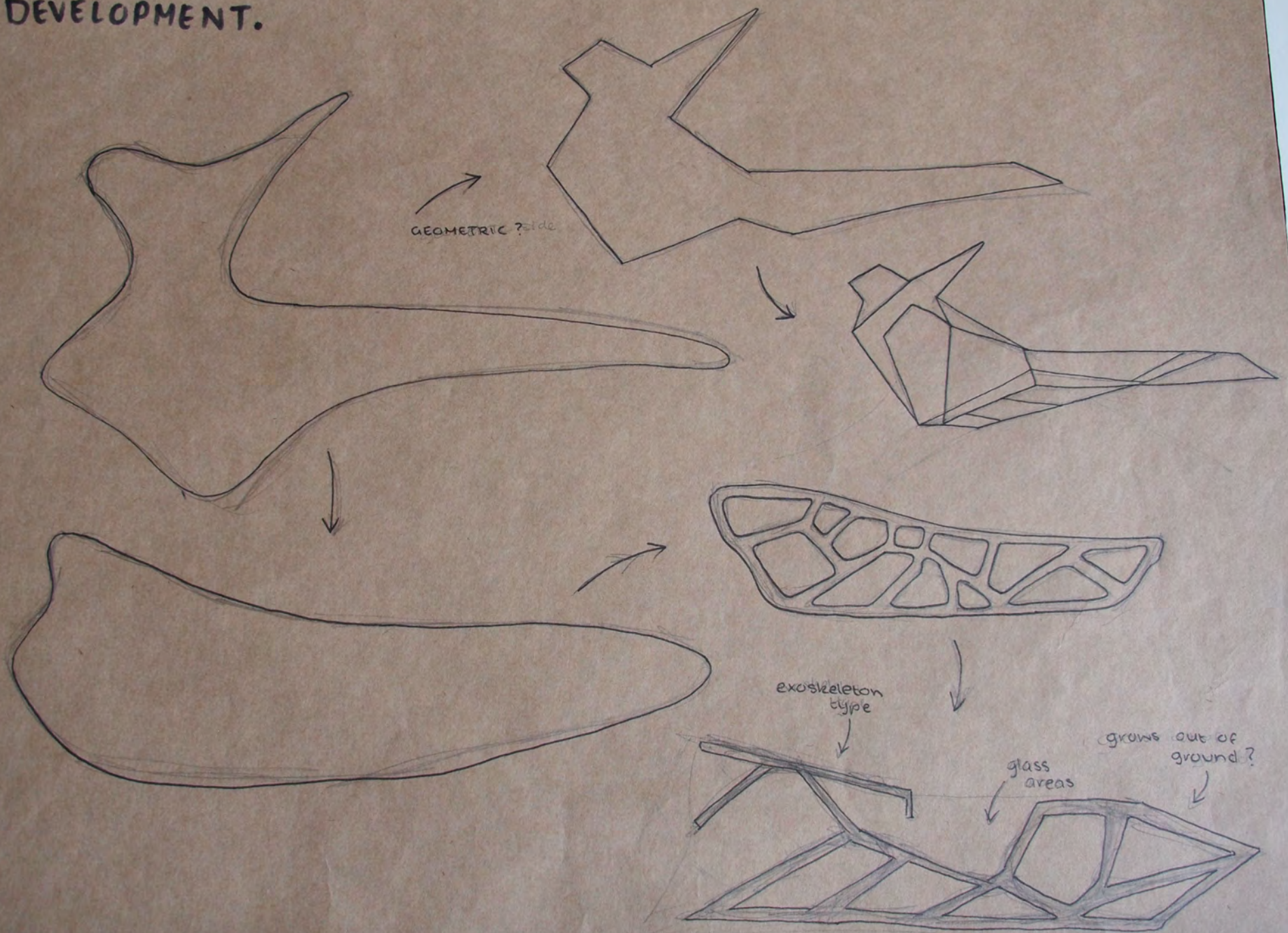


flows into ground (organic)

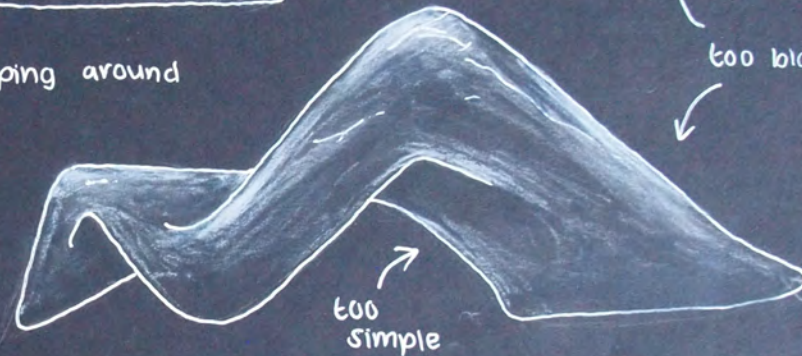
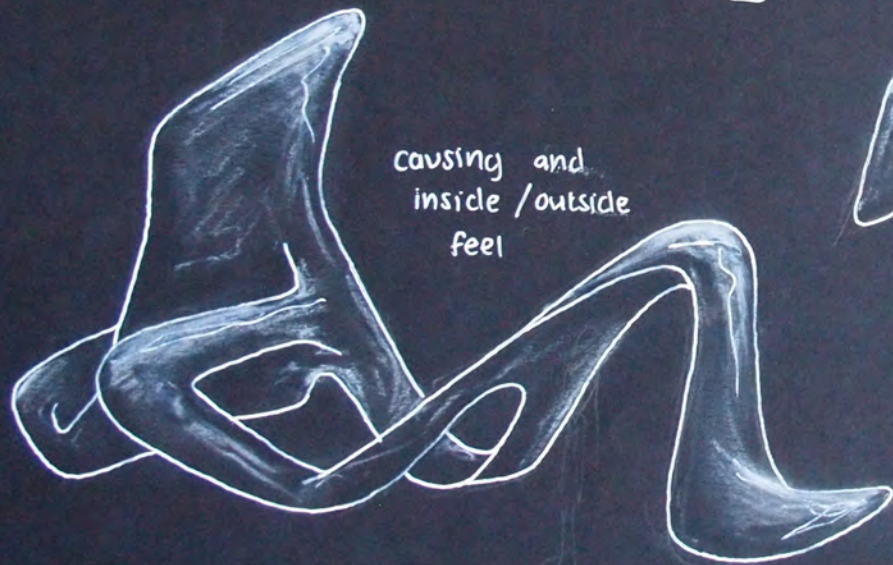
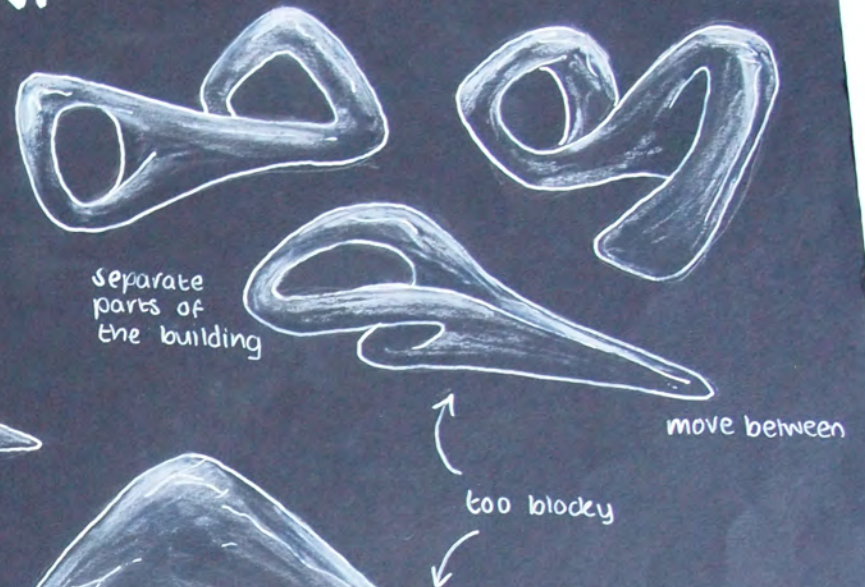
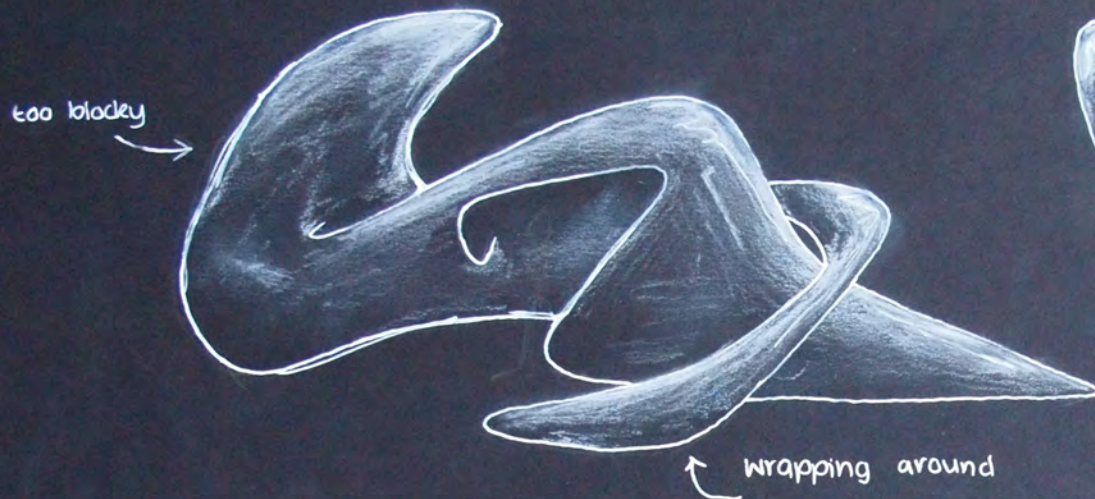
CONCEPT DEVELOPMENT



DEVELOPMENT.

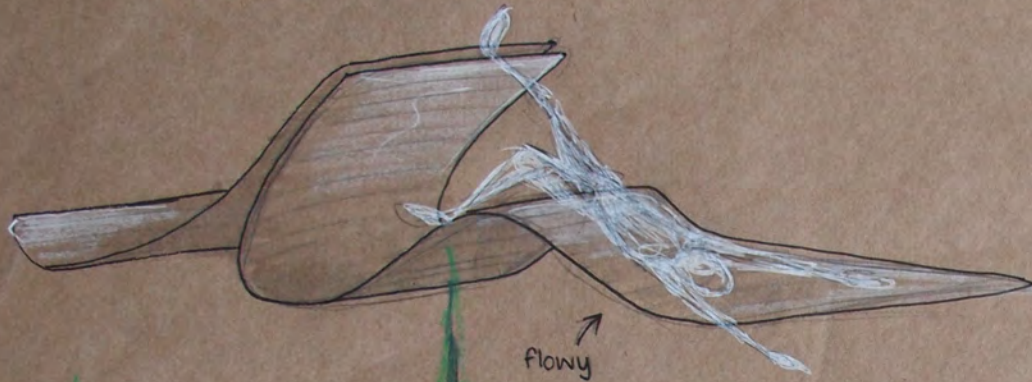


CONCEPT DEVELOPMENT



great from views
letting and natural light
into building.

CONCEPT DEVELOPMENT



flowy



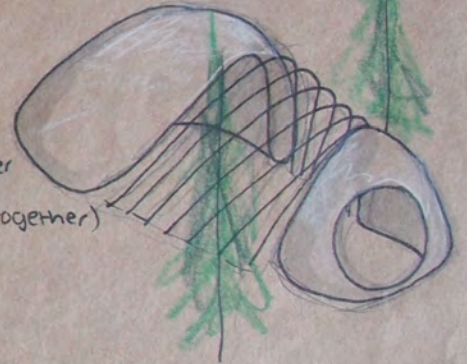
Ring
- uneven wood



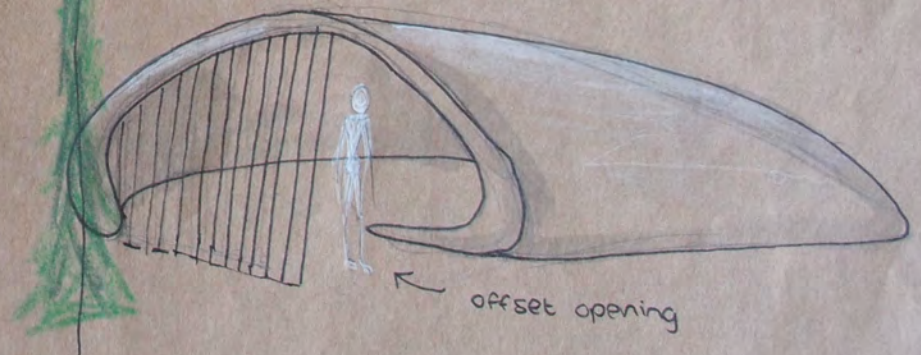
small sticks of
wood used



wood or another
material
(flow together)

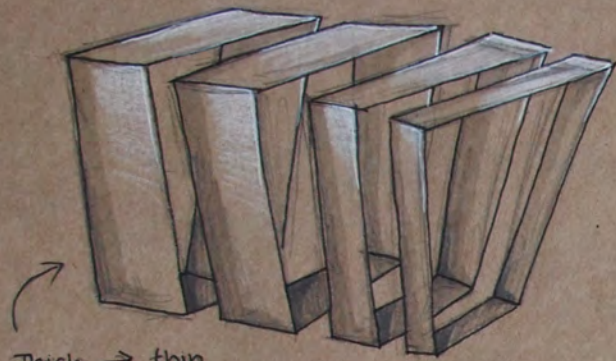


rounded areas for a
more organic feel



offset opening

DEVELOPMENT



Thick → thin

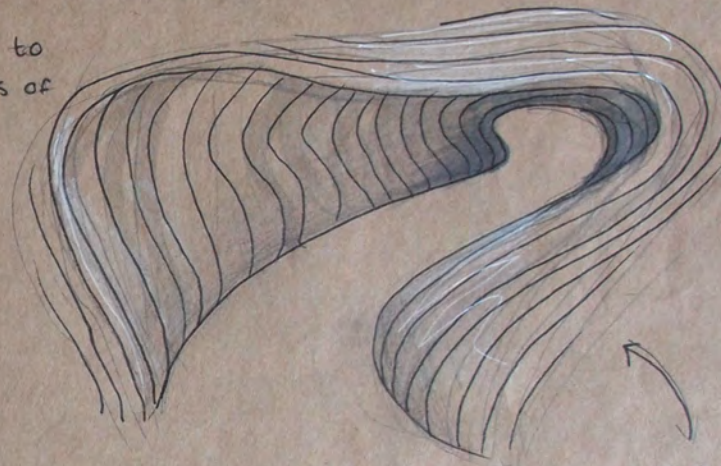


side ways wood strips

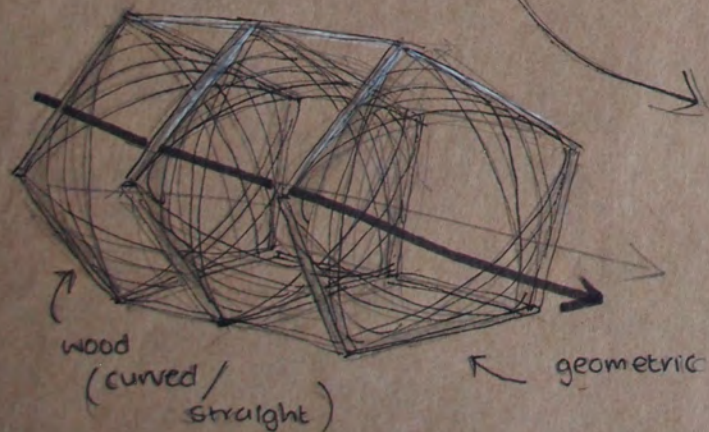
tunnels to connect parts of building



tunnel



Bent wood (wood)

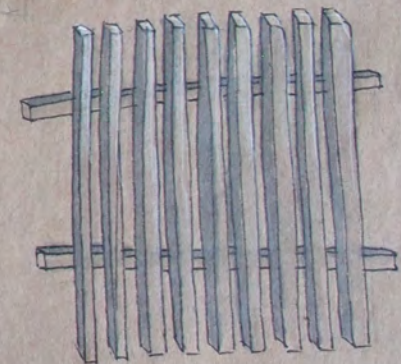


wood (curved/straight)

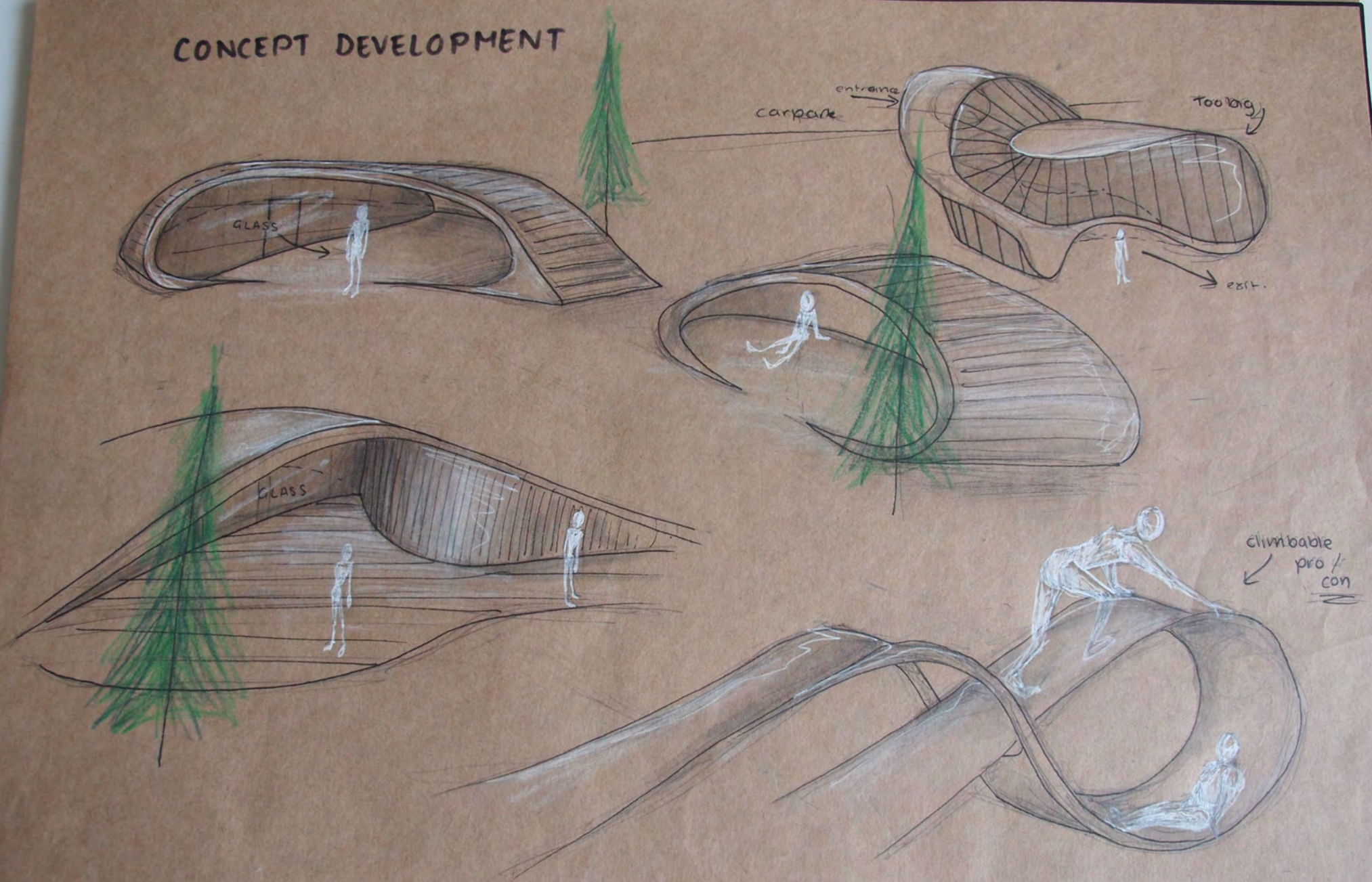
geometric



part wood
→ part concrete



CONCEPT DEVELOPMENT



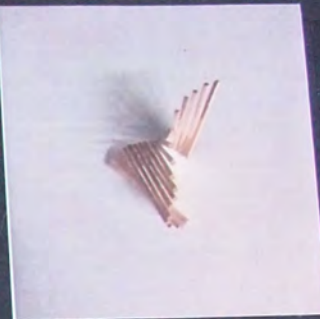


MODEL ONE.

- not sure how this works as a building
- shows how to round wood
- could make a good open space and organic area
- possible part of a building.

MODEL TWO.

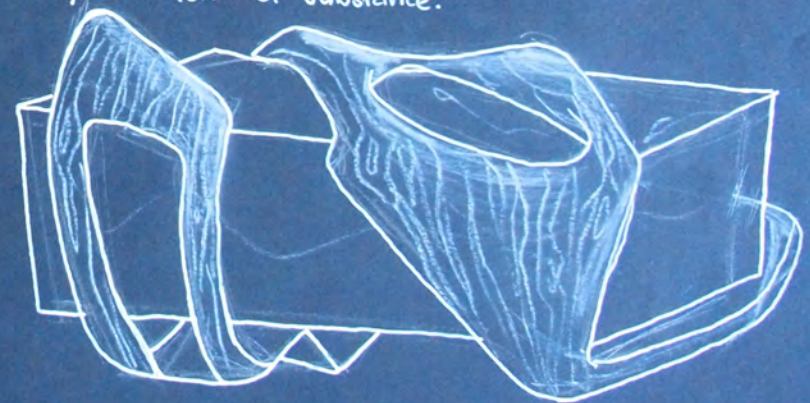
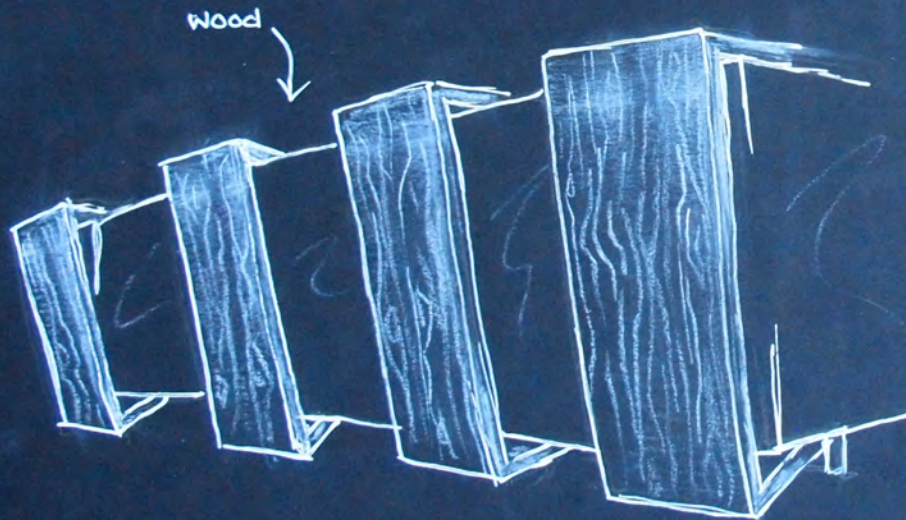
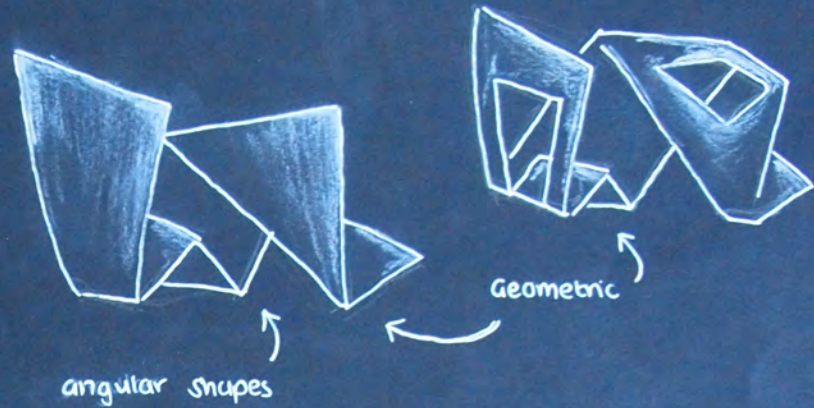
- rounded edges
- wall twisting (wood)
- shows how the wood can curve
- would make a good organic flowing building
- spiraled wood used to divide a space up but still leave an open plan aspect.



MODEL THREE.

- spiral
- wood connected along one side to create a widening curve
- could potentially be used to divide a space (shown in model one and two)
- walls or seating.

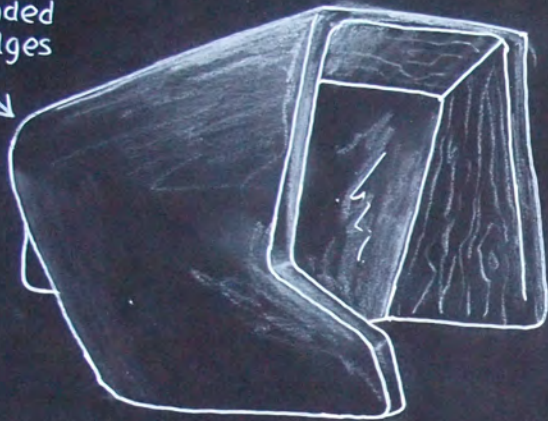
DEVELOPMENT



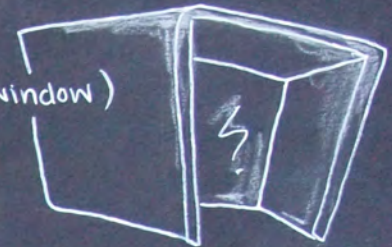
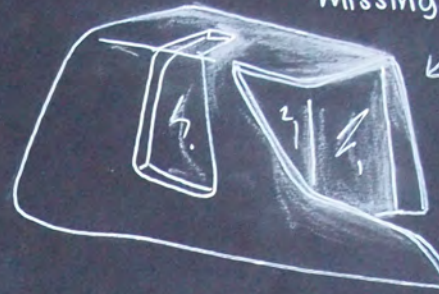
glass tube / box
building with wrap
around wood

SHAPE OF MAIN STRUCTURE: DEVELOPMENT

Rounded edges



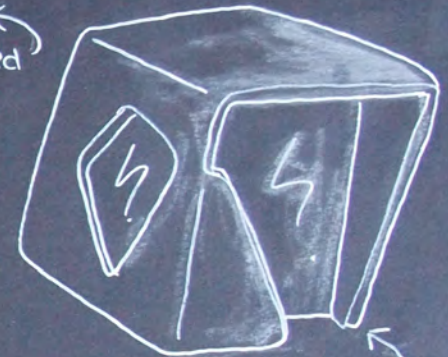
part of wall missing (window)



too simple

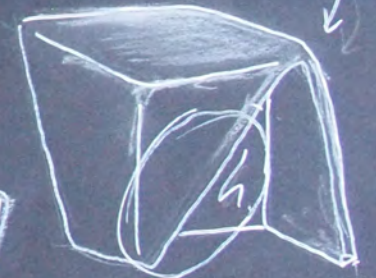
extended

wooden feature



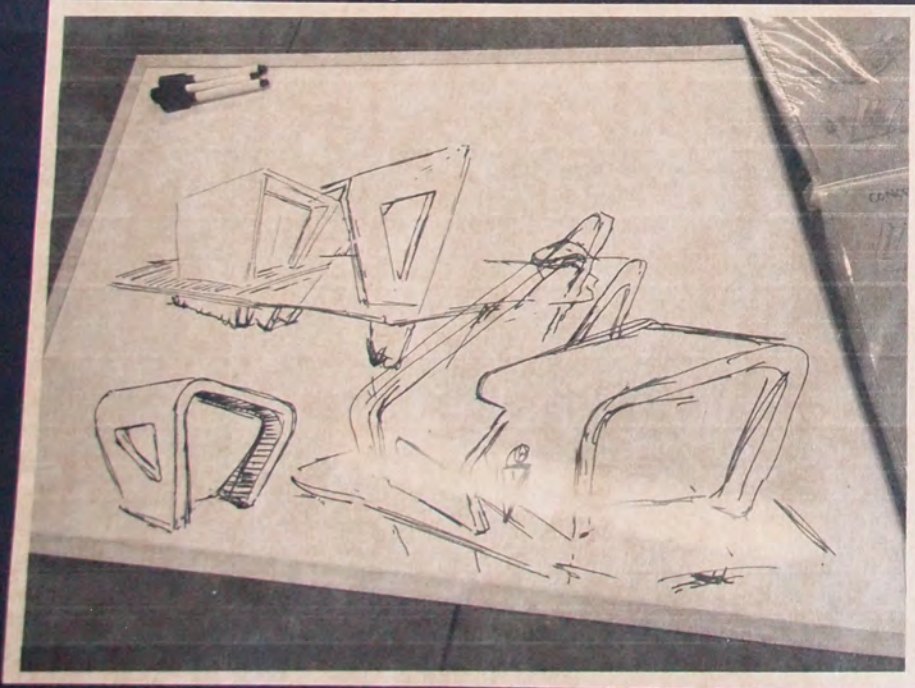
folded aspect

fold edge slightly



fold edge to top
(blades out too much light)

whiteboard designs:



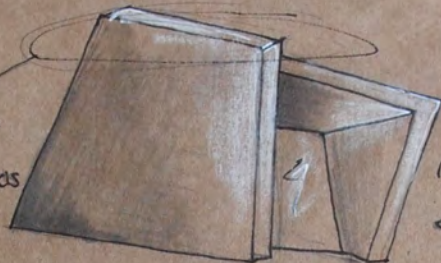


rounded walls



angular windows

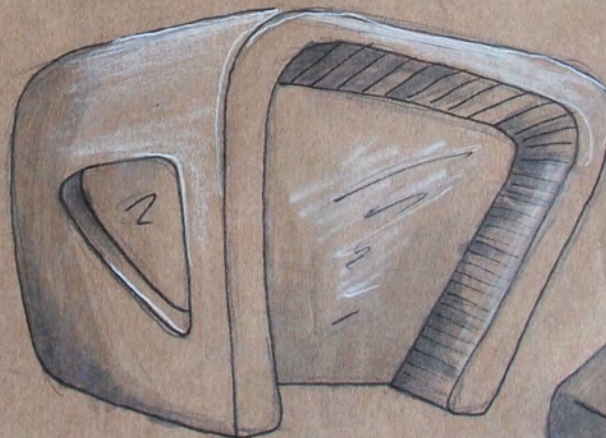
don't like how the wall extends higher



to big?

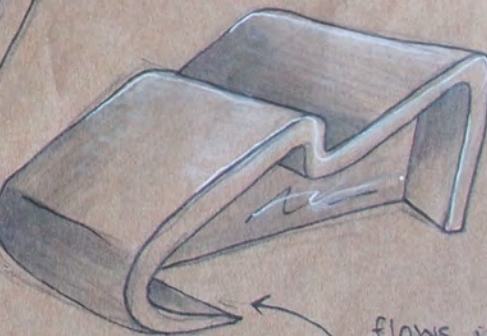
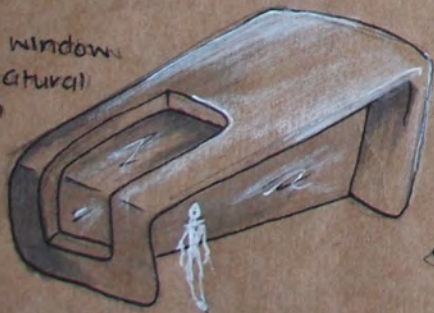


High
low



rounded edges and walls to create an organic feel

skylight / roof window to let natural light in



flows into the ground / platform

connects to other part of building





MODEL OF MAIN STRUCTURE

higher at the
front of the building



smaller at top
than bottom
of wall.



angular walls



attached to
decking / illusion
of it passing
through
(not shown on
models)

wider structure
and lower roof
at the back
of the pod
like building



angled walls
↳ angled glass
and windows.

straight edges but
could potentially be rounded
or curved.



wrap
around



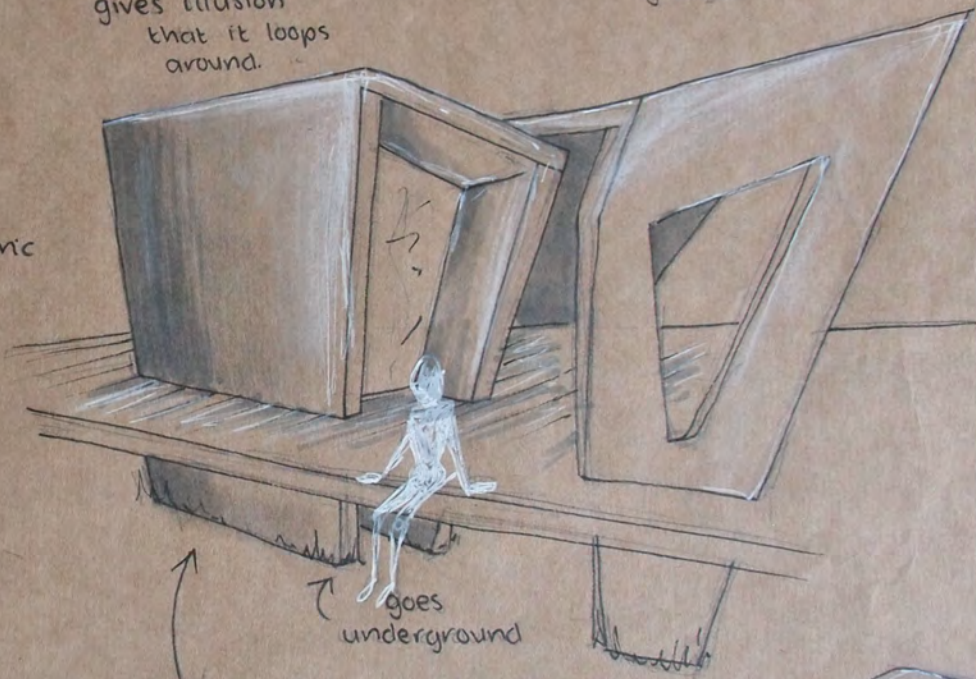
gives illusion
that it loops
around.

elevated
above the
ground



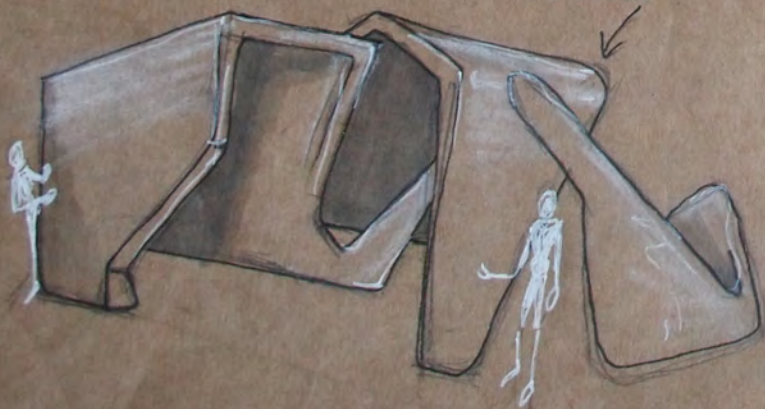
in and out
of the
ground.

geometric



goes
underground

rounded?



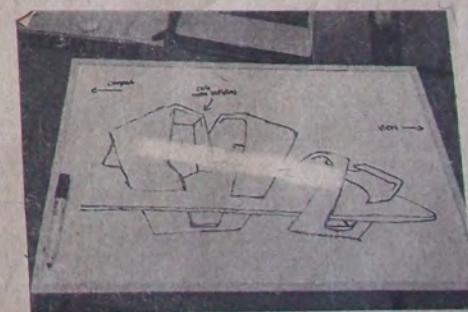
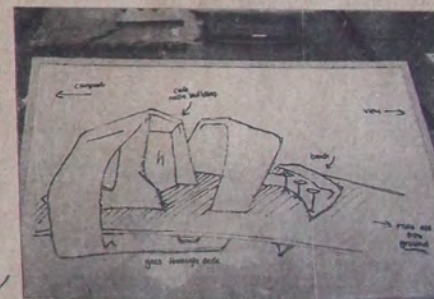
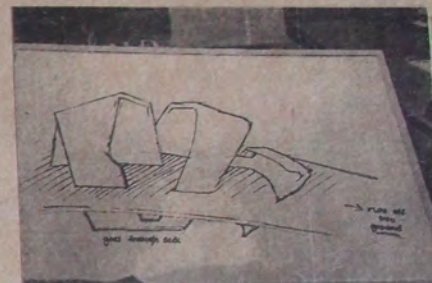
FINAL DEVELOPMENT. - CAFÉ

My aim is to create a suitable design proposal for the DOC site overlooking Lyttelton Harbour. I will be designing a cafe/food bar. Users will have the ability to get their food and potentially sit where they want to on the site. I will need to account for everyone that will be visiting the cafe. That includes positioning bikes stands and dog bowls around the site for users, and accommodating cars in the existing carpark.

→ Vandalism and abuse to design must be taken into account.

too complex

WHITE BOARD ↴



deck shape
- ramp
- stairs.

[add windows
seating + tables]

↳ fold out?



one piece of material wrapping around



explore different possibilities

too complex

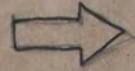
carpark

view



illusion that the building is passing through the deck and goes into the ground.

above deck body → cafe' eating area



unsure
how someone
could sit
on this



SEAT?



pull out to
create
seating?



floating
table



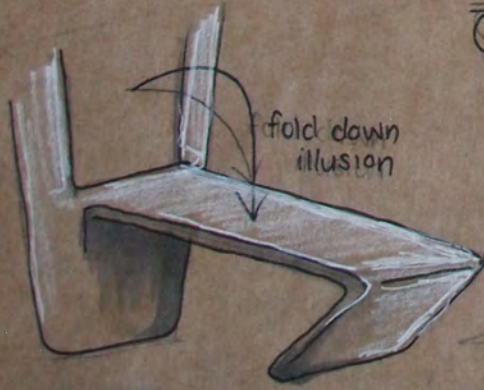
cut
pieces off
side to
fold down



table + chair??



fold down
illusion

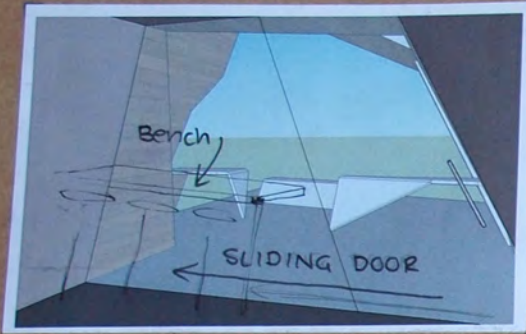


table

fold out
stool

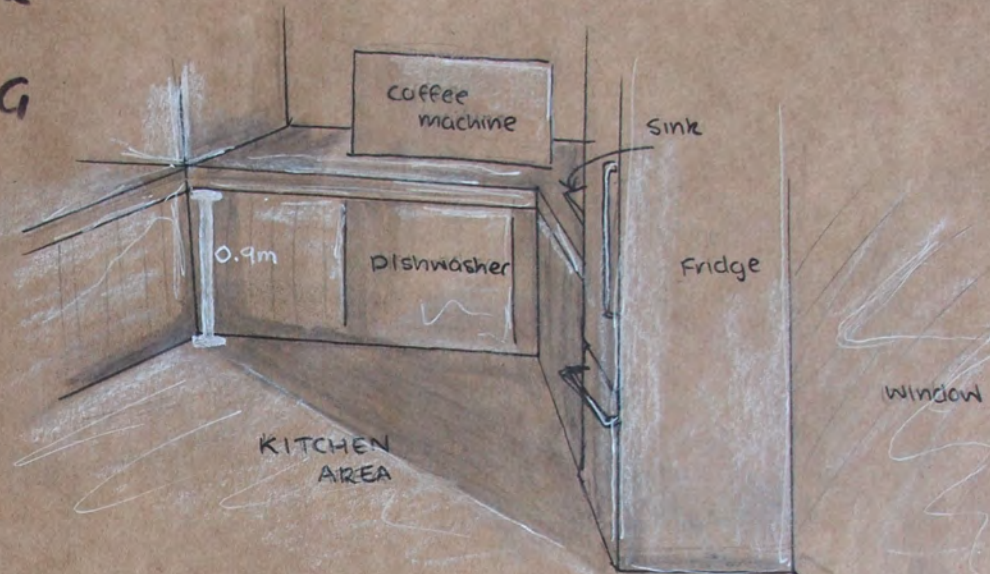


make tables
and seating
attached to
the building
to prevent
it from being
stolen

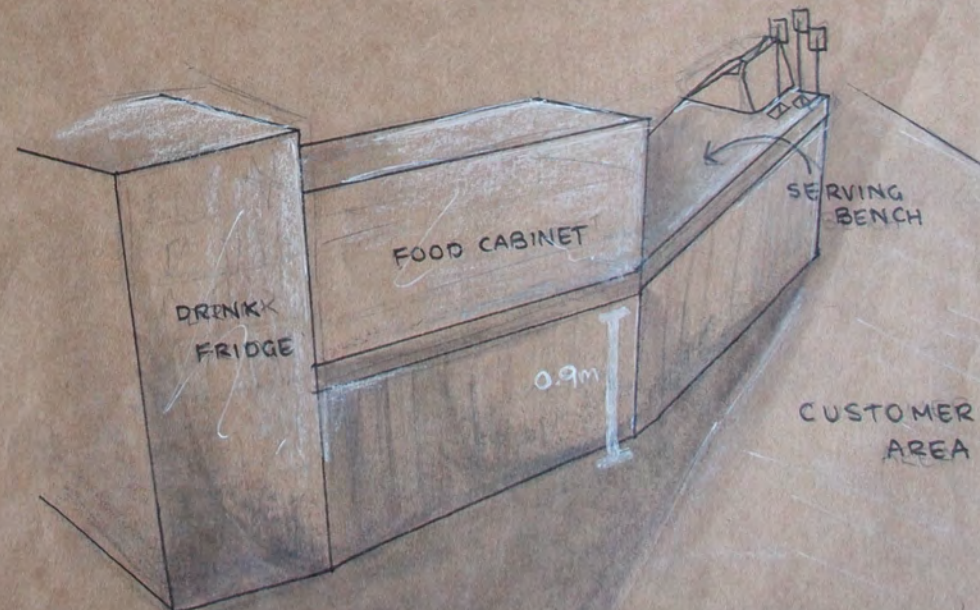


LOOKING OUT ON OUTDOOR AREA
AND A VIEW

INTERIOR OF BUILDING CAFÉ

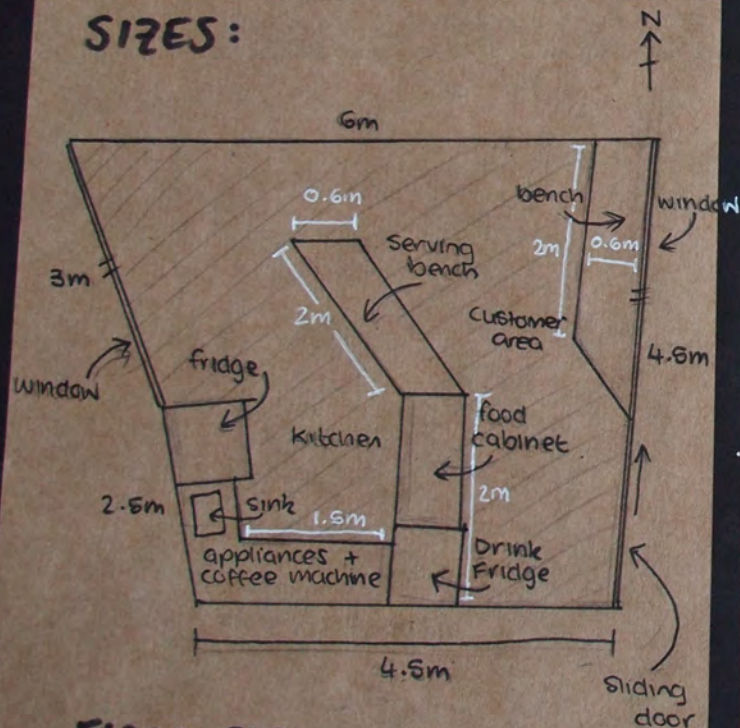


KITCHEN
AREA



CUSTOMER
AREA

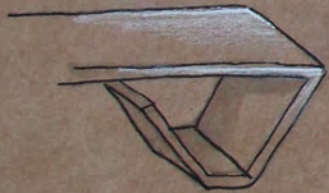
SIZES:



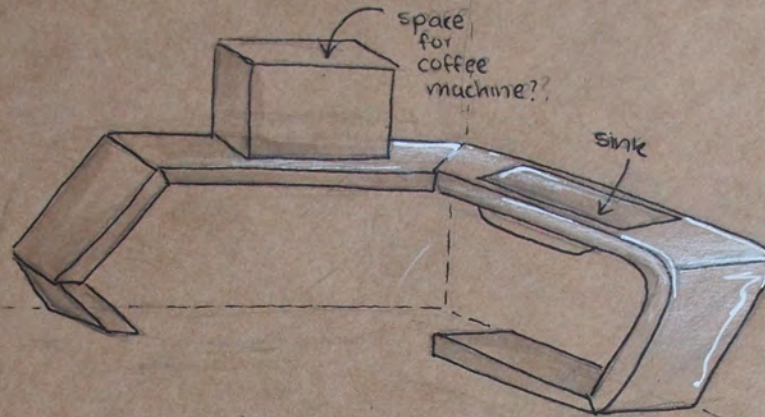
FLOOR PLAN

THEME SUGGESTIONS IN KITCHEN/SERVING AREA

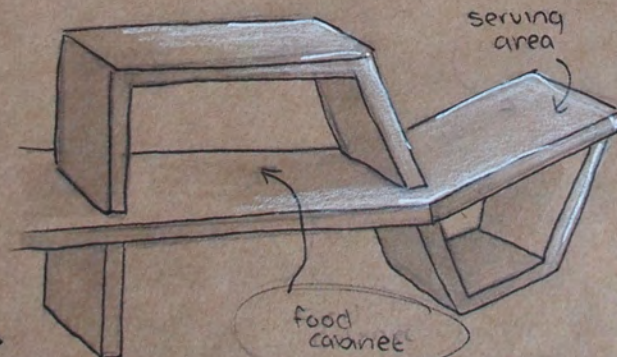
basic cabinet/bench



BENCH IDEAS

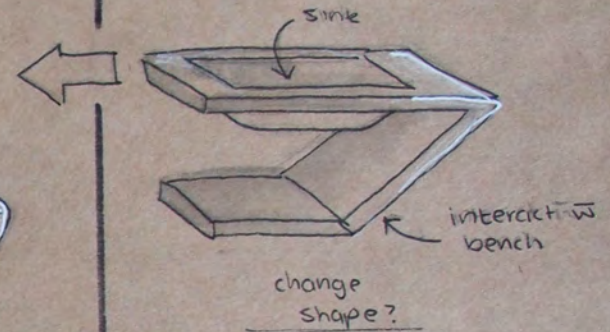


KITCHEN AREA
VIEW #1



KITCHEN AREA
VIEW #2

APPLIANCE INTER ACTION



stylised

shapes mimic
building

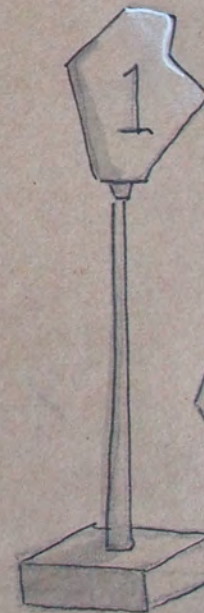
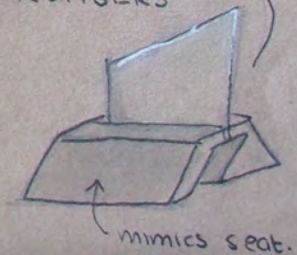
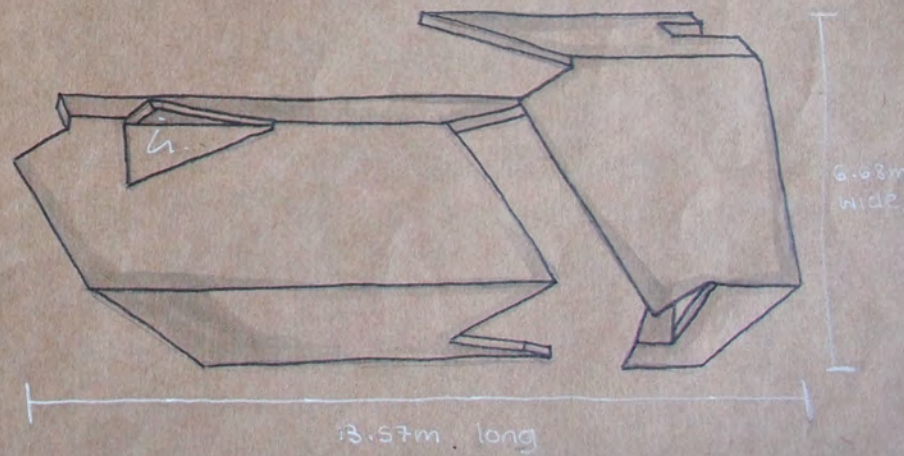
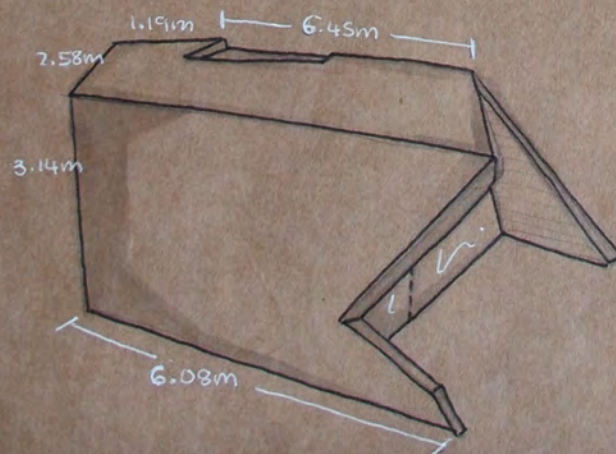
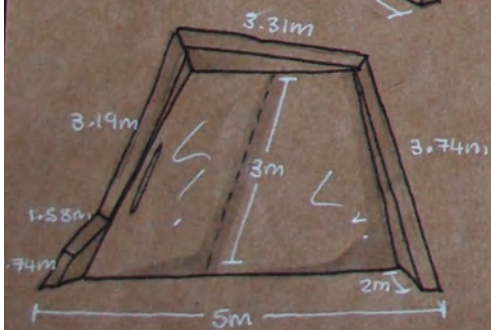
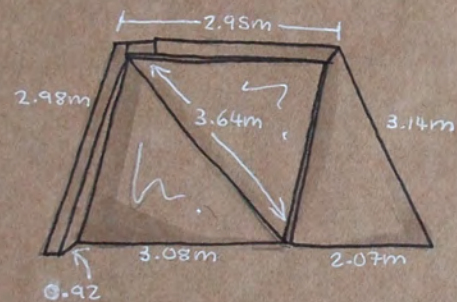
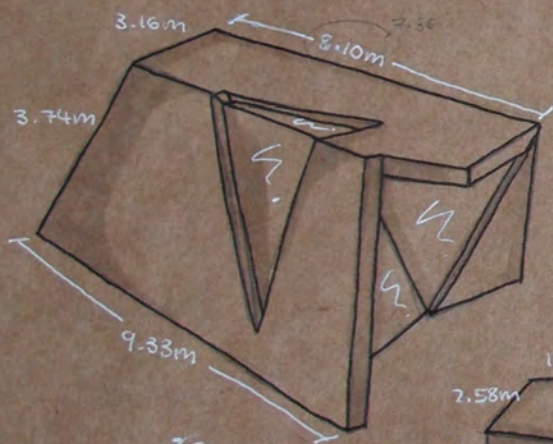
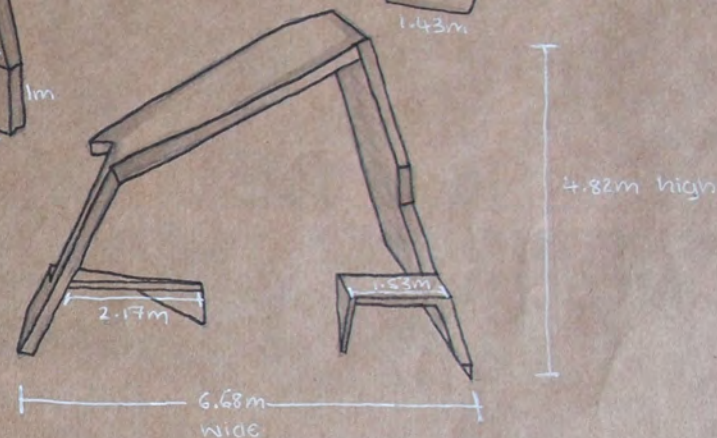
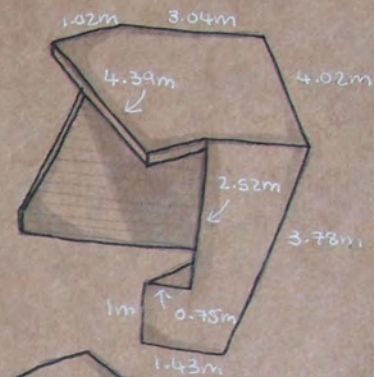
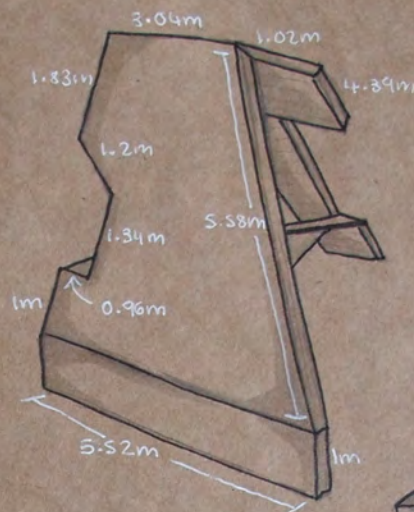
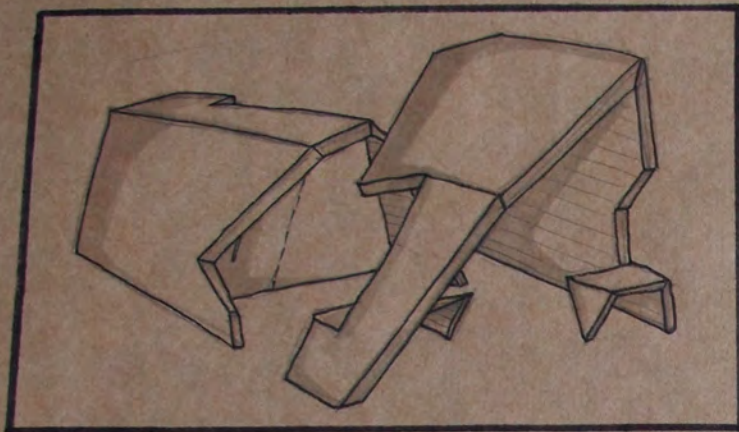
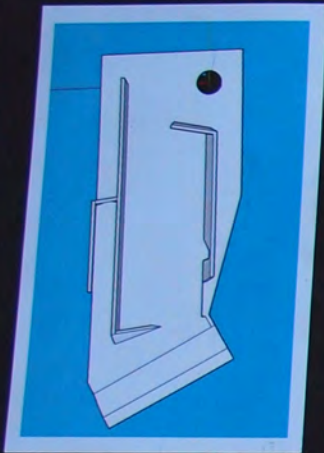


TABLE
NUMBERS

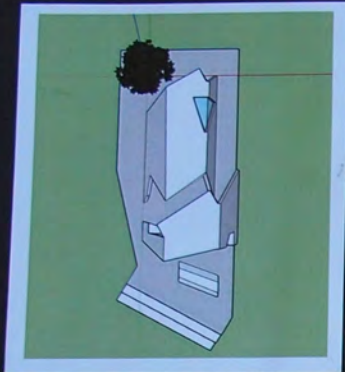


→ SIZES - STRUCTURE



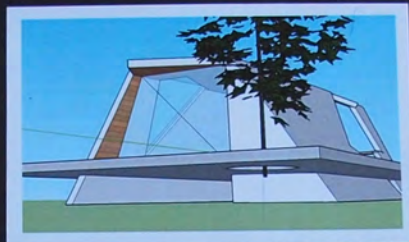


↳ shows the underside of the building and decking.

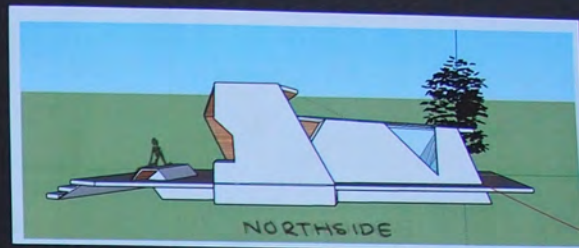


↳ shows how the extended walls meet under the building

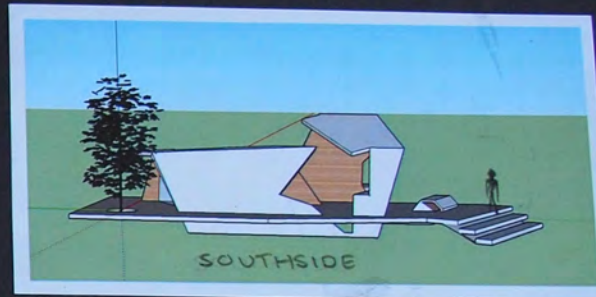
Birdseye view of the entire building / decking design



WESTSIDE.



NORTHSIDE



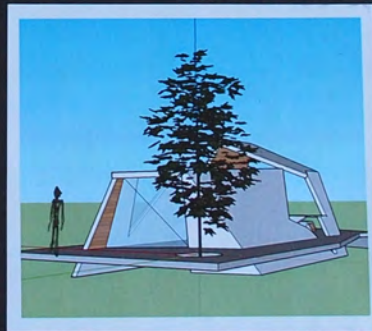
SOUTHSIDE

SKETCHUP. DESIGN.

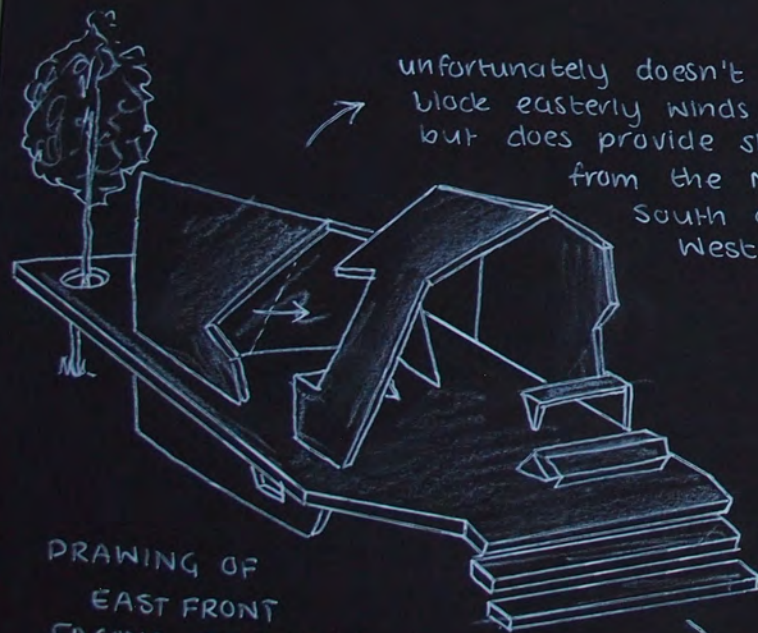
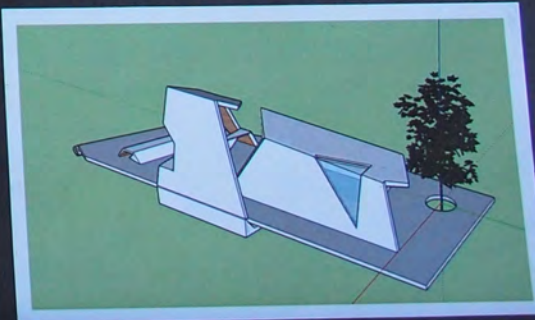
↳ walls of the building extend through the deck and serve as a sort of foundation for the building.

↳ the extended walls will need to be different lengths to fit with the topography of the land (NOT SHOWN IN THE IMAGES)

WESTSIDE



Shows the back of the building and the skylight / window on the North side of the building.

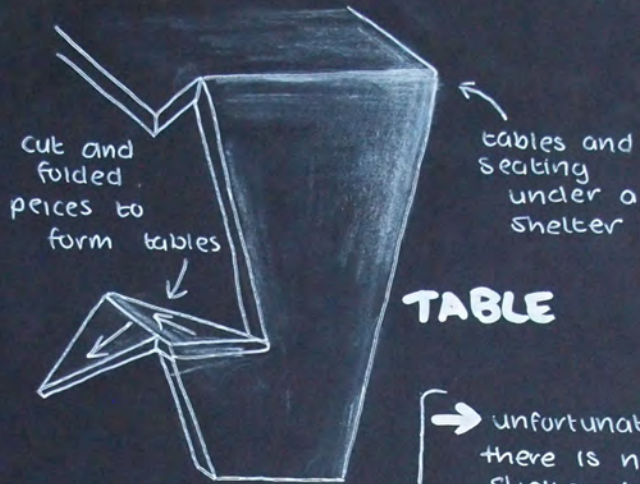
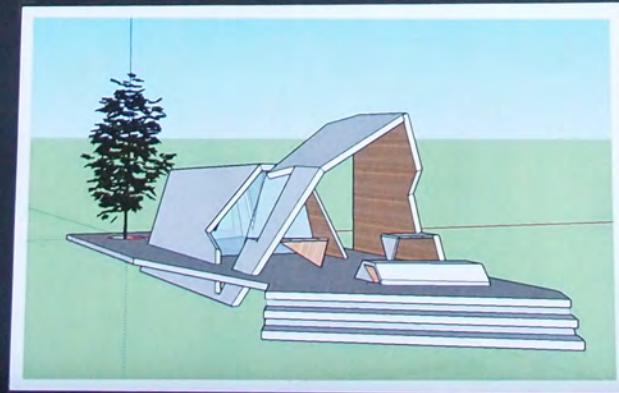
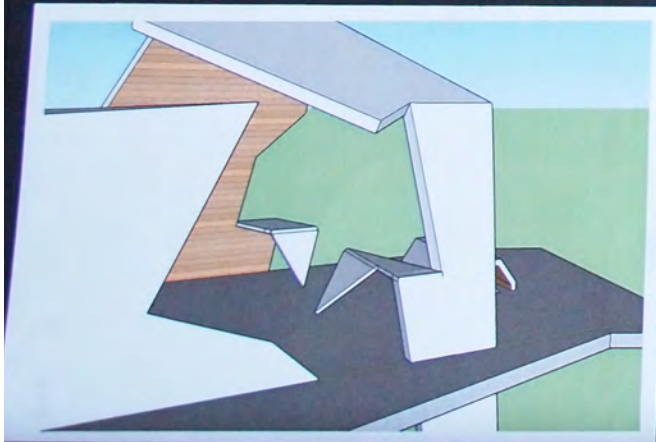
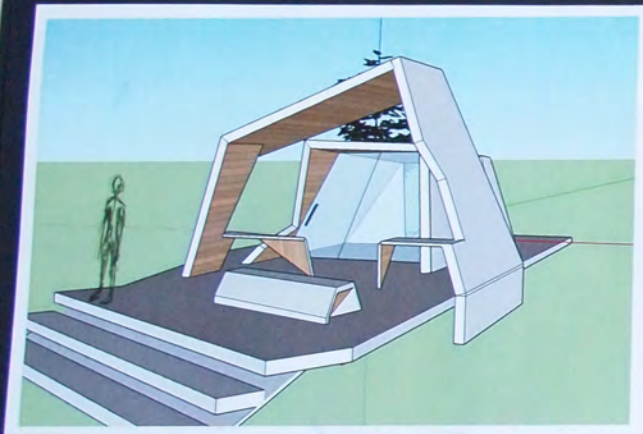
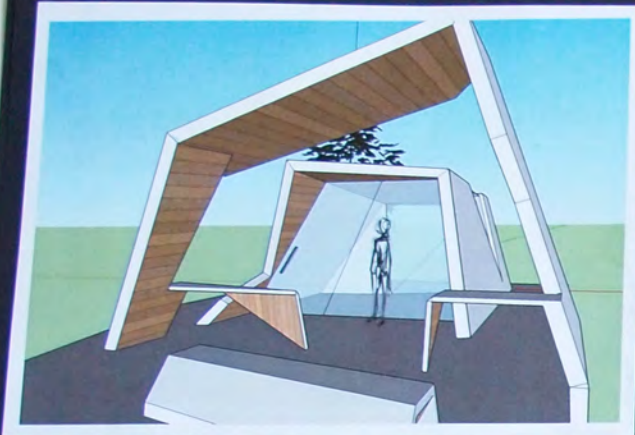


DRAWING OF EAST FRONT FACING THE VIEW

view

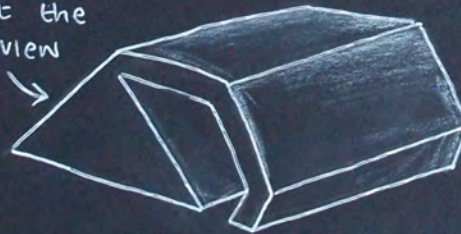
unfortunately doesn't block easterly winds but does provide shelter from the North, South and West.

DECKING AND OUTSIDE SEATING/TABLES.



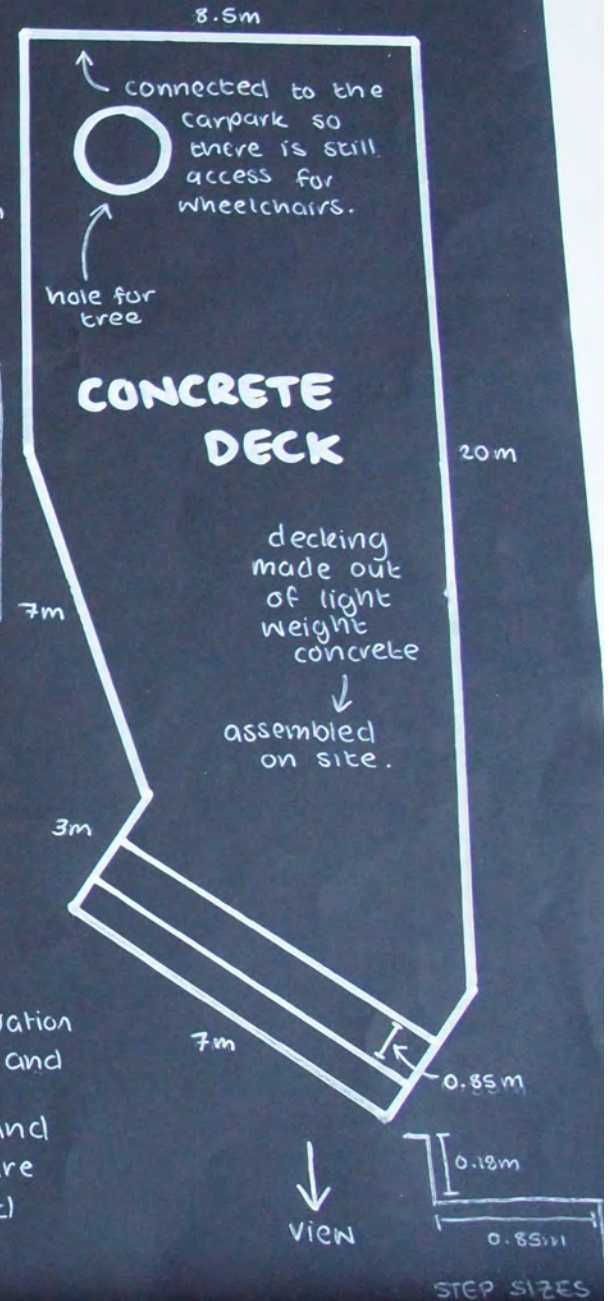
TABLE

Bench seat positioned to look out at the view



SEAT

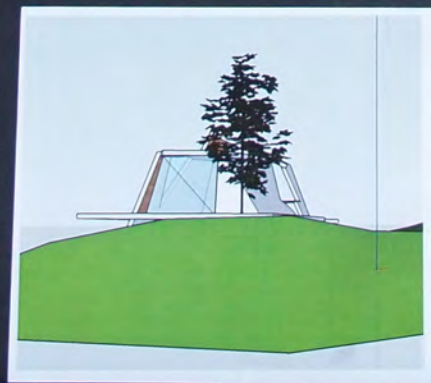
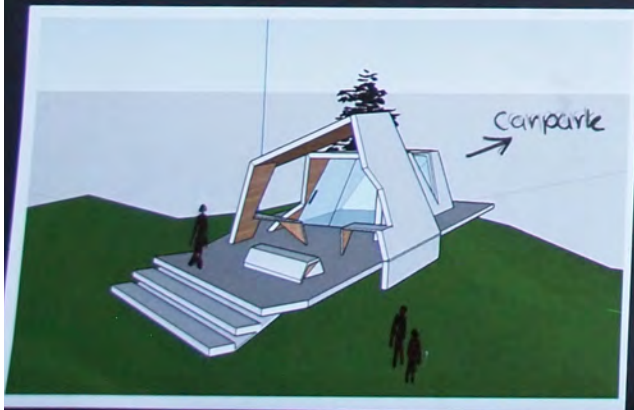
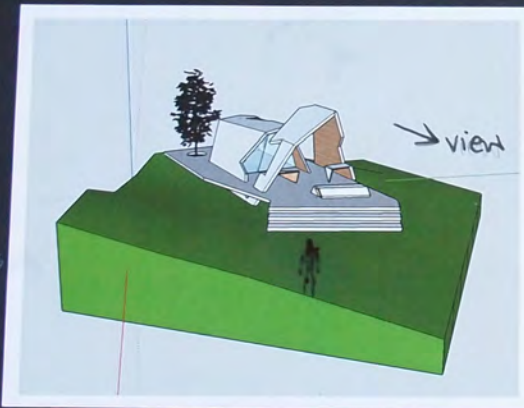
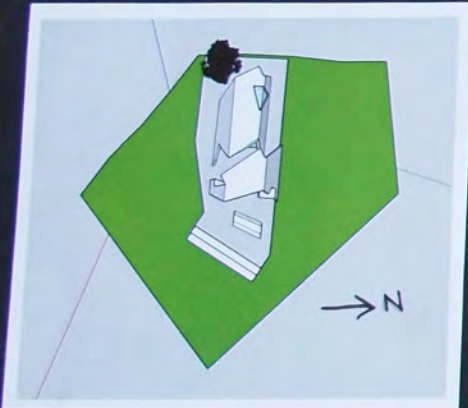
→ unfortunately there is no shelter to block out the easterly winds due to putting the views first.



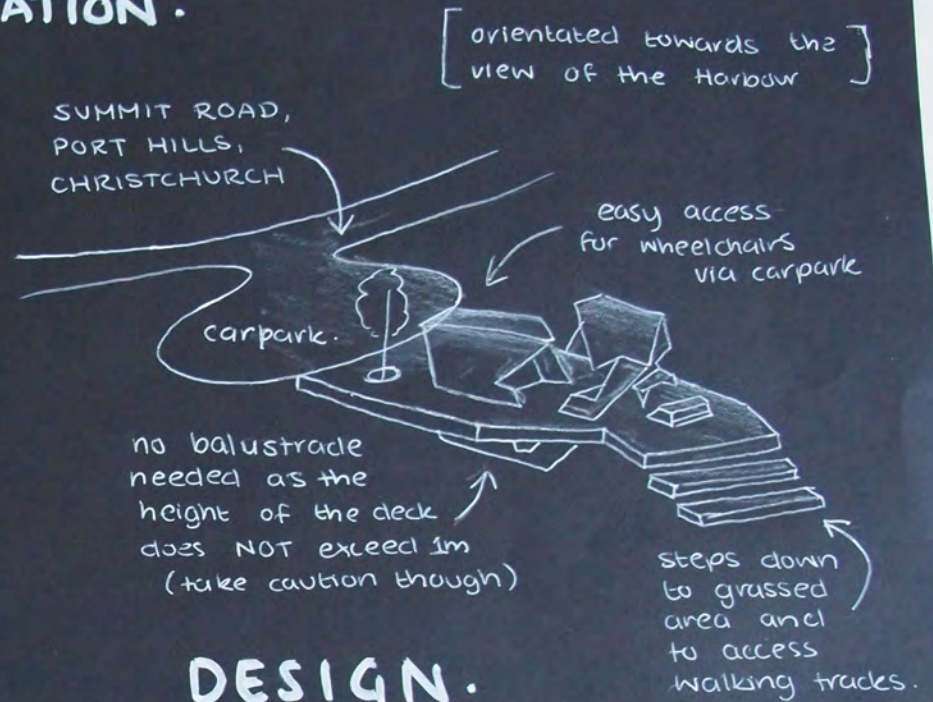
FINAL DESIGN - SUMMATIVE EVALUATION.

The aim was to present a suitable design proposal for a public ecofriendly area and café, situated on a DOC section (which comes with restraints) on the Port Hills, Christchurch. The building was organically inspired to mold and blend with the environment but also stand out. It is made out of lightweight material so it is able to be made offsite and assembled on site. The decking is made from a lightweight concrete, the cladding is mainly fibreglass but also some cedar wood in areas to give a decorative feel. The buildings purpose will be a café and will cover the users needs well. There is a possible space on site for a toilet facility in the future.

Birdseye ↘



SUMMIT ROAD,
PORT HILLS,
CHRISTCHURCH



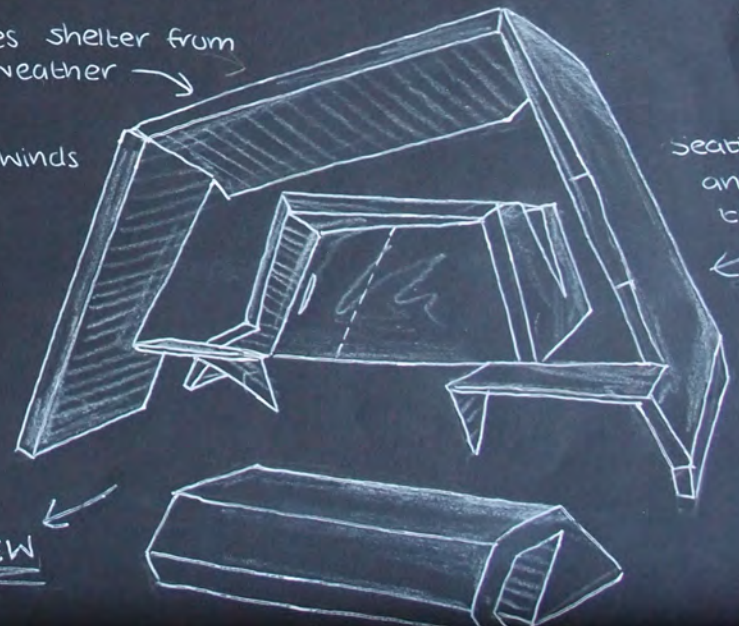
DESIGN.

provides shelter from weather
except easterly winds

view from carpark

VIEW

seating and tables



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
E	<i>Initiate design ideas through exploration.</i>	<i>Initiate design ideas through insightful exploration.</i>	<i>Initiate design ideas through extensive exploration.</i>

Evidence

Not Achieved	Achievement	Merit	Excellence
<p>No source is material evident.</p> <p>Source material is not interpreted using visual communication strategies or taken into alternatives and variations.</p> <p>Design ideas are not derived from the alternatives and variations.</p>	<p>Use an experience(s) to generate starting ideas; using visual communication strategies to interrogate and re-generate ideas towards design ideas.</p> <p>Inspirational sources (experiences) are present. These could include mood / inspiration boards, compilation of images, collage, designer studies, modelling, observational drawing, photographs, etc.</p> <p>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</p> <ul style="list-style-type: none"> • Alternatives are distinct, different, contrasting or have divergent shapes / forms. • Variations are adaptations, alterations and modified versions of a shape / form. <p>Alternatives and variations are visually interrogated and re-generated which lead towards design ideas.</p> <ul style="list-style-type: none"> • 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. 	<p>Use visual communication strategies to analyse and identify an emerging train of thought and re-interpret ideas to form design ideas.</p> <p>Through the reinterpretation of design ideas an emergent train of thought is evident.</p> <ul style="list-style-type: none"> • 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. 	<p>Use visual communication strategies to challenge thinking and extend and transform ideas to form design ideas.</p> <p>The train of thought of design thinking is further extended / transformed, which challenges and / or moves beyond the predictable design idea.</p> <ul style="list-style-type: none"> • 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.

Excellence Exemplar 2019

Subject	Design and Visual Communication	Standard	91627	Overall grade	E
	Annotation				
	Pages 1–10 have the starting experiences of nature and the human form, and extract shapes from these in a playful, organic way.				
	Pages 11–20 introduce recombination of forms in an abstract way and add scale with use of trees and people to generate an emergent spatial thematic. There is re-examination and re-generation of thinking leading towards design ideas.				
	Pages 21–36 explore and reinterpret the design idea with a focused train of thought.				
	There are some details around the user, function, interior space, materials, and scale. The design idea extends beyond the re-interpreted conceptual idea, being clarified in the end few pages. The majority of the design thinking is around the exterior of the idea. This submission is an Excellence. There is a consistent use of visual communication to convey the design thinking. The thematic shows a strong repetitive element and has used visual communication skills very effectively. There is some connection to context though this is not a strength of the submission.				