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:

/I 'skεip, ə 'skεip/

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

- 'Relaxation'
  - quietness
  - peaceful
  - low frequency
  - tranquility
  - calm

- 'Nature'
  - organic
  - environment
  - seasons

- Simplicity

- 'Get away'
  - freedom
  - isolation
  - vacation
  - vanish
  - disappear

- Liberation

resting
recreation

- Escaping
The use of glass gives the home an indoor/outdoor living experience, enhancing the connection with nature. This concept of seclusion will be prioritized when deciding the location for my client's home. This will provide their holiday home with privacy where my client will have a sense of peace for their clearing of mind and well-being from their busy lives.

Neutral/mono tones give the exterior simplicity and modernity. Exploring different materials and textures will differentiate the design.

I like the idea of having the home placed overlooking the ocean whilst still being close and/or surrounded by vegetation.

A cliff house provides privacy and a pleasant view. However, the functionality of this location will still need to be considered.
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 (197.1KM)
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 30 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 A 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.
Unavailable 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 continued.

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.

Site analysis

The direction of sunlight is important; in summer light can be harnessed for interior purposes.

Optimising the amount of natural light will boost my clients awareness of nature.

Having tall vegetation surrounding the outside sides of the site will reinforce a feeling of self isolation and privacy.

Where the home is placed will substantially affect how natural light is optimised.

The placement of this design is the most common, where unique structures will not be required.

Strong wind directions

Because this site is flat and positioned on top of a cliff wall, wind speeds will increase, especially in this direction; the placement of my design and vegetation will need attention to reduce/Slow down harsh winds.

Cold wind directions

Because the main road is not so busy and the site is quite elongated, a driveway is needed and can be re-designed for preference.

Tallowbar road

This is a site analysis.
These shapes and patterns could be used in the scope of the actual building or for aesthetic features.
Nature

Possible patterns
I found his designs to be layered looking.

I quite like the idea of merging two different shapes together.

Making the shape of his design more natural and flowing.

I layering different sizes of cylinders together.

I found this designer's shapes to be quite difficult to find/generate ideas which I would like to concept and develop.

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 partnership 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.

These organic lines could be used for exterior aesthetic features.

Organic shaped wave feature.

Layering these organic lines, giving depth to a multi-level building.

Mixing the simple shape with line features.

Free flowing forms in 3-dimensional shapes, these could be used for the exterior shape of my home design.

These could be used for another exterior feature.

These shapes could be used as an exterior feature on windows, facade.

Outer facade ideas on top of different shapes.
I would find these shapes difficult to further envision them within the aesthetics of a design I would like.

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 explored.

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 catering idea.
Inspired by my nature research.

Mixing organic lines with simple geometric shapes.

Taking the shape from the fish tail and expanding it pattern by an efficient feature.

Possible glass structure.
Taking inspiration from Rick Owens' 2018 collection, I have used his manipulation of fabric to create an aesthetic structure for the extension of this house.

Inspired by Rick Owens

Because Rick Owens' designs are very unique, I found it would be best to have a different looking building.
I found the interior layout to be rather difficult knowing to find a balance between privacy and contact/ functionality.

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

An open floor plan interior, enhancing spacious feeling.

I could however develop and expand on the facade aesthetic feature as I think it has the potential of enhancing a simple house design.
This design incorporates the cliff wave, leaving the second and third levels to cascade out and onto the actual cliff.

A three-story home design where each level could be a different room.

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

This could have the layers with different house forms.

Taking inspiration from Gehry's work with the shapes and curves.
I would love the idea of developing this concept as I find it architecturally pleasing, however, I would need to further refine the functionality of it.

Ground Floor: Living Area

Second Floor: Bedroom Area

Third Floor: Bathroom

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

The first 'ground' level be placed on top of the cellar to allow easier access.
Developing existing designs into a 3D house model.

These designs would be for conceptual designs.
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 striking.
Developing the shape...

The two-layer/floor design has been influenced by concept 1 whilst containing the curved shape with concept 3 design.
I will develop on using the lighter grey movement by the exterior.

How can I accommodate the flow of the fencing?

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 structural.

Materials:
- Limestone for exterior cladding
- Pine wood for interior cladding
- Darker grey concrete used for steps and exterior
- Lighter grey concrete used for the beams and exterior
- White concrete could be used in the house and for an external function
- Glass used for windows
- Paenx brown stone
- Midbrown beige stone
I would also need to explore the functionality proper of having the terraces; perhaps a support model or a lifting system.

Exposing how this concept will look in the house attitude stage. I think the shape of it suits the house stage however a simplified design will be the best.

I will develop this stage. It would be comfortable now. Thin columns will provide a more clear appearance.
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 house design yet still being quite simple.

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 separation 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.

Plastic allows the feature to be bent and create the organic shape/design.
Having the LED's in this layout will provide optimum light.

With the LED in this position, the light will be a little rarer than harsh LED.

Using transparent plastic provides natural light to pass through during daytime and keeps the design simple, and effective.

The LED strip will be embedded into the transparent plastic.

Exterior feature details

Having the solar panel thin and on the side keeps it out of the way.

Solar panel

Either of the LED strips will be connected to the solar panel.

Solar panel strip provides power to the LED strip feature.
Having the LED's in this layout will provide optimum light.

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, helping daytime and keeps the design simple and effective.

The LED strip will be imbedded in the transparent plastic.

Having the solar panel thin and on the side keeps it out of the way.

Either of the LED strips will be connected to the solar panel.

Solar panel strip provides power to the LED to the feature.
Ceiling construction layers:
- Reinforced concrete
- Waterproofing layer
- Insulation
- Board
- Jib
- Wall/ plaster

Floor construction layers:
- Floor finish
- Board layer
- Insulation
- Sceid
- Damp proof board
- Concrete
- Steel beam support

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

Construction details

Steel beam structures to hold the base of the construction.

Flooring the glass walls into inhabit, the concrete structure gives a more seamless look.
Because the structure hangs off the edge of the cliff, the support needs to be very sturdy.

Balcony Area

cliff

glass structure built into the actual building's structure. This will provide strength.
Understanding the design and layout of the interior space, the layout includes:

- **Living Room**: Centrally located, with access to the balcony and outdoor area.
- **Kitchen**: Adjacent to the living room, with ample sunlight and access to the outdoor kitchen area.
- **Dining Area**: Positioned near the kitchen, suitable for meals and gatherings.
- **Bedrooms**: Located on the upper floor, one near the living area and another more private.
- **Bathroom**: Accessible to all rooms, ensuring convenience and privacy.

**Materials and Colors**:
- **Wooden Floor**: Provides a warm and natural feel in the living areas.
- **Tile**: Used in the kitchen and bathrooms for durability and easy cleaning.
- **Plastic Stone Slabs**: In the outdoor area, ideal for outdoor living spaces.

**Interior Design Principles**:
- **Largest Room**: The living room is designed to be the largest space, facilitating social gatherings.
- **Connection to Outdoor**: The layout includes direct access to the outdoor area from multiple rooms, enhancing the connection with nature.
- **Natural Light**: Maximization of natural light in all rooms, promoting a healthy living environment.

**Conclusion**:
The design aims to create a harmonious and functional living space, balancing privacy and openness, with thoughtful integration of natural elements.
Having the large windows provide more interior natural light.

The walls would be painted a dark grey, bringing a warmer feeling to the interior.

Having Oak accents such as the stairs brings natural 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.

Afterwards, I will finish my house interior with pine wood flooring. Pine wood is very durable and will remain over a very long time.

Pine wood is also much affordable than hardwood flooring. It will typically cost around $10 per square foot.
Escape Home

A home designed for the perfect relaxing getaway. Indulge yourself with the run life of refined luxury and simplicity.
## Assessment Schedule – 2019

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

#### Achievement Criteria

<table>
<thead>
<tr>
<th>Overall level of attainment for 91627</th>
<th>Achievement</th>
<th>Achievement with Merit</th>
<th>Achievement with Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td>Initiate design ideas through exploration.</td>
<td>Initiate design ideas through <em>insightful</em> exploration.</td>
<td>Initiate design ideas through <em>extensive</em> exploration.</td>
</tr>
</tbody>
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#### Evidence

<table>
<thead>
<tr>
<th>Not Achieved</th>
<th>Achievement</th>
<th>Merit</th>
<th>Excellence</th>
</tr>
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<tbody>
<tr>
<td>No source is material evident.</td>
<td>Use an <em>experience</em> (s) to generate starting ideas; using visual communication strategies to <em>interrogate and re-generate</em> ideas towards design ideas.</td>
<td>Use visual communication strategies to analyse and identify an <em>emerging train of thought</em> and re-interpret ideas to form design ideas.</td>
<td>Use visual communication strategies to challenge thinking and extend and transform ideas to form design ideas.</td>
</tr>
<tr>
<td>Source material is not interpreted using visual communication strategies or taken into alternatives and variations.</td>
<td>Inspirational sources (<em>experiences</em>) 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 <em>alternatives and variations</em> to <em>generate starting ideas</em>:  <em>Alternatives</em> are distinct, different, contrasting or have divergent shapes / forms.  <em>Variations</em> are adaptations, alterations and modified versions of a shape / form. Alternatives and variations are visually <em>interrogated and re-generated</em> which lead towards design ideas.  <em>Interrogated and re-generated</em> refer to the thinking and visual communication of shapes / forms that are re-examined / critiqued, selected, and re-drawn.  <em>Design ideas</em> must have identifiable functional and aesthetic qualities.</td>
<td>Through the reinterpretation of design ideas an <em>emergent train of thought</em> is evident.  <em>Reinterpretation</em> of design ideas is applying thinking and visual communication that is purposeful and meaningful in its connection to its context.  <em>Emerging train of thought</em> is where a theme is developing with a perspective (viewpoint) and direction (intention) in either a functional / aesthetic / contextual or thematic way.</td>
<td>The train of thought of design thinking is further extended / transformed, which challenges and / or moves beyond the predictable design idea.  <em>Transform ideas</em> means the design idea has been seen in a new way.</td>
</tr>
<tr>
<td>Design ideas are not derived from the alternatives and variations.</td>
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**Note:** Visual communication strategies may include but are not limited to: abstraction, recombination, repetition, rotation, reflection, simplification, de-construction, truncation, exaggeration.
# Merit Exemplar 2019

<table>
<thead>
<tr>
<th>Subject</th>
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<th>Overall grade</th>
</tr>
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<tbody>
<tr>
<td>Design and Visual Communication</td>
<td>91627</td>
<td>M</td>
</tr>
</tbody>
</table>

## 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.