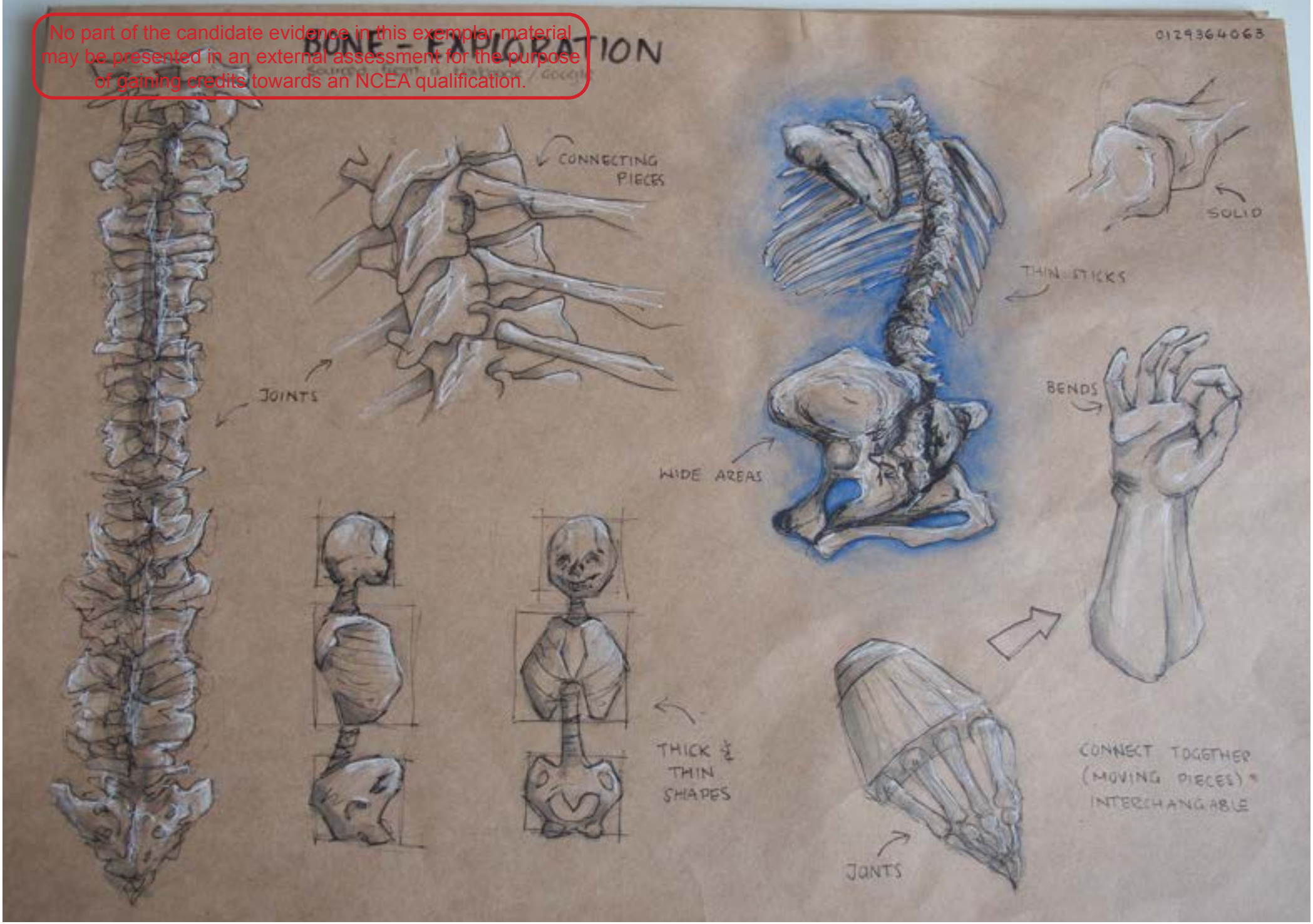
No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

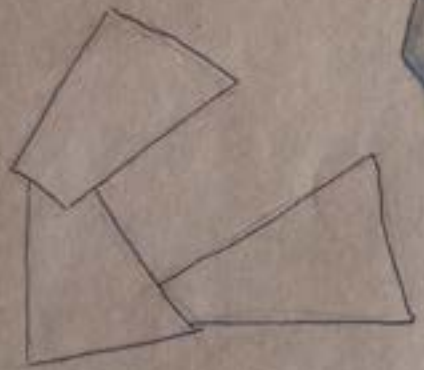
BONE - EXPLORATION

0129364063

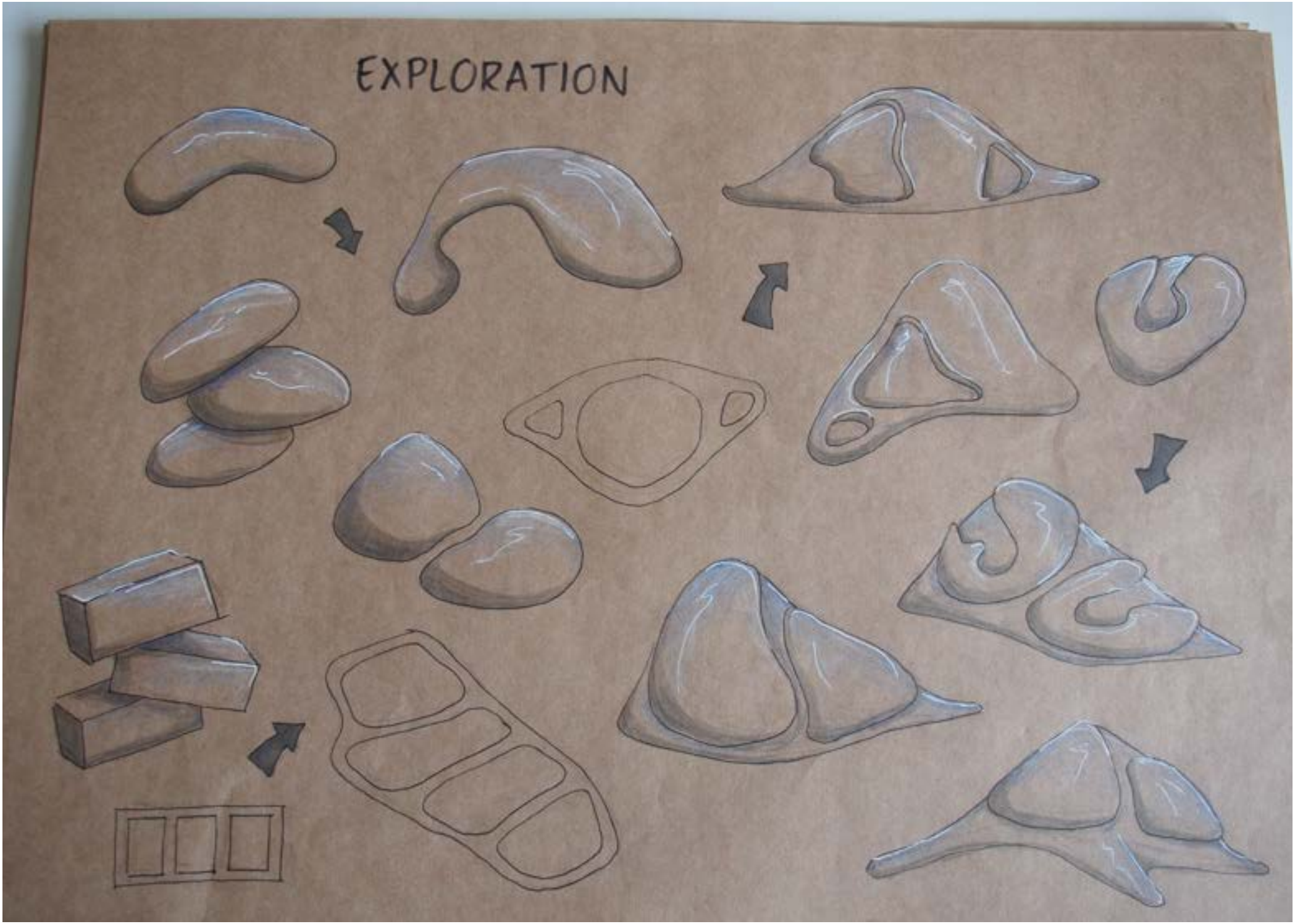


EXPLORATION

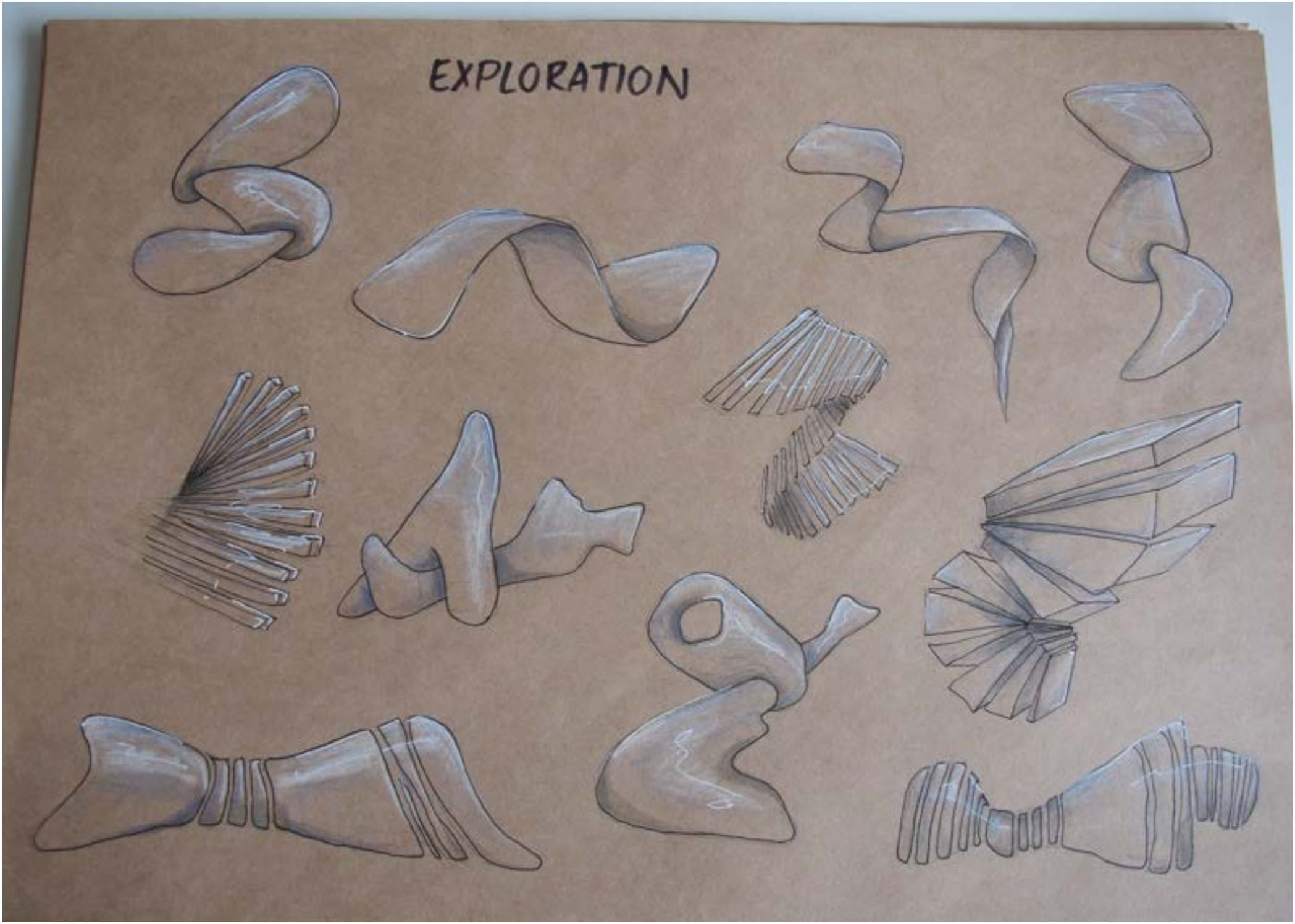
Source Material : spine



Source Material : Hand

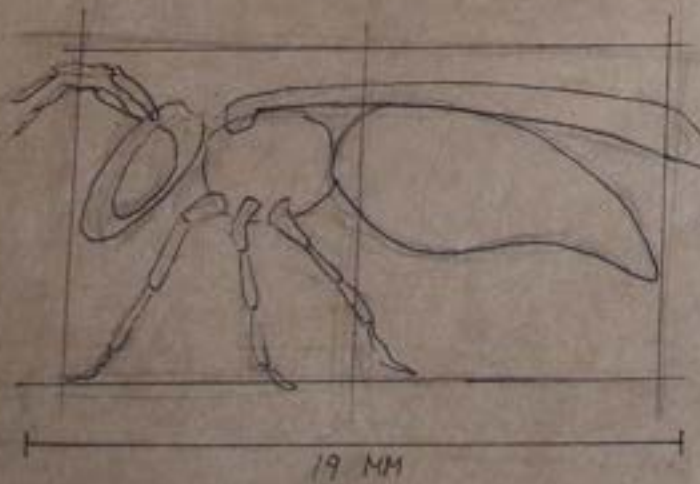

EXPLORATION

EXPLORATION



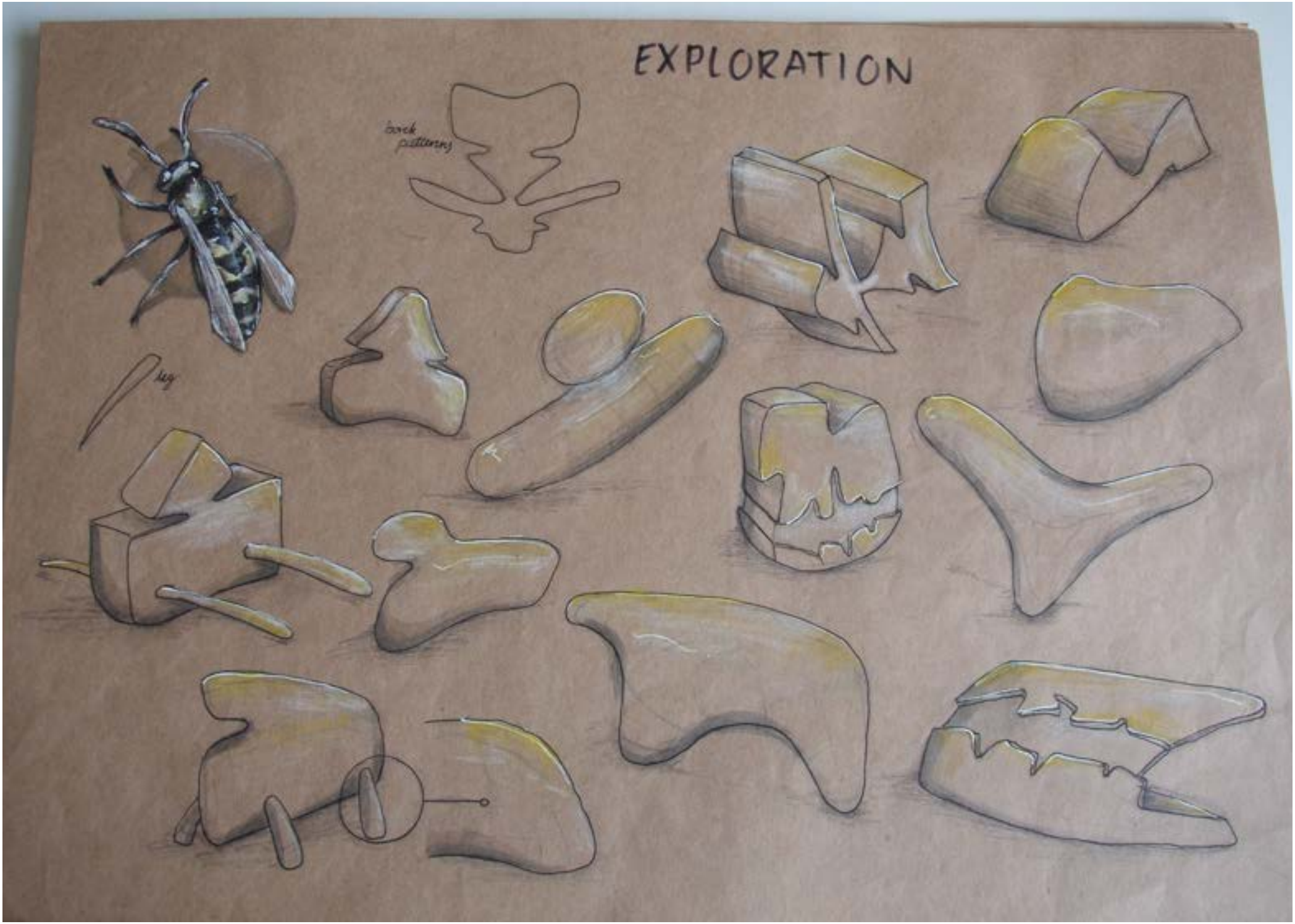
WASP - EXPLORATION

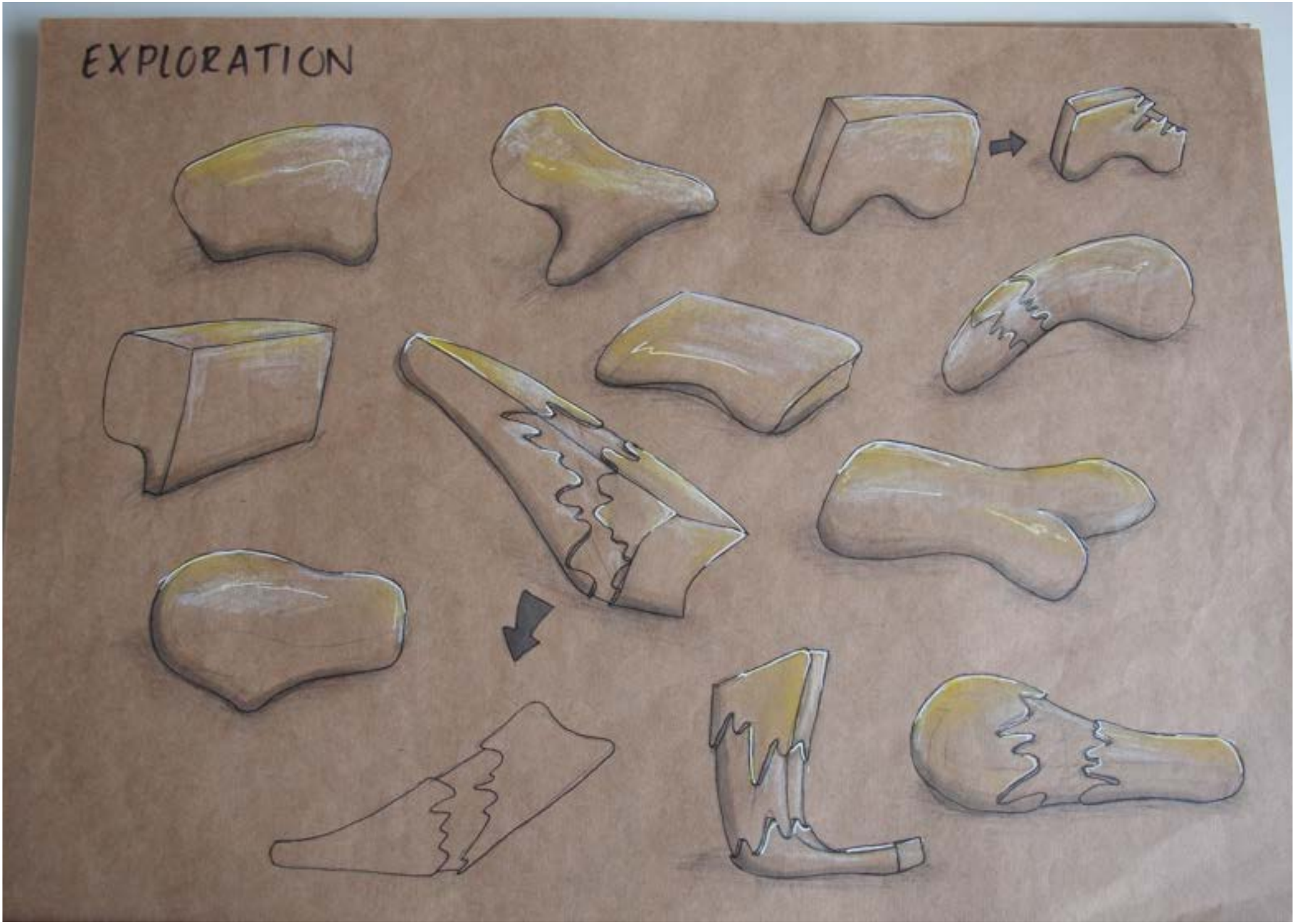
sourced from textbook / Google



COMMON
WASP

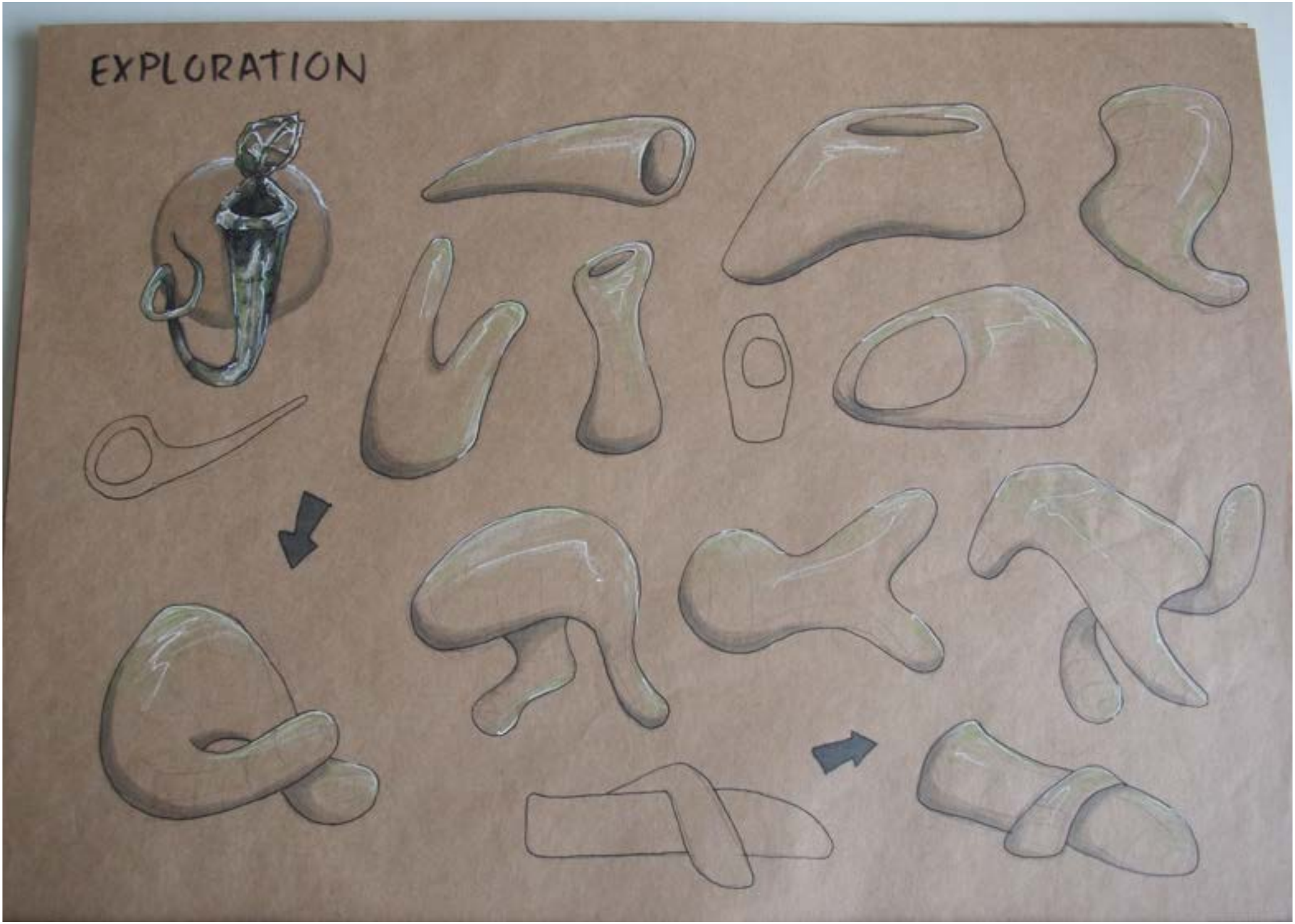
EXPLORATION

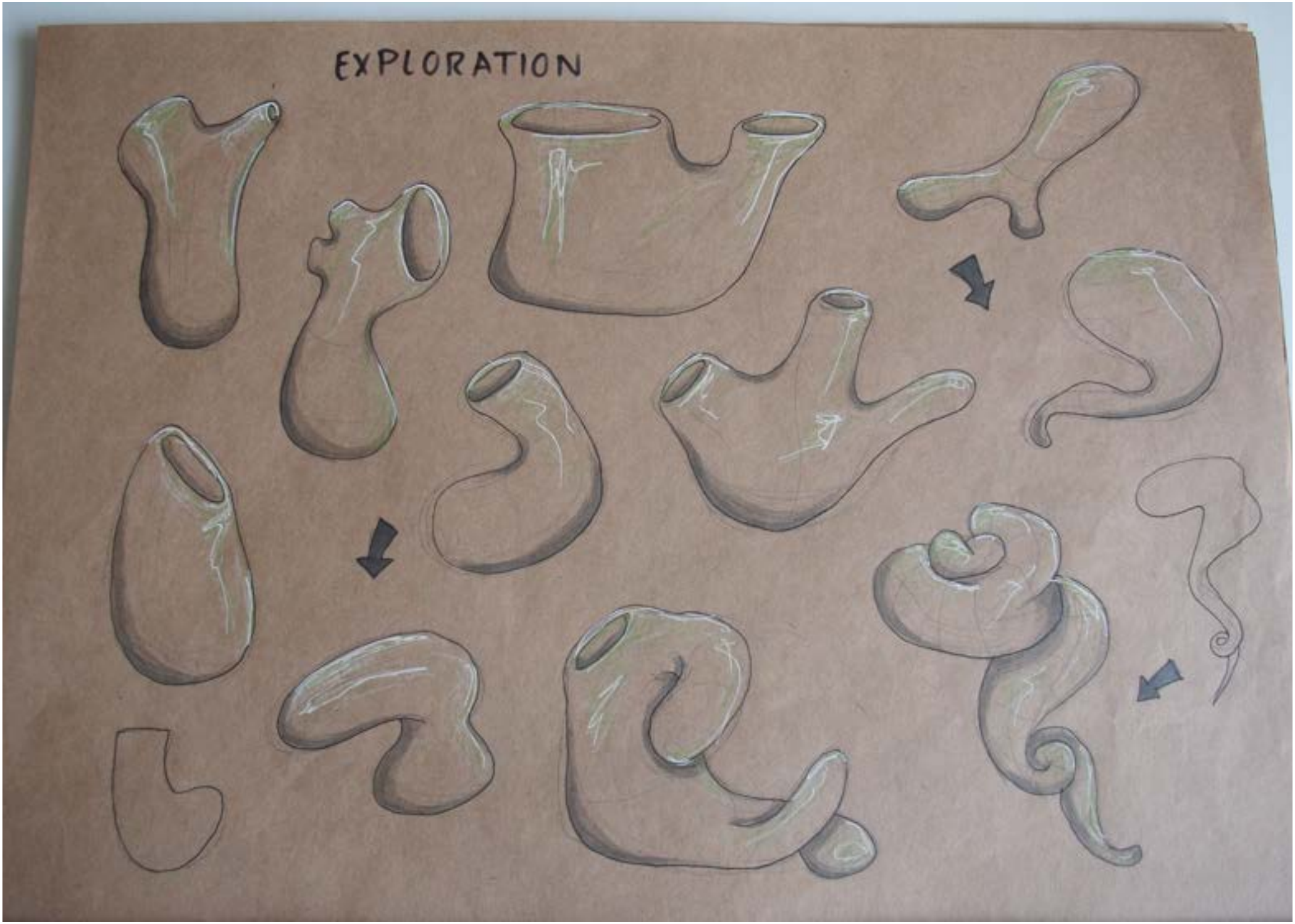



EXPLORATION

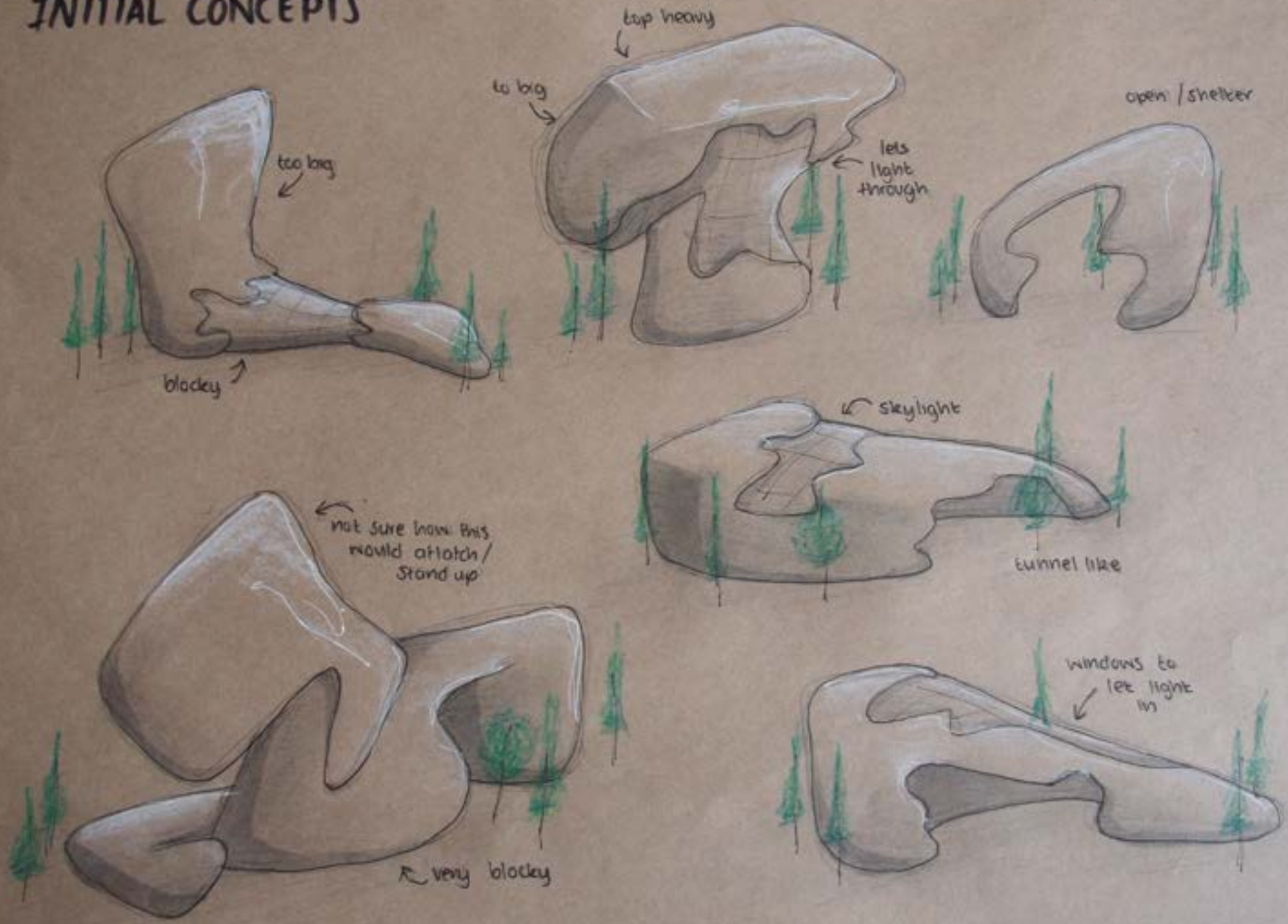
FLY TRAP – EXPLORATION

Sourced from textbook / google

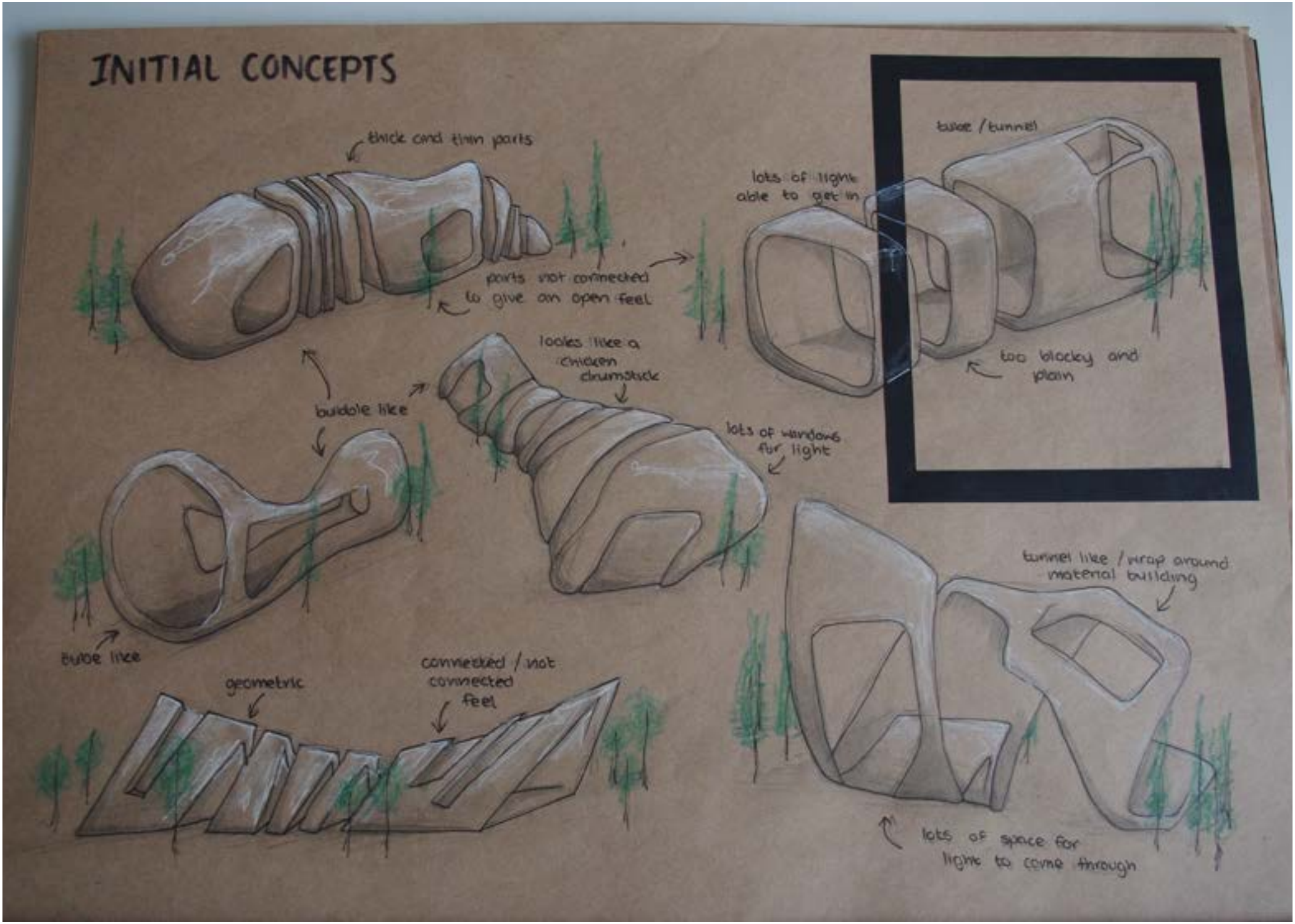

EXPLORATION


EXPLORATION

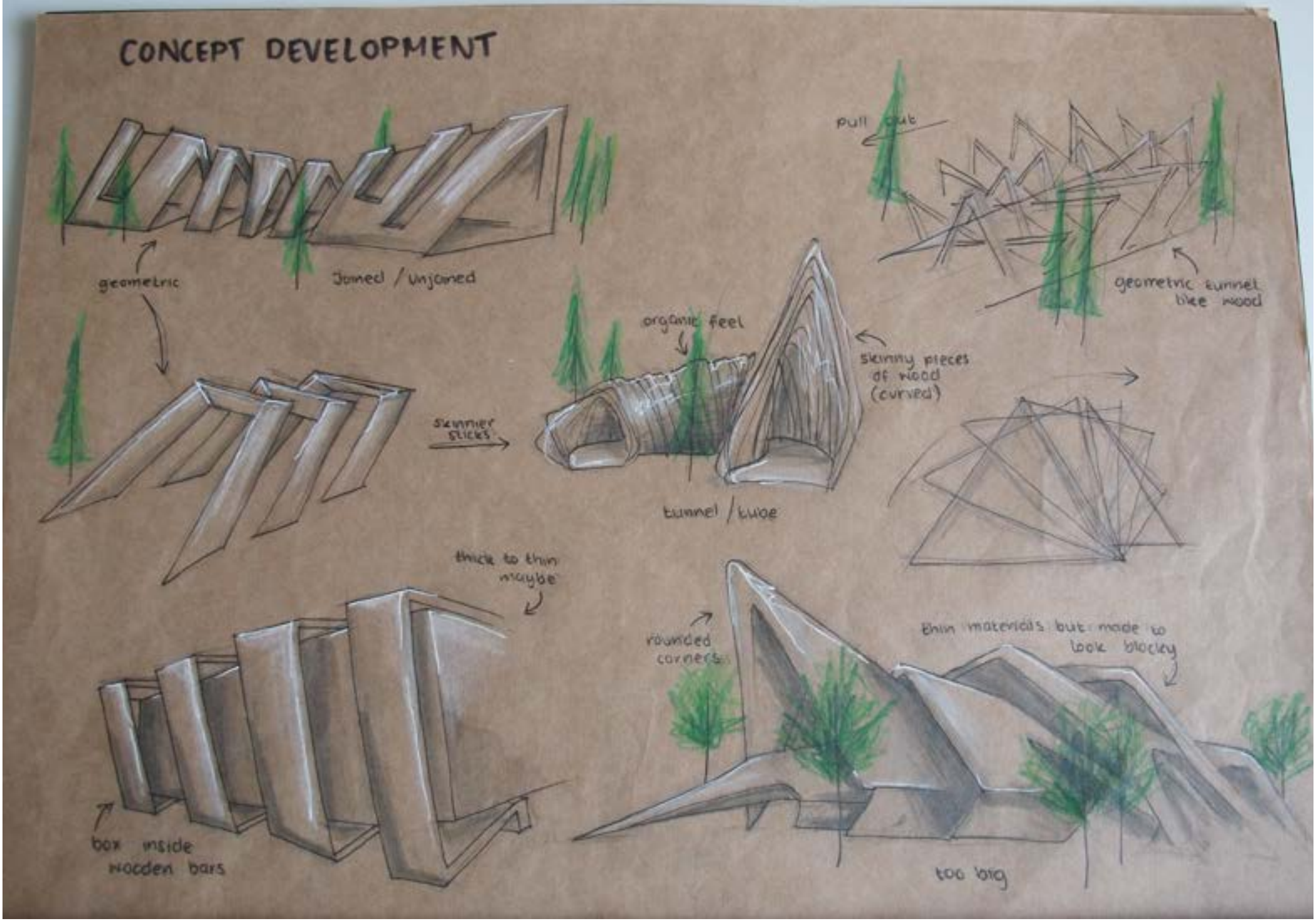
INITIAL CONCEPTS



INITIAL CONCEPTS



CONCEPT DEVELOPMENT



CONCEPT DEVELOPMENT

gaps provide a good source of lighting

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

too low?

folded material

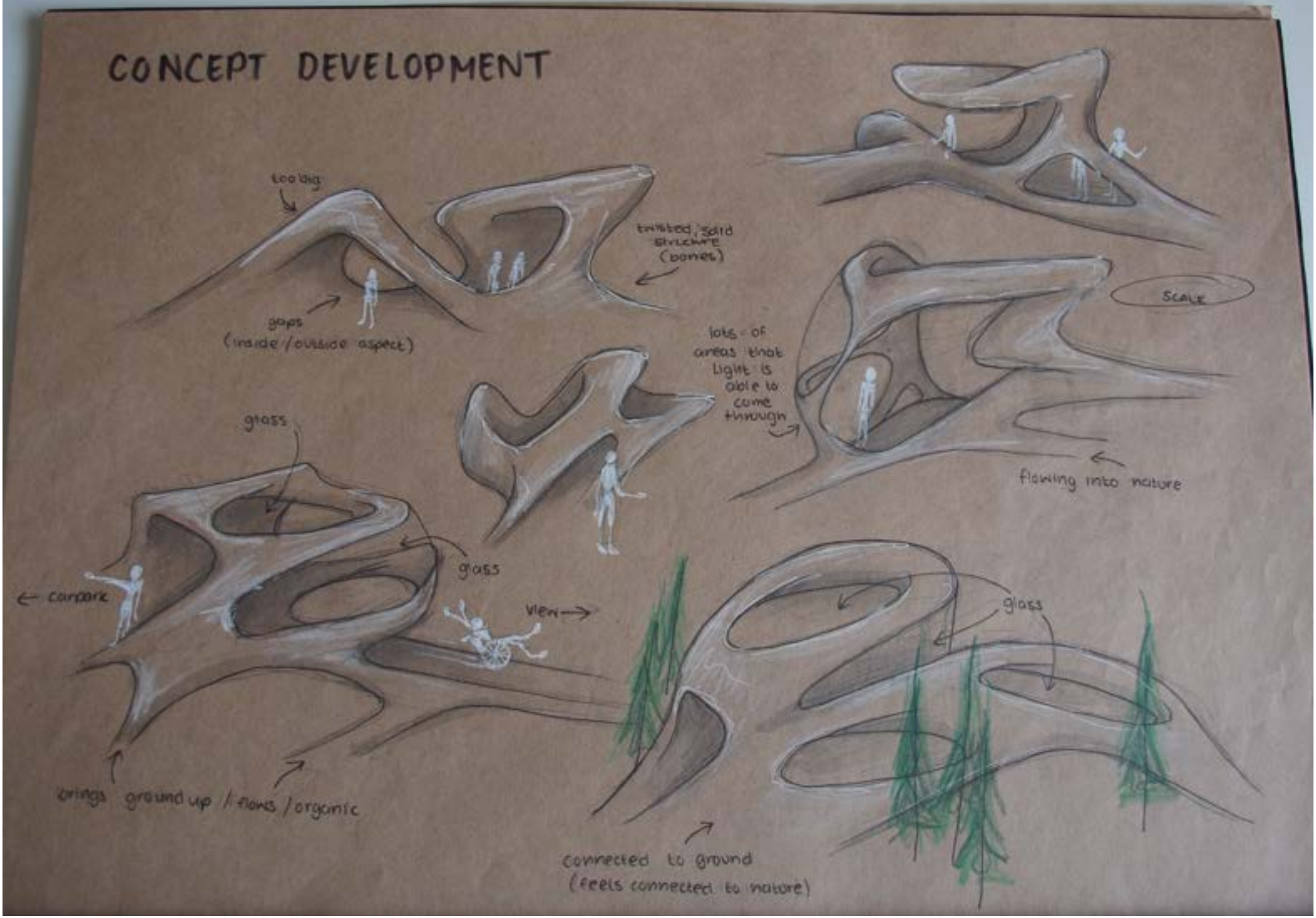
pod like
- open
- rounded

very open feel

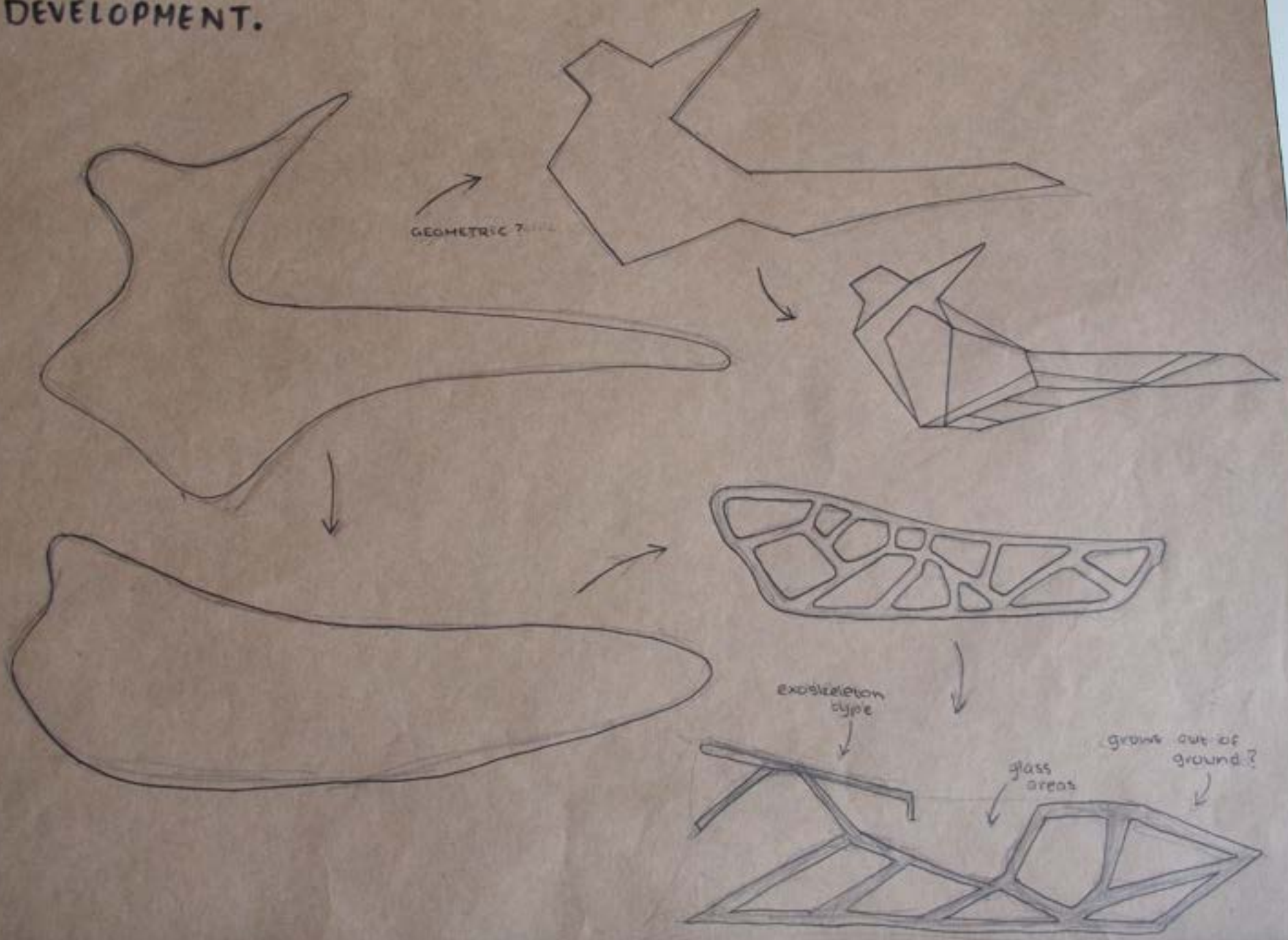
solid but open

flows into ground (organic)

CONCEPT DEVELOPMENT

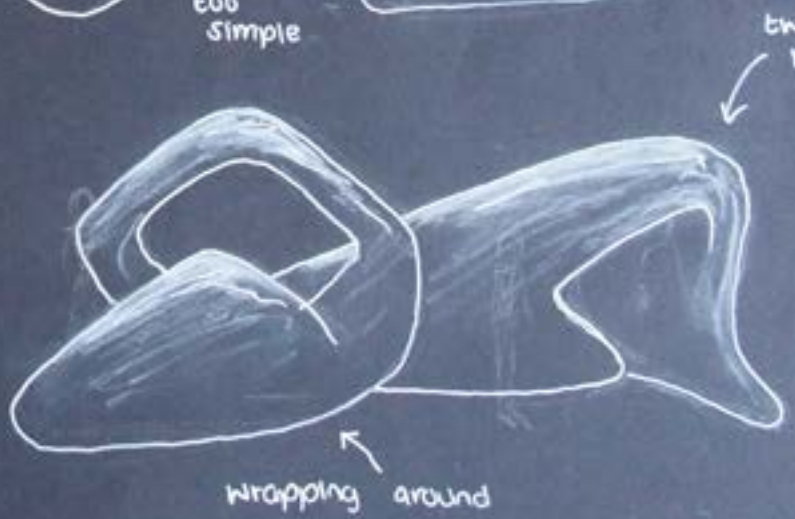


DEVELOPMENT.

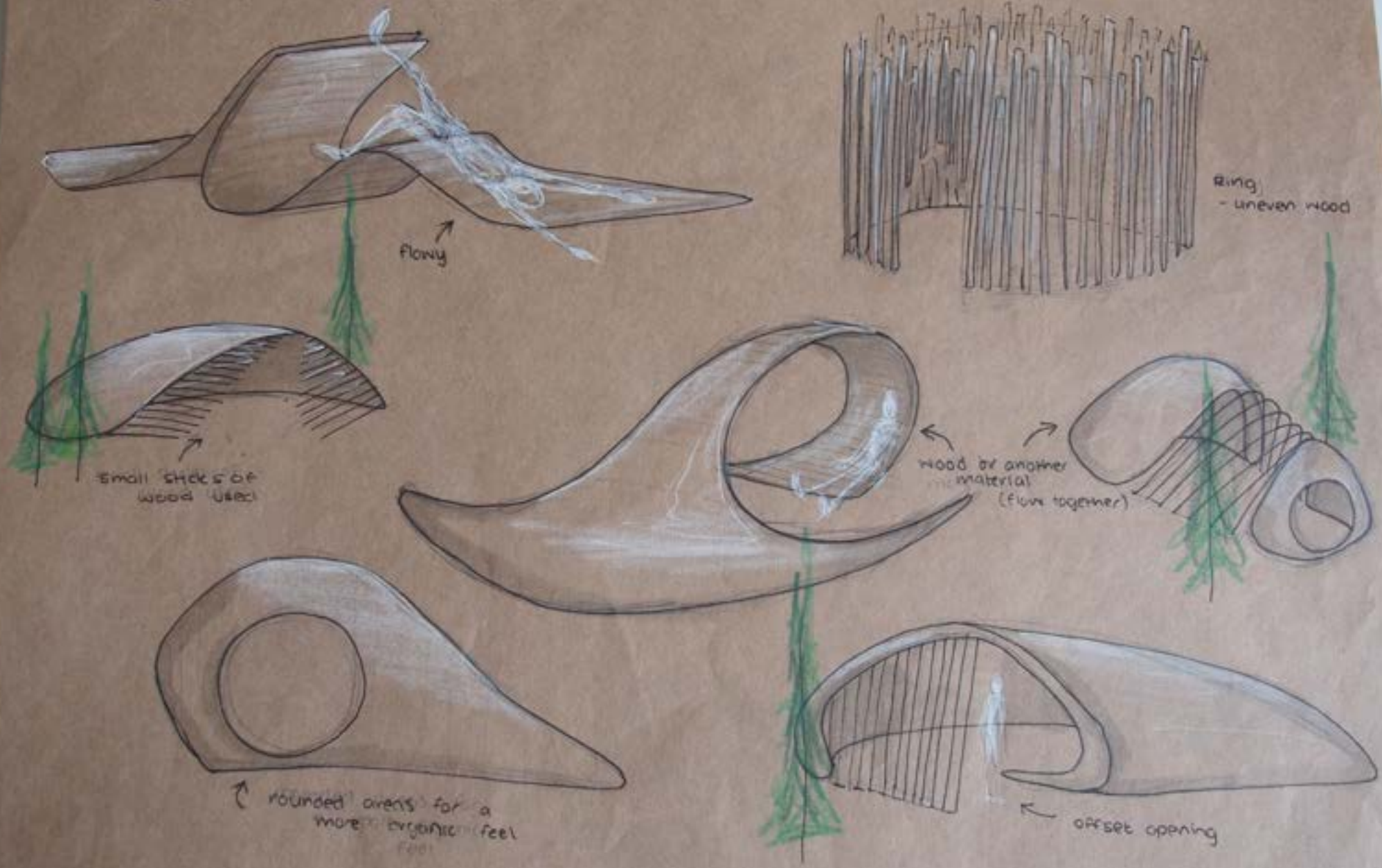


CONCEPT DEVELOPMENT

great from views letting and natural light into building.



CONCEPT DEVELOPMENT



DEVELOPMENT

Thick → thin

side ways wood strips

tunnels to connect parts of building

tunnel

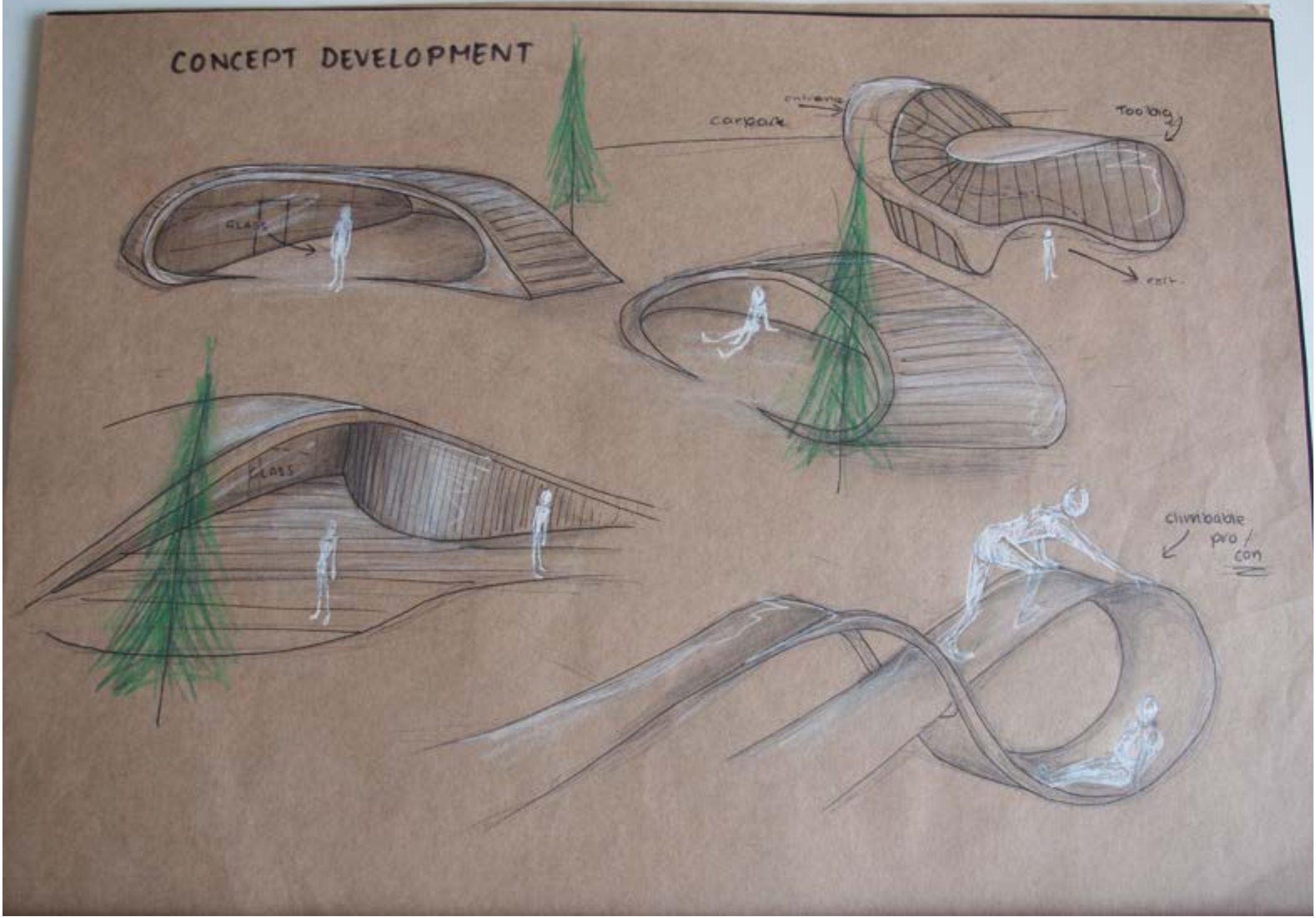
Bent wood

part wood → part concrete

wood (curved / straight)

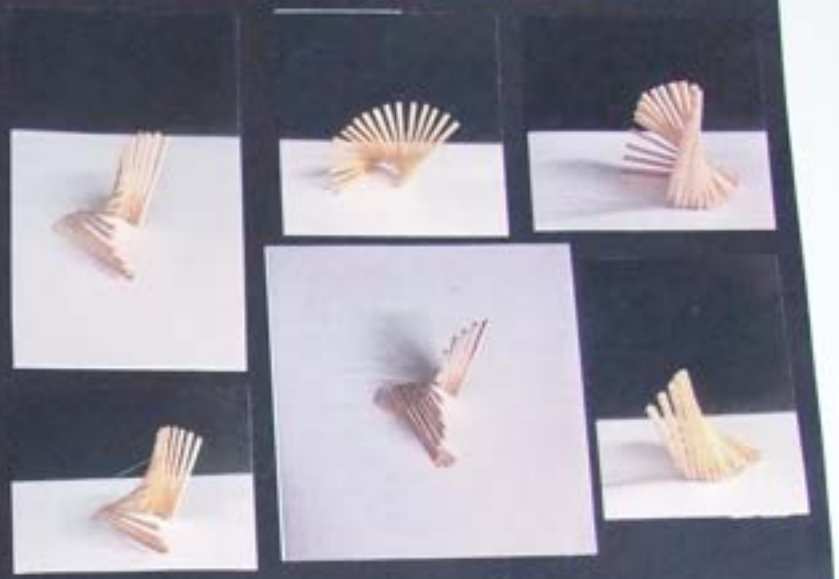
geometric

CONCEPT DEVELOPMENT



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.



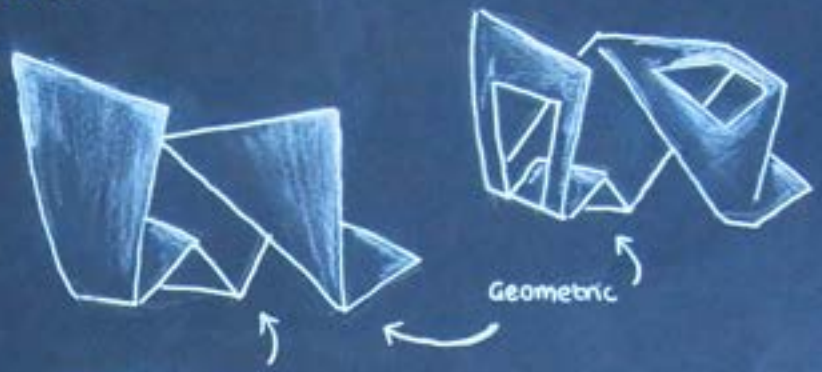
MODEL ONE.

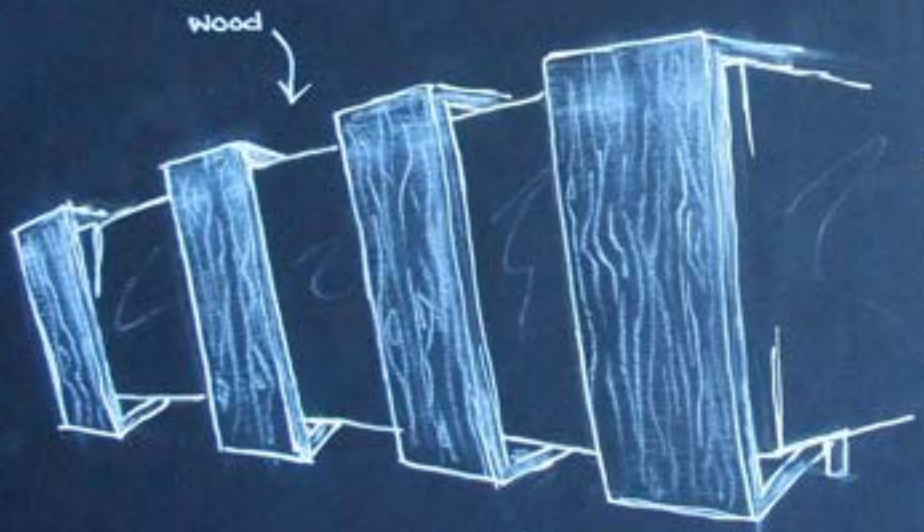
- → not sure how this works as a building
- → shows how to round wood
- → could make a good open space and organic area
- → possible part of a building.

MODEL 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.

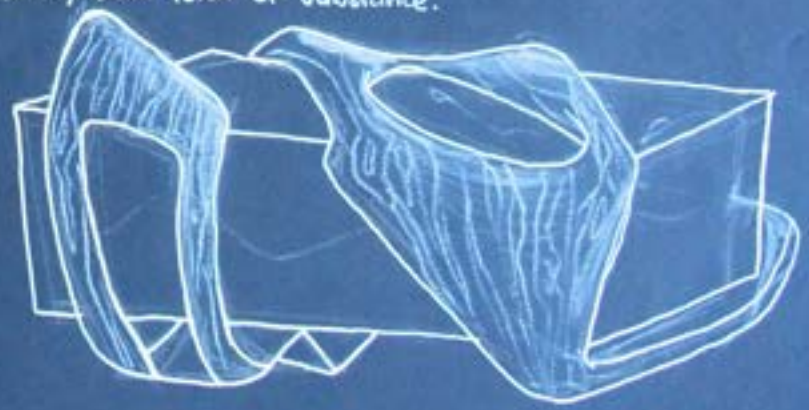
DEVELOPMENT



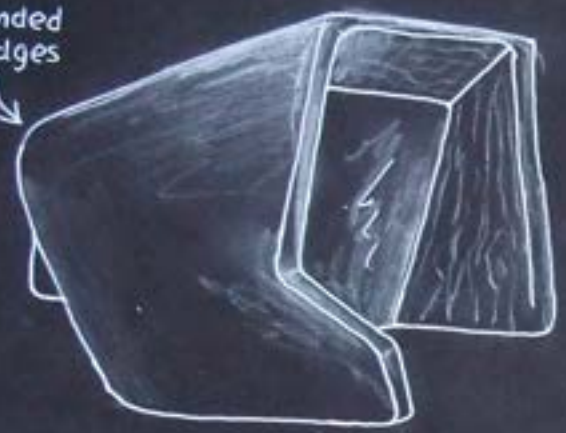


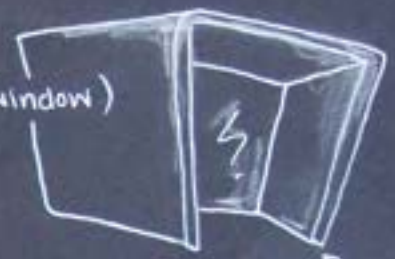
glass tube / box
building with wrap
around wood

wrap around
wood / some form of substance.

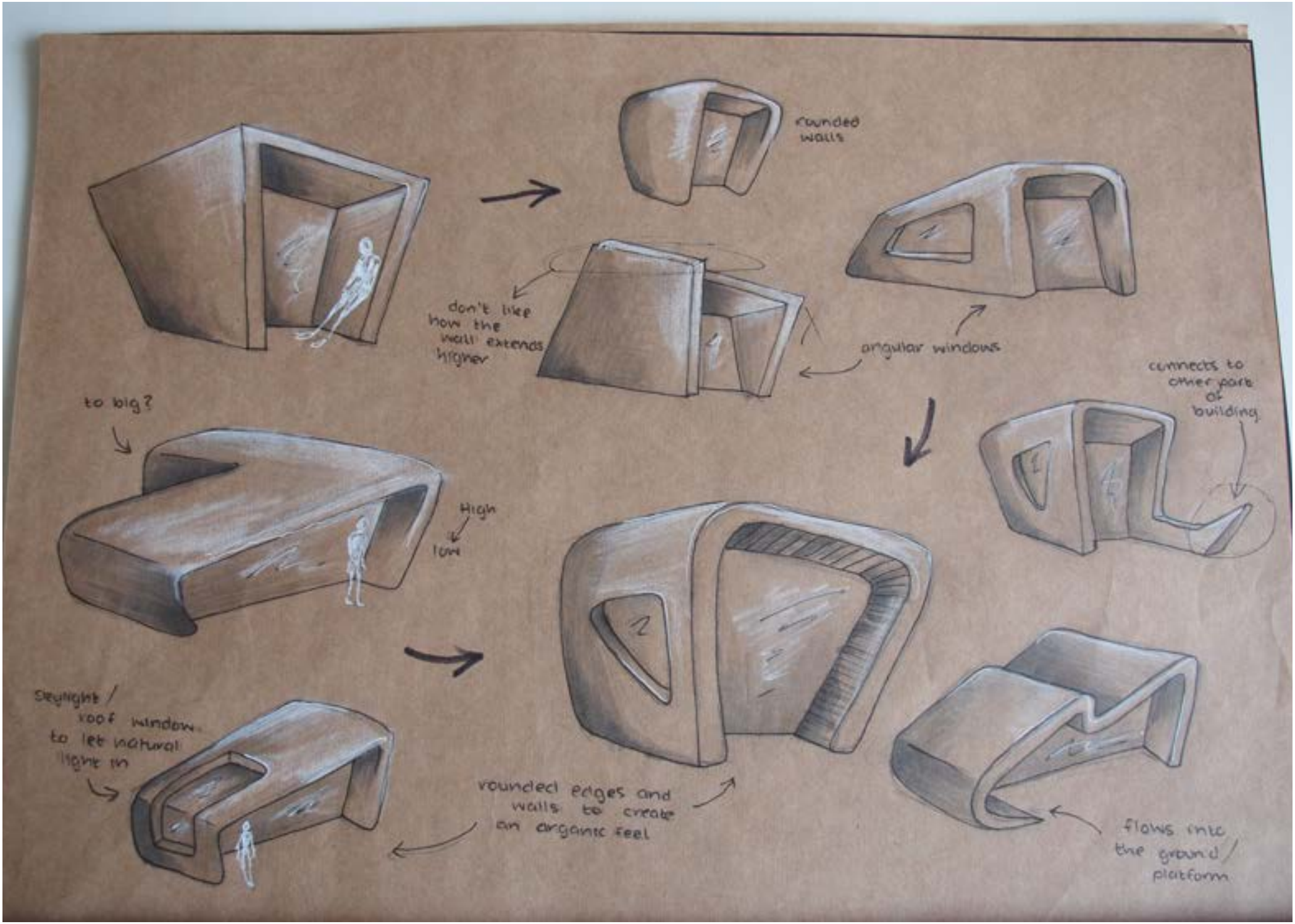


SHAPE OF MAIN STRUCTURE: DEVELOPMENT





whiteboard designs:


rounded walls
don't like how the wall extends higher
angular windows
connects to other part of building
to big?
High
low
skylight / roof window to let natural light in
rounded edges and walls to create an organic feel
flows into the ground / platform

MODEL OF MAIN STRUCTURE

higher at the front of the building

smaller at top than bottom of wall.

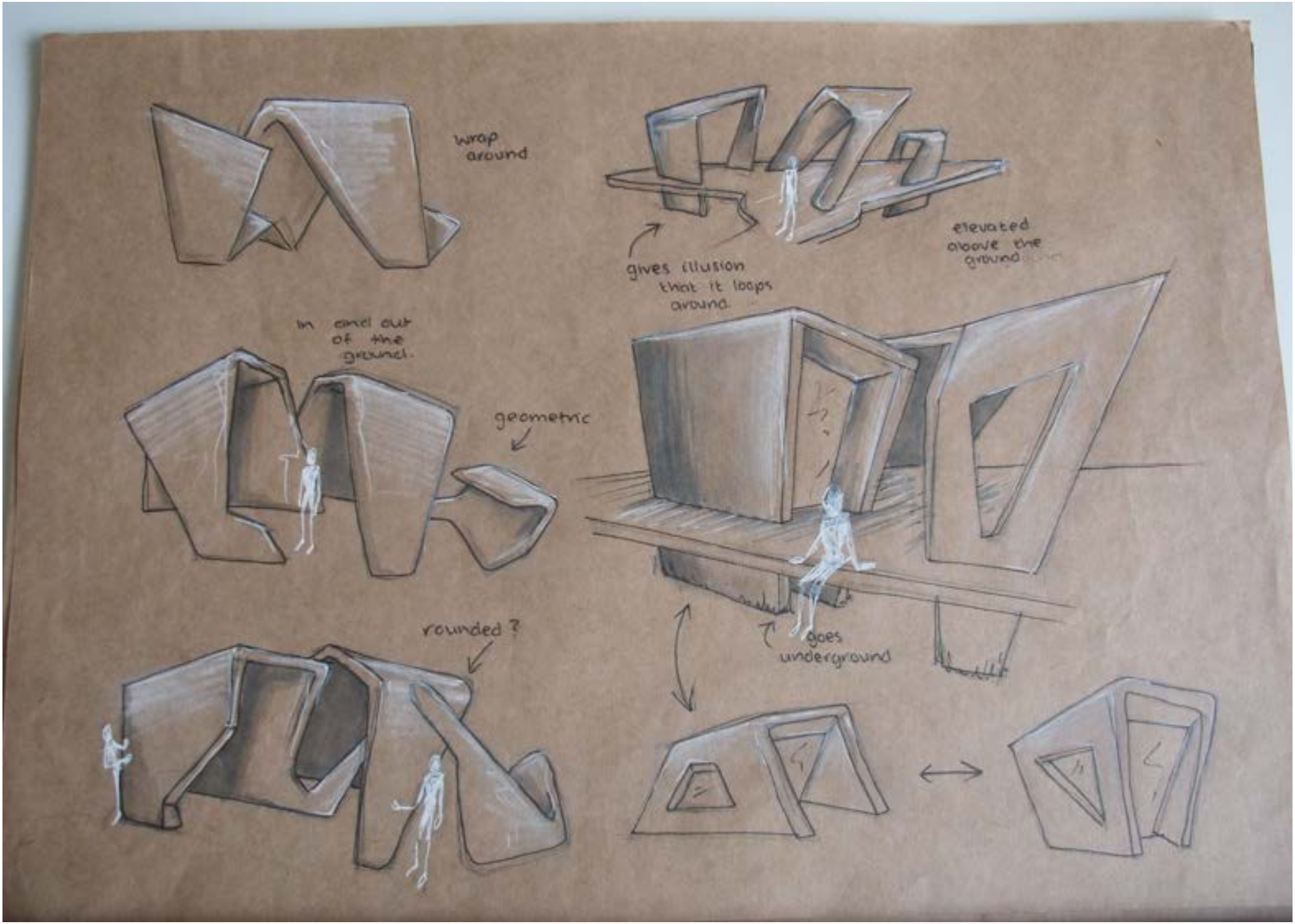
angular walls

attatched 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
rounded ?
goes underground

FINAL DEVELOPMENT. - CAFÉ

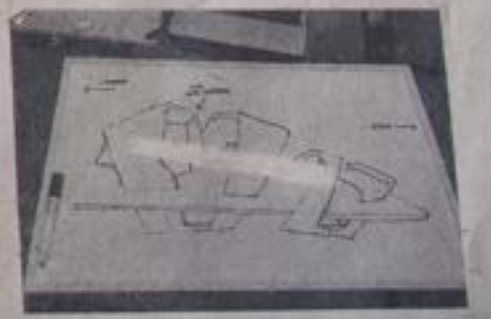
My aim is to create a suitable design proposal for the DOC site overlooking Lyttelton Harbour. I will be designing a café/food bar. Users will have the ability to get their food and potentially sit where they want to on the site. I will need to account for everyone that will be visiting the café. That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

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

WHITE BOARD ↓

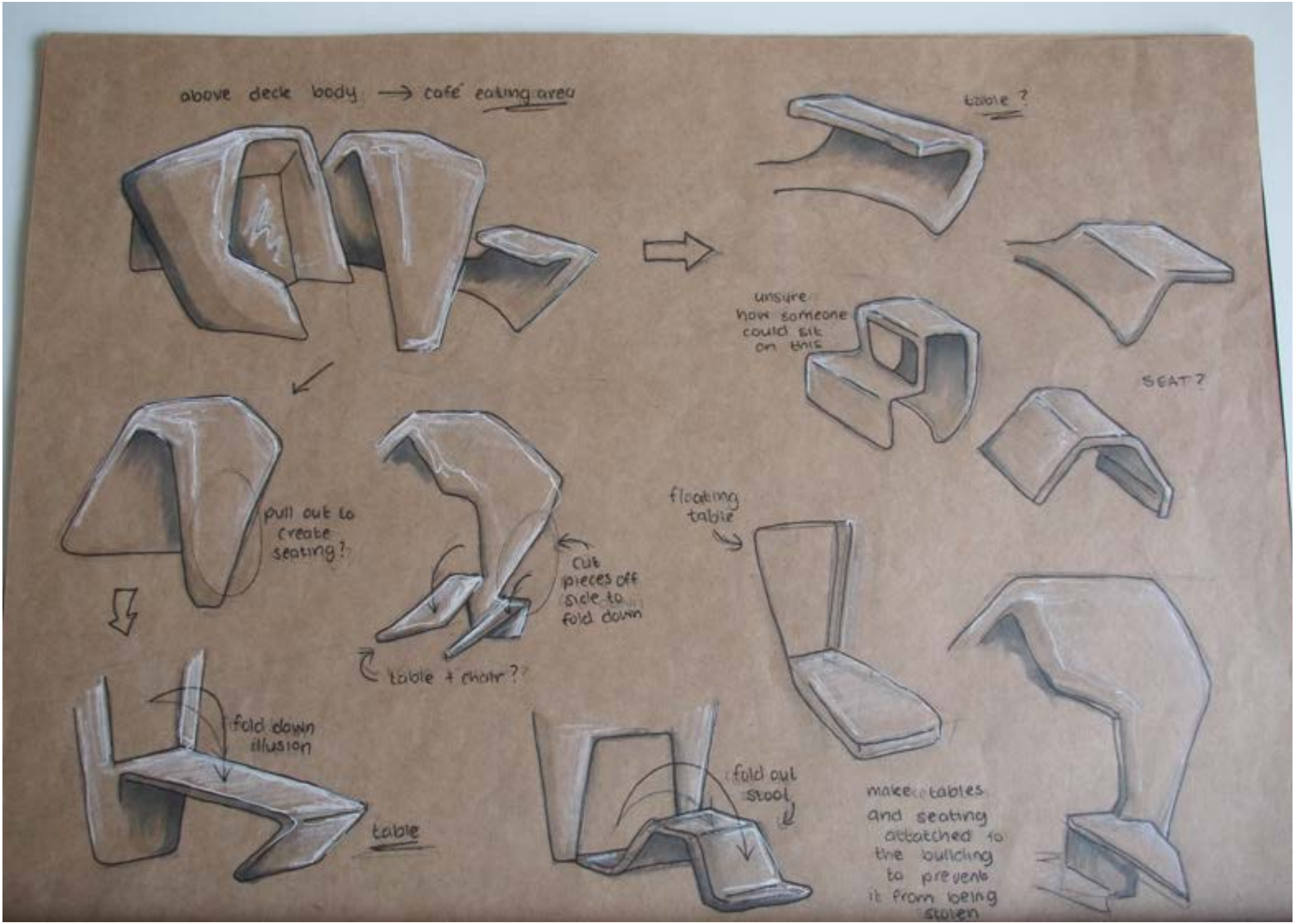
too complex →

too complex →



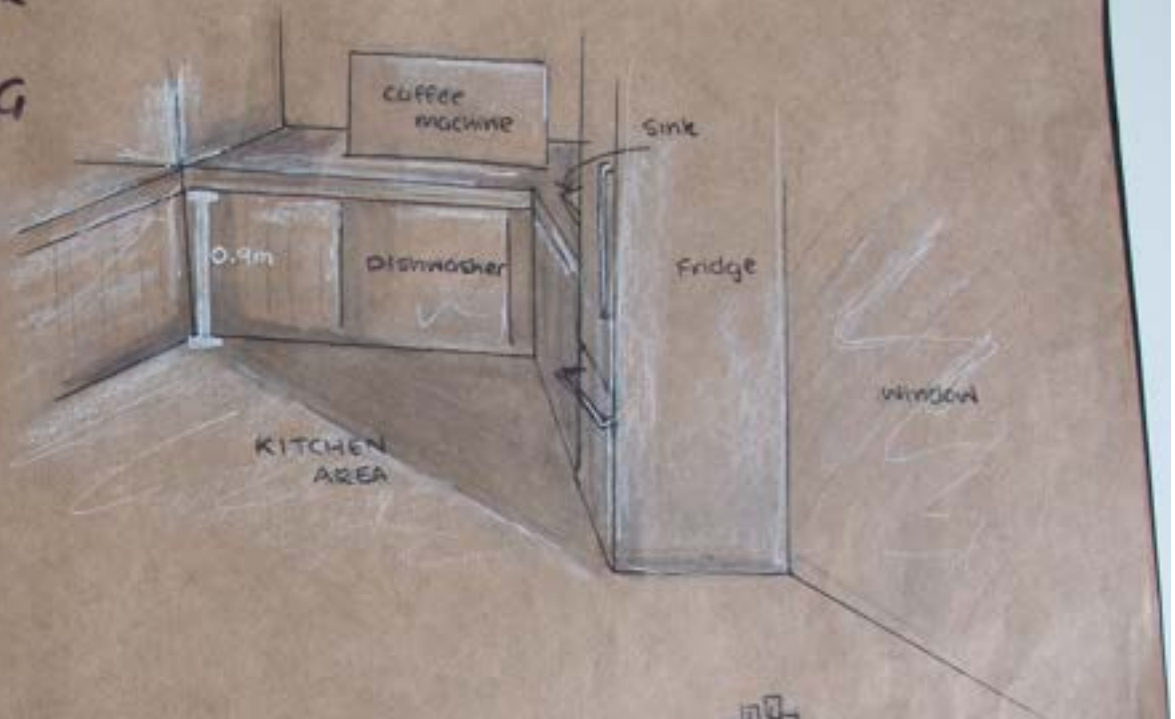
one peice of material wrapping around

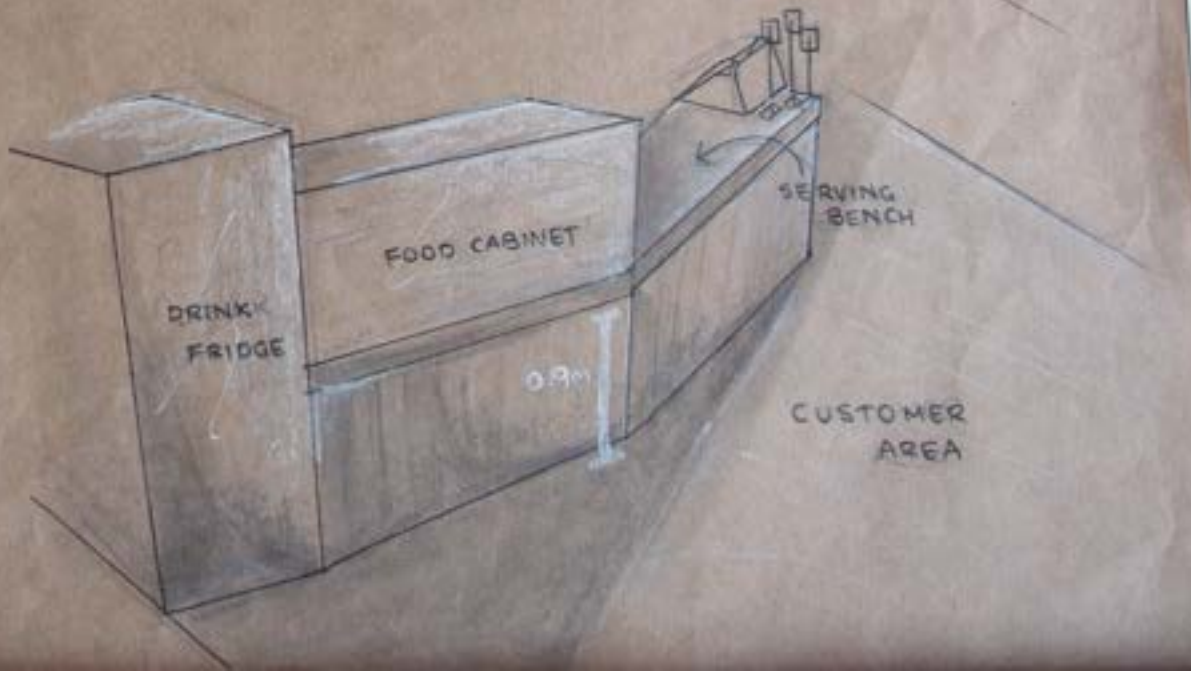
illusion that the building is passing through the deck and goes into the ground.


above deck body → café eating area
table ?
unsure how someone could sit on this
SEAT ?
pull out to create seating ?
cut pieces off side to fold down
table + chair ??
floating table
fold down illusion
table
fold out stool
make tables and seating attached to the building to prevent it from being stolen

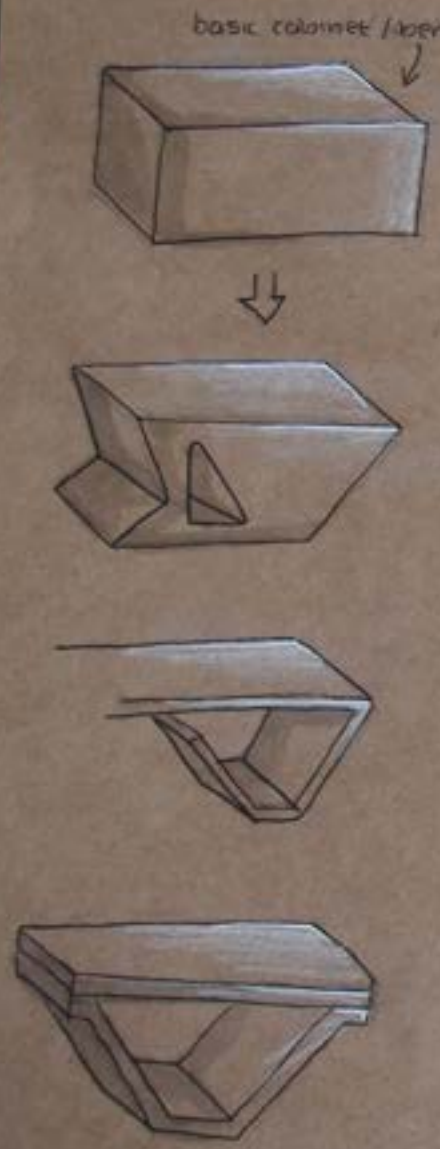
INTERIOR OF BUILDING CAFÉ

LOOKING OUT ON OUTDOOR AREA AND VIEW

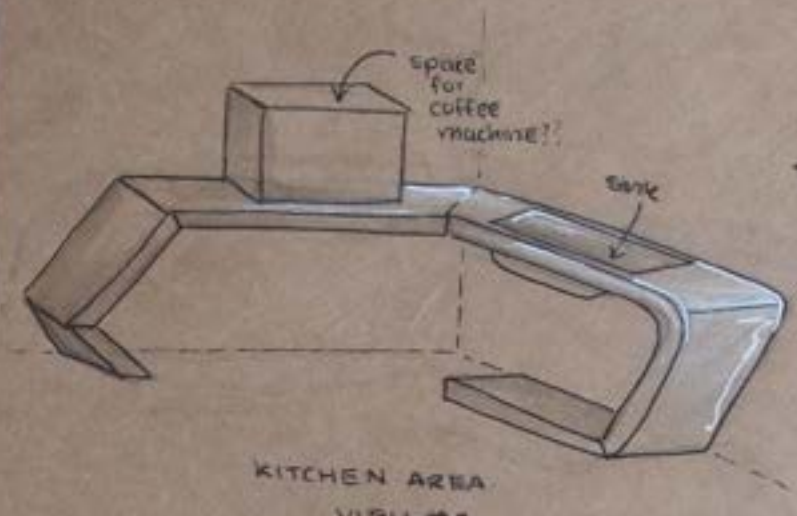




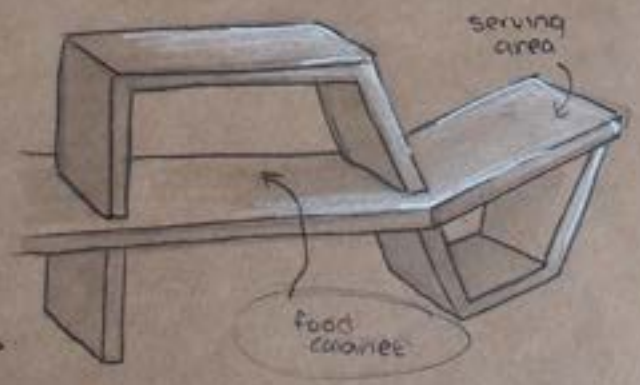
THEME SUGGESTIONS IN KITCHEN / SERVING AREA



BENCH IDEAS

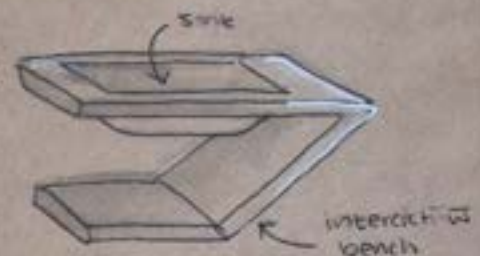


KITCHEN AREA VIEW #1



KITCHEN AREA VIEW #2

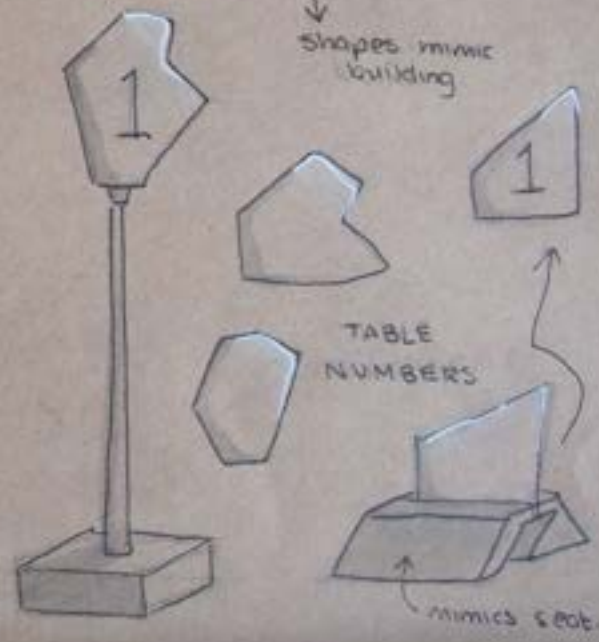
APPLIANCE INTERACTION



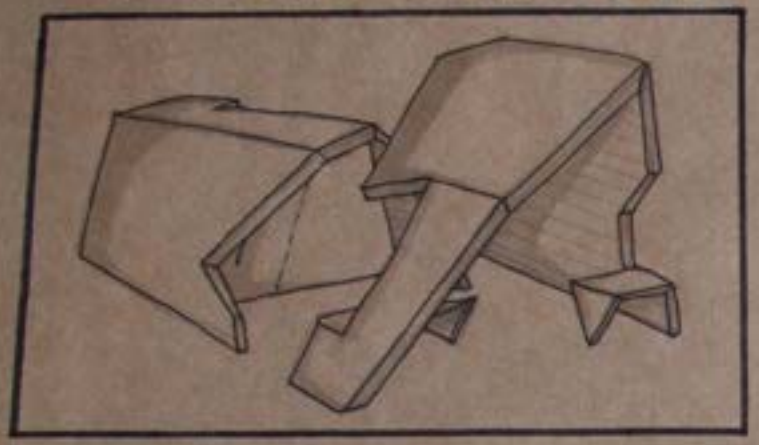
change shape?

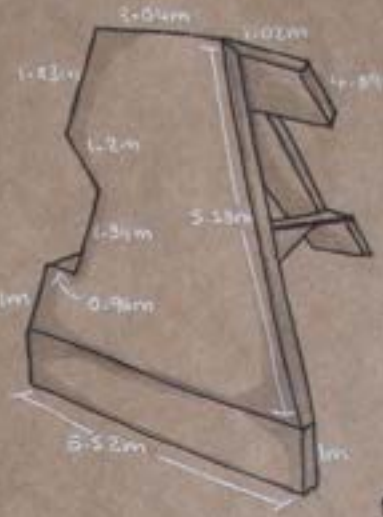
Stylised

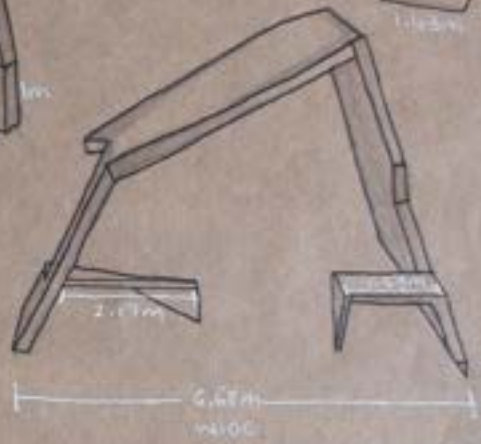
shapes mimic building

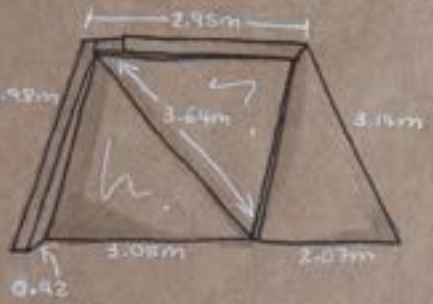


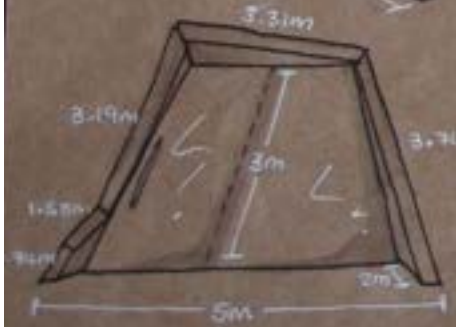
→ SIZES - STRUCTURE

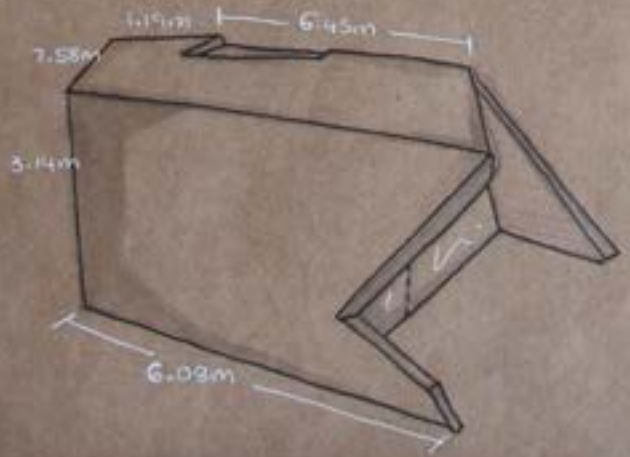


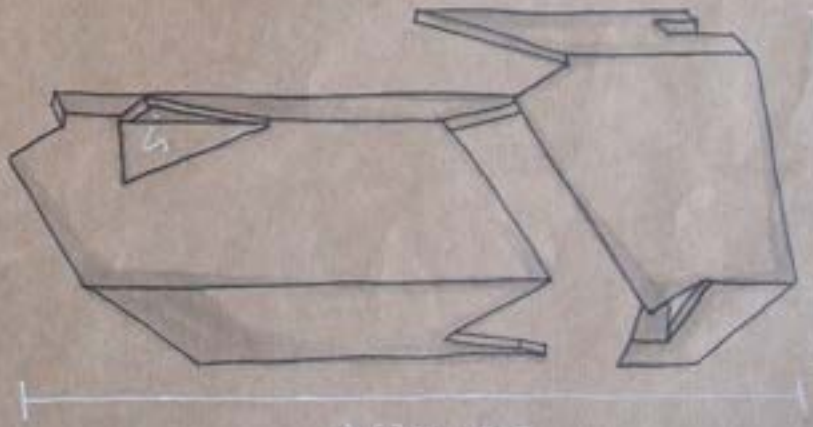




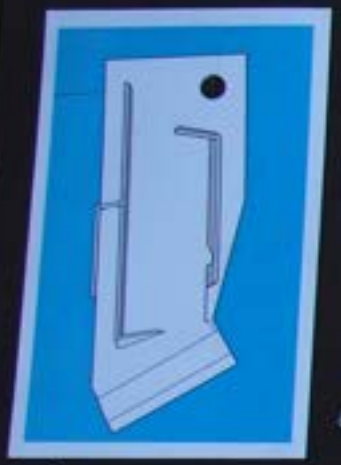








SKETCHUP. DESIGN.



↳ shows the underside of the building and decking.

Birdseye view of the entire building / decking design

shows how the extended walls meet under the building

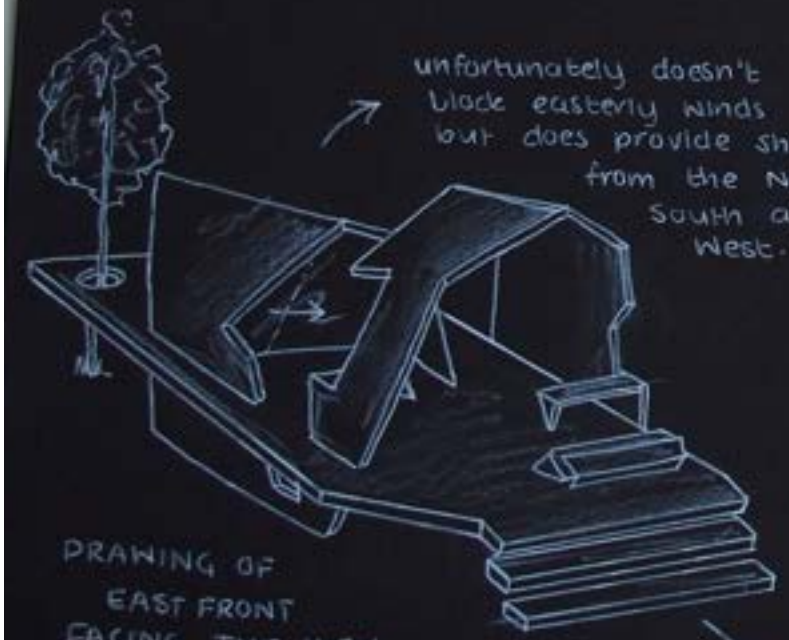
WESTSIDE.

NORTHSIDE

SOUTHSIDE

↳ 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)



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

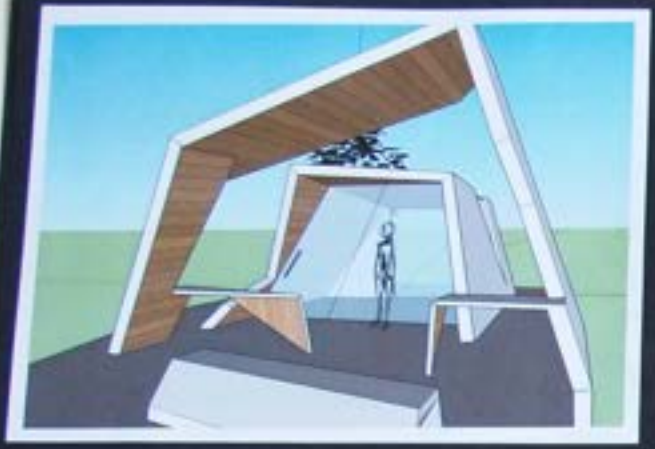
DRAWING OF EAST FRONT FACING THE VIEW

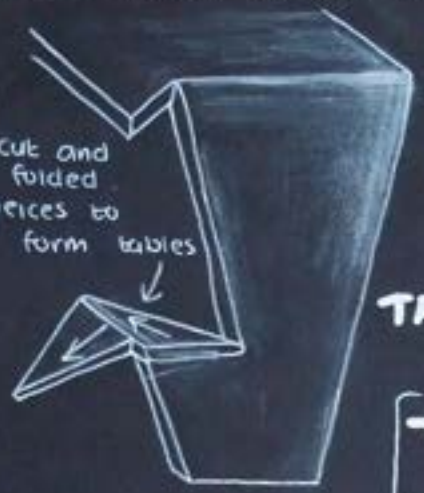
View

WESTSIDE

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

DECKING AND OUTSIDE SEATING/TABLES.



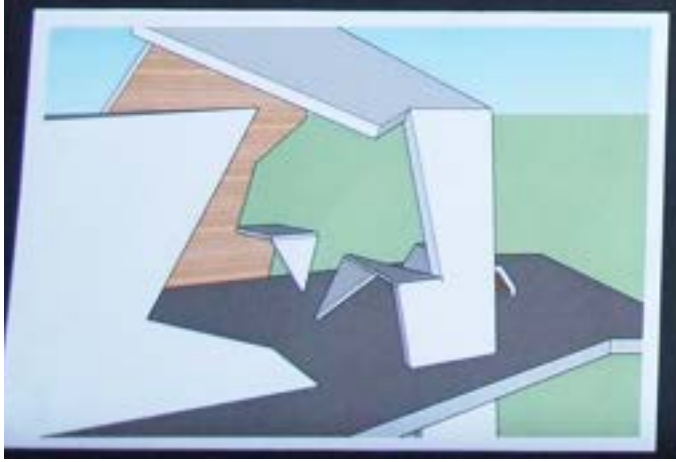


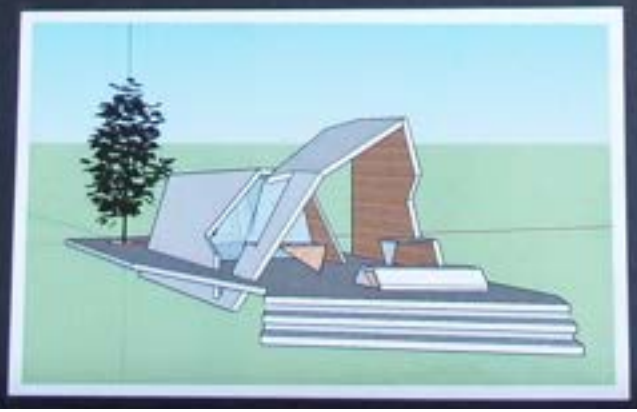
TABLE

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

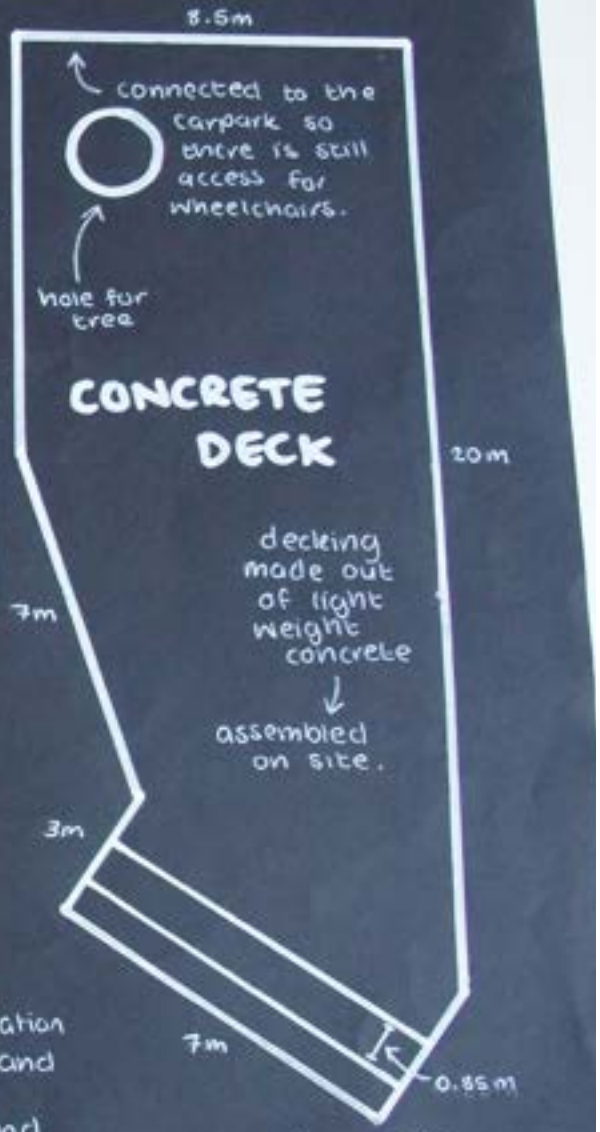
Bench seat positioned to look out at the view

SEAT





shows elevation of deck and how the seating and tables are attatched

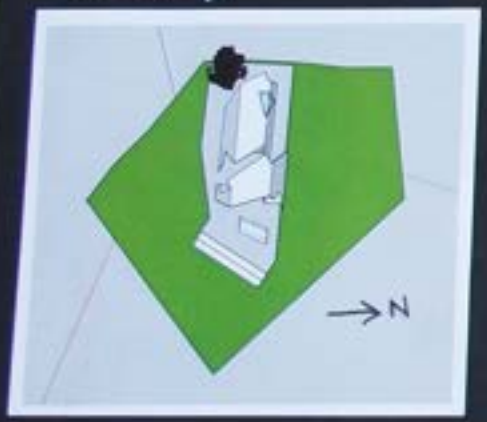


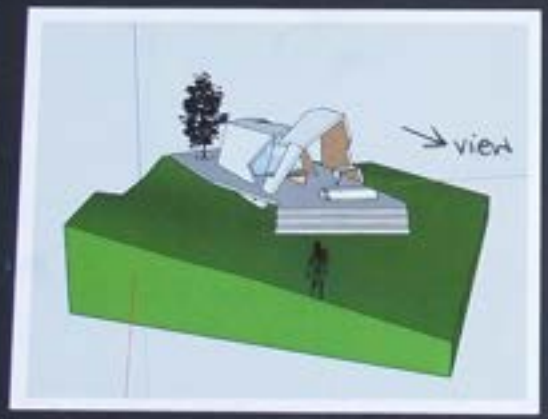
STEP SIZES

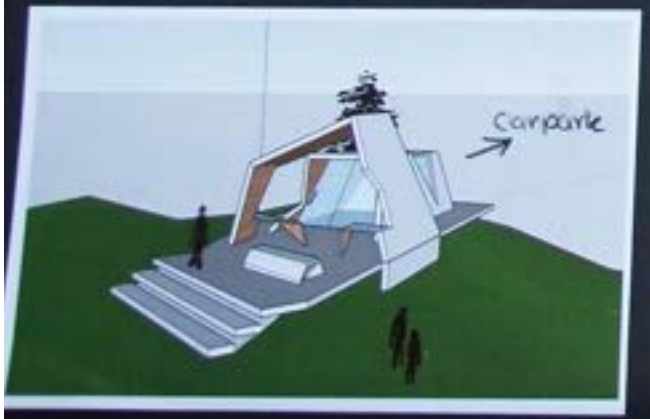
FINAL DESIGN - SUMMATIVE EVALUATION.

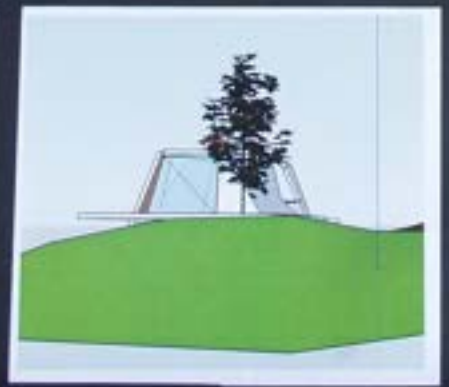
The aim was to present a suitable design proposal for a public ecofriendly area and café, situated on a DOC section (which comes with restraints) on the Port Hills, Christchurch. The building was organically inspired to mold and blend with the environment but also stand out. It is made out of lightweight 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 fiberglass 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



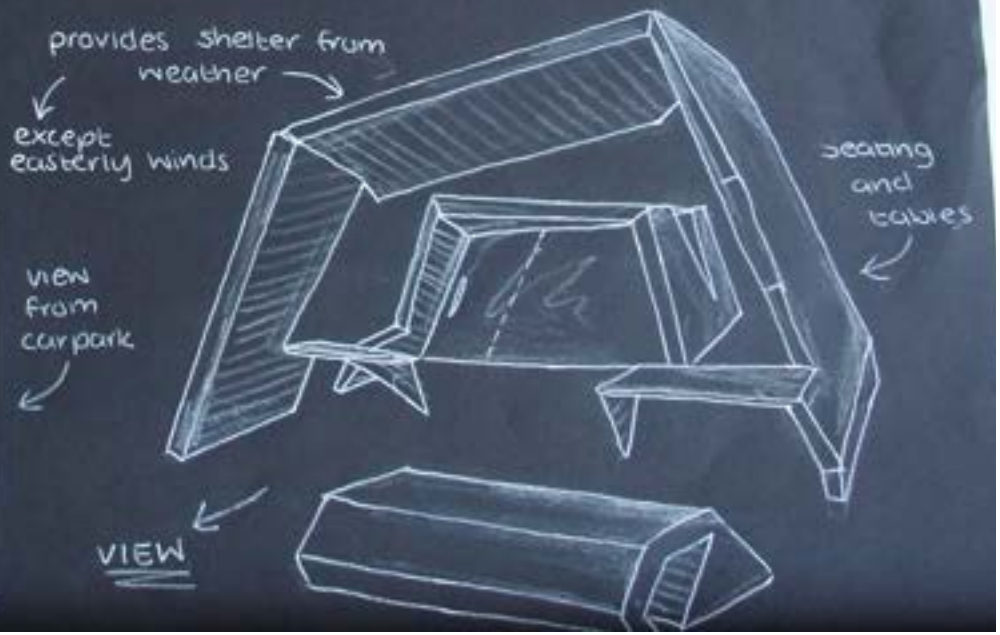






[orientated towards the view of the Harbour]

DESIGN.



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	*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.

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.