



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard Design and Visual Communication Level 3

This exemplar supports assessment against:

Achievement Standard 91629

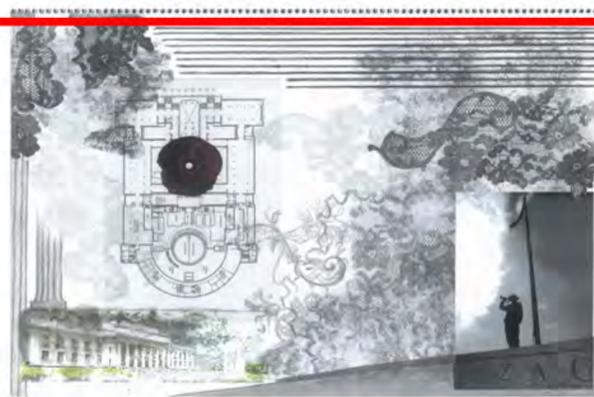
Resolve a spatial design through graphics practice

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to effectively resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• making informed designer decisions that integrate spatial design knowledge, and understanding of the wider environmental conditions and human factors related to the design context• communicating a spatial design that is justified in terms of the significant opportunities and constraints. <p>This student has shown some understanding of the significant opportunities and constraints surrounding the site and style of architecture and justification of decisions to resolve the spatial design (1). Designer decisions which integrate spatial design knowledge, and some understanding of the wider environmental conditions are shown throughout the sketching and annotation (2).</p> <p>For a more secure Excellence, the student could show further understanding and integration of wider environmental conditions and human factors to better reflect the first criterion of the standard.</p>



MUSEUM ANALYSIS

3 major stories –
 WAR MEMORIAL · NATURAL HISTORY · HUMAN HISTORY
 – coinciding with the three-storeys of the building

From the flowing Neo-Classical columns of the museum's exterior to the classical glass building of the main entry lobby, the museum's first impressions are deeply connected with the past and emphasises the passing of time with elegant materials.

The impressive main entry lobby is softened by the curved lines of the tops of the main columns. This offers a welcoming yet solemn atmosphere, fulfilling its duty as a museum for some occasions.

Neil Lane's design of the Grand Atrium required the courtyard which was part of the 1950 addition. The upper and glass dome roof houses the main floor, overlooking the sloping landscape and rolling hills nearby, enhancing a sense of belonging with the surrounding environment. The circular form also offers a full view of the city making the atrium not only architecturally appealing but also very functional.

The contrast between the old and the new is evident in the recently completed installation. The original D-shaped external wall of the building accompanied the circular base of the structure of Lane's work. The contrast not only of aesthetics but also of historical context make the interior space interesting and again emphasises the memorial function of the museum.

The neutral tones of the museum's exterior and interior provide a sense of openness and comfort which makes exploring the museum an easy and interesting adventure. The extensive use of wood for the Grand Atrium harmonises with the concrete surfaces of the original courtyard walls. This creates the aesthetic impact of the museum, that of glass stories which act as a focal point for this interior space. The contrasting textures and free-flowing proportions establish a sense of space and creates a contemporary environment.



SITE CHARACTERISTICS & FEATURES

The site chosen is surrounded by two roads – Domain Drive and the Crescent. This makes the site very easy to access. The close proximity to roads would make access for tourist buses easy as buses can stop at one of the roads to drop off and pick up tourists. Street parking is available for vehicles which would make easy access for local users of the cafe for instance families and social groups. Currently, the site is used as a relaxation area for families and individuals. The addition of a cafe would provide current and future users of the area with shelter and a meeting place for social interactions. The vast plain space would provide a comfortable outdoor environment for users of the cafe to feel relaxed. There are a characteristic aesthetic of this site. Although they can provide a sense of natural shade, they may also limit the height of the cafehouse and could limit views due to branches + roots. The variety of trees present highlight the rich landscape of the site. The flatness of the site enables the future cafe to be seen from all directions and provides the ease of access to the site. The museum can be seen from the area and also provides users of the museum a sense of the area's history. The site is bounded by the road to the east and the Robert Burns Memorial to the west. These enhance the monument quality of the domain + museum. On the other side of the domain Drive is the Historic Garden. The close proximity of the site to the museum, gardens + other features enables efficient access.



INSPIRING ARCHITECT DANIEL LIBESKIND

A clear difference is shown between the old and the new which is a result of the architectural style of the old building and the new one. The new building is more modern and the old building is more traditional. The new building is more functional and the old building is more decorative. The new building is more open and the old building is more closed. The new building is more light and the old building is more dark. The new building is more airy and the old building is more solid. The new building is more flexible and the old building is more rigid. The new building is more adaptable and the old building is more static. The new building is more dynamic and the old building is more static. The new building is more active and the old building is more passive. The new building is more engaged and the old building is more detached. The new building is more connected and the old building is more isolated. The new building is more integrated and the old building is more separate. The new building is more unified and the old building is more fragmented. The new building is more cohesive and the old building is more disjointed. The new building is more harmonious and the old building is more discordant. The new building is more balanced and the old building is more unbalanced. The new building is more stable and the old building is more unstable. The new building is more secure and the old building is more insecure. The new building is more confident and the old building is more uncertain. The new building is more assertive and the old building is more tentative. The new building is more decisive and the old building is more indecisive. The new building is more resolute and the old building is more vacillating. The new building is more firm and the old building is more wavering. The new building is more steadfast and the old building is more fickle. The new building is more constant and the old building is more changeable. The new building is more enduring and the old building is more fleeting. The new building is more permanent and the old building is more temporary. The new building is more lasting and the old building is more short-lived. The new building is more significant and the old building is more insignificant. The new building is more important and the old building is more unimportant. The new building is more valuable and the old building is more worthless. The new building is more precious and the old building is more common. The new building is more rare and the old building is more ordinary. The new building is more unique and the old building is more generic. The new building is more distinctive and the old building is more bland. The new building is more original and the old building is more derivative. The new building is more innovative and the old building is more conservative. The new building is more progressive and the old building is more regressive. The new building is more forward-looking and the old building is more backward-looking. The new building is more visionary and the old building is more unimaginative. The new building is more imaginative and the old building is more unimaginative. The new building is more creative and the old building is more unimaginative. The new building is more inventive and the old building is more unimaginative. The new building is more original and the old building is more unimaginative. The new building is more innovative and the old building is more unimaginative. The new building is more progressive and the old building is more regressive. The new building is more forward-looking and the old building is more backward-looking. The new building is more visionary and the old building is more unimaginative. The new building is more imaginative and the old building is more unimaginative. The new building is more creative and the old building is more unimaginative. The new building is more inventive and the old building is more unimaginative. The new building is more original and the old building is more unimaginative.

OTHER INSPIRING DESIGNS

The exterior surfaces of the Navy building are covered with strong patterns of geometric forms. The repetition of intersecting diagonal lines are echoed by the many clean edges of the building.

The protruding roof of the building act as a practical shade from the sun while this feature also contrasts with the surrounding box-like buildings making the library aesthetically appealing and contemporary in style.

The 'leaning' glass structure is balanced by the concrete building behind it. The intersecting diagonal roofs are not symmetrical but the opposing proportions establish an aesthetically pleasing balance.

The circular forms (right) of the interior add an interesting detail and sense of movement to the otherwise strongly linear and rigid exterior.

The exterior form of the structure does not correspond with the interior features. The interior structure is more complex and contrasts with the simplicity of the glass exterior. In this case, the glass exterior acts merely as a shell.

The geometrical patterns of glass on the exterior of the building establishes a strong textured effect.

Free flowing proportions of the Museum's exterior increases a sense of movement which is also enhanced by the curving edges. This movement reflects the free flowing water that surrounds the building. Architecture corresponds with the environment.

The use of metal for the building's exterior provide a sense of stability and increases the building's durability. The harmonious layout of overlapping smooth walls and sharp edges give the building aesthetic appeal. The use of metal for the exterior of buildings is a characteristic trait in Gehry's architecture.

Repetition of rectangular forms on the glass structure and the concrete structure behind add details to the otherwise simple aesthetics of the building.

CONCEPTS

Instead of using the triangular patterns as cut-outs, triangular glass pieces could be arranged to form an asymmetrical pattern on the cafe and act as windows. This would provide the users with an interesting and unique dining experience.

The inner glass walled structure of the cafe is enclosed by a concrete patterned shell. This shell would act as a frame and structure, a cluster of triangular forms would be cast on the interior of the cafe and as the orientation of the sun changes, the shadow and light would also alter, providing aesthetic appeal.

The outline of this pattern of triangles appear to be branched like, resembling the many tall trees of the site. Thus, the environment is reflected in the style of the architecture which would make easier the establishment of indoor/outdoor flow.

The mesh attached to some parts of the exterior wall adds texture to the structure's smooth surface.

The glass wall also threatens the sense of space for the interior of the cafehouse as it provides an unobstructed view of the domain site.

The wall with triangular windows will cast an interesting pattern on the interior of the cafe which is aesthetically pleasing.

The main entrance is at the side of the building where a glass wall exposes the cafe's interior and the exterior landscape to users. Also this functional feature provides consistency with the warmth of the sun, enhancing indoor/outdoor flow.

The shell-like exterior walls enclose the actual cafehouse structure (the elongated rectangular form). The patterned cut-outs act as windows for customers who choose to dine outdoors. Wind + sun can also be partially blocked by this feature making this decorative detail not only aesthetically pleasing but also functional.

The alternating heights of the structure creates a sense of movement. The asymmetrical proportions harmonise well together and is aesthetically appealing.

The triangular shapes enhance the sense of movement and the repetition of these forms is aesthetically appealing and generates visual interest.

High use of the site provides the space with vast natural light. The design team has also taken into account the need for a large amount of natural light. The design team has also taken into account the need for a large amount of natural light.

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EXTERIOR CONTEMPORARY STYLE

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2

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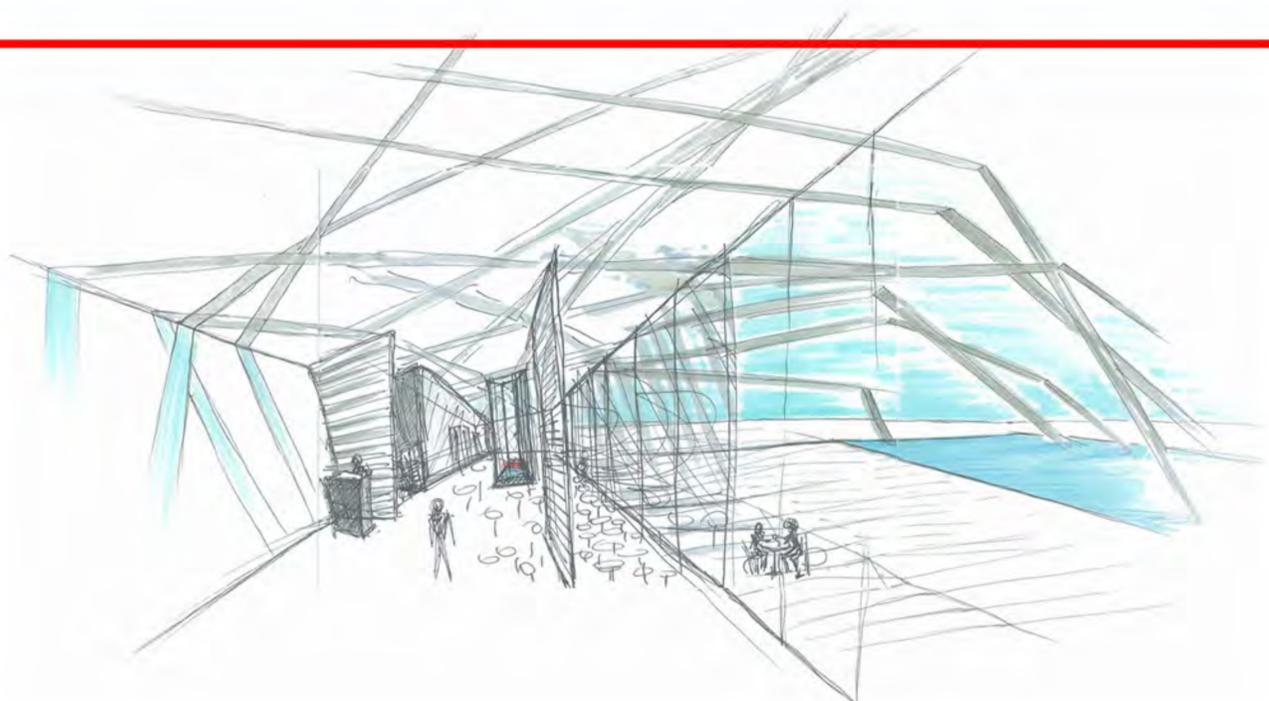
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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to clearly resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• exploring the wider environmental conditions and human factors related to the design context to identify opportunities and constraints• communicating a spatial design that addresses significant opportunities and constraints. <p>The student has explored some of the wider environmental conditions and human factors related to the design context (1). The student's visual and written communication of the design ideas starts to justify the design solution of the building against the significant opportunities and constraints identified throughout the design process (2). The student makes good use of a mock-up by addressing and evaluating further significant opportunities and constraints (2).</p> <p>To reach Excellence, there would need to be further evidence of informed decisions which integrate spatial design knowledge. More investigation of the size and flow of the building would help connect the design thinking and give more flow to the design process.</p>



CONCRETE = ROUGH & AESTHETIC

FLAT ROOF LINES COMBINED WITH CURVES

CURVES = INTEREST

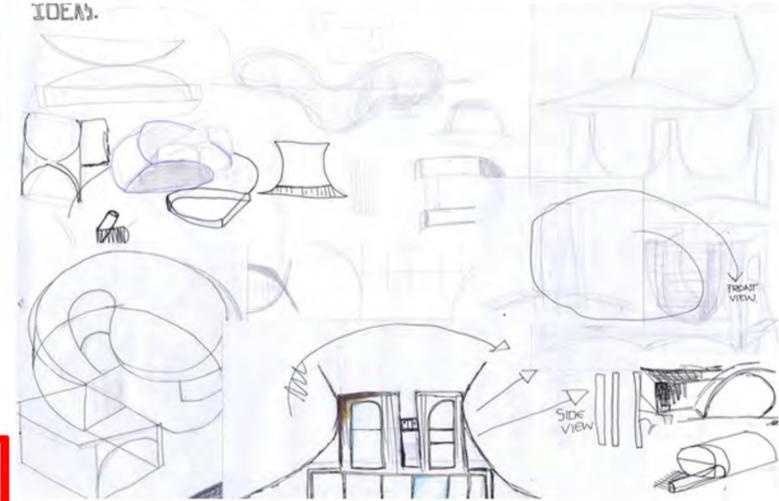
WHITE = CLEAN & SIMPLISTIC

NATURAL CURVES CONTRAST WITH ENVIRONMENT

CLIMATE
The climate in the Puketi Forest is relatively stable. The area doesn't undergo any extreme weather conditions. However the rainfall in the area can be heavy. Sunshine hours are high however this declines during the winter time. Because of the evergreen forest environment sunlight is filtered, thus the design needs to be able to capture and maximize the light available. The house site is situated on the north side of the Puketi Forest, outside the restoration area, this means that because of the elevated mountain range which runs through the middle of the area, the house site is sheltered from any southerly winds.

Information
The Puketi Forest is an ancient kauri forest located in the heart of New Zealand's Northland. Along with the Orahuna Forest, it forms one of the largest continuous tracts of native forest in Northland. Within its 15,000 hectares (37,000 acres) Puketi Forest contains magnificent stands of kauri, podocarp and hardwood trees and a rich ecological diversity including 370 recorded species of plants, some of which are found nowhere else in the world. Because of the delicate environment in which my design is situated it is extremely important for the design to blend in through the use of natural materials, and the shape of the design.

AREA MAP
LOCATION IN BAY OF ISLANDS



1

FLOOR PLAN

This design uses highlights, arches to attract light into the building because in a forest environment light is scarce. However, I feel that although curves are pleasant on the eye the functionality of the design can be compromised thus I feel that this design needs more straight lines.

This design shows relation to my designer, Niemeyer through its curved lines and the application of concrete as the main building material. However, I feel that although the building has these elements it lacks the originality of Niemeyer's designs. If I was to develop this design I would like to make the building less symmetrical and create a focal point for it.

In this design I have used high arching lines which mirror Niemeyer's opinion of "disregard(ing) the right angle", this is aesthetically pleasing to the chosen design environment because it creates a natural look to the design, which helps it settle into the forest environment. The forest environment tends to be damp and the lines of the roof of this design will allow water to flow off it easily and not sit on it as it would do for a flat roofed design.

I feel that the lines used in this design have created a flow to the design, meaning that the design relates to Niemeyer's philosophy of "form follows function". The idea of an internal courtyard with a retracting roof means that all rooms in the house would be well lit, all available light could be captured so that the rooms have a modern, airy feeling to them. This design feature would also mean that the house had a connection point and it would feel unified.

FLOOR PLAN

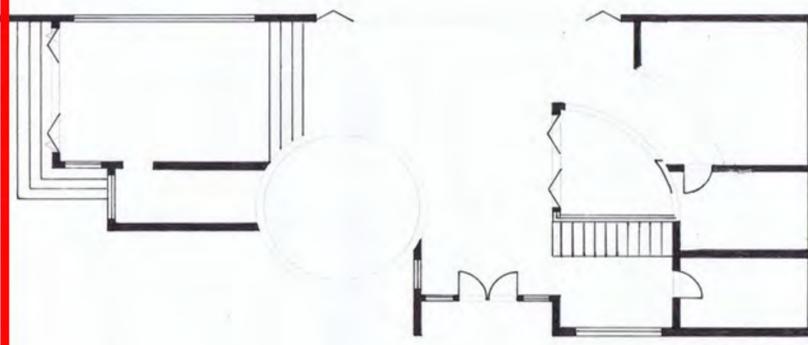
In this design I have rounded the corners of the courtyard which softens the impact of the house on approach. Also Niemeyer's traditionally showed/learned the environment which his buildings sit in to influence the style of the house, I have used this concept to influence the way the house incorporates the interior with the exterior, in this design, through the courtyard which makes the house feel more like a covered pavilion and extends the living area out.

ENTRANCE VIEW

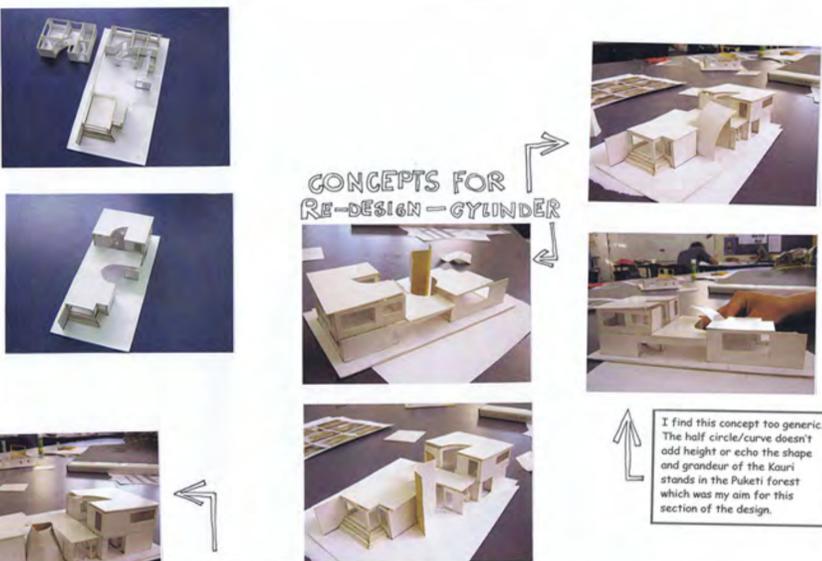
In this design I have integrated the social areas of the house with the outdoors, thus I have designed the house with large opening doors and glass windows which opens the house up to the outdoors making lightness and airiness into the house. The rooms visually connect and extend to the outdoors, even on rainy days. This emphasizes the natural environment that the house is situated in and gives an alfresco feel to the house. The curves of the roof softens the design into the lush environment more easily and gives the house a natural appeal. This house has good circulation/ease of movement because the central area of the house is the bright/light area which is often considered the "heart" of the house.

ENTRANCE VIEW

In this design the large windows expand the visual space of the indoors opening up the views and bringing the outside in. Linking the two spaces with large windows adds/emphasizes the feel of the outdoors being inside and the inside outside. Blurring the line between the exterior and interior further. The curved lines of this design softens the buildings impact on the environment, it sits into its surroundings and echoes Niemeyer's design style. An interior courtyard located at the centre of the house allows light to penetrate into the house. Large glass panels allow the airiness and lightness of a planted courtyard to filter into the rest of the house added to that the bi-folding doors enables to courtyard to effectively join with the living area, again bringing the outdoors in. The fluidity of the design means that it is entertaining friendly and maximizes light creating an airy light ambience in the house. However I feel that the upstairs rooms need to be developed as they are too small and cramped. I also haven't taken into account space for a garage and storage.

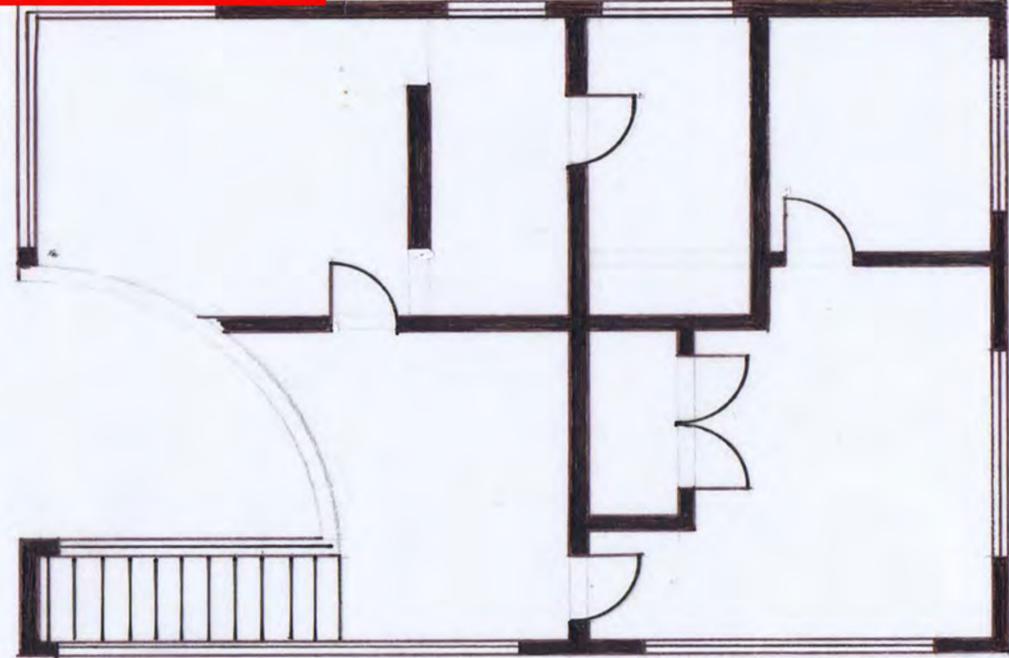


The mock-up I have produced relates to my designer because of the curves I have used throughout the design. The curves are representative of Oscar Niemeyer's design philosophy of "disregard(ing) the right angle and rationalist architecture designed with ruler and square to boldly enter the world of curves" I have also related my design to Niemeyer's work because his buildings are characterised as being 'spacious'. I feel that my design has flow in the bottom story, featuring a large open plan living area combined with the kitchen. However I feel that by placing the dining area with the living room I have made the space too informal, I think that the dining room should be moved so it's more in its own area and as one with the bedrooms. I also feel that the top story where the bedrooms are situated is too divided, I would like the rooms to be larger and more spacious thus echoing the rest of the house and Niemeyer's style. This design has good indoor outdoor flow, with big bi-folding doors and large windows which provides more than enough lighting into each room. Along with this the indoor courtyard means that the outdoor Puketi forest environment is effectively brought inside so that the house is more at one with its environment. Despite this I feel that to integrate with the forest environment better and to channel Niemeyer's style the house design should feature more curves.



The shape of the cylinder design is unappealing, the idea was for it to accentuate the height of the building and make it appear grand following the lines of the kauri trees of Puketi forest. The cylinder design also would create a dark cramped corner that would be hard to use as an effective living space. The cylinder has not added any interest or aesthetically pleasing aspects to the design.

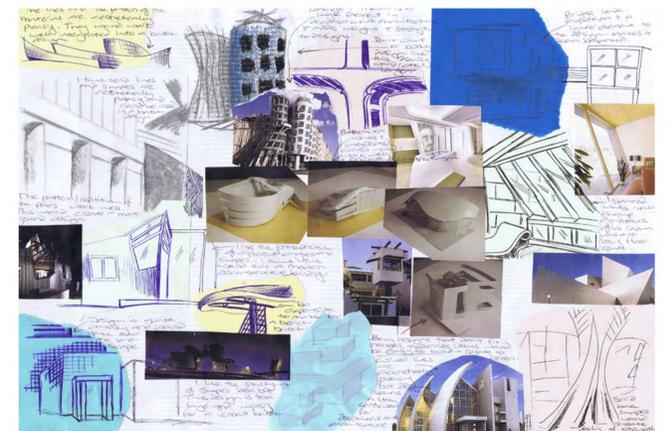
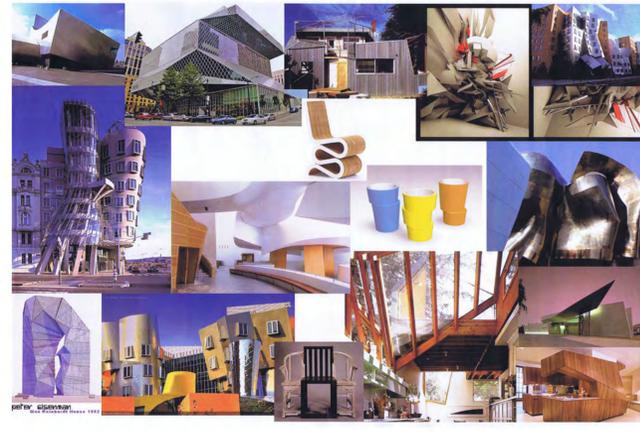
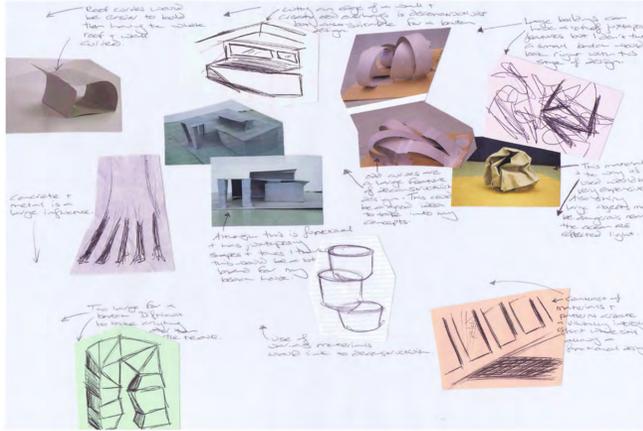
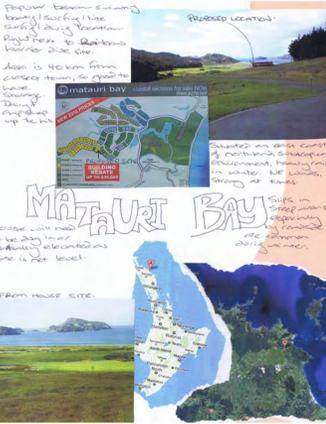
This concept is the one I will choose, the curve is natural and unique, it also adds height to the design which makes the design appear grand yet it fits in with the forest surrounds.



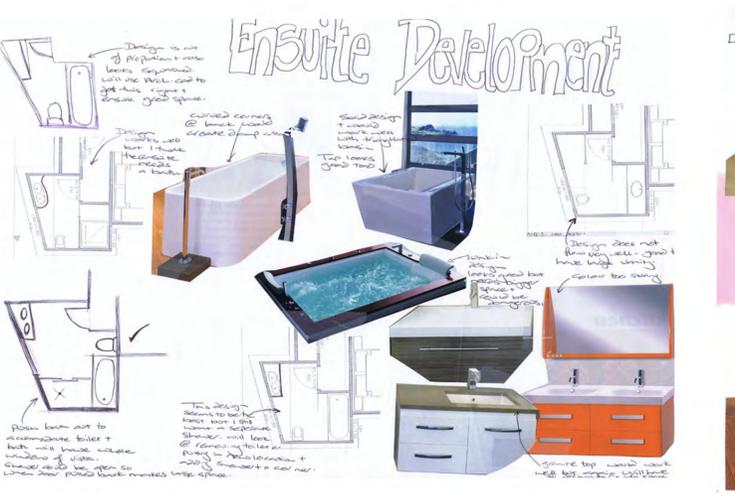
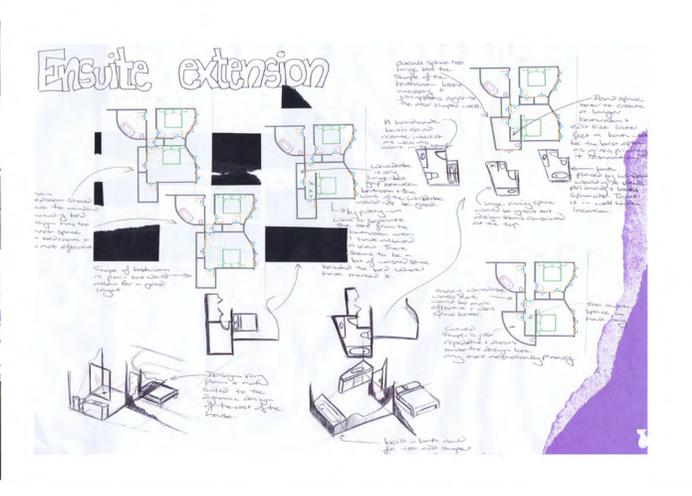
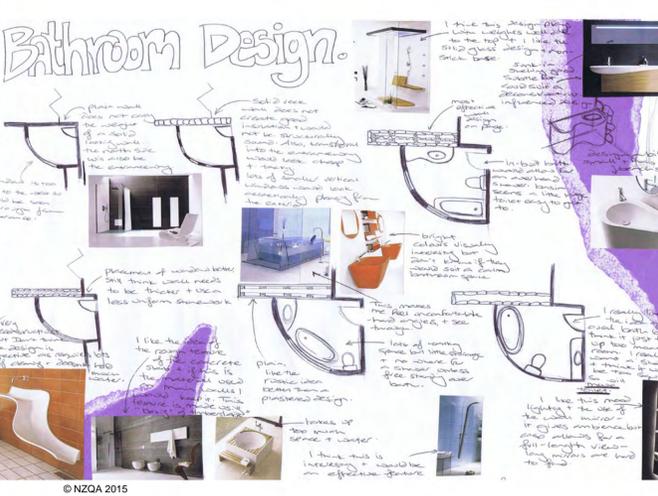
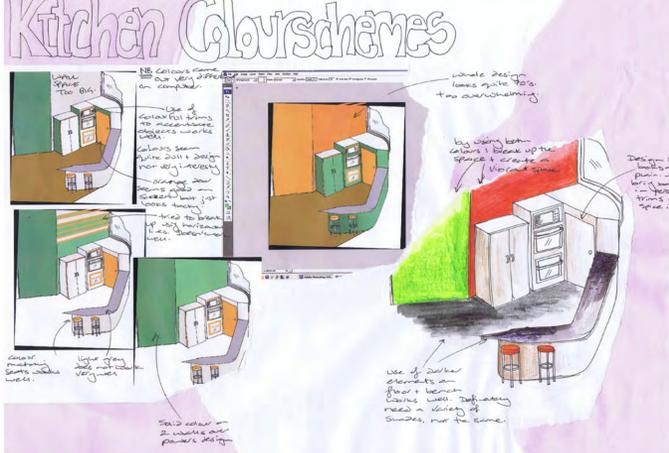
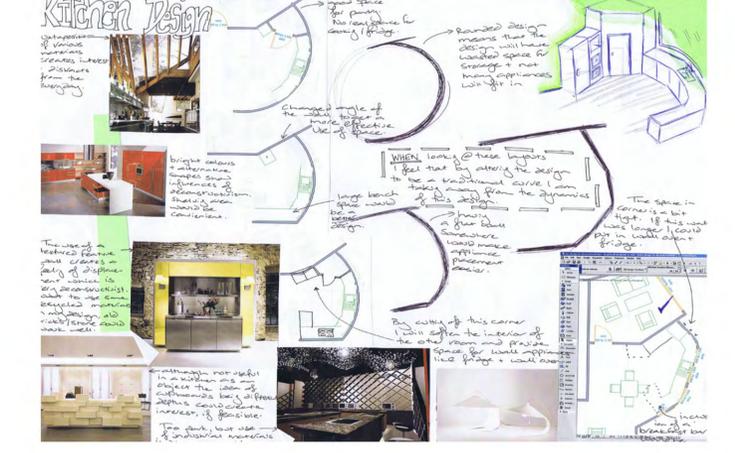
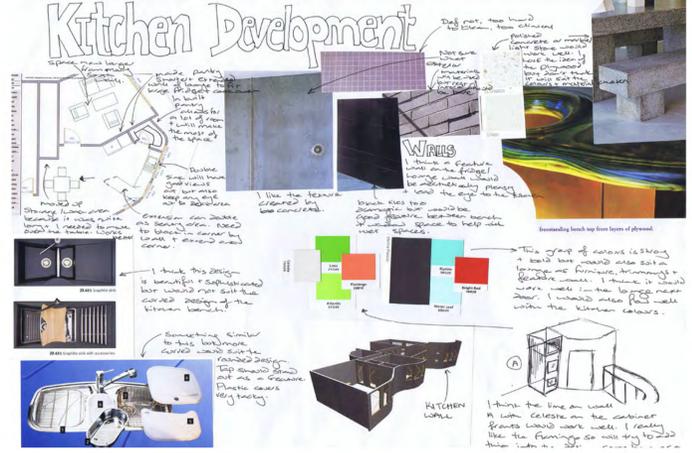
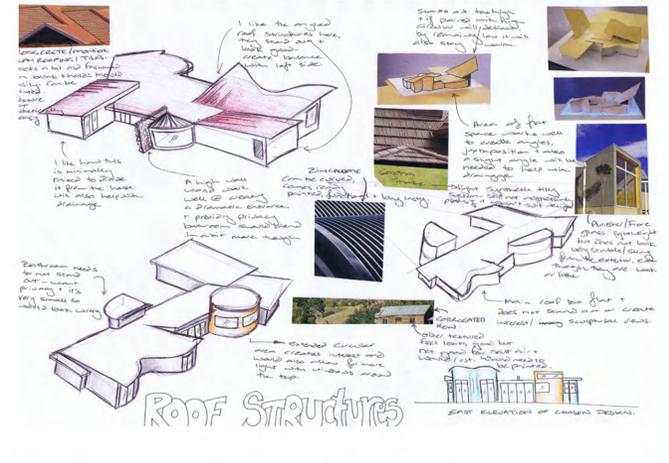
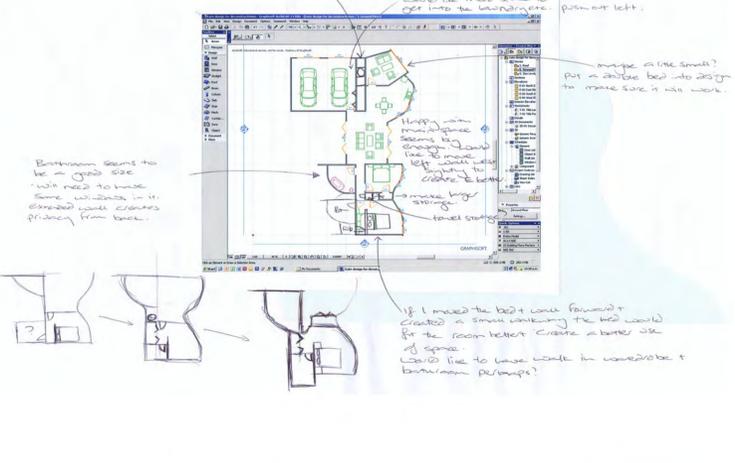
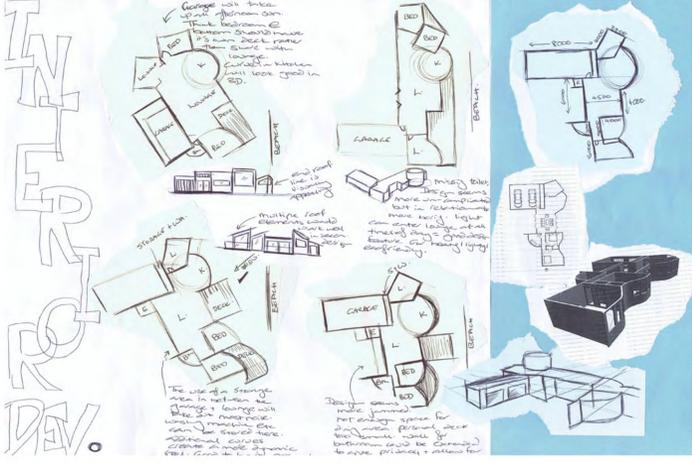
	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to clearly resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• exploring the wider environmental conditions and human factors related to the design context to identify opportunities and constraints• communicating a spatial design that addresses significant opportunities and constraints. <p>This student has started to address the significant opportunities and constraints which the design ideas start to explore and refine (1). Throughout the portfolio (1) (2), the student has focussed on some of the environmental conditions and human factors. For example, there is consideration of the materials and the danger of the reflected light near the sea.</p> <p>The ease of building is discussed, and also the interaction that the building has with the landscape it is situated in. The student has used spatial design knowledge throughout the portfolio from bubble diagrams to computer generated images of the resolved design (1) (2).</p> <p>For a more secure Merit, the student would need to explore more of the wider environmental conditions outside of the immediate design, such as sustainable resources and living solutions.</p>

DeCONSTRUCTIVISM WHAT COULD I TAKE?

- Various materials
- Juxtaposing lines
- Odd shapes / angles
- Diverse spaces
- High use of metal / concrete
- Visually appealing form, texture & color
- Strives not against the new design.



1



Exterior Design

SHIBEROCK
- Fake rock, lots of natural grain - not sure if it looks like real rocks

STONE / BRICK
Looks more solid than wood but does not have the same texture as stone - in kitchen its often used as feature handles come from the whole piece

CONCRETE BLOCK
Can have a variety of textures, some very rough

CONCRETE PANELS
Strong, can be pre-cast, can be painted + finished if you like the raw look. Construction uses two materials + can be polished

ZINC PLATING
Very expensive, looks good but not good for warm locations as will stop rust

BRICK, especially aged, looks good but I don't think it will add much to the visually.

CONCRETE - I think a mix of concrete block, concrete panels + painted areas to break up the grey. Concrete panels will be used for areas to keep costs down, with concrete block on sides.

FINAL SOLUTIONS

CONCRETE is too bright but mid brown is too brown. I think a mix of brown would be good.

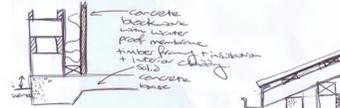
CONSTRUCTION

Materials:
Concrete brick large - with framing insulation
Prelim concrete walls - insulation already installed etc.
Do some proof on internal walls w/ good insulation.

Base:
Could be piers but would not hold concrete weight
Concrete base - would work best with concrete walls
Needs to be tied + preferably insulated before installation



How does it fit into the foundation?



STONE WALL



This design will be quite basic which will create aged stone feature wall effect.

ROOF CONSTRUCTION

Final Design

Construction

Materials

- Concrete base
- Pre-cast concrete
- Steel frame
- Concrete block
- Polished concrete in wet areas + kitchen
- tan / run like smart stone throughout other areas
- wooden framed entrance + timber window doors
- Solid rock wall feature in curve back of house
- Corrugated iron (grey) zincbalm / galvalume
- multi wood framed windows + doors
- wood burner in lounge area - custom made

Colour Schemes:
Neutrals throughout main part of house
- vibrant colours in kitchen (stone etc)
- feature walls only in kitchen, lounge + bathrooms.

LOUNGE INTERIOR

KITCHEN INTERIOR

BATHROOM INTERIOR



ARCHICAD EDUCATION VERSION GRAPHISOFT

03 South Elevation 1:100

02 East Elevation 1:100

04 West Elevation 1:100

Job Title: #Project Name
For: #Client
At: #Street #City

Drawn: #CAD Technician
Checked: #Architect
Creation Date: 09/06/2010
Plot Date: 27/06/2012

Drawing Title: Elevations
Drawing Number: 301
Scale: 1:100
ALL DIMENSIONS TO BE VERIFIED ON SITE

FINAL DESIGN IN SITO.

Job Title: #Project Name
For: #Client
At: #Street #City

Drawn: #CAD Technician
Checked: #Architect
Creation Date: 09/06/2010
Plot Date: 27/06/2012

Drawing Title: Ground Floor Plan
Drawing Number: 301
Scale: 1:100
ALL DIMENSIONS TO BE VERIFIED ON SITE

BEDROOM INTERIOR.

BATHROOM INTERIOR

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• exploring and refining design ideas based on an analysis of the design context (including opportunities and constraints) and understanding of spatial design knowledge• communicating a spatial design that addresses identified opportunities and constraints. <p>The student has started to explore the human factors and some wider environmental factors to solve issues in the development of the design ideas (1). Opportunities and constraints identified by the student provide further scope for design investigation (1).</p> <p>Some basic human factors are explored, and the use of computer images shows an understanding of the spatial design knowledge expected at this level (2). The evaluation starts to show how the design has addressed the significant opportunities (2).</p> <p>To reach Merit, the student could address significant opportunities and constraints associated with the location, style and type of building.</p>

Chair Choices

Werzalit Table Top table choices

Weight 15 kgs 33.07 lbs
Standard thickness: 25mm / 1 inch

My Client doesn't like the grey finish on the table he likes the simple finished top of the werzalit table legs.

My Client instead wants to use the table stands with the separate legs. These flat bottom deal with because you have to have a really flat surface for the table to sit on otherwise it will rock and become unstable and uncomfortable.

Client has settled on the black coloured table top.

My Client chose the table bases with the separate legs as the bases with the flat bottom need his base perfectly flat surface to sit on. My client chose the Werzalit table legs and the color black because he said he likes simple designs.

My Client chose the table bases with the separate legs as the bases with the flat bottom need his base perfectly flat surface to sit on. My client chose the Werzalit table legs and the color black because he said he likes simple designs.

Chair Choices

My Client has decided on chair number 1. As it is fully plastic, you don't have to worry about corrosion, as a lot of areas we will be setting up the cafe will be near a beach. Space is a big thing, as we only have a 40 foot container with about 8 by 2.5 m of customer space so for the chair to be stackable is a big issue. And the chair number one doesn't look it can be stackable, but the client really likes the colour and style. It may be able to be made stackable as you can see in chair 13. Their are holes cut out for the back legs of another chair to fit on top. Or chair five, which is stackable unlike his chosen design.

1. -ergonomic style and color -comfortable -can't be stacked -Plastic, durable, won't rust

2. -comfortable -easy to clean -if wet -stackable -if the frame is aluminum will have to be coated so doesn't rust

3. -looks rocky and uncomfortable -don't know if it is stackable

4. -Stackable -good style -looks rocky and unstable -If aluminum will have to be treated for rust

5. -stackable -light -plastic -weather durable

6. -stackable -will dry quickly if wet -if aluminum will have to be coated for rust

7. -stackable -looks rocky and unstable -if wet -stackable -if the frame is aluminum will have to be treated for rust

8. -good style and comfortable -stackable -holes will make them look heavy if wet

9. -Good style -stackable -plastic -weather durable

10. -stackable -comfortable -light -weather durable

11. -stackable -light -looks awkward to sit in

12. -stackable -comfortable -weather durable

13. -stackable -nice style -looks like a chair -will have to be treated for rust

14. -stackable -comfortable -plastic -weather resistant

15. -stackable -comfortable -weather durable

16. -stackable -comfortable -weather durable

17. -stackable -comfortable -plastic -weather resistant

table layout Concepts

Overall Response
Client has some very good ideas about the table layouts. He particularly likes the bar table from concept 3. The round tables will be a lot better to use than the square tables. The entrance way from concept 5 is the clients favourite out of all the concepts.

Client's Thoughts
1. bigger tables at end of serving area. More smaller tables closer to the serving area.

Client's Thoughts
2. Not enough room for passage. Bar table good utilization of space. Use of round tables instead of square because of space.

Client's Thoughts
3. Bar table

table layout developments

My Client wishes to further develop this table layout design. He likes the couch idea but thinks that it could be too heavy to move around. Maybe a bar table could be used instead, might not be as heavy as a couch.

Client's Thoughts
The client doesn't like the color of the bar table. The couch idea is good but the client thinks it's a bit heavy. The client likes the bar table idea but thinks it might be too heavy to move around. Maybe a bar table could be used instead, might not be as heavy as a couch.

Response:
I agree with the client that the couch idea is good but the client thinks it's a bit heavy. The client likes the bar table idea but thinks it might be too heavy to move around. Maybe a bar table could be used instead, might not be as heavy as a couch.

Client's Thoughts
The idea on the bar table is the one the client likes best. Also, it has the counter flow out of the kitchen and the coffee machine is still on display to the customers.

Response:
I agree with the client that the bar table idea is the one the client likes best. Also, it has the counter flow out of the kitchen and the coffee machine is still on display to the customers.



final evaluation

My brief states that my design must be able to fit on a truck or vehicle and be transported on a tarmac road. As being a shipping container it will just go on the back of a big rig truck that transports shipping containers. Also thanks to the hydraulic cylinders the sides can fold back up so the container isn't too wide to fit on the road. With the kitchen layout I've changed since the last design, so the coffee machine is more on display and also providing more space. The table layout sits altogether 45 people, so enough room for customers in such a small area. I feel I have met all of these specifications met by the brief.



interior design

1. The roof and walls in the kitchen area are all white.

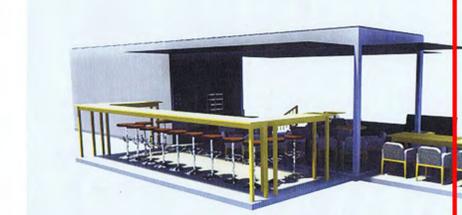
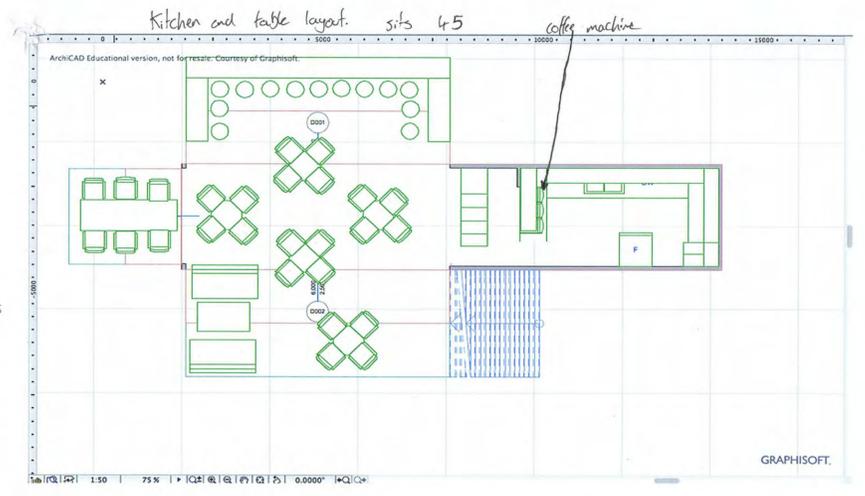
2. Client doesn't like the white floor as it would be a hassle to keep it clean. As the dirt would come up easily. Like the plywood floor in concept 3 he doesn't like the plywood floor in concept 3 as they look too unnatural.

3. Client really quite likes the black floor, I as well like the black floor. But I think the grey floor works best with the rest of the colours of shipping container.

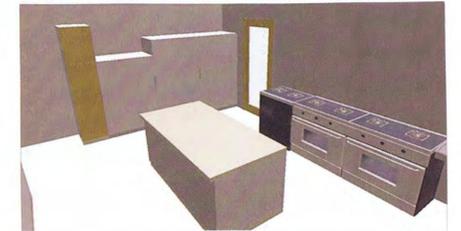
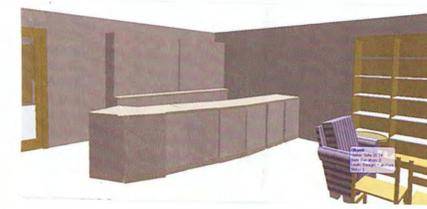
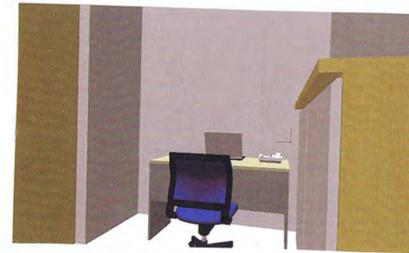
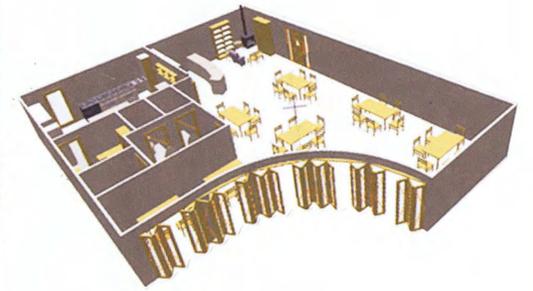
Client likes this concept the most and wishes to use this for the final design.

I think we should change the colour of the blue counter top to the red of concept 3.

I agree with the client and that we use the design of concept 1, but I think we should still change the colour of the counter top.



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• exploring and refining design ideas based on an analysis of the design context (including opportunities and constraints) and understanding of spatial design knowledge• communicating a spatial design that addresses identified opportunities and constraints. <p>The student has begun to identify the opportunities and constraints available in the design brief (1). The opportunities identified provide further direction for design exploration and refinement. Some of the research is integrated in design ideas and the computer generated images show understanding of spatial design knowledge such as space and flow in the kitchen area (1).</p> <p>For a more secure Achieved, the student could integrate the research into the design ideas more, to show how that research has informed the design ideas and also show more depth in the exploration and refinement of the design ideas.</p>



2

The design brief states that my design has to fit closely to the current shell of Ake Ake Winery Restaurant. My new design does meet this specification as the design fits into the original shell of Ake Ake but I have however created a curved wall to create interest and to open up the flow from inside to the outside seating areas. The specifications state I need to include a bar area, kitchen, toilets, indoor and out door seating and possible casual seating area. I have included in my design a bar area and have looked into the possible shapes and colours for this area and have with Judy's help decided on the best design. I have looked at many different layouts for the kitchen design and included the best design within my final. I have included a bathroom in my design with 2 sinks 2 toilets and a disabled toilet. I have created a design that allows enough space for indoor and outdoor seating and good flow between the two. I have looked at possible tables and chairs for this area and decided on the best fit for the style of Ake Ake. I have also included a seating area within my design including chairs couches fire place and coffee tables. I have worked closely with Judy with frequent and thorough meetings to insure that my design links with her ideas and the overall colour scheme that she desires for Ake Ake.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to resolve a spatial design through graphics practice.</p> <p>This involves:</p> <ul style="list-style-type: none">• exploring and refining design ideas based on an analysis of the design context (including opportunities and constraints) and understanding of spatial design knowledge• communicating a spatial design that addresses identified opportunities and constraints. <p>The student has started to show an understanding of spatial design knowledge with the use of mock-ups and computer generated images (1). There is some analysis of the design context, and the opportunities and constraints start to appear in the annotation (1).</p> <p>This analysis occurs throughout the design process as the student investigates the design issues involved. The final solution shows good use of computer aided drawing for the floor plan, elevations and 3D views of the structure that show some spatial design knowledge has been used (2).</p> <p>To reach Achieved, the student could increase the depth of understanding and reference to spatial design knowledge in the exploration and refinement of the design ideas.</p>

