

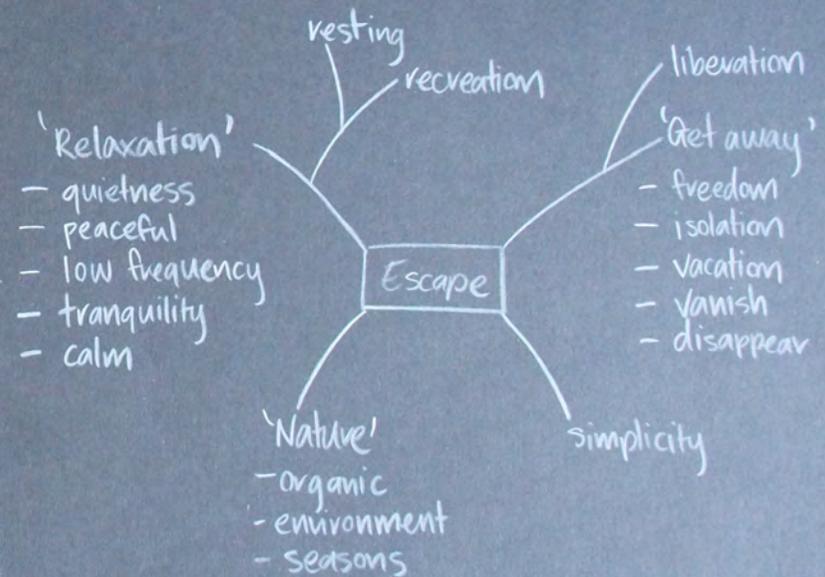
ESCAPE

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'skeɪp, ɛ'skeɪp/

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



VISION BOARD

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



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



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



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

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

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

I LIKE THE IDEA OF HAVING THE HOME PLACED OVER LOOKING 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 (187.1KM)

DISTANCE FROM WHANGAREI (NEARBY SUPPLY STORES)

CAR: 33M (30.2KM)

DISTANCE FROM PARUA BAY (NEARBY RESTAURANT)

CAR: 14M (12.1KM)

NEARBY BEACH

CAR: 1M (0.45KM)



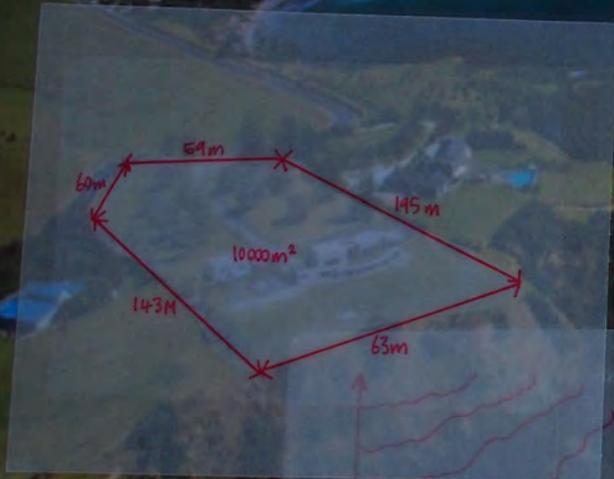
THERE IS AN EXISTING HOUSE ON THIS PIECE OF LAND; I WILL BE DEMOLISHING THIS PROVIDING A CLEAN AREA TO DESIGN ON.

POSITIVE ASPECTS:

THIS SITE HAS A TOTAL AREA OF 10000 METERS SQUARED, MEANING THERE IS GREAT POTENTIAL AND POSSIBILITIES TO HOW MY DESIGN IS BUILT ONTO THE LAND. IT IS ELEVATED ON A CLIFF THAT IS APPROXIMATELY 50 TALL, ALLOWING PANORAMIC OCEAN VIEWS, WHEREVER MY DESIGN IS LOCATED. THE LARGE LOT CREATES PRIVACY, AS THE NEIGHBOURING HOMES ON EITHER SIDE OF THIS PROPERTY, ARE BOTH A GENEROUS 30 METERS AWAY. A SENSE OF SECLUSION CAN STILL BE ACHIEVED. THIS SITE WILL ALLOW MY DESIGN TO EITHER BE POSITIONED ON THE PROVIDED FLAT SURFACE, OR HAVE THE ACTUAL DESIGN TO BE PLACED ON THE EDGE OF THE CLIFF. TWO BEACHES ARE WITHIN VERY CLOSE DISTANCE, ONLY ABOUT A 1 MINUTE DRIVE TO EITHER OF THEM.

BESIDES THE MANY POSITIVE ASPECTS OF THE SITE, THE NEGATIVE ASPECT TO THIS SITE IS THE QUICK ACCESS TO STORES ETC. NEARBY FOOD AND SHOPPING SUPPLIES ONLY EXIST IN THE TWO MAIN TOWN OF PARUA AND WHANGAREI, SO MY CLIENTS WILL NEED TO DRIVE TO REACH THEM. ASIDE FROM THIS, THE IDEA OF PRIVACY AND RELAXATION CAN BE PRIORITISED IN THIS LOCATION.

SITE ANALYSIS



SITE ANALYSIS

AVAILABLE FLAT LAND/SURFACE



SLOPING CLIFF SIDE WHERE MY DESIGN COULD BE PLACED



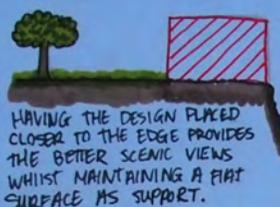
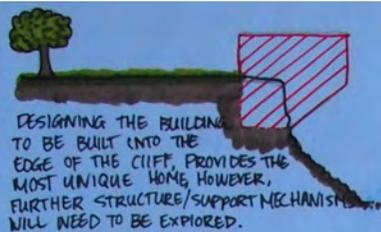
THE SHAPE OF THE SITE IS QUITE ODD, MEANING PLACEMENT OF MY DESIGN WILL NEED TO BE CONTEMPLATED.



ACCESSIBILITY: MAIN ROAD AND EXISTING DRIVEWAY TO HOUSE.



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



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

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

SUN PATH

HAVING TALL VEGETATION SURROUNDING THE OUTER SIDES OF THE SITE WILL REINFORCE A FEELING OF SECLUSION AND PRIVACY.

WHERE THE HOME IS PLACED WILL SUBSTANTIALLY AFFECT HOW NATURAL LIGHT IS OPTIMISED.



STRONG WIND DIRECTIONS

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

SEA WINDS

THROUGHOUT DAY-TIME THE SURFACE OF THE SITE WILL OBTAIN HEAT FROM THE SUN HOWEVER AS THE SUN SETS THE COOLER AIR FROM THE BODY WILL RISE OVER THE RESULTING IN COOL WINDS

COLD WIND DIRECTIONS

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

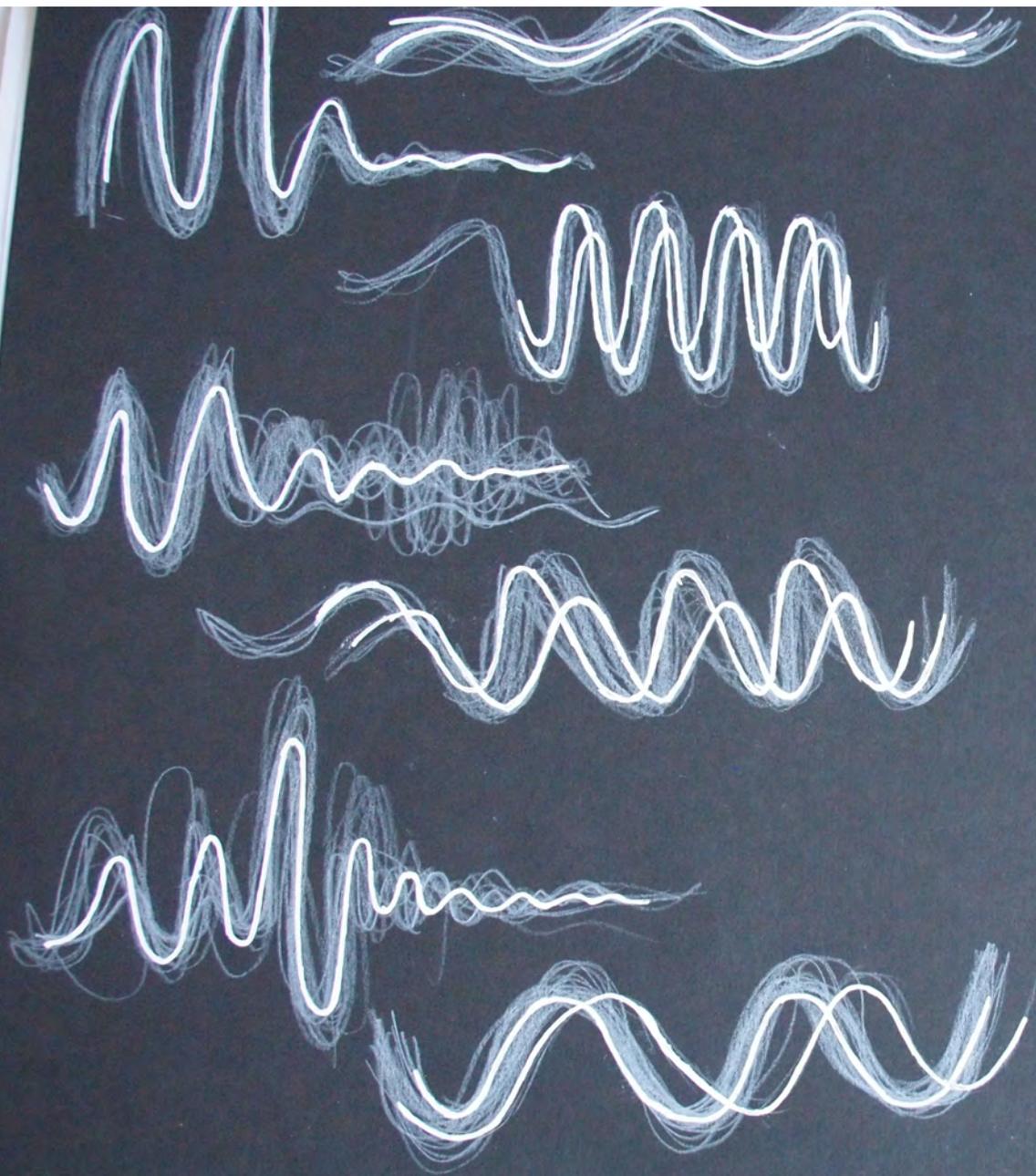
BECAUSE THE MAIN ROAD ISN'T SO BUSY, AND THE SITE IS QUITE ELONGATED, A DRIVEWAY IS NEEDED AND CAN BE RE-DESIGNED FOR PREFERENCE.

TAIHARARI ROAD



NATURE

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



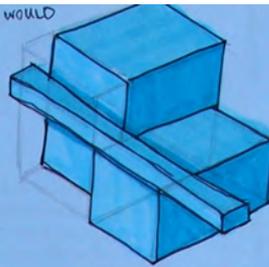
Frequency



Possible patterns

Nature

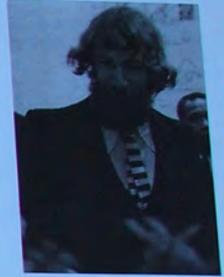
I LIKE THIS LOOK AND WOULD FURTHER CONSIDER IT.



IAN ATHFIELD

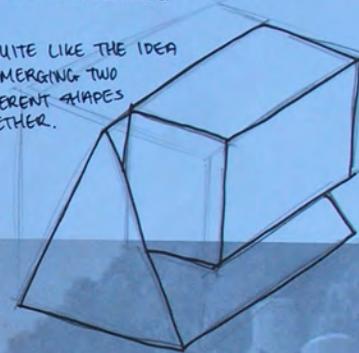
1940-2015

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

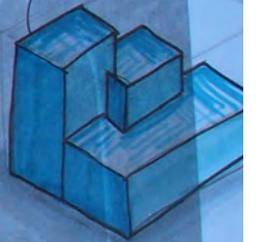


I FOUND THIS DESIGNER'S SHAPES TO BE QUITE DIFFICULT TO FIND/GENERATE IDEAS WHICH I WOULD LIKE TO CONCEPT AND DEVELOP.

I QUITE LIKE THE IDEA OF MERGING TWO DIFFERENT SHAPES TOGETHER.



LAYERING RECTANGULAR SHAPES.



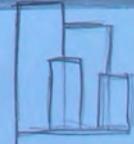
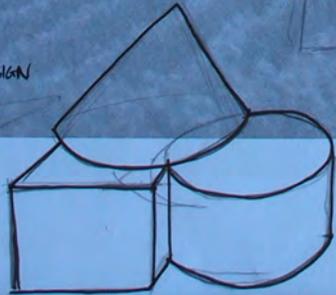
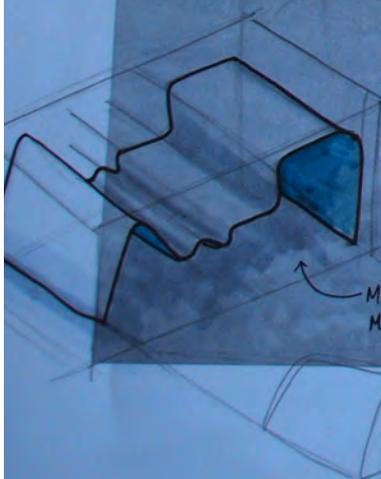
I FIND HIS DESIGNS TO BE LAYERED LOOKING.



LAYERING DIFFERENT SIZES OF CYLINDERS TOGETHER.



MAKING THE SHAPE OF HIS DESIGN MORE NATURAL AND FLOWING.



THESE ORGANIC LINES COULD BE USED FOR EXTERIOR AESTHETIC FEATURES.

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.

LAYERING THESE ORGANIC LINES, GIVING PERHAPS A MULTI-LEVEL BUILDING.

ORGANIC SHAPED WAVE FEATURE.

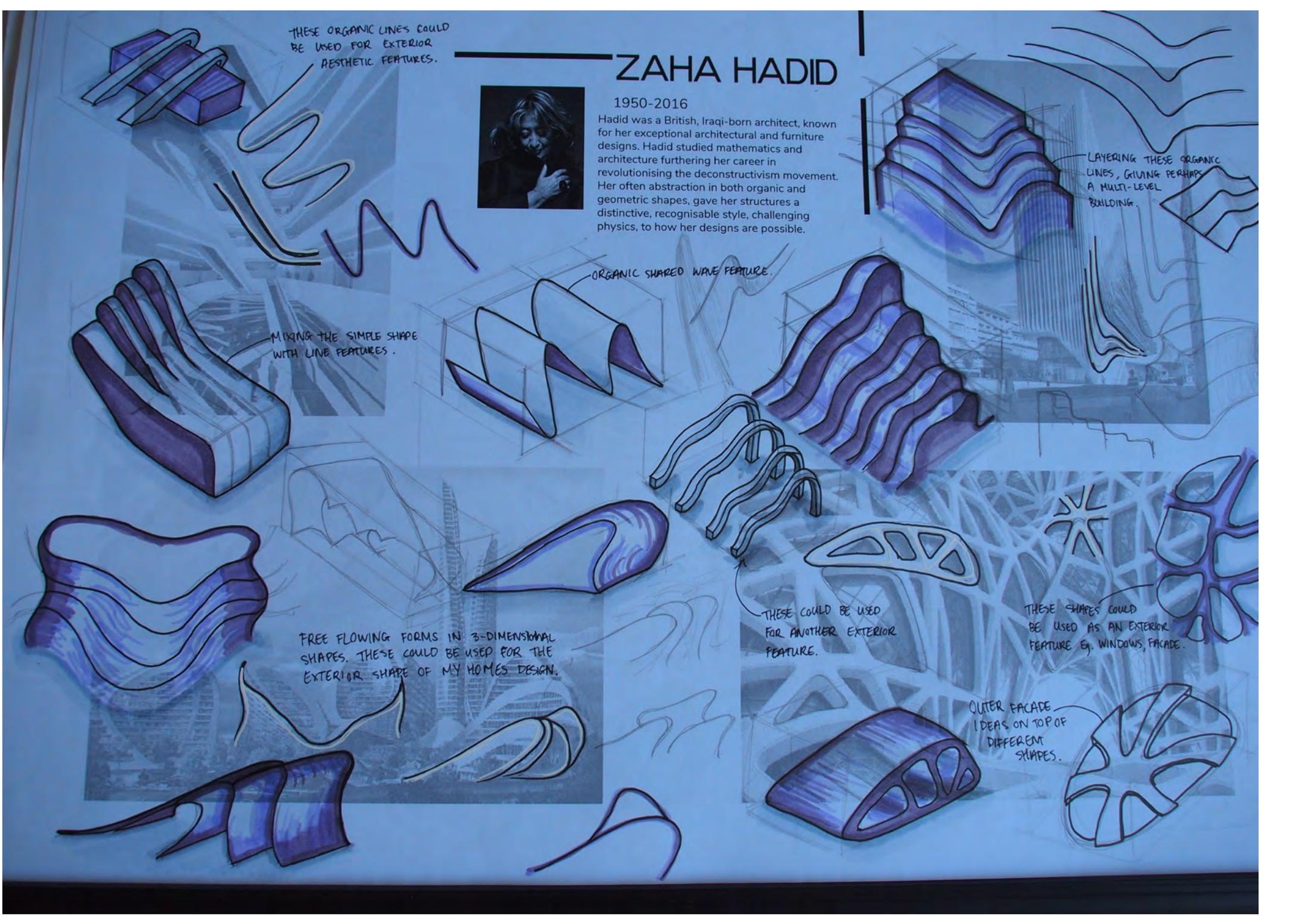
MIXING THE SIMPLE SHAPE WITH LINE FEATURES.

FREE FLOWING FORMS IN 3-DIMENSIONAL SHAPES. THESE COULD BE USED FOR THE EXTERIOR SHAPE OF MY HOMES DESIGN.

THESE COULD BE USED FOR ANOTHER EXTERIOR FEATURE.

THESE SHAPES COULD BE USED AS AN EXTERIOR FEATURE E.G. WINDOWS, FACADE.

OUTER FACADE IDEAS ON TOP OF DIFFERENT SHAPES.



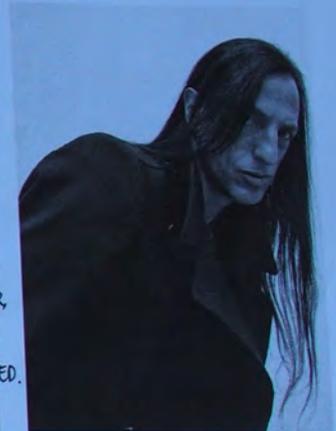
I WOULD FIND THESE SHAPES DIFFICULT TO FURTHER INVISION THEM WITHIN THE AESTHETIC OF A HOMES DESIGN WHICH I WOULD LIKE.

CUT OUT SHAPES.

MIXING DIFFERENT FLUID SHAPES TOGETHER.

RICK OWENS

1962-Present



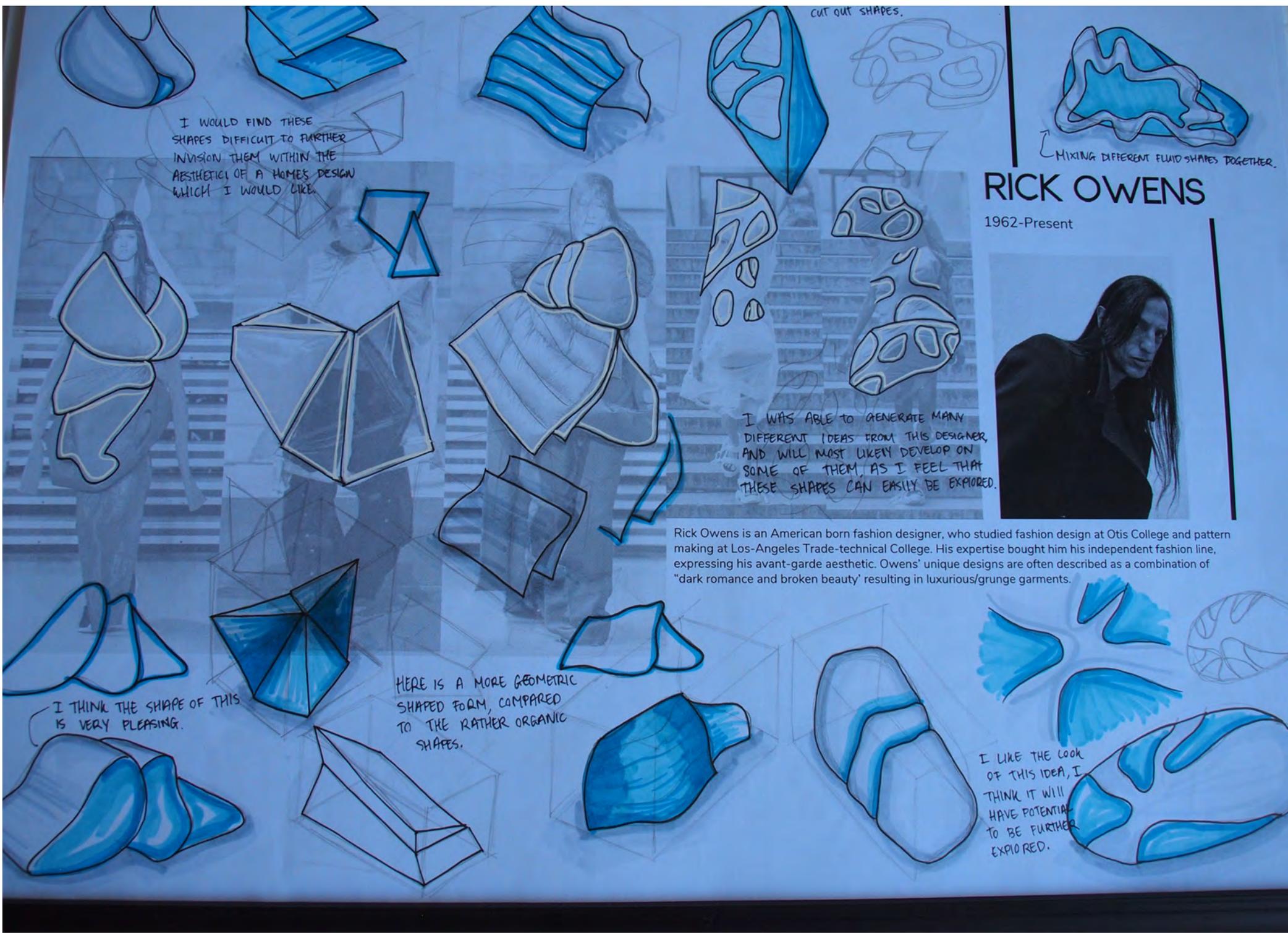
I WAS ABLE TO GENERATE MANY DIFFERENT IDEAS FROM THIS DESIGNER AND WILL MOST LIKELY DEVELOP ON SOME OF THEM, AS I FEEL THAT THESE SHAPES CAN EASILY BE EXPLORED.

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.

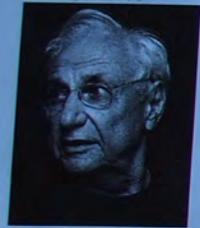
I LIKE THE LOOK OF THIS IDEA, I THINK IT WILL HAVE POTENTIAL TO BE FURTHER EXPLORED.





PAPER MODEL

I LIKE THIS IDEA OF THE FLUID SHAPES AS AN EXTERIOR FEATURE.



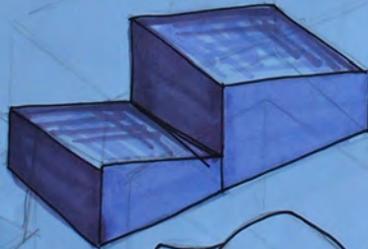
FRANK GEHRY

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.



PAPER MODEL



PAPER MODEL

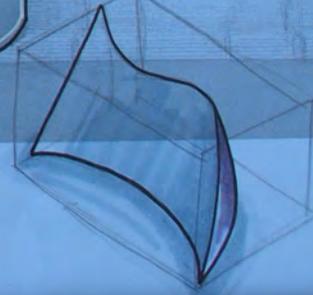
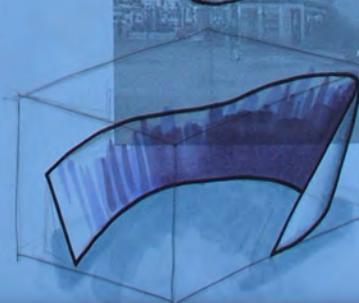
I WOULD LIKE TO FURTHER EXPLORE THIS LAYERING IDEA.



PAPER Mo



PAPER MODEL



CONCEPT 1

Inspired by my nature research.

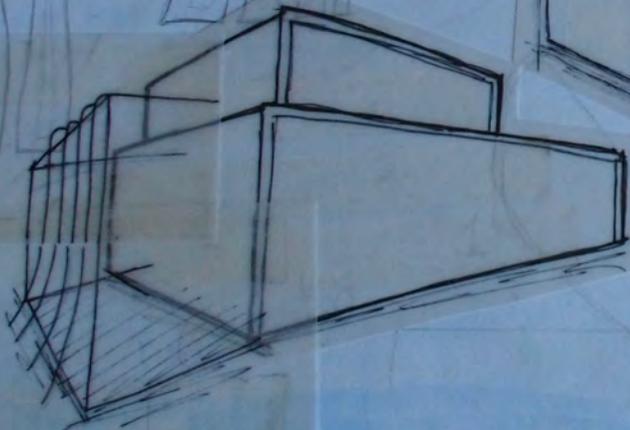
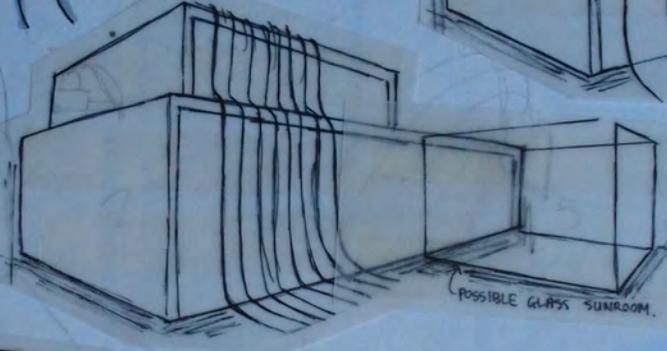
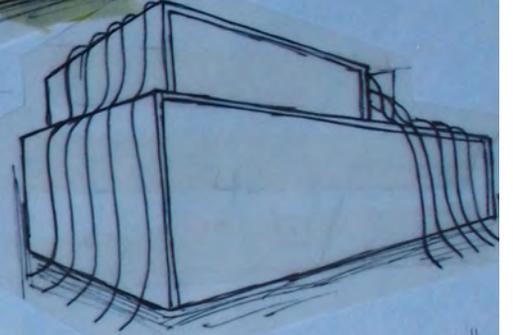
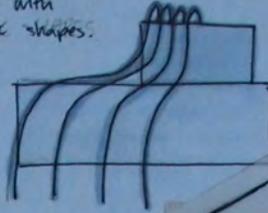
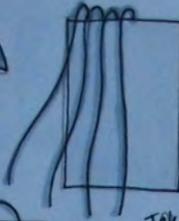
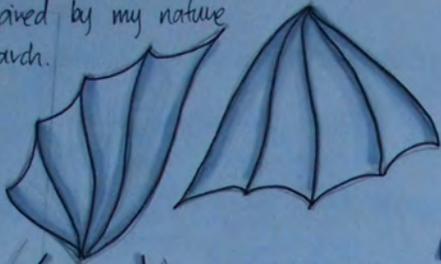


Mixing organic lines with more simple geometric shapes.

Taking the shape from the fish tail and exploring it's pattern for an exterior feature.

POSSIBLE GLASS SUNROOM.

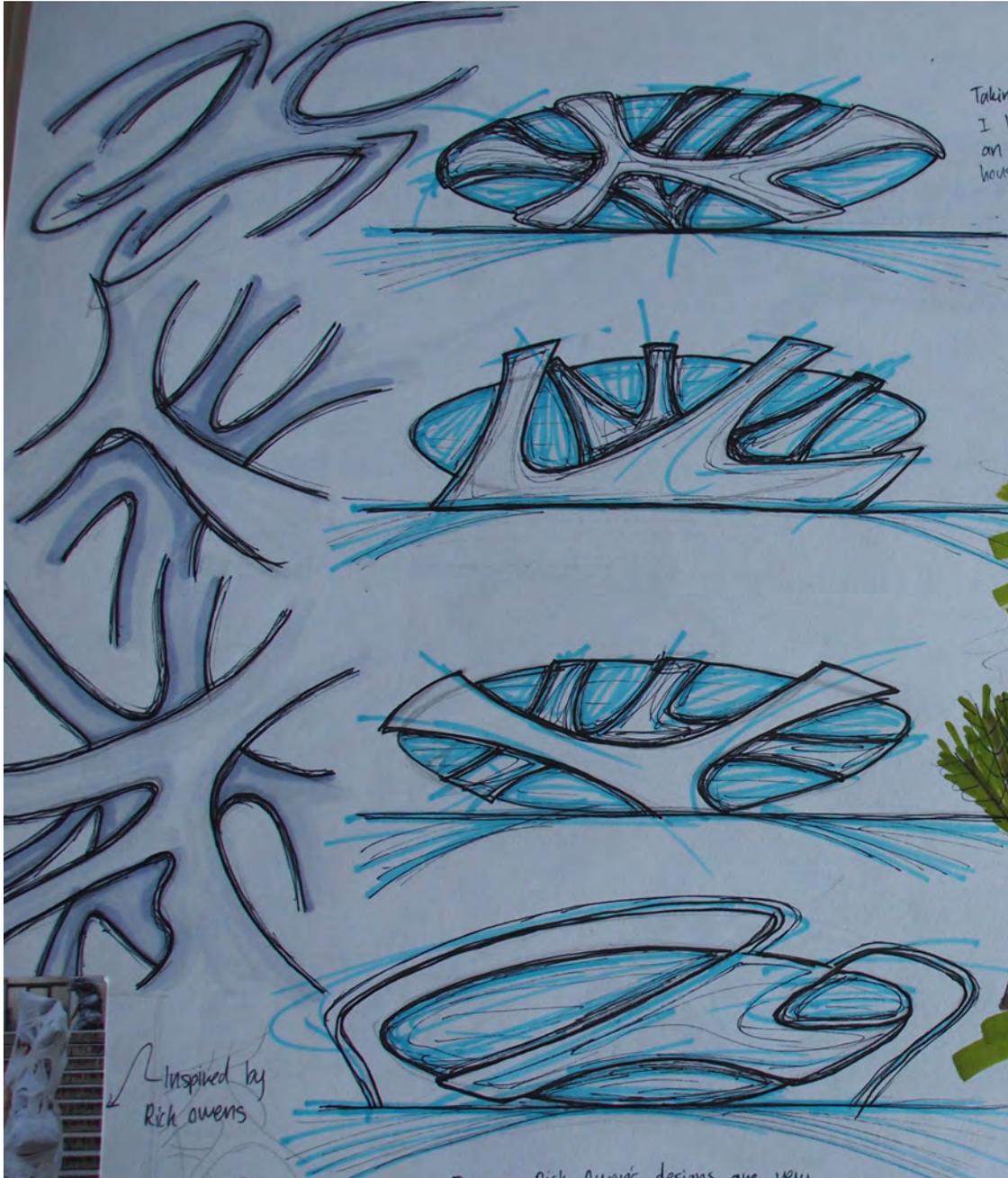
Pattern from the shape of fish.



CONCEPT 22

CONCEPT

Taking inspiration from Rick Owens' ss18 collection, I have used his manipulation of fabric to an aesthetic feature for the exterior of this house.

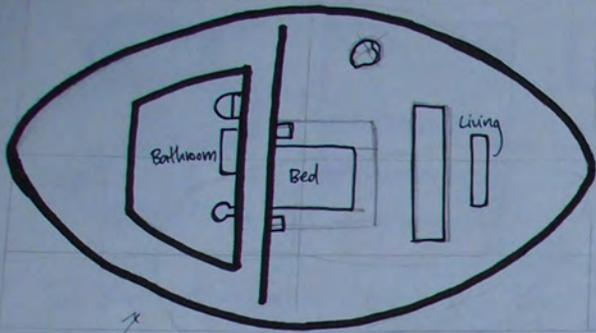


Inspired by Rick Owens

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



CONCEPT 2

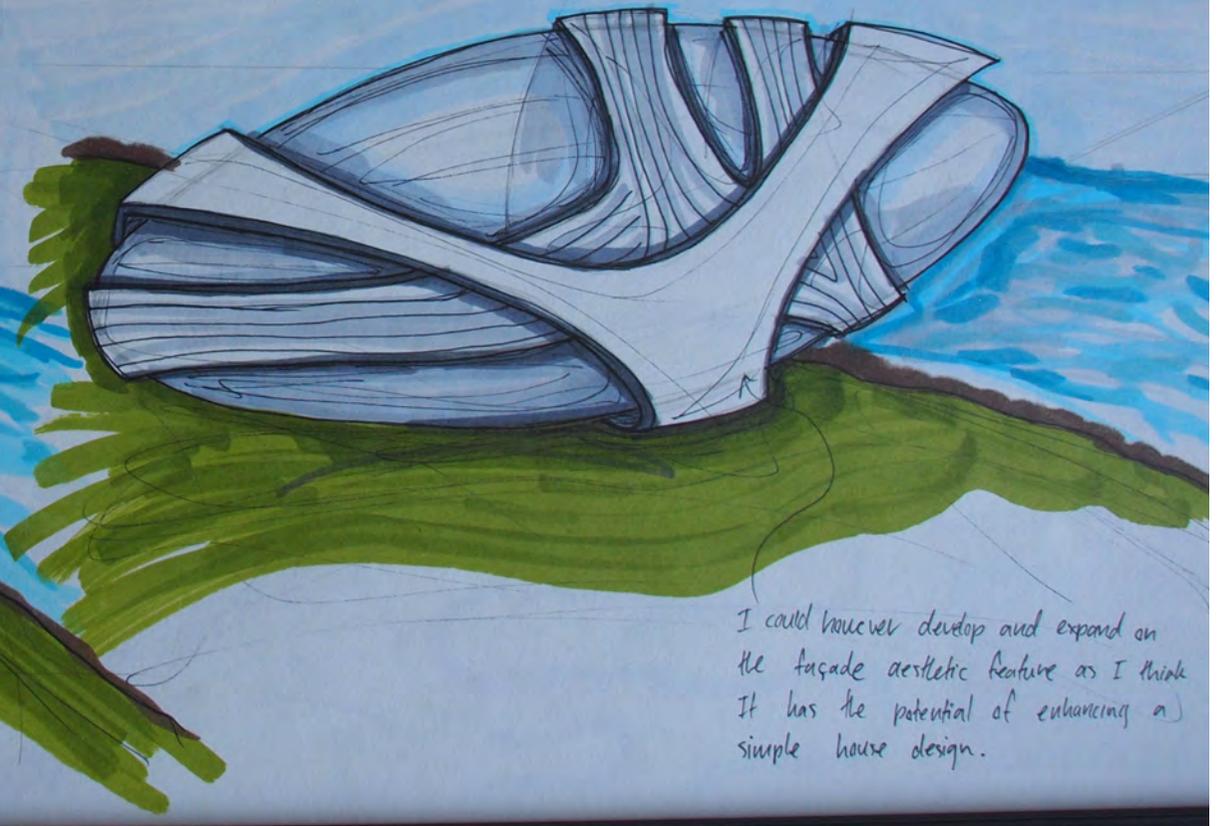


I found the interior layout to be rather difficult having to find a balance between privacy and comfort/functionality.



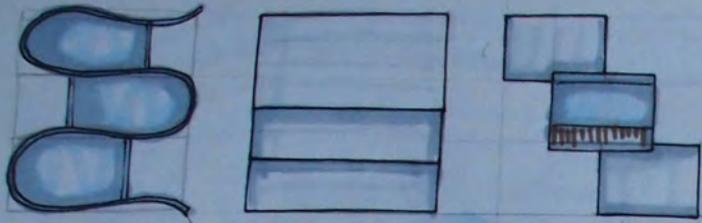
An open floor plan interior, enhancing spacious feeling.

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



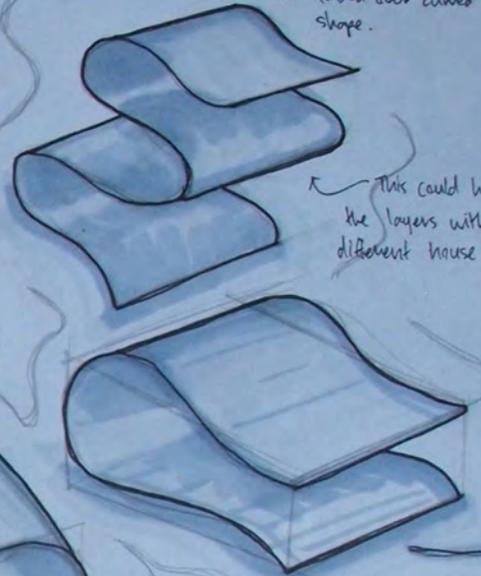
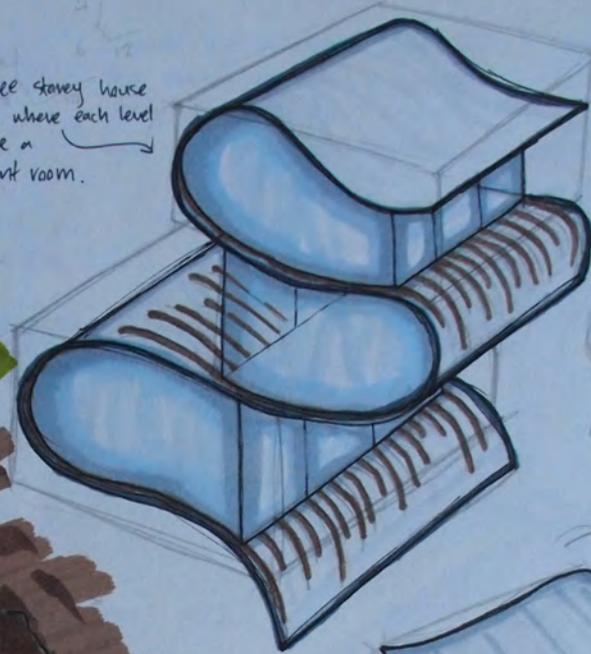
I could however develop and expand on the facade aesthetic feature as I think it has the potential of enhancing a simple house design.

CONCEPT 3



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

This design incorporates the cliff move, having the second and third levels recede out and onto the actual cliff.



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

This could have the layers with different house levels.

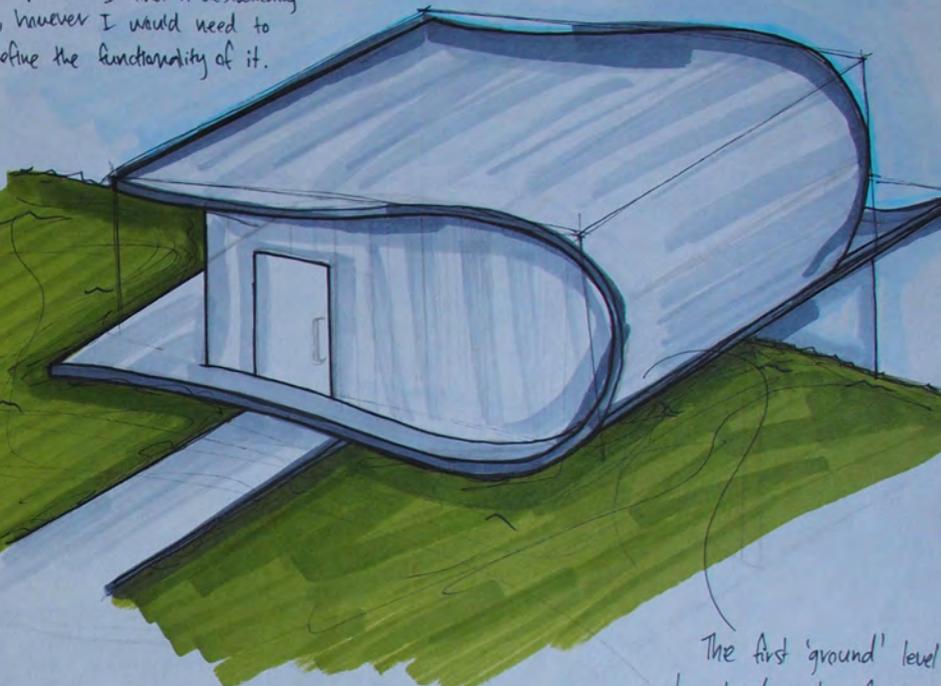
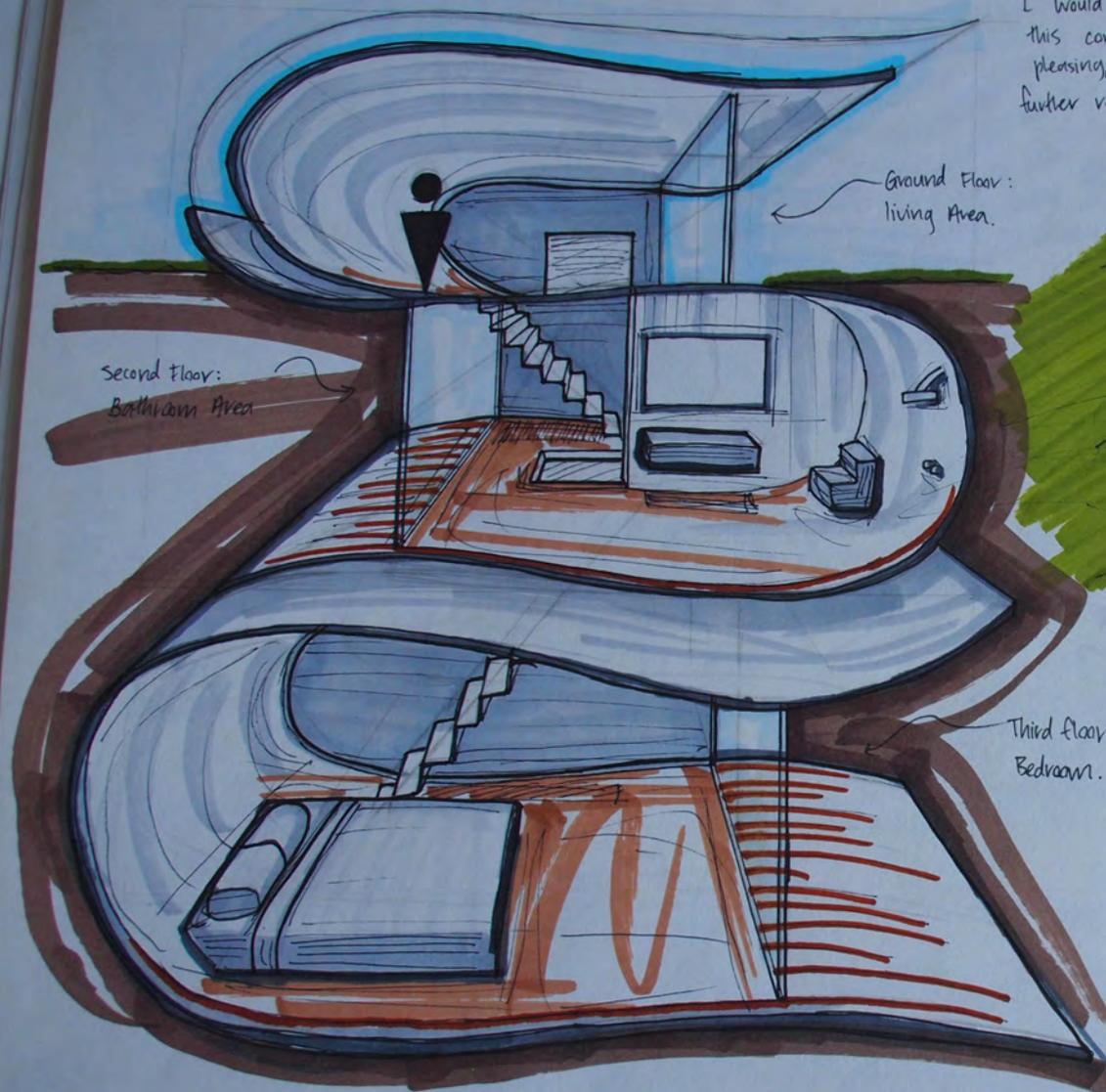


Taking inspiration from Gehry's sculpture with the shapes/curves.

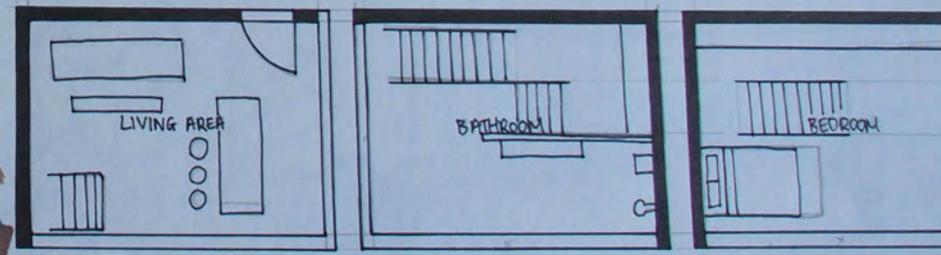


CONCEPT 3

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



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

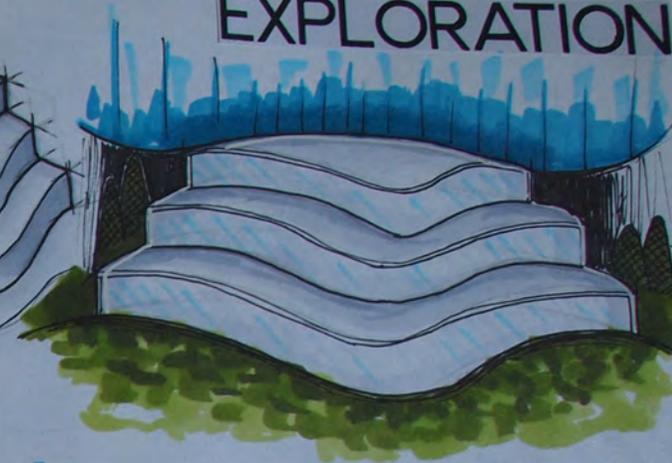
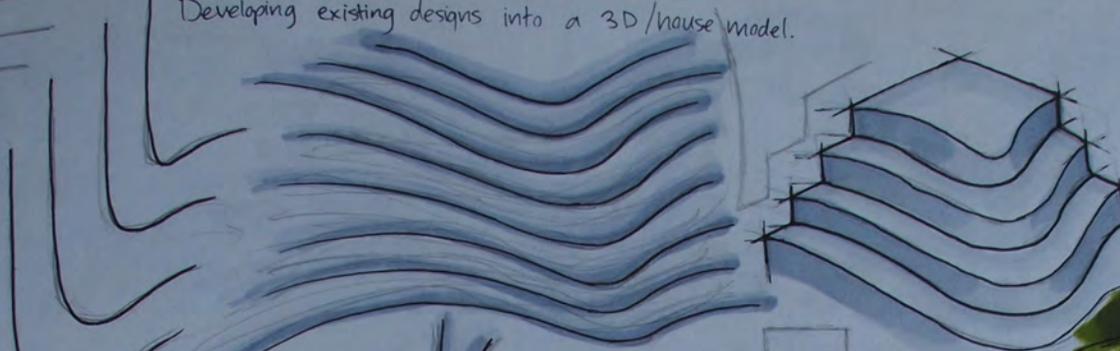


I could possibly add an exterior facade/aesthetic feature to enhance the design of this house.

Developing existing designs into a 3D/house model.

EXPLORATION

Zaha Hadid Inspiration



These designs would be for conceptual designs.

Rich Owens Inspiration

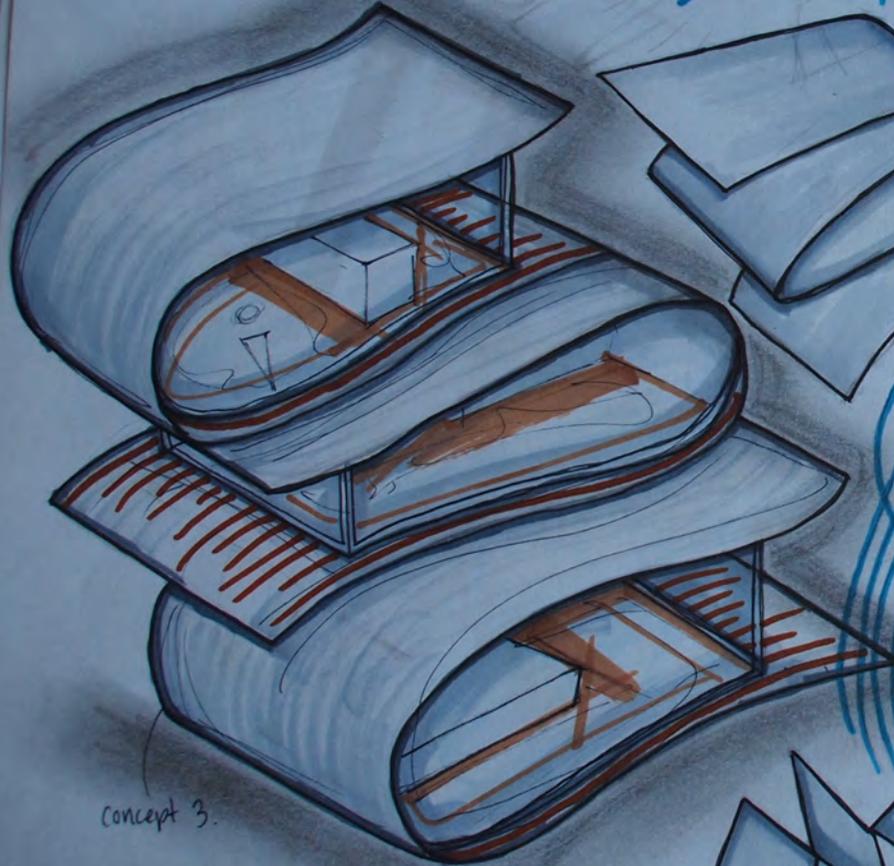


Frank Gehry Inspiration

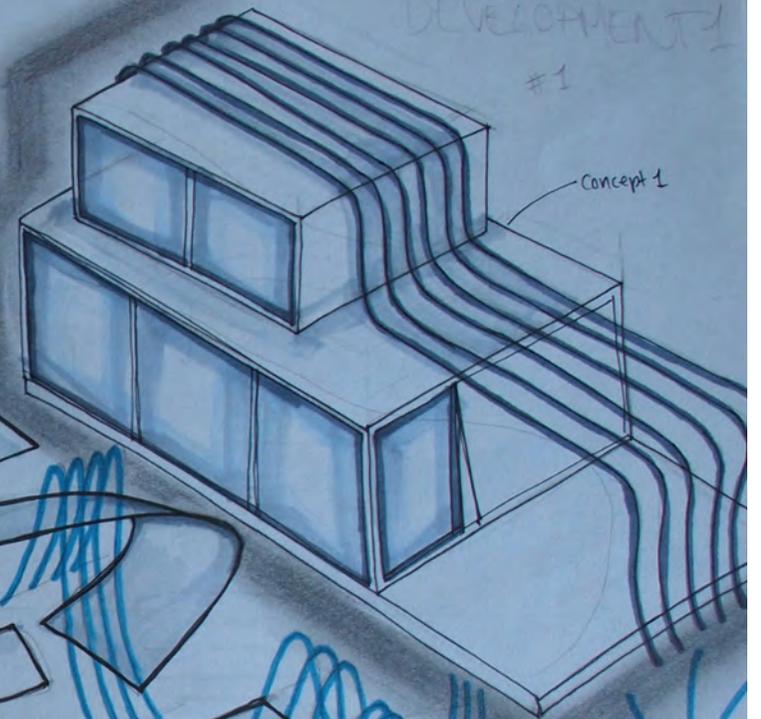


Exploration/Developing concepts.

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



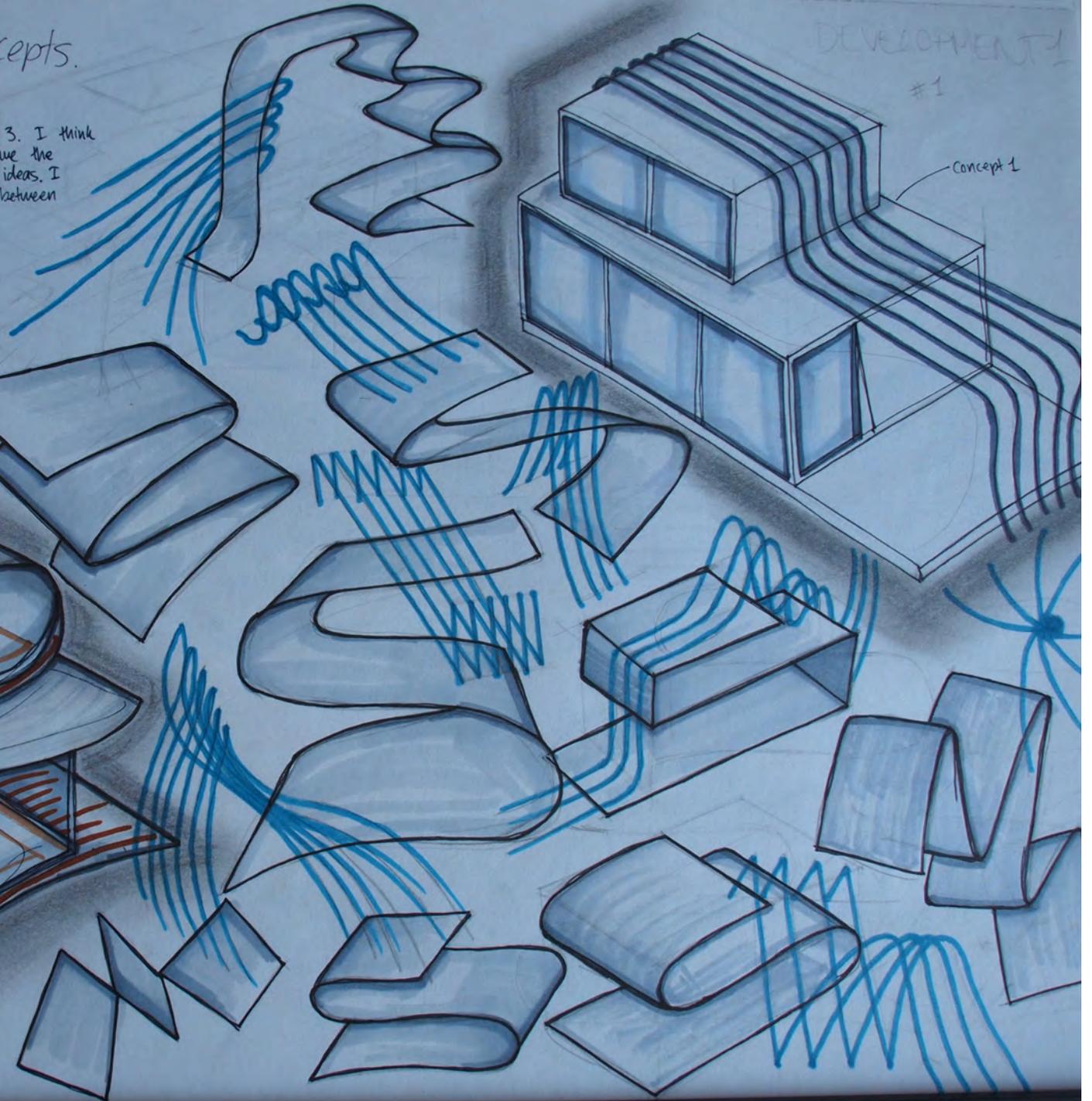
concept 3.

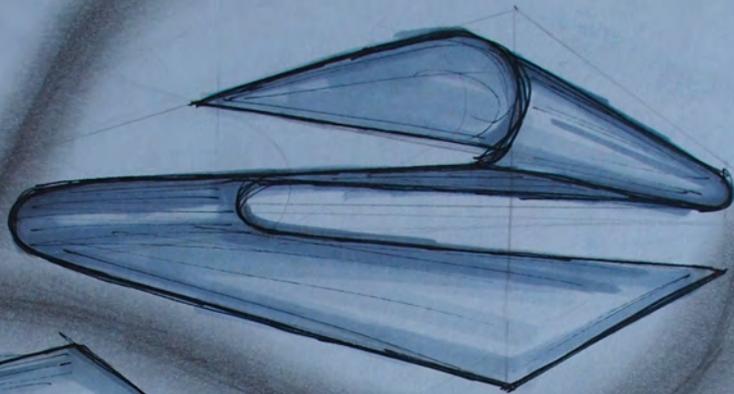
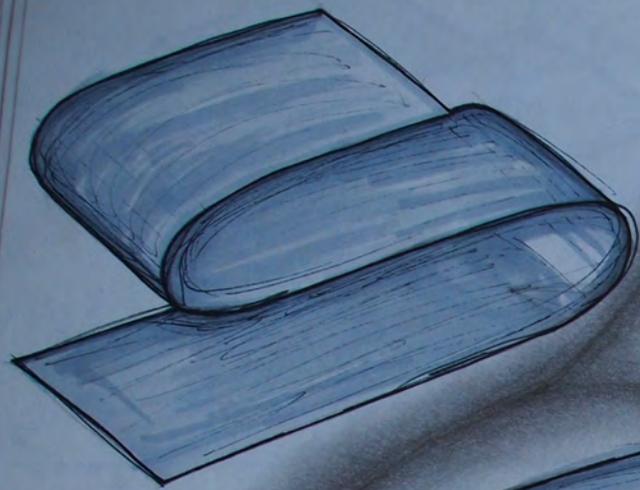


DEVELOPMENT #1

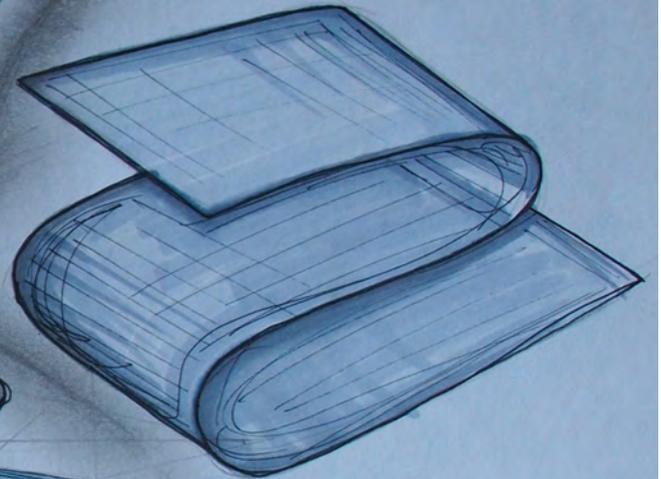
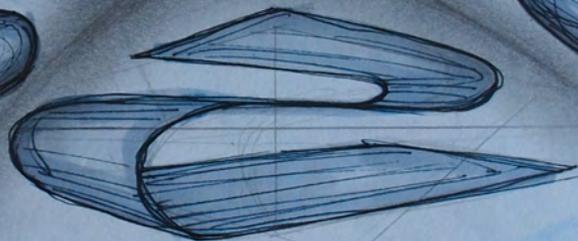
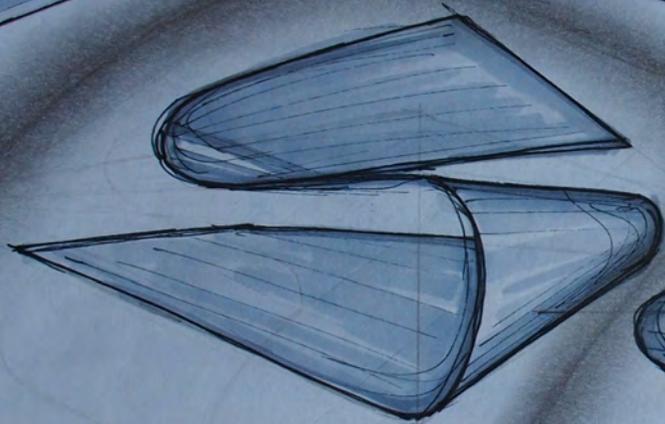
#1

concept 1

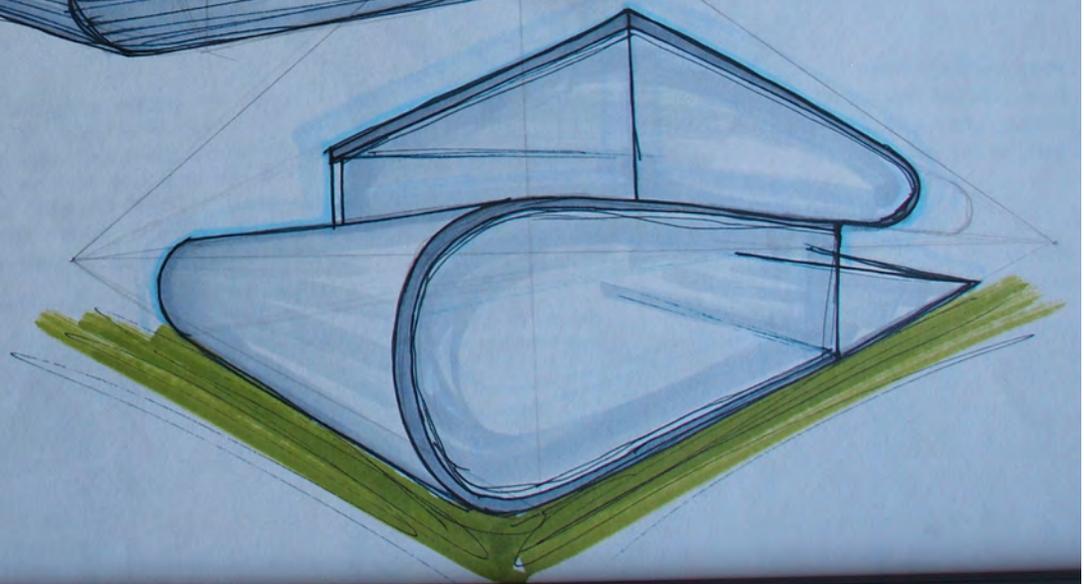




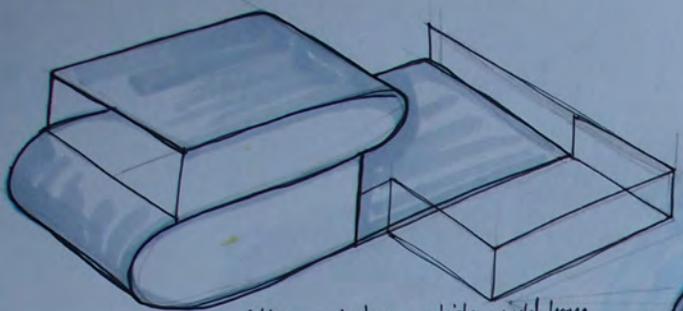
The two layer/floor design has been influenced by concept 1 whilst combining the curved shape with concept's 3 design.



Developing the shape.....



DEVELOPMENT 2

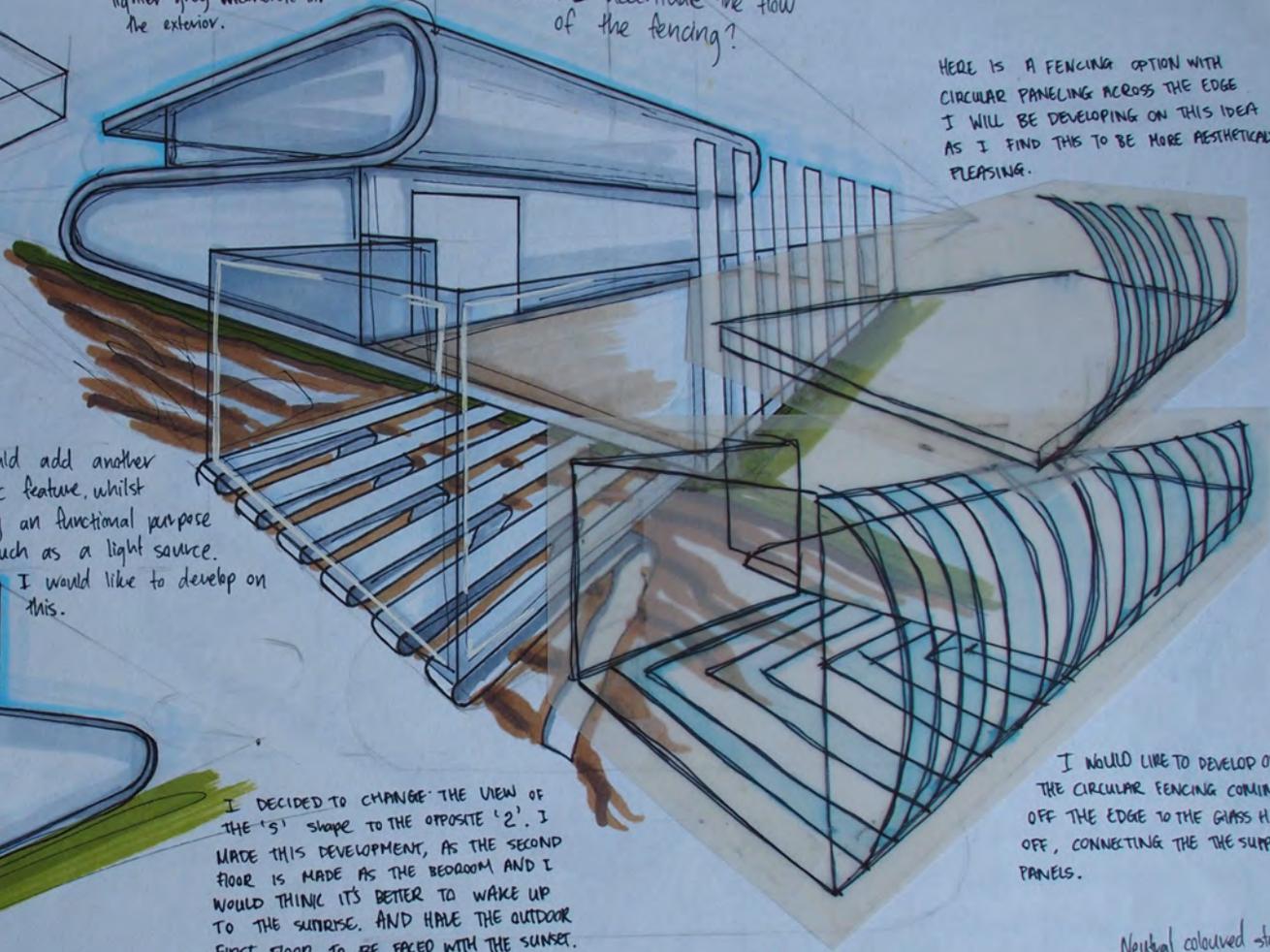


Adding a balcony which would hang off the cliff.

I will develop on using the lighter grey concrete for the exterior.

How could I accentuate the flow of the fencing?

HERE IS A FENCING OPTION WITH CIRCULAR PANELING ACROSS THE EDGE I WILL BE DEVELOPING ON THIS IDEA AS I FIND THIS TO BE MORE AESTHETICALLY PLEASING.



This feature is similar to my first concept, this is where I was inspired from.

This could add another aesthetic feature, whilst having a functional purpose such as a light source. I would like to develop on this.

Alternative fencing/support exterior feature.

I DECIDED TO CHANGE THE VIEW OF THE '5' SHAPE TO THE OPPOSITE '2'. I MADE THIS DEVELOPMENT, AS THE SECOND FLOOR IS MADE AS THE BEDROOM AND I WOULD THINK IT'S BETTER TO WAKE UP TO THE SUNRISE. AND HAVE THE OUTDOOR FIRST FLOOR TO BE FACED WITH THE SUNSET.

I WOULD LIKE TO DEVELOP ON THE CIRCULAR FENCING COMING OFF THE EDGE TO THE GLASS HAND OFF, CONNECTING THE THE SUPPORT PANELS.

Materials:

Mahogany for exterior flooring.

Pine wood for exterior flooring.

darker grey concrete for homes exterior.

Lighter grey concrete used for the homes exterior

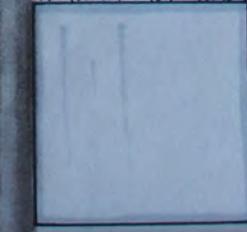
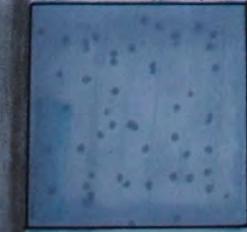
White concrete could be used for the house itself or for an exterior feature

Glass used for windows

Darker brown stone

Neutral coloured stone used for the exterior

Lighter beige stone



Exterior feature development

fence

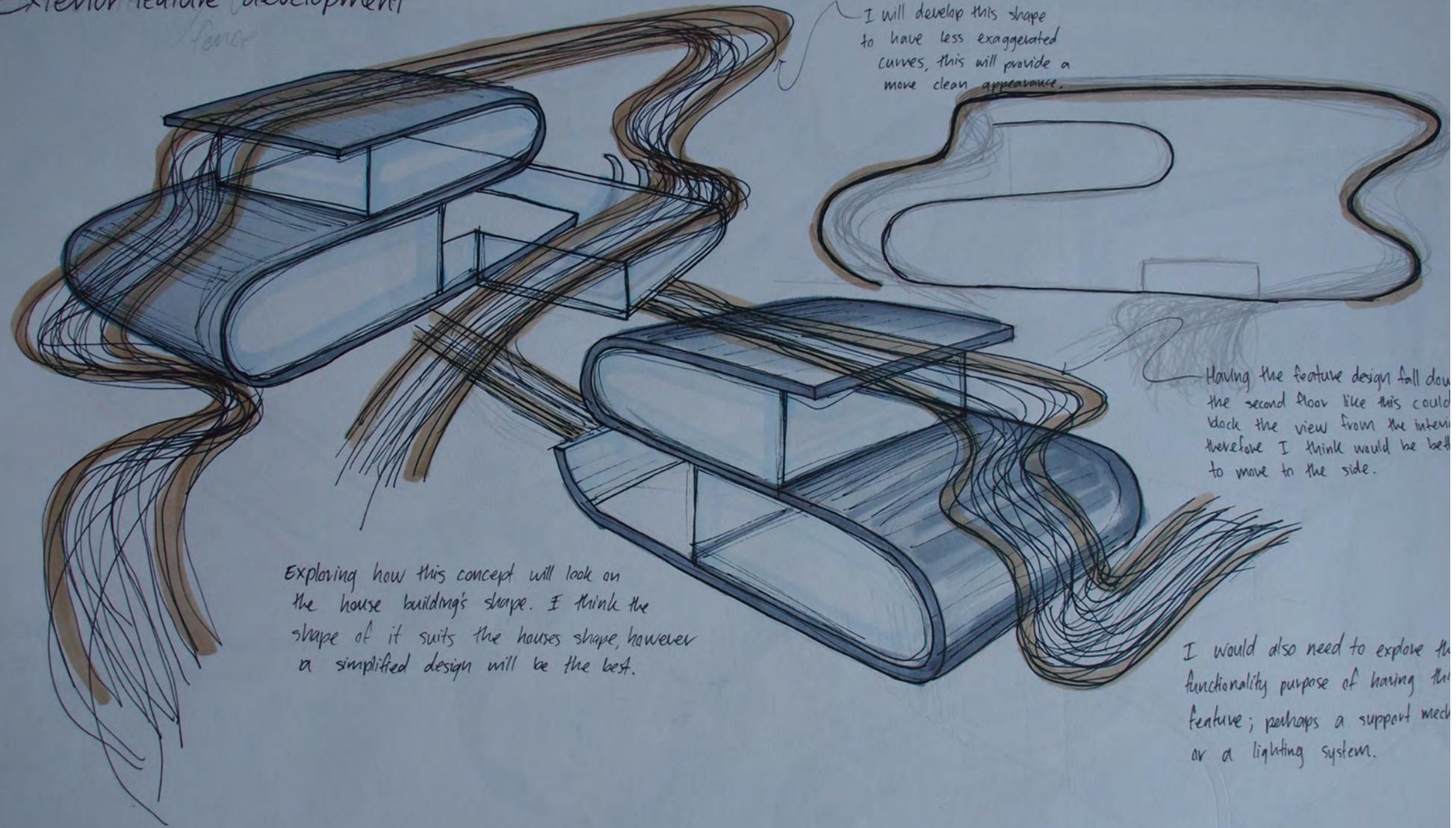
DEVELOPMENT 3

I will develop this shape to have less exaggerated curves, this will provide a more clean appearance.

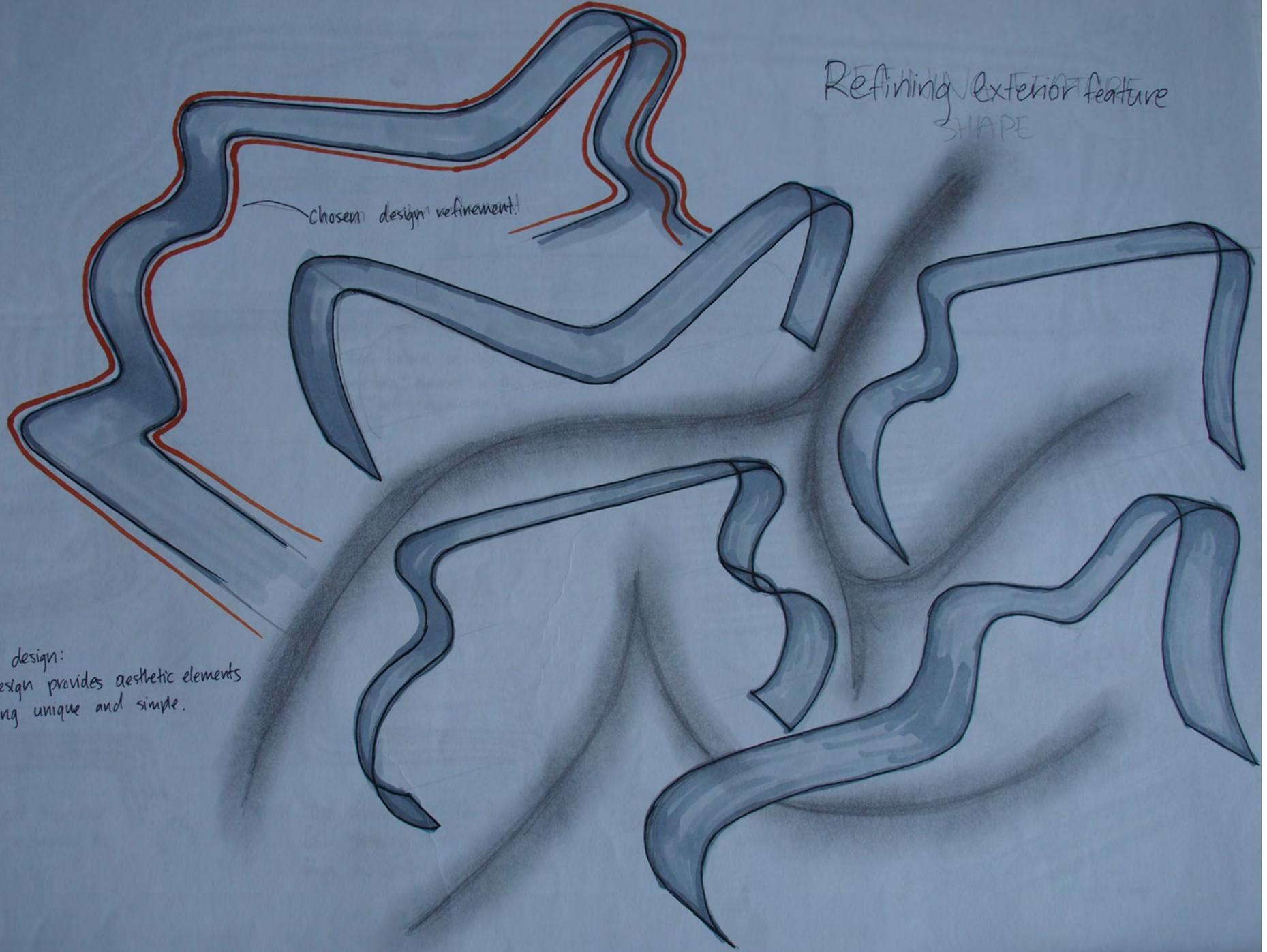
Having the feature design fall down the second floor like this could block the view from the interior therefore I think would be best to move to the side.

Exploring how this concept will look on the house building's shape. I think the shape of it suits the houses shape, however a simplified design will be the best.

I would also need to explore the functionality purpose of having the feature; perhaps a support mech or a lighting system.



Refining exterior feature
SHAPE

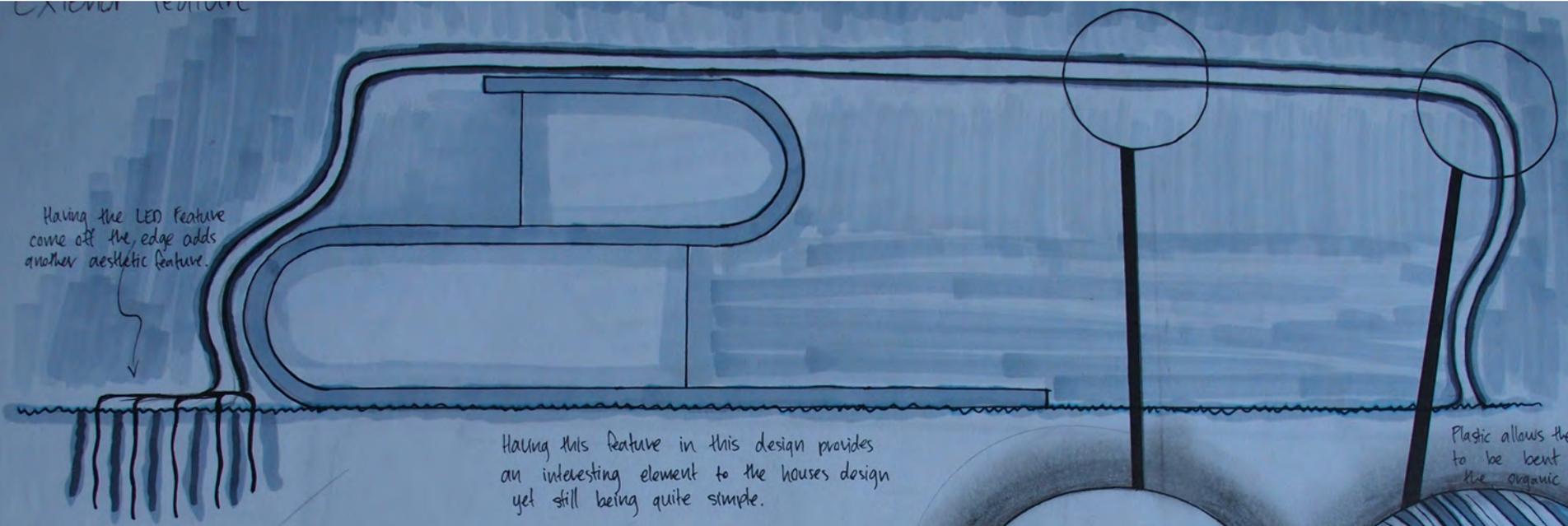


Chosen design refinement!

Chosen design:
This design provides aesthetic elements
in being unique and simple.

External Feature

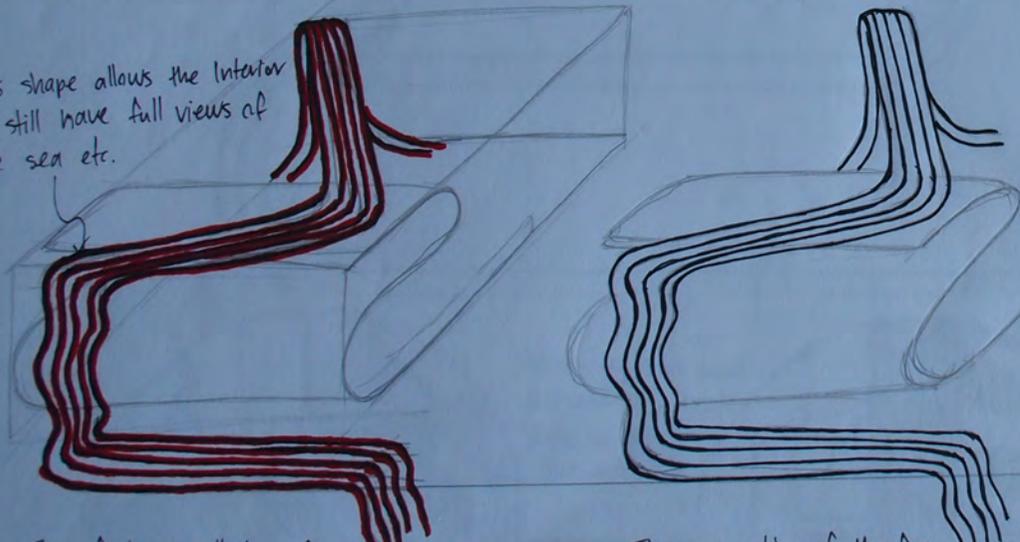
Having the LED Feature come off the edge adds another aesthetic feature.



Having this feature in this design provides an interesting element to the houses design yet still being quite simple.

Plastic allows the feature to be bent and create the organic shape/design

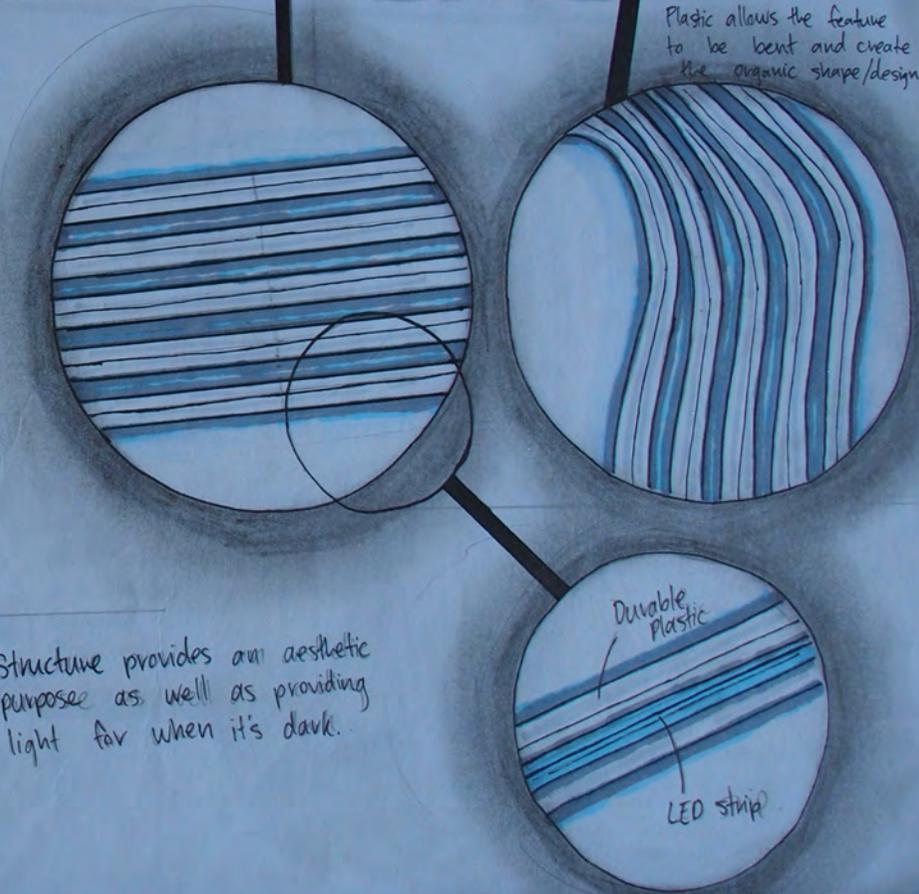
This shape allows the interior to still have full views of the sea etc.

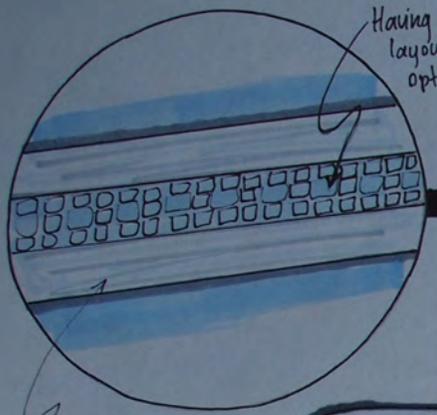


The feature will have five distinct strips containing the LED strips.

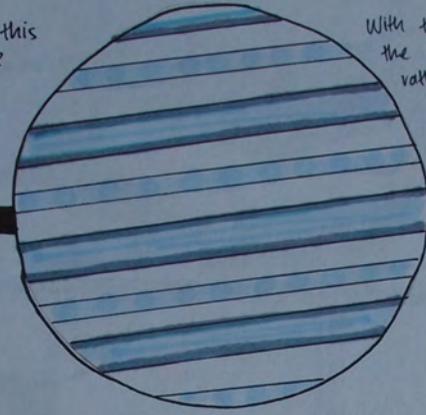
The separation of the five LED strips is bringing inspiration from my initial nature research.

Structure provides an aesthetic purpose as well as providing light for when it's dark.

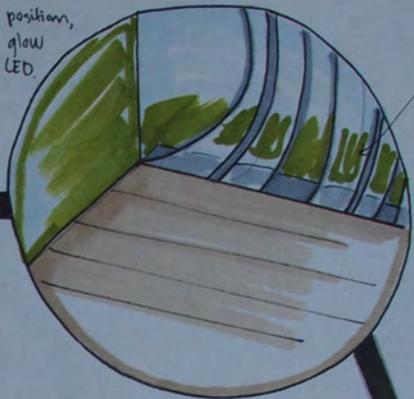




Having the LED'S in this layout will provide optimum light.



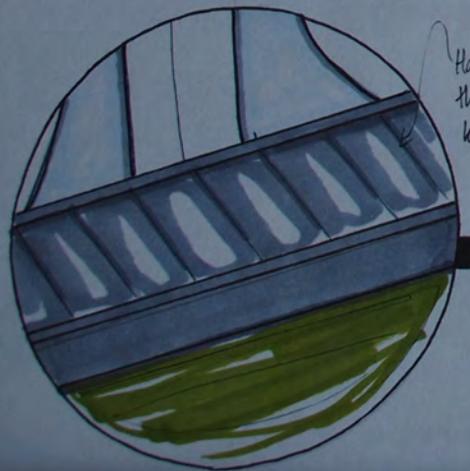
With the LED in this position, the light will be a glow rather than harsh LED.



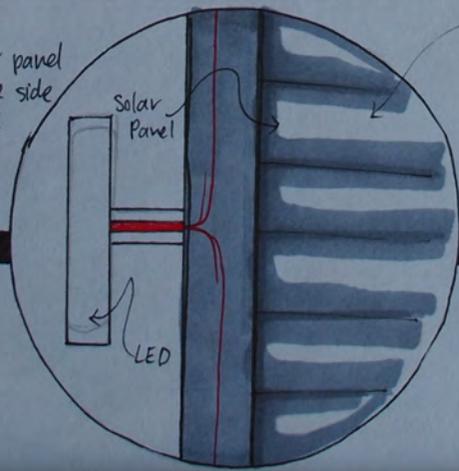
Using transparent plastic provides natural light to pass through during daytime and keeps the design simple, and effortless.

The LED strip will be imbedded into the transparent plastic.

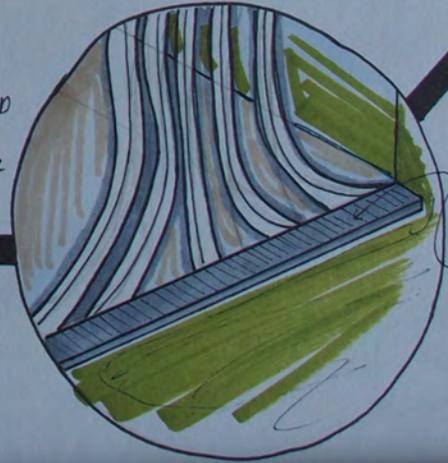
Exterior feature details



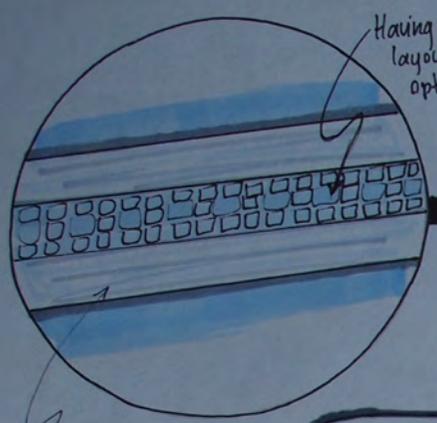
Having the solar panel thin and on the side keeps it out of the way.



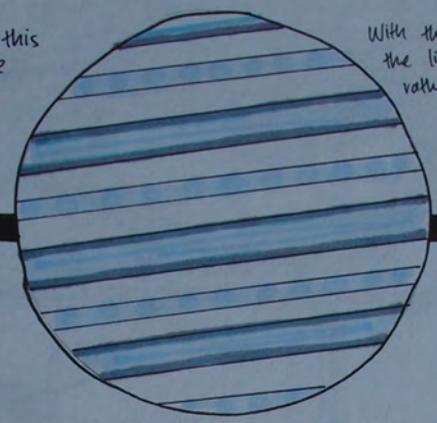
Either of the LED strips will be connected to the solar panel.



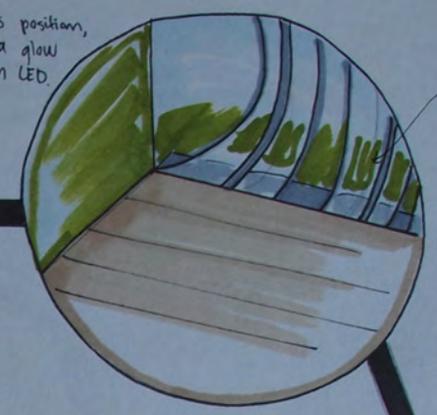
Solar panel strip providing power to the LED strip feature.



Having the LED'S in this layout will provide optimum light.



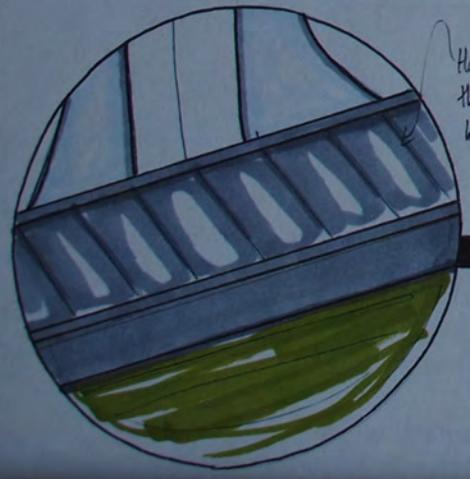
With the LED in this position, the light will be a glow rather than harsh LED.



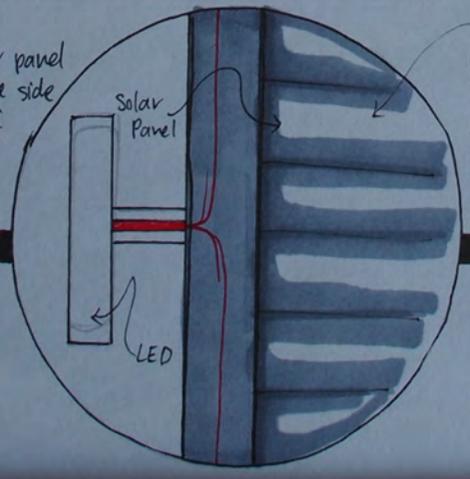
Using transparent plastic provides natural light to pass through during daytime and keeps the design simple, and effortless.

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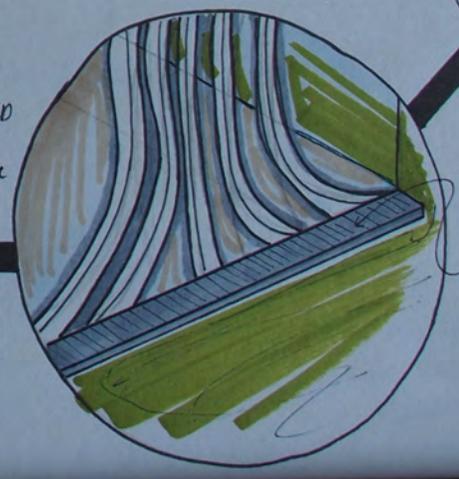
Exterior feature details



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



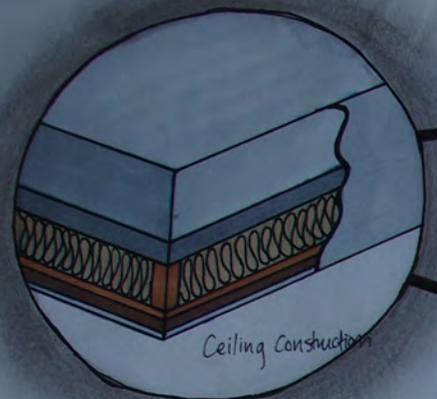
Either of the LED strips will be connected to the solar panel.



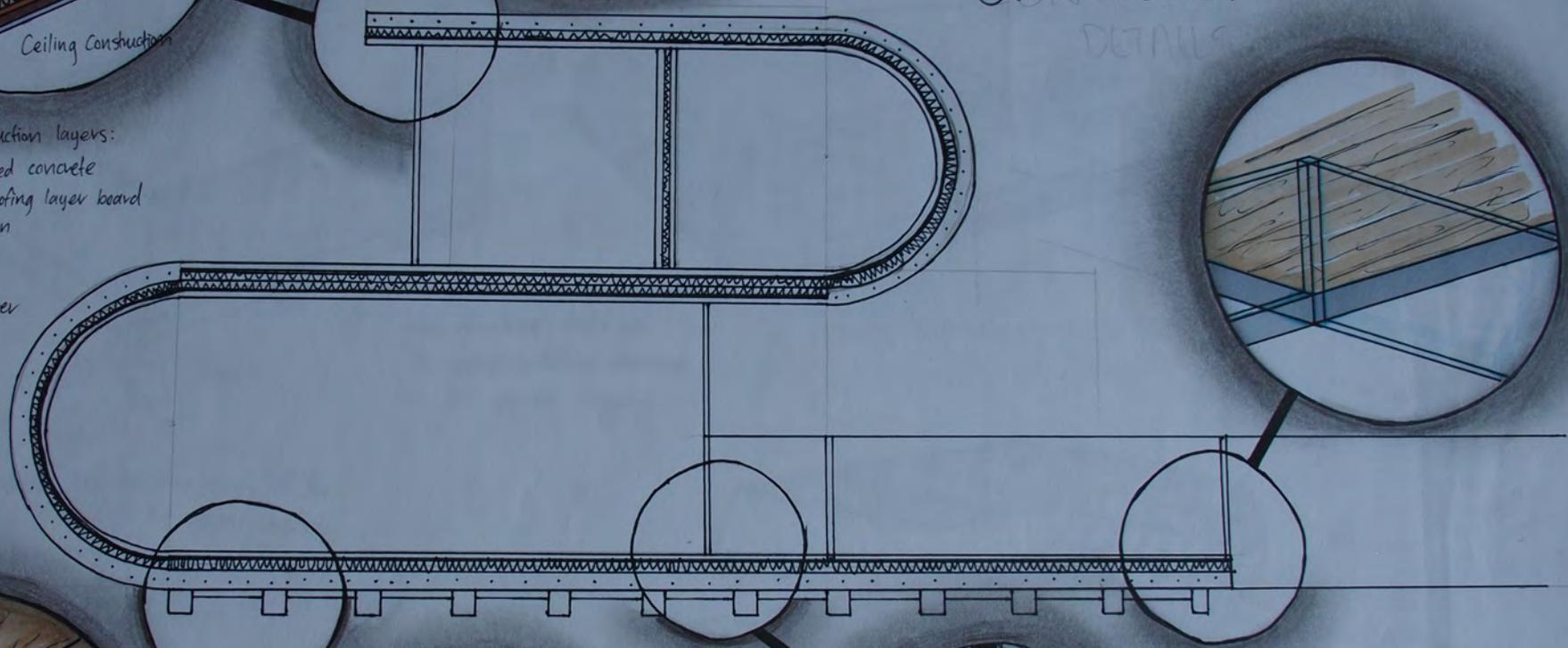
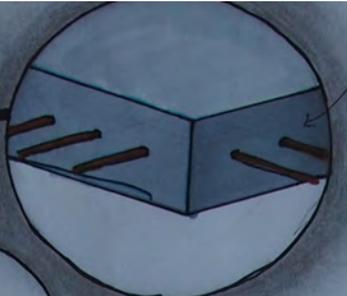
Solar panel strip providing power to the LED strip feature.

Construction Details

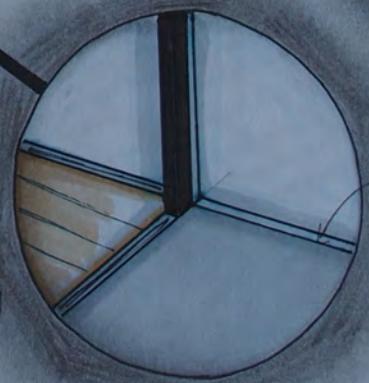
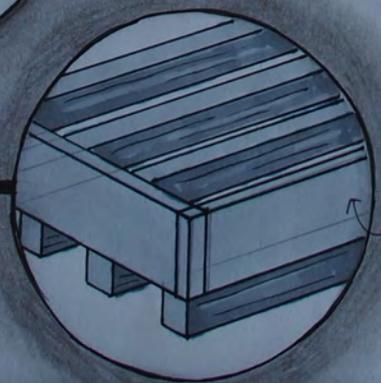
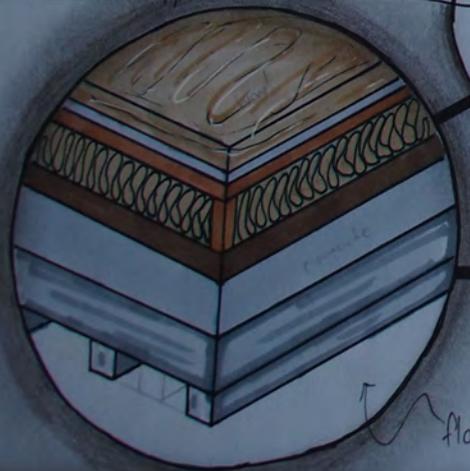
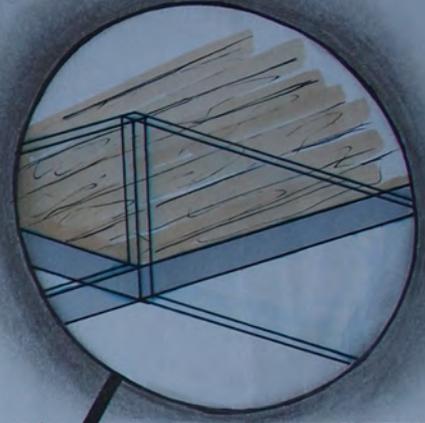
DETAILS



- Ceiling construction layers:
- Reinforced concrete
 - Water proofing layer board
 - Insulation board
 - Jib
 - wall/plaster

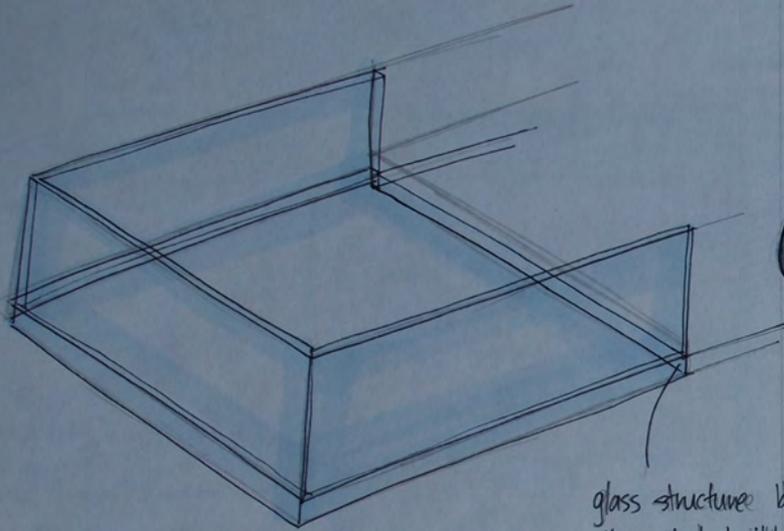


- Floor construction layers:
- Floor finish
 - board layer
 - Insulation
 - screed
 - Damp proof board
 - Concrete
 - Steel beam support.

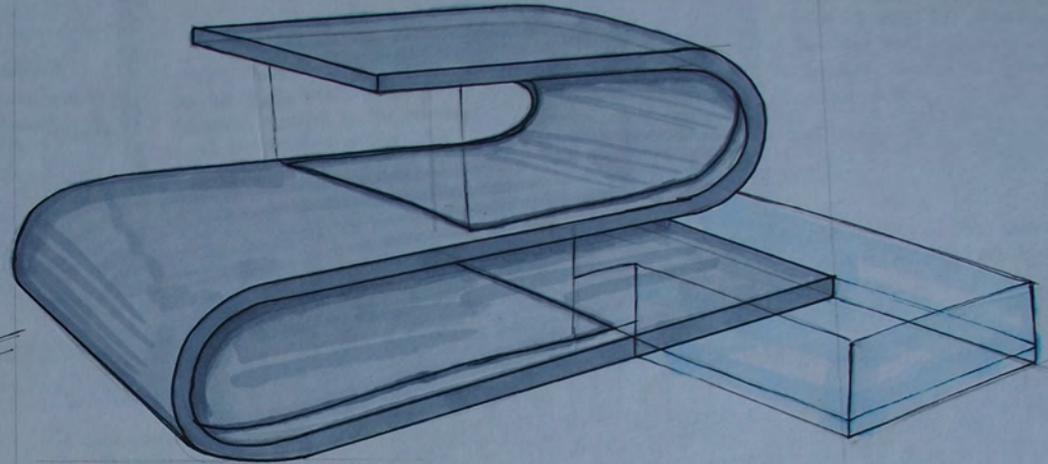


Having the glass walls integrated into the concrete structure, gives a more seamless look.

CONSTRUCTION

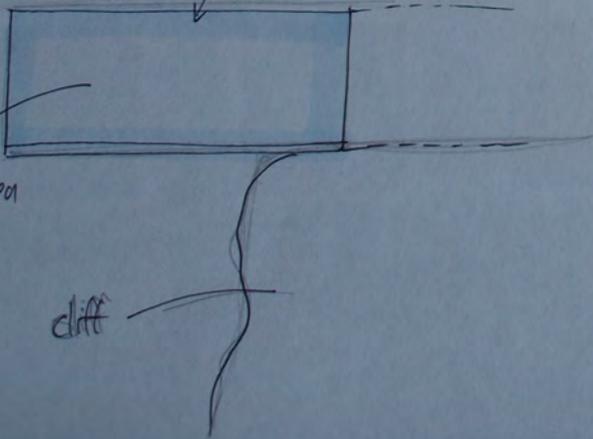


glass structure built into
the actual buildings structure.
This will provide strength.



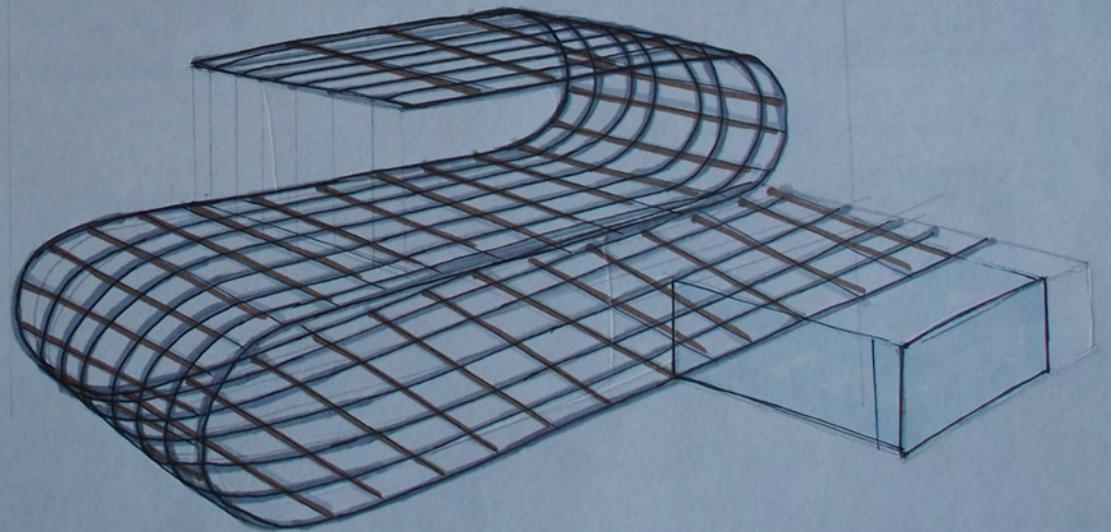
concrete main structure

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



Balcony Area

cliff



SHAPE OF CONCRETE MODEL / FORMING

DEVELOPMENT 4

Further exploration on different Interior layouts/Bubble diagrams.

Having Pine wood flooring gives the home a warm feeling, whilst still being neutral in colour.

Having the bed facing South with windows on the South and East allows Maximum sunlight in the mornings as well as providing natural light.

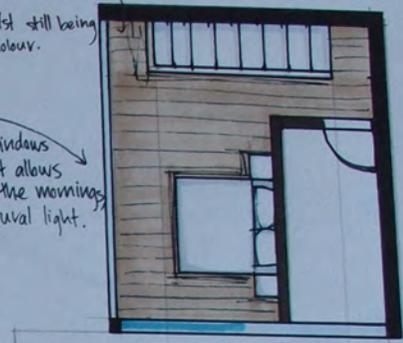
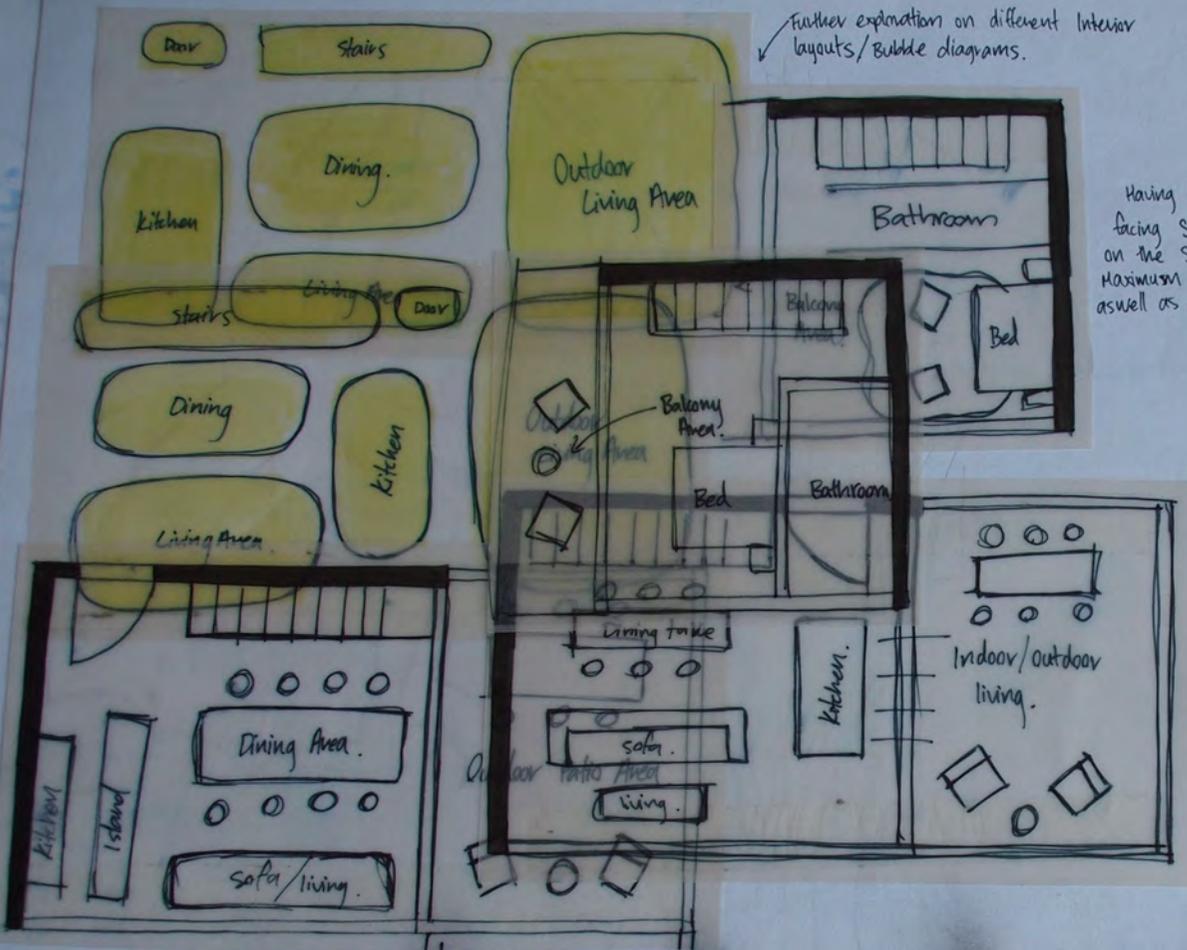
Despite being in a rather isolated location, having the solid walls provides more privacy.

This is the final Interior layout which I would use for my final design. I find this layout to be the most convenient and maximises the potential privacy and natural lighting.

Having Glass on the North face side Provides more natural light in the evenings.

Oak wood features

These are possible colours which I could bring into the Interior to bring colour.



Material Possibilities
Interior Colour Scheme



Having the large windows provide more interior natural light.

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

Having Oak accents such as the stairs brings luxury woods into the interior.

Living/kitchen area

Neutral interior colour scheme

Pine is also a softwood meaning it is rather environmentally friendly than hardwoods, such as mahogany or oak.

After refinement I will finalise my homes interior with pine wood flooring. Pine wood is very durable and will sustain over a very long time.

Pine wood is also much affordable than hard wood flooring. It will typically cost around \$10 per square foot.

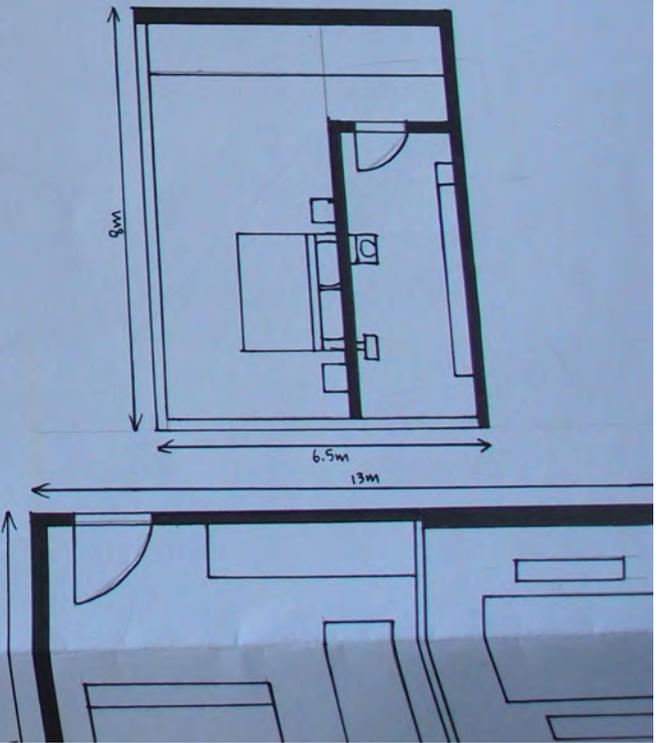
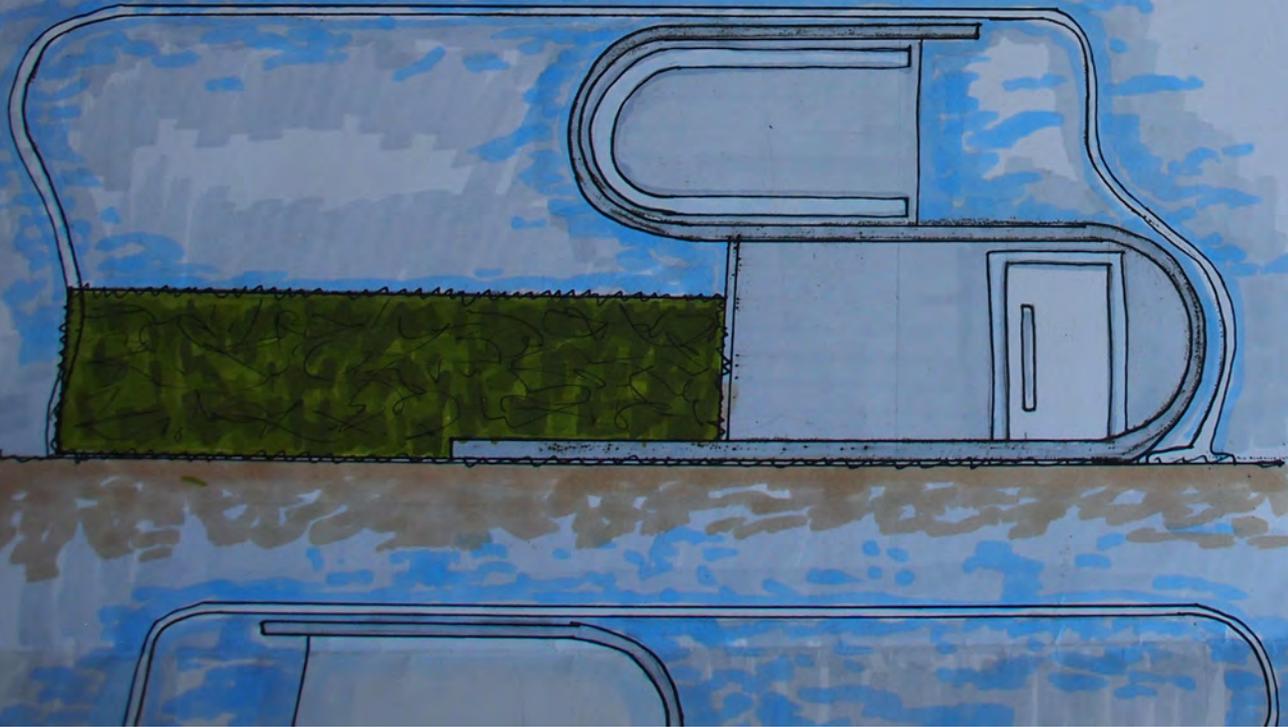
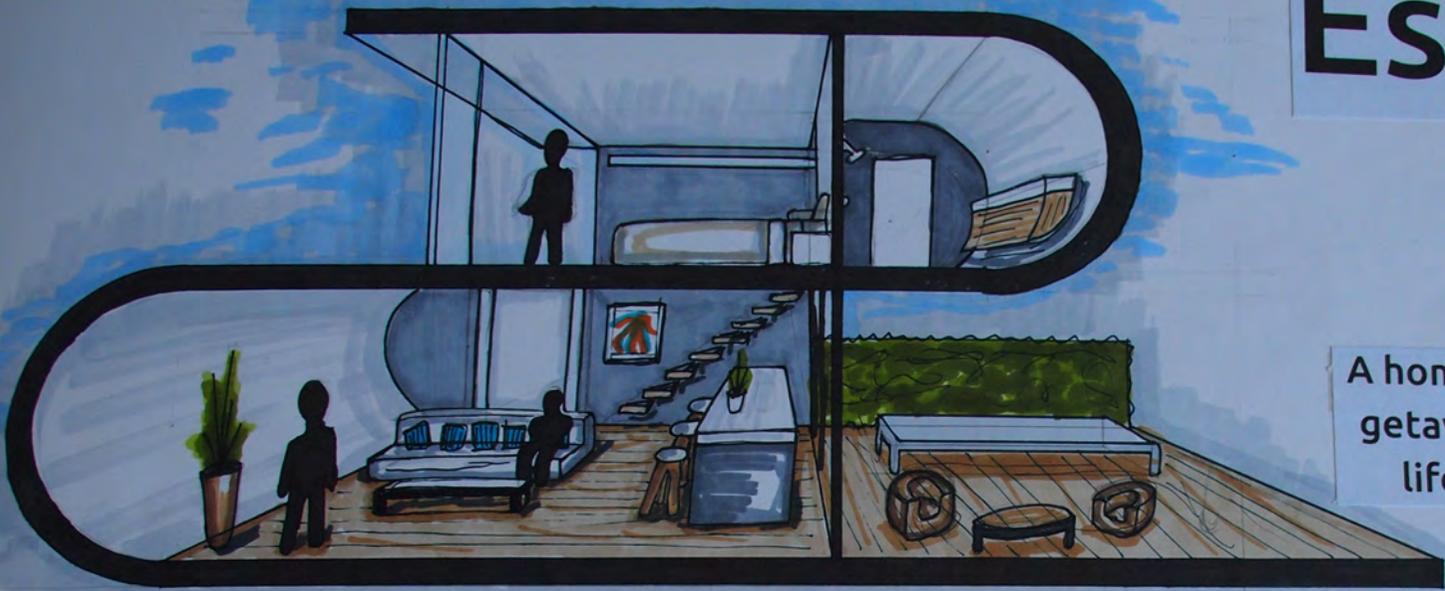
Bedroom Area

Having the same colour scheme as the ground level, allows an easy flow throughout the home.



Escape Home

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





Assessment Schedule – 2019

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

Achievement Criteria

| Overall level of attainment for 91627 | Achievement | Achievement with Merit | Achievement with Excellence |
|---------------------------------------|---|---|--|
| M | <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.

Merit Exemplar 2019

| Subject | Design and Visual Communication | Standard | 91627 | Overall grade | M |
|---------|--|----------|-------|---------------|---|
| | Annotation | | | | |
| | Pages 1–5 outlines the context, environment, and some pre-existing architecture in a vision board. | | | | |
| | Pages 6–12 have a range of inspiration starting experiences with some pages having an overlay where they explore shapes and forms at the same time as presenting source material beneath. | | | | |
| | Pages 13–18 show re-examination of earlier shapes and forms. On some pages this is occurring at the same time as re-generation and design ideas evolving. | | | | |
| | Pages 19–33 show an emerging train of thought and the re-interpretation of a design idea. | | | | |
| | The visual communication and design thinking convey some details to clarify the design idea aesthetics and function. Some design thinking is generic and demonstrates drawn research but is applied to the context and architecture of the design. The last two pages are a A2 poster, and have been split for scanning. This submission is a Merit. The re-interpreted design idea does not extend or transform beyond, or is seen in a new way. This submission is presented as it was received for examination and some pages may be out of sequential order. | | | | |