

No part of the candidate's evidence in this exemplar material
may be presented in an external assessment for the purpose
of gaining an NZQA qualification or award.

SCHOLARSHIP EXEMPLAR



QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2022

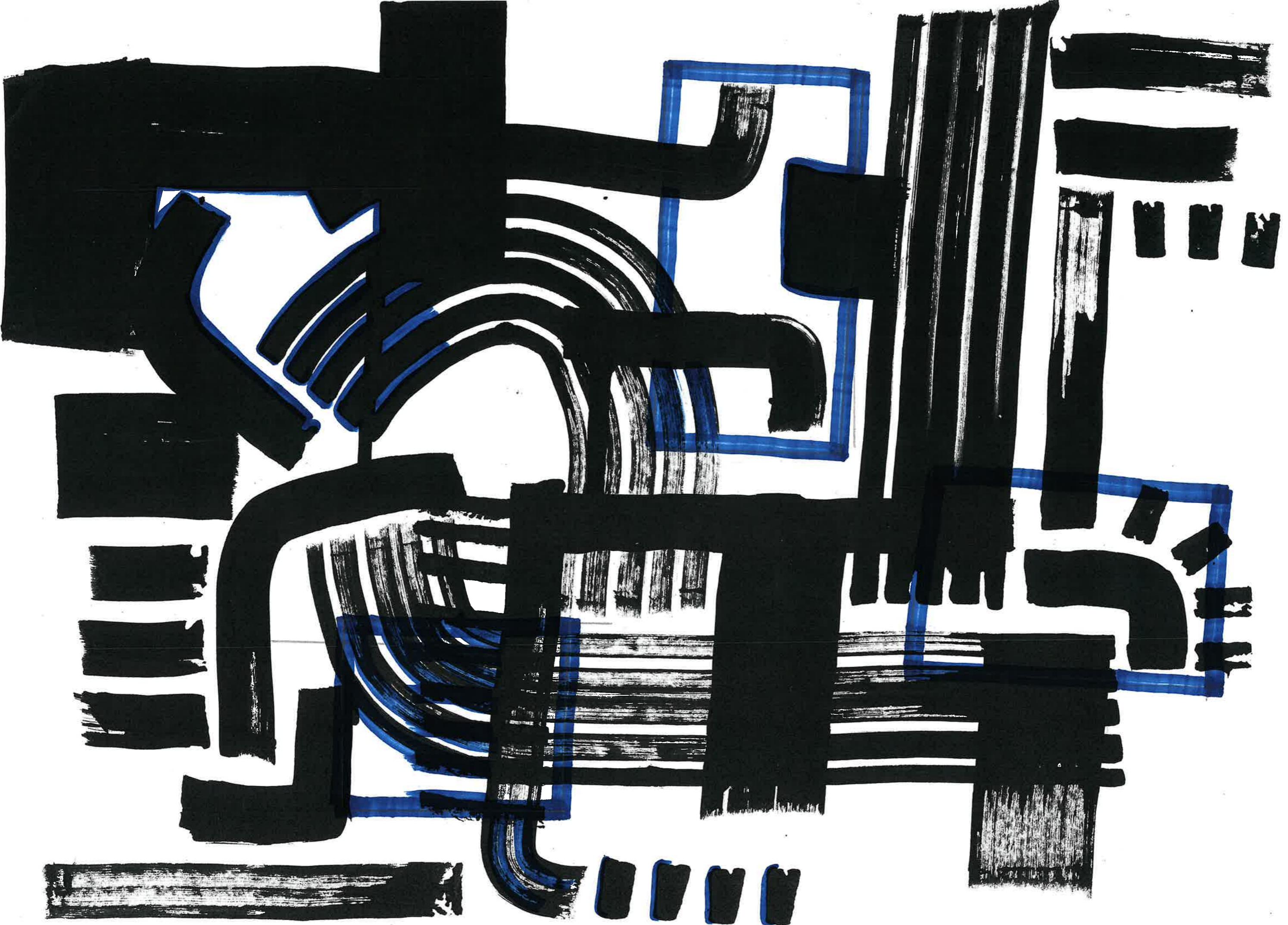
Design and Visual Communication

No part of the candidate's evidence in this exemplar material
may be presented in an external assessment for the purpose
of gaining an NZQA qualification or award.

REACH AND RECOIL IDEATION

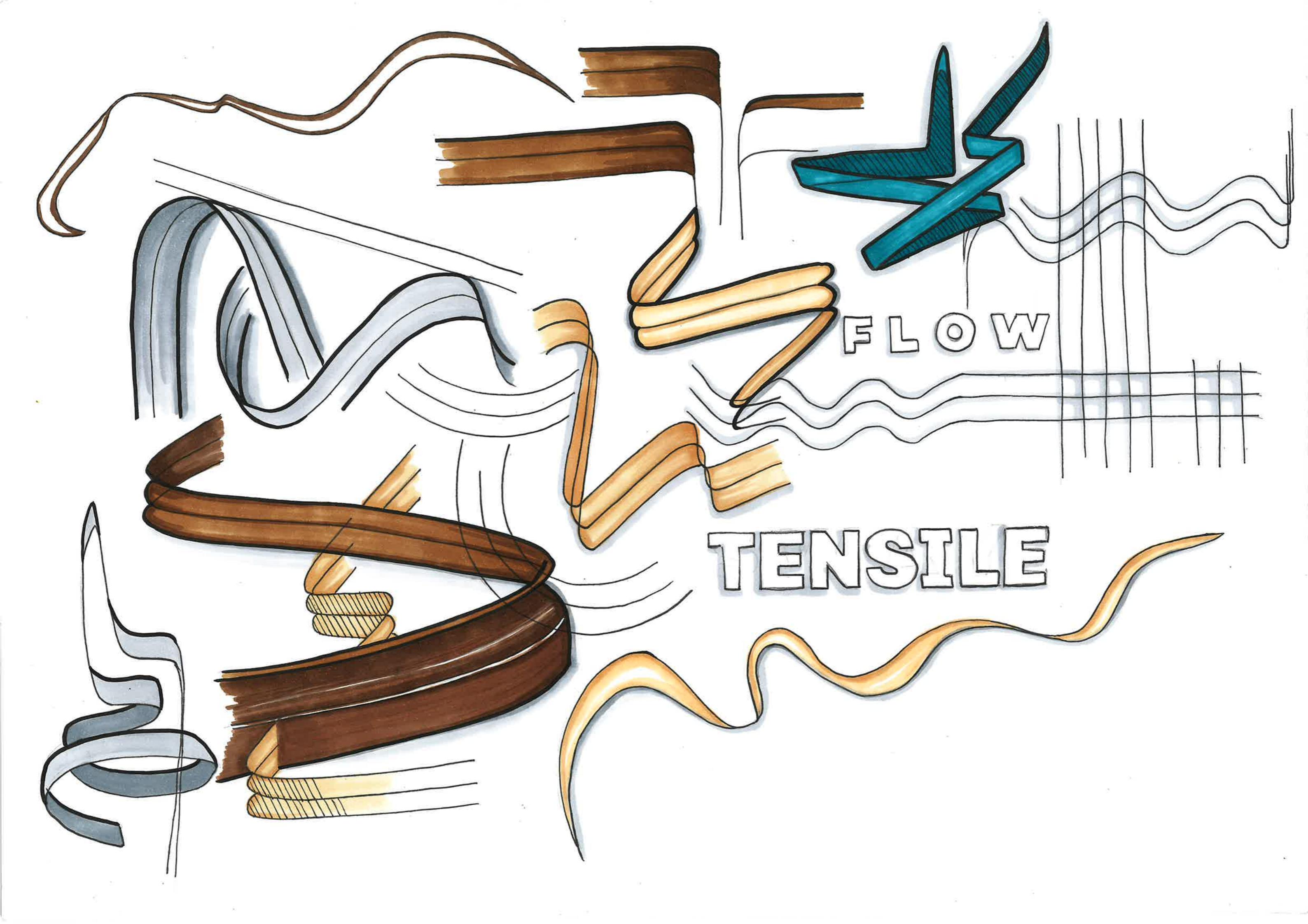
Wheat is the inspiration for Reach and recoil. I picked wheat because it has held a central place in both human nutrition and in human hearts for many centuries. Wheat is a symbolic grain that sustains communities around the globe, connecting us all to each other. I think wheat is a particularly beautiful plant that is easily overlooked. The plant is delicate, swaying softly in the wind with details too intricate for the human eye to appreciate. Yet we should not mistake this delicacy for weakness, wheat is versatile and resilient. The grains come together, so small and insignificant on their own and they yet feed the world.











FLOW

TENSILE



3D Ideation









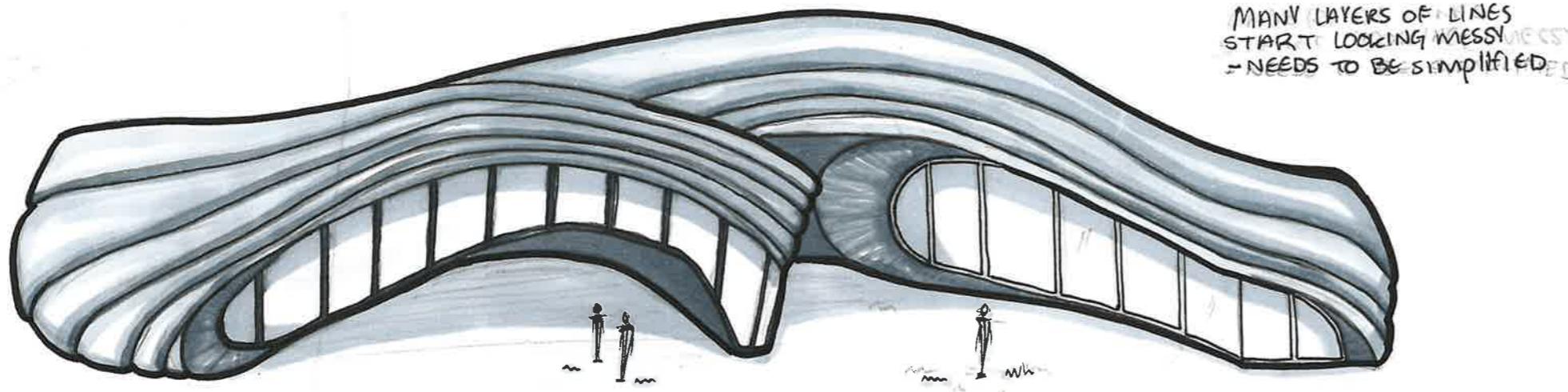
PLIANT

TOWERING

REACH AND RECOIL ARCHITECTURE

This restaurant in Oriental Bay, Wellington is inspired by wheat. The wheat is a metaphor for the reaching and recoiling all people participate in. It represents connection - to 'break bread' with someone is to form a strong bond of humanity, something that I aim to recreate through the architecture of this work. Reach and recoil explores the highs and lows of the human condition while also unveiling the invisible string between people and nature. Like wheat glowing in the sun, people strive for growth but are inevitably blown back down and recoil into themselves. Wheat turns these challenges into something fascinating, fields dancing in the wind as one, bending to nature but never surrendering. Their spines arching upwards before recoiling back to the ground.

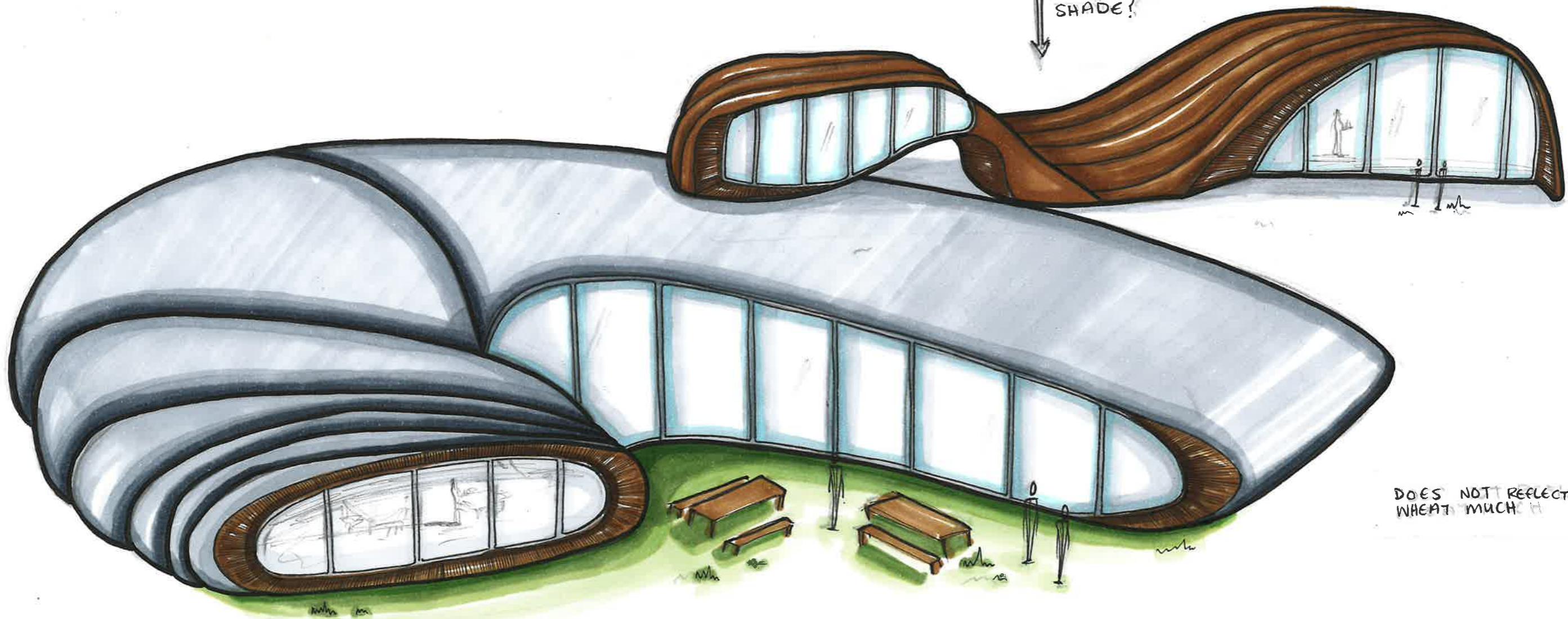


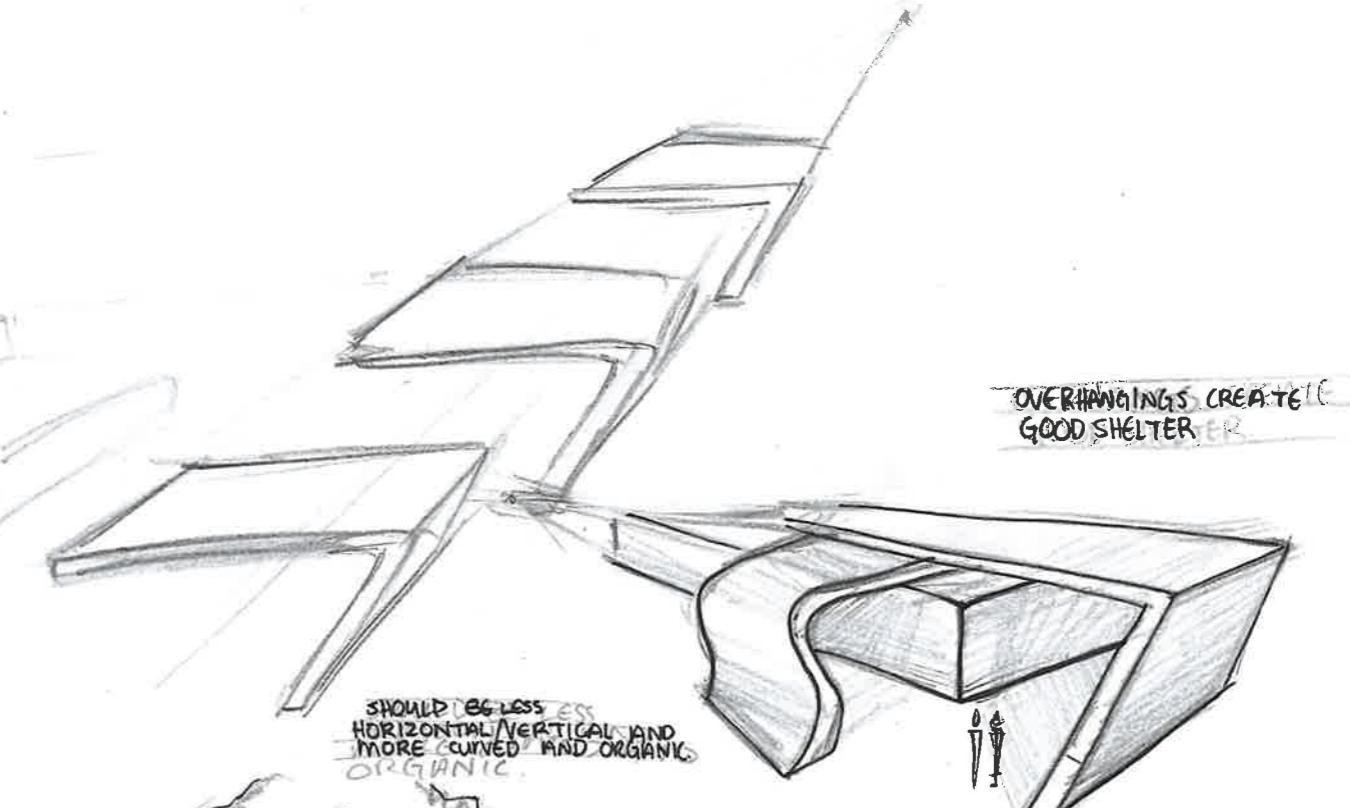
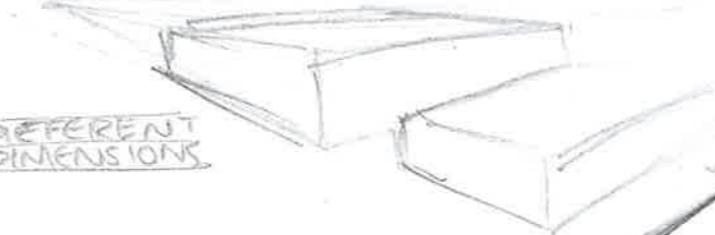


AWKWARD INTERIOR
- SEATING WOULD
HAVE TO BE ARRANGED
ON A STAIRCASE

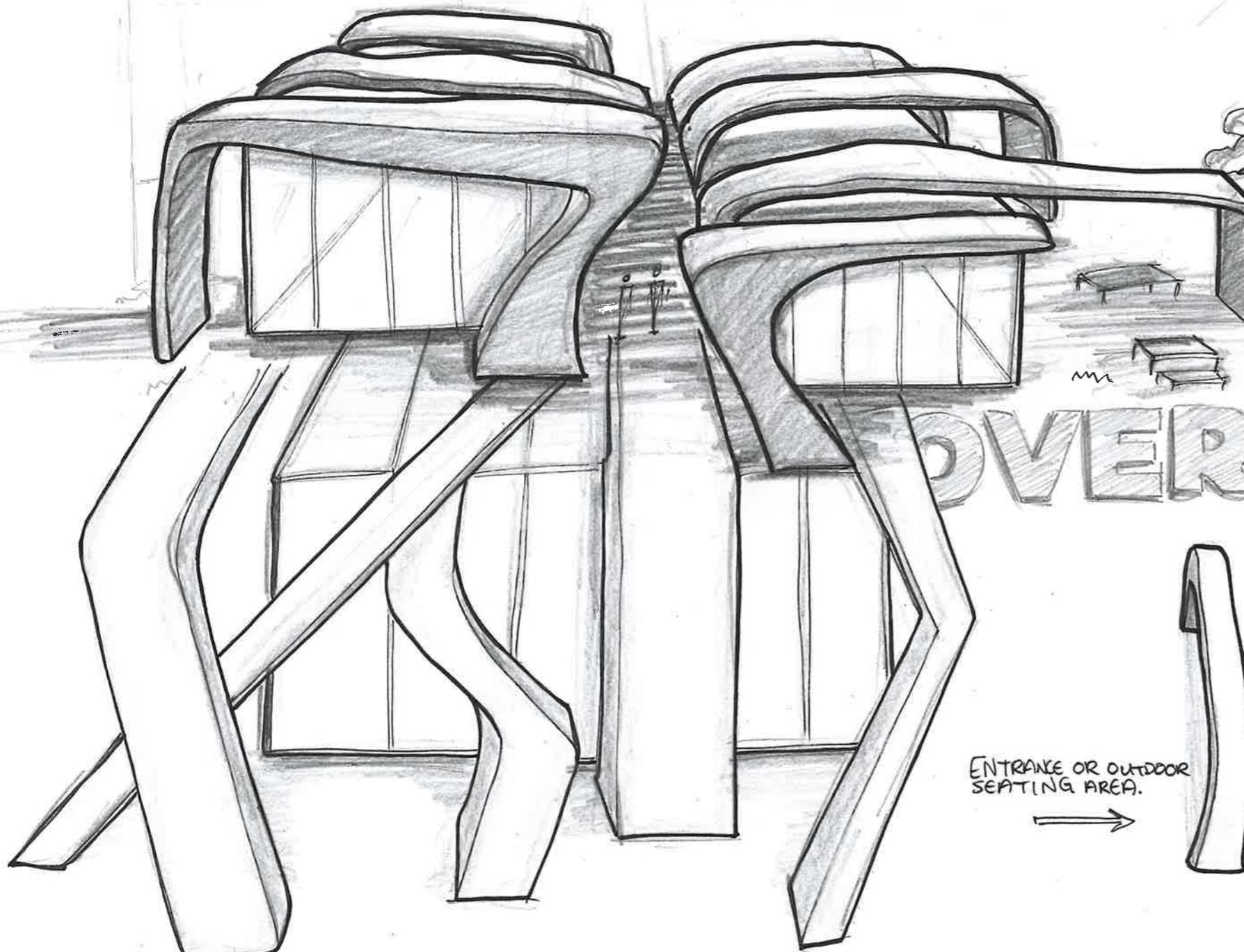
COULD HAVE OUTDOOR SEATING
IN THE DIP IN THE ROOF

SHADE?



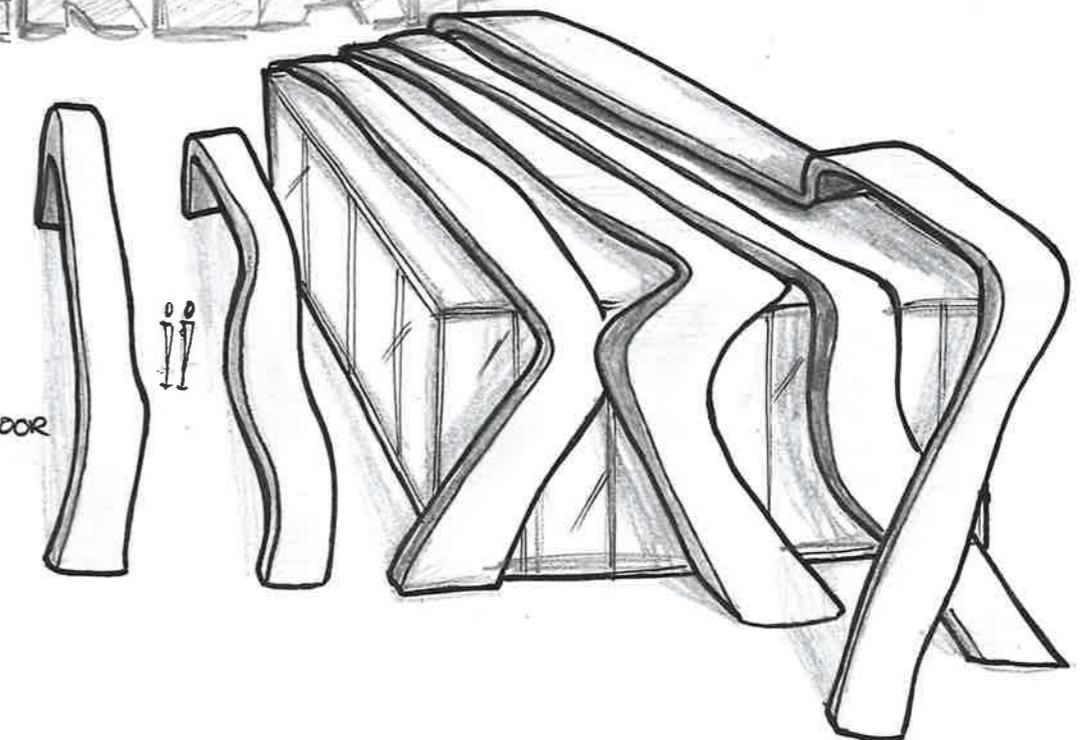


NEEDS MORE INTEREST

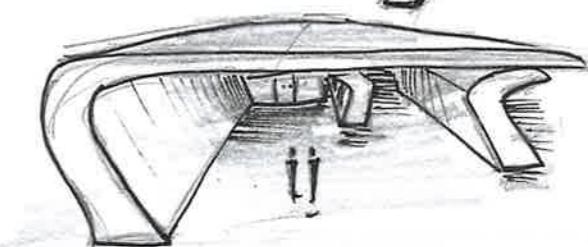


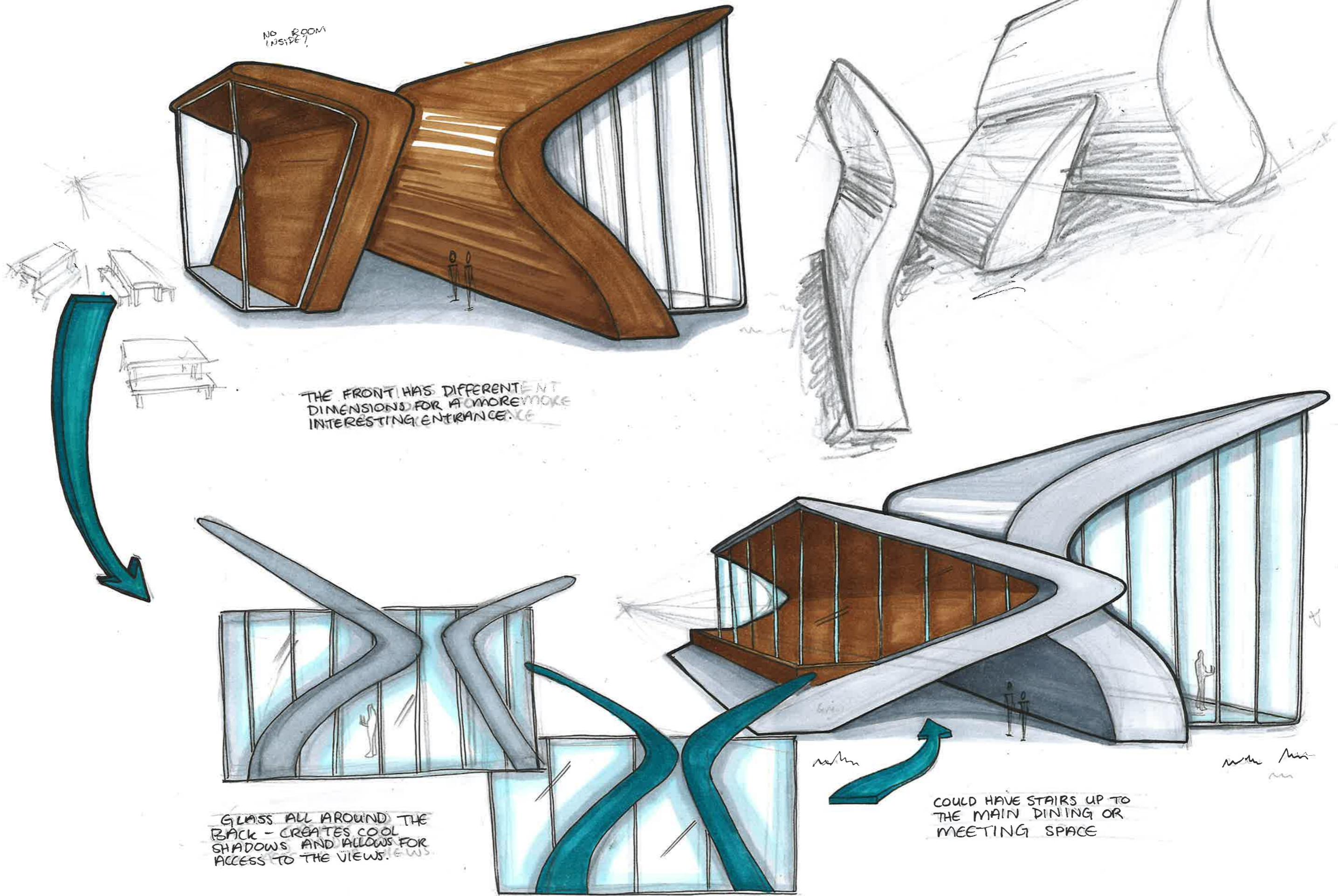
OVERLAP

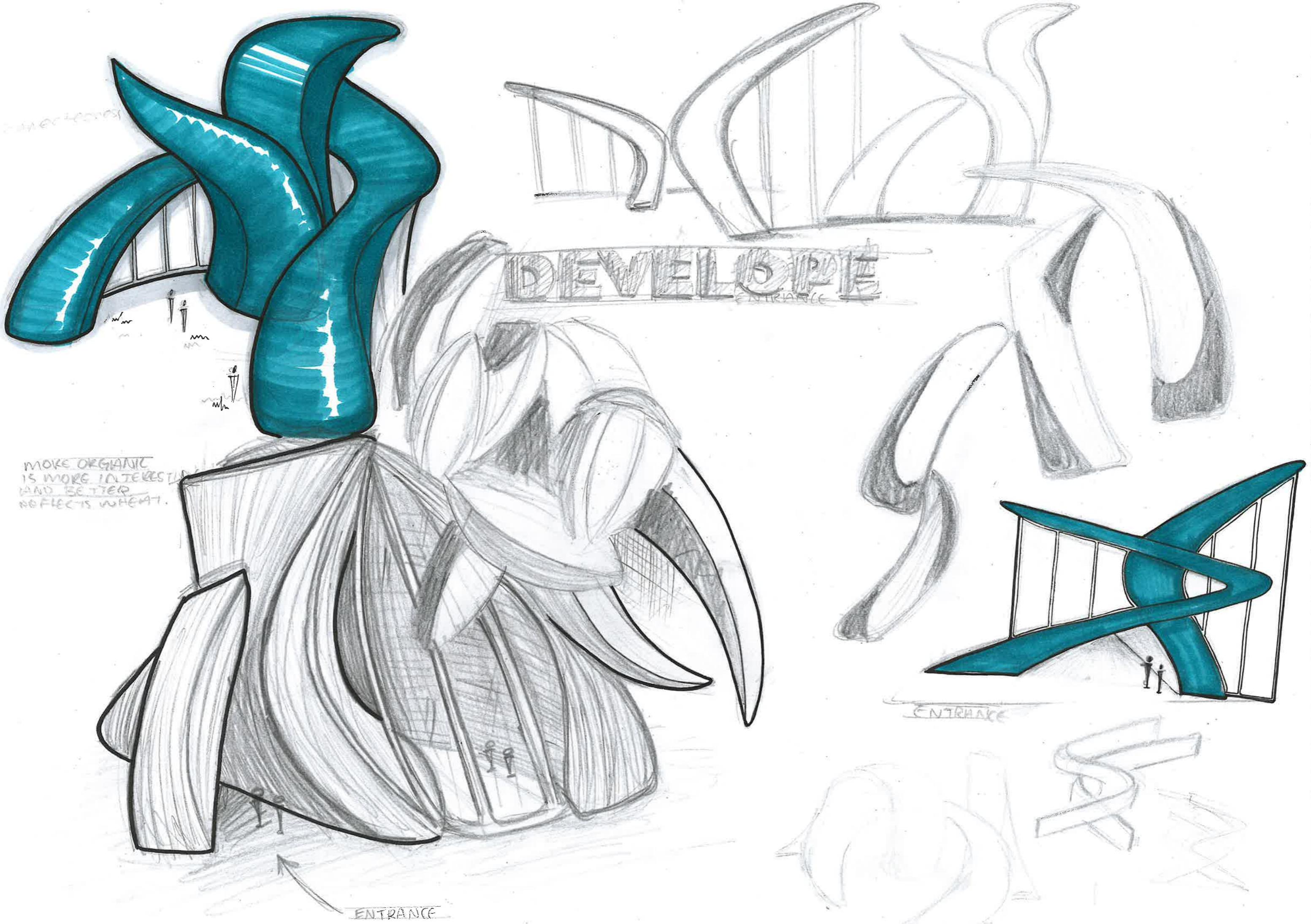
ENTRANCE OR OUTDOOR SEATING AREA.

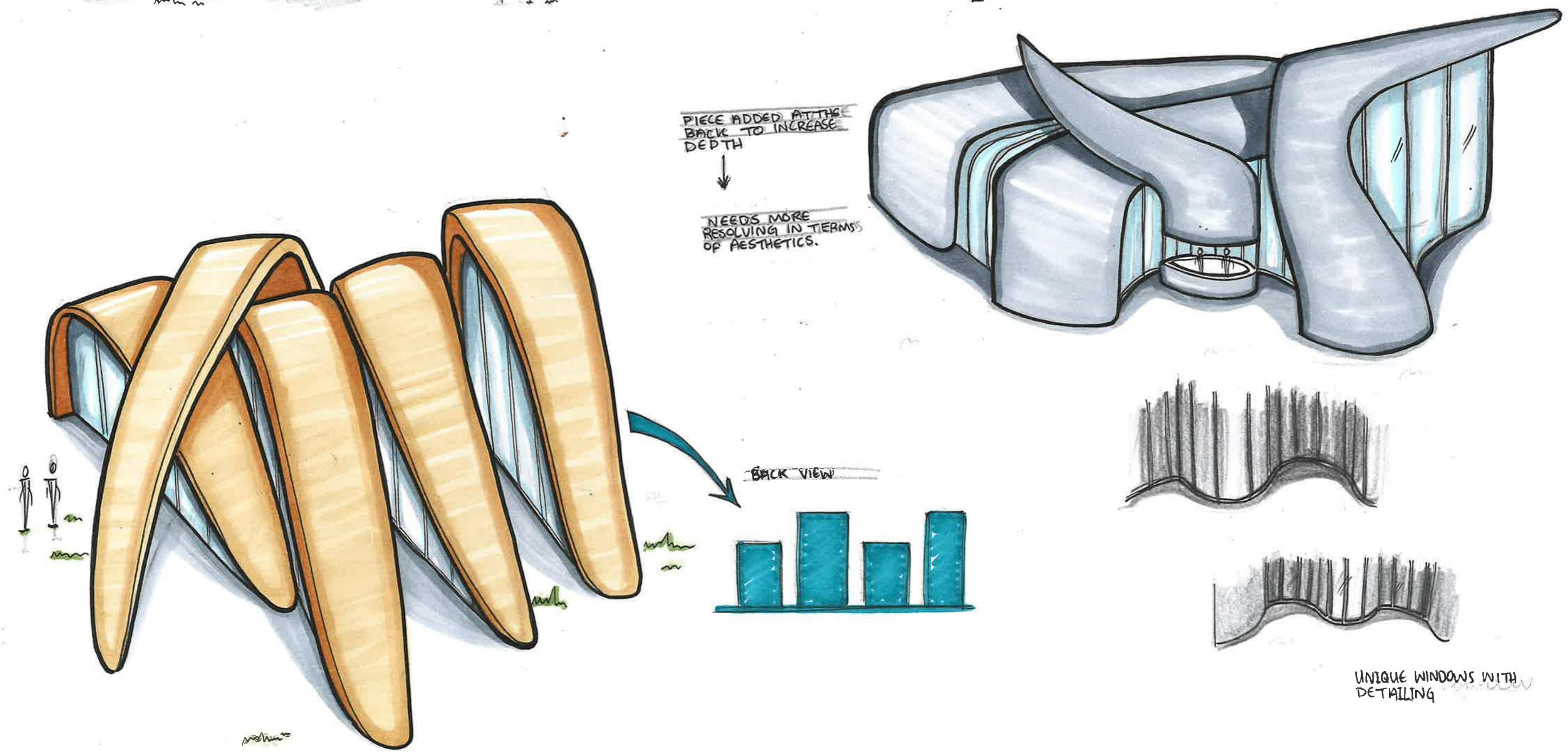
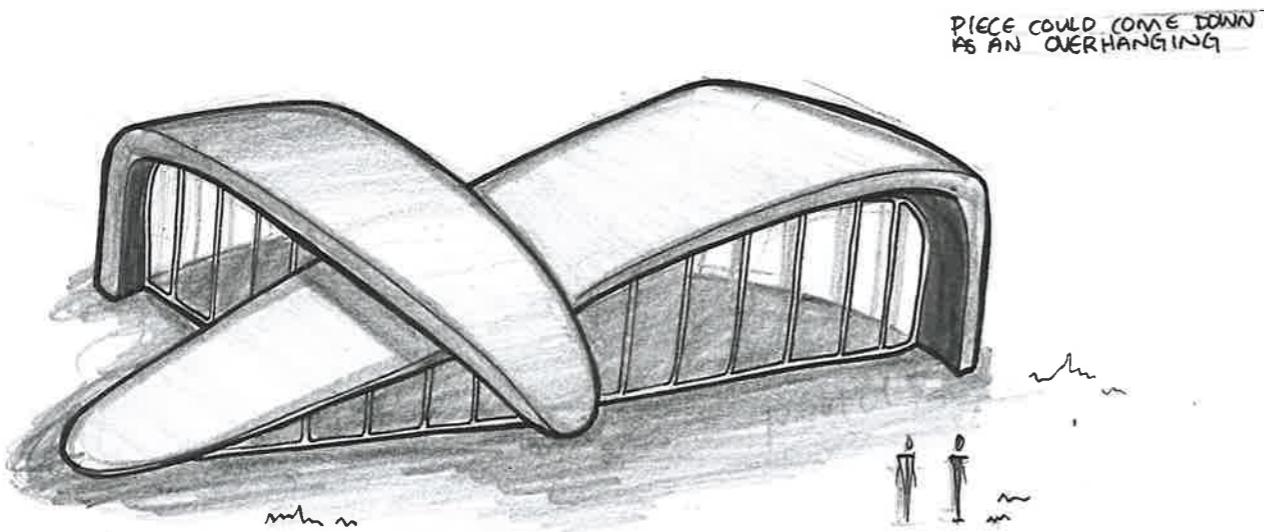


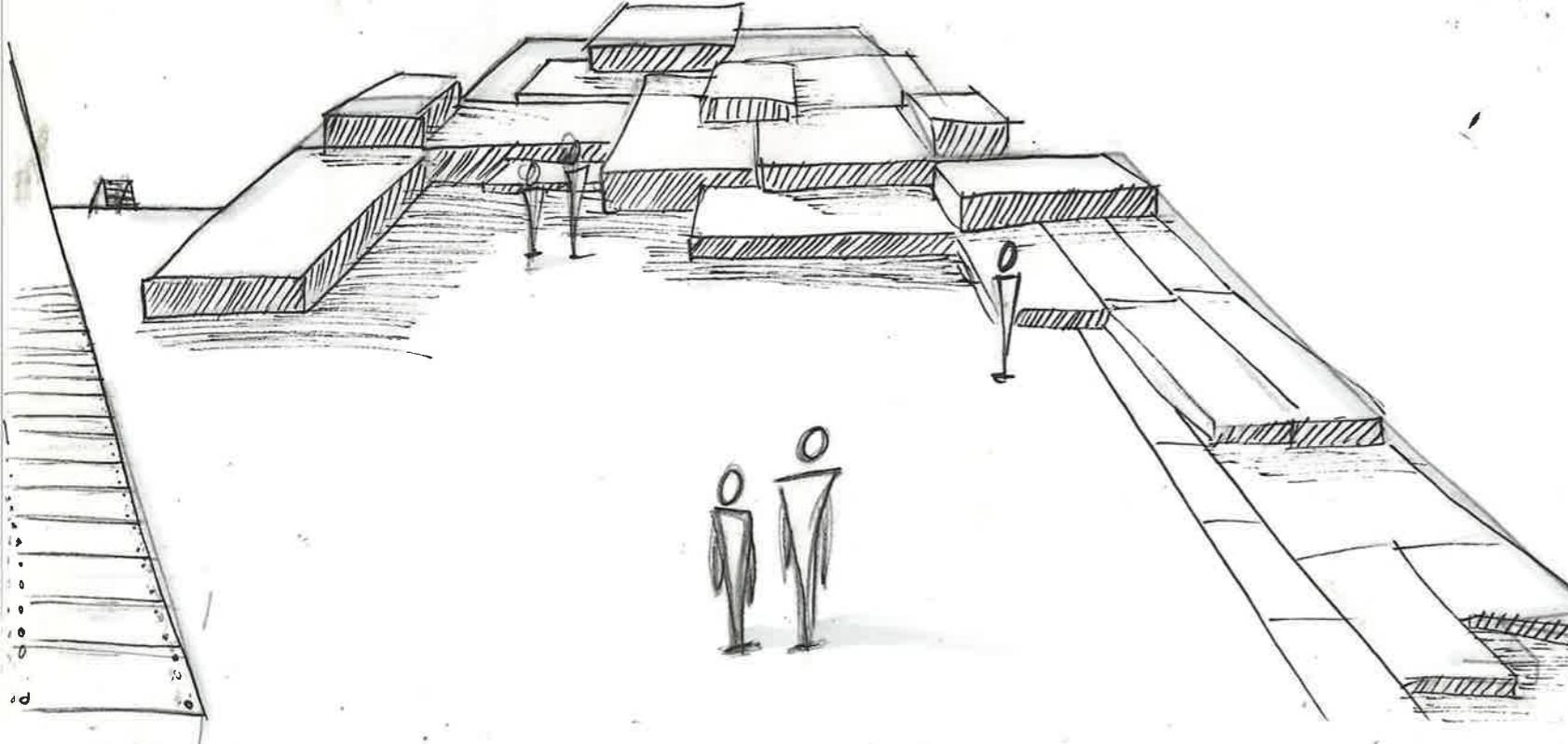
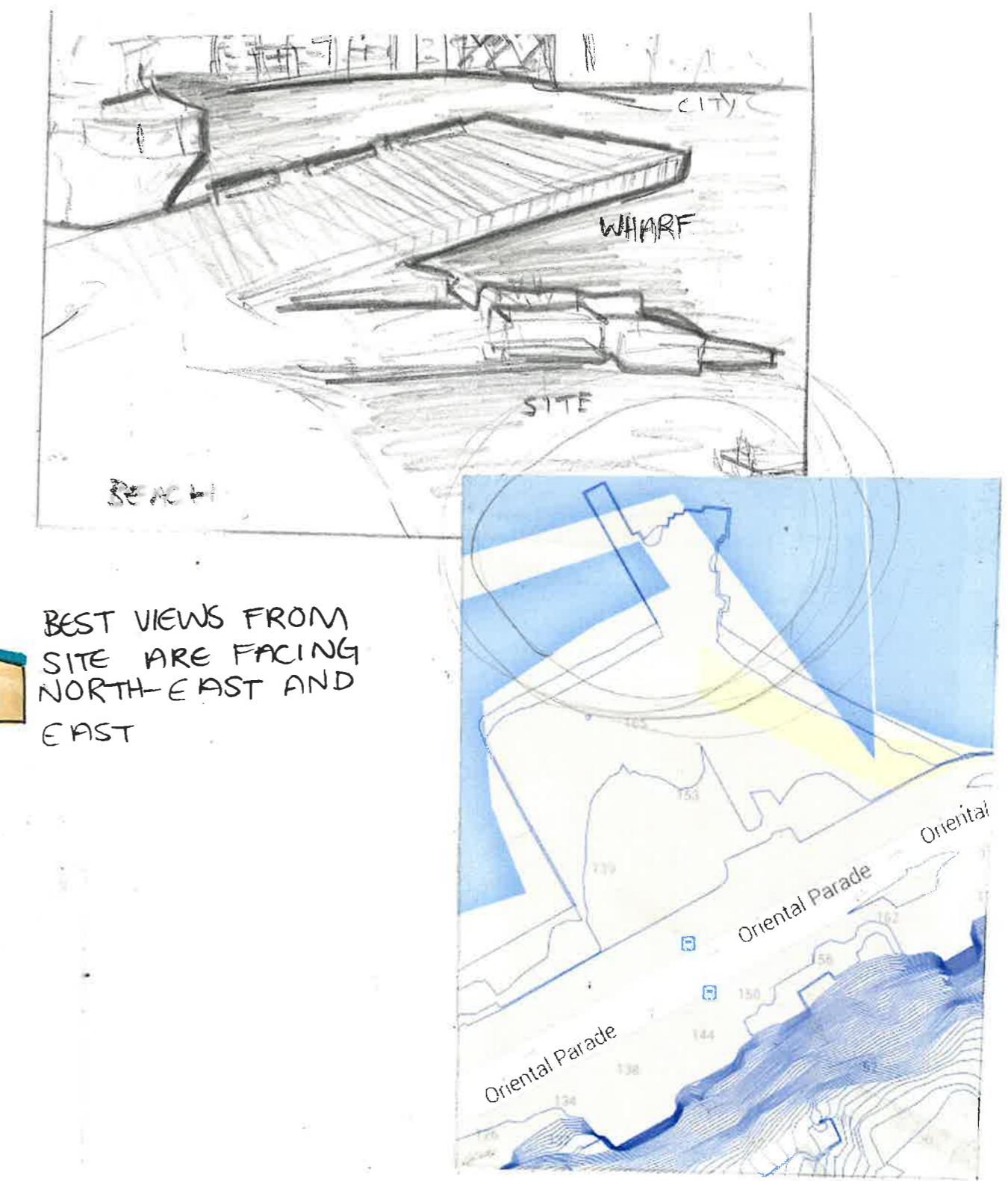
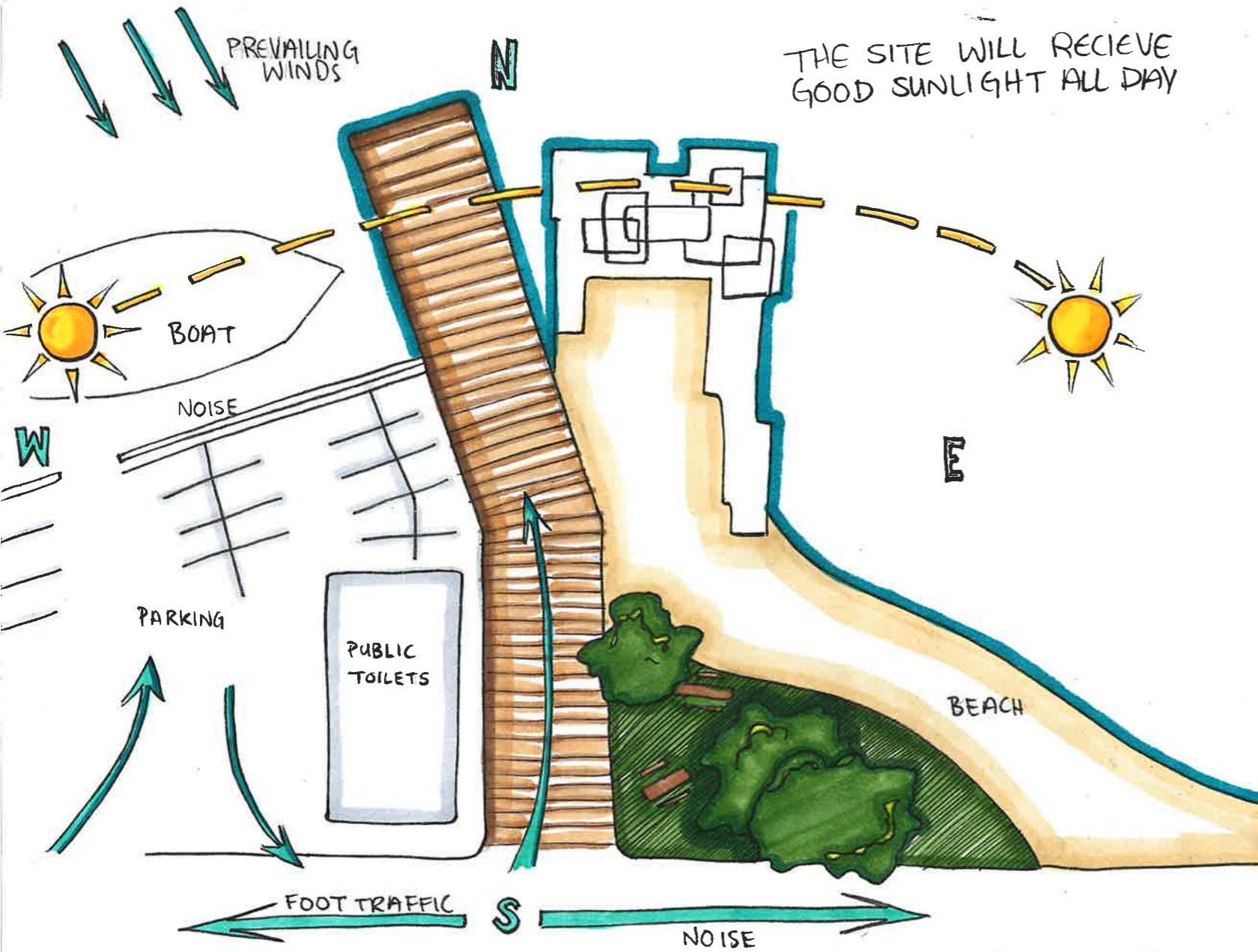
SHOULD BE LESS HORIZONTAL/VERTICAL AND MORE CURVED AND ORGANIC.









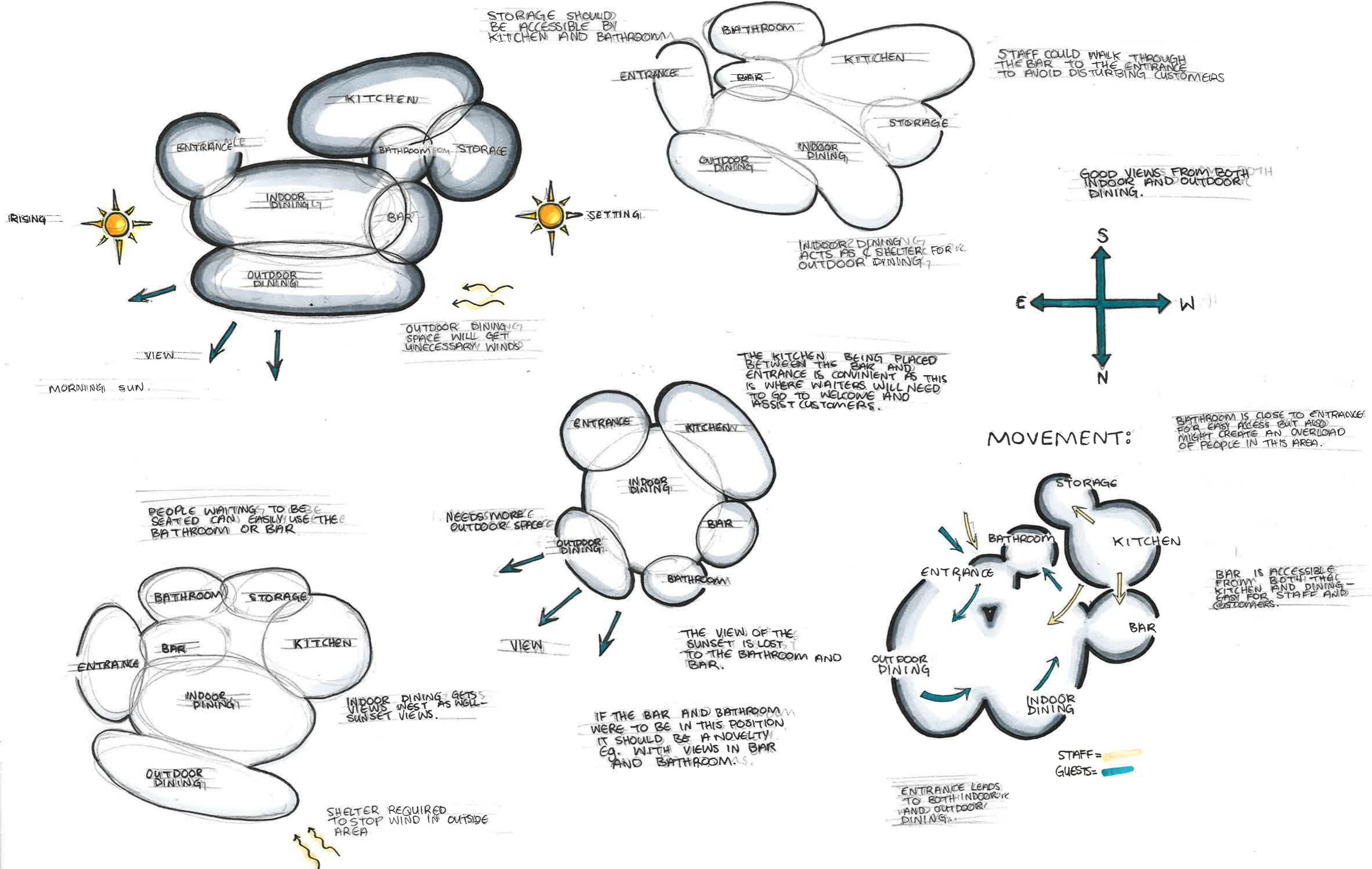


OBSTRUCTING BLOCKS CAN BE REMOVED TO MAKE THE SITE MORE VERSATILE.

←

HILLS AROUND SITE MEAN
SITE IS PROTECTED FROM
SOUTHERLIES

BUBBLE DIAGRAMS:



THE MAIN DINING SPACE WILL RECEIVE MAXIMUM SUNLIGHT BECAUSE WHEN THE SUN MOVES WEST, THE LIGHT CAN PASS THROUGH THE SKYLIGHT



RIGHT SIDE PIECE COULD TWIST IN SLIGHTLY TOO ADD A SENSE OF MOVEMENT

VIEW → EAST

COULD BE ARRANGED IN A SEMI-CIRCLE TO MAKE USE OF THE ALL ROUND VIEWS.

AWKWARD SPACE
- GLASS SHOULD GO TO THE TIP OF EACH.

HORIZONTAL OR VERTICAL GLASS PANES?
COULD BE CONCAVE OR CONVEX

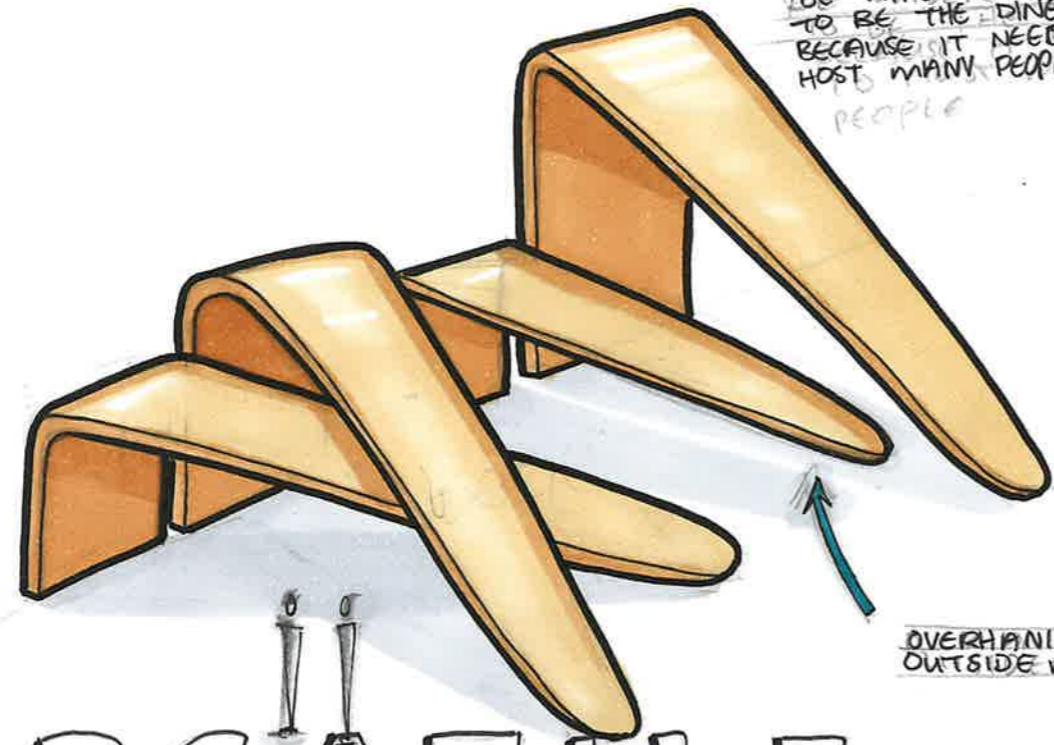
ENTRANCE SHOULD BE MORE PROMINENT

CONTRASTING VERTICAL AND HORIZONTAL IS NOT AESTHETIC - ALL VERTICAL

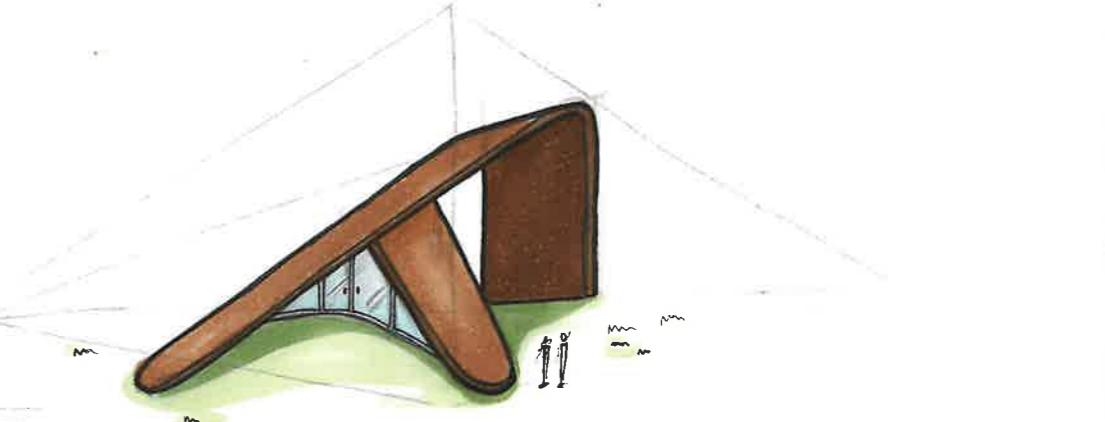
BACK COULD BE WINDOWS TOO, NOT JUST THE SIDE OR INBETWEEN

THIS WAY THE VIEW NORTH IS NOT COMPROMISED

VERSATILE



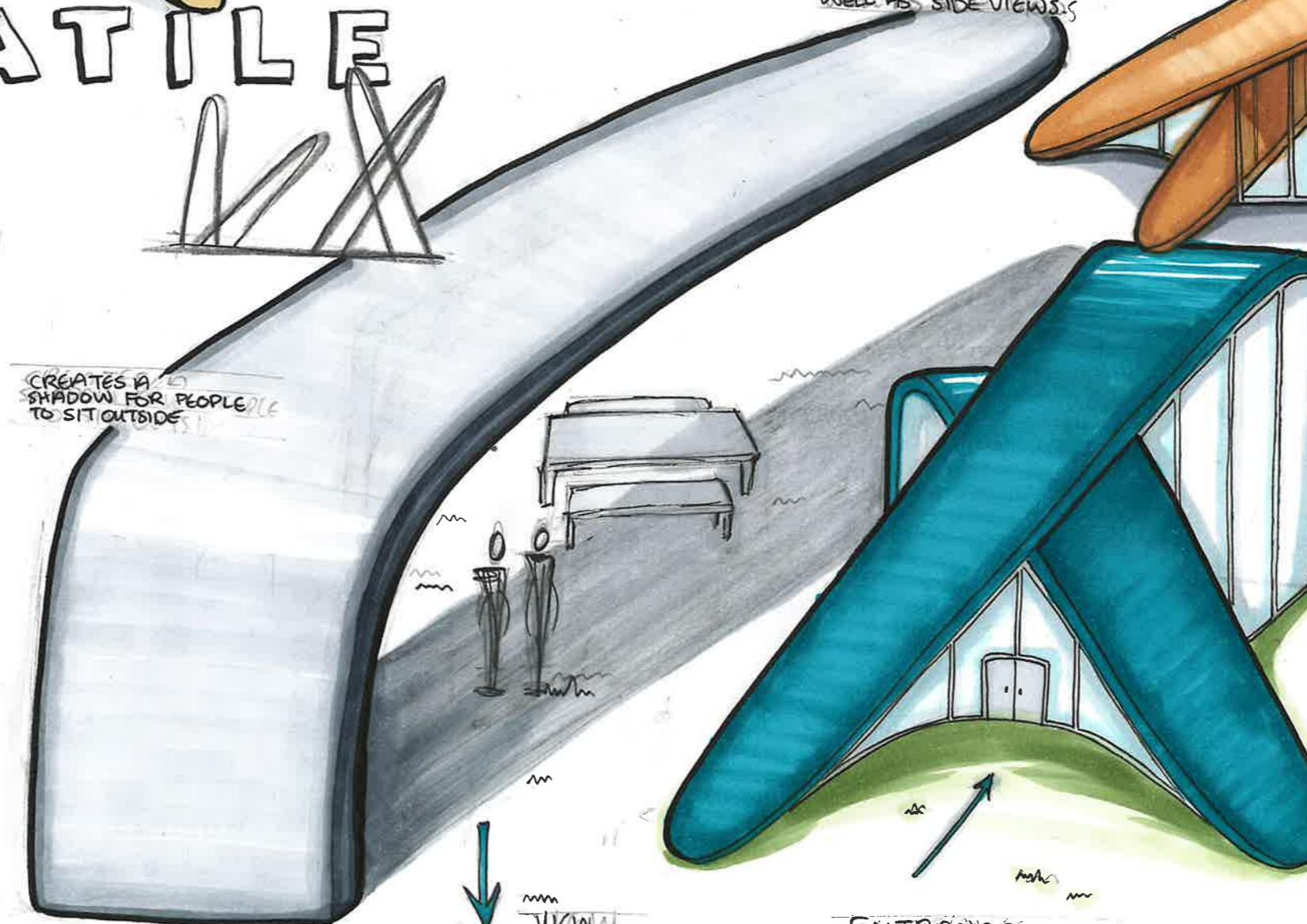
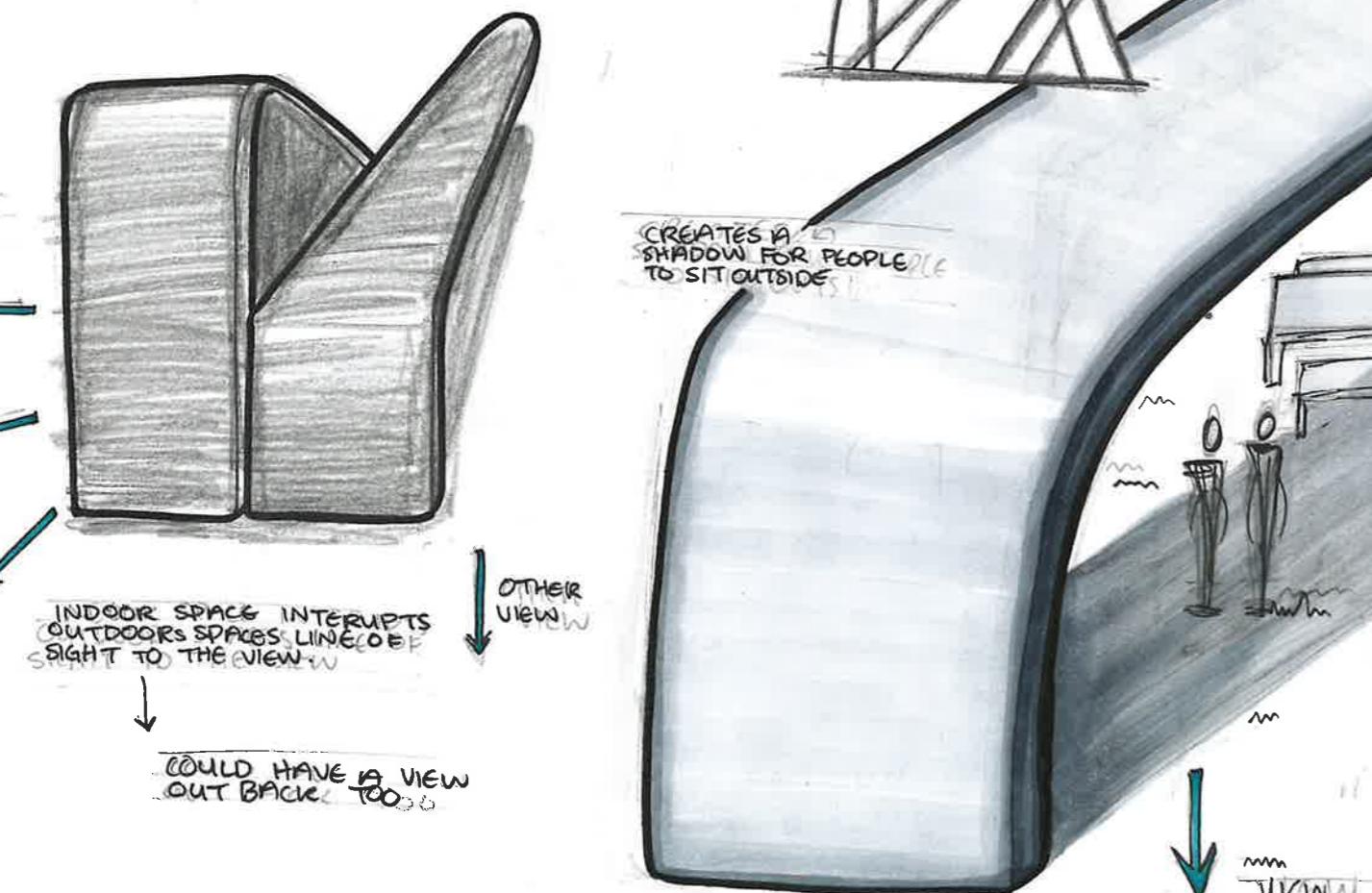
USE A PIECE AS AN OVERHANG FOR SHELTER AT THE ENTRANCE



COULD HAVE AN OUTDOOR SPACE THAT UTILISES THE SPACE BETWEEN THE 2 PIECES



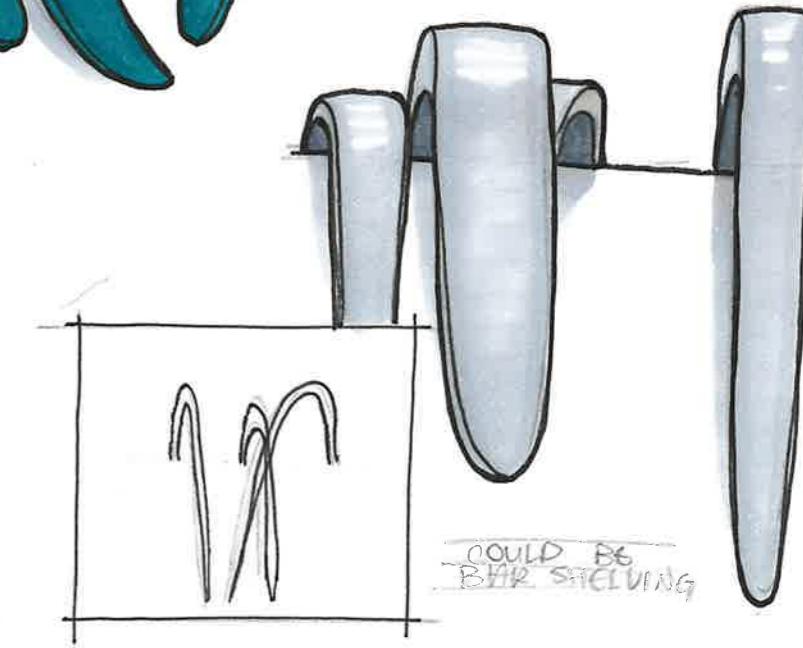
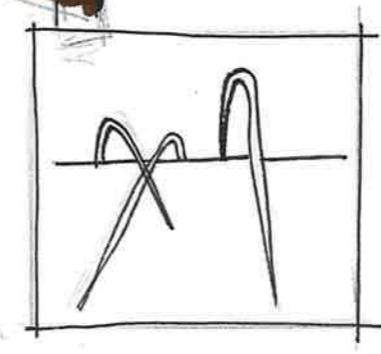
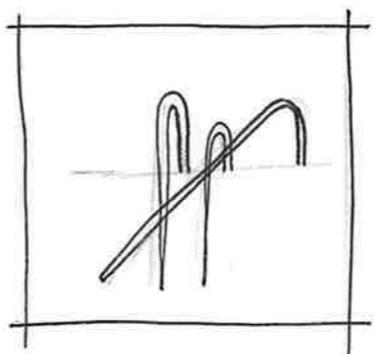
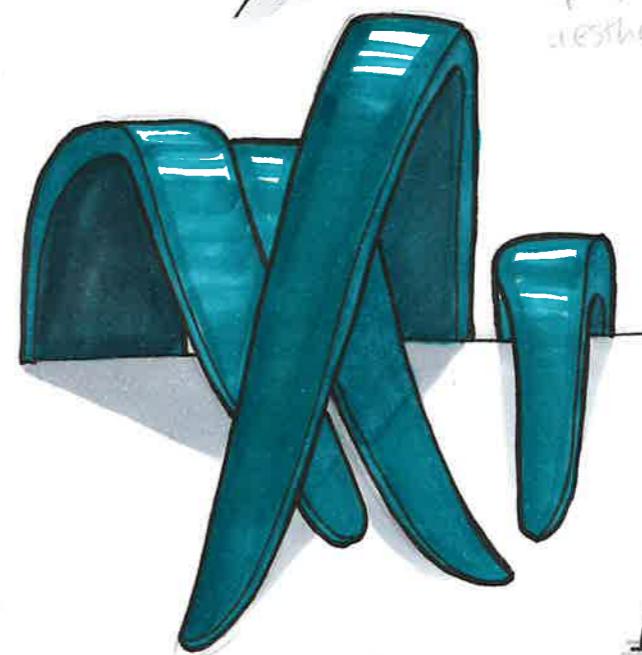
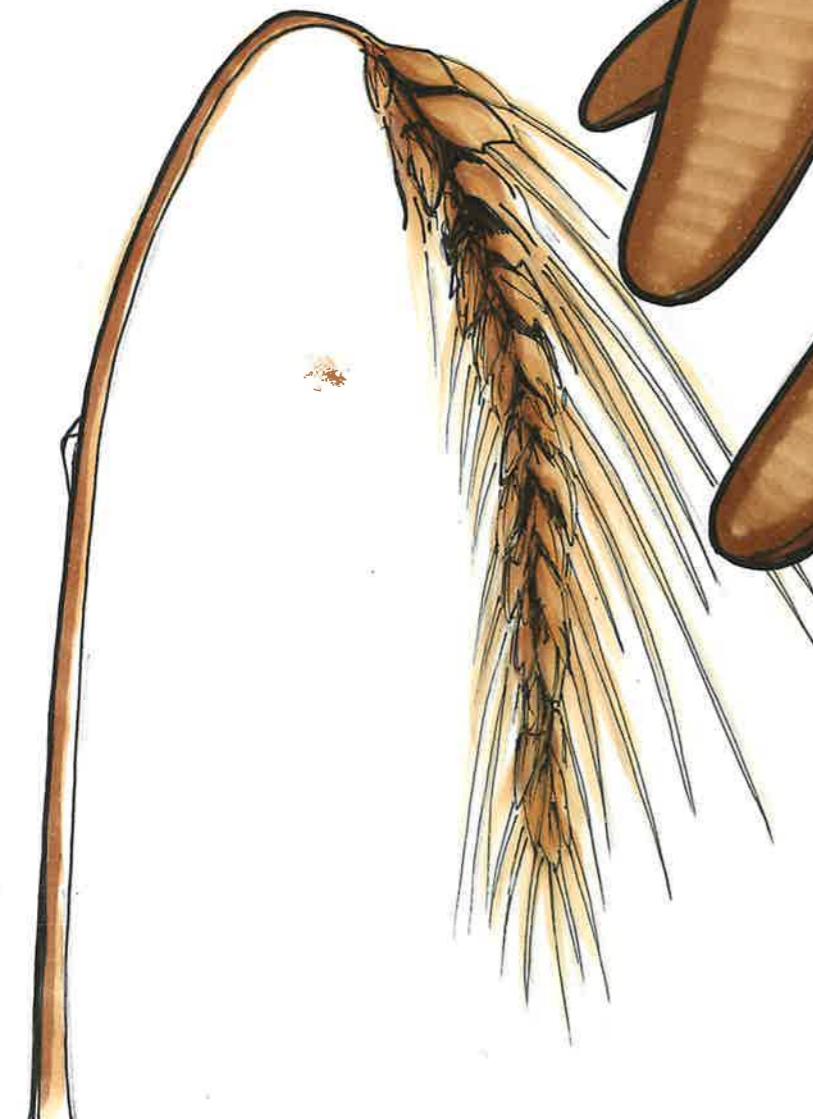
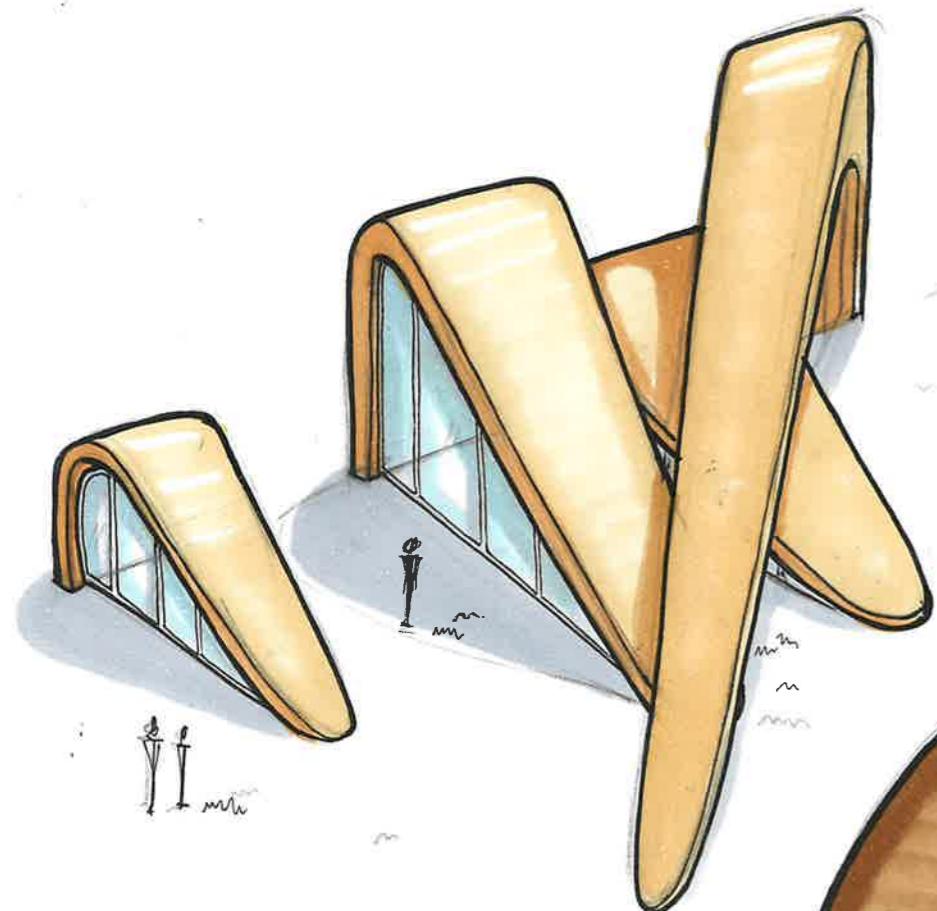
ANGLING THE OVERHANGING ALLOWS FOR BACK VIEWS AS WELL AS SIDE VIEWS



THIS WINDOW SHOULD BE ABLE TO FULLY OPEN FOR GOOD INDOOR/OUTDOOR FLOW.

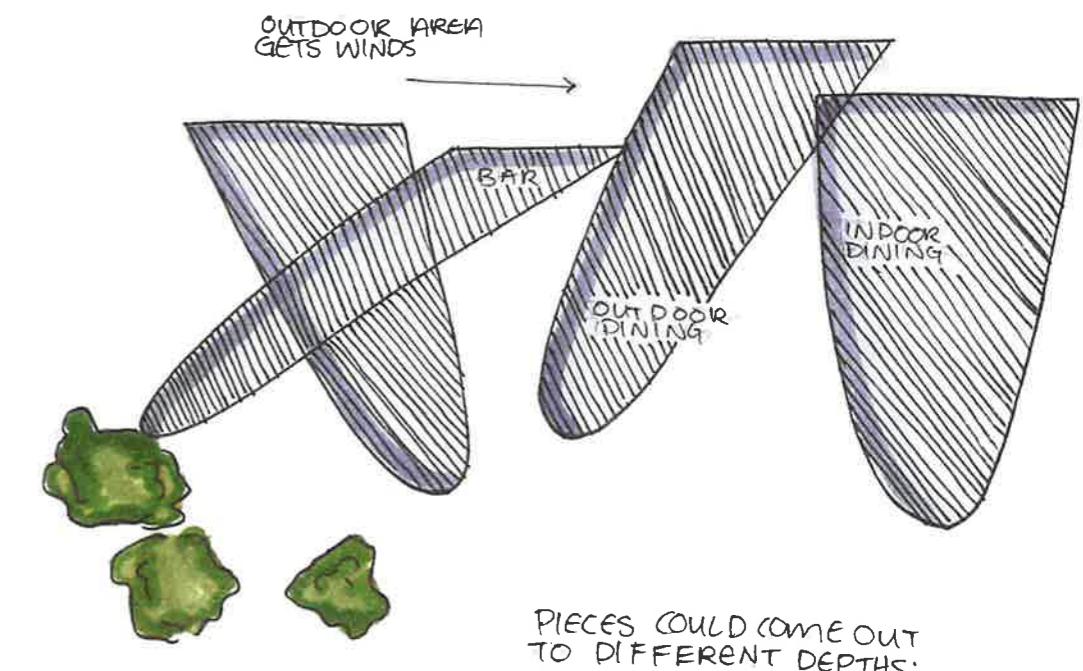
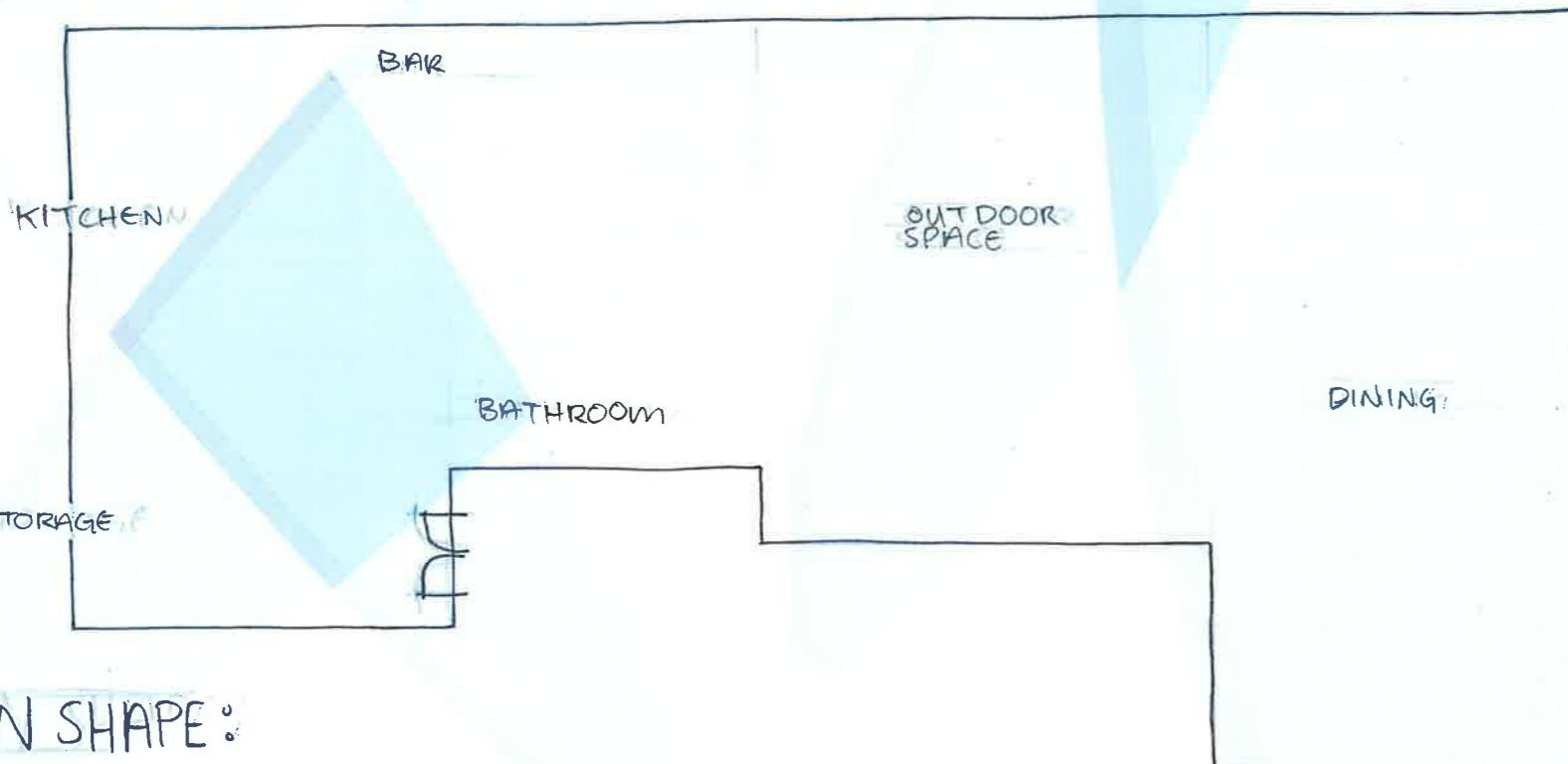
WINDOWS SHOULD BE INDENTED

WILL CREATE AWKWARD SLOPED WALLS INSIDE COULD BE MINIMISED

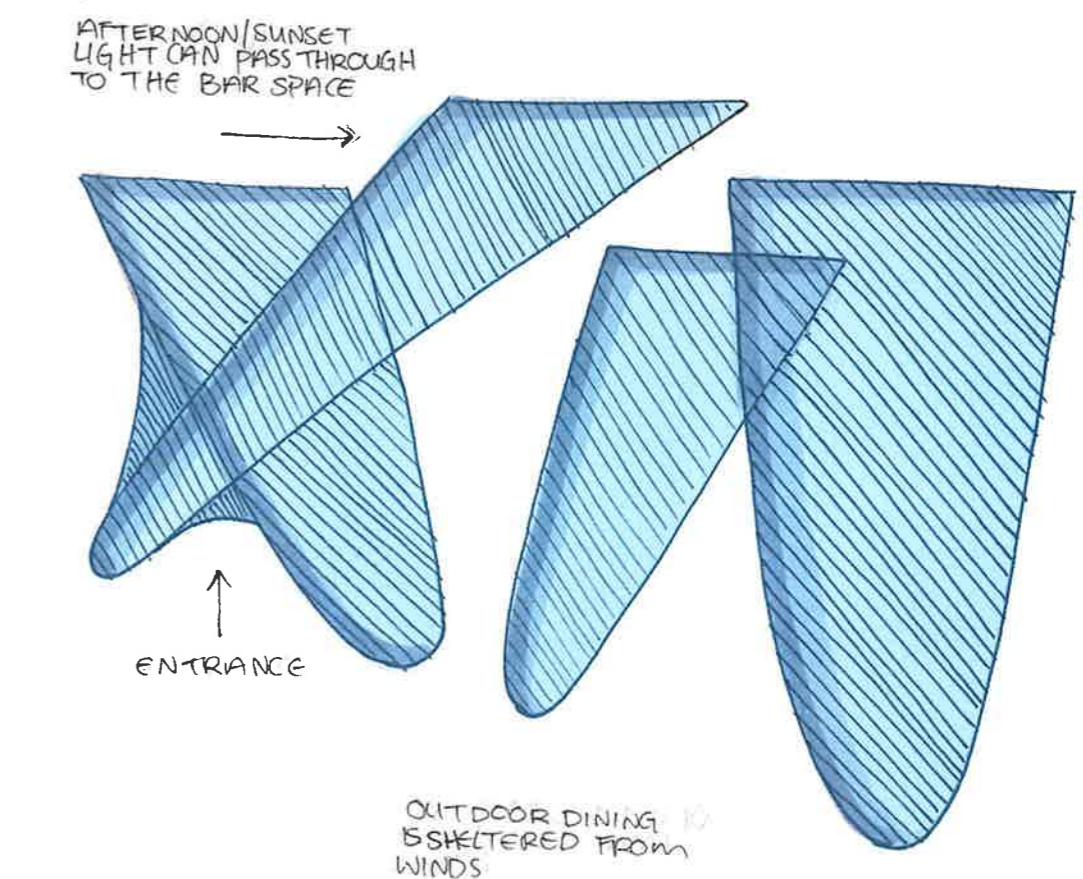
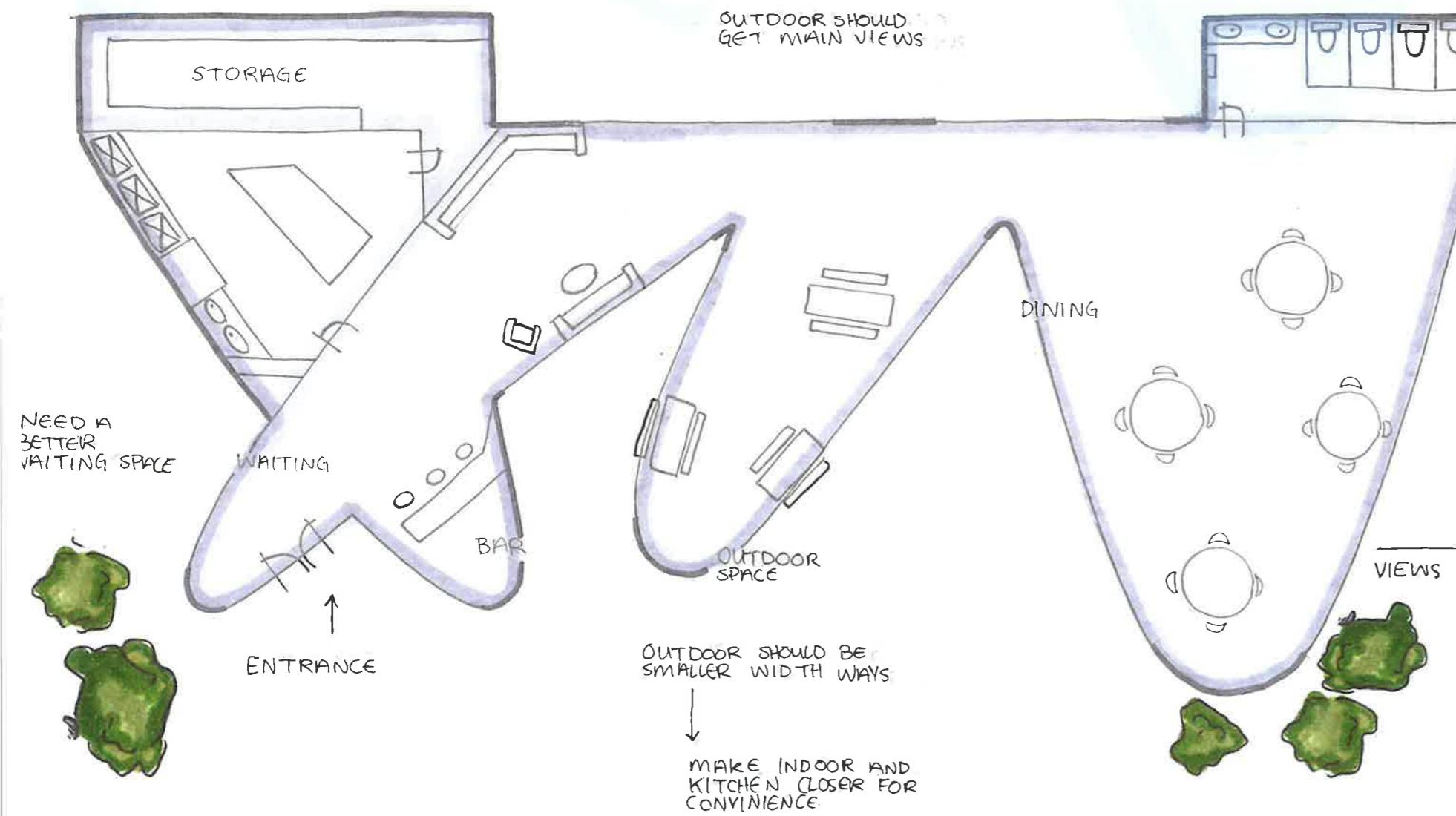


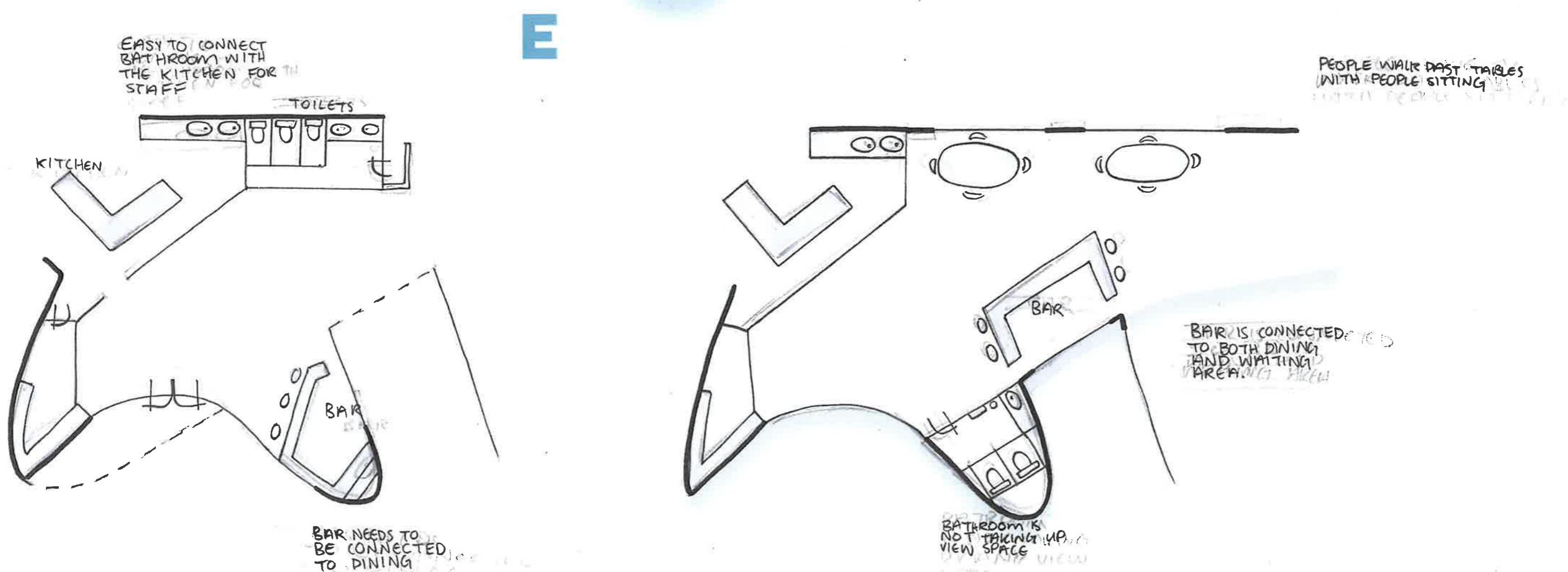
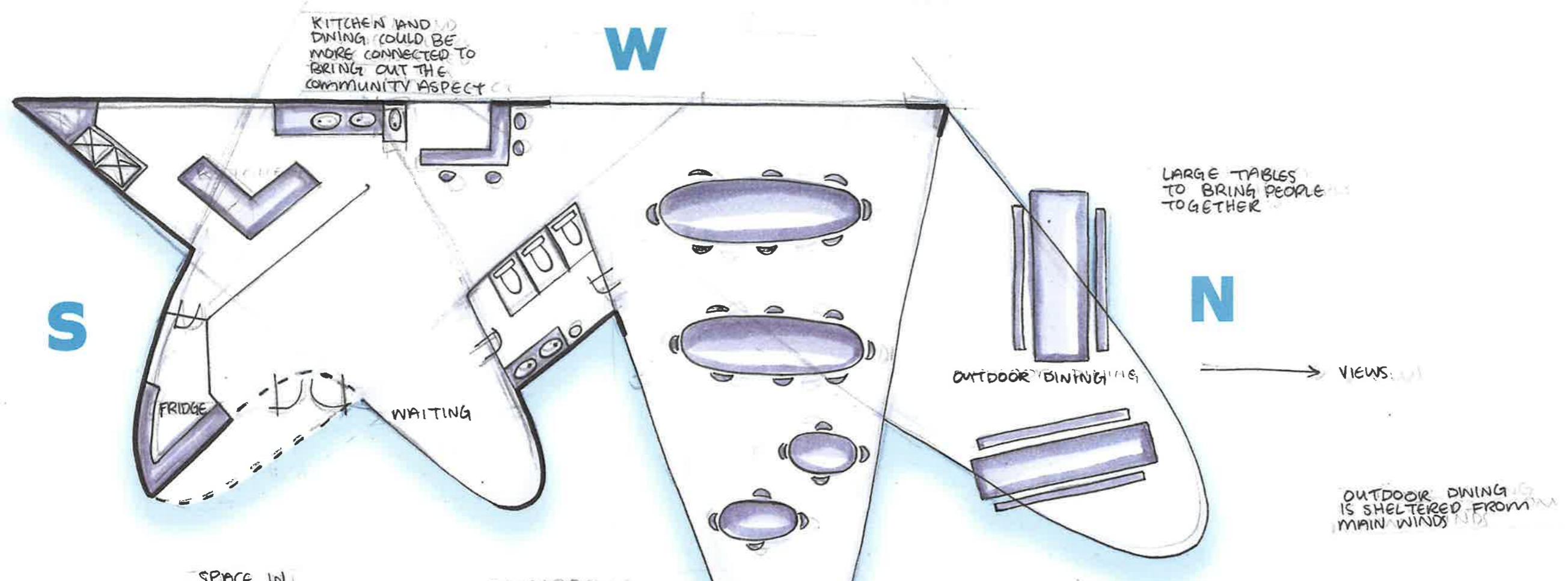
TWO SECTIONS
APPEAR DISCONNECTED

ONE FLAT LINE AT THE BLACK IS BORING -
PLAY WITH DEPTH, SHAPE AND LIGHT.

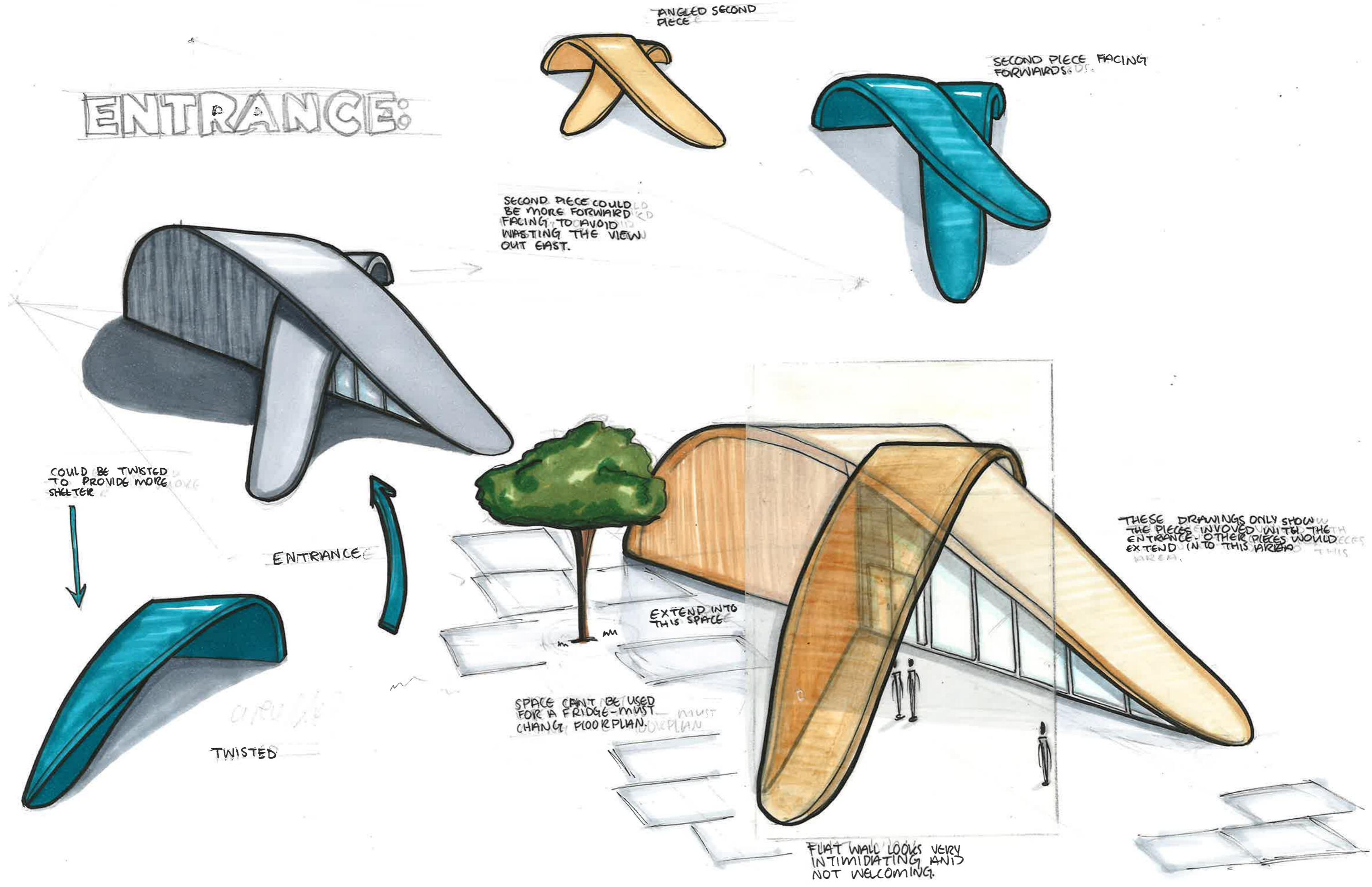


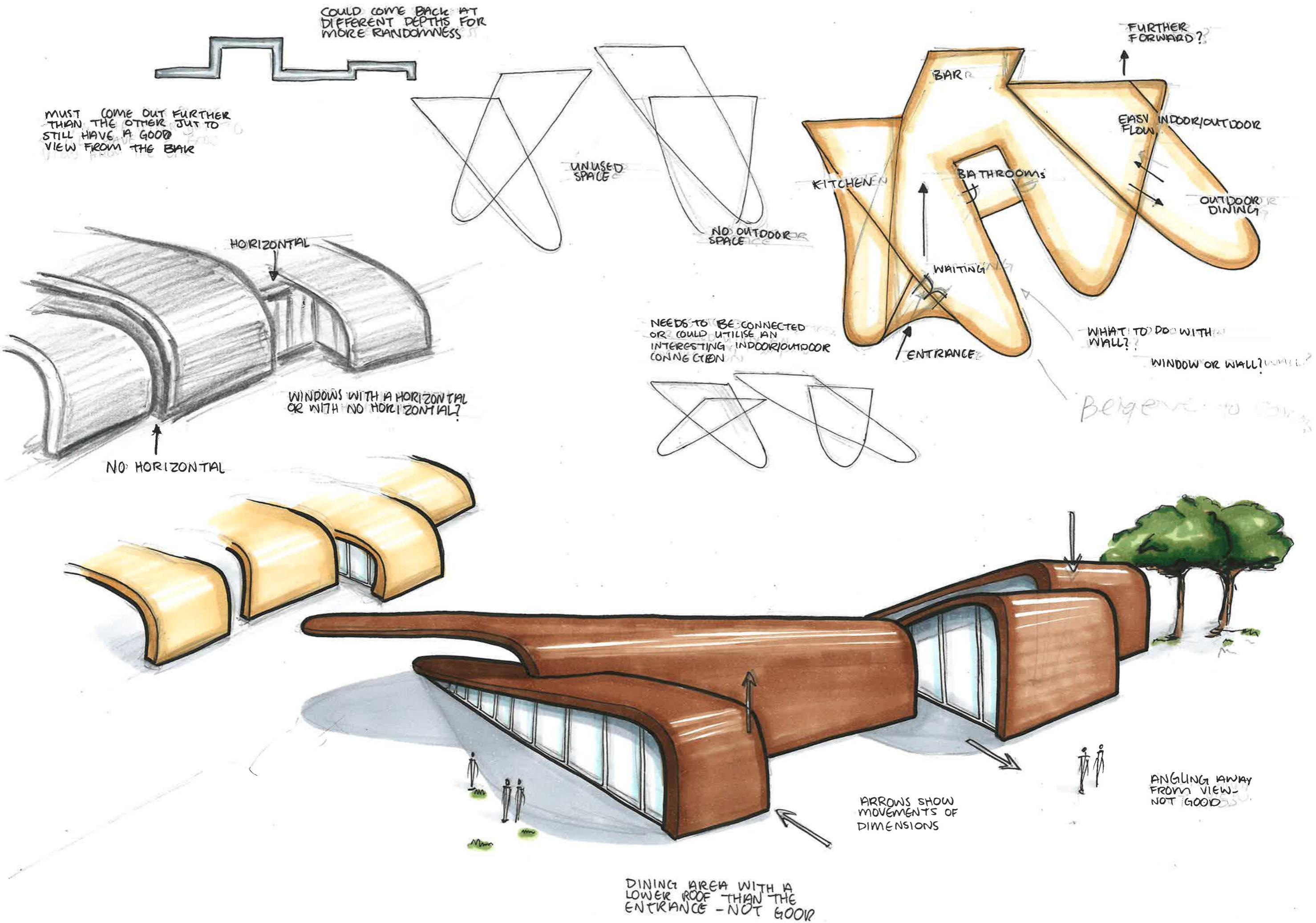
WITHIN SHAPE:



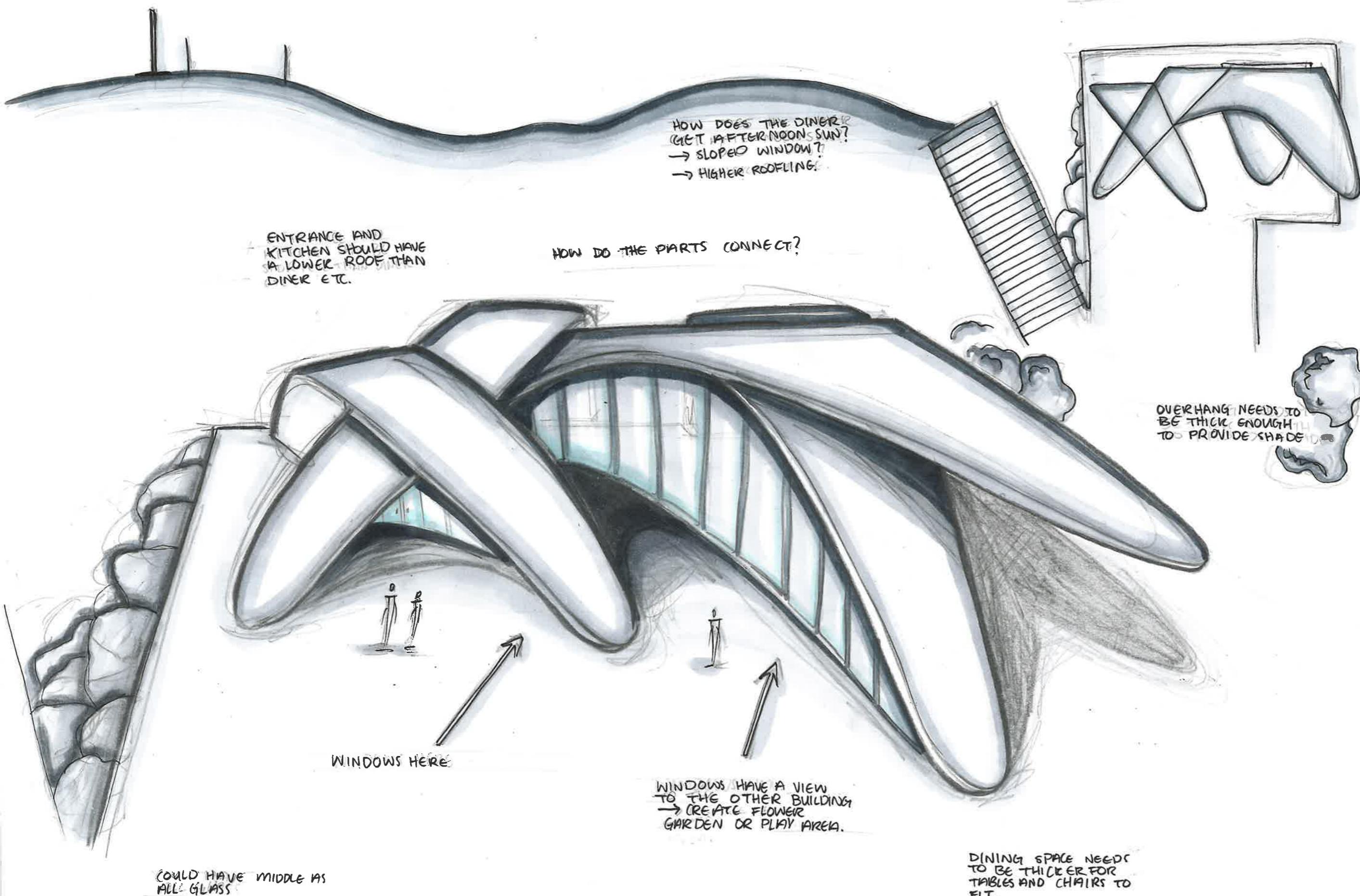


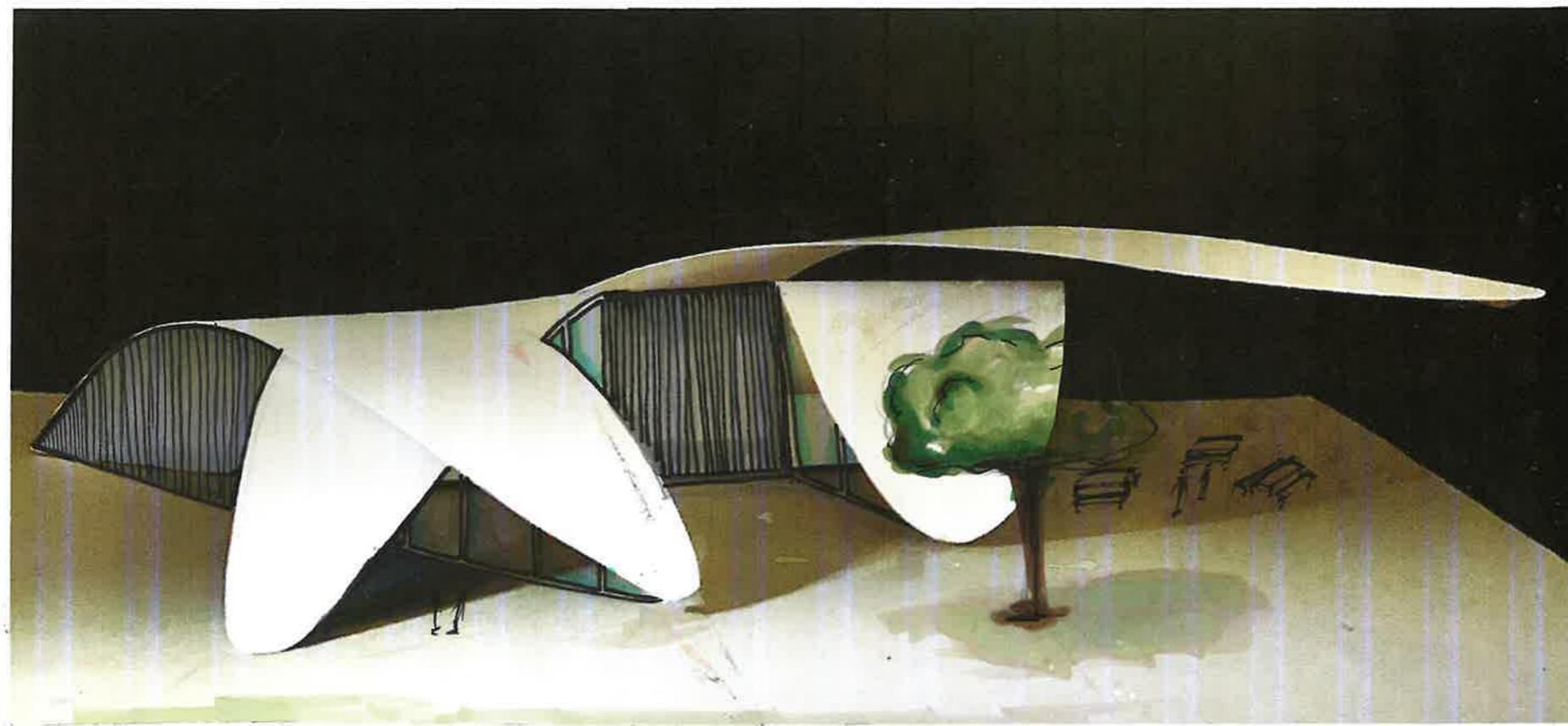
ENTRANCE:





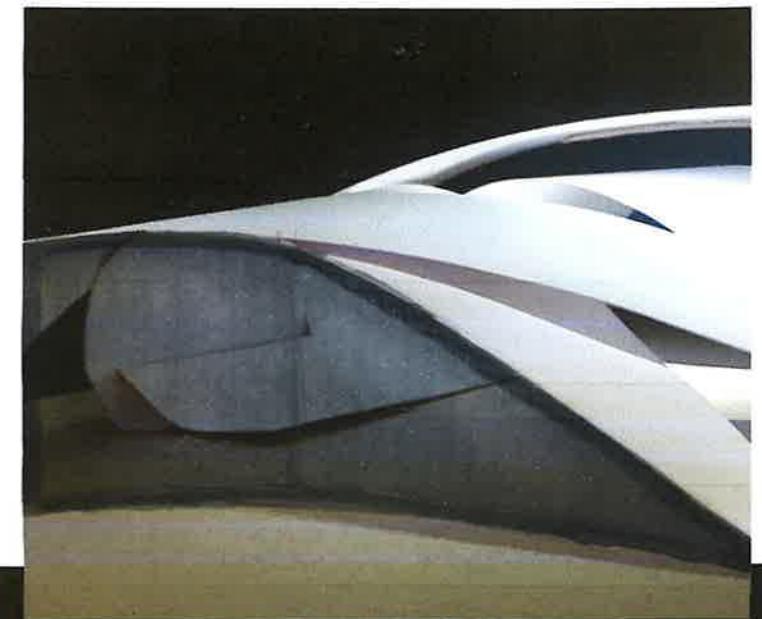
SITE MIGHT NEED TO BE EXTENDED TO FIT DESIGN





COULD HAVE WOOD AS THE WALLS AND A COMPOSITE MATERIAL FOR THE ROOF. THESE MATERIALS ARE MODERN AND WELCOMING.

↓ WHAT MATERIAL SHOULD THE FLOORS BE?



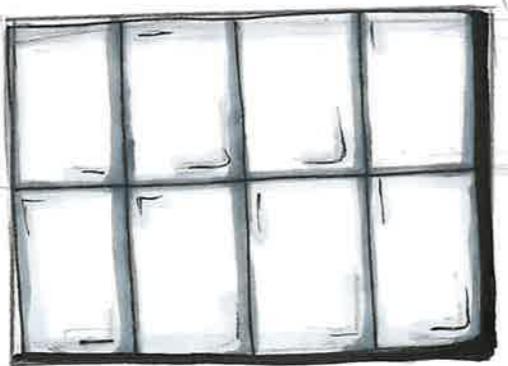
MATERIALS



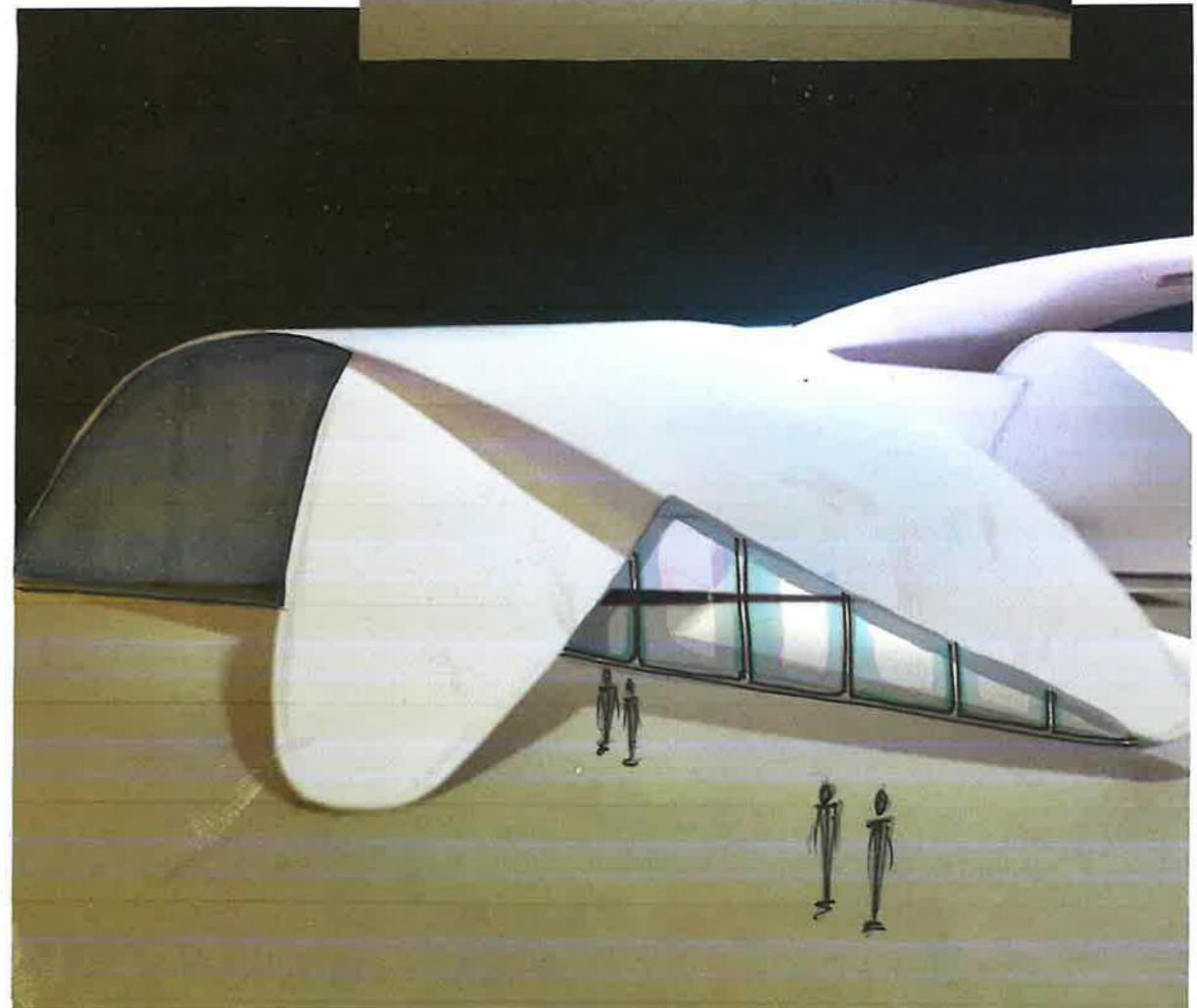
DIFFERENT SHADES OF WOOD
COULD BE USED.

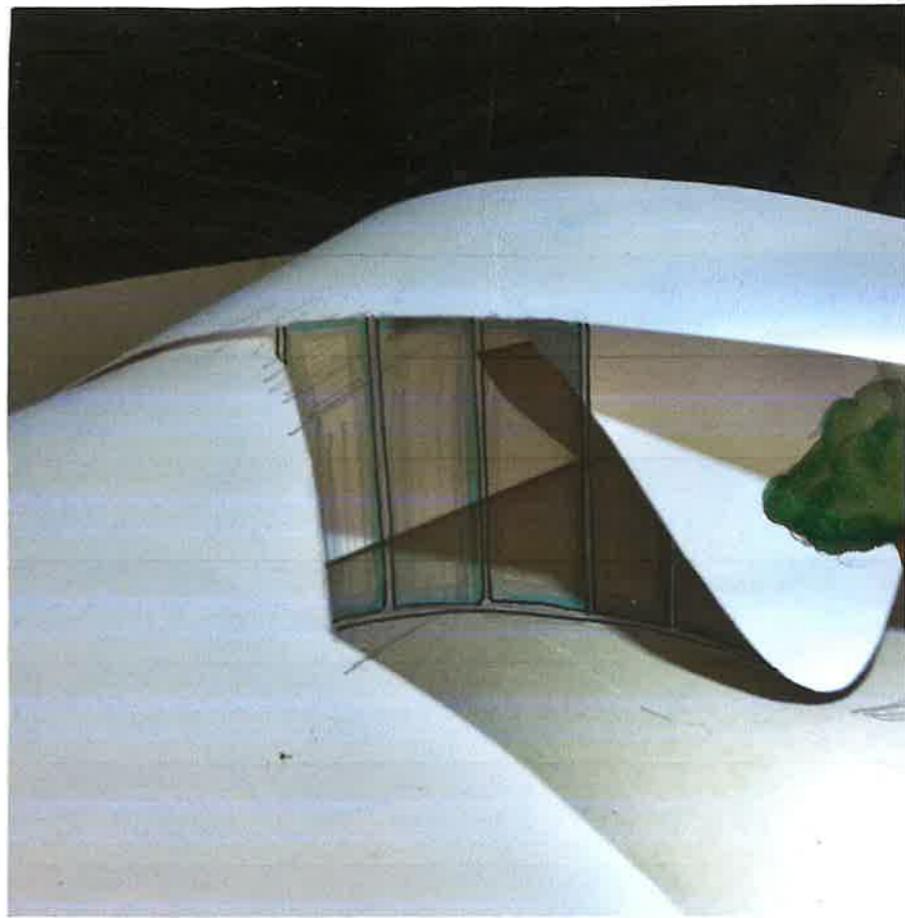
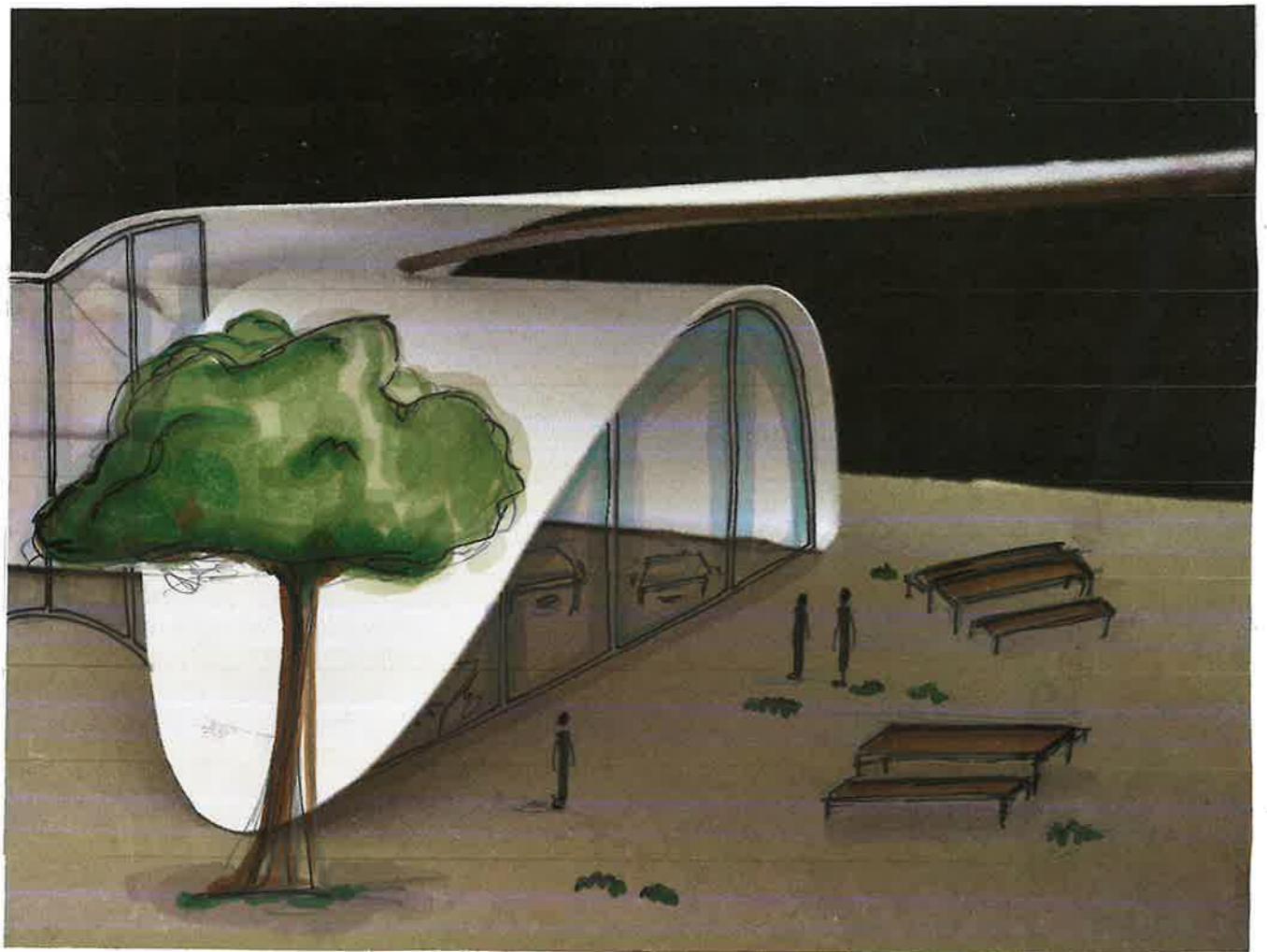


A MORE REDDISH BROWN
LOOKS SIMILAR TO THE NATIVE
RIMU TREE.



COULD BE A GLASS-FIBRECE
REINFORCED CONCRETE
SIMILAR TO THE MATERIAL
ZAHIA HAS USED
PREVIOUSLY.



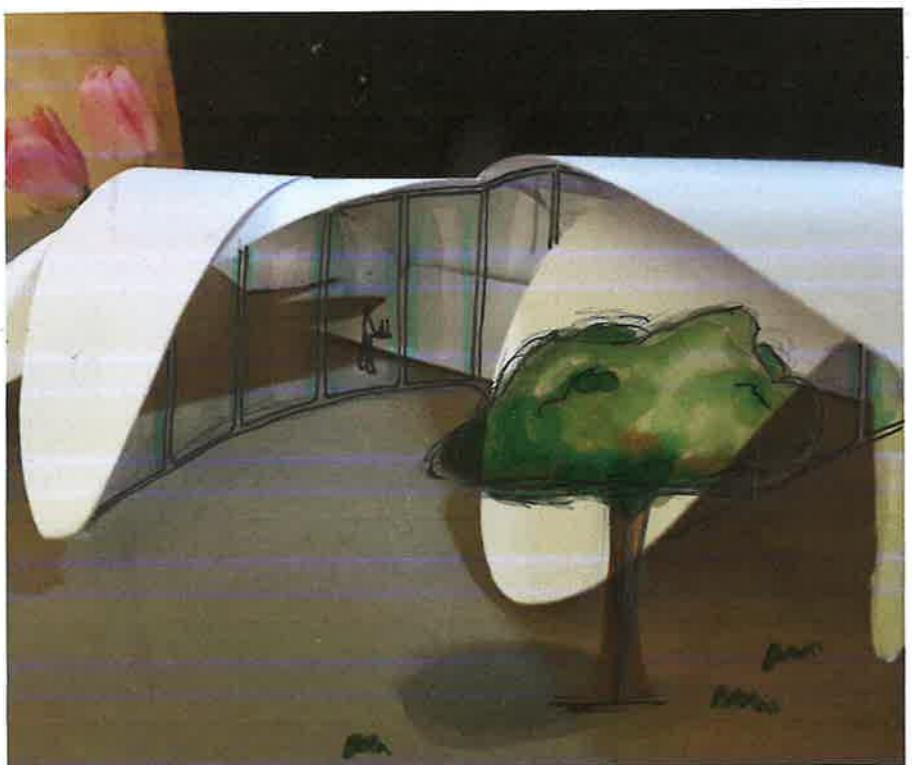


WINDOWS ARE LOOKING
AT EACH OTHER.
PLUS BATHROOM NEEDS
TO GO IN THE MIDDLE
SECTION.

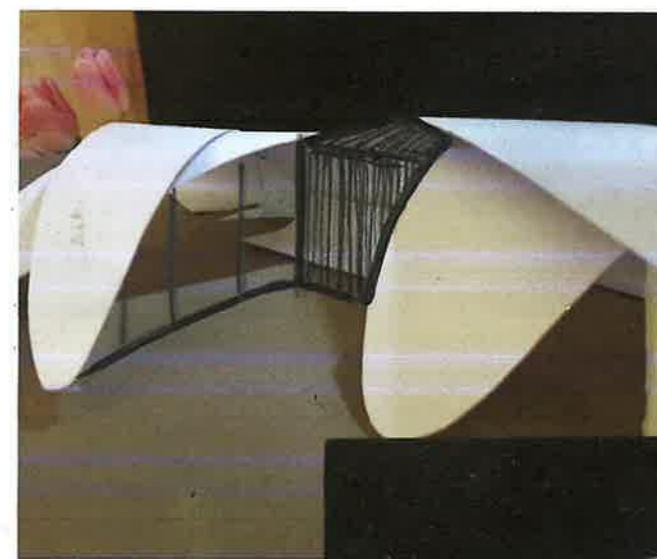
OVERHANGING PIECE NEEDS SUPPORT
→ COULD BE TOUCHING/RESTING
ON THE DINER ROOF



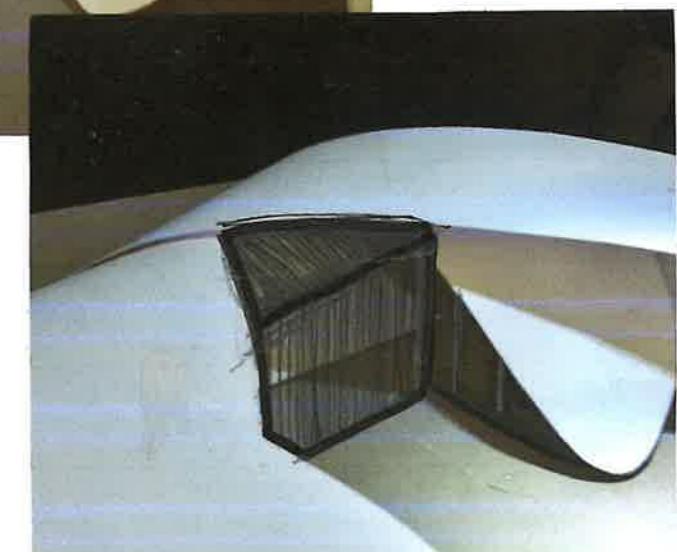
THIS WILL MAKE THE CONNECTION
BETWEEN WINDOWS EASIER TOO.
IF NOT, AN EXTRA SECTION OF ROOF/WALL
WOULD BE NEEDED TO ENCLOSE
THE DINER.

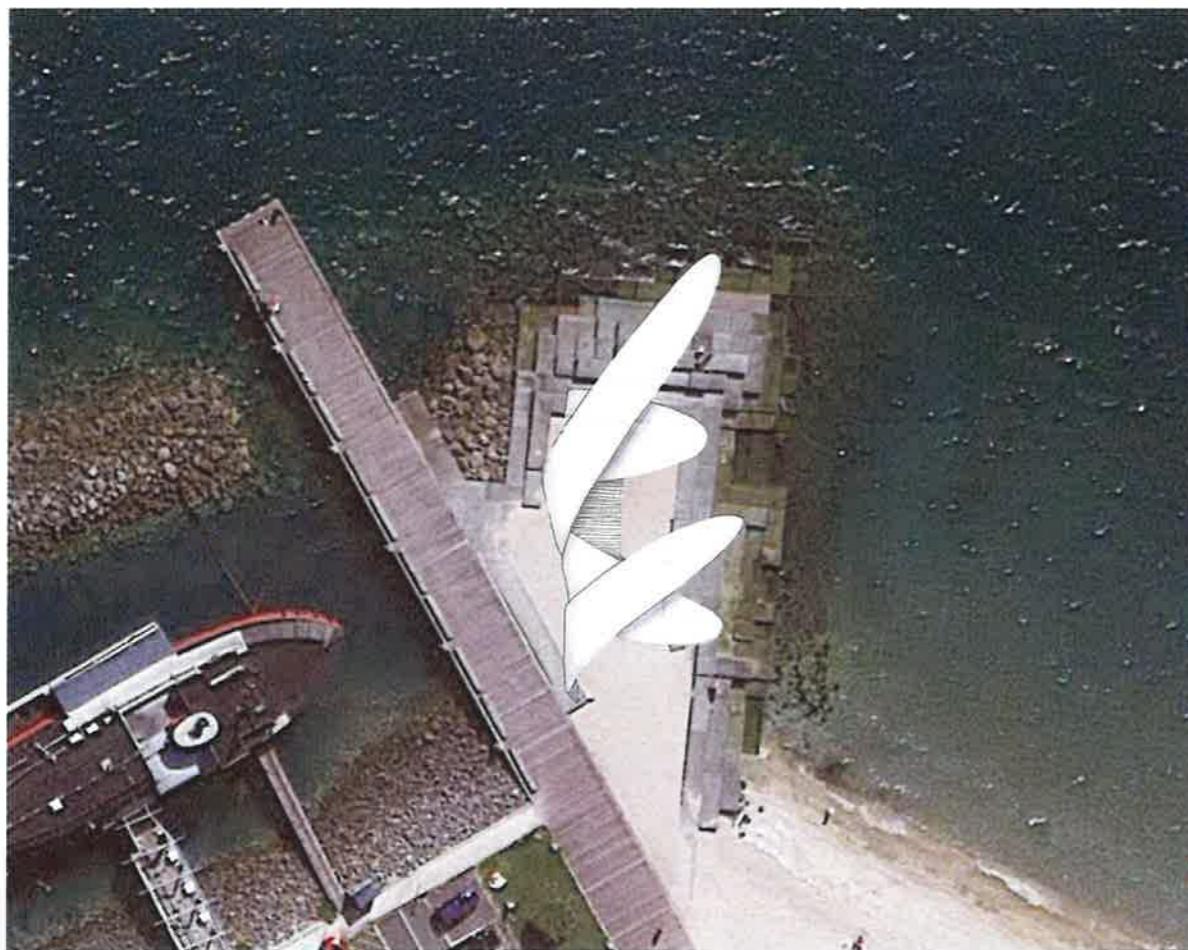


BATHROOM NEEDS TO
BE INTEGRATED
PROPERLY. EG. FOLLOW
CURVED LINE OF EXTERIOR

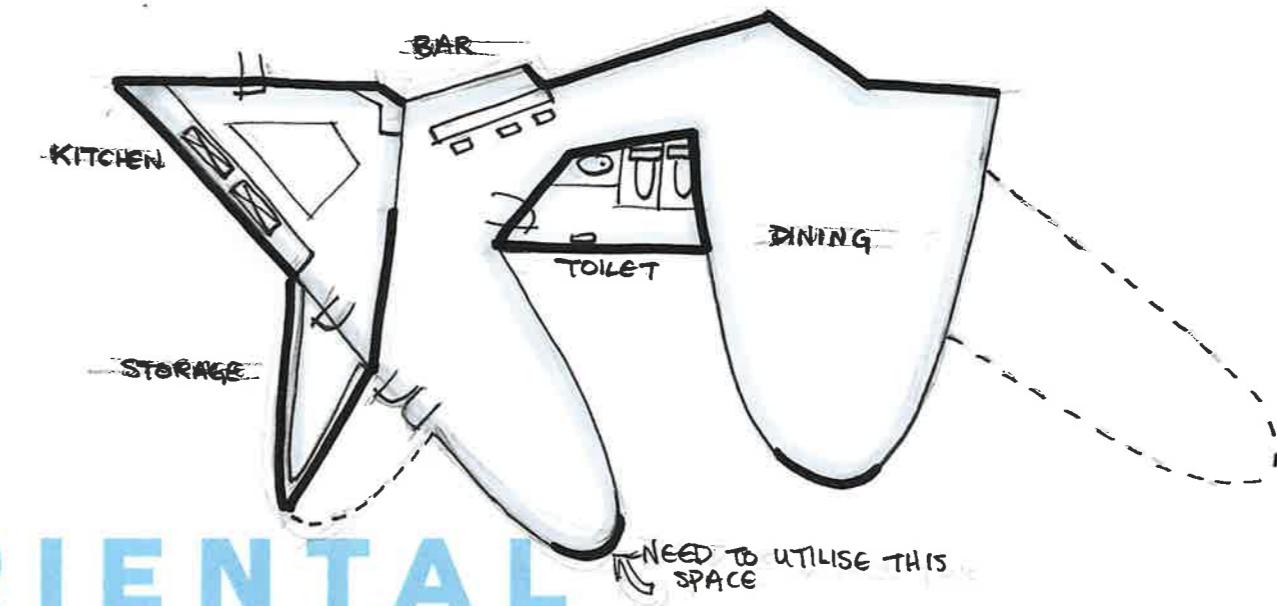


BATHROOM ADDED IN
THE MIDDLE - CONNECTED
TO DINER AND ENTRANCE



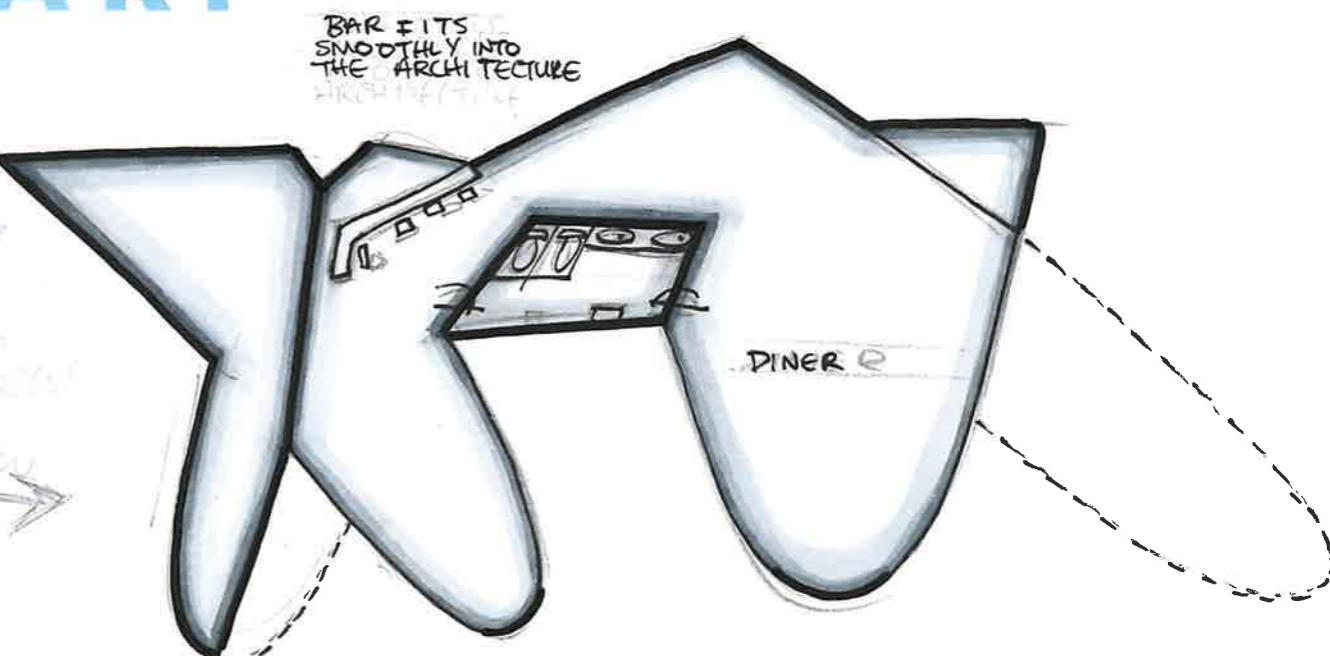


ORIENTAL BAY WHARF



NEED TO UTILISE THIS
SPACE

IF ITS BUSY PEOPLE CAN
GRAB A DRINK FROM
THE BAR WHILE WAITING
FOR A TABLE.

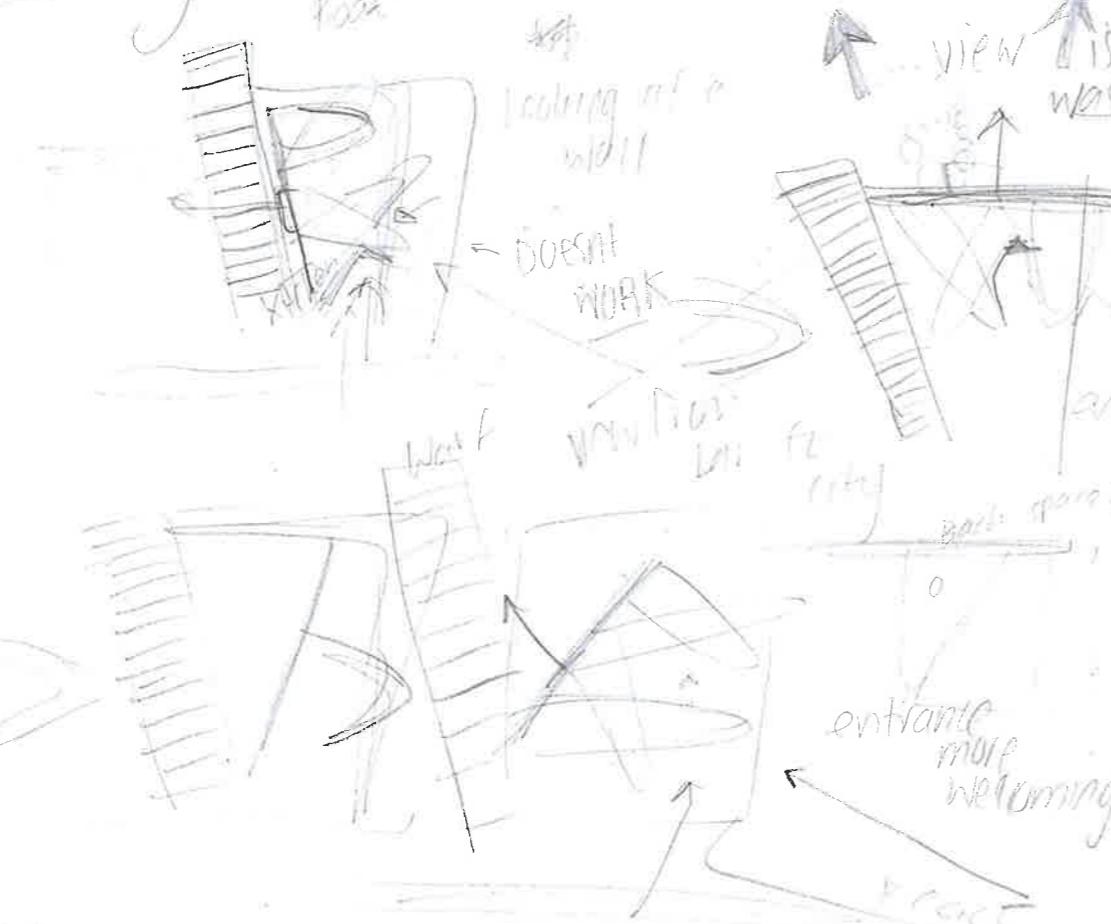


BAR FITS
SMOOTHLY INTO
THE ARCHITECTURE

- 11 -

Toilets are accessible by bar and pinning

LOTS OF
STORAGE
NECESSARY



↑ shows restitutive
+ vaso

Shrub cell
overlapped

It's in right antibody.

F → shows enthalpy

INTERIOR
IDEATION

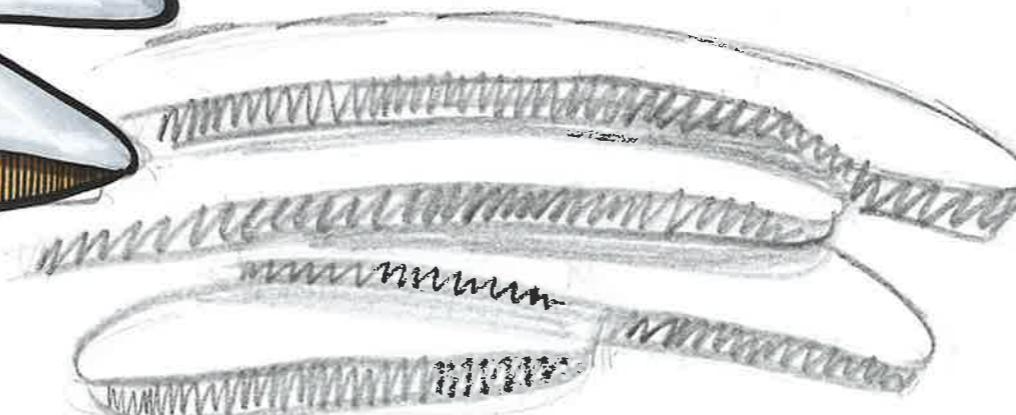
SINK IN
DIPPED AREA

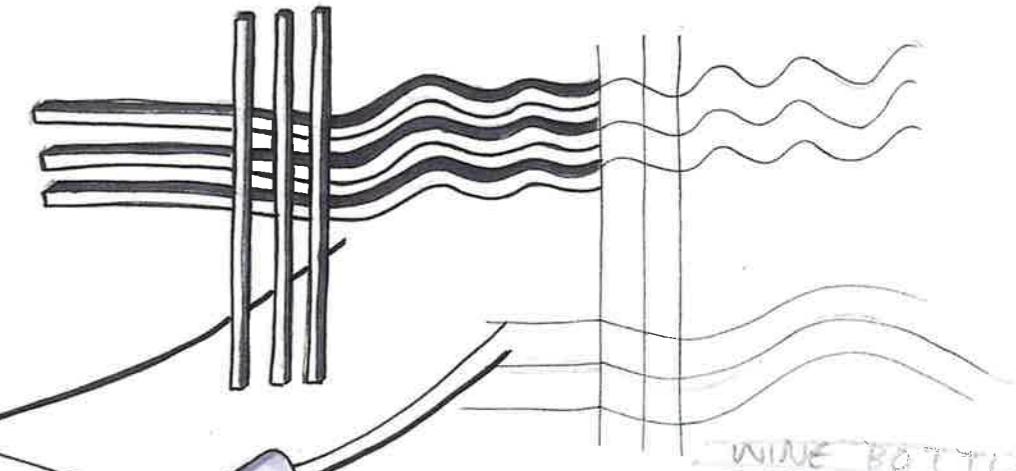
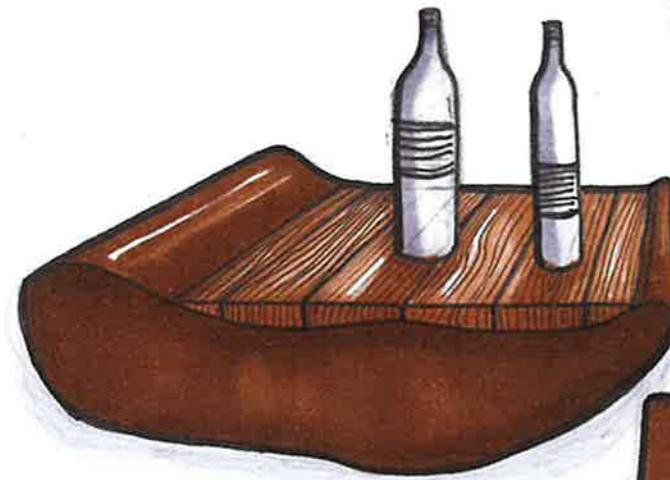
BENCH TOP

BENCH SEAT

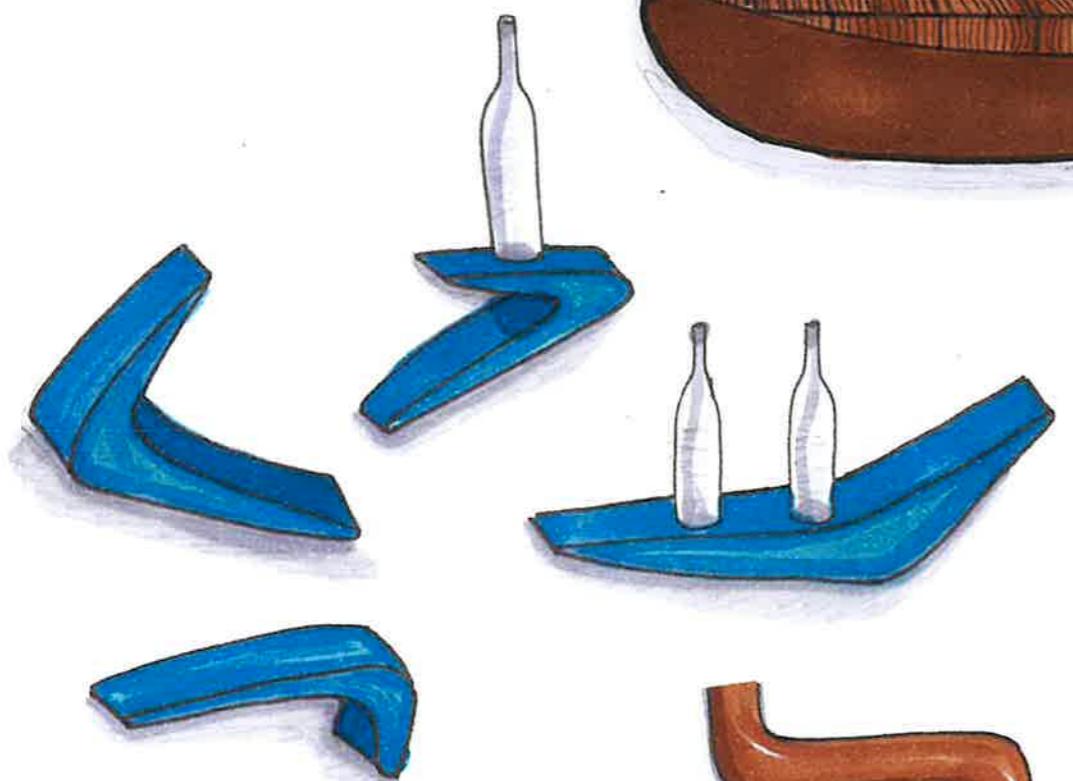
NEEDS TO DISPLAY
DRINKS.

COULD EASILY BE
SHELVING

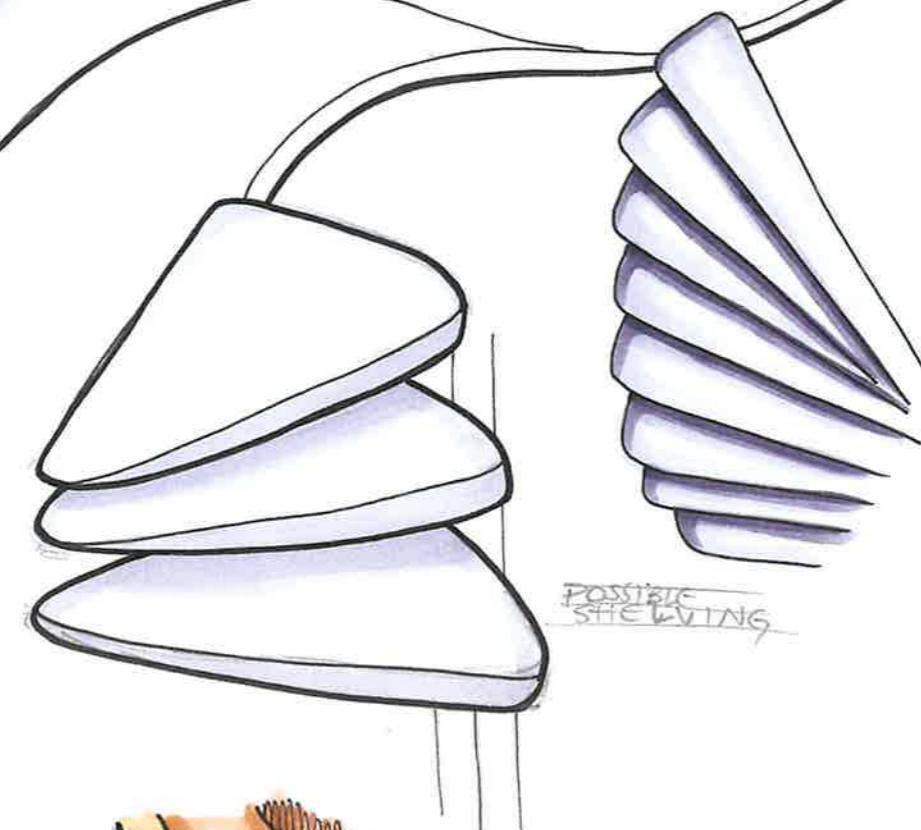




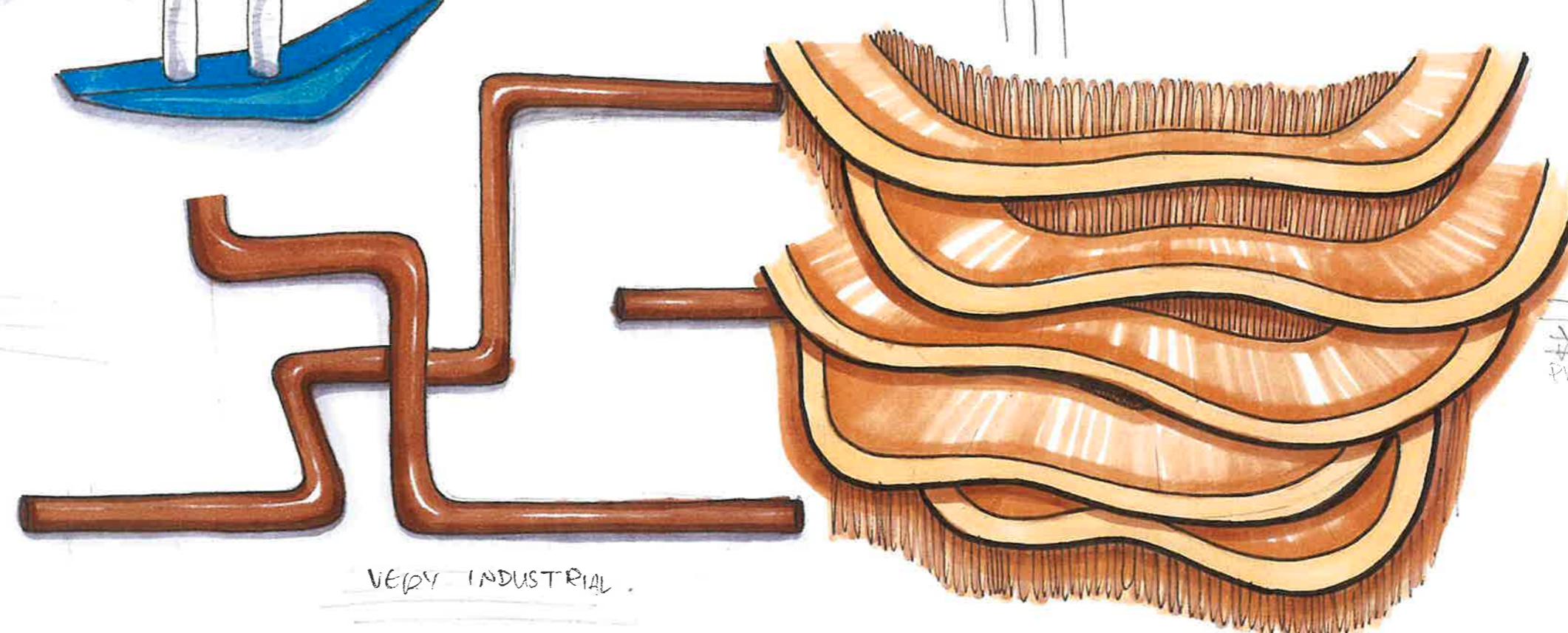
WINE BOTTLES
SET IN GROOVES



NICE BUT MAYBE
TOO PLAYFUL



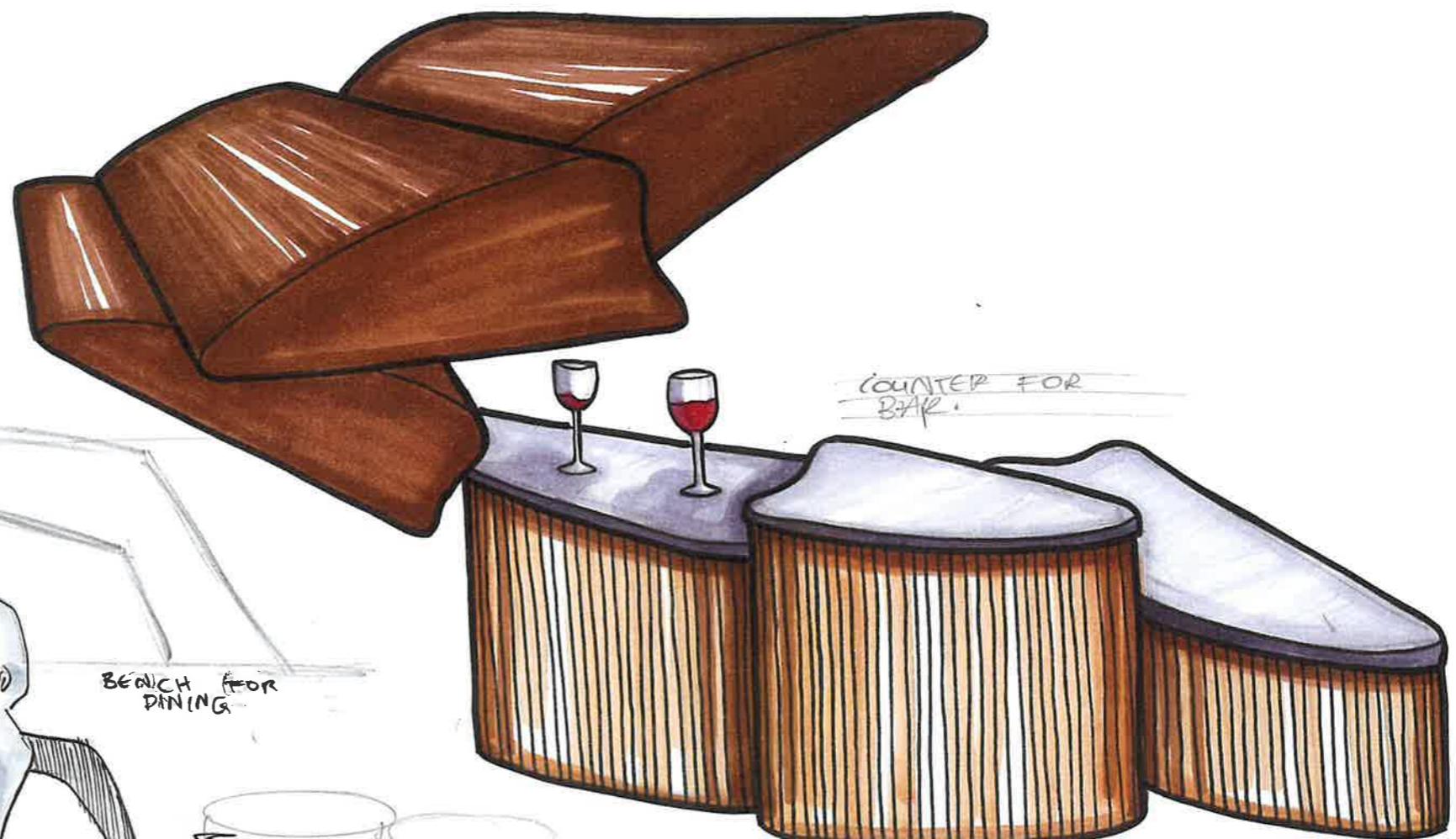
Possible
SHELVING



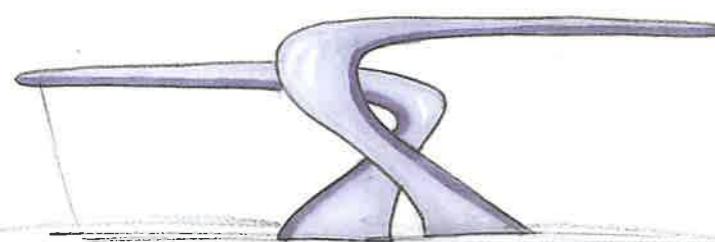
VERY PRETTY
AND
PRACTICAL



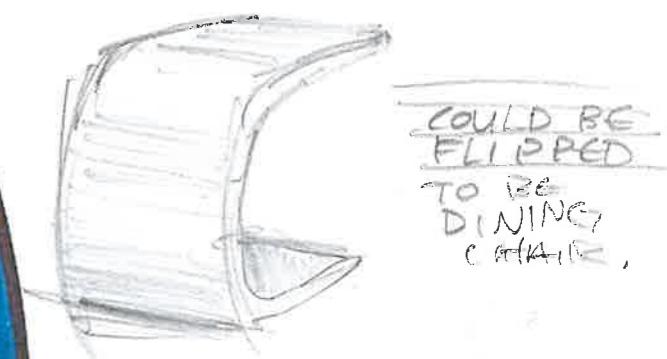
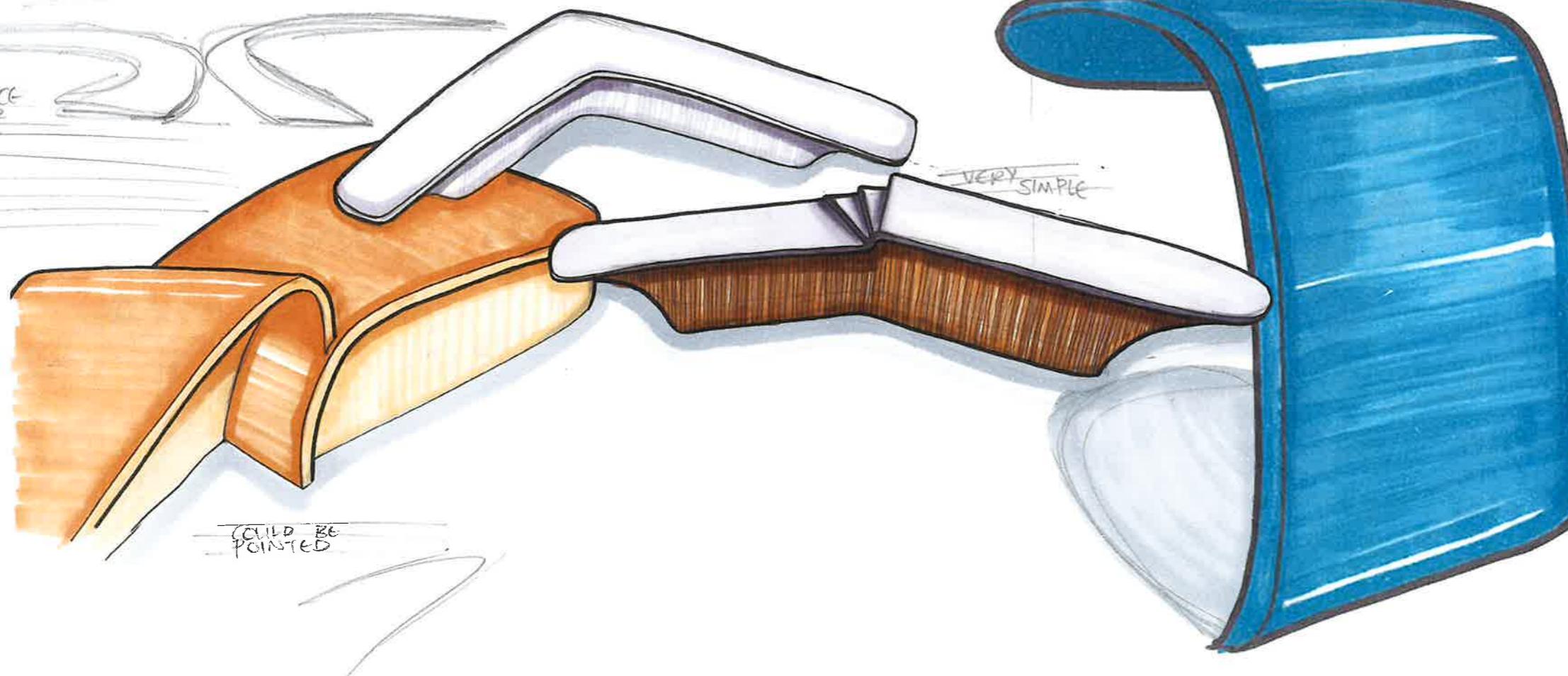
COUCHES LIKE
BARRELS.



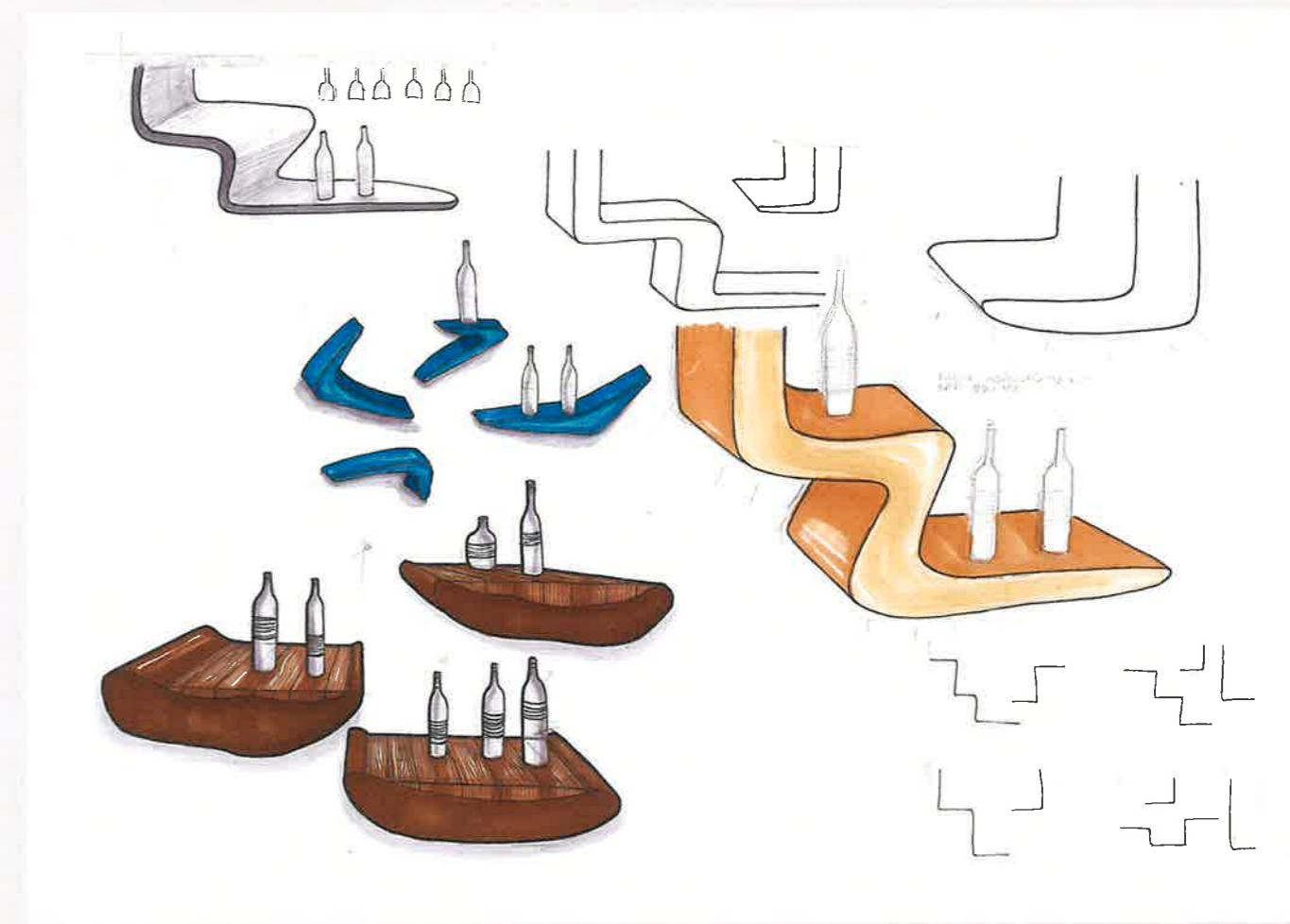
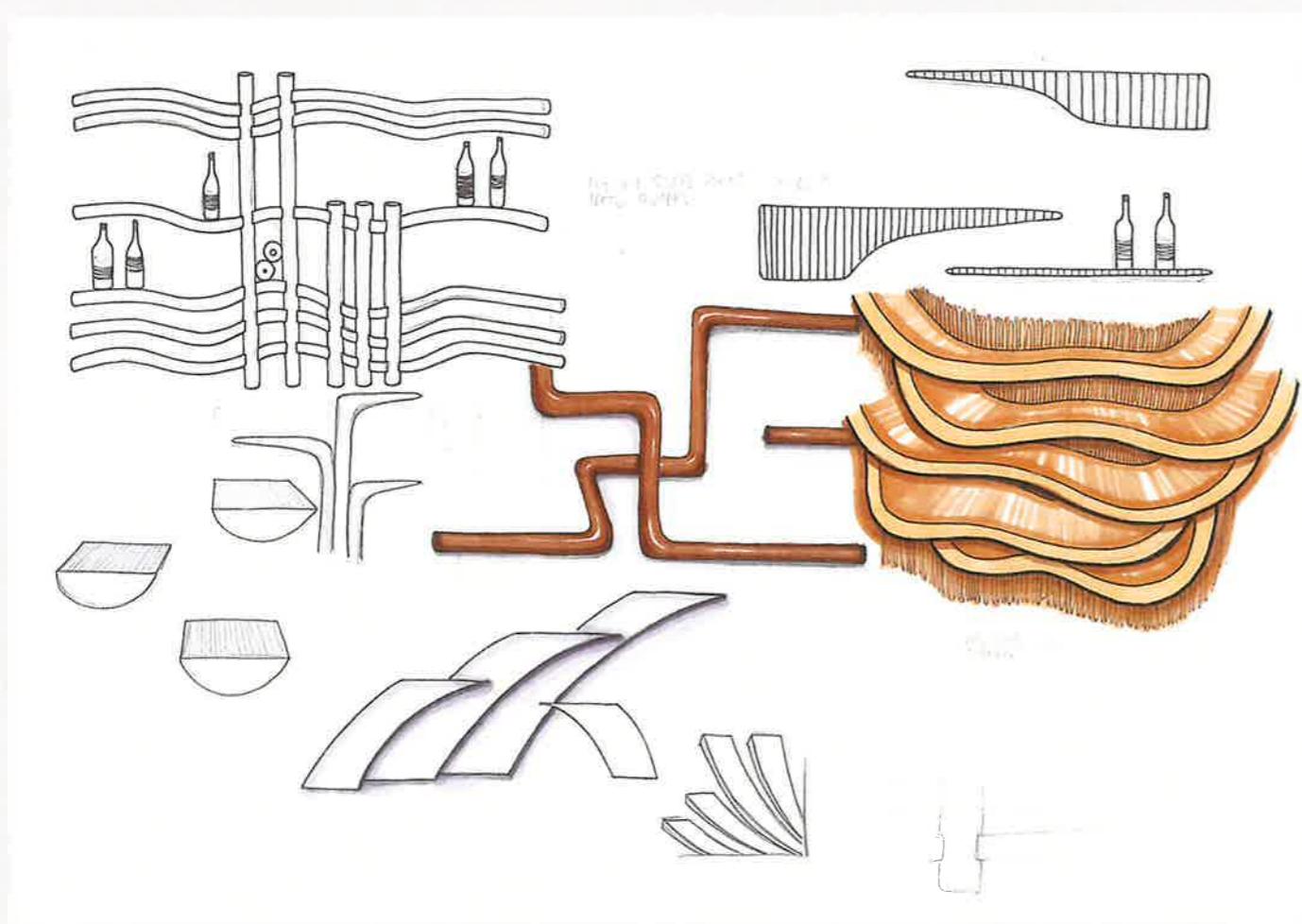
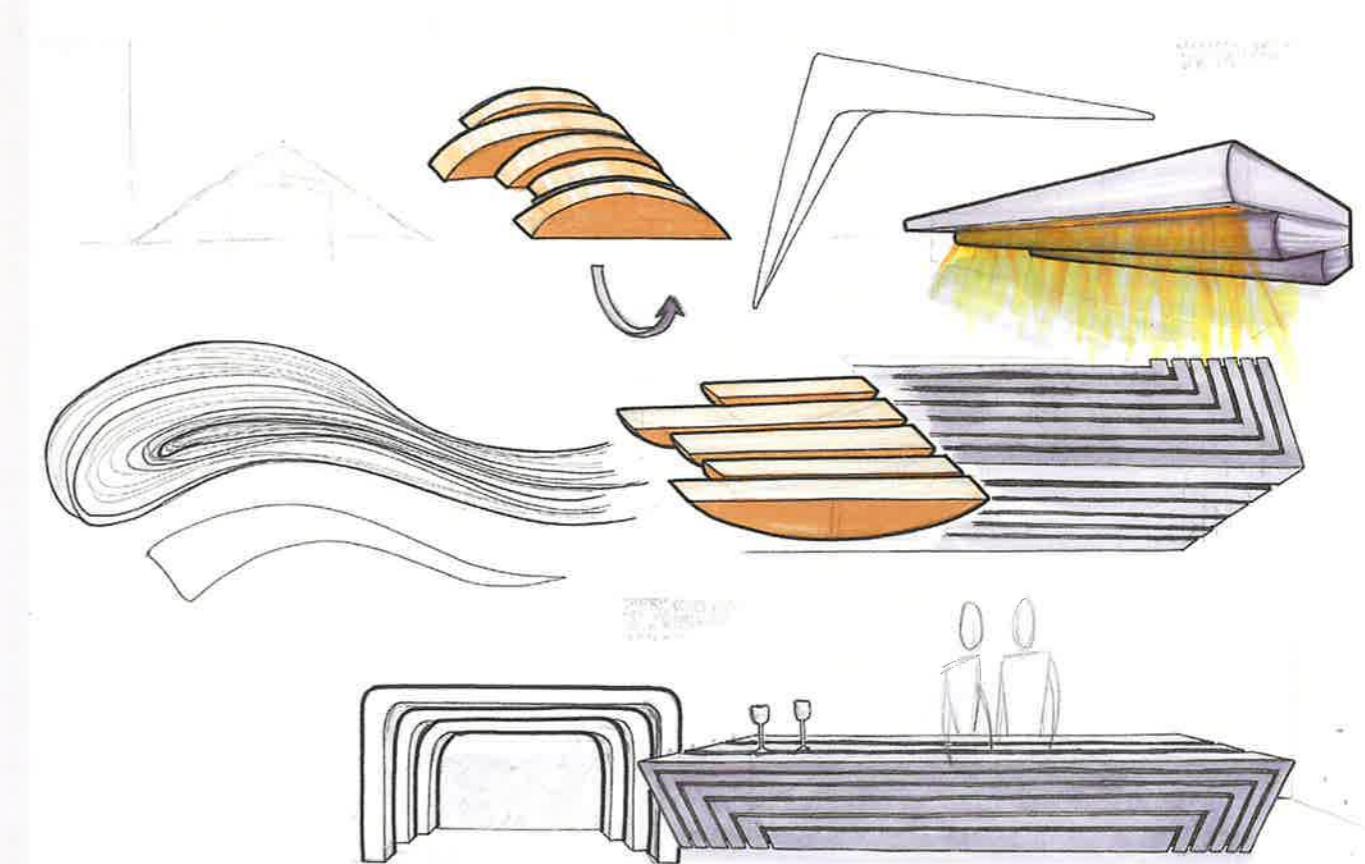
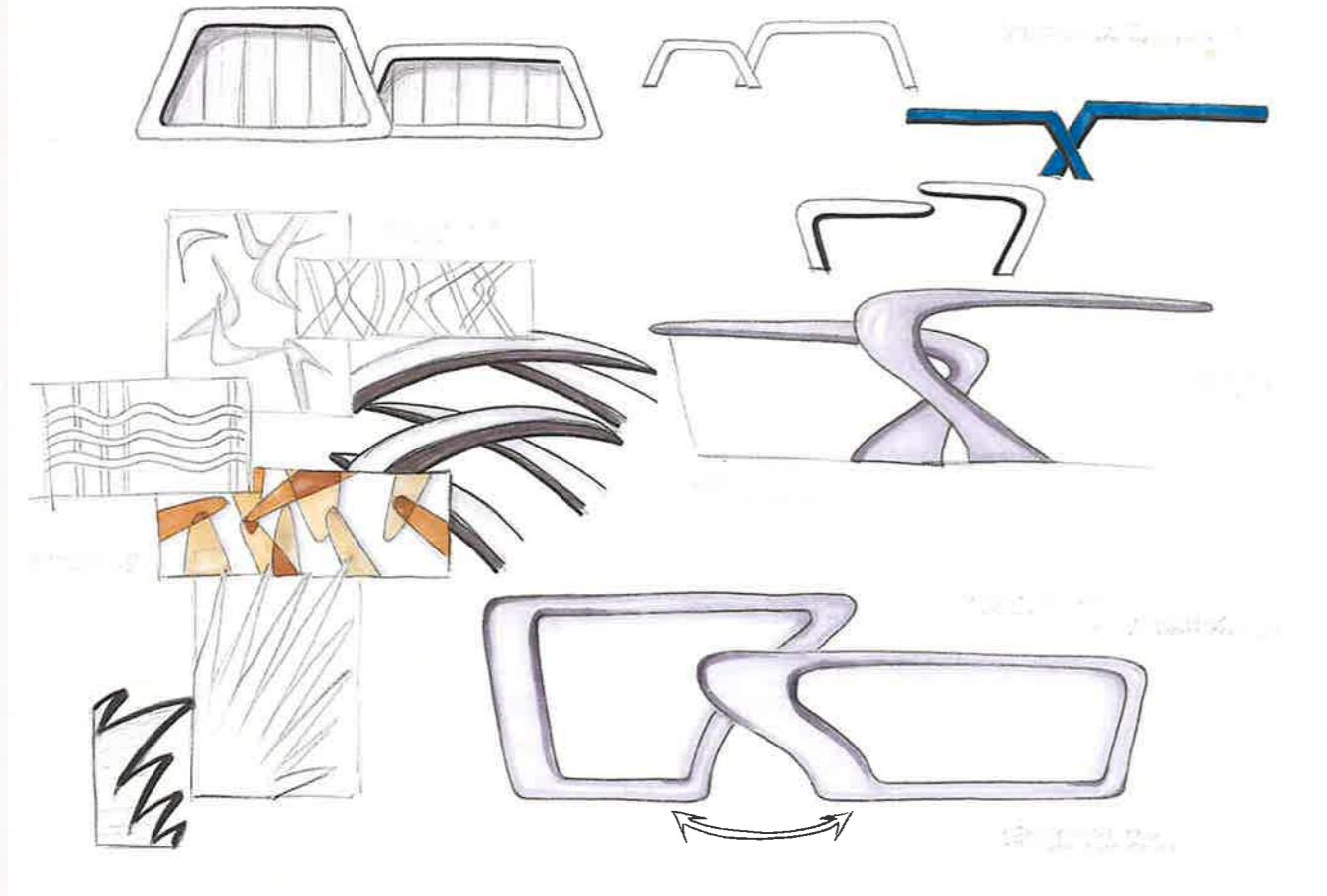
BENCH FOR
DINING

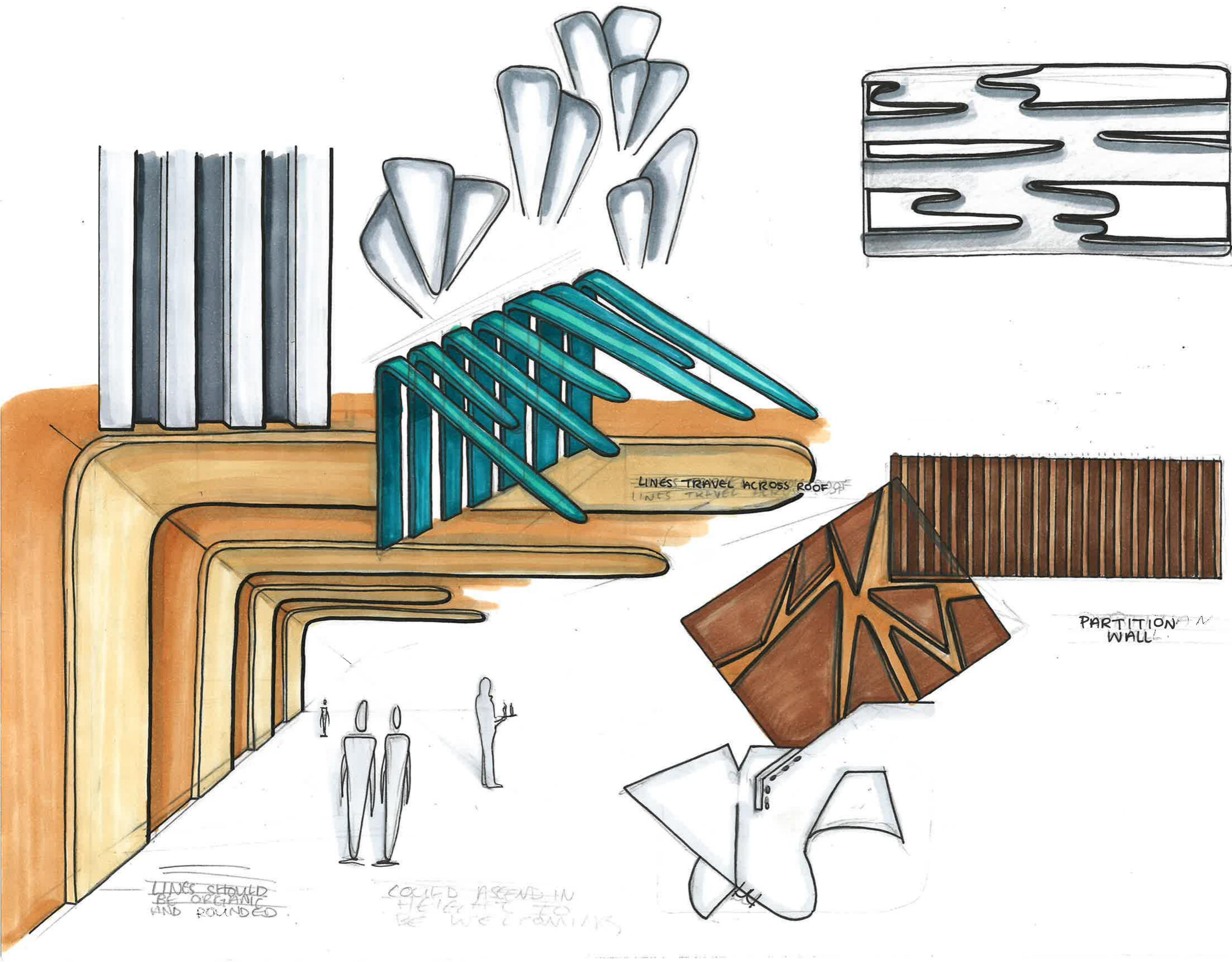


NEEDS SPACE
INSIDE FOR
STORAGE.

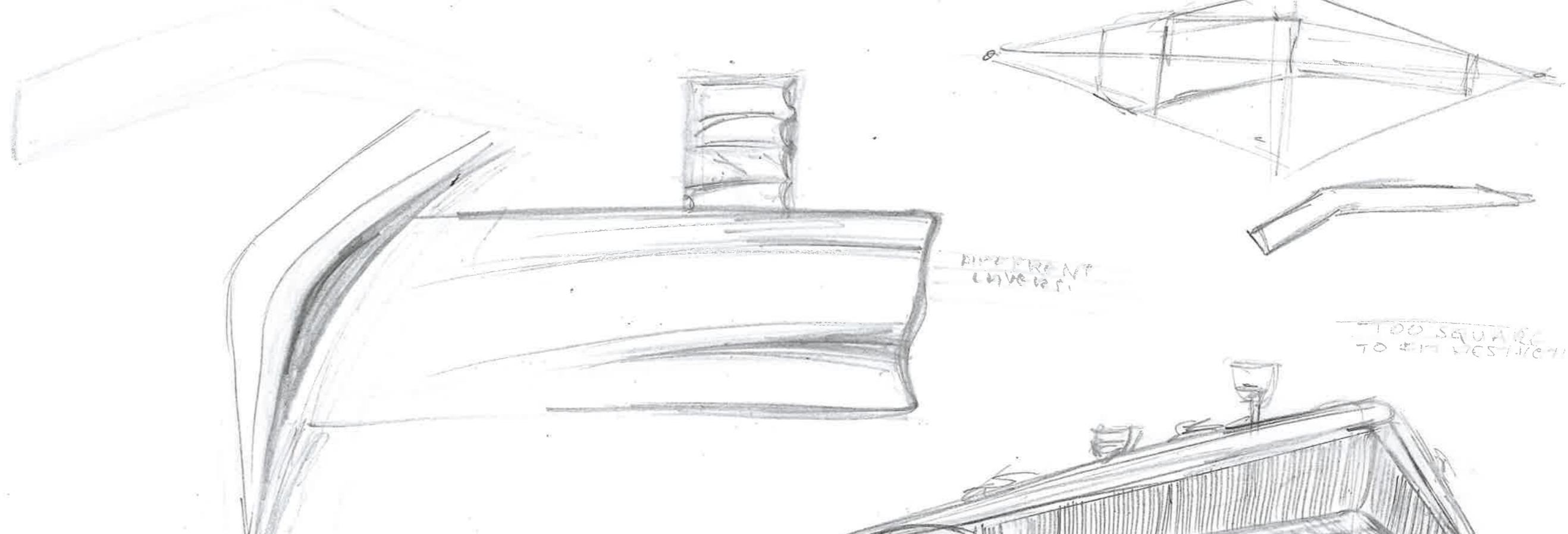


BAR STOOL



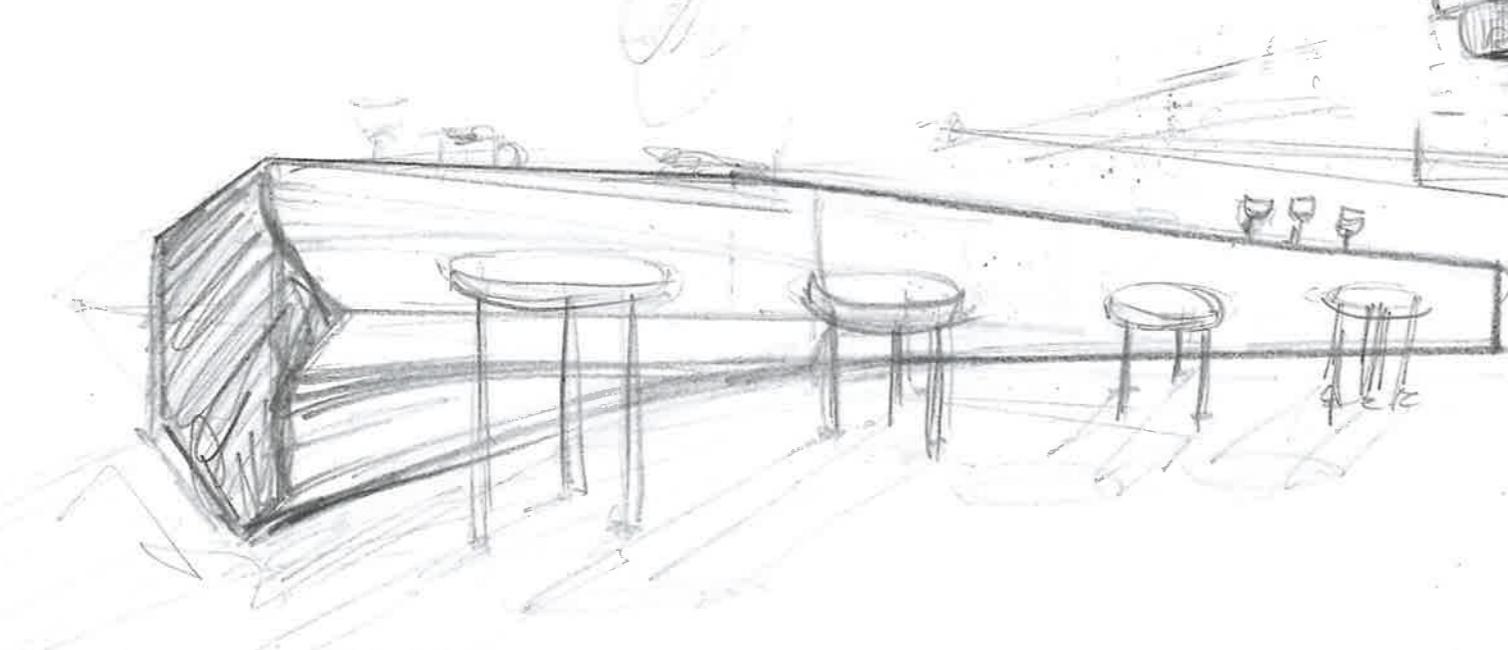


counter



DIF FRONT
UNVER

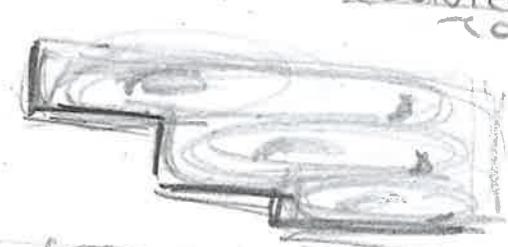
TOO SQUARE
TO FIT WESTNIC



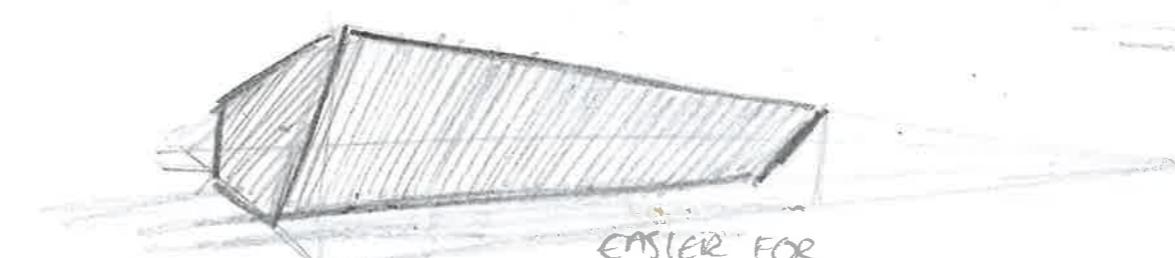
FIT DOWN
THIS END

NEEDS TO
FIT PEOPLE
LEG

COUNTER
TOP



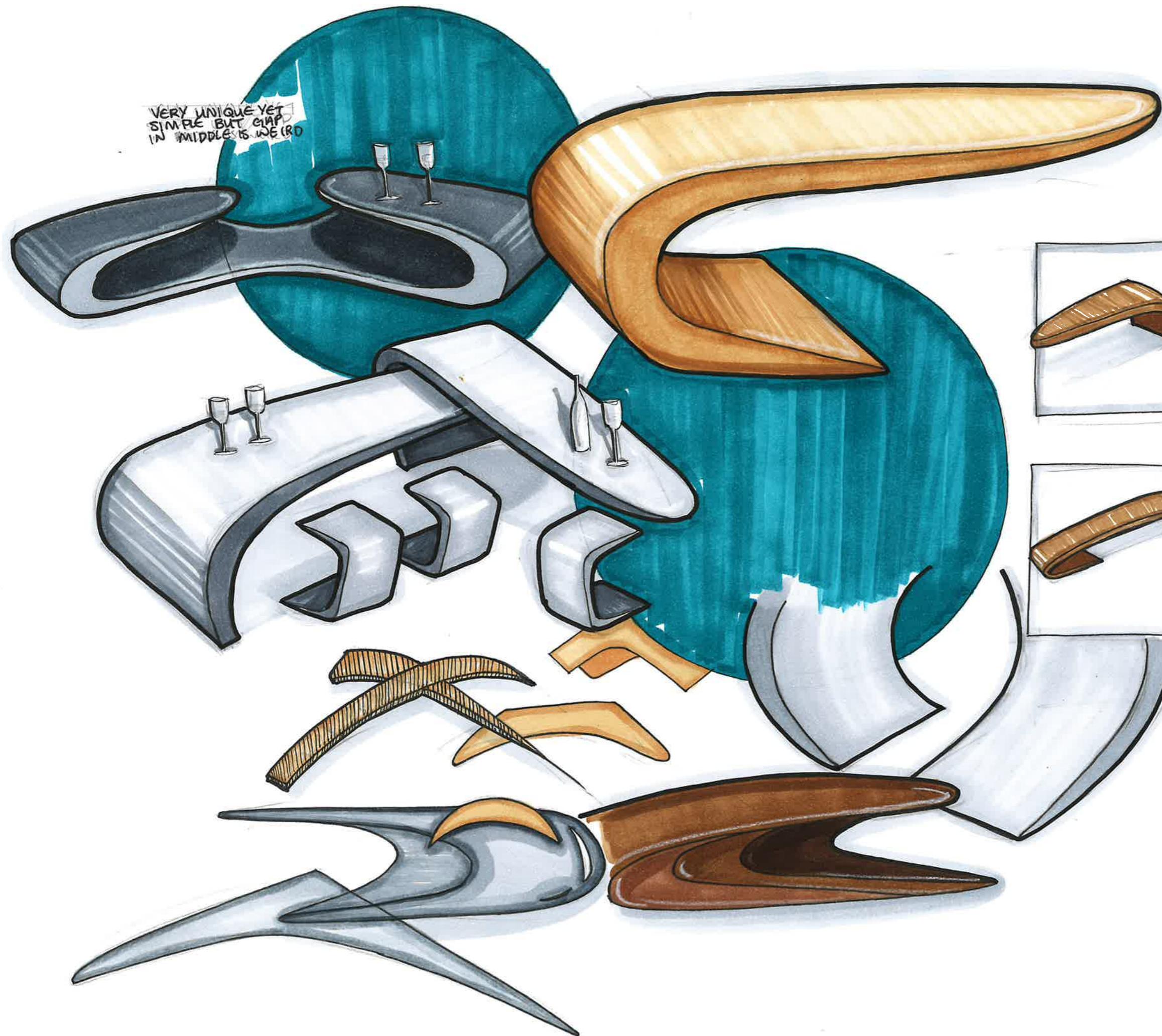
LOTS OF
LEG ROOM



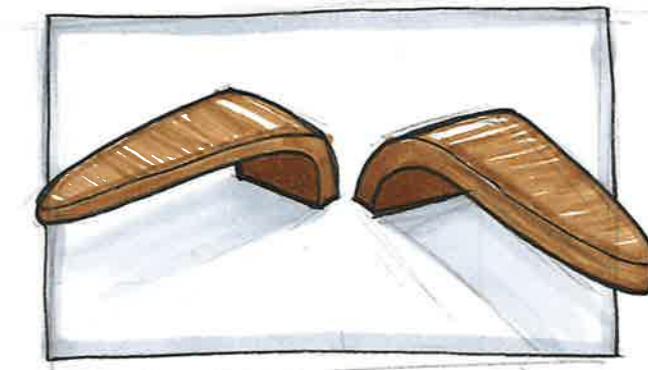
EASIER FOR
LEGS TO FIT.

GEOMETRICAL SHAPES
DOWN THIS END

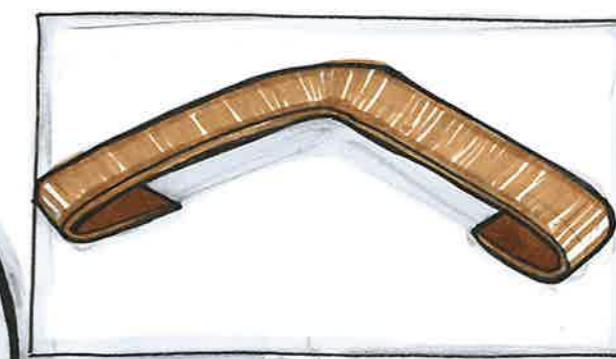
↓
SHOULD BE DESIGNED
TO FIT PEOPLES KNEES/LEGS.



HOW WILL IT TAKE
IT'S SHAPE? V SHAPED



AWKWARD
SPACE IN THE
MIDDLE.



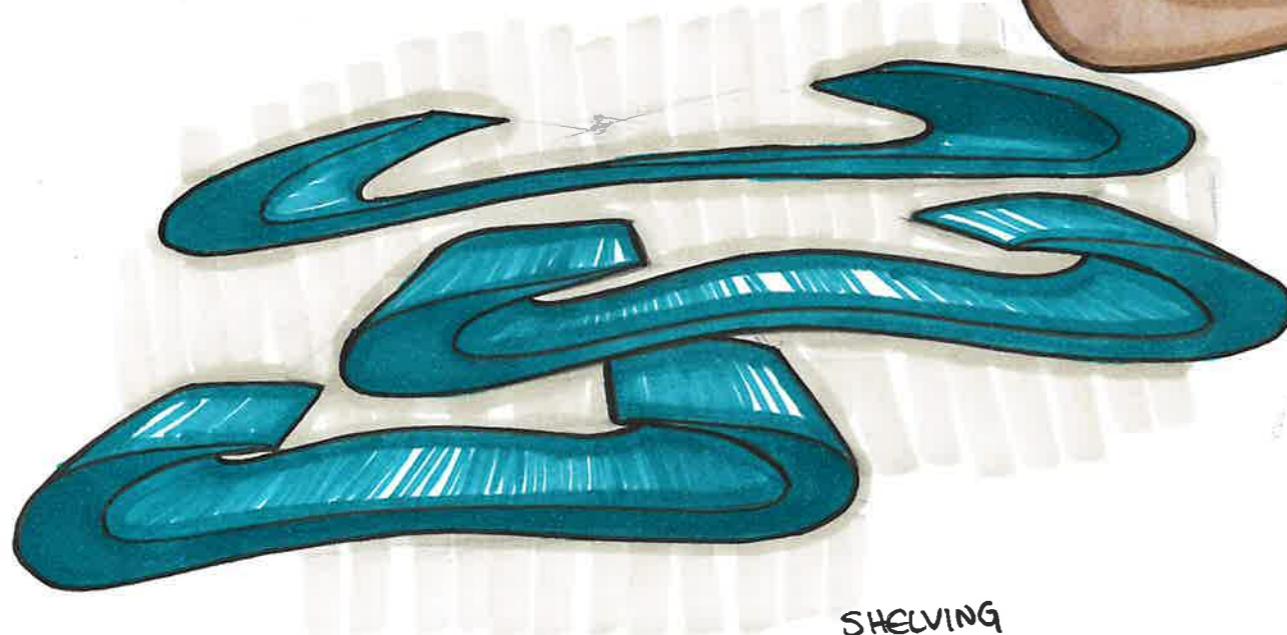
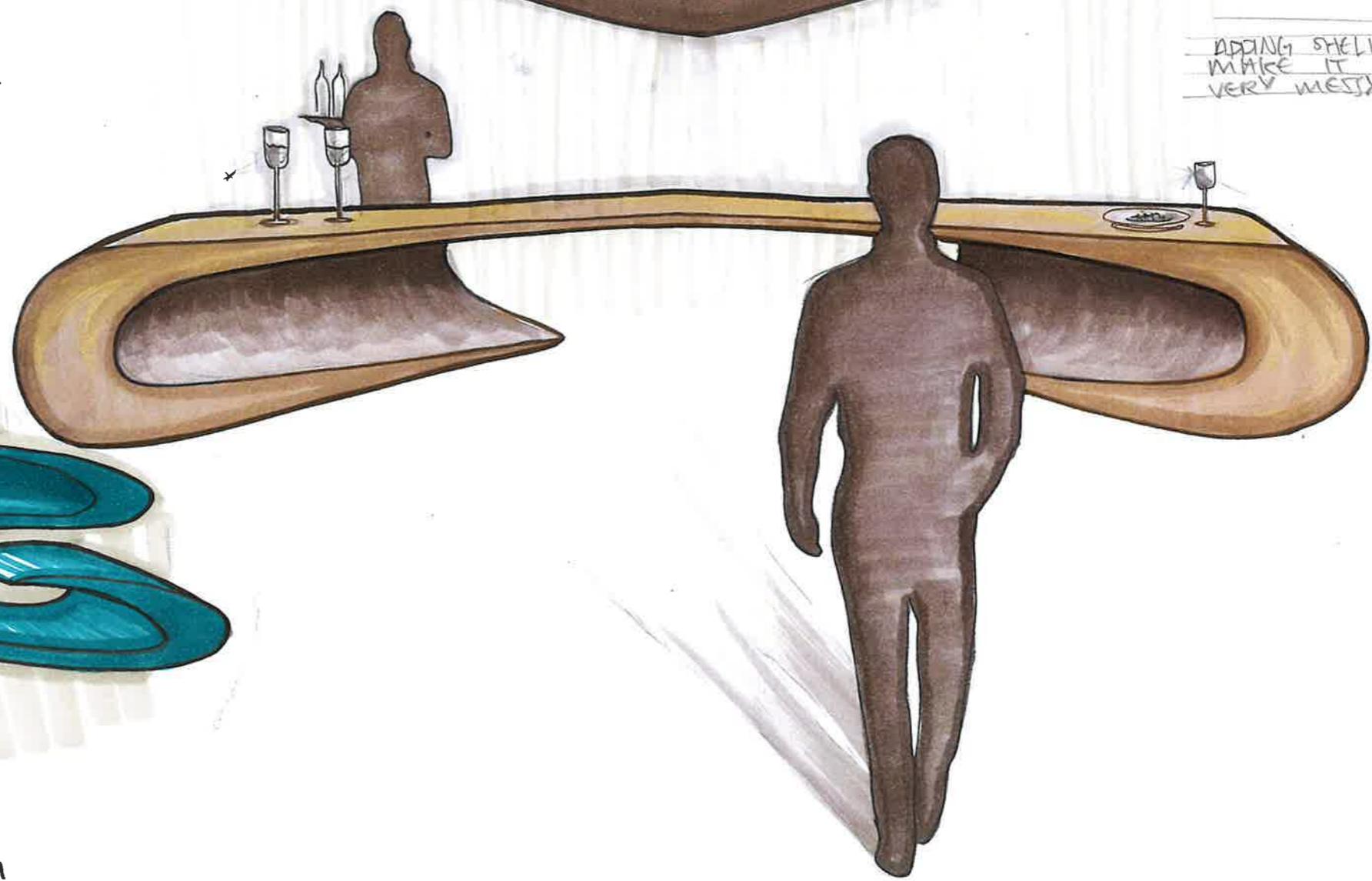
TOES VERY
AWKWARD

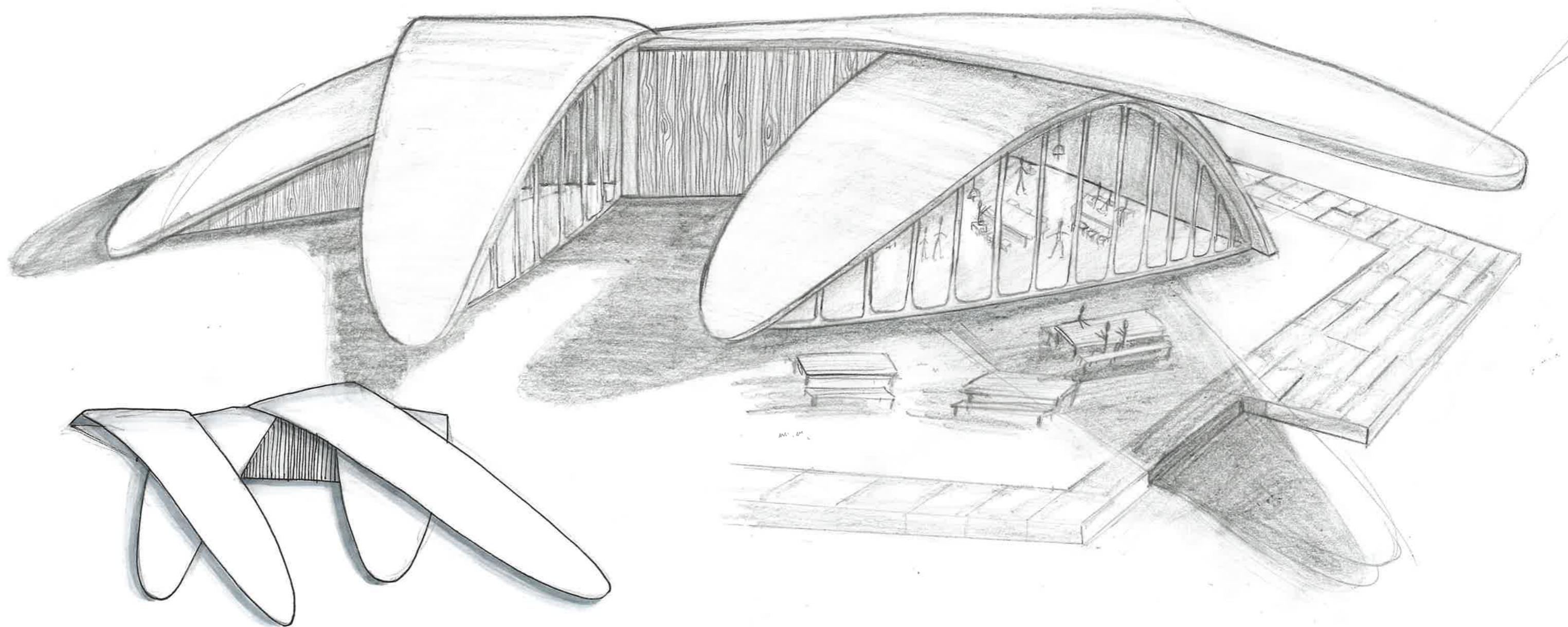
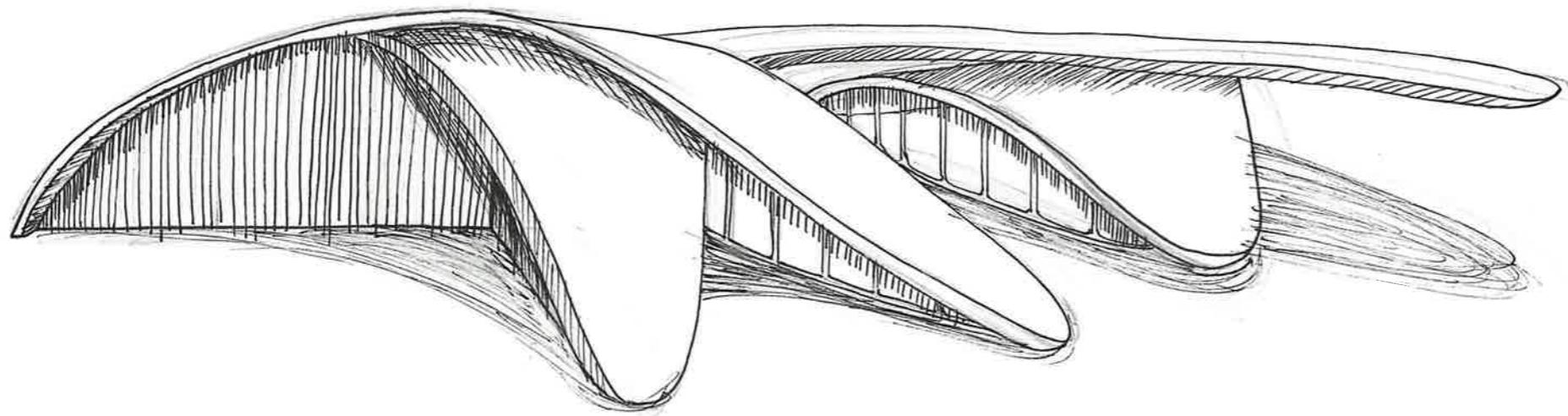
LIGHT SPILLS OVER
ONTO STAFF AND
CUSTOMERS AT THE
BAK

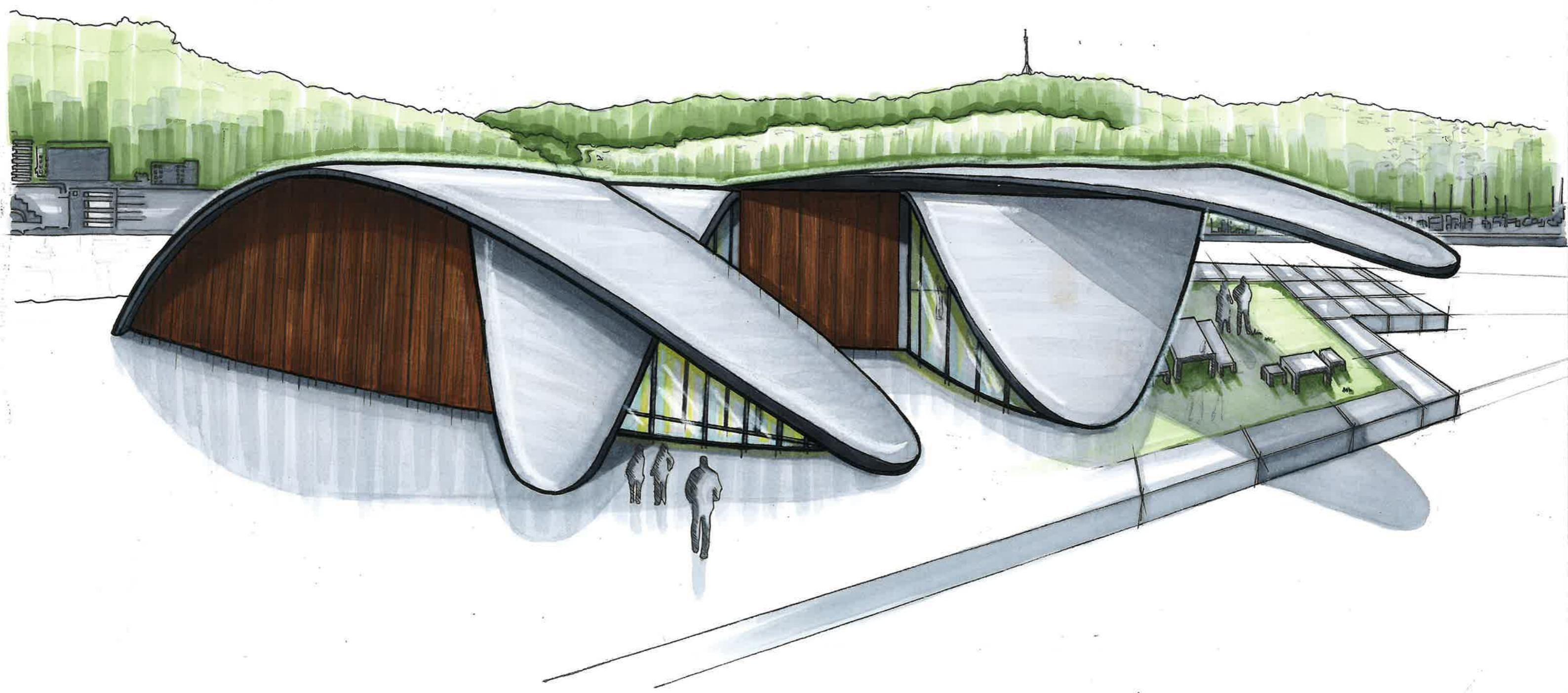
IS MIRRORED TO
REFLECT THE WATER
THAT SURROUNDS THE
SITE.

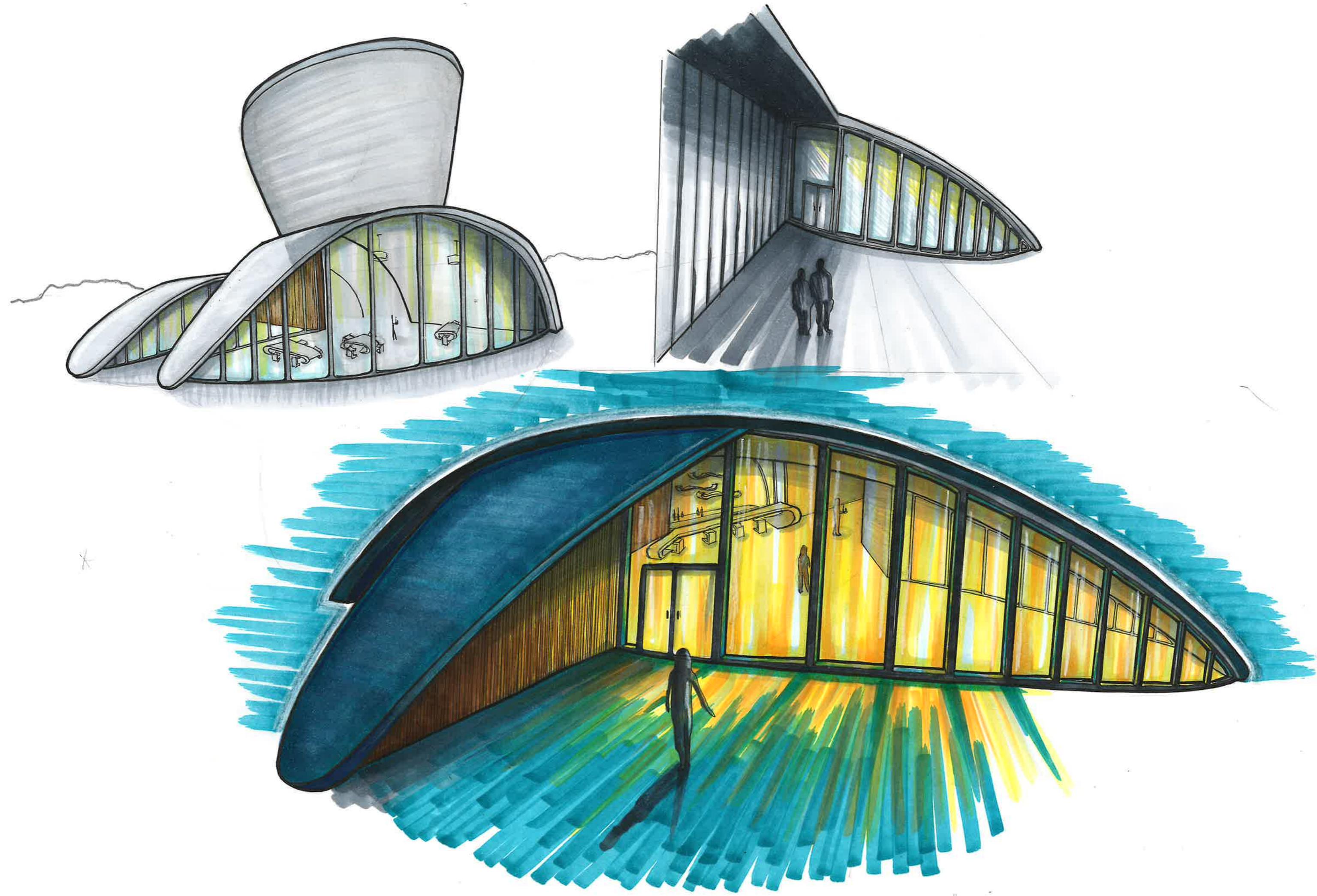
→ COULD BE SHELF OR
BAR BENCH.

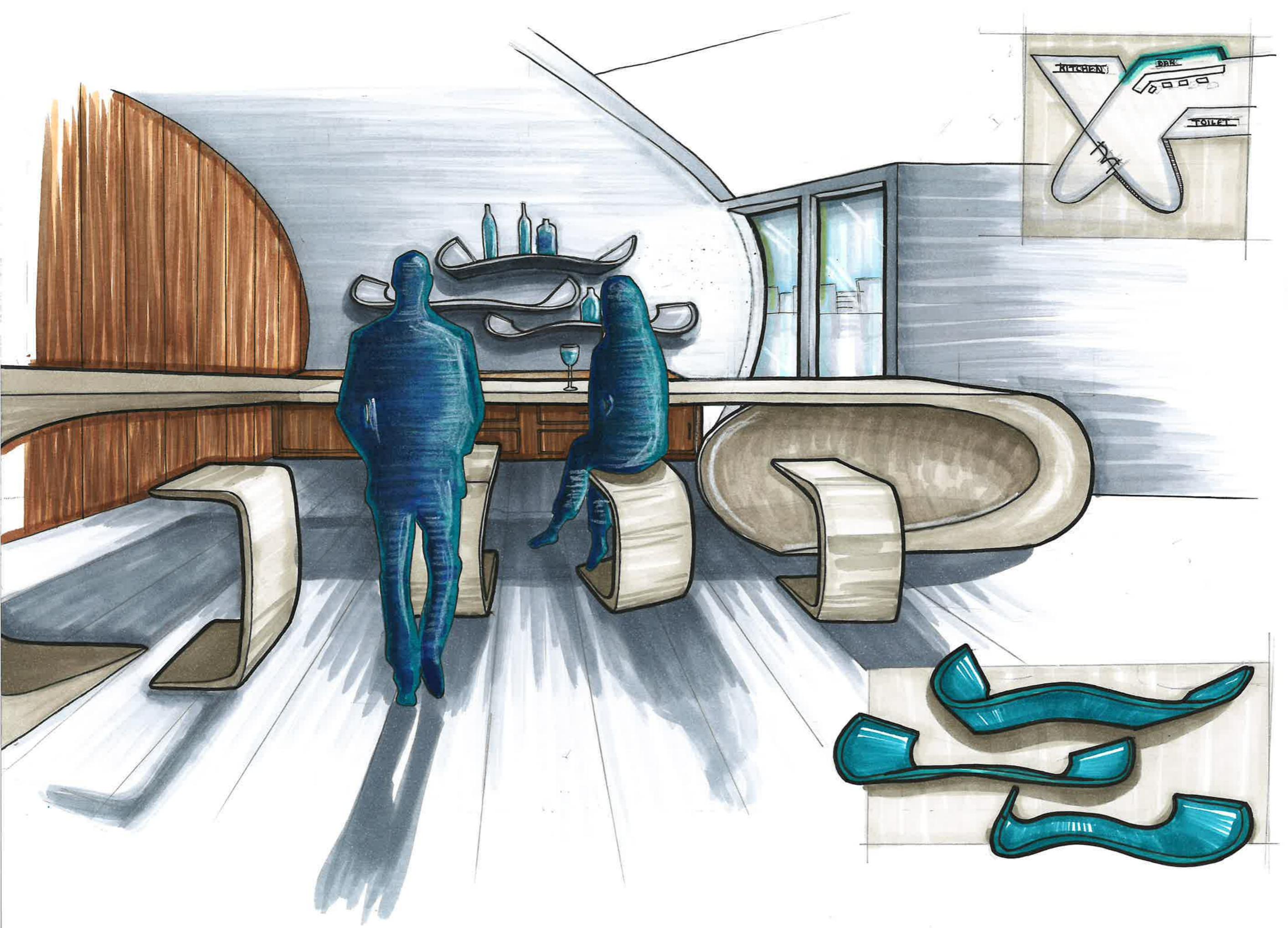
ADDING SHELVES WOULD
MAKE IT LOOK
VERY MESSY/BUSY.





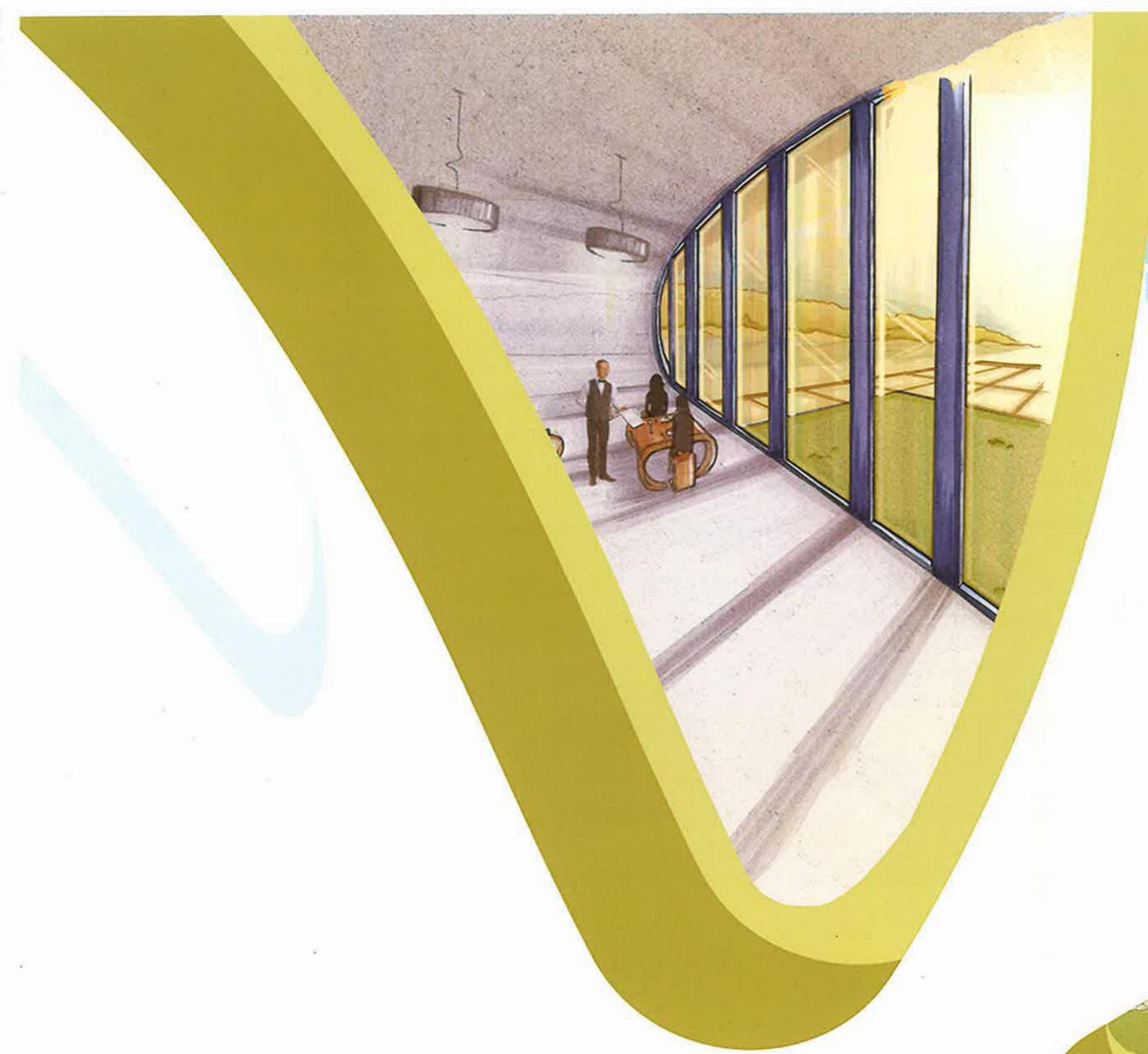




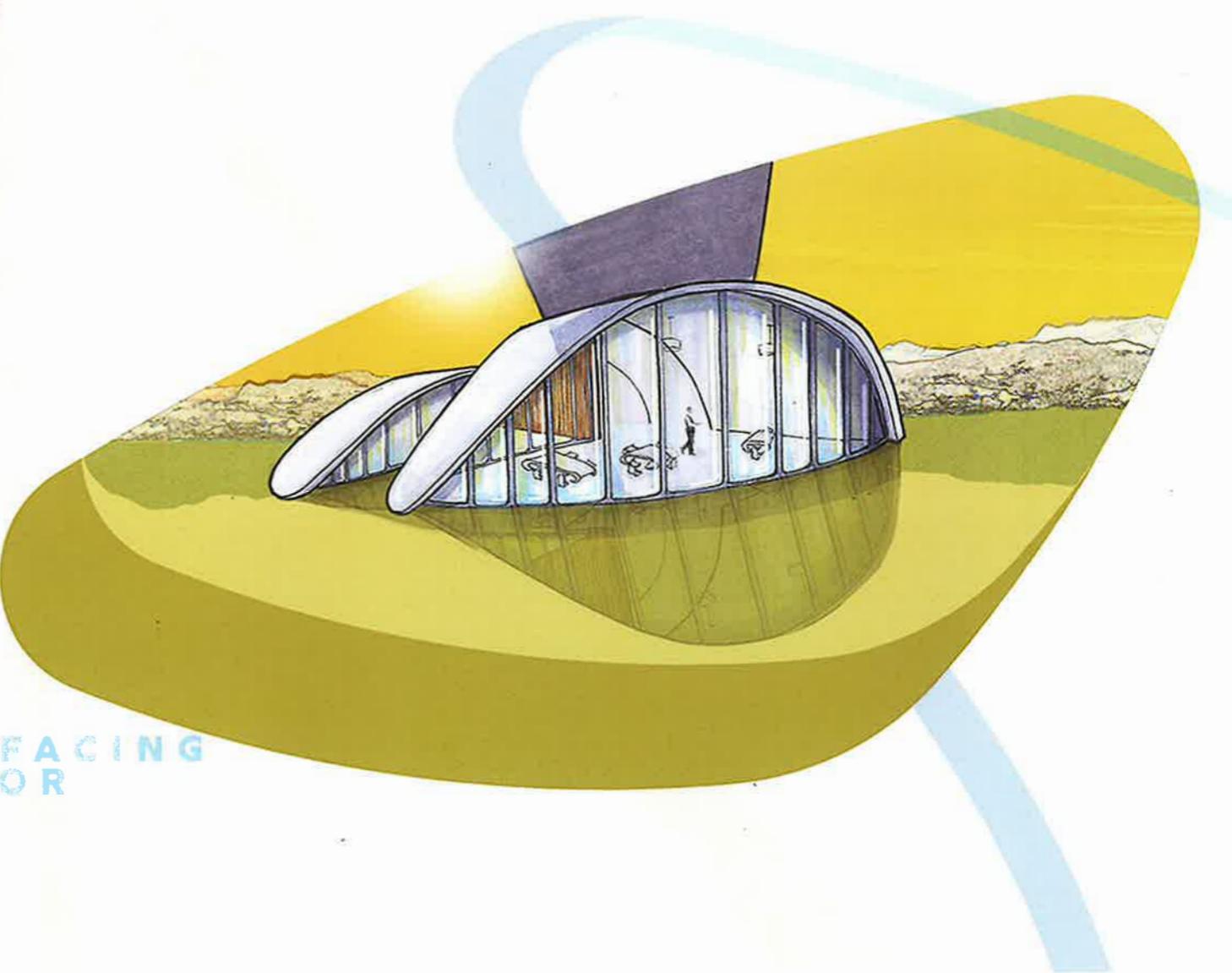




BAR INTERIOR
VIEW

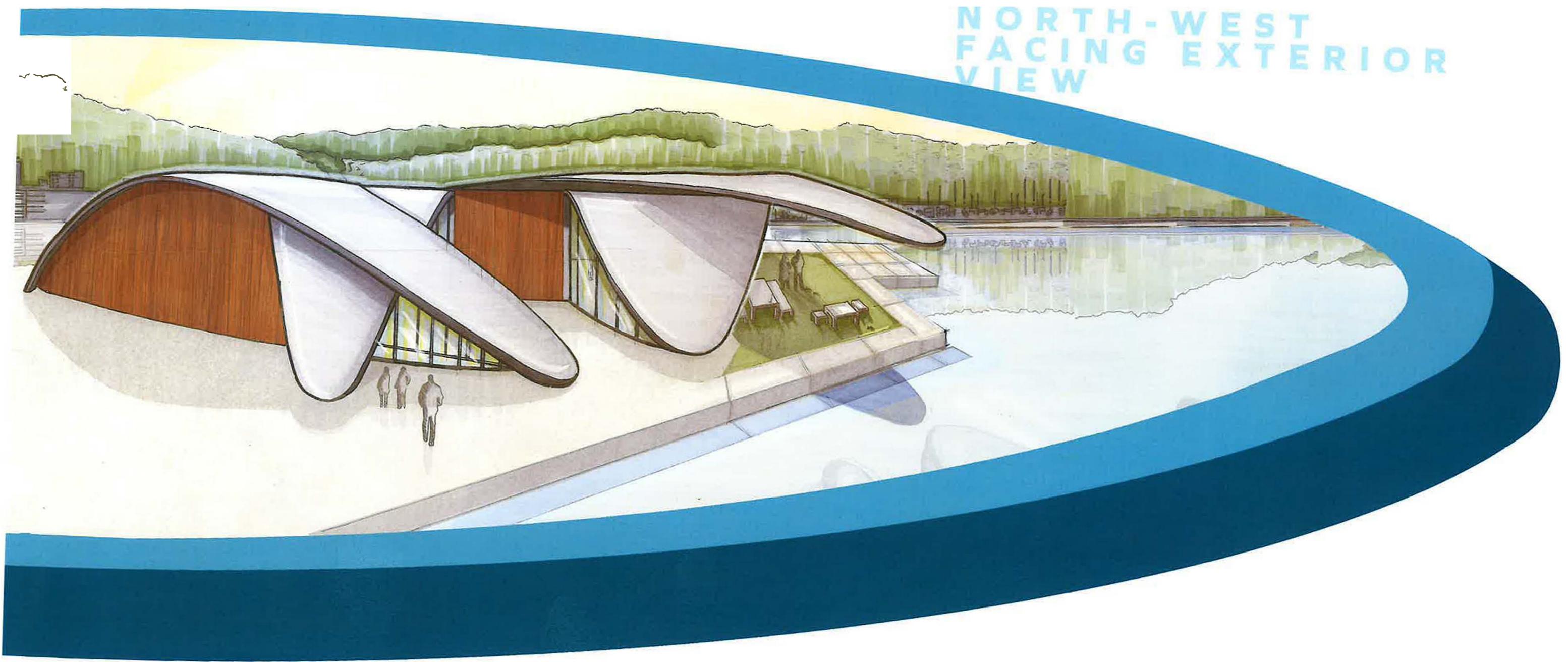


DINING
INTERIOR



SOUTH FACING
EXTERIOR

NORTH-WEST
FACING EXTERIOR
VIEW



Scholarship Spatial Exemplar 2022

Subject	Design and Visual Communication	Standard	93602	Total score	15
Grade score	Annotation				
	<p>General</p> <p>This submission is characterised by purposeful design thinking that continues to explore the context and move ideas forward right up until the end of the project. The final design does not arrive until late in the project and the ideas continue to iterate and evolve. There is a clear visual narrative that presents the thinking in a very fluent manner.</p>				
5	<p>Design ideation</p> <p>This submission explores the idea of wheat stalks on multiple levels. Initially the inspiration is used to play with form, but some metaphorical aspects of wheat have also been considered although only lightly incorporated in ideas. There is a sense of playfulness in the exploration and form generation which freely explores many possibilities. The revisiting of the wheat inspiration to explore ideas for the interior shows a higher level of creativity and a willingness to extract as much potential as possible from the starting inspiration.</p>				
5	<p>Design practice</p> <p>The design thinking in this submission purposefully engages with its context. There is clear thinking about how to use the site early in the development. The spatial layout is guided by the nature of the site as well as consideration of people. The initial form ideas are then progressed to suit the spatial requirements rather than spaces being packed into a chosen form. The wheat inspiration is utilised well to continue to guide thinking about the design of interior spaces and this leads to an original and suitable interior fit out.</p>				
5	<p>Visual communication</p> <p>The strength of this submission is in its use of visual communication techniques to express a coherent, fluent narrative that is very easy to follow. Hand rendered sketches dominate but paper models have been well utilised to resolve the final form and to understand the spatial relationships.</p>				