

[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links

## Case Study CP1002: Wearable arts collaboration

## CLASSROOM PRACTICE CASE STUDY

FEBRUARY 2010

## HARD MATERIALS TECHNOLOGY

YEARS 11-13



## WEARABLE ARTS COLLABORATION

Students from Queen Margaret College and Wellington High School collaborated to create wearable arts costumes for display in the main windows of the [Museum of New Zealand Te Papa Tongarewa](#). Their work followed previous Queen Margaret wearable arts displays at Te Papa in 2006 – featured in the Techlink case study [Te Papa Wearable Arts](#) – and, in 2007, a Queen Margaret College Year 13 student developed a costume over a full year, while the two Wellington High students developed half a costume each as a two-term project.

## FOCUS POINTS INCLUDE:

## ADDITIONAL SUPPORT MATERIAL:

**Nature of Technology:**

- Characteristics of Technology – collaboration between schools, teachers and students

**Technological Knowledge:**

- Technological Modelling – evaluating design concepts, trialling fabric manipulation techniques, producing samples
- Technological Products – recycling and sustainability, investigating properties of materials, testing materials

**Technological Practice:**

- Planning for Practice – effective planning techniques
- Outcome Development and Evaluation – consultation with client and stakeholders

- [TVNZ video : 'World of Wearable Arts opens'](#)
- [NZ Herald article: 'Knocking on wood'](#)
- ['Recycle Runway' website](#)
- ['The Waste Exchange' website](#)

## Study CP1002

[Abstract](#)  
[Background](#)  
[Pre-planning](#)  
[Delivery](#)  
[Outcomes](#)  
[What next?](#)

[Curriculum links](#)[Print friendly version](#)

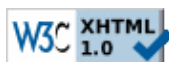
## WORKBOOKS

[Full workbooks](#)  
[Ellen | Megan](#)  
[Workbook extracts](#)  
[Kay](#)

## LINKS:

[Wellington High School website](#)  
[Queen Margaret College website](#)

Published:  
 February 2010



[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links

## Case Study CP1002: Wearable arts collaboration

## Background

[Wellington High School](#), a co-educational school of approximately 1,000 students, is located in the inner city suburb of Mt Cook. All Year 9 students take Technology, in which they do a term each of Food, Design, Fashion, and Graphics. These are offered as option subjects in Year 10, and students taking Fashion Technology can continue into the Fashion Textile Design Technology courses in Years 11-13.



*The workroom at Wellington High School (Click image to enlarge)*

[Queen Margaret College](#), an independent Presbyterian girls' school sited in the central city suburb of Thorndon, has a roll of approximately 650 Year 1-13 students. Technology is compulsory at Years 7-9, and Materials Technology is offered as an option subject at Years 10-13.

Barbara Knight, HOD Technology at Queen Margaret, had worked with the Museum of New Zealand [Te Papa Tongarewa](#) in 2005, when her Year 11 class developed souvenir items for their client, the Te Papa store (see the case study [BP601: Te Papa Souvenirs](#)). The following year two students from that class created a wearable arts display for Te Papa's front windows (see the case study [BP632 Te Papa wearable arts](#)). And in 2007, two Year 13 students developed another wearable arts display for the museum (see the [2007 Dominion Post article](#)).

Barbara's career started with her study in Fashion Design and Technology at Wellington Polytechnic (now Massey University School of Design). After completing her diploma she worked as a pattern-maker and designer for a leather company, then decided to move into teaching and trained at Wellington Teachers' College. Barbara's first teaching position was at Kapiti College, and she joined Queen Margaret College as Materials Technology teacher in 2003, becoming HOD Technology in 2005. Barbara has also been involved in national moderation and external assessment for NCEA Technology.

Barbara met fellow Technology teacher Kylie Merrick when they were both studying Fashion Design at Polytech, and the pair remained in contact over the years. Kylie went on to work as a freelance designer in Wellington, creating shop window displays and exhibition installations amongst other things. She later returned to the Polytech as a part-time lecturer in Fashion Design. Kylie says she enjoyed this aspect of her work so much that she decided to teach at secondary school level and did teacher training at Wellington Teachers' College. Kylie started teaching at Hutt Valley High School, and moved to Wellington High School in 2003 as Fashion Design Technology teacher. When she was lecturing part-time at Massey, she continued doing a wide range of freelance design work. In addition, she has worked at various times in facilitating, moderating, and examining roles for NZQA.

## Study CP1002

[Abstract](#)[Background](#)[Pre-planning](#)[Delivery](#)[Outcomes](#)[What next?](#)[Curriculum links](#)[Print friendly version](#)

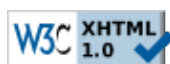
## WORKBOOKS

[Full workbooks](#)[Ellen | Megan](#)[Workbook extracts](#)[Kay](#)

## LINKS:

[Wellington High School website](#)[Queen Margaret College website](#)

Published:  
February 2010



[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links

## Case Study CP1002: Wearable arts collaboration

## Pre-planning

After studying Fashion Design in the same intake at Wellington Polytechnic, Barbara and Kylie had worked in different areas before meeting up again at Wellington Teachers' College. The friendship established during this time has continued over the years and enabled an ongoing collegial relationship. This support proved particularly valuable when Kylie and Barbara, as first-year teachers in Wellington, were the only two beginning Textiles teachers in the city.

The two worked closely together during their first few years of teaching, meeting during every school holiday to discuss their planning and teaching strategies, and to swap ideas.

"There was paper everywhere as we wrote up ideas and assessment schedules for our classes," says Barbara.

During these early years they found it helpful to work on some joint projects which they adapted to suit their different schools, and which subsequently had different outcomes.

In addition to these planning meetings, Kylie and Barbara met regularly to share what they'd done in class, to consider how their individual or shared units had worked out, and to examine each other's examples of student work resulting from the units.

Barbara started working as an NCEA assessor in Design Technology and some time later Kylie also became involved as an assessor (at this stage the curriculum had changed to Technology). An advantage of working on the same assessment team, notes Barbara, was that it provided lots of travelling time in which the two of them could discuss their teaching and how the student work they saw related to their own approaches.

Although, as they have gained in experience, Barbara and Kylie haven't needed to plan together, they continue to meet at least once a term to catch up and discuss their teaching. They also keep in contact via email to share ideas and discuss any problems. Barbara says that if stuck, they'll help each other out: "Although we have different styles of teaching, experiences, and unit outcomes, we're on the same wavelength."

In 2006, and again in 2007, Barbara hand-picked two students to create a wearable arts costume for display in the front window at Te Papa. The students had to complete their costumes by August in order to have them displayed at the same time as the World of Wearable Arts show in Wellington (see the [Te Papa Wearable Arts case study](#) and [news article](#)).

In addition to creating the costumes, the students had to install their work in one of the main Te Papa display windows. Barbara had discussed the project with Kylie, who volunteered to share her expertise in creating shop window displays to help the girls. She discussed her experience and specific examples of work she had done in this field, and advised them on how best to approach such a challenge – giving them tips on the characteristics of a good window display such as visual effects, materials, lighting, and distance.

The Queen Margaret/Te Papa partnership proved very successful, and in both years the school received positive comments from the public about the quality of the

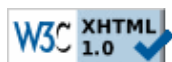
## Study CP1002

[Abstract](#)[Background](#)[Pre-planning](#)[Delivery](#)[Outcomes](#)[What next?](#)[Curriculum links](#)[Print friendly version](#)

## WORKBOOKS

[Full workbooks](#)[Ellen | Megan](#)[Workbook extracts](#)[Kay](#)

## LINKS:

[Wellington High School website](#)[Queen Margaret College website](#)[Queen Margaret College website](#)Published:  
February 2010

girls' work. Barbara and Jan Morris, Te Papa Store visual display manager, agreed to continue the partnership in 2008.

Barbara identified Year 13 student Kay Leary as possessing the knowledge, skills, and time management required to accomplish such a project, and they agreed that Kay would work on this as a whole-year assignment. Barbara met with Jan to discuss the project and how it would progress with just the one student. She suggested that this could be an opportunity to open it up and involve students from other schools, and proposed that four schools participate in the project with each responsible for one of the four main Te Papa windows.

Jan agreed that it would be easier having more than one student involved, and that it would be good for the public to see work from other schools, but decided against working with four schools. She was concerned about potential difficulties arising from dealing with a lot of people, especially as she wouldn't know how reliable other students might be in completing quality work to the deadline. Jan decided to limit the project to two schools, and as Barbara had discussed Kylie's teaching in detail over the years and knew what her students were capable of, she recommended that Wellington High School be included.

Te Papa formally invited Wellington High to work on the wearable arts project and Kylie selected two students, Megan Baxter and Ellen Gazdowics, who, she says, had both done really well in Year 11 and were working successfully in Year 12. She decided that as mature, high-achieving students they would be good candidates, and could work successfully with a student from another school. Kylie incorporated the project as a two-term unit in the students' programme - this enabled them to build on the wearable arts work done in a previous unit when they had created mannequins dressed in paper costumes.

Kylie met with Jan to ascertain Te Papa's expectations and notes that it was a privilege to work with the museum which usually only takes the work of practising artists and was taking a risk that another college's students would also be able to "pull it off".

The partnership between the two schools would entail the students working independently on their projects, but cooperating in terms of theme. Kylie and Barbara would update each other throughout the project duration on how their students were doing, and the students would organise to contact each other and discuss their progress.

Ellen and Megan would present their work for NCEA assessment in Achievement Standards 2.1 ([conceptual design](#)), 2.2 ([one-off solution](#)), and 2.7 ([skills, etc](#)). Kay would submit her work for assessment in Achievement Standards 3.2, 3.6, and 3.7.

[Abstract](#) | [Background](#) | [Pre-planning](#) | [Delivery](#) | [Outcomes](#) | [What next?](#)

---

[About Techlink](#) | [Order Pamphlets](#) | [Events calendar](#) | [Useful Websites](#) | [Search Techlink](#) | [Feedback Survey](#)



[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

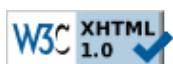
## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links



## Case Study CP1002: Wearable arts collaboration

## Delivery

Kay began working on her project in February, and was joined by Megan and Ellen in May. Their teachers kept in regular contact to discuss the students' progress and what still needed to be done. Barbara and Kylie encouraged the girls to keep in contact with each other, and to visit Te Papa together for client meetings. However, as meeting proved difficult the girls mainly discussed their project via email.

Their brief was quite open – To create a wearable arts outfit and window display. The students had to consider the Te Papa 10th anniversary slogan '10 years and onwards' and use colours which represented Te Papa. Perhaps because the brief gave them a lot of freedom, the girls found it quite difficult to define exactly what they needed to represent. After discussion with each other, their teachers, and Jan, they eventually decided that the idea of sustainability and protecting the environment for the future fitted with 'looking forward' and they adopted Jan's recommendation to use blue and green to represent Te Papa's location by the sea.

Kylie spent time with the students discussing window display work and giving them tips on how to create an effective display – as they developed the costumes the girls had to bear in mind that they would need to complement the Te Papa-designed background for the window. After installing their work, Kay, Ellen and Megan surveyed people studying the display and asked their opinion of the garments.

## Kay

Kay researched the [World of Wearable Art \(WOW\) show](#), other window displays, the Te Papa brand, and historical costumes. She also surveyed people who had attended or participated in previous WOW shows, to find out what they most enjoyed about the costumes. She had been advised by her teacher that she should come up with a brand new look and ideas, in order to stand out from the previous displays, and that her work would be more art than fashion.

While she considered design ideas, Kay trialed a variety of fabric manipulation techniques – making samples of bubbled, crinkled, sewn, and knitted fabrics. She also trialed some wash-away techniques and practised drying fabrics in 3D shapes.

Kay discussed her project and ideas with experts, such as Technology department technologist Marie Patterson, who has previously entered WOW, and technologist Lyndal Sheat, who works at a local embroidery shop. She showed her design ideas to her client and they decided she would develop the 'flowing dress with tights' combination; Kay sketched her concept designs and again asked her client which she preferred.

The final design featured a green under-dress decorated with flowers on the bodice, and with wire around the hips to give bulk. The over-skirt would be layers of sheer

## Study CP1002

[Abstract](#)  
[Background](#)  
[Pre-planning](#)  
[Delivery](#)  
[Outcomes](#)  
[What next?](#)

[Curriculum links](#)[Print friendly version](#)

## WORKBOOKS

Full workbooks  
[Ellen | Megan](#)  
 Workbook extracts  
[Kay](#)

## LINKS:

[Wellington High School website](#)  
[Queen Margaret College website](#)

Published:  
 February 2010

**Jan Morris:**

*"Kay's work was absolutely top of the range, it was incredibly technically beautiful."*

*(Click image to enlarge)*

fabric in white and then gold covered in appliqué, and the costume would be finished with a collar in metallic blue/green, and silver tights.

Lyndal had suggested 'hot cutting' as an interesting technique that might suit the costume, and after trialling it Kay decided to incorporate this as the appliqué detail on her dress. It involved cutting mesh into shapes with a hot poker, free stitching it on the sewing machine, and sewing it on to fabric, but she adapted this process to make it faster.

Kay also trialled some other detailing techniques – trying out the use of beading, fabric patterning, stencilling, bubbling, and buttons on her fabric. She also conducted durability testing in which the fabric was 'tugged', washed, and exposed to the sun. She found that the fabric was weak but kept its colour, and decided it was fit for purpose if she over-locked each section to make it stronger.

Kay refined her design during construction, substituting peacock feathers for the collar and using the collar fabric for the tights, having decided that the silver tights didn't complement the outfit. She also added paua shell to the bodice panels, to go with the 30 wire flowers she had made. She says that construction progressed smoothly, the only problem being that the weight of the outfit made it fall down – she compensated for this by using Velcro and making extra shoulder straps for support.

### Megan and Ellen

Megan and Ellen started work on the project in term 2, and worked through all of term 3 to complete it. They researched wearable art but, to ensure a fresh approach, didn't look at previous Te Papa displays. Kylie suggested that the best approach for a collaborative work might be to create half the outfit each,

allowing individual work with a common theme to bind it as an ensemble. The girls continually discussed their work throughout the project, looking at the overall creation and their individual sections. Kylie had instructed them that they must complete everything as if finishing it for a real garment – no hot glue guns!

The girls sketched some concept designs which they discussed with Jan, and after refining these consulted her again as to the final design. This incorporated a koru which would connect the two halves and also reflect the koru shape in the Te Papa thumbprint logo.

**Ellen** developed the top half for which she used mostly recycled or donated fabrics, such as old curtains from home which she painted and dyed. She made koru-shaped wire frames and wove ripped up fabric, tulle, and ribbon around the wire to create wings.

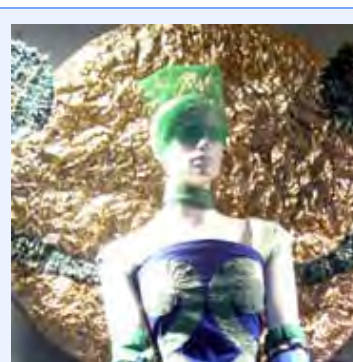
Ellen created the bodice using draping techniques – shaping white organza – using darts, pleats, and tucks, and lacing the back so that it could be adjusted to fit any size mannequin. She used the sewing machine as a drawing tool to create the sketching on top of the bodice, and appliqué techniques to make koru shapes – she says that this also added texture to the garment.

The original sleeve design incorporated light, "floaty" sleeves but Ellen decided they didn't suit the bold colours in the outfit and were too transparent, so instead used cotton covered in white organza.

Ellen experimented with different ideas for the bangles: papier-mâché, which she found quite time-consuming due to the drying/painting/sanding process; plaited

#### **Kylie Merrick:**

*"Their work was really intensive – there was lots of testing and trialling and making samples. It was great because there was a huge amount of processing, thinking, and anticipation/solving of problems."*



*Ellen and Megan's window display  
(Click image to enlarge)*

fabric, which didn't give the effect she wanted; and strips of plastic cut from plastic jars and bottles. She decided to use the plastic, because it was light-weight and flexible enough to go easily over the mannequin's hands. She covered the plastic strips in fabric which matched the bodice and wings, and Megan's costume.

Ellen made a headband but found it wouldn't stay on the Te Papa mannequin so she replaced it with a headdress made from a pin-tucked piece of nylon netting and held on with elastic.

**Megan** made her skirt from blue tulle, which she layered "so it would puff out a little bit" and covered with fabric leaves, the outside edge of which she appliquéd with koru spirals. She also made some small and large korus from painted calico, foam, and wire. Megan had painted foam samples to decide which was most effective, and then made samples of the koru using different types of wire and different methods of fixing it to the foam. Her trialling also included testing the qualities of different types of sticky tape and painted tape but she decided these didn't work well, and that she would put the wire onto the foam rather than threading it through.

Megan also trialled a range of decorative stitching to determine which was most suitable for finishing edges to prevent fraying, and which looked best.

The small korus were made out of painted calico and Megan surveyed her classmates as to which colours looked better. She eventually decided to paint them in paua colours of pink and green using the dry-brush method (in which the brush skims the surface of the fabric).

Megan's design included legwarmers which she wanted to have a thick texture. She liked the look of her first sample knitted out of foam and ripped up fabric, but made samples using other techniques and materials, before concluding that the knitted version worked best.

She had planned a belt for the costume, and made samples – plaiting and weaving calico – but, after discussing it with Ellen, decided it would look better without a belt.

[Abstract](#) | [Background](#) | [Pre-planning](#) | [Delivery](#) | [Outcomes](#) | [What next?](#)

---

[About Techlink](#) | [Order Pamphlets](#) | [Events calendar](#) | [Useful Websites](#) | [Search Techlink](#) | [Feedback Survey](#)



[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

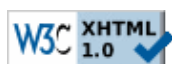
## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

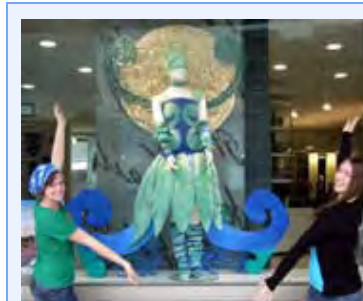
## Enterprise Links



## Case Study CP1002: Wearable arts collaboration

## Outcomes

Teachers and students were pleased with the success of the costumes and window display, and appreciated the positive comments from members of the public about the project. Megan and Ellen note that despite the difficulties inherent in two people creating an artistic work together, their collaboration was successful and their outcome more than met the requirements. Megan, Ellen, and Kay agree that, despite not being able to meet very often, it was helpful being able to discuss various aspects of the project and share ideas together through email.



Ellen & Megan at the Te Papa store  
(Click image to enlarge)

Jan also comments on the difficulties involved in working together. "It was a bit of a mistake having two students work on the same piece, it would have been better if they'd done a whole outfit each which would have made it easier for them to visualise the whole design. However, the students were very eager, with lots of nice, creative ideas and both teachers were lovely to work with."

Barbara is pleased with another successful Te Papa project, and notes that it was easier working with just one student this time. She says that the collaboration between students wasn't as extensive as she had thought it could be – she had hoped they might take the initiative to use available technology for more than email, such as some type of consultative blog. She concludes that more teacher direction was obviously required and that more sophisticated use of technology for communication is something future students might choose to do.

Kylie says that, in addition to the experience of working for a real client and the satisfaction of successfully meeting the challenge of the project, her students benefitted through being able to add the work to their portfolios and CV. She says the work was a great learning curve for them in some aspects and involved a lot of trial and error. "They did some great sampling and it was just a whole process looking at the materials, their properties, how they would work, and whether they were suitable. They even considered the different types of sticky tape to use with plastic and wire, and which worked best."

**Jan Morris, Te Papa Store:**

*"It was quite amazing, the public was aware that something quite special was happening in the window at wearable arts time. The girls shared the four windows with Wellington City Council, which displayed costumes from past WOW events. Working with the students has been a delight to me – deadlines are always a bit white-knuckled but the girls shaped up and imposed discipline on themselves, so it was never really a concern. It was inspirational for me to be working with these lovely young people, to see the different way they approached things and their creativity."*

**Barbara Knight:**

*"The project is well set up so that students could take it to a scholarship level – they have lots of stakeholders and the opportunity for further consultation as they*

## Study CP1002

[Abstract](#)  
[Background](#)  
[Pre-planning](#)  
[Delivery](#)  
[Outcomes](#)  
[What next?](#)

[Curriculum links](#)[Print friendly version](#)

## WORKBOOKS

[Full workbooks](#)  
[Ellen | Megan](#)  
[Workbook extracts](#)  
[Kay](#)

## LINKS:

[Wellington High School website](#)  
[Queen Margaret College website](#)

Published:  
February 2010

work through.

*"It is fantastic, the biggest opportunity in the world. We're so lucky that Te Papa likes it and that they're promoting wearable art – they're so supportive of the school. It's a huge privilege because Te Papa is the most visited location in New Zealand. As the first two projects were so successful I was happy to go on – and Te Papa knew they could book those windows for September with confidence that the work would be completed in time for the World of Wearable Art walk."*

**Kylie Merrick:**

*"Their work was really intensive – it was great because there was a huge amount of problem solving, processing, thinking, and anticipation of problems.*

*"It was just a wonderful experience for the students, to be able to showcase their work and creativity. It was a privilege to be involved and just a wonderful opportunity."*

**Megan Baxter:**

*"Although it was fun working with someone else on a project, it required patience because you can't always have your own way, especially as Ellen and I have very different design styles. I learnt that you have to be very honest about your opinion; if we hid our thoughts on each other's designs we probably would have ended up with a garment that neither of us liked. I am pleased with how we worked together and think that our collaborative design has resulted in a costume with the 'wow' factor."*

**Ellen Grazdowics:**

*"Our work looked great in the window; I'm very happy with the final outcome."*

[Abstract](#) | [Background](#) | [Pre-planning](#) | [Delivery](#) | [Outcomes](#) | [What next?](#)

---

[About Techlink](#) | [Order Pamphlets](#) | [Events calendar](#) | [Useful Websites](#) | [Search Techlink](#) | [Feedback Survey](#)



[Curriculum](#)[Case studies](#)[IP](#)[Teaching snapshots](#)[Student showcase](#)[For parents](#)[GIF Technology](#)[Technology news](#)

## CASE STUDIES

## Classroom Practice

## Materials

[Parkway playground project](#)[T-Shirt design unit](#)[Trash to fashion](#)[Wearable arts collaboration](#)[Skateboard heaven](#)[Production logo](#)[Marae panels](#)[A focus on modelling](#)[Craft-knife development](#)[Street luge](#)[Flying high](#)[Industry mentoring](#)[Wearable arts at Te Papa](#)[St Margaret's market day](#)[Product development](#)[Product technology course](#)[Size is no object](#)[Client-based practice](#)[Creative interiors](#)[Partnering graphics with technology](#)[Time capsule](#)[Kiwi made](#)[Bright ideas](#)[Te Papa souvenirs](#)

## Food and Bio-related

## Digital Technology

## Electronics

## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links

## Case Study CP1002: Wearable arts collaboration

## What next?

The Wearable Art at Te Papa project continued in 2009 with one Year 12 Queen Margaret student and three Year 13 Wellington High students working on a two-term project. This time each girl was responsible for the complete design of an outfit and window, to be completed in time for the WOW show in September.

**Kylie Merrick:**

*"I'm really proactive about celebrating my students' success through the school and promoting Technology, which is so much more than just a life skill – it's problem-solving, creativity, communication, and understanding and working through the processes."*

With the experience of three successful Te Papa collaborations behind her, Barbara says she knows what to look out for, such as spending time going over the milestones with students and telling them where they need to be at certain times of the year.

Kylie comments that continuing with a project such as this is not an automatic thing – it means evaluating which, if any, students could pull it off because it requires students who can be independent and don't have to be constantly kept on track.

## Study CP1002

[Abstract](#)  
[Background](#)  
[Pre-planning](#)  
[Delivery](#)  
[Outcomes](#)  
[What next?](#)

[Curriculum links](#)[Print friendly version](#)

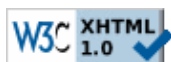
## WORKBOOKS

[Full workbooks](#)  
[Ellen | Megan](#)  
[Workbook extracts](#)  
[Kay](#)

## LINKS:

[Wellington High School website](#)  
[Queen Margaret College website](#)

Published:  
 February 2010



## CASE STUDIES

## Classroom Practice

## Materials

Parkway playground project

T-Shirt design unit

Trash to fashion

Wearable arts collaboration

Skateboard heaven

Production logo

Marae panels

A focus on modelling

Craft-knife development

Street luge

Flying high

Industry mentoring

Wearable arts at Te Papa

St Margaret's market day

Product development

Product technology course

Size is no object

Client-based practice

Creative interiors

Partnering graphics with technology

Time capsule

Kiwi made

Bright ideas

Te Papa souvenirs

## Food and Bio-related

## Digital Technology

## Electronics

## Teaching Practice

## Graphics

## Older Case Studies

## Technologists' Practice

## Enterprise Links

## Case Study CP1002: Wearable arts collaboration

## Curriculum links

Kay, Megan and Ellen were supported by their teachers in working at Level 7/8 of the Technology curriculum in:

## Technological Practice

- Planning for Practice
  - Support students to critically analyse a range of planning tools and project management practices that have been used in past technological practice
  - Support students to use selected tools to effectively manage resources (including time, materials, money, equipment and access to stakeholders etc) to enable the outcome produced to successfully meet the brief
- Outcome Development & Evaluation
  - Support students to gain targeted stakeholder feedback and understand the implications of the physical and social environment in which the outcome is to be located

## Technological Knowledge

- Technological Products
  - Support students to identify and examine examples of how materials have been evaluated to allow material selection decisions that maximise the potential fitness for purpose of particular technological products
- Technological Modelling
  - Support students to understand how technological modelling is used to ascertain and mitigate risk; ascertaining risk involves establishing the probability of identified risks. Mitigation involves taking steps to reduce the probability of the risk being realised and/or severity of the risk should it be realised.

## Nature of Technology

- Characteristics of Technological Outcomes
  - Support students to critically analyse the physical and functional nature of technological outcomes to identify what design elements have been prioritised. Support students to discuss why these prioritisation decisions may have been made with respect to the intended purpose of the technological outcome, the context of its use and the time of its development

## Study CP1002

[Abstract](#)  
[Background](#)  
[Pre-planning](#)  
[Delivery](#)  
[Outcomes](#)  
[What next?](#)

[Curriculum links](#)

[Print friendly version](#)

## WORKBOOKS

[Full workbooks](#)  
[Ellen | Megan](#)  
[Workbook extracts](#)  
[Kay](#)

## LINKS:

[Wellington High School website](#)  
[Queen Margaret College website](#)

Published:  
February 2010

