

Sophie Burrowes

117335 268

Materials Technology Scholarship Report



Sophie Burrowes

A: Project Overview



I first began looking at context's to use as a project for this year over the Christmas period at the start of this year. My teacher had told me to do so as it had to be something that we really wanted to do as it would last the whole year. The project had have depth, be challenging and be something that we loved to do and something we would get involved with. To me, this was quite challenging to find a need that was all of these things. I arrived back to school with the idea of creating a fashionable line of clothing for vegans. I decided this, as my friend was vegan and felt it hard to find fashionable clothes that didn't use animal products, however after talking about this with my teacher I realised that I wasn't personally passionate about this.

On February 26th our class went to Ashley Fogel to see their business practice. The Ashley Fogel factory is situated in Park Road, Miramar. The factory is hidden away without commercial signage in a building around the back. The company mainly produces women's wear clothing for smart casual, expensive style for women aged 20+ with a source of disposable income. The business has key development processes and a high level of client interaction with the stores that stock their clothing. I learnt valuable tips from being shown around the factory as we were told about the development process to get from the design sketch to the floor of a store. We were shown into the design room where they make the patterns using the light meter and Gerber Cad to print the patterns on large machinery. In this room they also did fittings and mock-ups to get the fit perfect. We were also shown the cutting room where the sewing was done and all the preparation for the sewing such as fusing and cutting fabric from the pattern. We got to see the real development of a garment for our selves which was a really good experience. (see page 5 4-9)

A few days later my teacher came to me saying that Te Papa had asked her to get two students to do a display in their front windows of the museum to promote the upcoming 'Montana World of WearableArt' and she would like me to be one of those students. She also chose my classmate Hayley Hughes. This was a great opportunity for me as I went to the World of WearableArt show last year and found it amazing. I also saw the two Year 13 girls doing their garments for the same project last year and thought that it looked like a really interesting issue. The project has a lot of depth into the researching of Te Papa and 'WOW' so I knew I would have a lot to discuss in the project. The issue is also rather high profile with international tourists visiting the museum and people travelling to see the show, Te Papa would be visited by quite a lot by people going to the 'WOW' show. The idea that it was on show to the whole of Wellington gave me an incentive to do well and for the garment to be of the highest quality in both the conceptual ideas behind the design and construction.

My clients that I would be working with throughout this project were Jan Morris, the window display manager and Colin McFetridge, the Te Papa Store manager. Before I met with them I started thinking about the project in what I needed to know about the project, (page 12) what was important about the issue, my knowledge and skills and if I need to learn any new ones, who the wider community stakeholders were, practising technologists to interview, where I could go for more information, existing solutions, ethics, values, beliefs, legislation, laws, safety, environment/location issues, concerns, frequency of use, things to consider, applied design ideas, things that would make it fresh and new, the client and stakeholders, who the issue was aimed at, possibilities associated with the issue and how to contact my clients.



19/10/09 7:11:27

Options

Student sets the project in the context of her coursework



19/10/09 8:40:56 P

Options

Student refers to material detailed in folio. Note the detail in the analysis of the technologists practice.



19/10/09 8:04:43 PM

Options

Preparation for initial meeting with clients detailed with reference back to portfolio full page detailing brainstorming of potential issues.

To get started on the project I did some long term planning so that I would know how much time I'd have for each part of the project. This included blocking out time in a planner and decided key milestones and the resources needed for each (see page 13). I next prioritised tasks to do, which started with a meeting at Te Papa where I met my clients for the first time to gather information on what they wanted from us, I was to then survey stakeholders of people who were in the target age group of WOW, after I was to research WOW and Te Papa to gain insight and see what makes a good WearableArt garment, after I was to get initial key factors from my research, surveys, interviews and clients to formulate and initial brief. Design development was to come after and then to investigate practising technologist (see page 14).

On the 13th of March our class went to Tina De Bes to study how her business works (see pages 18/19). Tina has a made to measure business. Clients go to her with wants and needs, clients usually hear about her work through word of mouth and she can cater for basically any need. Tina has been in business for 25 years so she has learnt valuable skills and is an expert at sewing. Tina usually makes clothes for women and gives them a full service. This means that when a client calls in, she establishes the need, and establishes their personality so the clothes suit them. Then she or the client will source fabric she then measures the client and establishes the figure so that the garment will suit the client and then makes a mock-up out of calico. At the fitting she draws all over it with a marker so that they can see what it will look like, then she makes it in the right fabric, does a final fitting and makes sure her client is happy. From visiting Tina De Bes I learnt a lot about business practices. Tina says that it's just important for the inside to look as good as the outside and quality is at the top of her list. I also learnt the importance of client consultation, not just with my project or with her business but how it applies to everyone. Tina also was very good at time management, she had the good technique of literally blocking out time in her diary where she would devote that time to that client and when the time was up she would go on to the next client so each garment had the same amount of attention. I have done something similar to this as I have used planning templates and filled one in for each week of the construction period. I also used time planning sheets from the start to point out key milestone steps and when I should have completed them. I would refer back to these during my project so that I knew I wouldn't get behind, or if I did get behind I would be able to catch up.

Before meeting with my clients, I came up with a list of questions to ask while I was there (see page 15). These questions included asking what the rules of the project were, who our target group was, who shops at the Te Papa store, what the Te Papa store expected from me, the ethics/rules/regulations of Te Papa, if there was a theme, if there were any restrictions, the size of the mannequins, the space we had, how to keep in contact, how many displays, how long we have, if there were any safety requirements, possible key factors, suggested stakeholders, if there were any specifications, if a person would ever have to wear it.

I arrived at Te Papa with both Hayley and my teacher for the consultation with my clients. At the consultation Alexis Hawke a team leader at Te Papa was also there to help answer any questions and Diane Wareham, the Commercial Marketing Manager for Te Papa to give us information on the use of the trademark. From this interview I was able to gain critical information about the project and found out what they wanted from us and managed to get a lot of key factors from it. I was also able to see the size of the windows and research a bit about the location and environment that the museum is in. The theme of the garments was very open ended, as it was the Te Papa Thumbprint that we were to use. This was the only specification giving to us by our clients on the design of the display and how it looked (see page 22).

19/10/09 8:04:57
Options
Reference to detailed trip notes.

19/10/09 8:41:16
Options
Student starts off by setting the project in context.

19/10/09 8:41:21
Options
Student reflects on the importance of information gained from the initial interview.

After the interview we were emailed the Te Papa Branding Guidelines (see page 25). This was helpful as it said what you were able to do and not do with cropping, use of colours, minimum sizing. I talked to my clients after reading this and they said that it was okay not to follow all the guidelines. The main thing about this is that because it was a WearableArt garment it was an interpretation of the logo and didn't have to be an exact copy. However it had to be recognizable as the logo.

I started to research into what exactly the 'World of WearableArts' was and went to their website to find out more. On the website I found that it all began in 1987 by creator, Suzie Moncrieff, with the concept to "take art off the wall and adorn the moving body". The audience grew from 200 in Nelson in 1987 to audiences of around 30,000 in Wellington. On the website I also found the 16 page registration booklet. I printed out the relevant pages and they had some very important points on them that also applied to mine. Some of these included requirements that it is of sound construction. This was important for me as it had to last 3 – 4 weeks in a window display and also all the construction time and moving around. The garment had to be safe to wear, this was applicable not in the sense that someone had to wear it but it had to be safe to set up and move, it also could not scratch the mannequin. Garment is not excessively heavy, this applies to mine in that I cannot have it so heavy that it damages the mannequin or makes the mannequin fall over however I am able to have it heavier than if a human was wearing it. Hot glue, staples or tape are not relied on to hold materials together. This is applicable because I don't want the garment falling apart while in the display. The site also had some tips for entering, the garment needs to have that 'WOW' factor to make people look and draw their attention, much like how I need to draw people's attention to the window. The site also said that having the garment simply constructed is often better than an over embellished old idea. I agree with this so I considered this when designing. Another important tip was to have high construction quality and durability standards, this applies to me as people will be able to look at it closely and it will look tacky or amateur if hot glue or wire was showing. It needs to be durable to last the 3-4 weeks in the window. Another tip was to remember that big garments are not always the best; this applies to me because it needs to fit in the window and a large garment will look squashed in the window. Looking at the registration forms and booklet I gained insight into what worked well for the judges which was applicable into my WearableArt display for Te Papa.

To learn more about Te Papa and its history I researched it on the internet and found originally that the New Zealand National Museum was opened in 1985 named the Colonial Museum. It was in a small wooden building tucked behind the new parliament buildings. In 1913 it moved to the National Art Gallery after an act was passed and became known as the Dominion Museum. In 1972 an act of parliament updated the museums name to the National Museum. By 1987 the National Art Gallery felt inadequate to hold and protect the nation's arts and treasures. In 1988 the government established a Project of Development Board for the Museum of New Zealand Te Papa Tongarewa. After extensive consultation with Maori Tribal groups the act was passed in 1992. After an extensive 5 year development Te Papa was opened as one of the biggest museums in the world, the site the size of three rugby fields with a total floor area of 36,000 square meters on Cable Street on the 14th February 1998. The museum is easily accessible, placed in the centre of Wellington within walking distance to the CBD and the entertaining Courtney Place. All this was central to the founding vision – that Te Papa be part of the living city and an active member of the wider community. The location of the museum to me meant that it was in a very high profile location along the Wellington waterfront and along the busy Cable Street meant that the display would be seen by a lot of

19/10/09 8:41:51
Options
Important considerations established.

19/10/09 7:11:2
Options
Critical reflection on the desired attributes and constraints.

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Options
Research into the environment in which the outcome was to be located is detailed and opportunities identified.

people ranging from business people, children, and tourists. This gave me an incentive to try and make my display the best it could be. But before I consider this I had to think why the Te Papa Store wanted a 'WOW' display and why me? (See page 32). I looked into this and thought about it, Te Papa is all about being part of Wellington's wide community so this was a great opportunity for both Te Papa and I to promote the high profile 'Montana World of WearableArt'. It's a good thing for Te Papa because a lot of people travel from other countries or cities to see this show and as the National Museum of New Zealand a lot of tourists will go there while visiting the city. The main point of the display is to attract people to the store so they'll go in and hopefully buy their products. It is also a good opportunity for Te Papa to have students doing a window display as it could possibly get them free publicity. It is a good opportunity for me because as a student I can gain real life experience with a high profile client.

Further research under went as I looked into existing window displays. I went around Wellington taking photos of shop front windows. In my visual diary (See page 33) I arranged them on a scale from best to worst from my personal opinion. I did this by considering the lighting, use of space, simplicity, impact, backdrops, interest, and colour co-ordination. I found that Living and Giving had the best display as it was bright, colour co-ordinating, nice lighting, and good use of space while advertising a lot of products in the display. I found that the worst display was Atticus Shoes. Their display looked as if they had payed no attention to it, the lighting was horrible, it looked empty as if it was missing shoes with a bad layout. From looking at the display I could get an idea of what I could do to make my display be successful and draw people to the store. I think this was helpful for me because I knew what not to do. In my display I used metallic gold paint to reflect the light from the lights in the window to give maximum effect using the lights we had.

Researching further into WearableArts I looked at previous winners of 'WOW' and found that they all were very unique. From looking at the winners I found one that had use wood. This is where it all began for me. In the back of my head from then on I was thinking of ways I could use wood in my design as that point of difference to give it that 'WOW' factor, and if not wood another type of unusual material such as the woman who made the dress completely out of zips or paperclips (See page 38).

From all the previous researching I came up with an initial brief statement (see page 39). This outlined my issue, my aim, my clients, as well as few specifications that were given to me by my client (branding guidelines, high quality, and draw peoples attention). After that I drew a mind map and started getting theme ideas. Because the only design requirement on Te Papa's behalf was that I incorporate their thumbprint logo, it meant that I could choose a theme in which the designs look would be based around. The mind map had a lot of themes and I decided that when I would do my stakeholder interviews I would get them to choose three themes each that they liked out of the list. This way of laying them out worked for me because when I thought of a new theme I could just branch it off, when I thought of one theme the next would just keep coming so I had a wide range to choose from to do my concept sketches. Getting the stakeholders to choose their favourites was also good because I got more than one opinion on them. I think I could have got more people to look at the list and choose however my client and I were happy with the outcome of the 5 initial themes I explored in my conceptual sketches.



I arranged two different meetings with the girls who did this same project last year when they were in year 13. I met with Eloise Jack in the morning and asked her several questions on her


19/10/09 7:11
Options ▾
Note the student's ongoing reflective commentary.



19/10/09 7:11
Option: ▾
Examining the display practice of other wellington establishments and identifying key attributes.


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Option: ▾
Material considerations beginning to be explored.



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Shows how all of this preliminary research is incorporated in the structuring of an initial brief statement.


garment and her challenges that she found throughout the project. Eloise was very helpful in the interview and stressed the point of making sure it fits the mannequin that it will be on in the window. She also talked about the importance of keeping in contact with the client and the importance of wider community stakeholders  managing my time carefully. Eloise looked at my mind map of themes and chose the three themes of Space/Astronomy, Super Hero's and Board games. Talking to Eloise was really helpful to gain insight into what works and what doesn't and had useful tips for what I need to know. In the afternoon I met with Sarah Bowerman who also did the same project last year. Sarah warned me to complete regular time planning and reflection notes on what I do each day of construction because it will be really hard to keep up with bookwork as the garment is due a lot earlier than my classmates so I have to concentrating on the construction and leave the bookwork to later so that the garment has all the focus. Sarah gave me the tips of talking to as many stakeholders and practising technologists as possible to get insight and cool ideas. I also showed my themes mind map and she like the themes of emotions, scrabble and dreams and nightmares  (see page 43).


I gathered from all my previous research and client consultation my initial key factors. These were to incorporate the thumbprint logo, be high quality, fit in the window, appealing to attract attention, culturally sensitive, creative, out there, thumbprint accurate, unique, must fit in the environment, safe to touch, suitable for display, stable, and to have a colour scheme  (see page 43). From these I went on to say why they were important and how I could consider these. I did this so that later when I group them together I can look back on this and decide how to prioritise them in order of importance.

The next step was to look at broader key factors to consider  (see page 45) these came under headings with sub headings of examples to discuss. These were technical aspects, ergonomic aspects, cultural aspects, global/future trends, legal requirements and financial aspects. In the discussion that followed I was able to look back on and highlight aspects that I considered to be important in the development of my project. 

For the implications and interactions of the key factors  (see page 47) I divided the key factors that I have gathered into three categories of client, environment and stakeholder/other. In the client section I had incorporate thumbprint, high quality, bicultural, modest, durable, and meet branding guidelines. In the environment section I had appealing, fit in window, culturally sensitive, suitable for display, stable, colour scheme, and safe to touch. In the stakeholder/other section I had creative, appealing, out there, and unique. In each discussion I identified each key factor and discussed the importance of it, possible problems and how I would consider it.


My list of key factors at this point was rather long  and quite a few of the key factors were very similar eg. Creative and unique. I cut the list down to 11 key factors which I then justified in the order of importance  (see page 49). A priority number one on the list I had incorporate thumbprint; this was the highest priority for me as this was the one specification my clients had when I first talked to them about the design of the display.


I interviewed Marie Paterson after she came to my class as a practising technologist talking to us about her new business Red Thread that specialises in bags, scarves, tea towels, and wrapping paper  (see pages 77/78) as gifts. I interviewed Marie on the main reason that she has made a WearableArt garment before. She didn't do it for the show but did it for the street parade that 'WOW' hosted when they moved from Nelson to Wellington due to popularity and Nelson not having anywhere big enough to host it.

19/10/09 8:08:17 PM 


Options 


Reflecting on information gained from consultation with students who had worked on a similar project.

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Reflection related back to more explicit detail in folio on responses to questions answered.

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
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Note the detail in the identified considerations/implications.

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Reached the stage where key factors had been explored in detail and implications and interactions are now being considered.

19/10/09 7:35:17 PM 


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Prioritising of identified factors justified.

19/10/09 8:08:04 PM 

Options 

Note detailed initial brief statement on p50.

19/10/09 8:07:48 PM 


Options 

Shows evidence of understandings she has gained from looking at the practice of another technologist.



I asked Marie, like I did with Eloise and Sarah to comment on my theme mind map. She liked the ideas of puzzles, emotions, board games and especially liked dominoes because it was so "old school" she said that whatever the theme I do choose I should make it really over the top. With her creation for the parade she made really long big fish tails that were about 2 meters long. When making these she looked at anything that was large and extreme to get inspiration. This was great advice from her which I looked at by looking at all the existing garments and analysing what was so good about them. To make the fish tails she went to Moore Wilson and bought a fish, she examined it and found that dish scales are actually lots of circles that are laid on top of each other and used this idea to create her tails. Marie said it was important to choose something different for the garment so that it would have more of a 'WOW' factor. Marie was really helpful to me as a stakeholder because she has done a WearableArt garment before and knows what to, and what not to do. She had some really helpful tips on time management by using timelines and has also said to be practical in what you try and do but also try to give it that extraordinary 'WOW' factor.



A part time teacher at my school and mother of a good friend of mine had recently opened a new boutique gift store in Karori's Marsden Village. I asked to interview her about the window display how she sets it up. While talking to her she told me that she was not actually the person that designed these window set ups and she gave me the number and the name of Juliette Lum, part time worker and window dresser for the store. Juliette has had extensive background in this field of design and worked at Kirkcaldies and Stains as the window display manager. Kirkcaldies is renowned for their window displays especially at Christmas time. Juliette was very helpful on how to create an effective window display and gave great idea's of using metallic colours to reflect the light. She talked about what she has done in her past and said that it was most effective to keep the display simple. I agree with this comment so I don't want the garment to be cluttered. I want the design to look simple and elegant.

From all the previous researching and interviews I was able to formulate an initial brief (see page 50) that outlined the issue, the need/opportunity, the client details, key stakeholder details, environment/location details, intended use considerations, constraints, specifications and desired outcome. I emailed this to my clients for them to approve it and to add in, delete or change anything in the brief. I received back from Colin points in which he wanted to be changed (see page 57), these were that each time I say Te Papa to refer to the store I should say Te Papa Store instead, another change was for a minor sentence to do with Jan to agree that the planned final outcome is in keeping with the Te Papa Store's window display guidelines and the student brief. The last change was for the desired outcome to have a sentence added in which was: To be successful the final outcome must be something that creates customer (ie. Museum visitors, passer-by) interest and appeals, which result in an increased brand awareness for the Te Papa Store, along with public awareness of 'WOW', Queen Margaret College and the student project. These changes did not affect my project hugely and were helpful. It was also good to know that these were the only changes that they wanted and other than that my clients were very happy with my brief. I decided to not change "constraints" to "considerations" as Colin had suggested as I feel these were things that I *had* to follow.

I began my concept sketches by looking back on my stakeholder interviews and my theme mind map. I decided to design five completely different themes. The first one was designed to be an interactive display that would attract both adults and children (see page 59). It uses the concept of a ball travelling through a series of  ities to maintain interest of the viewer. The second concept is a puzzle piece dress that is meant to have the theme along the line of

 19/10/09 8:10:05 PM 
Options ▾
Discussion with another technologist working in a similar field emphasised the importance of material considerations and opportunities that material selection opened up.

 19/10/09 8:10:20 PM 
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Interaction with clients in the refinement of the brief explained.

 19/10/09 8:10:58 PM 
Options ▾
Shows how student's concept development evolved.

"Piecing New Zealand Together" (see page 60). The dress was to have images of typical New Zealand kiwiana such as images of jandals, kiwi fruit, and Pavlova. The third concept was with the idea of using paper to create something unique (see page 62). I was to do this by folding it so that it was in a fan like shape and was to put one image on one side of the 'zig zags' and then another image on the other side, so depending on which way you look at the garment you will see different images. The fourth concept was along the theme of nature, the New Zealand Koru and the voluptuous female figure (see page 64). The design was to be made from wood and the spirals in the dress were inspired by the Te Papa thumbprint. The fifth concept was inspired by autumn and large leaves outside my school (see page 66). It was a backless and halter neck dress that was made entirely out of leaves.

From the concepts my client Jan said that it was up to me in which one I would like to develop, she said that she liked them all and I was the one who had to be working on it for the next 2 months or so. Although from the interview I could tell that she especially like concept 4 and 5.

While researching 'WOW' a while back I remembered that it had on the website Heather Palmers email address. This was there for all the designers to email her for her comments and suggestions and help on their garments for the show. Heather Palmer is the sister of Suzie Moncrieff who was the original founder of 'WOW'. Heather is the company Director and the main point of contact for designers. She also manages the awards process, backstage at the show and the historic garment collection. I decided that I would try and email her to see if she was interested in giving me some feedback on my designs (see pages 68-69). She replied and was delighted to help out. I posted colour photo copies of the concepts down to her in Nelson and she sent them back with the 'WOW' choice of concept 5 that was chosen by both her and Suzie Moncrieff. This was helpful to me because I was still unsure on which concept I wanted to develop further. It was good that 'WOW' chose one of the same ones as my client did because it meant that it had impact. I'm really glad that I did email her as I originally wasn't going to as I thought she would have enough on her mind what with the upcoming show.


I created a very minimalist survey in which I gave to people that had been to see the 'WOW' show before. The survey had one question which was "Which concept do you like the best and why?" I've found that it is unnecessary to fill up a survey with questions that will not be helpful. I was straight to the point and got what I was looking for, the majority of the survey's said that they liked concept 4 the best (see pages 71/72). This survey was great to find out what the wider community liked, since they would be the one's to look at the display. So from all the feedback on the designs I chose to join concept 4 and 5 together since they both have nature based themes it should be easy enough.



I continued into further research into the shape that I was going for (see page 73). I was aiming to create an interpretation of the typical 'hour glass figure' and then exaggerate it so that it had the 'WOW' factor. I started looking at old Victorian and Elizabethan styles of dresses. These all had very thin waists and they expanded out at the hips. I decided that I really like this look and it would give my display more conceptual meaning if I pursued with this look.


I looked further into the 'WOW' entry criteria to compare their requirements with my specifications (see page 74/75). Many of the requirements applied also to mine and it was helpful to see this to get it to perfect quality.



19/10/09 8:11:42 PM
Options
Explains the influence how advice from key stakeholders and a wider community survey influenced the evolution of the chosen concept.


19/10/09 8:11:32 PM
Options
Looking for that bit of elegance and inventiveness.


I began developments, combining concept 4 and 5 and exaggerating the shape of the body so it had the historic look of Elizabethan times and to give it that 'WOW' factor. I did three different variations of this and then showed it to my client and stakeholders. Jan, my client, chose development 3 (see page 86) to be implemented as she liked how it started from the hips and the large collar which she thought gave great impact. My stakeholders Eloise and Sarah also like development 3, mainly because of the collar. 

19/10/09 8:13:06 PM 
Options 
Influence of ongoing client and key stakeholder feedback reinforced.


I investigated into my fabric choice and (see page 88) considered fitness for purpose explaining what I must do for the design to be fit for purpose (see page 89). I drew a working drawing in black ink pen to figure out possible construction methods that included using wire to hold the wood together. 



19/10/09 8:12:56 PM 
Options 
Makes the link between choice of materials and fitness for purpose.


I finally revised my brief again before I started construction. There were only two changes that were to change 'culturally aware'  to 'culturally sensitive' as it is more correct and I deleted the specification to Follow Branding Guidelines as it was not an actual requirement by the client and the thumbprint on our designs is just an interpretation.



19/10/09 8:12:47 PM 
Options 
Ongoing brief refinement justified.


I began construction of the garment after changing my design so that it would work better. I found that I was not able to create a wood carved corset as I did not have the equipment or the skills. I instead changed it so that it was an elegant halter neck dress that was made from gold leaves (see page 100).



Throughout the construction stages I had many issues that needed to be solved since I was working with a material that I haven't worked with before. I had issues with what wire to use, the length of time it would take to cut the wood, the construction of the spirals and ways of re-enforcing them. I had to add in a waistband to carry the weight of the wood and ways of incorporating the logo once I had taken away the corset in which it was going to be a prominent design feature on. 

19/10/09 8:14:58 PM 
Options 
Reflecting on the constraints imposed by her existing skills set.

During construction I did weekly planning sheets that I got write down what I wanted to complete in that week and what I needed for it,  issues, things to consider, changes to plans and anything else.

19/10/09 8:14:47 PM 
Options 
Planning procedures outlined.

The construction took me most of term 3 but I was happy with the end result. Thanks to all my time planning I finished on time with ease. We loaded up the car and took the garments done to Te Papa. The big day had arrived and we all met down at the store at 8.30am on the 18th of September. The first thing we had to do was clear the windows of what was already there. I started setting up my display starting with putting on the dress onto it; I then attached the belt that I would loop the wire and wood spirals over. I had numbered the spirals since they varied in shape, I put the fullest on the front and sides that the passer-by would see. After these were put on, I blue tacked them in place on the floor for extra security so that they wouldn't slide out of place. I then set up the head piece by putting the 'glove' on the mannequin. Because I had used stretch fabric for the head piece it just slipped on. I then hot glued on 3 leaves to the centre of the back which I had left clear so there was allowance for stretch when putting it on. I had finished setting up within an hour and placed my display card in the window so that people who walked past could read what the display was all about (see pages 121/122/123), 

19/10/09 8:15:31 PM 
Options 
Minimal referece to construction issues but assembly detailed

I went back to the museum later with surveys. I hung around for a while and waited till people stopped and looked. I politely asked them to fill out the surveys about the display and had an

introduction at the top of it so that they knew a little bit about the project (see pages 125/126/127/128). The feedback that I got from everyone was really encouraging and helpful. Hearing good things about the display made all the time spent on it worth it and it felt really good.

I went back at night time when the lights stood out since it was dark. The metallic paint that I used looked really good just like Juliette Lum had suggested. It gave the display a glow and elegance that enhanced it a lot. The lights added to the 'WOW' factor because the display just lit up with all the metallic reflecting

Due to the fact that this was a high profile client and promoting a high profile Wellington event, we were in the Dominion Post Newspaper. The article was a really positive look on our displays with quotes from Jan that said "...and a lot of adults looked at Sophie's design – there was lot female interest in it. It's immensely elegant."

We took the displays down and after our term three school holidays set them up in our school 'Old Hall' that is near the office. This meant that all the visitors to the school were able to see it when they walked in, along with classmates and teachers.

19/10/09 8:29:50 PM

Options

Student actively sought wider community feedback.

19/10/09 8:29:38 PM

Options

Note the range of photographs taken and annotations made.

B: Key Milestones

The key milestone stages that I had to work through began with the decision to choose to develop concepts 4 and 5 and put them together. This was a decision based on my client choice and opinions of my stakeholders and surveys. My clients Jan and Colin liked all of them and said to choose which ever one I feel will be the best however they seemed to especially like concepts 4 and 5. I then emailed the creators of 'The Montana World of WearableArt' Heather Palmer and Suzie Moncrieff and sent down photocopies of my designs. They sent them back and chose concept 5 as WOW's choice. I then interviewed Eloise Jack and she said that concept 4 had a "really elegant shape and liked how it goes with the contours of a women's body". Sarah Bowerman said something similar in that "beautiful shapes that reflect the koru and images of NZ". I did a short survey to women aged 20 – 60 who voted for which concept they liked the best and why, I got a wide range of answers but the leading vote was concept 4. After deciding to mix concept 4 and 5 I developed them and then showed them to my clients. Jan chose development 3 as her choice so I did not survey these, as it was her decision.



After the decision on which one to develop, I had to choose the materials that I would construct it with, the type of leaves and the colours I would use.



I chose my materials for construction by considering the specification that I was to use unusual materials. Wood was the initial idea for this when it was a concept and stuck with it until the end. Originally the wood was going to be this bendable wood that I had found on the internet called 'Flexiply', however I later found out after talking to my cousin who is a farmer and general handyman in his spare time, that this wood is very hard to find, doesn't stain nicely and also is rather expensive. It also wouldn't bend the way that I had wanted it to so in my developments I changed the design so that it was made from hundreds of rectangle strips of wood that would be attached to wire that would be curved in the spiral way. This was fairly simple to find the materials for, as all I needed as a large sheet of timber with a wood grain that was fairly thin, which was available from Mitre 10, I then cut it up at school using the scroll saw.

The key decision to use thin wire to back my spirals was decided after trying various types. I tried chicken wire but this was not strong enough to hold the weight of the wood. The thin wire was harder to bend and didn't look as smooth as the chicken wire but once the wood was on it you didn't notice (see page 102).

The decision to use the belt/waistband combo was made after changing my design so that it would be able to hold the weight of the wood. The waistband was made as a cover so you wouldn't be able to see the belt underneath with all the wire attached to it. I made the waistband gold leather with brown pieces of wooden attached for a design feature to have it in keeping with the theme and colour scheme around it. The belt was actually a really easy to make, with Velcro to attach it, it also meant it was easy to take on and off the mannequin which was important in my project (see page 105).

I changed from having a wooden corset to having a leaf halter neck dress because I found I did not have the equipment or skills to make it. The leaf halter neck was a good option to switch to as it would be relatively easy to make, in comparison to carving wood. It also tied in well for the leaf dress that went underneath the wood.

19/10/09 8:37:54 PM 
Options 
The report identifies key milestones in the development process and details the decisions which had to be made.

19/10/09 8:38:16 PM 
Options 
Student justifies key decisions made in the choice of materials.

Another problem that I had was for the spirals to all look the same. I realised that if I lay them on the ground I could lie them on top of each other and get them to look the same by either taking off some planks, or by bending the wire so that they curved the same. After getting them to the same look I had to find a way to re-enforce them so they wouldn't break while in the window. I found that over the construct time they were really easy to snap away from each other. While I was working on it, the care taker Mr Bruin walked through and enquired in what I was doing. He gave me the idea of using thinner wire or nylon fishing wire to use on the top and bottom of the spirals. This was a really great idea; I attached the wire using the staple gun on each plank so that the wire had a secure fit (see page 112).

The key decision to not cover the whole of the bottom half of the dress in leaves was decided when I was constructing. I started gluing on the leaves from the where the waistband stopped and glued around 5 lines of leaves. The lesson finished and I over night I looked at my time left. I was running out of time and the next day at school I asked my classmates and teacher on their opinion on whether I should 'fade' the leaves out or to do the whole thing. My classmates and teacher all said that I should fade it out because otherwise it'll be too distracting and you won't see the wooden spirals as clearly. I decided to go with this discission and gradually faded the leaves out so that the brown dress was left bare at the bottom (see page 114/116).

The decision to apply the logo on the spirals as part of the wood grain changed when the corset was taken away. Originally the logo was to be a prominent design feature on the corset but since this was changed to leaves, the texture was too bumpy to still do this and also it was very overpowering already so I didn't want to make it too intense. I decided to cut out a stencil of the logo and spray paint it with black instead of gold so there wasn't too much gold in the design and placed it randomly all of the spirals. This was a really quick, easy and effective way of showing the logo without it looking like an 'afterthought' since it was meant to represent the wood grain (see page 118/119).

The decision to not do concepts for the headpiece was decided when at the first client consultation. This was because it was something that was mainly just to be done in the last week or so of construction from the left over materials. The headpiece was to have the same theme as the garment and was a display to complement the larger display. The look of the headpiece developed as I constructed it. I initially did a simple sketch for what I could do which had a medieval look to it. I decided to run with this idea and came up with the final solution which was skin tight 'glove' for the head that had a hole cut for the face and then leaves glued on it that came from the direction of a point in the back of the head. The head mannequin had a really long neck so I created a sort of collar that was made from the wood; it also had the same logo spray painted on it and then large gold leaves underneath the wood. This sat at the bottom of the neck.


One of my last problems was that once I had re-enforced all of my spirals with more wire. This meant that there was more mess on the back of the spirals and I had to find a way to cover this up so people wouldn't see it in the display. This related to the quality of the garment in that it needed to look high quality to people passing by the window. I decided to cover the back of the spirals with gold spray painted leaves. This was in keeping with the look of the garment that I already had. This covered the mess nicely and looked good. The metallic leaves were really effective against the rich brown wood.


19/10/09 8:38:55 PM
Options
Student willingly considered and was prepared to pick up on advice and ideas provided by others.

19/10/09 8:39:30 PM
Options
Student again shows willingness to consult with others before making decisions.

19/10/09 8:39:45 PM
Options
Evidence of ongoing problem solving

Part C: Initial concept and development and stages

I began my journey into deciding themes to develop into sketches by producing a mind map (see page 39) with all my different ideas that I had thought up. These ideas were inspired by the things around me, research into exciting solutions and what I could think up. From getting this collection of ideas I asked my stakeholders for their opinions on which ones they liked and took this into consideration when I came to designing. I do feel however that I could have had more people to look at the list of themes to get the wider community involved in the decision making. 



For my concepts, I decided to explore 5 completely different themes so that my client would have a range of ideas to choose from. For each design I used two A3 pages to show the idea's. I had an evaluation with each design and had examples of what I was meaning to show my clients. 

The first concept (see pages 58/59) was a kid's themed display that had the idea of a ball travelling through a series of activities. The design was predominantly made out of tubes that are used in hamster/mouse cages to create a circular skirt. I had stakeholders Eloise Jack and Sarah Bowerman to comment on these. Eloise said "cool glasses – really like the look of the outfit as a whole. Really good use of colour and interactivity really makes it look like it's aimed at kids" Sarah said "appeals to children, and audience of Te Papa – but would not be very cost effective and could incorporate the ideas behind Te Papa more"

Concept two is a puzzle piece dress that had the theme along the line of 'Piecing New Zealand Together' and has large pieces of the puzzle at the bottom getting smaller at the top. On each piece is another part of our kiwiana in a form of a picture eg. Jandals, L&P etc. the logo would be printed onto these pieces in all different sizes (see pages 60/61). Stakeholder comments from Eloise were "I love jigsaw patten really bright and colourful and fun" and Sarah said "Again appeals to children, but quite basic. I like the shape and the basic idea, needs developing"



Concept three is a dress made out of paper or card that using a fan like technique, shows two images but only one a time (see pages 62/63). Looking at the dress in one direction will result in one picture of blue against orange and then when you look at it the other way you will see orange against blue. From front on you would see a mixture of the two. To develop this idea I could use images instead of colours and I could also put it on a rotating disk so that it was made obvious of what it was. Stakeholder comment from Eloise was "Cool fan technique and the idea of showing two images like a hologram is really good and it looks really sophisticated and elegant". Stakeholder comment from Sarah was "Interesting idea, very technical would appeal as a huge visual impact"

Concept four was the mixed ideas of New Zealand, a large tree trunk, koru's and the voluptuous female figure (see pages 64/65). The design was to be made out of a bendable wood called 'Flexibly'. The design was to have a very slim waist and very large hips. At the top and bottom of the dress it was to curl out like a Koru and was to have the Te Papa logo on it in New Zealand paua. Eloise said "This is a really elegant shape and I like hoe it goes with the contours of a woman's body. I also like the paua thumbprint which makes it look really New Zealand-ish. Using paua (a New Zealand icon) is cool" Sarah said "beautiful shapes that reflect the Koru and images of New Zealand"

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Options ▾

Self-reflection – identifying areas which could have ben developed further or differently.

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Detailed explanation of the thinking behind the concept development and how it relates to the research undertaken.



Concept 5 was inspired by autumn which was the season that we were going through at the time of designing (see pages 66/67). I was to use the leaves to create a halter neck style dress that flared out at the bottom and had a very elegant feel. Eloise said "This one looks really like nature and shows an important part of NZ identity – how important our connections with the land is and stuff" Sarah said "Again nice concept, but feels very basic and being in a window the detail would not stand out causing the viewers to not understand the full complexity"

From these comments, combined with the choice of concept 5 by 'WOW' and the choice of concept 4 by the wider community surveys with the favouritism of 4 and 5 by my client Jan I decided to develop 4 and 5 and put them together to create 3 developments.

The first development was the wooden structure idea using 'Flexiply' and putting the dress underneath it but as a strapless style instead of halter neck (see pages 82/83). Jan said that she liked how it "was almost two completely different creations put together" Sarah said "Nice way of incorporating two beautiful ideas reflecting NZ imagery" Eloise said "I like the corporation of the wood and the leaves"

The second development is similar to development one in that it is the same style structure of the wood however this time it's not made of 'Flexiply' and is instead made of lots of planks of wood joined together. And instead of a leaf dress underneath its just a plain black dress with the leaves being used on the umbrella. Jan said "I like the use of the umbrella and how the logo is in the wood grain" Sarah said "An easier way to form the wood. Nice umbrella" Eloise said "I like the strips of wood – looks interesting"

The third development is similar to development two with the structure of the wood. It has the same idea of koru shape curving out except instead of having it as the whole dress it is from the hips down. This gives space to have a wooden corset with the logo on the chest. A large collar is around the neck and the leaf dress is still there underneath the spirals. Jan choose this one as her choice for implementation saying "I really like how it started from the hips and really liked the corset and the large collar" Sarah said "Nice collar and incorporation of period costume" Eloise said "I like the collar and the corset"

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Options 
The thinking behind the three developments is detailed.

Part D: Consideration of social and environmental implications

Social impacts of the display at Te Papa meant that I had a lot of people asking me about the display and commenting on it. By being in the newspaper, it meant that the wider community was able to see my achievements from my work. While it was displayed at school I got comments from all my classmates and teachers who had not been down to Te Papa while it was on display. This was very positive re-enforcement and very much appreciated after all the work I had put into it. The judge's forum was also held at Te Papa, this meant that the creators of 'WOW' would have been there and seen the display. This was held the evening after the opening night. The people who attend the forum would have been designers and future designers. This was good for me as my display card was there along with my display with my name and photo so it was just another opportunity to get my name 'out there'. Hopefully they would have all looked at it while going into the museum and would have been interested in it.



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Options

Some related considerations identified.

Part E: Construction development of the solution

I started my construction by researching which wire to use, I then began to cut up the wood into even planks of 4x15cm and cut a total of 480 planks. I had worked out that I only needed 450 planks so this worked out well to have spares (see page 103). I began testing ways to joining the wood together and attaching it to the wire. I did this with a combination of glue, staples and nails. I threaded the wire through the looped nails and the formation of the spirals started to occur (see page 104). I constructed the waistband from creating pattern with the right mannequin sizes that I got from Hayley. I used leather and cut it out from the pattern. I sewed it together and spray painted it gold to tie in with the design. I sewed on Velcro to both ends of the belt. This connection was on the side so it would not be visible by people looking at the display. I attached stained pieces of wood that were cut so they fit and glued them on using 'Sealy's Liquid Nails'. I covered the stitching from the Velcro with one of these planks so that it was not visible. The glue took over night to dry so the next day I also reinforced it by using the staple gun on the back and stapling them on (see page 105). I constructed a simple

The problems that I encountered while developing my one-off solution were to find the right wire to use to get the shape of the spiral. This was difficult as the wire that was best suited for the job was also the hardest to work with. I overcame this by wearing safety gloves and also, once the wood was attached you didn't notice that they were slightly un-even as the wire was really hard to bend so that it looked smooth.

To start constructing the spirals I needed to finish cutting up the 480 strips on wood. This became a challenge as it took so long to cut all of the pieces individually on the small scroll saw. I managed to get it done also faster by coming in to the workroom in my studies and lunchtimes to get it done.

Another challenge was that the nails that I was using to act as support the wire, so the wire could thread through it were not strong enough and often would pop out because of the strong pressure of the wire. I started to only use the nails once every 3 planks so that the wire would have space to be free and bend with out being restricted.

Making all the spirals the same size was really difficult because the wire would always have a natural way of bending because it had been sitting wrapped up in a circle. This mean that sometimes it would not like to go another way that felt 'unnatural' to it so the way the spirals came out from the hips on two of them was different to the other three in that they were slightly more flat. I resolved this by putting them at the back, which actually works out because that way they all fit comfortably in the window now as the back ones will not take up as much space.

The spirals were a challenge to find a way of re-enforcing them so that they were strong and secure and will stay together. After painting my second coat of stainer onto the wood I started trying ways of re-enforcing the wooden spirals. I tried masking tape and duct tape and then spray painted them gold so they would camouflage better with the gold leaves. The duct tape worked much better as it was thicker and stronger. I then realised that I should have considered this earlier in the designing stages as the tape works much better on a flat surface of wood rather than on the wood that had the nails and wire on it. This meant that I had to staple it down so that it will stay. After stapling the duct tape down on all the five spirals I need to re-enforce it again so that it's not so 'wobbly' while I was working on it, our school care taker walked past and enquired as to what I was doing with all this wire and wood. He

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Options

Construction process detailed with key decision points noted and actions justified.


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Options

Specific construction problems and challenges noted and strategies used to overcome them detailed.

gave me the idea of using fishing nylon or thin easily bendable wire and stapling that on in two rows on either side of the tape. I did this to all five spirals which was actually quite fiddley and time consuming as I had to staple the wire every 2 – 3cm and since there were two rows for each spiral it took a while. Now because the back of these spirals have all of this wire, glue, tape and staples, it looked quite messy, this would be visible from the window as the spirals go all the way around the mannequin, so I came up with the idea of covering the back with the same gold leaves that I used for the dress. I hot glued these leaves onto the back of the spirals so they looked a lot neater.

For the design to be fit for purpose it was necessary for the materials, function, fit, fabric properties, safety, and frequency of use, care requirements, and ergonomic considerations to be considered. The final one-off solution considered the materials it used in that they would have to last the 2 – 3 weeks in the window, they can't perish away or melt. Wood was considered for its strength and the fact that it is not used often, perhaps because of its weight which is why I should make the most out of making a wearable art garment that doesn't have to worn by a person so that weight isn't an issue. The leaves would have to be treated in some way, pressed and dried perhaps so that they can be used. The final one-off solution considered the function of the garment in that it would be a display, it would not be worn by a human so it wasn't restricted by the way the human body moves. It also meant that it didn't have to be comfortable or easy to move in. It also meant that it wasn't restricted by weight and could be heavy as a person would not have to carry the weight. The fit of the garment was considered in the final one-off solution as it would have to fit the Te Papa mannequin which is much taller and slimmer than a normal person. Also as it is a mannequin it can not move or 'squeeze' into something which means that the garment would have to have practical ways of getting it on and off the mannequin. Fabric properties were considered in the final one-off solution as one of my specifications was to use interesting materials.

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Options ▾

The complexity of the design and construction consideration are detailed and how their their interactions have shaped the final outcome are discussed.


Part F: Skill and knowledge development



Eg. Research, brief development codes of practice for your context, materials research, modelling, construction, patterns, fittings, learning from practicing technologists/case studies raised, problem solving, expertise accessed...



For this project I was to learn how to work with wood. I first started practising cutting straight lines on the scroll saw; I practiced this for a while and then started the cutting the real wood. It was important that the lines were straight because when they were joined together you can see gaps. I drew lines onto the big pieces of wood so that I knew where to cut. This took a while to draw up but payed off when I had even planks. From using wood as the material, I learnt a lot about solving problems as it was a difficult material to use because of its weight and size, and the fact that you couldn't sew it.



To make sure that the garment fit the mannequin at Te Papa we asked to borrow it. This was a great help as we had learnt from the last year's girl's mistakes. When they got to the museum to set up they realised that their garments were too short for the mannequin's provided since they had been working from the school mannequin.  Since the mannequin was at our school the whole to time it was really easy to put the garment on it and see if it fit. I was also able to get a lot done faster since I didn't have to consider making it 'slightly bigger' so that it would fit the 'real' mannequin. This saved me a lot of time and was really good of Te Papa to let us borrow the mannequin.

To gain skills in knowing how to make a window display look good I talked to Juliett Lum who has extensive knowledge into window displays. She was very helpful to me and taught me how to make the product stand out when in the display.

I had the the knowledge to know how to protect myself while working in the work area, when constructing I needed to use the scroll saw to cut the wood, this meant wearing the proper gear which included safety goggles in case wood chipped off and damages my eyes, apron to protect clothing, ear muffs to protect my hearing  and sometimes a face mask to protect me from excess saw dust. When spray painting the leaves I was required to wear gloves to protect my hands from the paint that could go through my skin, an apron to protect my clothing and a face mask to prevent me breathing in dangerous gases. I also had a well ventilated room with windows and doors open while I was working.

 19/10/09 8:16:53 PM 
Options ▾
Emphasis on the new skills developed, particularly in working with wood.

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Options ▾
Explains how they had the benefit of avoiding some of the past mistakes of others.

 19/10/09 8:17:12 PM 
Options ▾
Relevant codes of practice being addressed.

Part G: Consultation and feedback – client, stakeholder, wider community

Consultation and feedback was vital for my project as it was so high profile. I feel that I was successful in my final outcome due to this. I gained insight from the interviews that I had and learnt a lot. I had several stakeholders who helped me through out this project, getting their input made my project have a lot more depth as they have experience and they knew what they were talking about. The first people that I talked to about my project were my clients, at the first meeting I go to find out what they wanted from me and I met Alexis Hawke a team leader at Te Papa and Diane Wareham, the Commercial Marketing Manager. Diane gave me critical information about the branding of Te Papa.

I got in contact with the two girls that did the same project last year and interviewed both of them separately. They were really helpful on the project because they new exactly what I was going through and what I had to do. They also commented on all of my designs and I contacted them later in the year to get some final summary statements.

The next person I interviewed was Juliette Lum, the window dresser at the new Karori boutique gift shop, Inky Pinky Inc. Juliette worked as window dresser for Kirkcaldies and Stains before working at Inky Pinky and had some really great ideas to give my display that 'WOW' factor. Juliette knew a lot about lighting and how to enhance the garment and was well worth talking to (see page 55).

After doing my concept sketches I contacted Heather Palmer, one of the founders of the 'Montana World of WearableArt' and posted her photocopies of my designs. She sent them back with WOW's choice of concept to develop. Emailing her meant that I went that step further in my project, Heather was lovely and supportive about helping me and I really valued her opinion on the design since she has seen so many designs over the past 20 years of WOW.


I also talked to Marie Patterson, Marie has not entered into the 'WOW' competition but entered into the 'WOW' street parade that they held when they moved to Wellington. Marie was great at helping out with what to do and not do and shared her experience with 'WOW' and her challenges and problem solving.

Mr Bruin, the school caretaker and former craftsman was helpful in the idea to use wire to re-enforce the spirals. His input was quite accidental but proved essential to keep the spirals from falling apart.

Though out the project I also had several wider community stakeholders such as the people who filled out the surveys. This was helpful because I got a broader understanding to what the public thought.

During the construction stages I kept in contact with my client to let them know where I was and they came in for a visit to see how I was going. When they came in they were very happy with my progress and what the design was proving to look like. Talking to my clients was essential for the progress and development of my final display. My clients were very happy with the final outcome saying "Sophie I thought your design was very elegant indeed, both eye catching and innovative and I think you should be taking these talents a long way." This shows my success in creating a display that was elegant, innovative, inventiveness, originality, simplicity, quality and fulfilments of client needs.



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Options ▾

Consultation and feedback is a feature of all sections of the report, but the strength of this aspect in relation to the development work is emphasised here.



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Options ▾

Some considerations for other future projects of this nature are noted.

Part H: Implications for future practice

The future use of my garment is to be displayed at school in the Old Hall, which is situated near the school office/reception. It will be on display to visitors coming to the school to show them what students at our school can do and also to get wider community stakeholders and feedback. After the display it will either be stored at school or at my house until I decide on whether to re-use the parts on projects that I do in the future or not.

Possible improvements would be to attach the leaves in a way that made them last longer and stay attached. I could staple them or find another solution. The hot glue was a rather temporary option and made them easy to fall off.

The intended lifespan of the final solution was only to be in the window for the 2-3 weeks. My garment completed this successfully so it's not a huge issue if it doesn't last for a long time. If I was to do this again however I would find a better way of preserving the leaves while still having the structural, hard feel to it.

Part I: Critical Reflection – my own practice, and others

Eg. What you learned about your own practice in this project. Problems, issues, future improvement, successes, what you would do differently/why, key things you learned from case studies/others – how you applied this/what you did differently, successful aspects of their own/your own practice..

In this project I learnt the values of communication. Throughout this year I have been told this by many people. All of my case studied businesses follow this also. Tina De Bes's business would not be so successful if she did not keep in contact with her client. Ashley Fogel needs to communicate with the stores that stock their clothing so that they keep stocking it and Rob O'Keeffe Joinery finds it vital to listen to the client, establish their needs and keep in contact with employees with good communication skills and make sure that the client is happy with the finished job.

Ongoing consultation with clients and stakeholders are very important so that my client were happy with the final outcome. Setting up meetings with stakeholders proved to be very valuable. I gained great insight into the project from interviewing the two girls who did it last year and tips on to do and what not to do. Talking to Marie Paterson was very rewarding as she described her WearableArt creation and gave useful tips on what to do. Juliette Lum was great to interview to get ideas on how to display the garment and gave great ideas to give it that 'WOW' factor and emailing the creators of 'Montana World of WearableArt' meant that I had that extra edge on knowing what had the 'WOW' factor since they have seen many designs I trusted their choice.

Going back to the purpose and aim of my brief I see now that I was successful in completing and fulfilling my intentions. The issue that I was aiming at addressing was to design and develop a window display for the National Museum of New Zealand, Te Papa, to promote the upcoming World of WearableArt. I was to work with my clients Jan Morris the window dresser for the Te Papa Store and Colin McFetridge who is the store manager. The aim was to create a garment to cover a mannequin in one window and create a headpiece for the second window that would advertise both Te Papa and The Montana World of WearableArt. The specifications of my brief were for the design to incorporate the thumbprint logo, for the design to be appealing, for the design to be creative/unique, for the design to be high quality, for the design to be suitable for display (modest), for the design to fit in the window, for the design to be culturally sensitive, for the design to have a colour scheme, for the design to follow the branding guidelines, for the design to use unusual materials, and for the design to be stable. I feel that I met all of these requirements as I have addressed the requirements of my brief by incorporating the thumbprint logo and the spirals in the representation of the wood grain. It is appealing as it uses coordinating colours of gold, brown and black. My client chose this out of the developments so she must have found it appealing or she would not have chosen it. The design addresses the requirement of being creative and unique by using unusual fabrics and an unusual design shape. It is hard to distinguish what exactly it is so it gives the viewer something to think about when they see it. This makes it unique in that no one knows what it is, as they have not seen anything like it before, the spirals at the bottom of the design add to the creativeness as they are a very unique idea. It is also very creative as it is different to all other wearable arts. The design is high quality in the thought process that has gone into it. I have considered who will be going to the 'Montana World of WearableArt' and have aimed it at them, being woman 20 – 60. It is of a more mature and elegant design style than my previous concepts. I have considered that since woman will be interested in it I

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Options
The student has worked to a structure suggested by the teacher to provide the critical reflection required.

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The student makes reference to information gained from one of the case studies of technological practice on the Techlink website.

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The student has consciously looked for the opportunity to incorporate elegance and originality in the design and development work.

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The student reflects on the original aim of the project and how well her outcome addresses this aim and meets the specifications in the brief.

should do something about females and so have decided to celebrate the voluptuous and healthy figure of a woman but have exaggerated it to give it a 'WOW' twist. I have also considered New Zealand's 'clean and green' image that we spread to the world and have decided to use fairly natural materials in a New Zealand forest kind of way. The design meets the specification of being suitable for display and modest, as it does not contain any nudity or controversial issues that would cause controversy. The design meets the specification of being able to fit in the window as I will have the measurements of the window and the garment can be measured to make sure it does. The garment is culturally sensitive and will not offend any one, as it is not focused on any culture. If the design was focused on one culture it could offend an international tourist as their culture was not represented and could cause issues to arise. The garment's colour scheme is a rich palette of brown, gold and black which all comes together very nicely and mixes in with the wood carving products and natural products that the Te Papa Store sells inside. I have used unusual materials in my garment by using stained wood which is not commonly used in Wearable Arts and spray-painted leaves to create the piece. The garment will be stable as each spiral will be of equal size and relatively the same weight so it will stay stable and not fall through the front windows.

The final display fully met and exceeded the requirement of the brief not only does it incorporate the thumbprint logo but it uses an exact copy rather than an interpretation. The wood grain, the wood also represents the thumbprint so it appears more than once. The design exceeds the requirement of being appealing as it joins with being unique in that people will want to get a closer look because it is so different and unusual they want to find out what it is, what it is made of and how it was constructed. The design exceeds being creative as it has gone beyond that in being completely different to any others, the use of wood really sets it apart from previous WearableArts as it is a difficult material to work with because it is so heavy. The design exceeds the requirement of being suitable for display and modest as an extra dress to go underneath the spirals was created so there would be no nudity issue. The design exceeds the capability to fit in the window that it will fill the window to its full capacity so the display won't look empty and it will attract people to the large and full display. The design exceeds in the requirement that it is to be culturally sensitive in that it doesn't even go near the issue of cultures so it won't be causing any issues. The design exceeds in the requirement that it must have a colour scheme in that the colour scheme not only compliments each other's colours but also relates to the woodcarvings and colours that are used on the products in the store. The design exceeds the requirement of following the branding guidelines, as the logo is an exact replica to theirs and hasn't been tampered with in any way. It has exceeded in using unusual materials in that it is using wood, which is uncommon and is using live leaves that have been spray-painted gold.

Things that I would do differently would be to research further into what will happen to the leaves after a while and test how fragile they were. I would also re-enforce the spirals with the duct tape before I put the nails in so that I would have a flat surface. Other than that I would not change anything. I think it was a very successful piece.

My personal thoughts on this project are that it was a very challenging project. Jan and Colin gave me the freedom to do almost whatever I wanted to do. In a sense this made it even harder because we had no restrictions or guidelines but it was also really good because it meant I was able to come up with any crazy idea. I'm really happy with my final outcome after all of the problem solving and challenges that I have been through. I'm really glad that I used wood as one of my main materials because I think it gives that 'WOW' edge that other designs don't have. I'm glad that I took advantage of the fact that it didn't have to be worn. I

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Justification of the final solution actually exceeding the requirements of the brief.

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An example of elegance.

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Potential for improvement noted.

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Emphasis on the importance of the choice of project. This particular project provided the student with a framework within which to structure her practice and the scope to express her creativity.

think that's one of the reasons why people wouldn't use wood, as it is a really heavy material. I think that I learnt a lot from this project on the importance of communication with a client and the importance on getting more than one opinion by using key stakeholders and wider community stakeholders to get a wide range of opinions. I'm really happy that I had the opportunity to do this display for Te Papa.