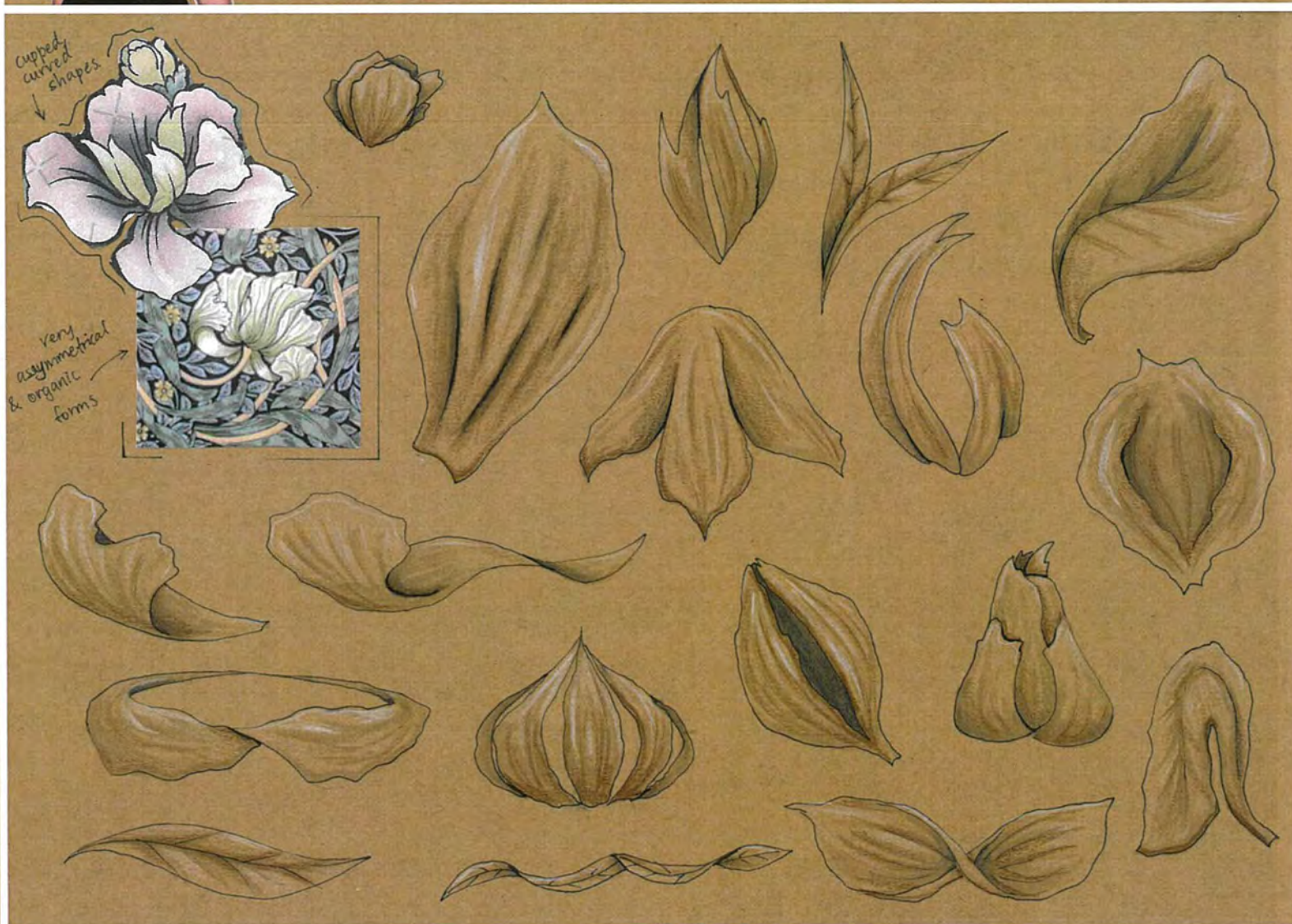
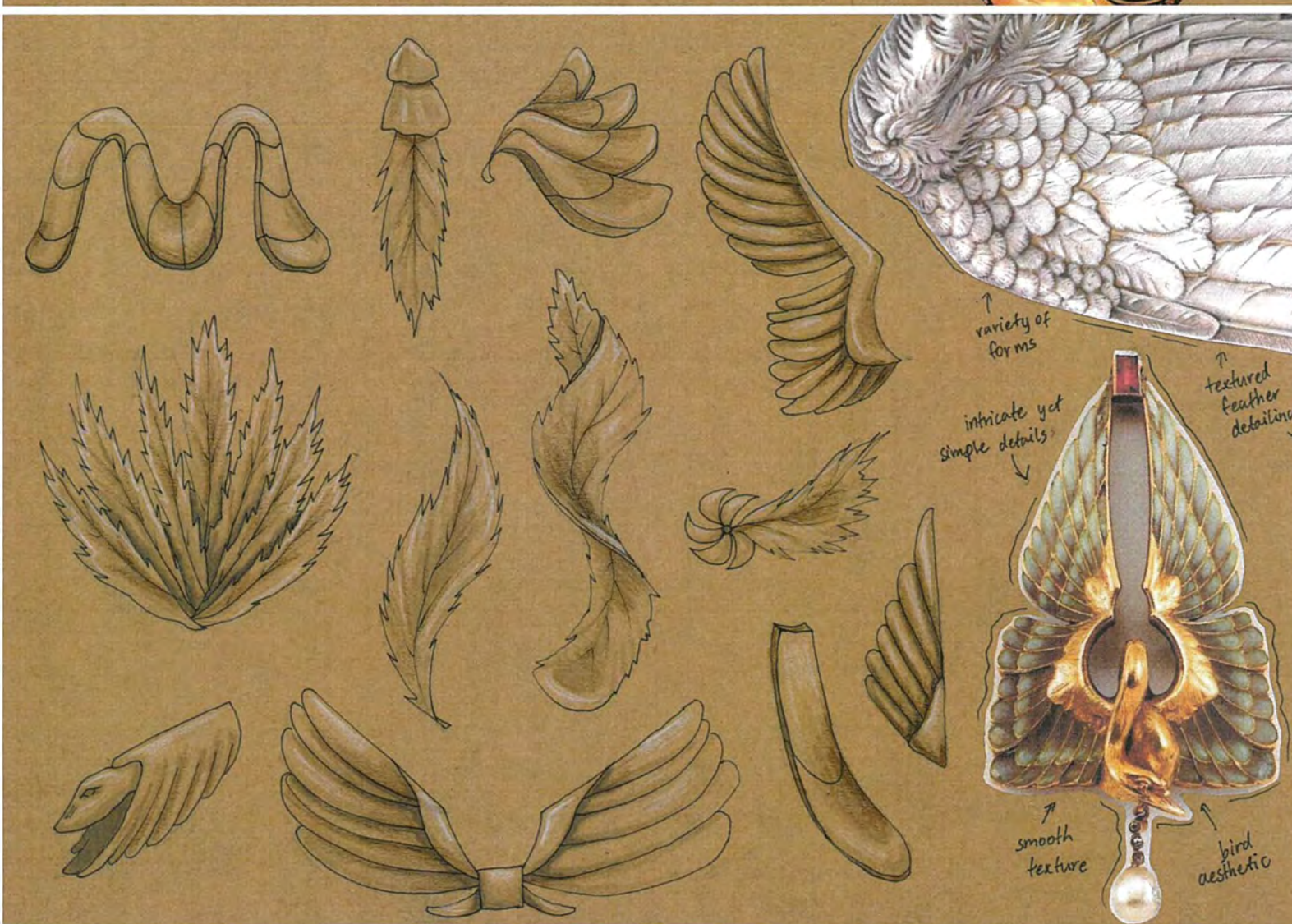
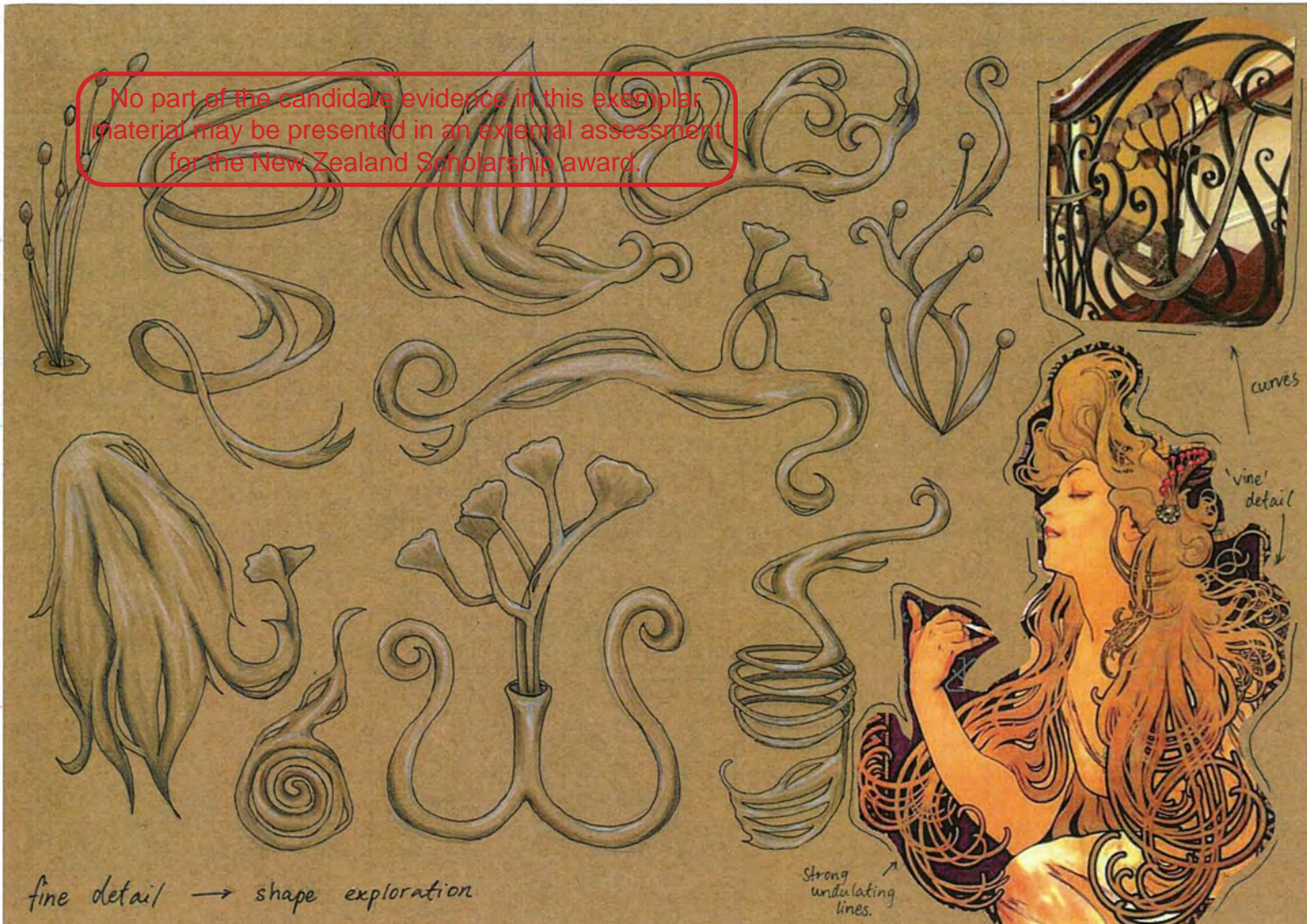
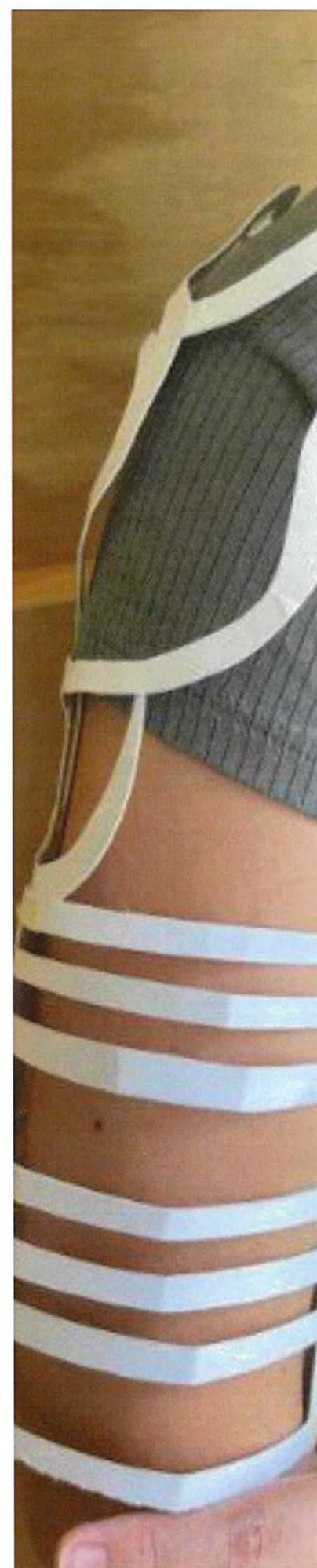


No part of the candidate evidence in this exemplar material may be presented in an external assessment for the New Zealand Scholarship award.



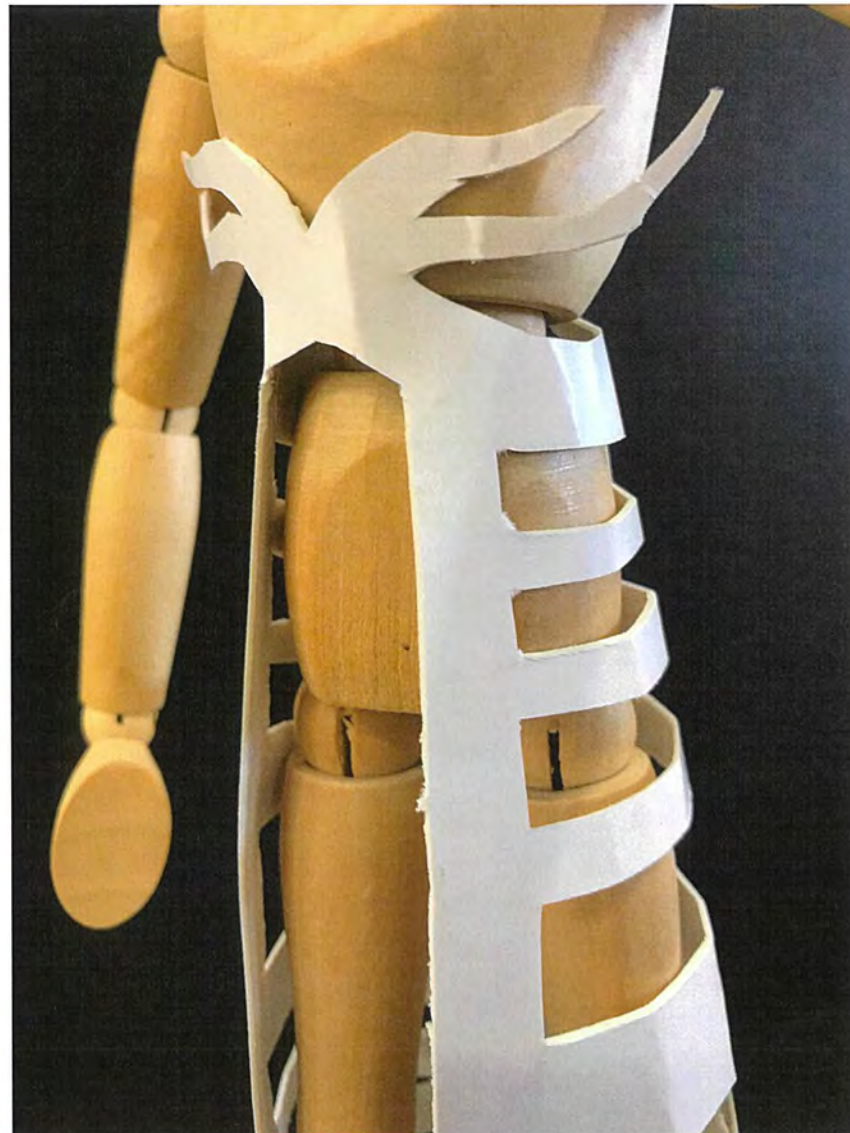


# Exploring Line

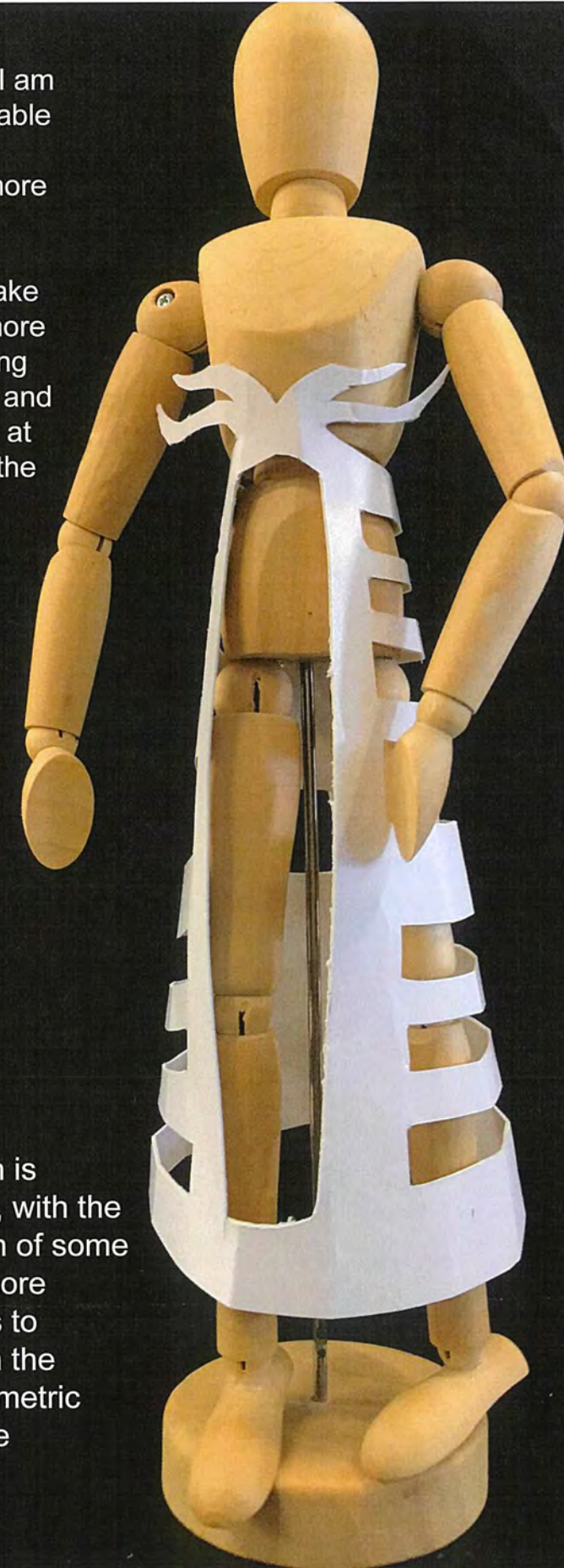




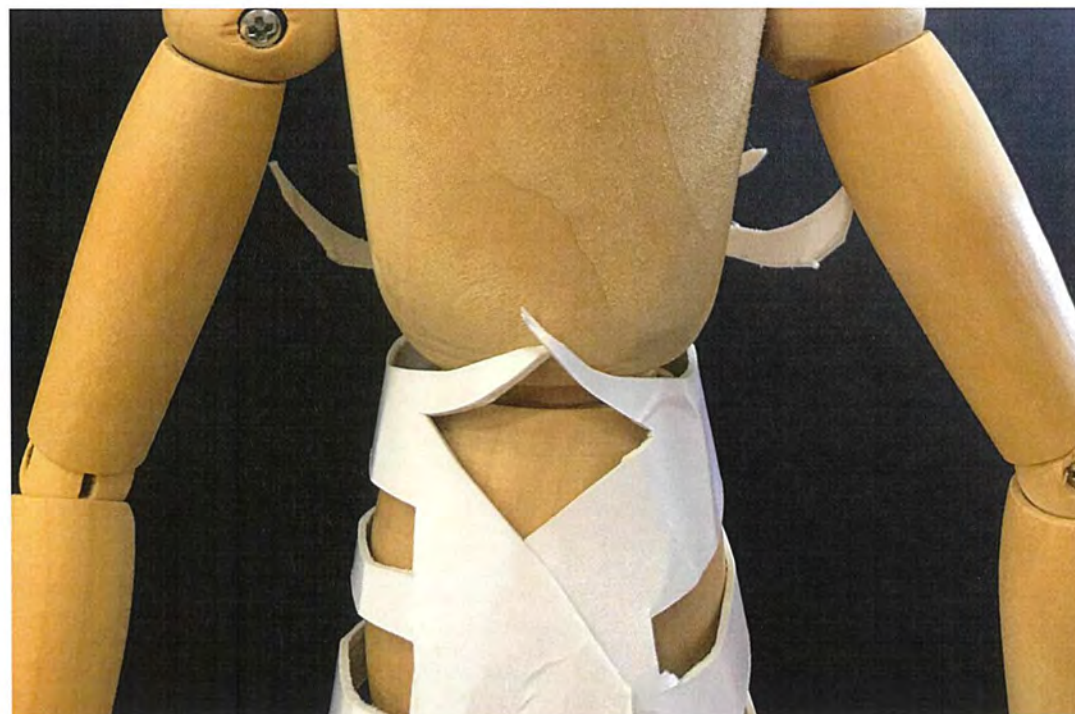
# Skirt design



Keeping in mind I am going for a Wearable Arts type feel, I implemented a more mystical spiky element. I attempted to make the design feel more ergonomic; curving around the waist and hooking together at the back to hold the skirt together.



I knew I wanted to incorporate the use of gaps and space to attract the eye, but I didn't really like the final result as it feels like something is missing.



This iteration is line-inspired, with the incorporation of some softer and more organic lines to contrast with the harsher geometric lines (like the inspiration).

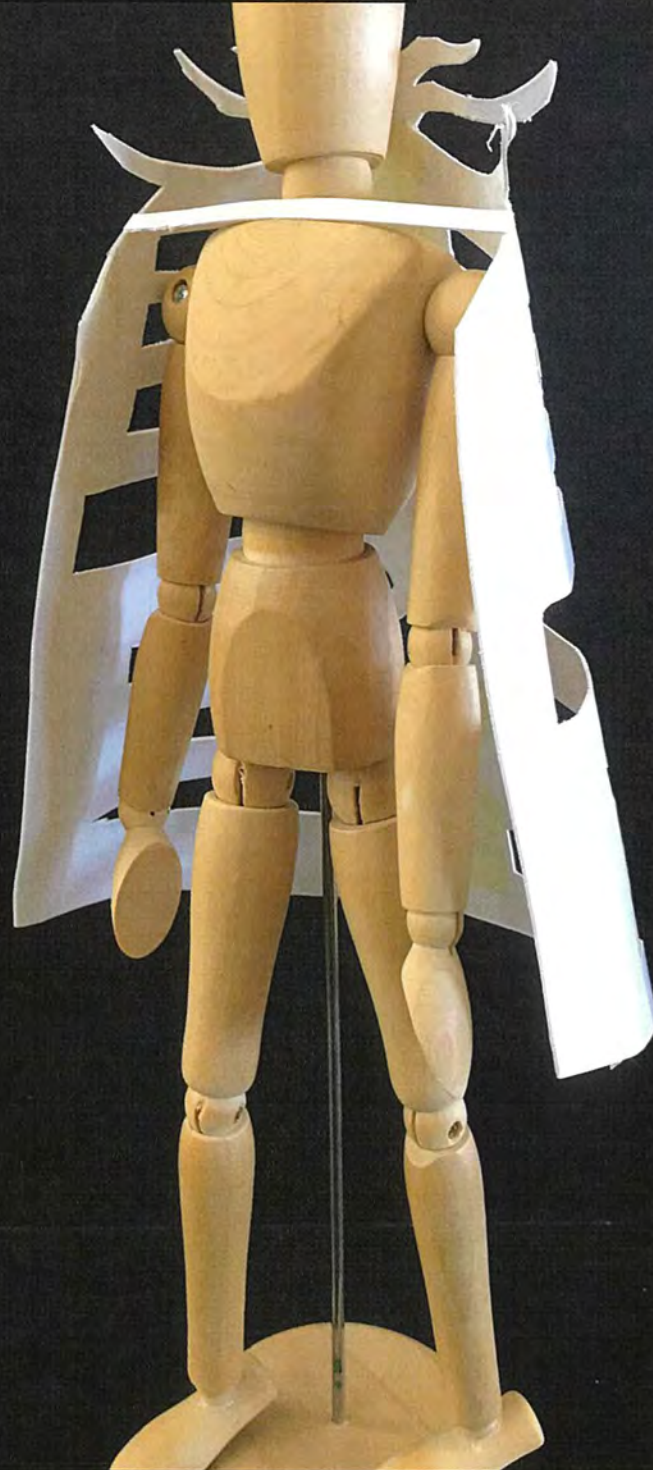


# Skirt design - *redesigning*

1



This cape, although just a redesign, looks good around the shoulders as well. The lines spread confidently around the head; with the finer details on the back rather than the front.



To give this design another twist, I decided to wrap it around another unexpected and different part of the body; the shoulders. The only change I made was including a line on the collarbone to hold it around the mannequin.

Continuing on with the original design, I redesigned it to incorporate a design to fill in the middle.

2



I didn't want to completely get rid of the space either, but decided to work with it. There is still a sense of space, but not a sense of incompleteness.

Instead of filling the space in with anything, I decided to continue with the undulating curved forms of the inspiration to balance the geometric lines even more.



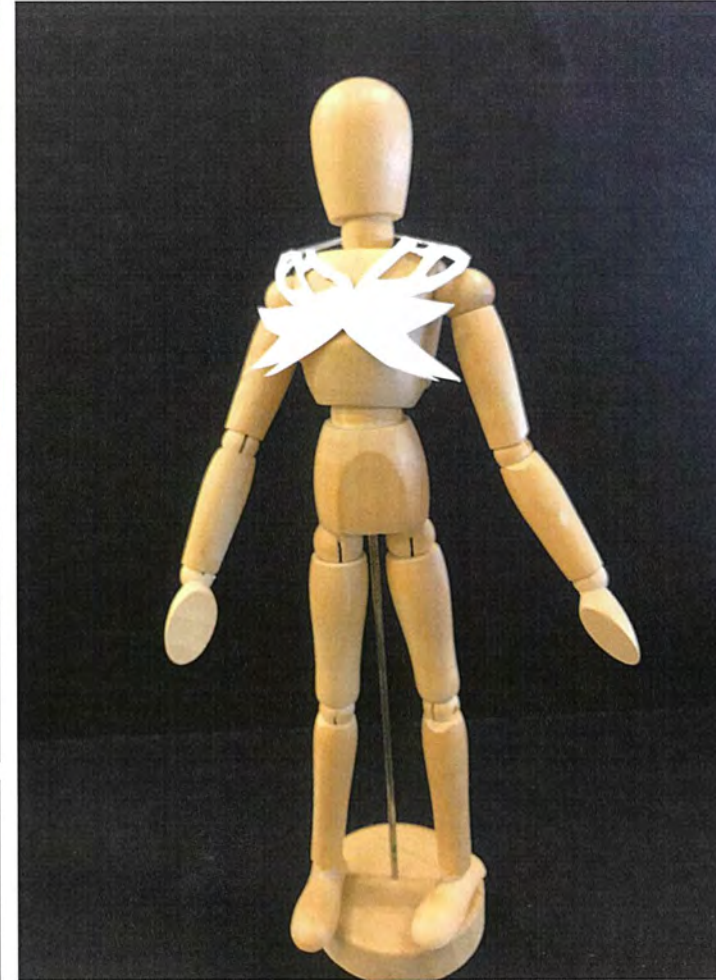
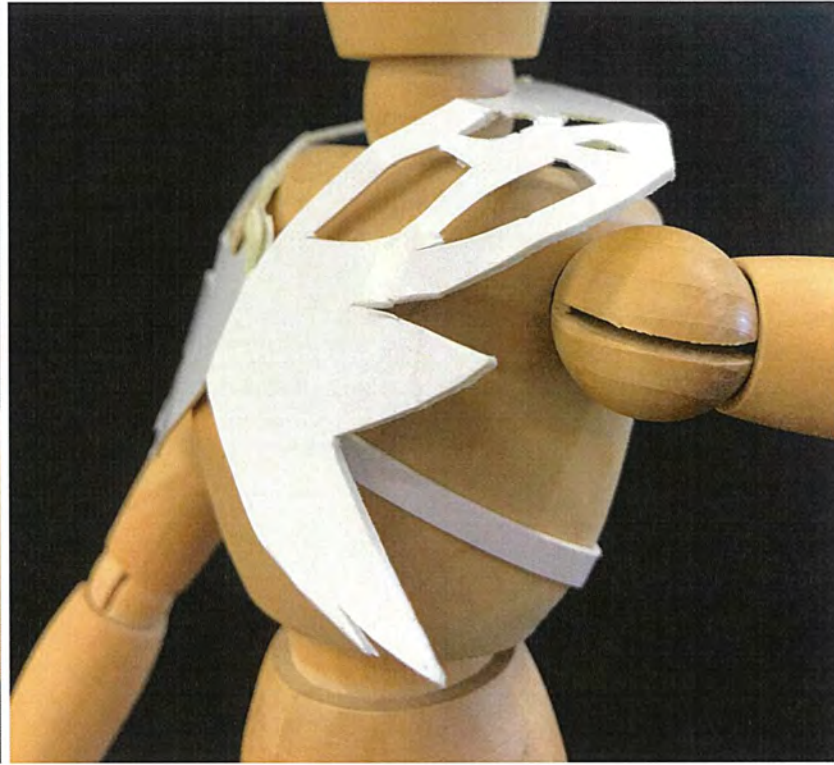


# Exploring Butterfly Forms





# Top design



## front view

I decided that in this design, that's inspired by my butterfly crown, that I wanted to incorporate it on a different part of the body (instead of the legs). It is wrapped around the chest in a bodice-style with the detail mainly in the shoulder area. It is held by the waist-wrap at the back.



## inspiration





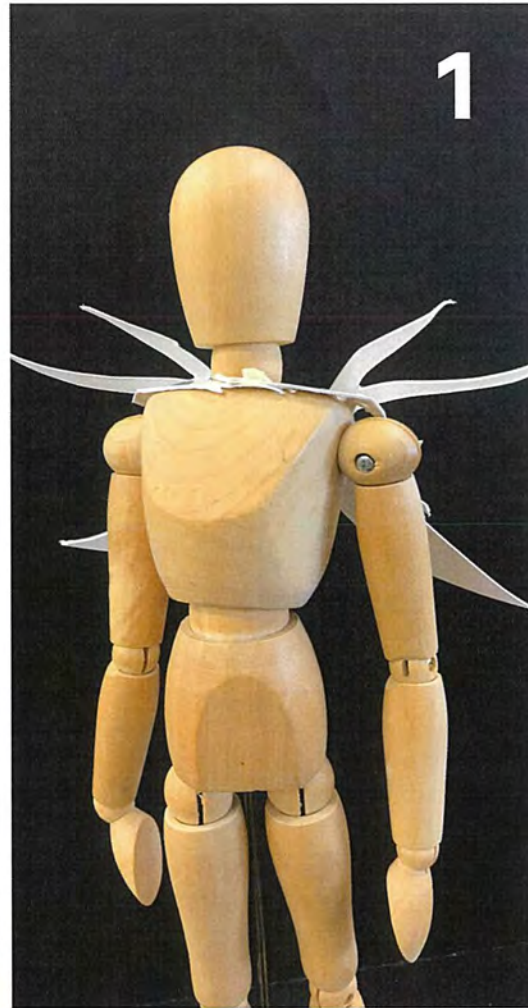
# Top design - (redesign 1)

## back view

I twisted the design prior to back instead of the front, creating a more wing-like appearance.

There are tendrils coming from the top of the design to balance the heavier bottom wings.

I also added more lines for a more expressive look.



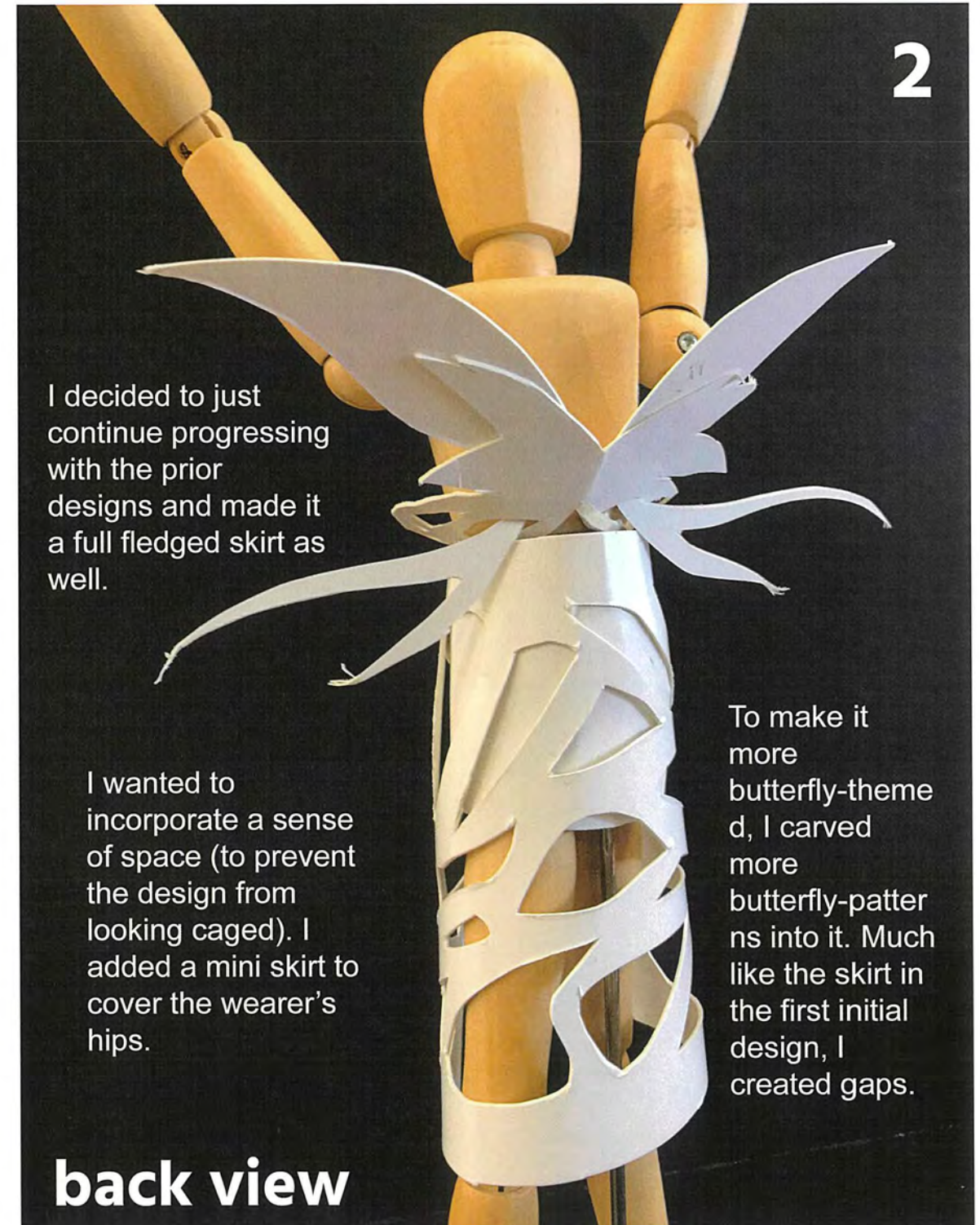
2

I decided to just continue progressing with the prior designs and made it a full fledged skirt as well.

I wanted to incorporate a sense of space (to prevent the design from looking caged). I added a mini skirt to cover the wearer's hips.

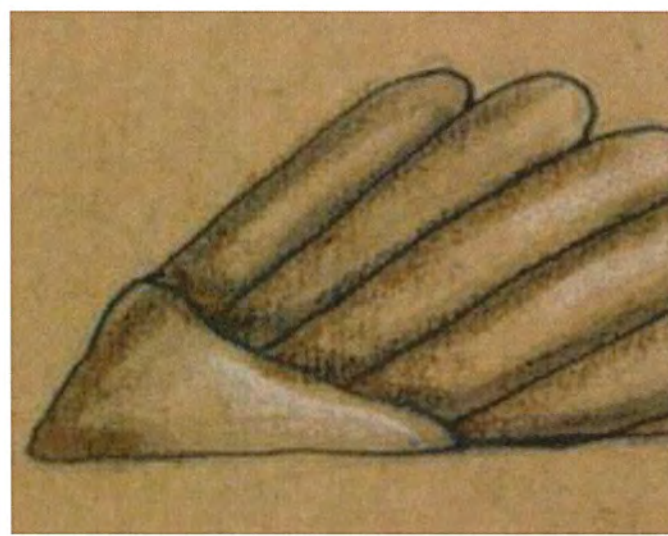
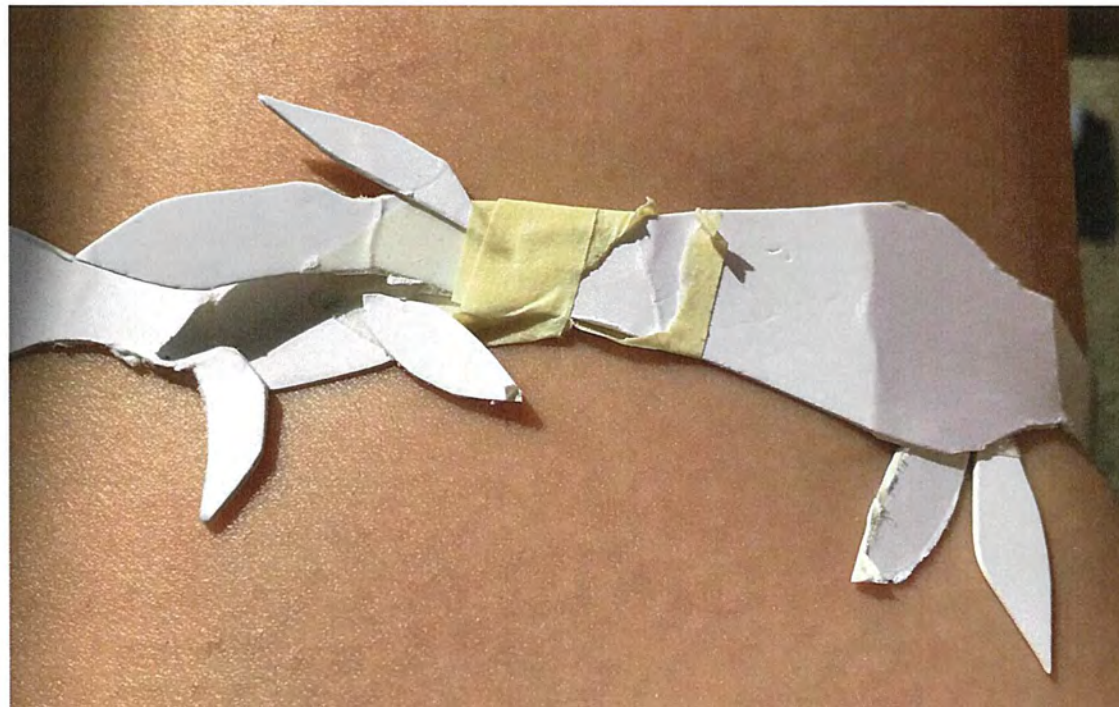
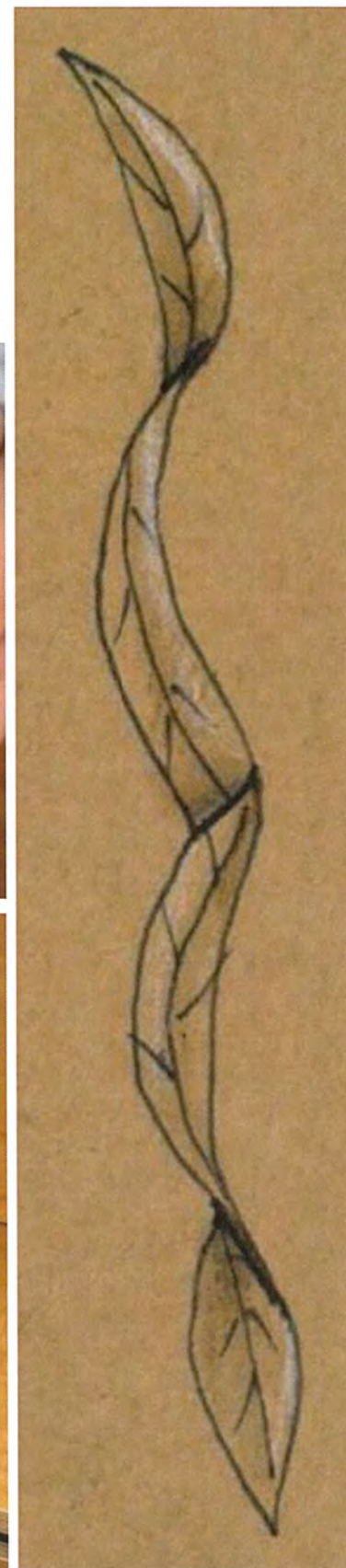
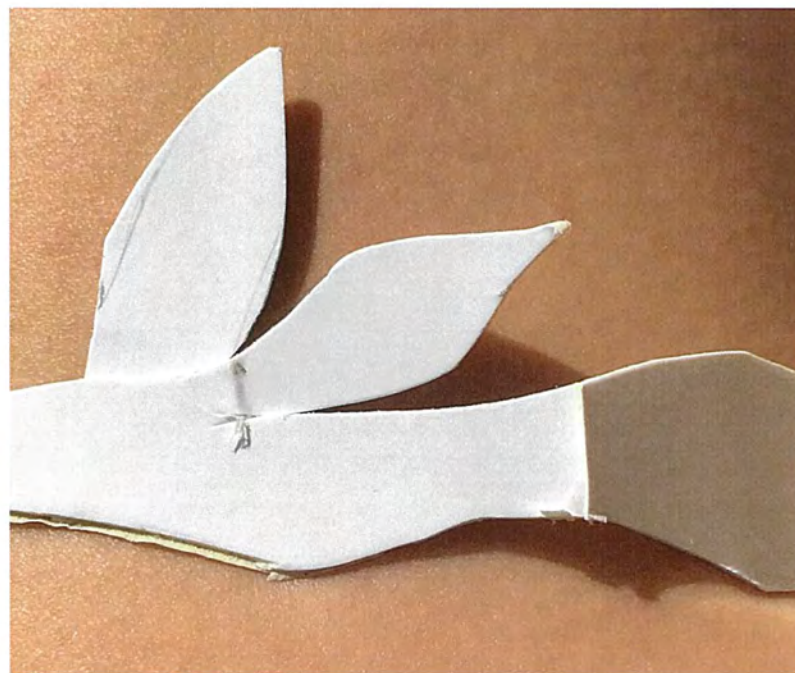
To make it more butterfly-themed, I carved more butterfly-patterns into it. Much like the skirt in the first initial design, I created gaps.

## back view



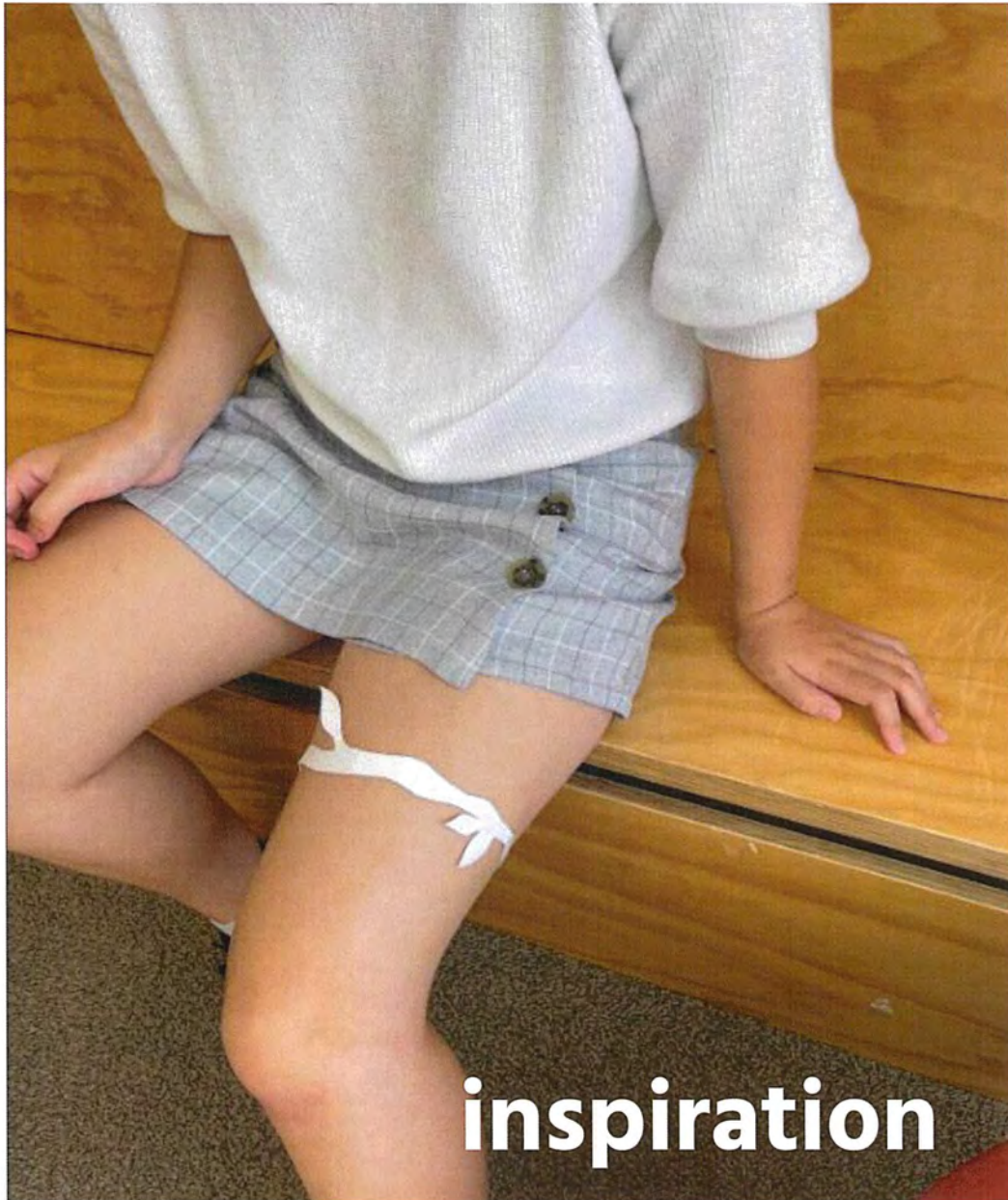
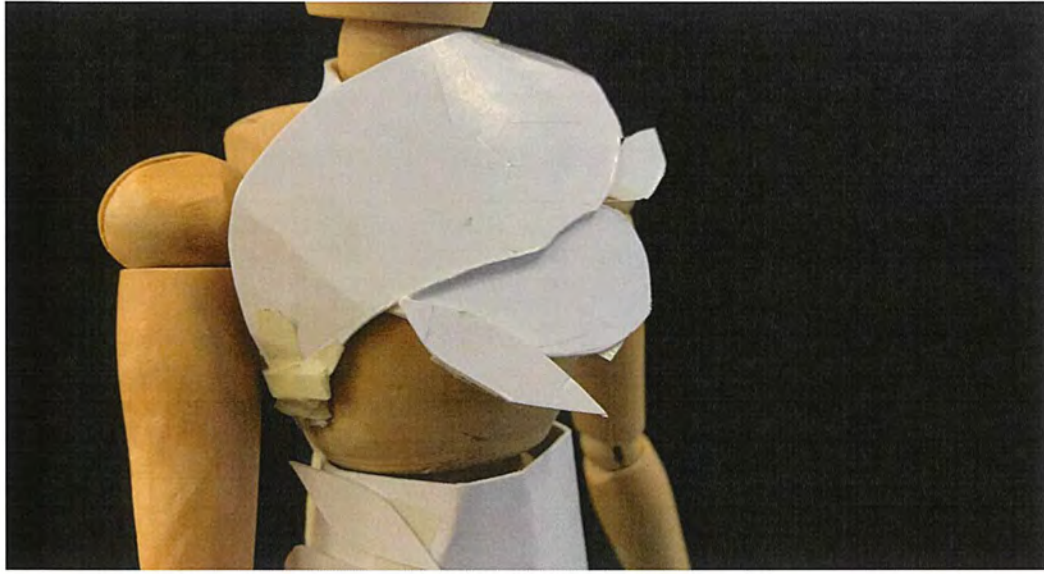


# Exploring Simple Leaf/Feather Detail

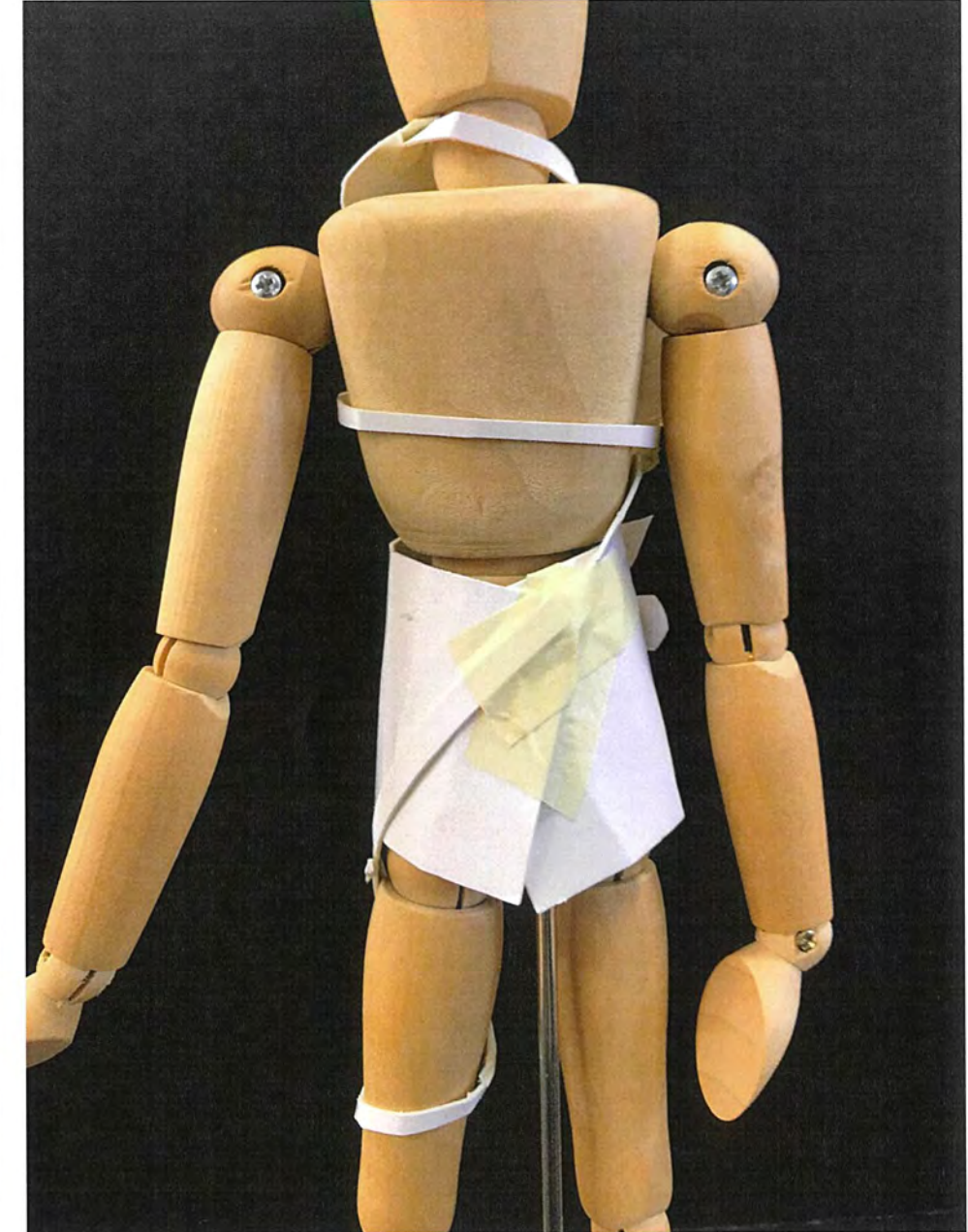




# One-piece design



In this design I wanted to incorporate the original garter's lines, but wrap it around the whole mannequin (but still covering the wearers front and bottom)



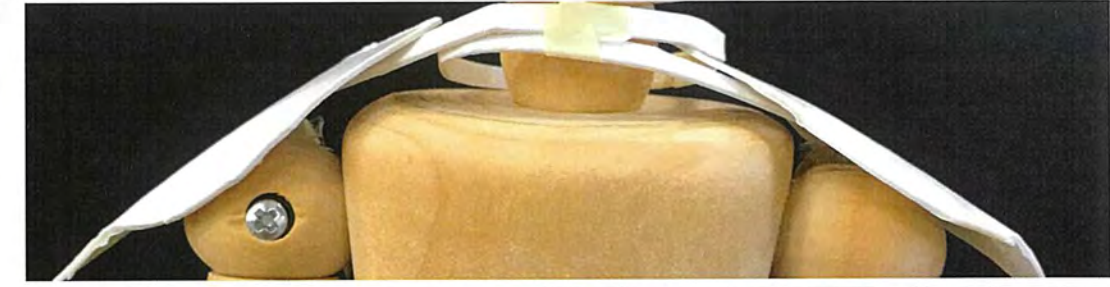
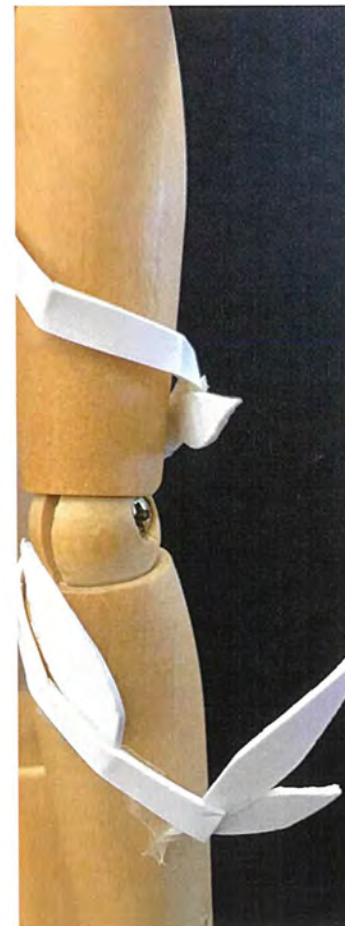
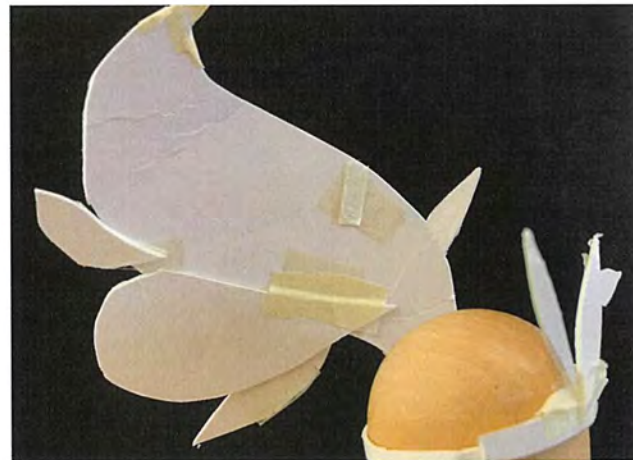
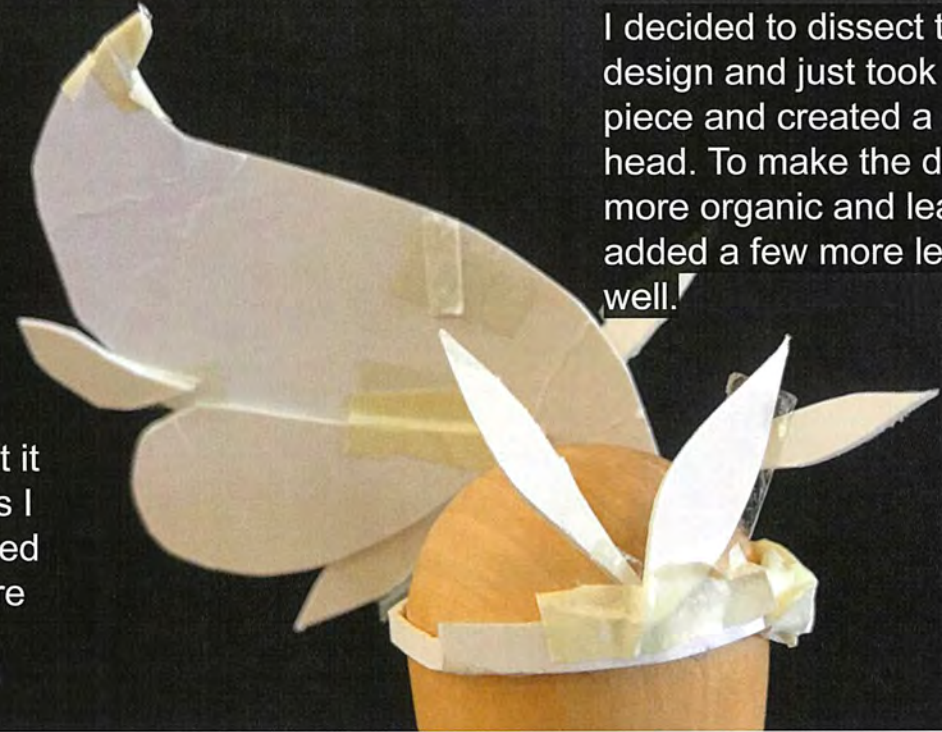


# One-piece design - *redesigning*

1

I wanted to put it on the head as I haven't explored this area before on the mannequin.

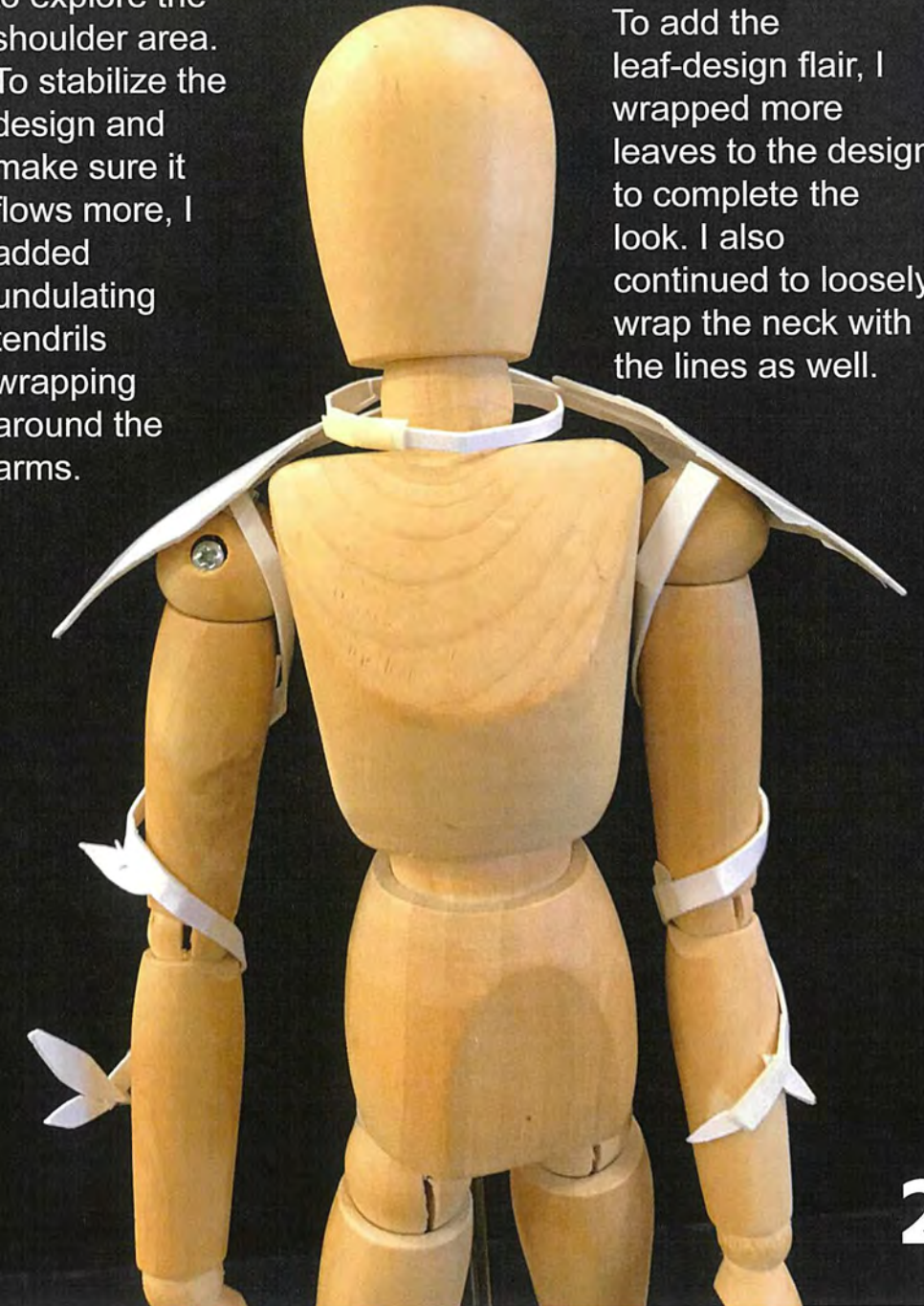
I decided to dissect the previous design and just took the top piece and created a rim for the head. To make the design look more organic and leaf-inspired, I added a few more leaf pieces as well.



**front view**

Finally, I decided to explore the shoulder area. To stabilize the design and make sure it flows more, I added undulating tendrils wrapping around the arms.

To add the leaf-design flair, I wrapped more leaves to the design to complete the look. I also continued to loosely wrap the neck with the lines as well.



2



# Refining Ideas



These colours are signatory to Art Nouveau, showing some of the movement's most common colours.

This glossy effect will be achieved with a range of different coloured bendable acrylic material.

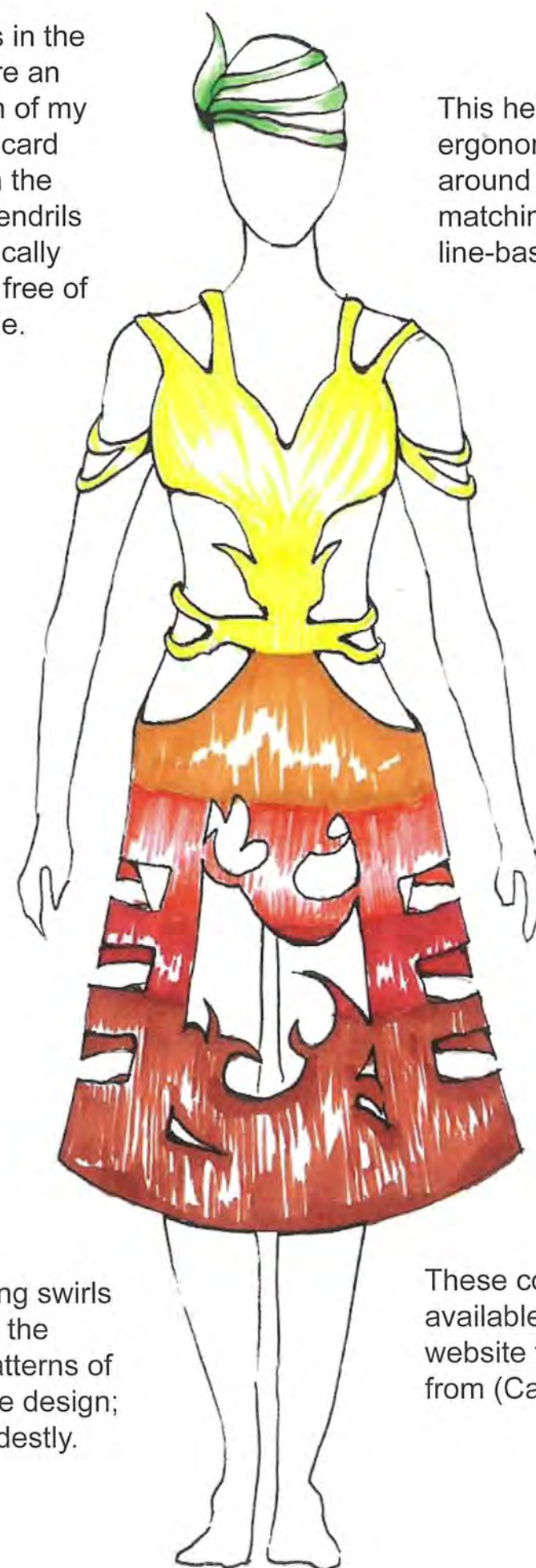


The skirt design is almost flared outwards in a cone design, so the middle part on the back is opposite; upside down



The two tendrils in the back clasp together in an appearance of hooking the design together.

The gaps in the bodice are an indication of my previous card model on the left, the tendrils symmetrically breaking free of the middle.



The undulating swirls contrast with the geometric patterns of the rest of the design; covering modestly.

This head piece ergonomically wraps around the user's head matching the rest of the line-based design.

The middle piece is a break of symmetry in the very structured design.

These colours are also available on the Acrylic website that my school orders from (Cambrian Plastics).

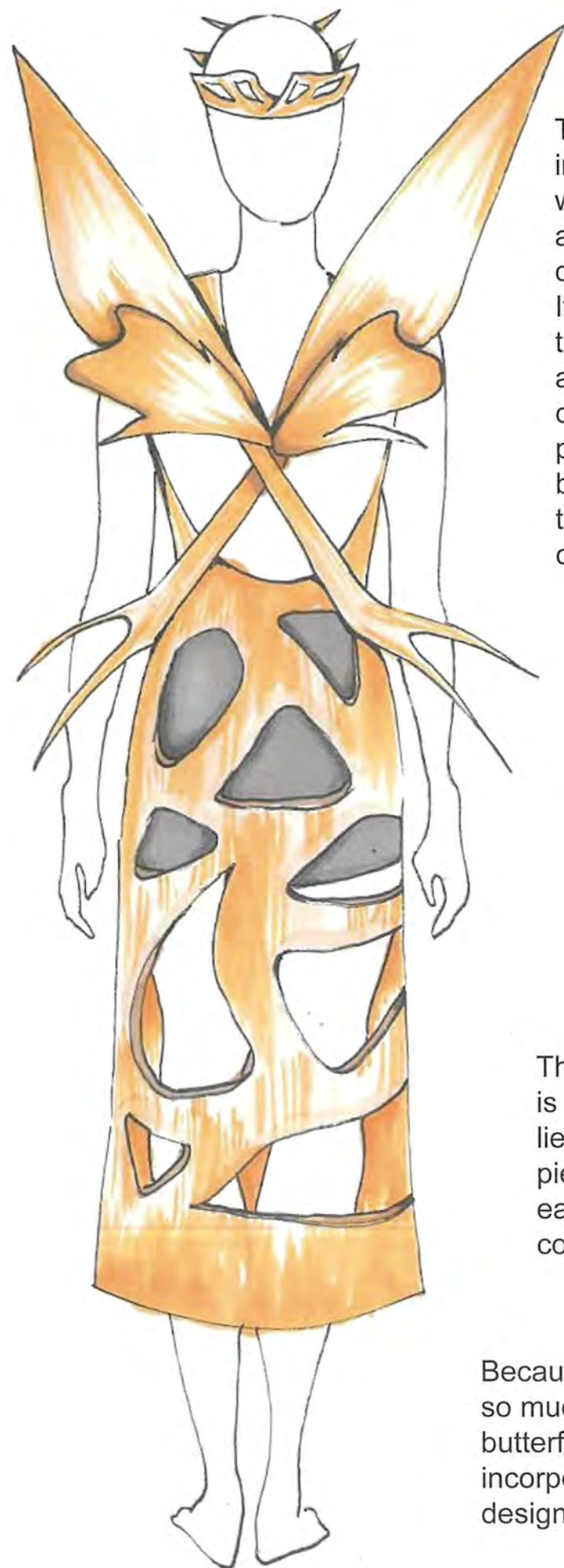


I chose this specific pattern of colours for a reason which is simply aesthetic purposes, making this gradient-like appearance

The middle area is a symbolism and tells a story of the Art Nouveau movement being the center of the development of the geometrical Art Movement after Art Nouveau; Art Deco.



# Refining Ideas



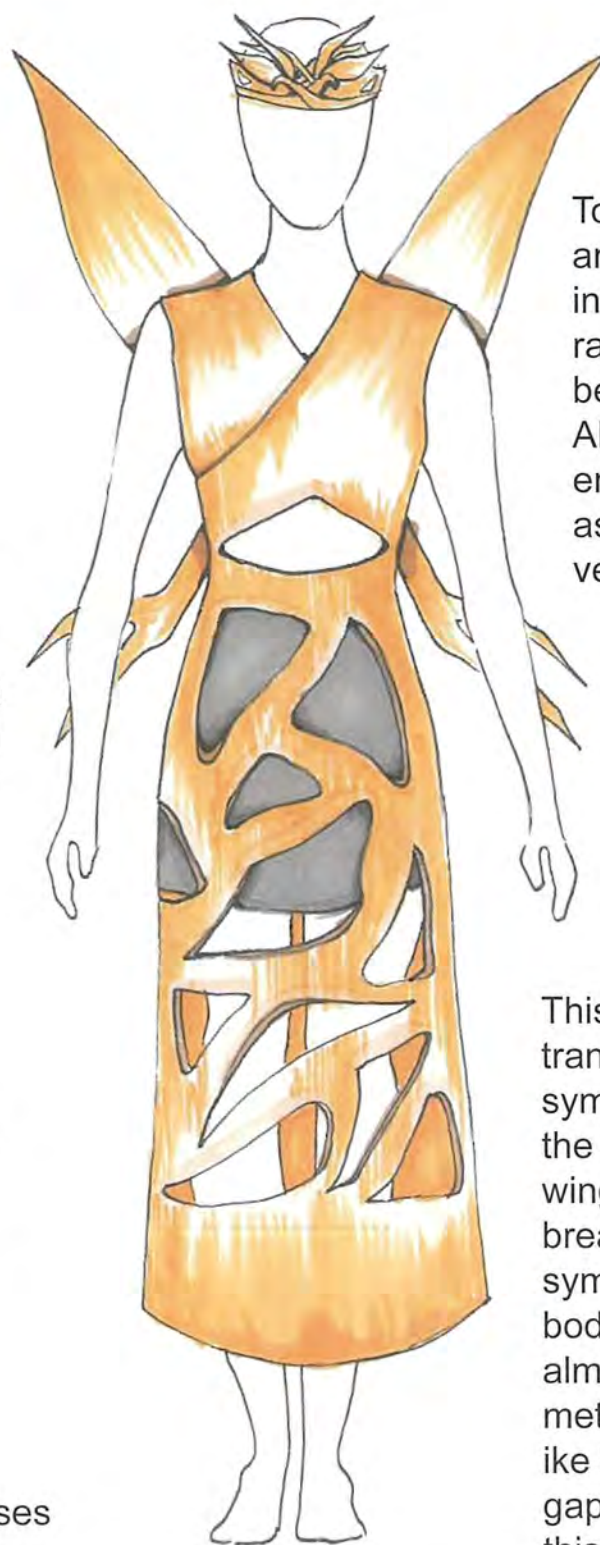
This design is an inspiration of my wing card crown and long skirt card design from prior. If I were to pursue this seriously as an idea, laser cutting will probably be the best idea to get those delicate curves.

These tendrils and smaller wings attached give this piece a more fantastical look, as well as staying very similar to the original card model.

The back of the piece is where the details lie, the two back pieces crossing over each other to clasp comfortably.

Because Art Nouveau focuses so much on females and butterflies, I decided to incorporate a butterfly-like design fitted for the female body.

Still wanting to incorporate my to-scale crown, I drew it on the model.



To continue the soft and natural look, I intend to use a rather delicate and bendable bamboo. Also, to consider environmental aspects; bamboo is very sustainable.

This piece has a transition of symmetry from the crown and wings, to a slight break of symmetry in the bodice, to a full almost metamorphosis-like break. The gaps really give this design Art Nouveau's organic feel to it.

I intended to achieve a rather ethereal and organic look with this piece.



Due to the butterfly wing patterned like holes in the main skirt, I will incorporate a felt or other neutral-coloured fabric to provide some modesty for the wearer.

To stay true to the original card model, I kept the length of the skirt long.





# Refining Ideas



Keeping the original headpiece from my prior card model.

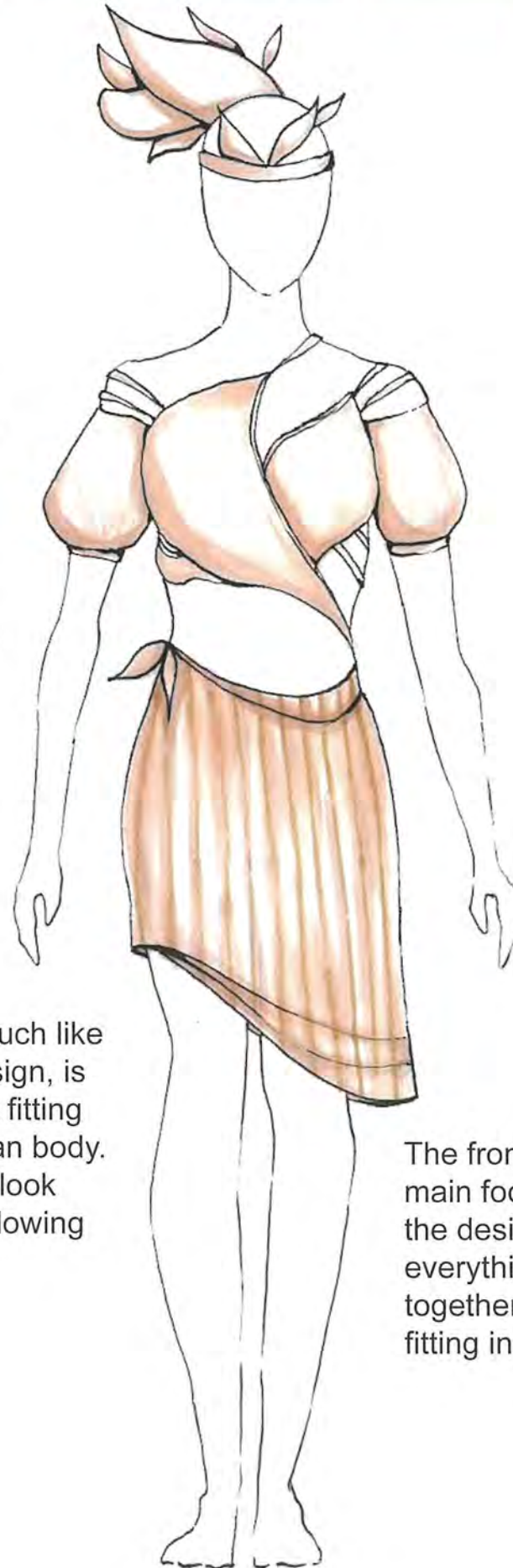
Without wanting the back to feel too geometrical and structured, I wanted the rear ends design to feel almost wrapped and thin. However, whilst looking almost weak and bent, the bamboo should hold the piece together nicely.

I incorporated the slat-like features of the bamboo images on the top right to add more aesthetic flare to the design.



I also stuck with the leaf-like organic forms attached to the original garter and headpiece, integrating it into the sash ties.

This piece, much like the garter design, is meant to look fitting with the human body. It is meant to look natural, free flowing and *fun*.



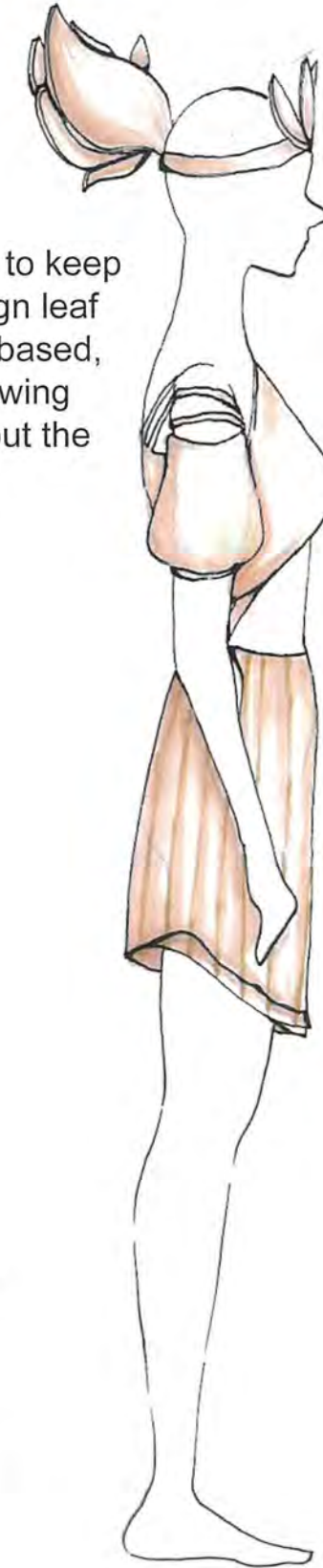
The front is really the main focal point of the design; everything coming together nicely and fitting in the front.

I wanted to keep this design leaf and line based, both showing throughout the design.

The headpiece whilst being tilted almost to the left, is balanced out nicely from the skirt which is draped on the right.

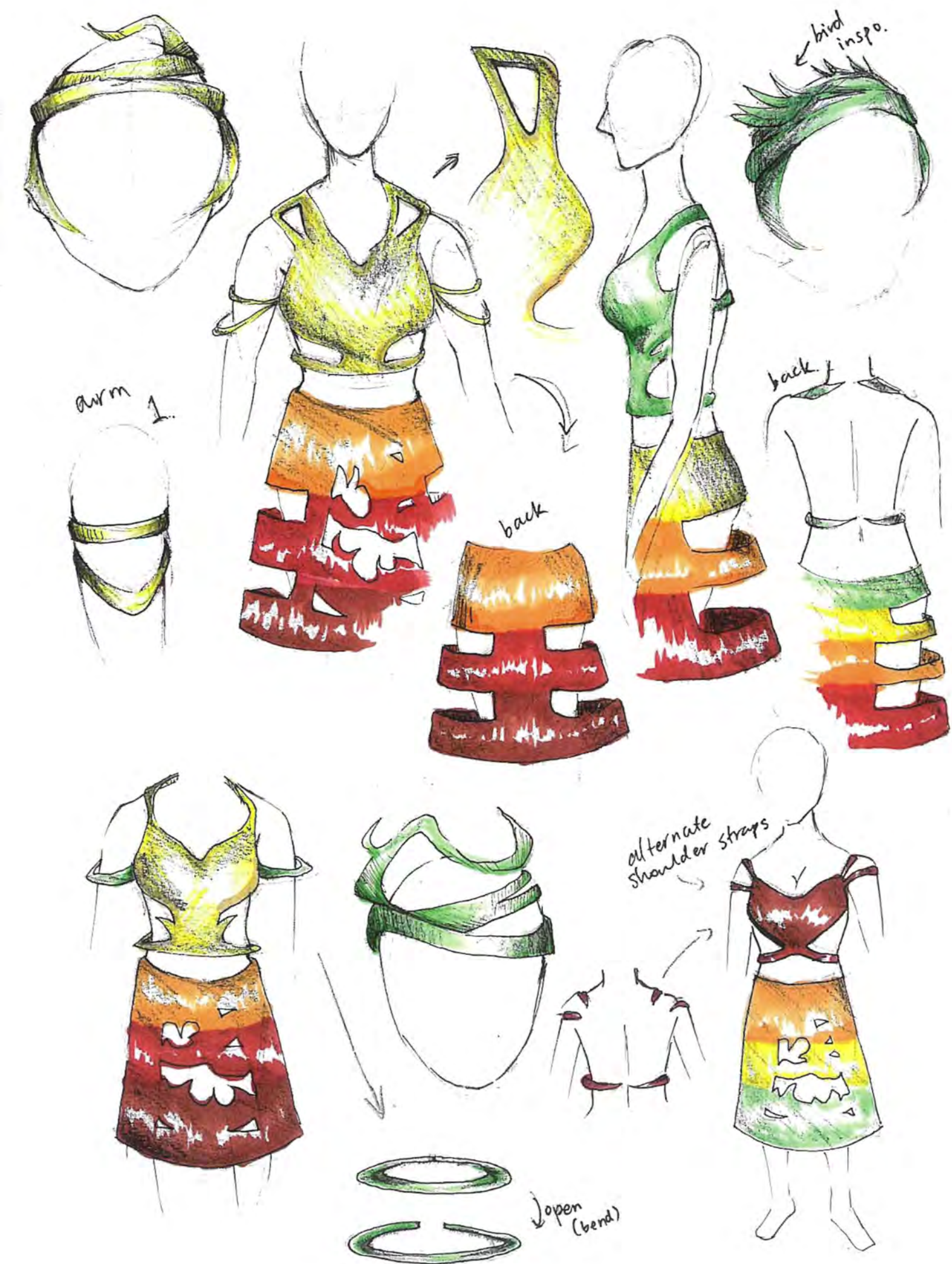
This design to me has a very fun and almost festive look, whilst still capturing the Art Nouveau movements' fundamental core. This is such as the organic forms and free-flowing feel.

Due to the other two designs having different lengthed skirts, I decided to play with the form of this one, knowing that I would want to stick with a shorter length, this being knee length or above.



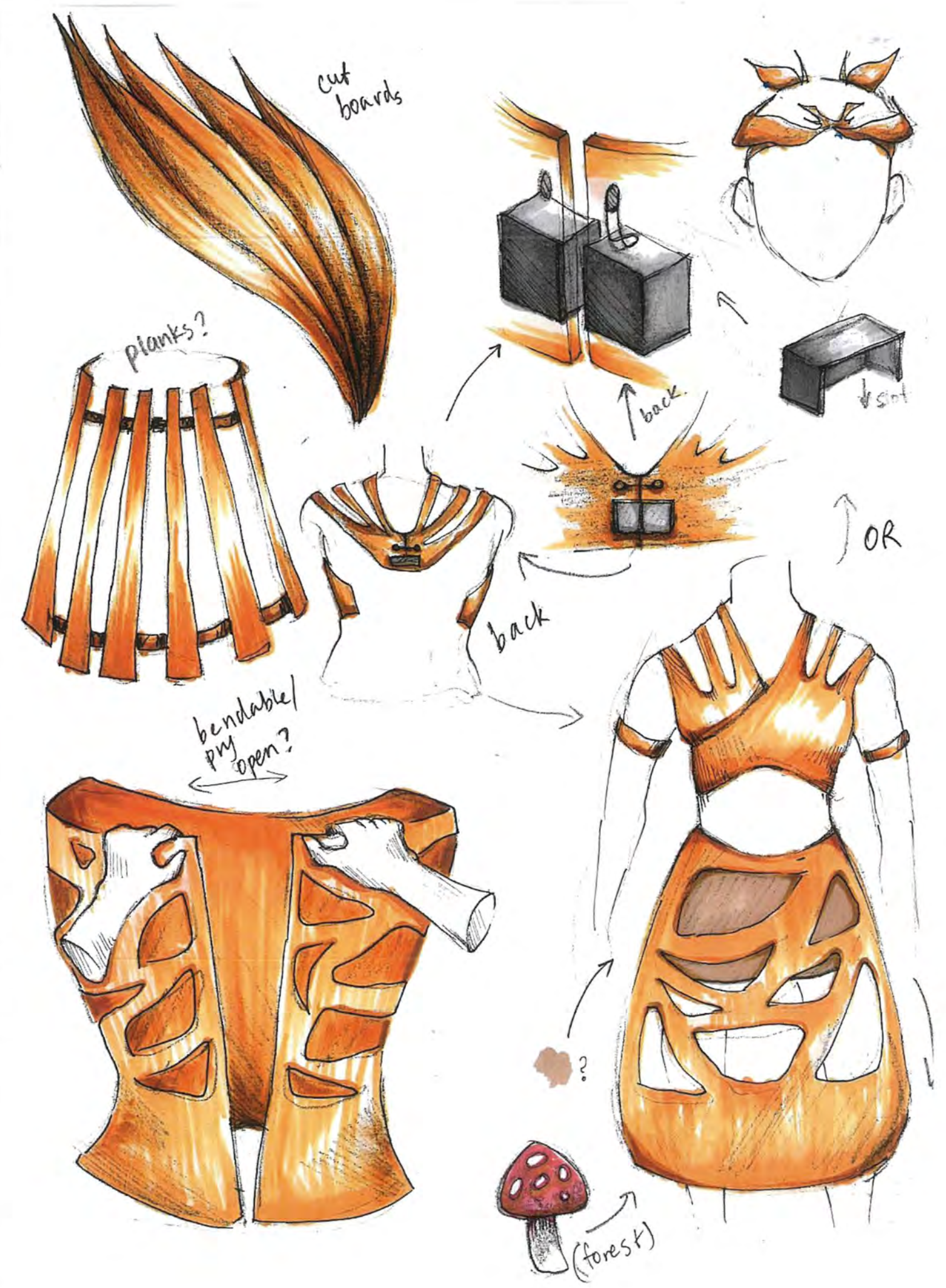
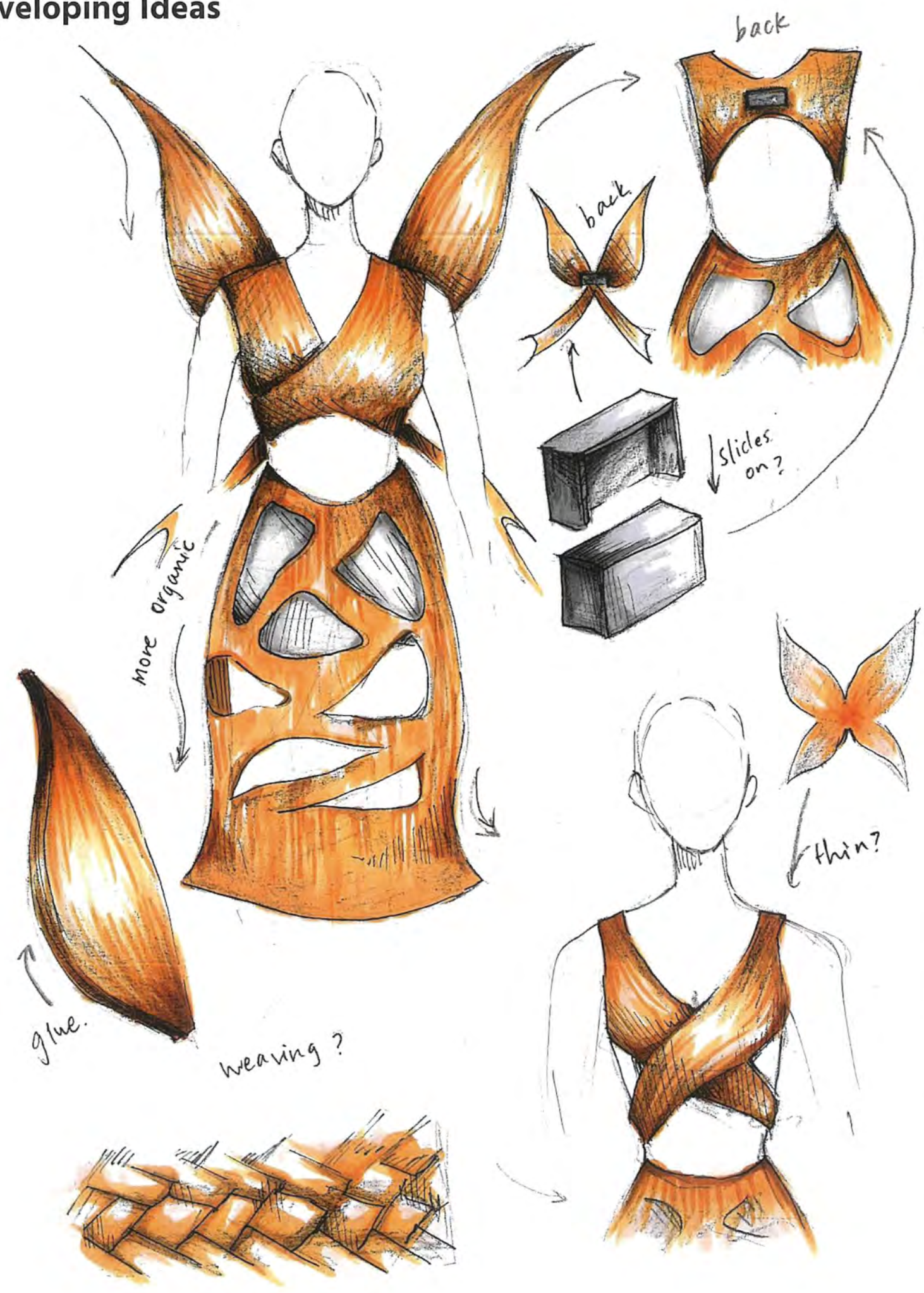


## Developing Ideas



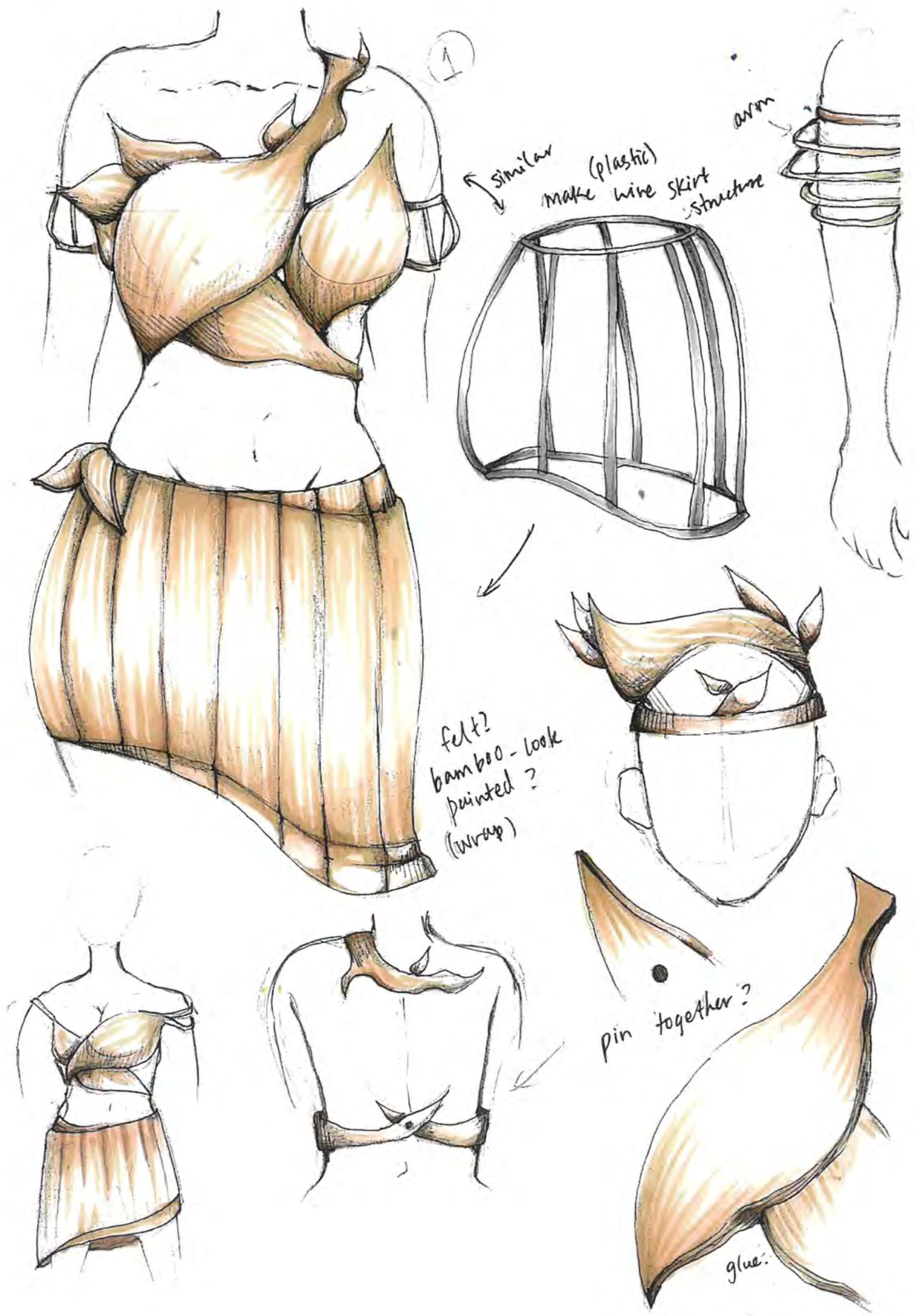
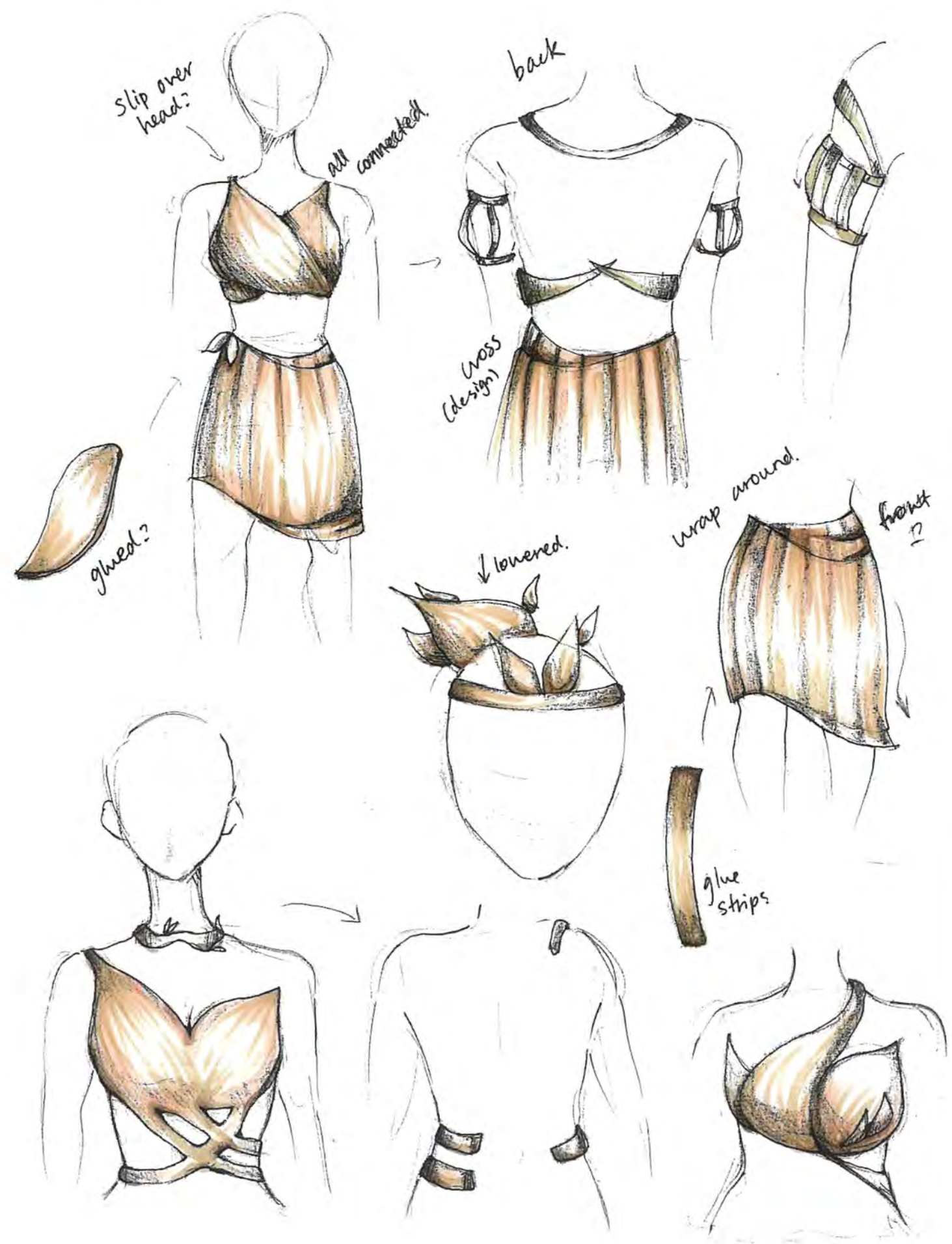


# Developing Ideas





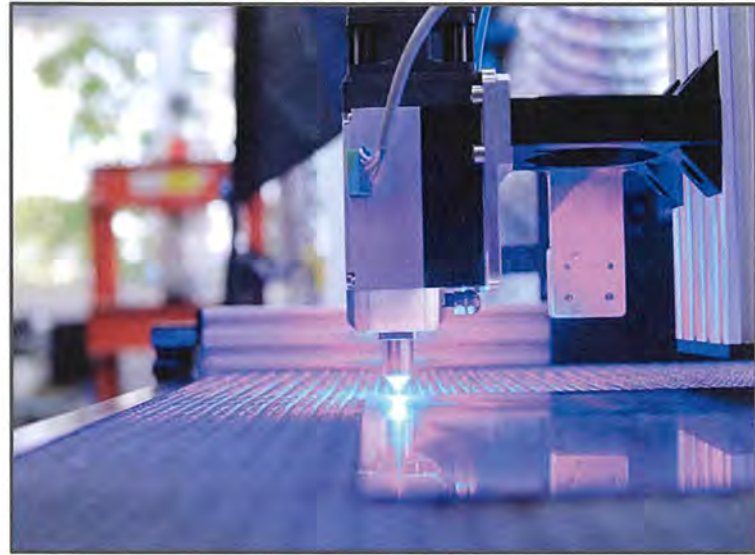
# Developing Ideas





# Materials & Joining Techniques

## soft, acrylic, bamboo

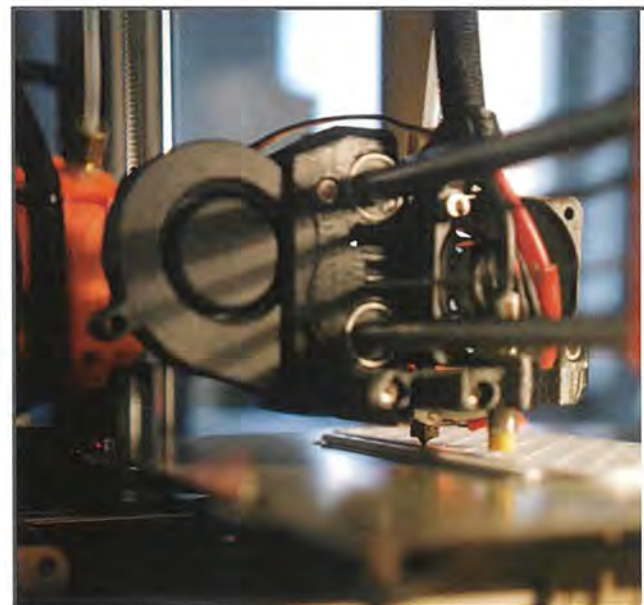
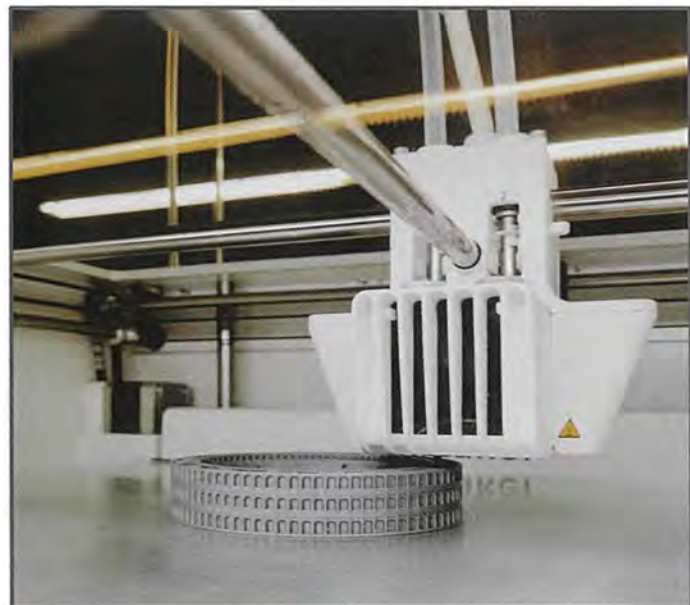


**SOFT MATERIALS** (felt, fabric, recycled plastic, canvas): hand sewing, pattern cutting)

The easiest and arguably the most generic method of joining soft materials is through hand or machine sewing. Felt is slightly different to fabric, as it is more stiff and rather resistant. With canvas material, perhaps putting eyelets or grommets into the canvas to make the different parts easier to join. Fusible tape is another method, when placing the special tape between layers and using a hot iron to press down, it melts and sticks together, and solidifies it if you let it cool. For specific types of fabric, chemic welding and heat welding could also be another option.

**ACRYLIC** (solvent welding, glueing, heat bending, laser cutting)

Solvent welding, a method of joining acrylic plastic, consists of a process involving solvents or solvent blend, which are used to create a joint between two thermoplastic parts. Bending small parts of acrylic, it is possible to use a soldering iron as a primitive strip-heater. If the sheet of acrylic is thin, using a step drill bit might be better. If using a thicker acrylic material, it's more advised (by makezine.com) to use conventional drill bits (after placing a piece of masking tape over the area to be drilled). If the hole is especially thick, spray some WD-40 to act as a lubricant. This will help remove chips and dissipate heat as the hole is drilled.

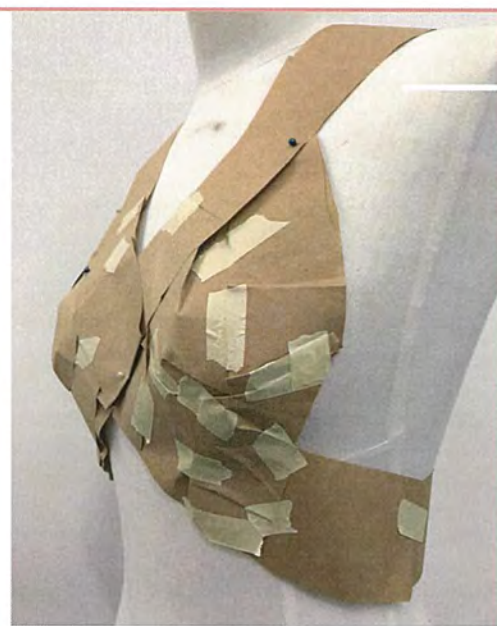


**BAMBOO** (glueing using laminating, laser cutting)

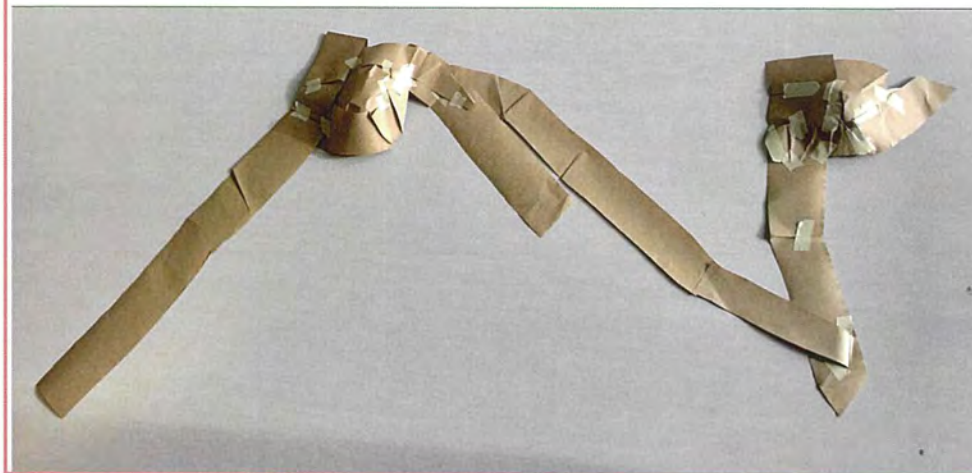
Most common wood glues work well for joining bamboo plywood sheets. In regards to repairing, generic wood glue should work for bamboo too, as both contain cellulosic fiber. Another method includes laminating the bamboo plywood sheets together; differing between different types of product and different dimensions. Bamboo is good for details, especially when using a laser cutter. The laser cutter is able to cut the details whilst giving a light brown edge when cut, adding a more unique and natural flare to the design. An idea from an article (WikiHow) is using lukewarm water to soak the bamboo (*not sheets/planks*) overnight, then gently bending the material, as bamboo can bend with water. Once the bamboo has been adequately soaked, you can place it on a board with nails and wait for it to solidify in the shape. Another possible idea is drilling holes into the bamboo and using a flame to heat and bend it to your will. This will need more precision and practice, however as it looks rather time-consuming and risky. Bamboo is also very sustainable and has many advantages in comparison to wood.



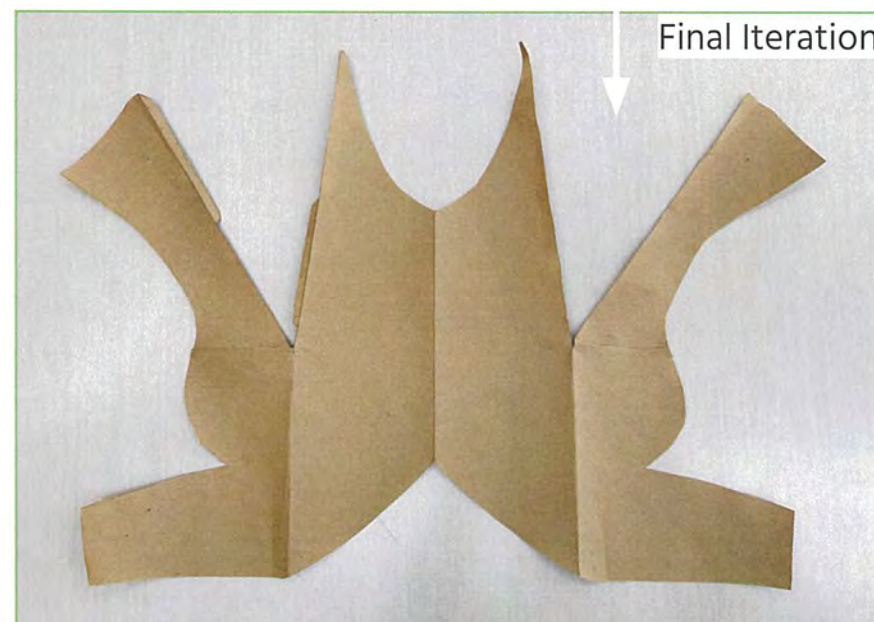
# Brown paper modeling - Bodice (front)



For this paper iteration, I attempted to not think too much about the details, but the final shape's outcome. I plan on each part being a separate attachment for the wearer's benefit, but I have now come across the problem of the shape of the bust. The design will require a lot of curves and folds to fit nicely, especially around the top half of the female body. I am not entirely sure how it will work using a harder bamboo material, but I plan on utilising and altering an existing bust pattern.



Using an existing top pattern I cut it out in brown paper and put it on the mannequin.



I just tidied the pattern up a little, making the design a little less chunky-looking. I also defined the bust a little bit, and found that using tabs for joining is effective (for paper, anyways).

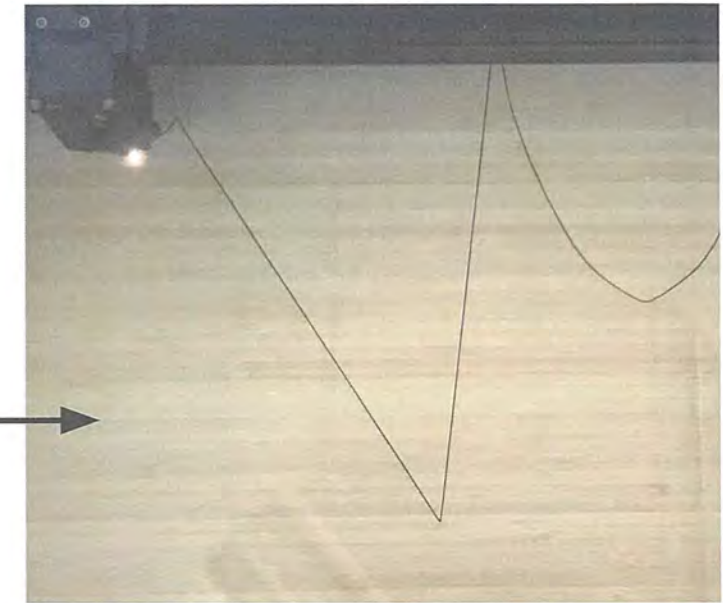
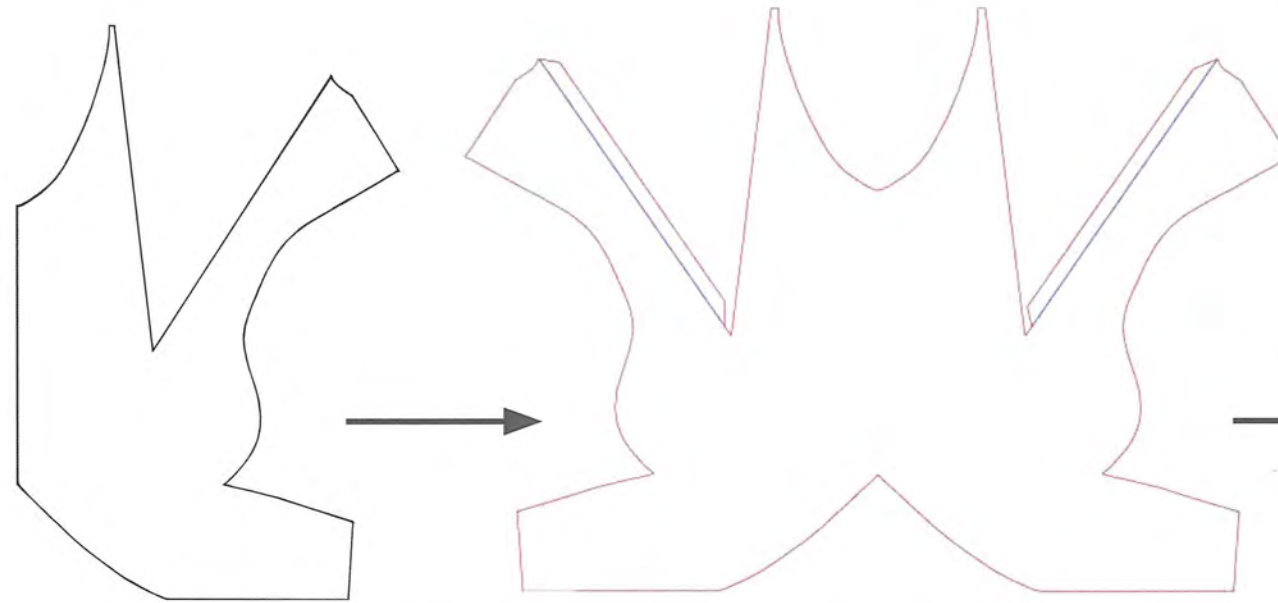




# Laser cutting process & Experimenting Joining Techniques

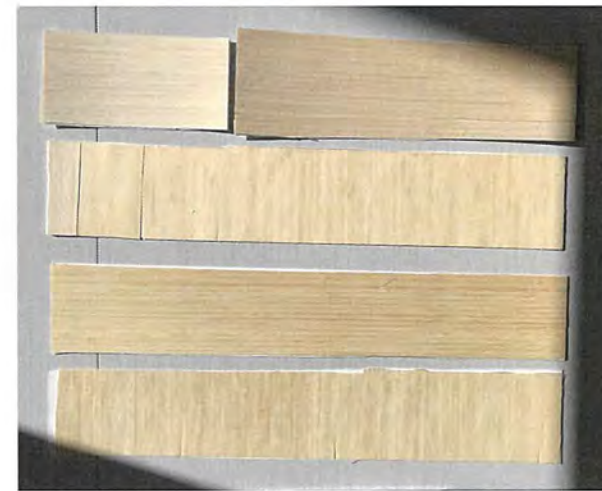


I outlined half of my finalised pattern onto a piece of A3 paper, and then transferred it onto illustrator (reflecting the side to create the full pattern).



← 2 versions: bamboo and cardboard (will be glued together for strength).

To get the most accurate measurements, laser cutting will be the most effective! I will continue with this method throughout the process to maintain utmost precision and to also develop my laser cutting skills/knowledge. After laser cutting, I am coming to find that the material might be too thin; the next step will be to produce more **joining techniques** fitting for my design. A possibility to strengthen my design *without* dispelling the flexibility could be to attach a cardboard paper on the back, whilst still incorporating the tabs seen in the original brown paper design.

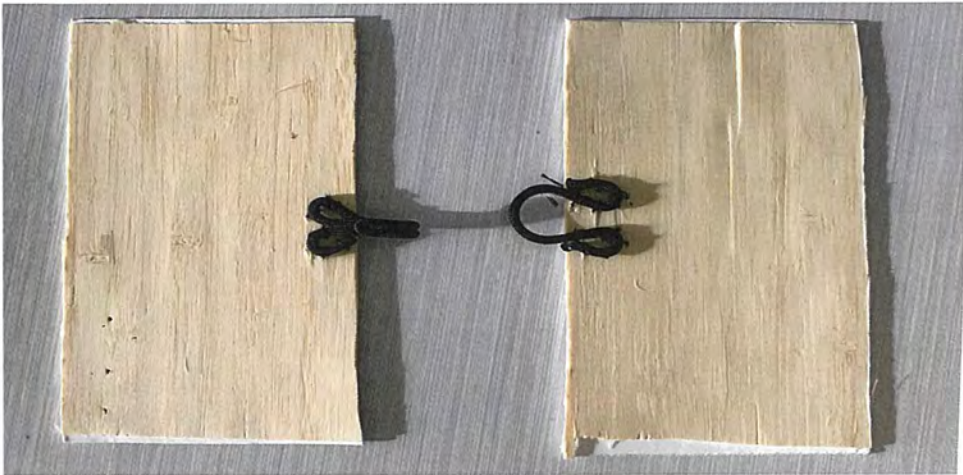


Firstly, I imitated my top material; a thin bamboo sheet glued to cardboard with adhesive spray. After cutting it to strips and even smaller squares, I started experimenting with different joining techniques. Firstly, after unsuccessfully (just) puncturing holes with the eyelet plier in the bottom left corner, I found that drilling holes and *then* using the eyelet plier is more efficient. I then tied it in a corset-fashion.

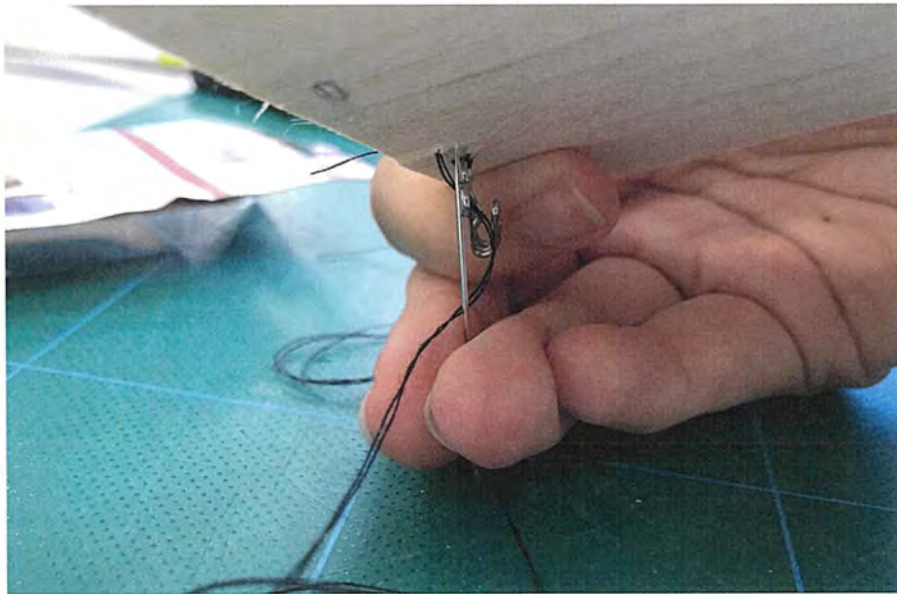




For my second experiment, I attempted to hand-sew fur hook & eyes through the bamboo. Although it was doable, the strenuous effort and time it took to sew both sides were inferior to both the aesthetic and process of the eyelets and eyelet pliers. I also found that the 7 was the best for the holes; any bigger splits the wood and any smaller will only make a tiny hole.



Next, I attempted sewing once more with a smaller version of the fur hook & eyes; a regular metal-type hook & eyes. I feel this was slightly more successful than the fur version, but for someone like me who is particularly inexperienced with hand-sewing, I feel this will not work. I also accidentally made a small split in the wood, which would be disastrous if was the real model. As you can see in the image on the right, I have to press the needle against a surface with support for the needle to puncture the material.



I also tried velcro, which by far was the easiest technique to do. However, it creates a lip which is both aesthetically not pleasing, and uncomfortable for the wearer. Looks like I'll stick to the eyelets and ribbon (also looks the cleanest)!

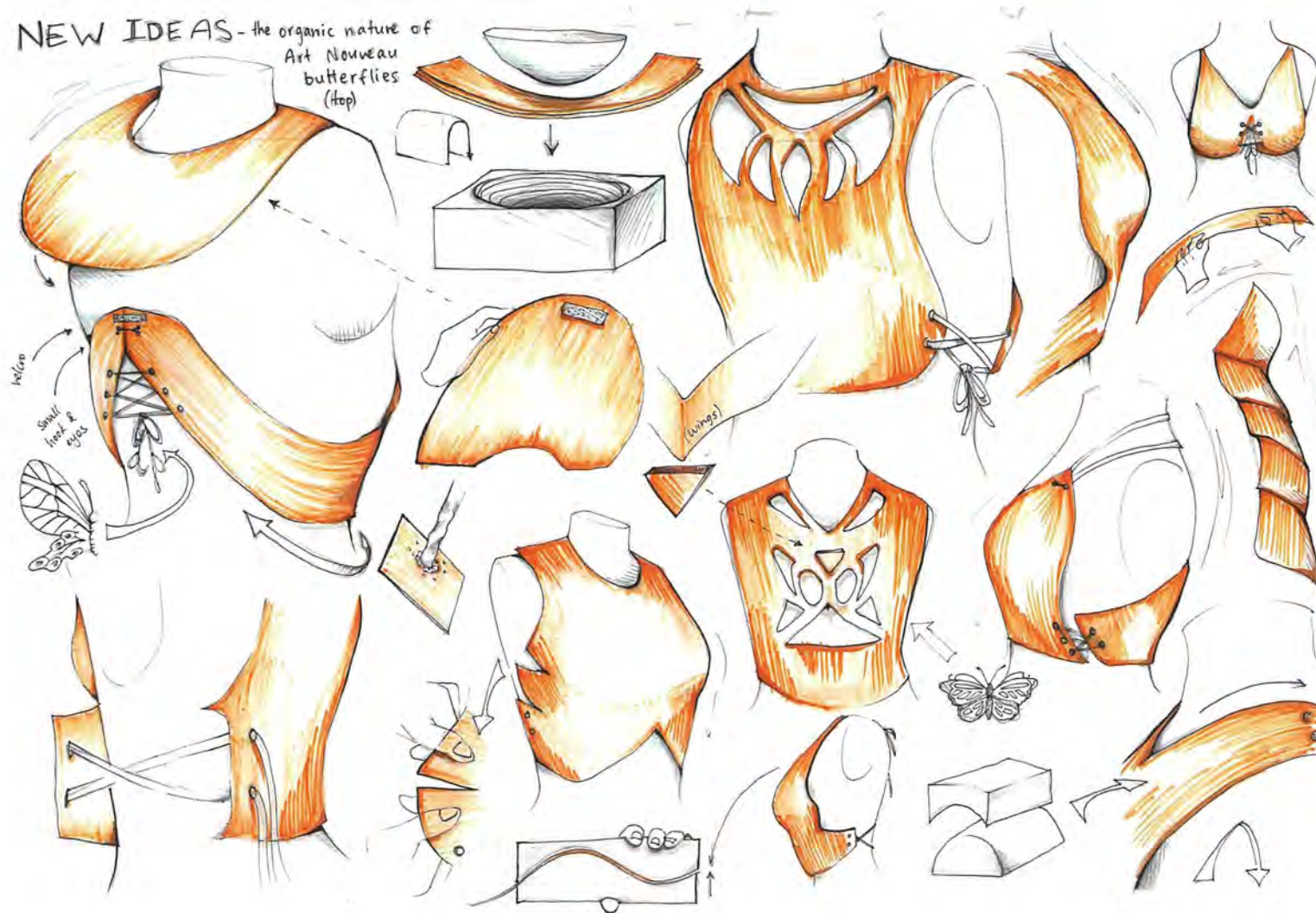


In the end, I used eyelets and string to tie the piece together.



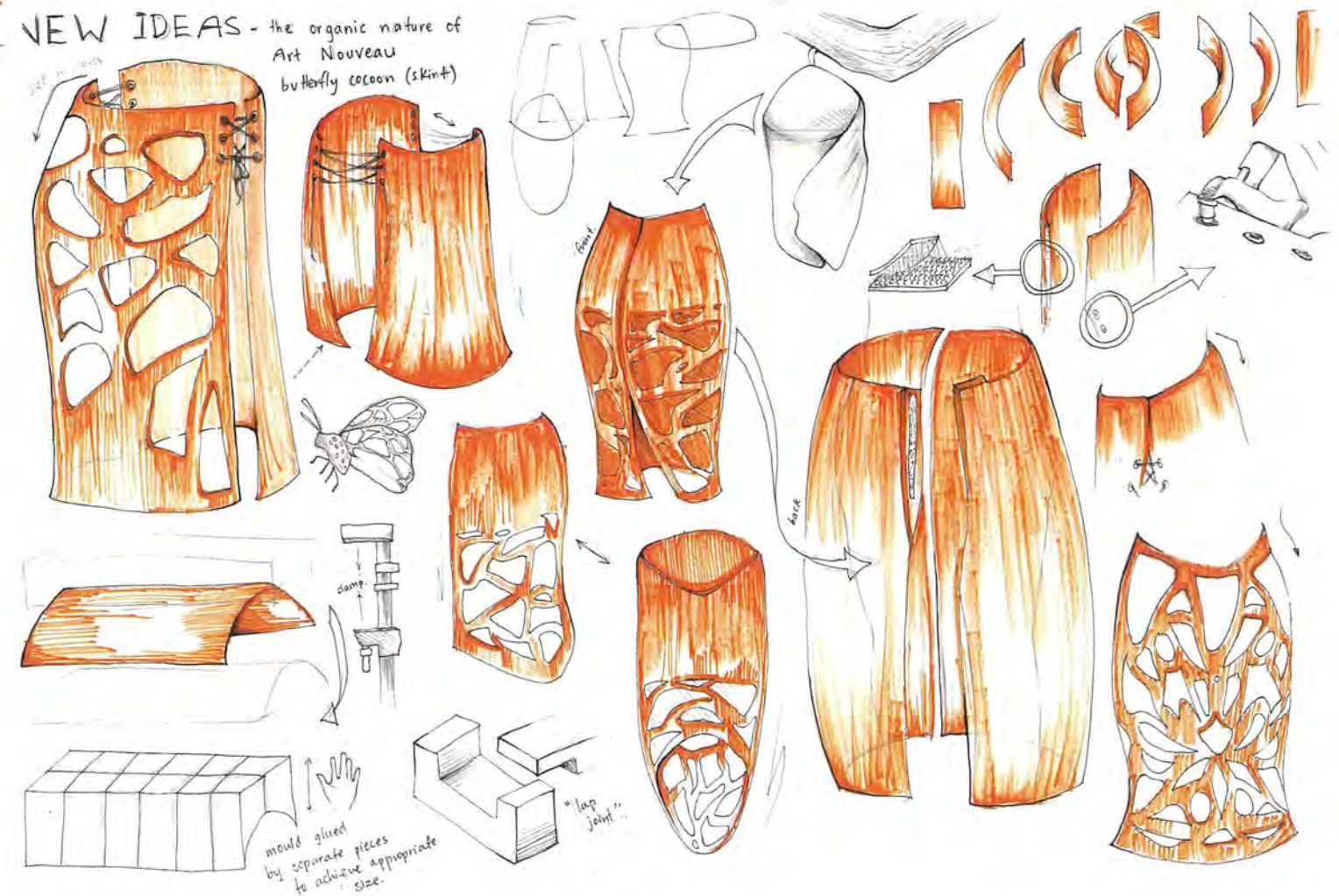


# Generating New Ideas



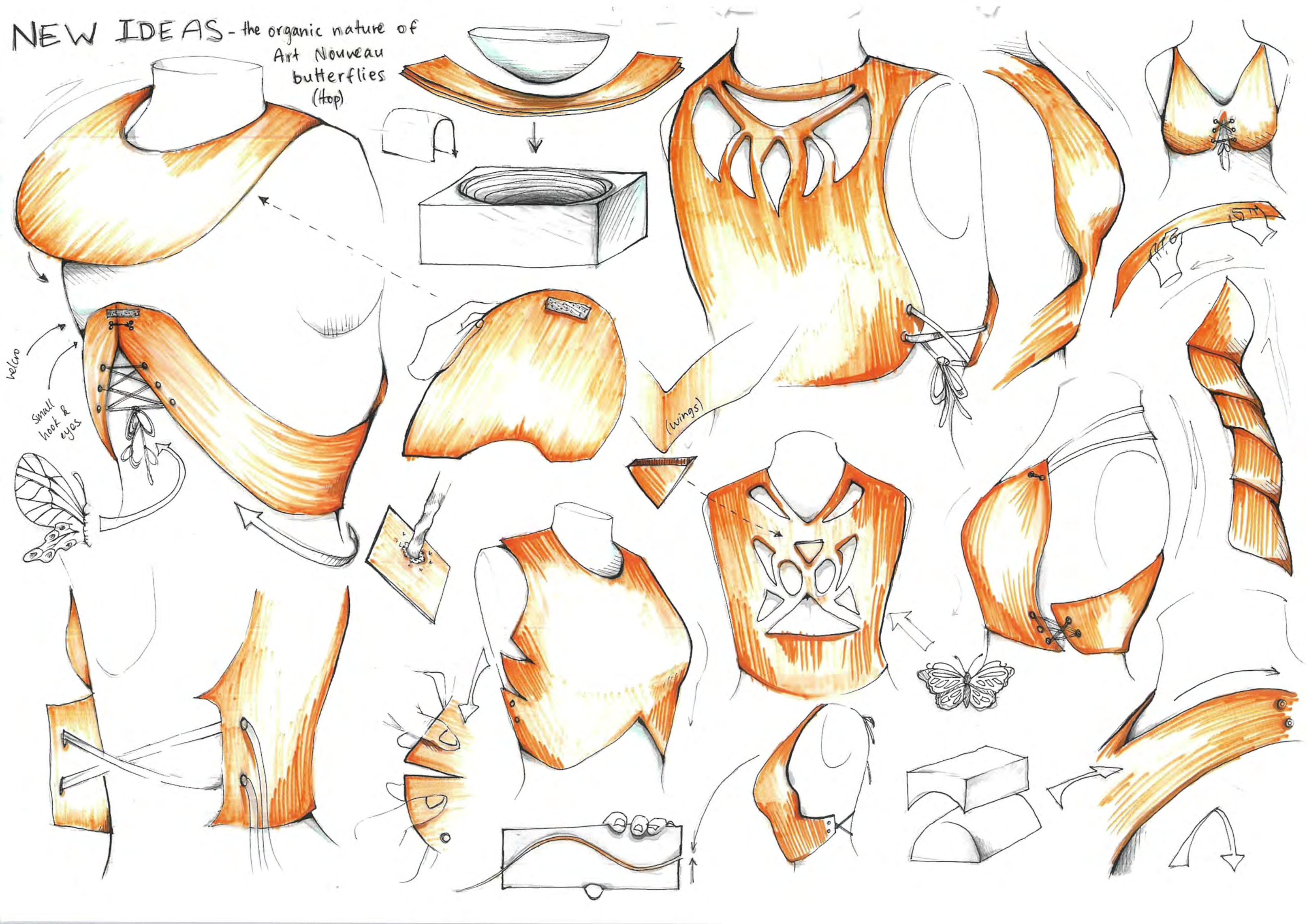
Now I had to generate new ideas for the back of bodice, where the important wings will be placed. Keeping in mind the organic forms of Art Nouveau, specifically Art Nouveau butterflies, I utilise my new knowledge of moulding techniques to come up with new ideas. Instead of just the skirt, I thought why not incorporate the patterns on the back too so there is something to look at at the back too? Since the eyelets and string/ribbon proved to be successful before, I think keeping that feature would be a simple and efficient touch to the top. The rest is just playing with the form and changing the positions of things, whether it be the eyelets and strings, or joining placement.

The skirt process was slightly more complicated than the top one, as it is a part I haven't physically explored with paper or other materials. However, in incorporating the cocoon transitioning into the butterfly, bottom to top, I hope to convey the natural chrysalis → butterfly transformation as the observer's eyes travel on the piece. I thought about the core form and different techniques that I could utilise in the process. I also explored symmetry in the bottom right corner to see how that would look.



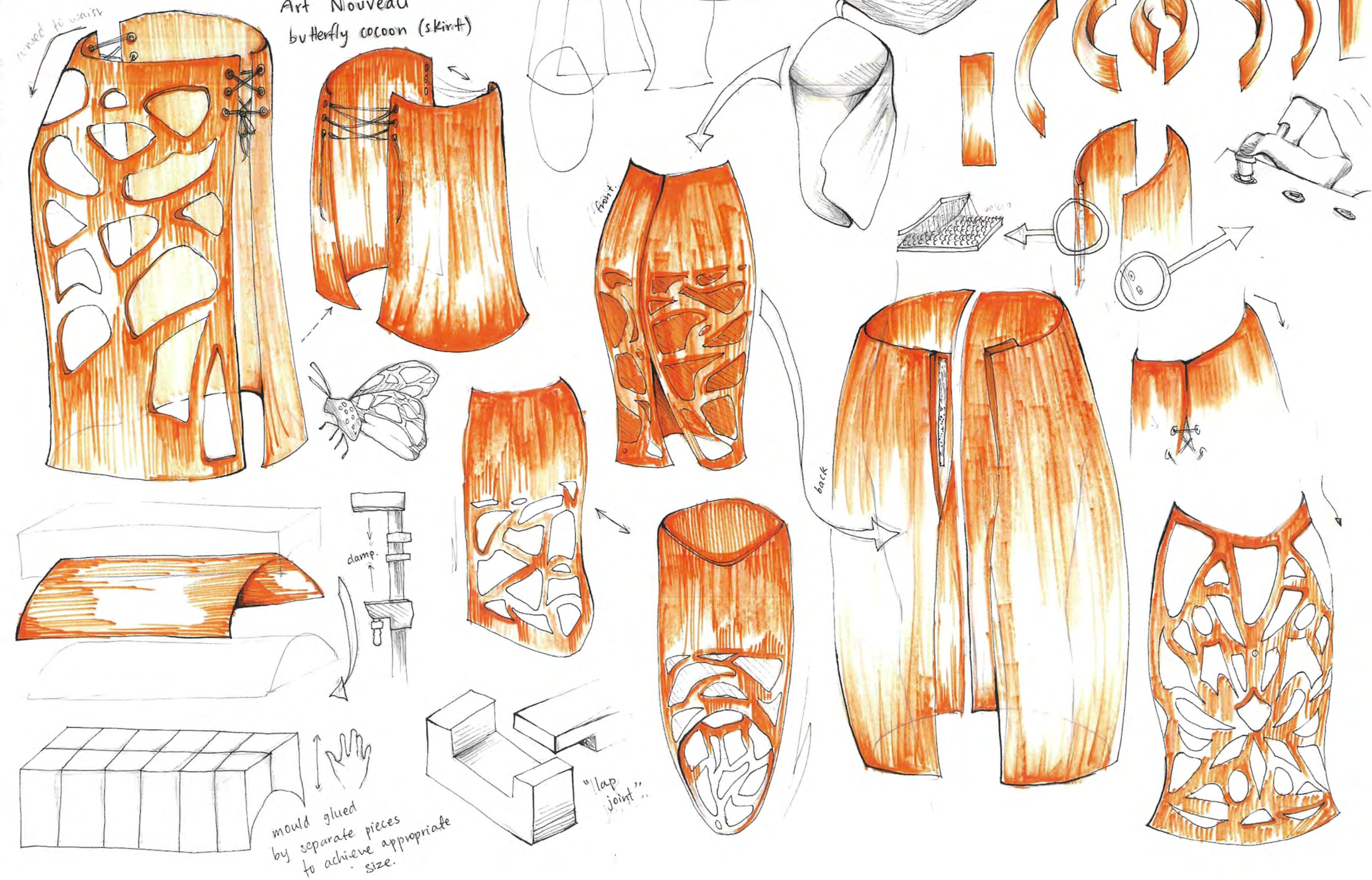


# NEW IDEAS - the organic nature of Art Nouveau butterflies (Hop)





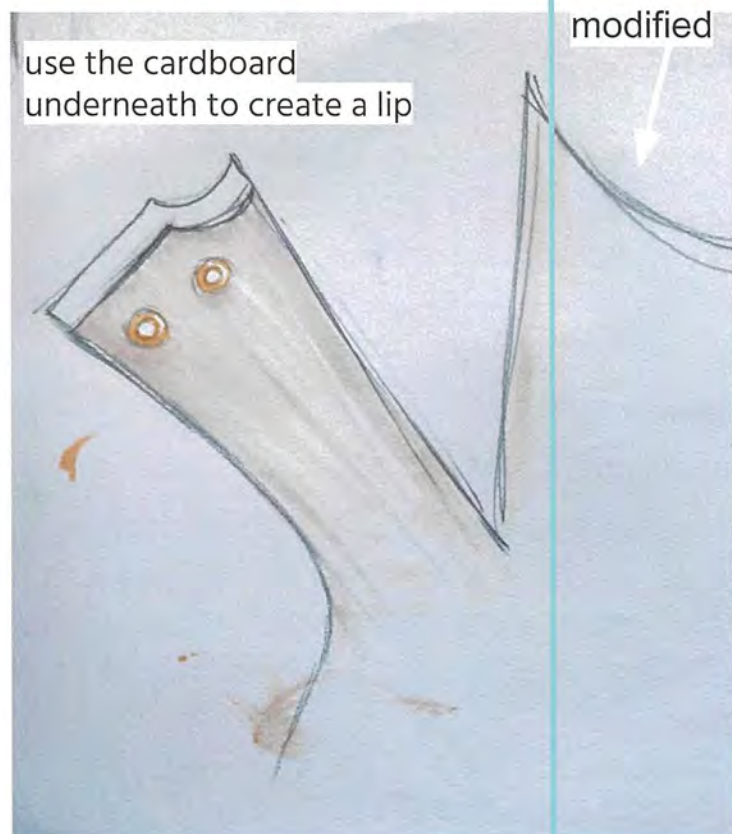
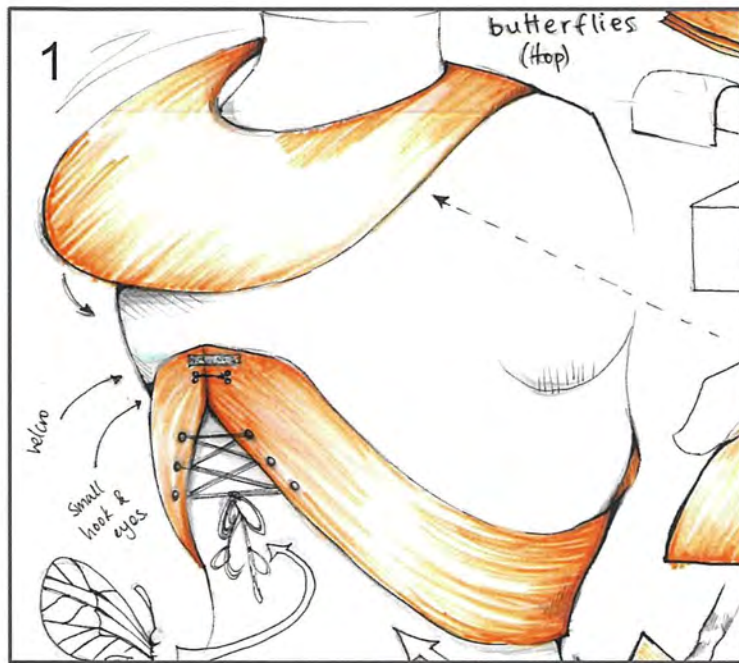
NEW IDEAS - the organic nature of Art Nouveau butterfly cocoon (skirt)



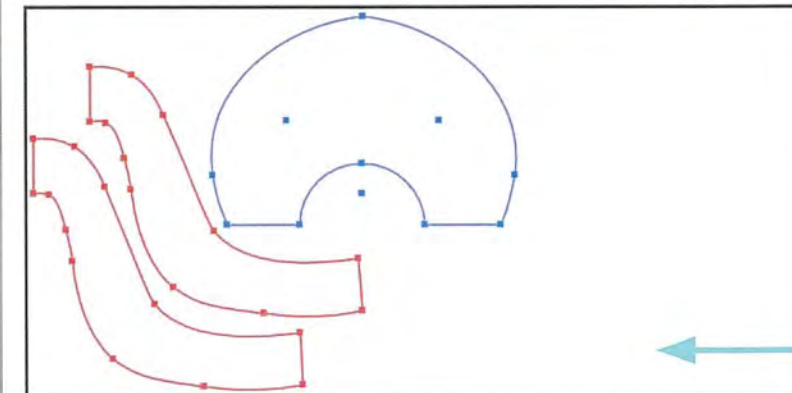
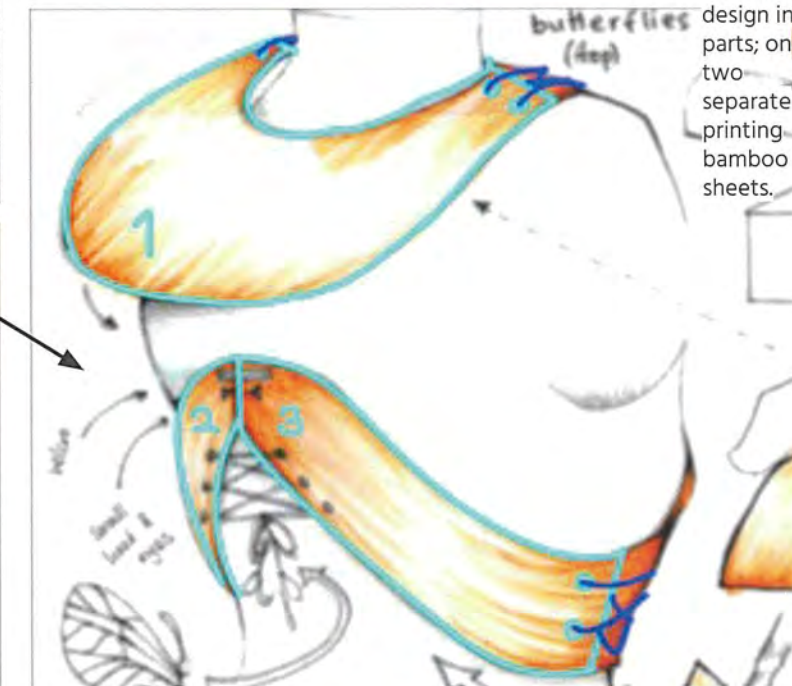
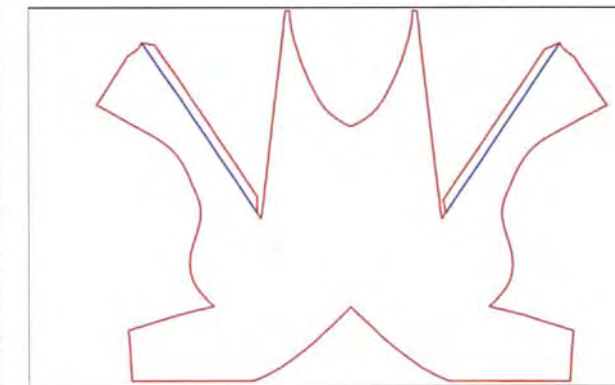
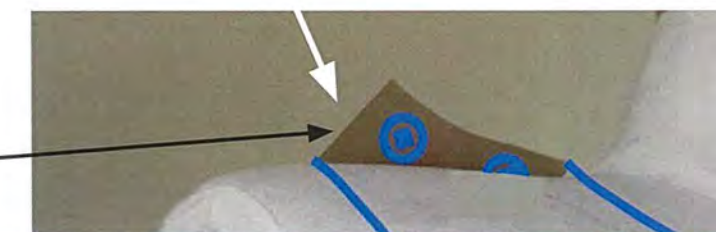
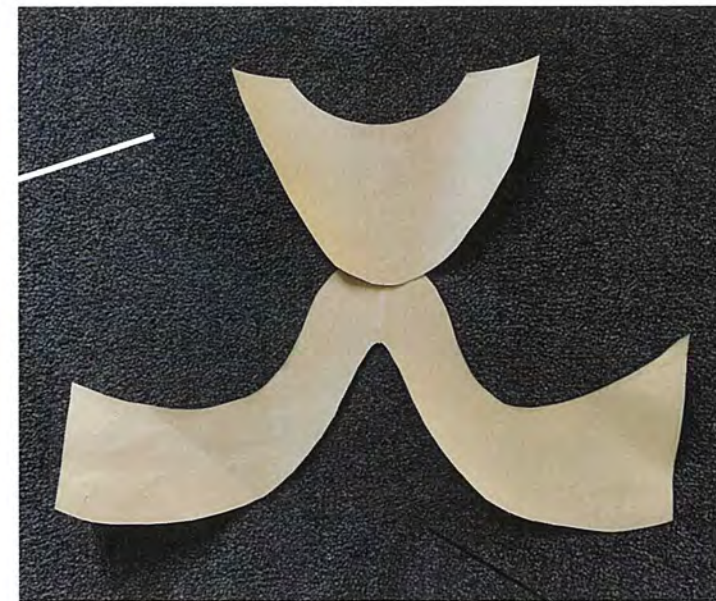


# Brown paper modeling - Bodice (back)

Developing 2 NEW IDEAS for the final bodice



This was a super fun design to work on! Keeping the front of the design the same, I worked on the back of the bodice. It took a lot of tries with different angles of curvature, and decided that this would be the best. Utilising the waist curvature, I will really be able to create a nice dip (as seen in the picture on the right). Unfortunately, I don't think I can attach the round back piece to the pattern, but will have to keep it as a separate piece. The top back piece will also have eyelets (will put them together with string, most likely).

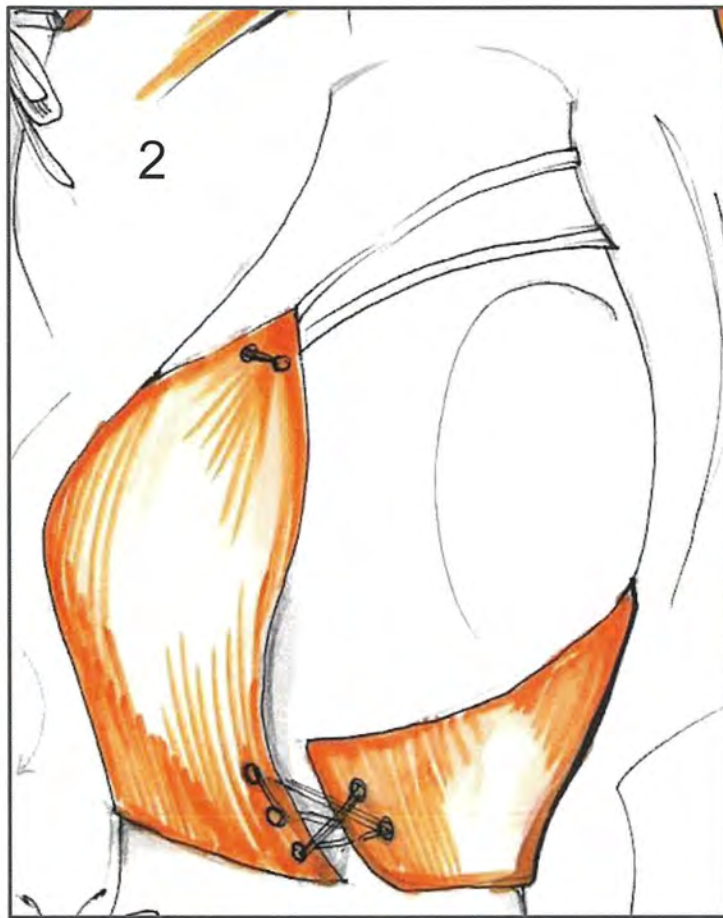


Above, I just estimated the overall size of the two curved shapes, and perhaps if I choose this iteration going forward, I will refine. By refining the design and tracing it on paper, transferring it to Illustrator, I can accurately get the right height, length, etc. It will save a lot of material and time. I tried overlaying the top right hand corner design to get the appropriate width for all the shapes but I am not certain as to how it will turn out once lasercut. Better safe than sorry.

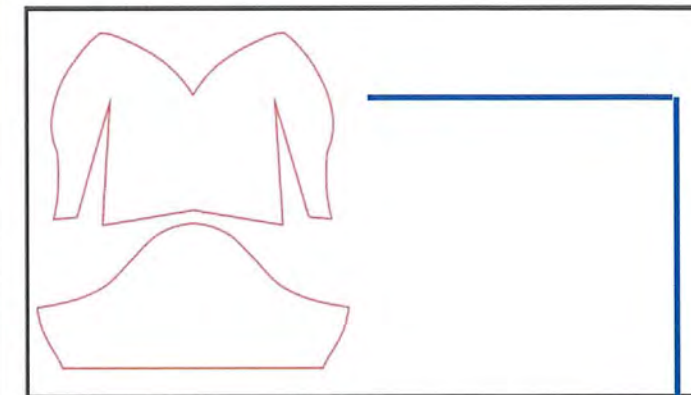
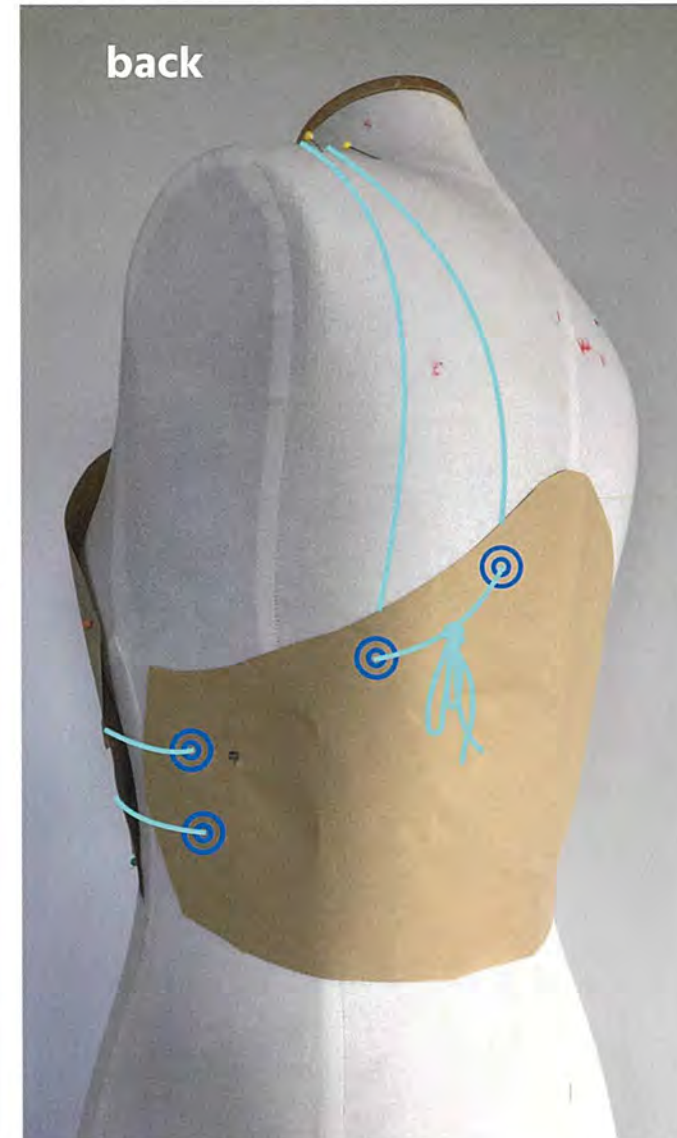
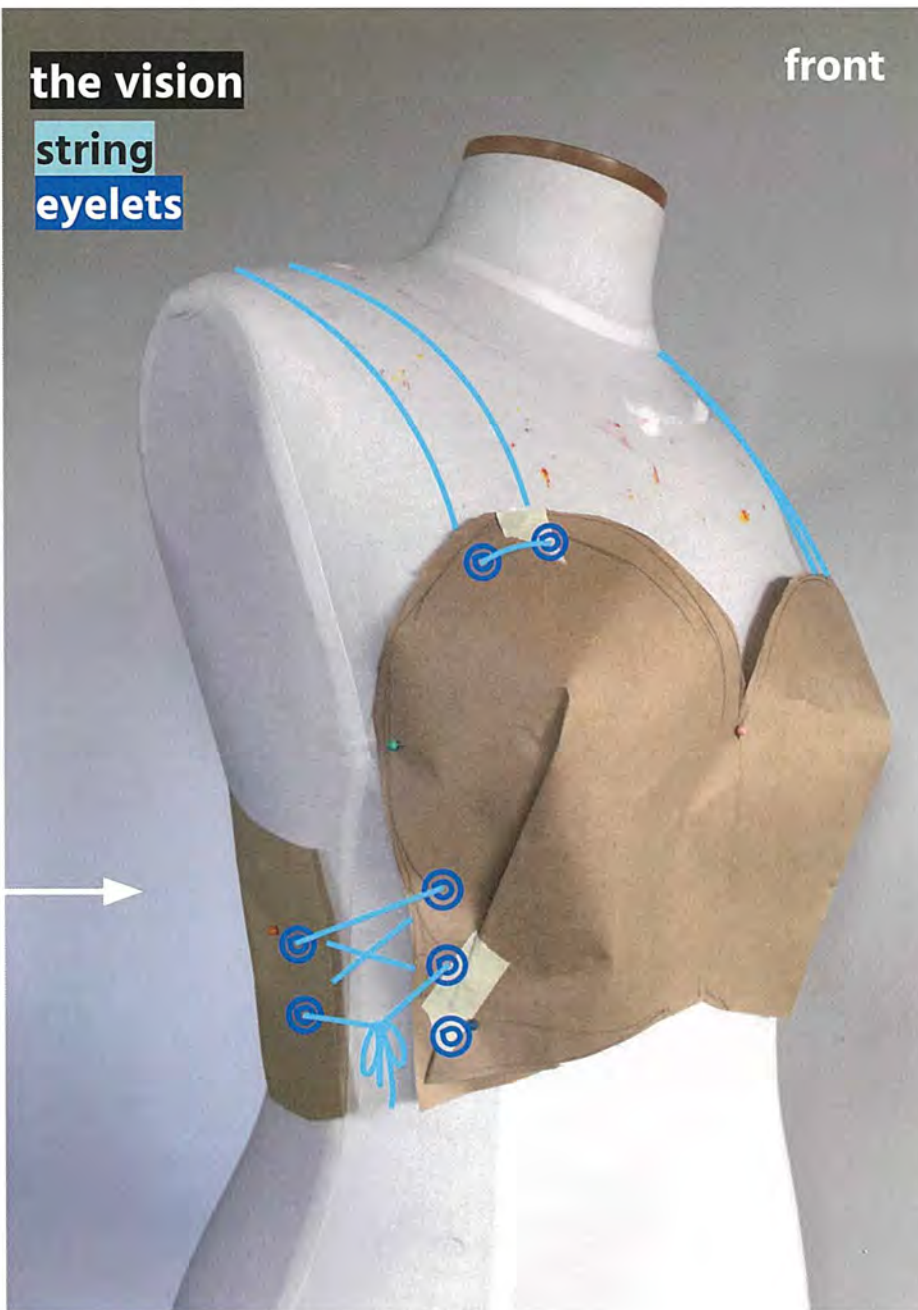


# Brown paper modeling - Bodice (back)

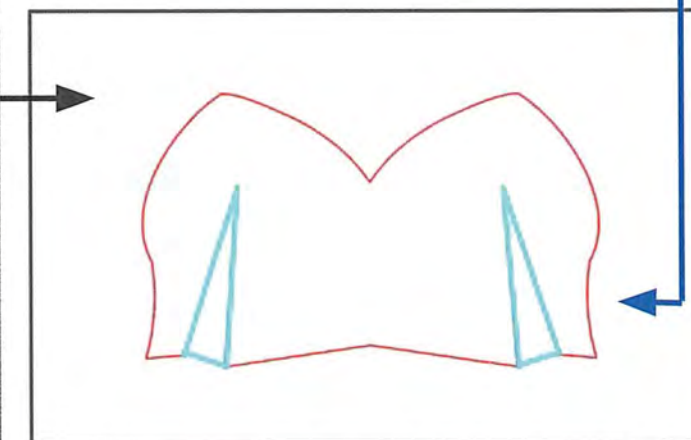
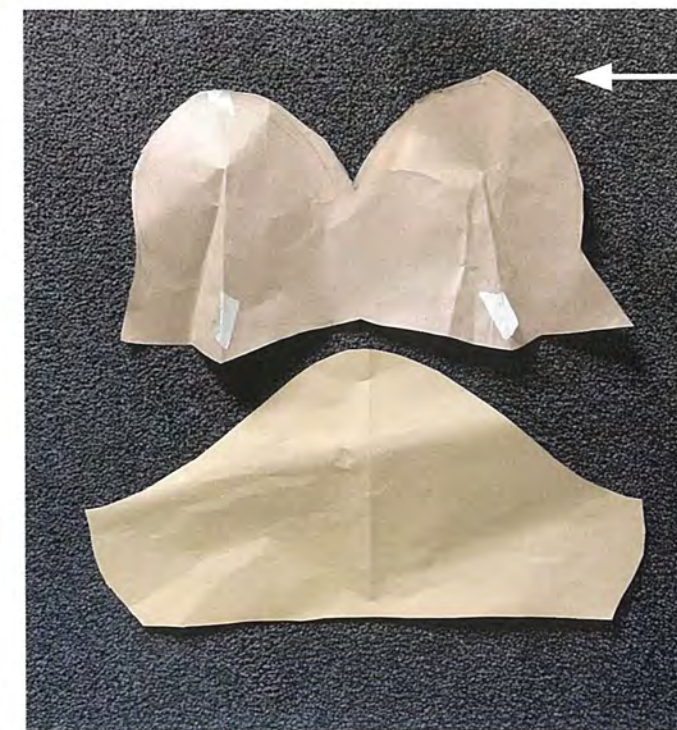
Developing 2 NEW IDEAS for the final bodice



This design was quite straightforward, with only 2 pieces (back and front). I'm not sure how effective it will be in the bamboo version, but I do enjoy how minimalistic the aesthetic is. The string, as seen in the image below, will play a rather large part of the design, which may not be exceptionally comfortable. Eyelets will also be used in every corner for this design, which will, I think, be effective as it is easy to do, and it looks quite clean and seamless.



The illustrator iteration looks a bit weird and isn't completely 100% accurate, but if I do end up picking this iteration, I will refine it more, like the bodice (1) iteration. I would also incorporate little tags in between the gaps in the front design, as it would make it sturdier.



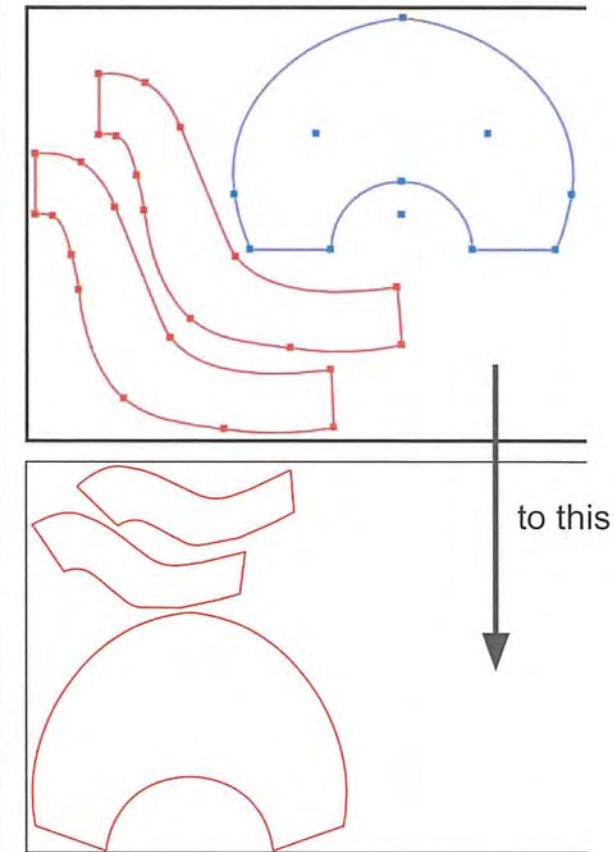
I made the top slightly pointier, like in the original design, as well as cut out the folded areas in the front (as the bamboo will not be foldable) and it won't be an unnecessary waste of material.



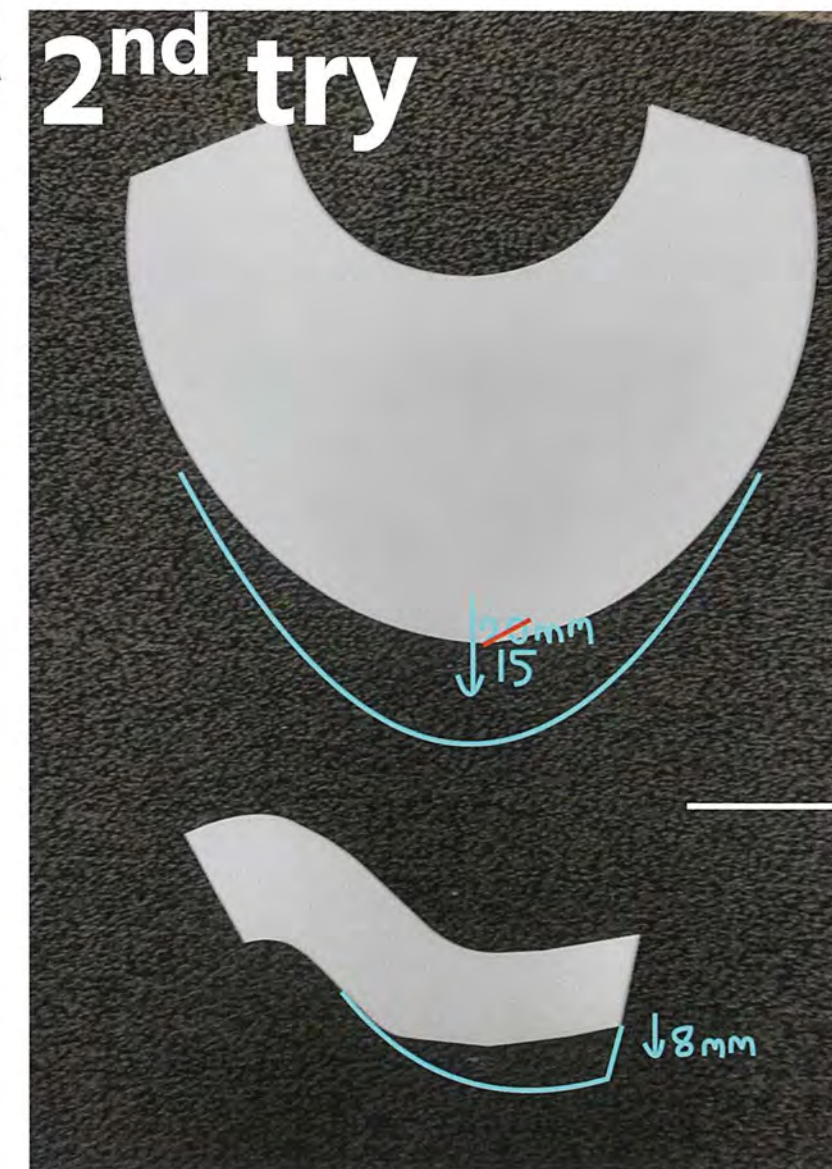
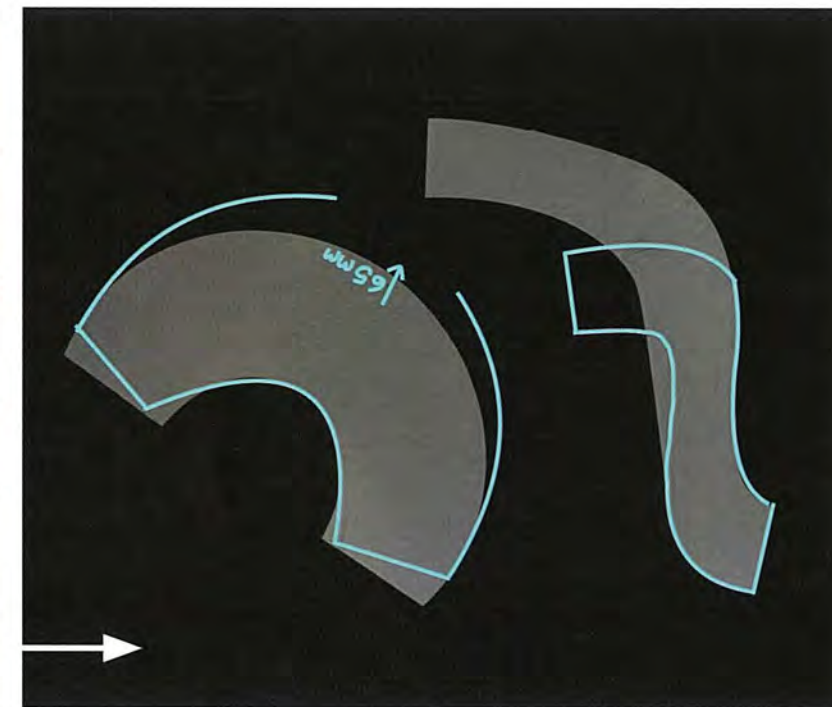
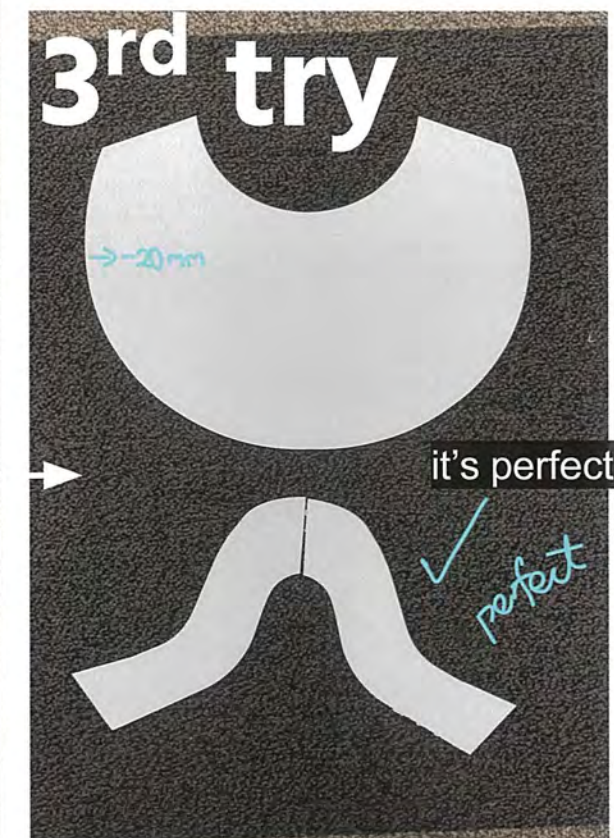
# Laser Cutting - Bodice (final back)

Laser Cutting chosen design from *NEW IDEAS*

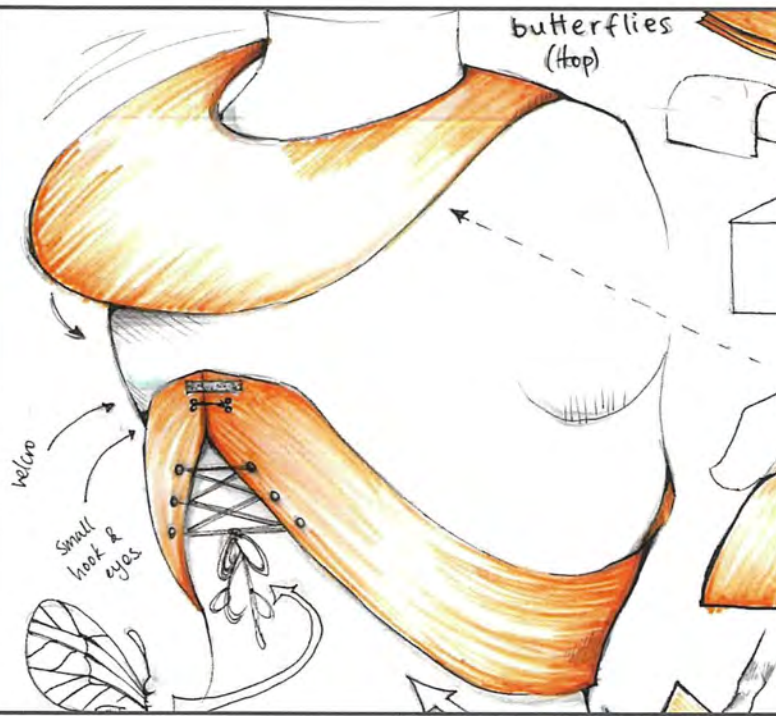
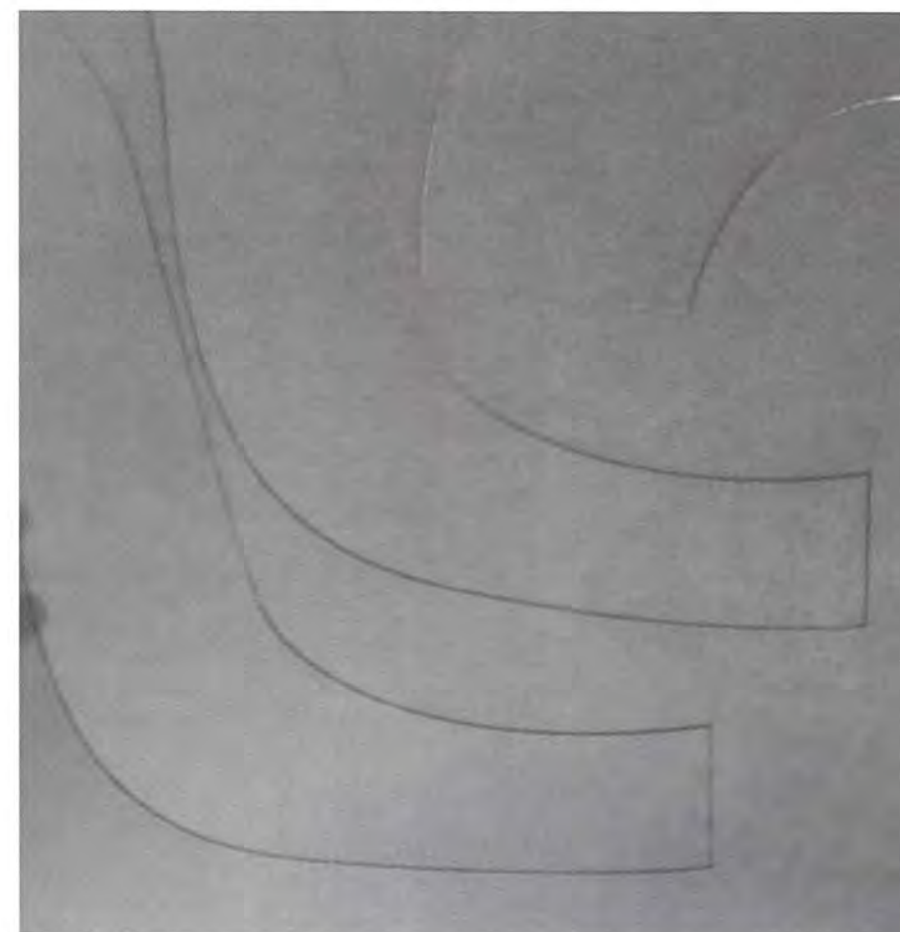
I then changed the illustrator file from this



Once I tried putting that altered version onto a mannequin I was unsuccessful yet again! But getting closer and closer to the final result I just know.



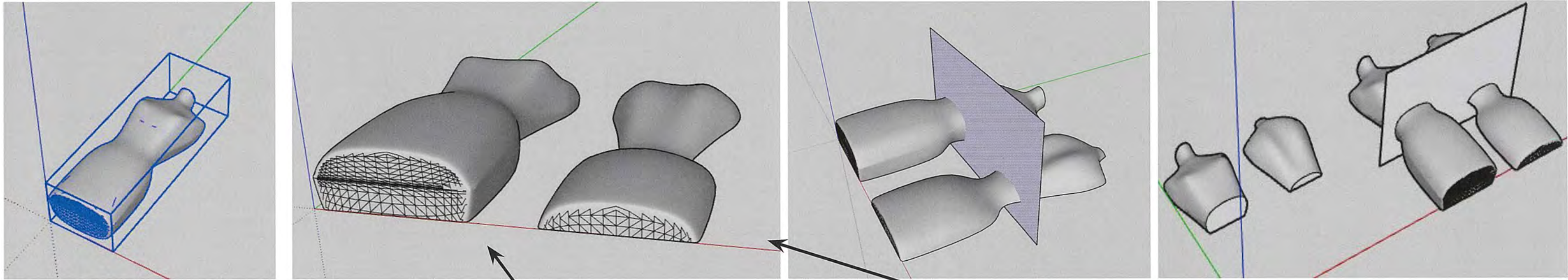
The first (test) try was unsuccessful! The setting was not set strong enough so it didn't quite cut through enough! This process is a lot of trial and error. After I sorted that out, I tried to put it onto a mannequin; drawing with pencil what needed to be altered.



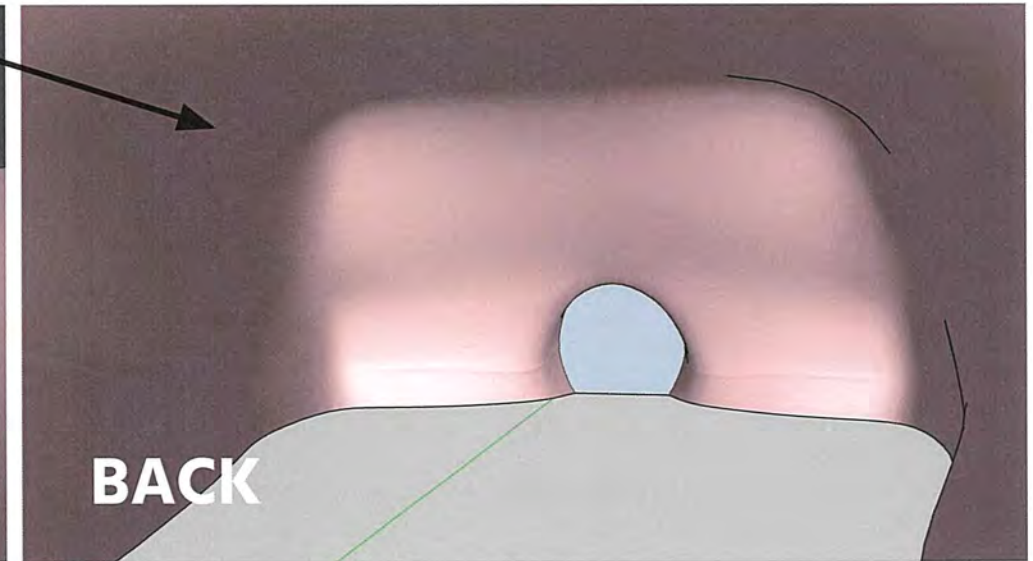
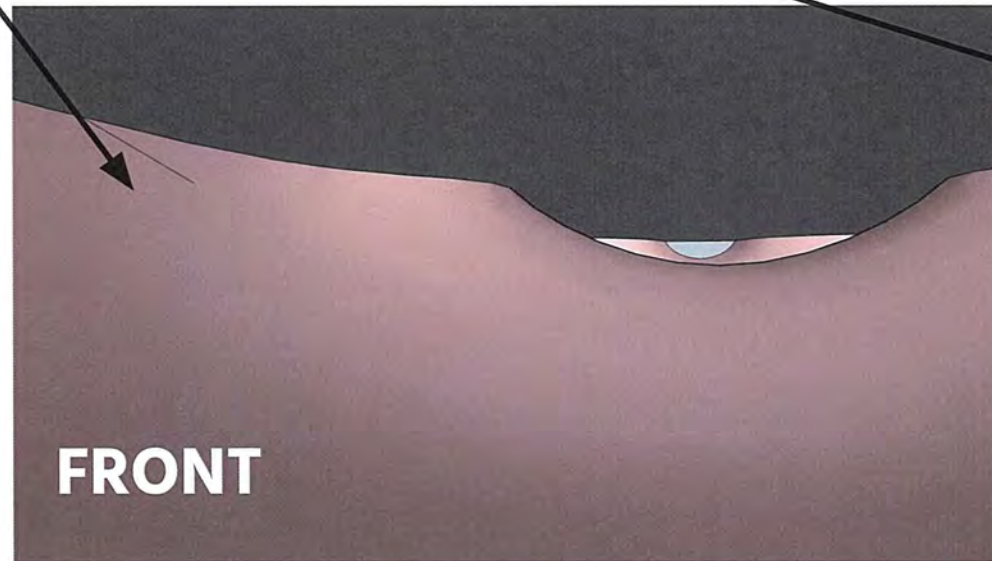
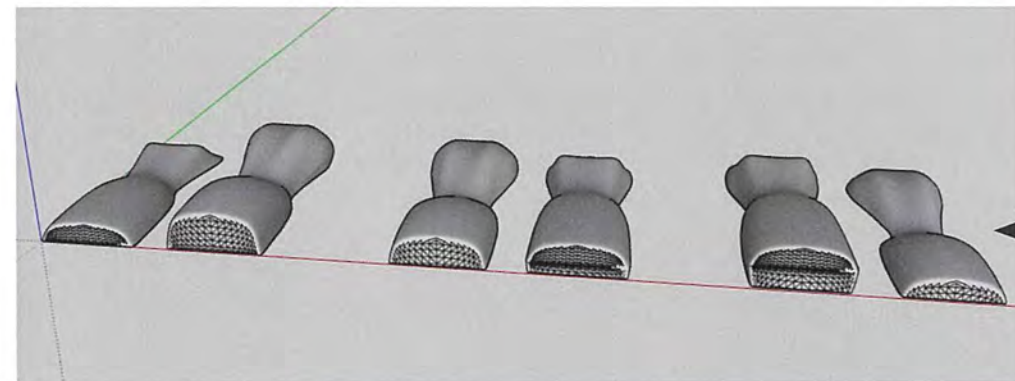
I chose the first design, because I preferred both the aesthetic as well and I have more confidence in this design than the second iteration. Since the back of the bodice cannot be joined with the front (as it will be too large and won't fit on the laser cutter bed), I will Make them all separate pieces, using eyelets and ribbon to join them together. I also found that the process of creating the idea for this back was more *fun* and easy for me, so it was a natural choice! I'm super eager to get this design and look on a mannequin but am slightly disappointed I had to make adjustments and separate the pieces.



# Exploring - SketchUp Mannequin (*bodice*)

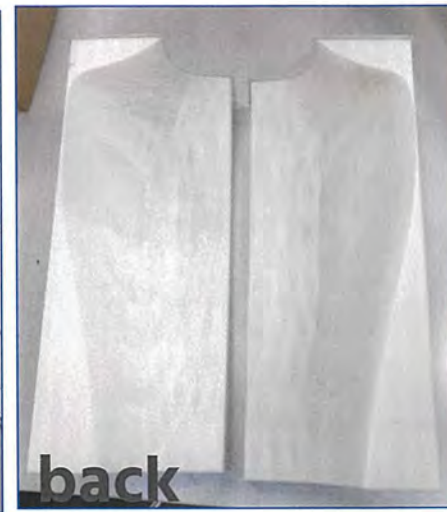


Relating my new knowledge of SketchUp to my project was a challenge but super fun! I found this Sketchup modelling to be particularly exciting as it is something I envision that can work for me and what I want to achieve. By zooming in really close to both back and front sides of the mannequin, it in fact is hollow (which hopefully will not drastically change the outcome or hopefully something we can change). I only struggled a couple times with accidentally clicking buttons I shouldn't have, but other than that it was good.



Now I'm coming up with different iterations in regards to where I should slice it: closer to front, middle, or closer to back. Once decided which iteration to go with, I will then slice it across to separate the mannequin at the waist. In doing this, my options are wider and I am able to see different possible outcomes; beneficial to the overall process.

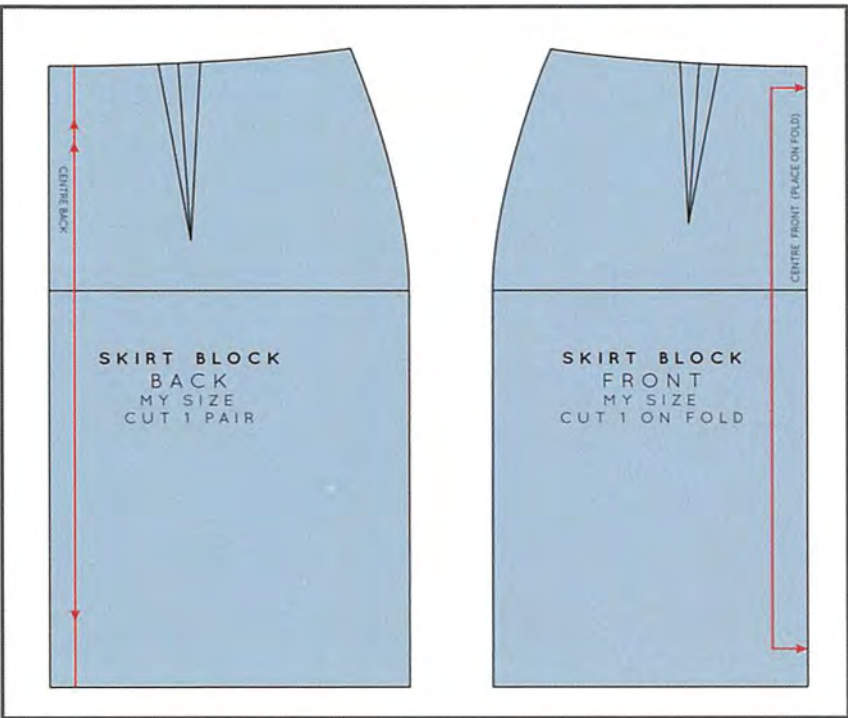
4 3d printed parts of the upper body mannequin; cutting the small edges off and then sanding them for a smooth finish and easier join. There is also a **female** mould (to go with the **male** mould that will join together. After failing in using double-sided tape and super glue to stick the pieces together, I will find an alternative.



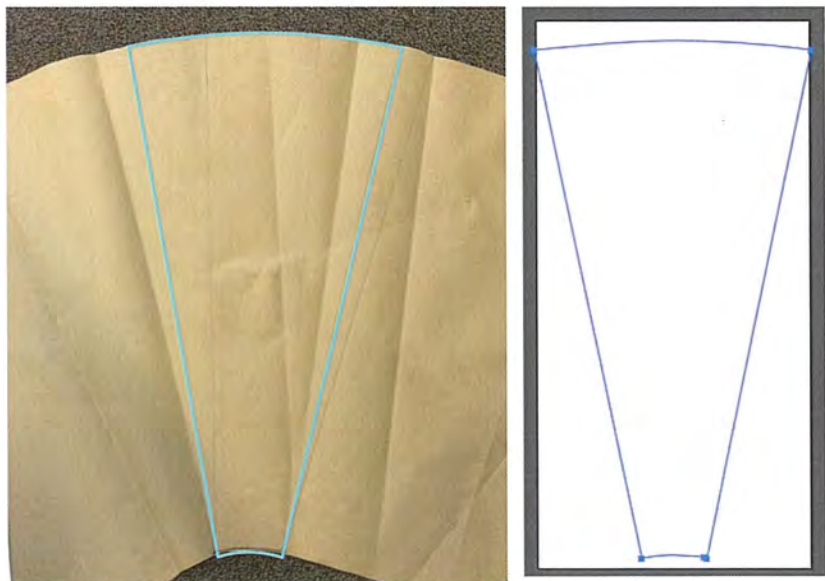
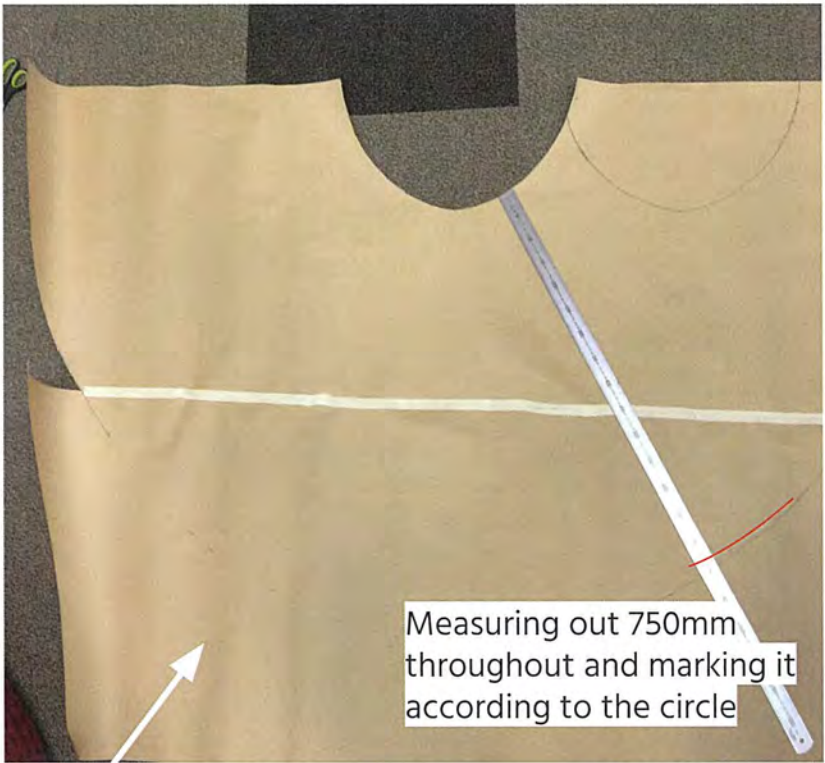
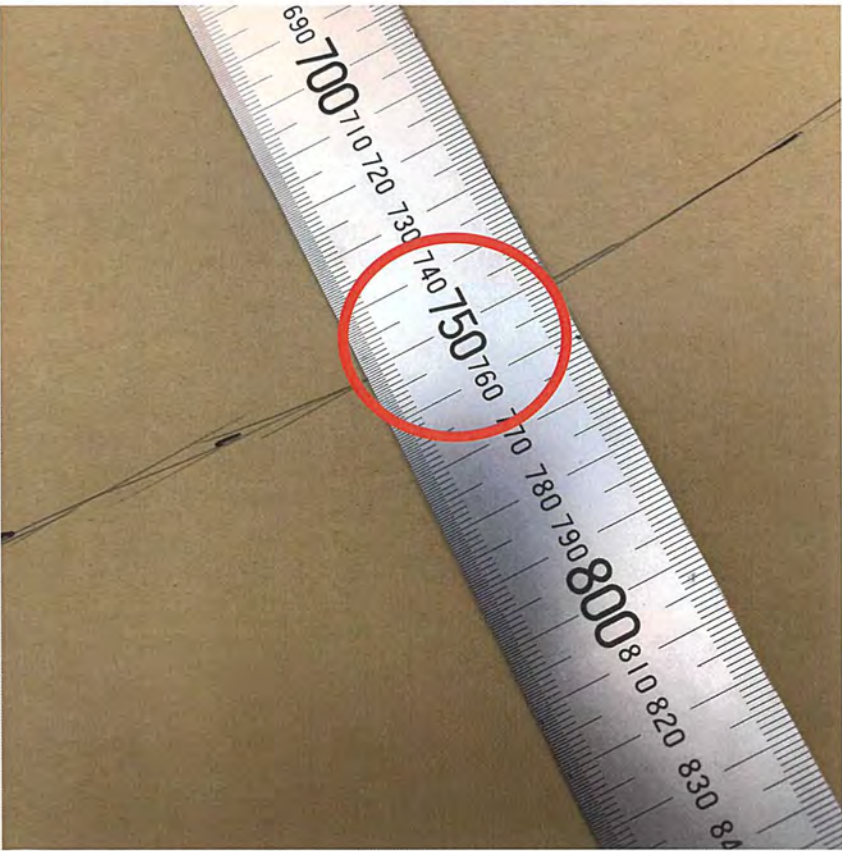


# Brown paper modeling & Laser Cutting - Skirt

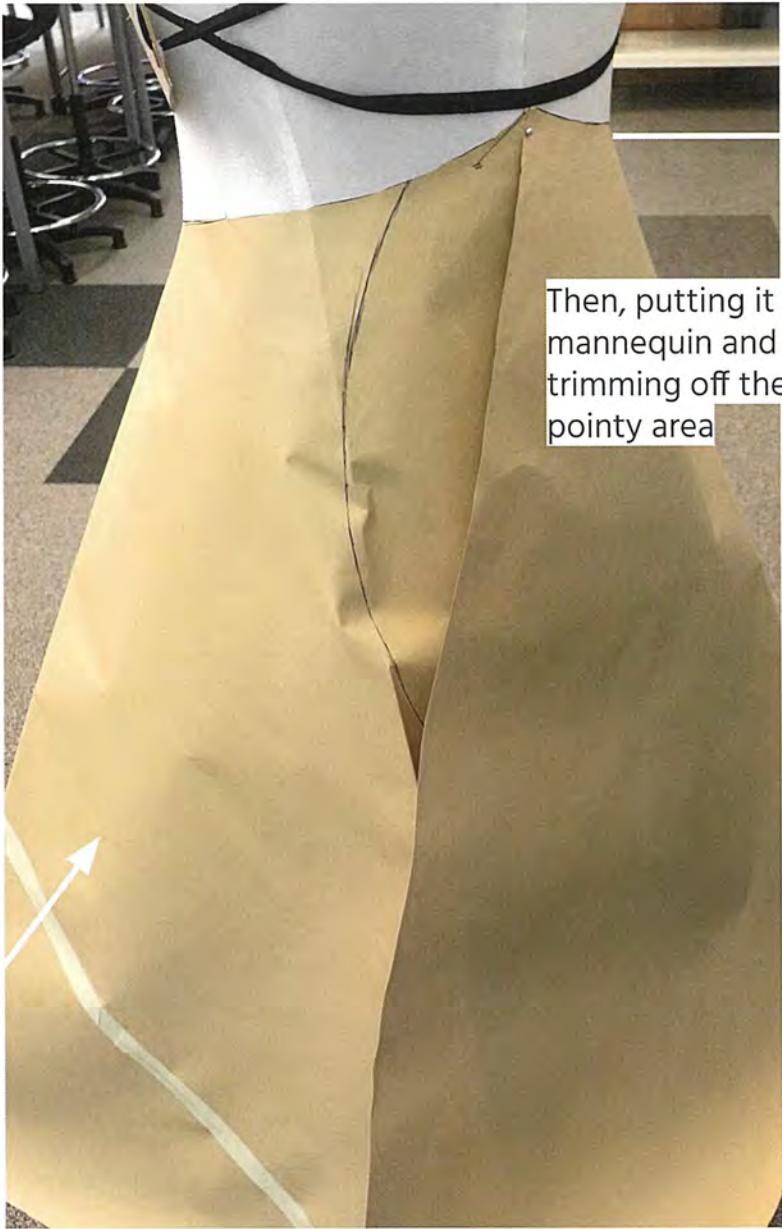
I attempted to use an existing pattern for the skirt like in the image below, but I found it to be too dysfunctional and just overall not a good idea.



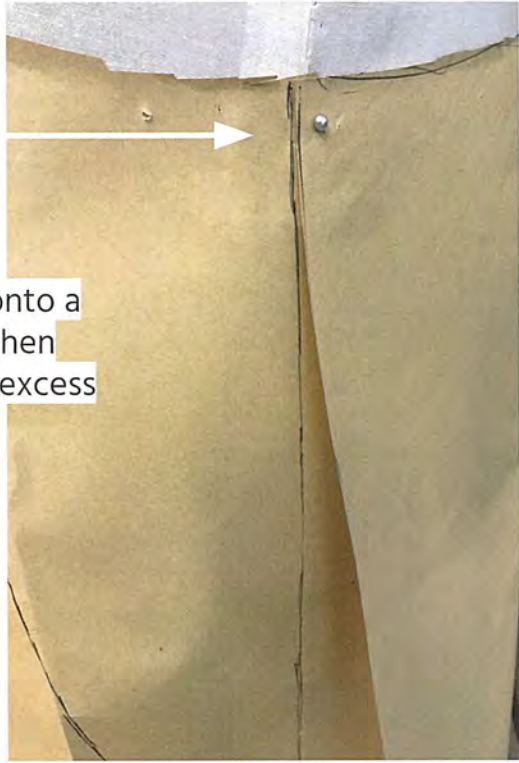
Now, getting more "technical". Cutting out an approximate pattern with the desired 750mm length, I got to work.



Then trimming off the excess paper and then altering the shape (which will be 6 pieces) to fit onto the laser-cutter bed



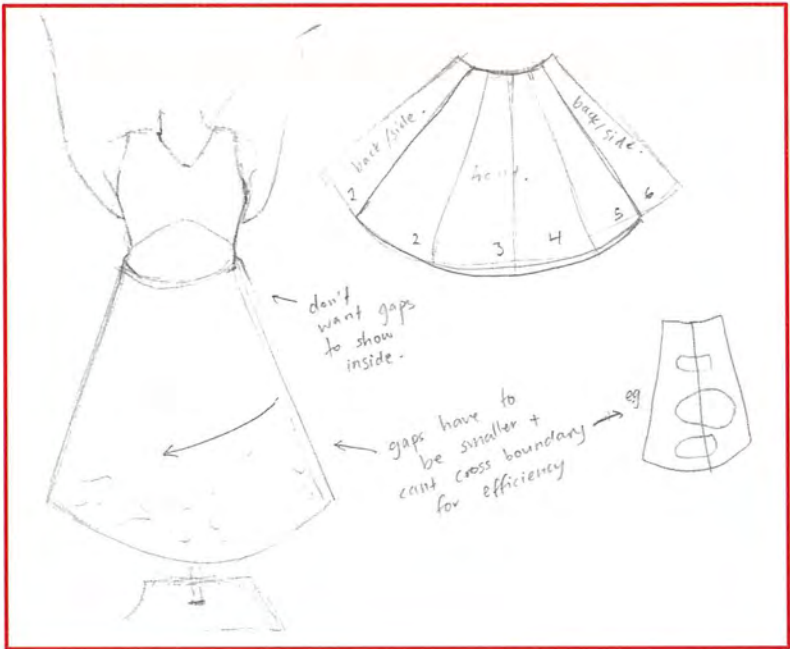
Then, putting it onto a mannequin and then trimming off the excess pointy area



Practice laser cutting based off of the design in the **sketch** →



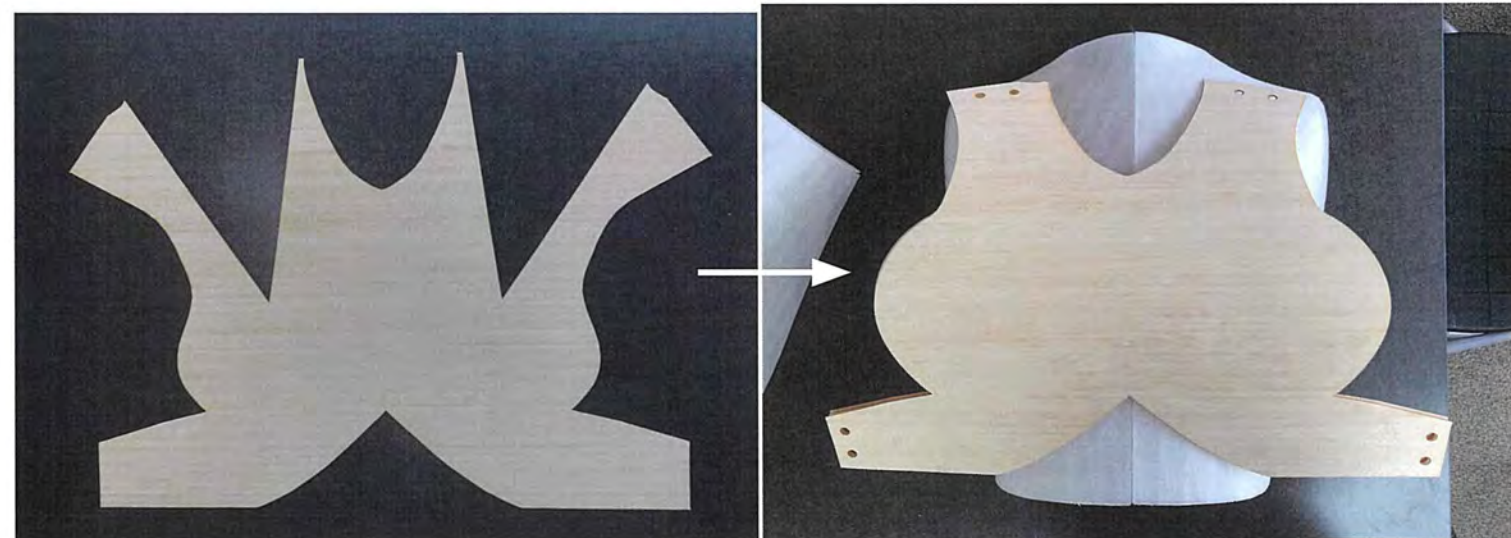
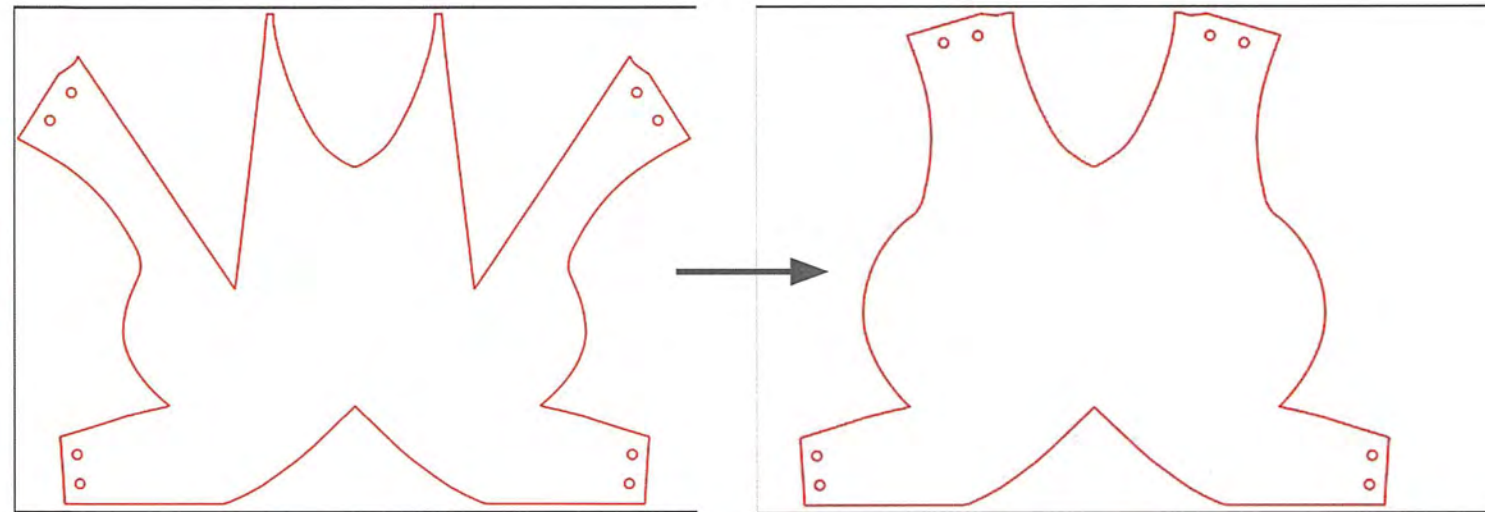
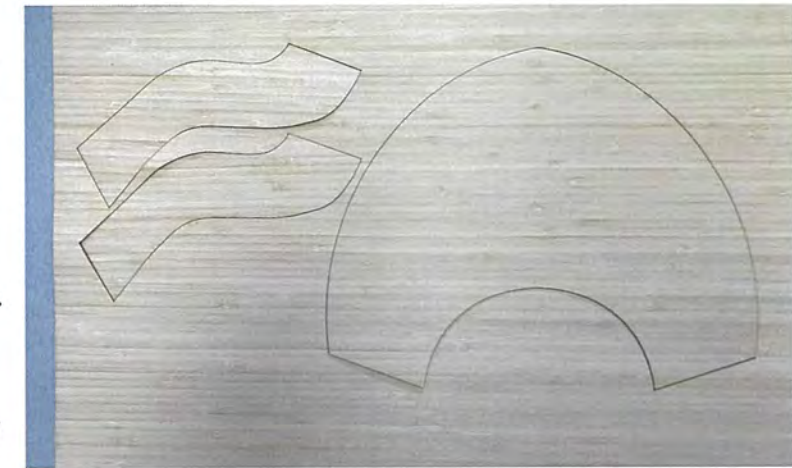
Oops! Although it doesn't wrap completely around, I will make a completely separate piece for the back and keep the original 6 (so I'm not wasteful)!



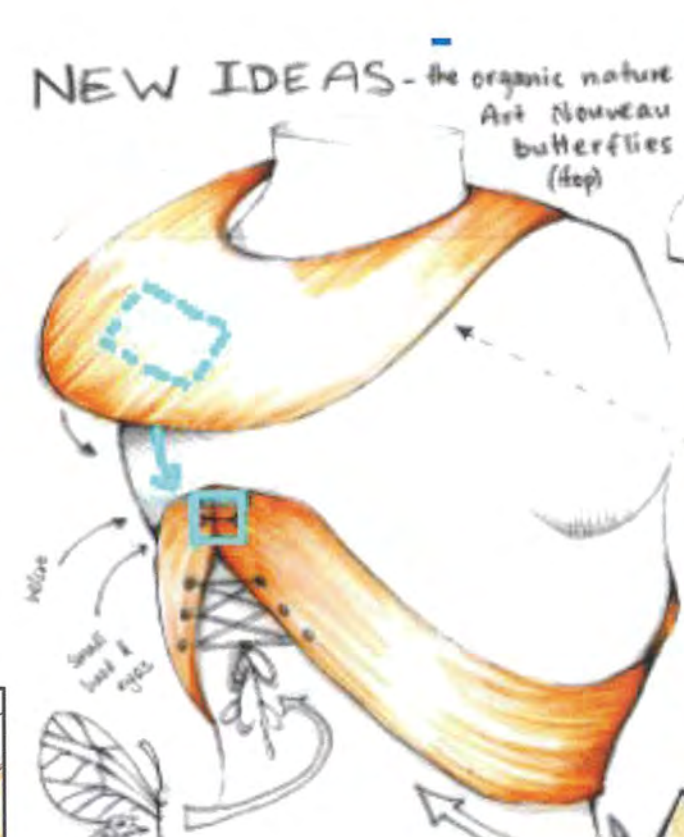


# Finishing bodice

To fit the 3D printed mannequin, I modified the file to be wide and got rid of the slits. I also implemented the holes to save me both time and effort in the eyelet process. The next plan of action is to cut the different bamboo layers horizontally to fit properly in the glue mould process. I have completed the back piece but will definitely refine it more when the front is completed. Layering the different sheets of bamboo and gluing it down is essential to strengthen the material/final product, as the bamboo, once manipulated, is very prone to cracks and tears.



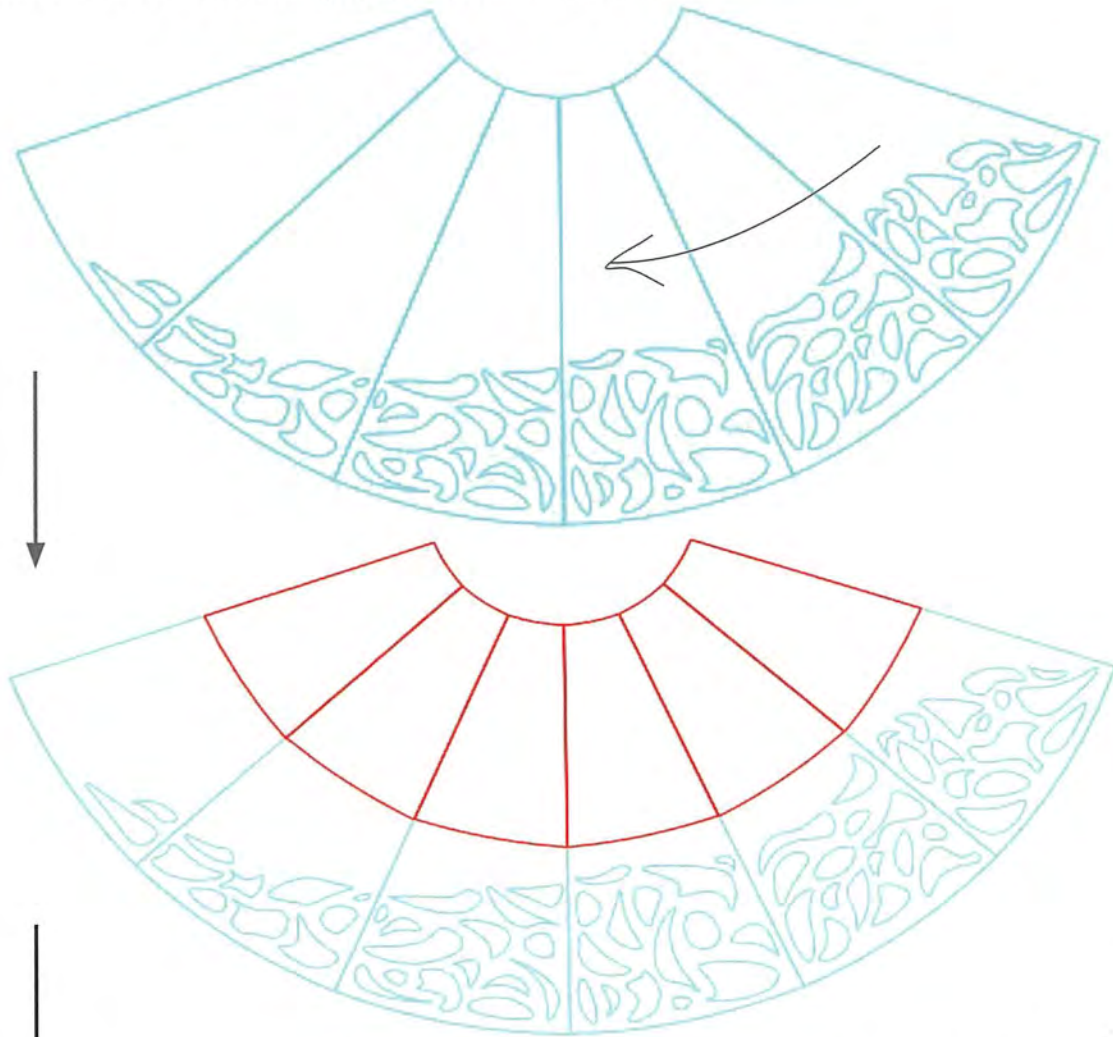
Unfortunately due to time constraints I have not been able to thoroughly explore using a mould as a technique. Sticking to what I am most familiar with, I implemented the eyelets and pliers technique to the back and side pieces. Then, applying strong and painless [velcro](#) onto the outer back to attach the velcro wings, but also the inner back to attach the side pieces, the back and bodice was finally complete. To tie the whole piece together, instead of using bold and clunky black ribbon as I have done before, I have used clear and delicate fishing wire. Since I utilised just the clear fishing wire to join the bodice together, threading the back in a pattern like my original design (as shown below) just didn't seem worth it, so I didn't include it.





# Finishing skirt

I will also make **pieces of bamboo underneath** to help with the support and overall structure of the skirt. These pieces were also not too big as to interfere with the gap patterns towards the bottom of the skirt. To give the skirt a 'flow' I incorporated a slanting pattern that slopes along the skirts length. This will also provide more modesty in comparison to my initial sketch and will ensure that I do not need to include the grey skirt underneath either.



I ended up doing an extra piece (7 pieces) instead of the planned 6. Then, rotating it ever so slightly so that the cut lines did not line up with each other.

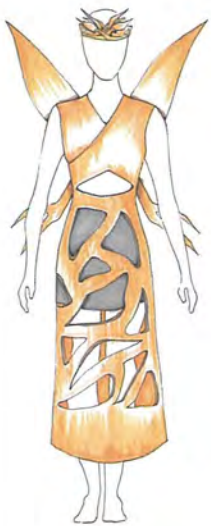


Unfortunately the piece on it's own is not big enough so I will have to laser-cut a back piece to tie the piece in together. After one try, the back piece was successful! With the help of trusty double-sided tape, I could stick the organic skirt together without hassle!



On the mannequin.

I, surprisingly, do much prefer the flared out final version of the skirt rather than the initial sketch. It feels more fun and free!



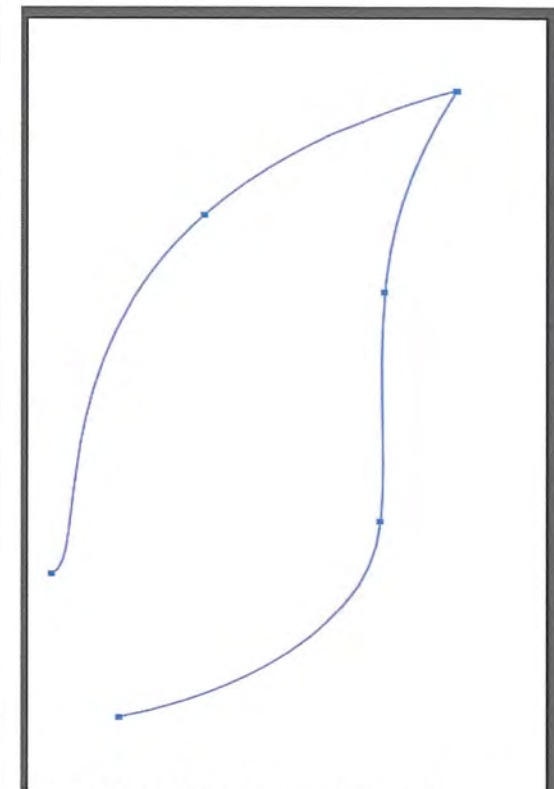
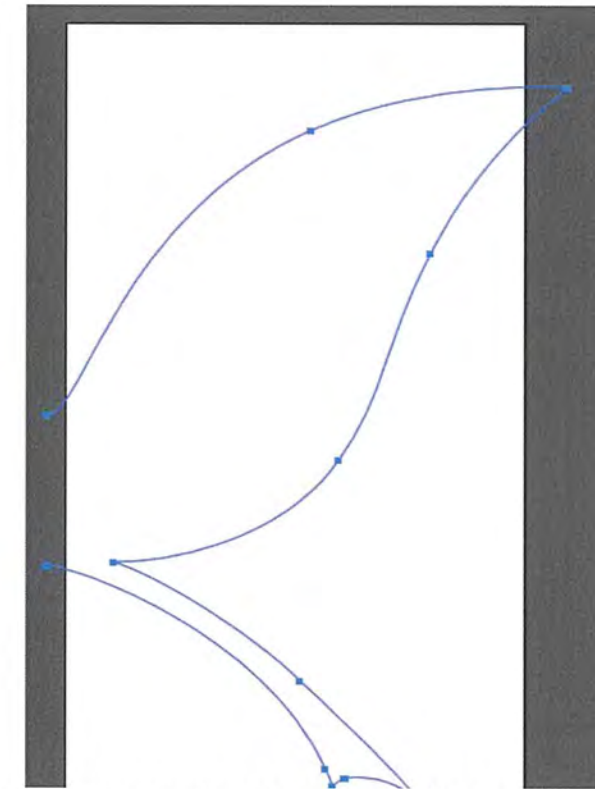
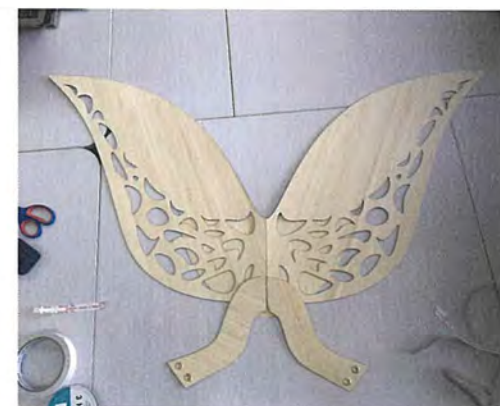
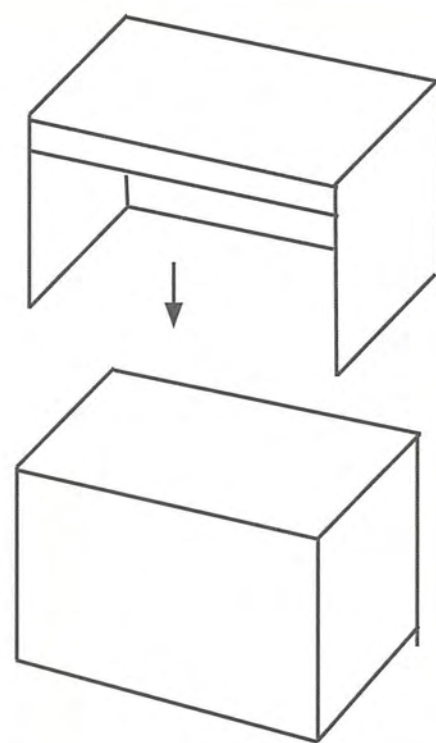
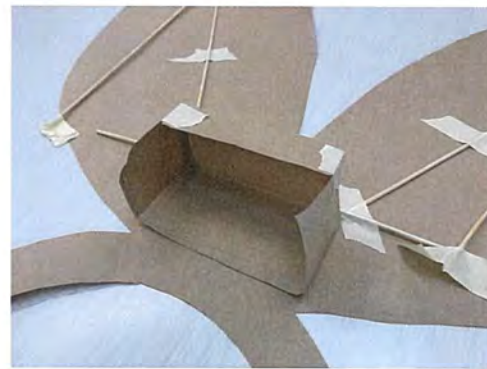


# Brown paper modeling and Laser Cutting - Finishing wings

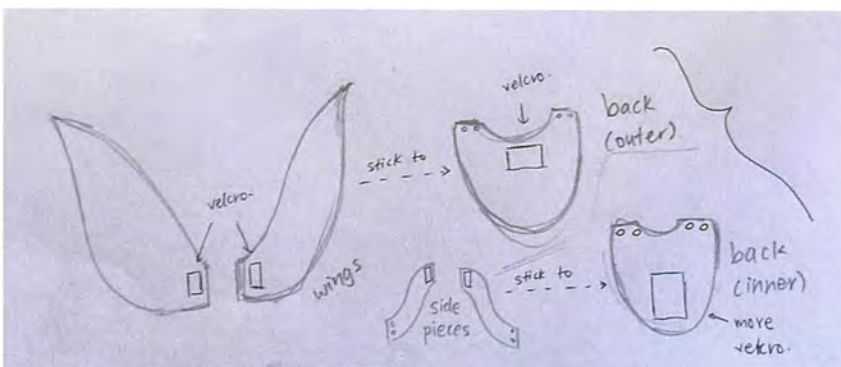


Cutting the wings, I estimated the width and height. Then, I created a slotting mechanism connected to the wings and connected to the bag of the top. However, the thin material of the card was too floppy to maintain the stiff wing form. I had to use kebab sticks to hold the hard form.

After trying the box slotting method, I realise that maybe it's not the best idea and is too 'chunky' and heavy, especially if made with another material. I do not plan on making the mechanism with bamboo. So now I redesigned the mechanism and will try it with the card. I will use the easiest and most efficient method, Velcro. The slotting mechanism as shown in the middle below is both time-consuming and ineffective.



Even after cutting the wing in half, I cannot keep the bottom thin area, unfortunately. So I have to cut it off. By rotating the wing on an angle, I can just fit it onto the laser cutting bed.



All the pieces laid out



And complete! There are a few issues that needed to be touched up, with the wings being slightly droopy. With the help of fishing wire (sewing it through the holes in the wings and into fabric of the mannequin) and some double-sided tape, I was able to maintain the strong and upright nature of the wings. I decided to implement the patterns on the wings, because I decided it would be aesthetically pleasing (even though it was last minute. It will also balance the pattern on the skirt



# Final Piece - *Monarch*



After a year of continuously working on this project, I have finally completed this piece. Inspired by the Art Nouveau movement, this piece represents two imperative aspects of the movement combined: butterflies and femininity. Experimenting with different joining techniques, methods, and ideas, I learned many new things during this process; from when the idea was just a mere sketch on paper to now being a functional and touchable piece made of bamboo, a renewable material. Finally, I present the ethereal Wearable Arts inspired piece *Monarch*.



## Scholarship Product Exemplar 2022

Subject	Design and Visual Communication	Standard	93602	Total score	13
Grade score	Annotation				
	<p><b>General</b></p> <p>This submission is a visually coherent project that delivers a clear design narrative that results in a well-considered outcome. The candidate utilises an ideation theme that informs the aesthetic character of the design in a refined manner, while also reconciling a suitable level of technical detailing in a seamlessly integrated manner. While a final produced garment has been shown, this is not necessary for DVC. It is the ideas, design thinking and visual communication that have contributed towards the mark. The project clearly draws on learning from multiple areas of Technology and, importantly, demonstrates design practice and visual communication that is appropriate for a DVC submission.</p>				
4	<p><b>Design ideation</b></p> <p>This submission explores and generates ideas throughout the entire project. Initially ideas for form and aesthetics are explored, but as the project progresses, ideas for solving functional issues are explored as well. The submission uses an understanding of Art Nouveau design to generate and explore a wide range of possibilities. Within the context of wearable arts, a variety of approaches are explored ranging from jewellery, to head pieces, to garments. A range of visual techniques, including sketching and quick models, are used to explore and generate ideas. The ideas explored are fairly typical applications of the Art Nouveau inspiration rather than innovative ideas, and this could be a result of the wearable art context and Art Nouveau starting point being too easily connected and not stimulating unexpected twists that lead to creative ideas.</p>				
4	<p><b>Design practice</b></p> <p>The wearable arts piece is evolved both as an aesthetic interpretation of a design inspiration but also as a thoughtfully resolved product. The evolution of the design idea is clear and well considered. Especially in terms of its thorough resolution of technical considerations associated with the assembly and production of the product. As the chosen idea develops, this submission engages in design thinking centred around how to interpret and execute organic, Art Nouveau forms using a rigid material such as bamboo. A range of visual techniques such as sketches, CAD and models help to explore and resolve issues. The submission moves beyond merely adapting pre-existing patterns or garments and seeks to realise their own idea.</p> <p>The submission is cogniscent of the context being a wearable arts piece but could expand the understanding of, and engagement with the context further, to show more purposeful design thinking. Considering aspects such as where and how the piece will be shown and how it will create visual impact for the viewer would show more convincing design thinking.</p>				
5	<p><b>Visual communication</b></p> <p>The strength of this submission is its coherent, fluent narrative rather than a high-quality presentation. A range of visual communication techniques are used effectively to communicate a thoughtful design narrative. It is very easy to understand the design thinking and to see the progression of the design using visual techniques. The curation and re-presentation of freehand sketches, digital images and research images helps to communicate the integration of ideas within the submission. The development of the design is shown using a range of visuals, such as rendered sketches, models and CAD images, to show how the Art Nouveau influence has been interpreted and functional issues have been resolved. The visuals move beyond illustration to show detailed thinking and problem solving.</p>				