In Design Education, namely Architecture and Fashion, the final design prototype is intended to be a close facsimile of a final professional design. The materials, the processes, and the delivery are all as similar as possible to how the design would appear in a professional space, editorial image or competition. In Architecture Design Education the final design prototype is simulated, and executed in materials, scales and processes that are very different to the intended built outcome. In Fashion Design Education the final prototype, known as the sample garment, is as close in scale, materiality, and assembly as it can be to a professional outcome. This difference is seldom discussed and presents an illustration of very different approaches to the use of prototype/model in developing proto-practitioners in creative disciplines. Reviewing the key role that making has in design education within the context of the Architecture and Fashion design studios will be discussed as processes that engage experiential methodologies. The process of making Forma is evaluated through the shifting role of exploratory modelling that bridges the relationship between potential client and proto-practitioner. The polemics therefore are within providing a foundational body of knowledge that balances between pragmatics, theory, technologies, design and communication whilst engaging within a shifting social, economic, and political culture. This paper sets out a conversation between the creative and professional expectations of two spheres of Degree Design Education.
• Author(s) Biography (200 words each):
col Fay and Stella Lange are Design Educators and Pracademics at two design schools situated within the College of Creative Industries, Otago Polytechnic, Dunedin, New Zealand. They situate in Design Education from different paths, col from a Masters in Fine Arts, Stella from an Applied Science PhD. Both are interested in the why and how of creative design education particularly in how making informs knowing. col Fay places her practice within the critical engagement and cross-disciplinary approaches of architecture, art and design. Her understanding of space as an interactive relationship between the human body and the environment has led to ongoing investigations into the experience of architectural space as embodying ideas of perception, comfort, structure, and object. The nature of her practice and consolidated thinking around theory, critical analysis, contextual understanding, creativity and research in response to teaching and professional practice has instigated explorations around gender, decoration, architecture and spatial awareness. Allowing critical thinking to establish new meaning is an important aspect of her practice and she extends this philosophy into her teaching environment and collaborative opportunities that interrogate the physical and psychological space of interiority. Interests within this area include the construction of domestic architectural spaces, small space design including social housing incentives and issues pertaining to Western concepts of architecture that neglect cultural specificity; namely the normative application of terminology and spatial layout. In this regard, her practice mediates the hybrid qualities of artistic research and design research, exploring its numerous cross-references and manifestations and as of right elects a rational lower case “c”.

Dr Stella Lange’s research is in applied material culture histories, which is reflected in a practice of design, care and repair, situated in the area of Craft. Her practice is twofold; firstly, the investigation of historical craft practices involving repair and secondly Design. Stella’s work draws together exploration of contemporary materials and processes with knowledge of historical practices of production and use. This research balances in the space between technical mastery and more social and historically informed cultures of production, use and maintenance. There is a growing focus on design activism and craftivism particularly the practices of repair, both visible and discrete mean the object, the artifact, and how it came to be, as material culture takes a central role. As a national expert – Stella’s writing has been included in the book, Crafting in Aotearoa: A cultural history of craft in New Zealand and the wider Moana Pacific, a small section on historical and another on contemporary practices. She is currently co-President of the Costume and Textiles Association of New Zealand (CTANZ). She has been appointed an Editor for a 2021 Art and Design issue of Scope Contemporary Research Topics (https://www.thescopes.org).