



AD471
DESIGN PORTFOLIO

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MODERN CONTEXT;

Lifejackets are currently all over the news due to the refugee crisis. Migrants are paying to flee their country due to many different reasons. Many have to get boats across seas, often in stormy, rough environments. Life jackets, boats and buoyancy aids aren't always provided due to the lack of them.



VISIBILITY

Visibility is key for a life jacket. During a rescue it is important that the rescuer can see the casualty, therefore bright visible colours are important. Also reflective strips are significant during a rescue in the dark.

RULES AND REGULATIONS

1. Class I, II, II(A) ships are required to stow a jacket per passenger and crew member.
 - Depending on my client group I may consider easily stored lifejackets.
2. All safety equipment must be tested to ensure they are efficient and uphold to a safety standard.

LIFEJACKETS

MATERIALS

Life jackets were originally made using cork, balsa wood or kapok. Although each of these materials had their disadvantages, for example cork was very rigid, kapok had to be sealed in plastic pockets that often burst and reduced the buoyancy, when the kapok disintegrated.

Then in the early 1930s closed-cell PVC foamboard started being used for army equipment. Then WWII made the material popular and it began to be used in a lot of soldiers' equipment, including naval lifejackets. Other lifejackets, like those stowed in aeroplanes, use CO₂ to inflate the jacket.



BUOYANCY

Personal flotation devices must be able to support a person. They allow the user to float above the water, upright without treading water. To float the material must be lighter than the mass of water that the object's space would displace. Therefore the materials used must be lightweight and low density.



THE REFUGEE CRISIS

Currently there is a major refugee crisis occurring in the middle east. The majority of these migrants come from countries currently occupied by war. One country that contributes to the refugee crisis is Syria. The Syrian refugee crisis began in 2011 when the president started enforcing brutal restrictions on growing peace protests throughout the country. This is all the consequence of the Syrian civil war, millions of Syrians fled their homes in fear of conflict. Without their right to choose between pro-government or opposition forces, they had no choice.



This is a global crisis that needs more attention. These people risk their lives everyday because it's a better choice than going home. Part of my workshop will be open to the public, this area will have workshops that will educate school groups on the refugee crisis. Then each child will be able to design an emblem that will be sewn on to a lifejacket and sent to refugees.



BANKSY



The Calais Mural 2015

-Steve Jobs carrying a black bin bag in one hand and the first apple computer in the other. Banksy is trying to address negative attitudes towards these refugees. The work is a pointed reference to Jobs's background as the son of a Syrian migrant who went to America after the second world war.

Banksy statement that accompanied the work : ““We're often led to believe migration is a drain on the country's resources but Steve Jobs was the son of a Syrian migrant. Apple is the world's most profitable company, it pays over \$7bn (£4.6bn) a year in taxes – and it only exists because they allowed in a young man from Homs.””



The Venetian Mural 2019

-An infant refugee wearing a lifejacket and carrying a flare.

This piece is trying to publicise the experiences these people are going through. A flare is lit only in need and the child holding a flaming flare is trying to make people realise the severity of the situation.

AI WEIWEI

“Law of the Journey” - Prague 2017

This exhibition displayed scenes of refugees in and out of rescue boats, many in distressed positions. These scenes depicted the reality and severity of the crisis.



Refugee Infant - 2016

Ai Weiwei first installation in the face of the refugee crisis was him posing as the dead infant washed up a shore in Lesbos, Greece. This piece shocked everyone, its brash statement was clear and Weiwei took a risk, yet it paid off because people began talking about the crisis again.

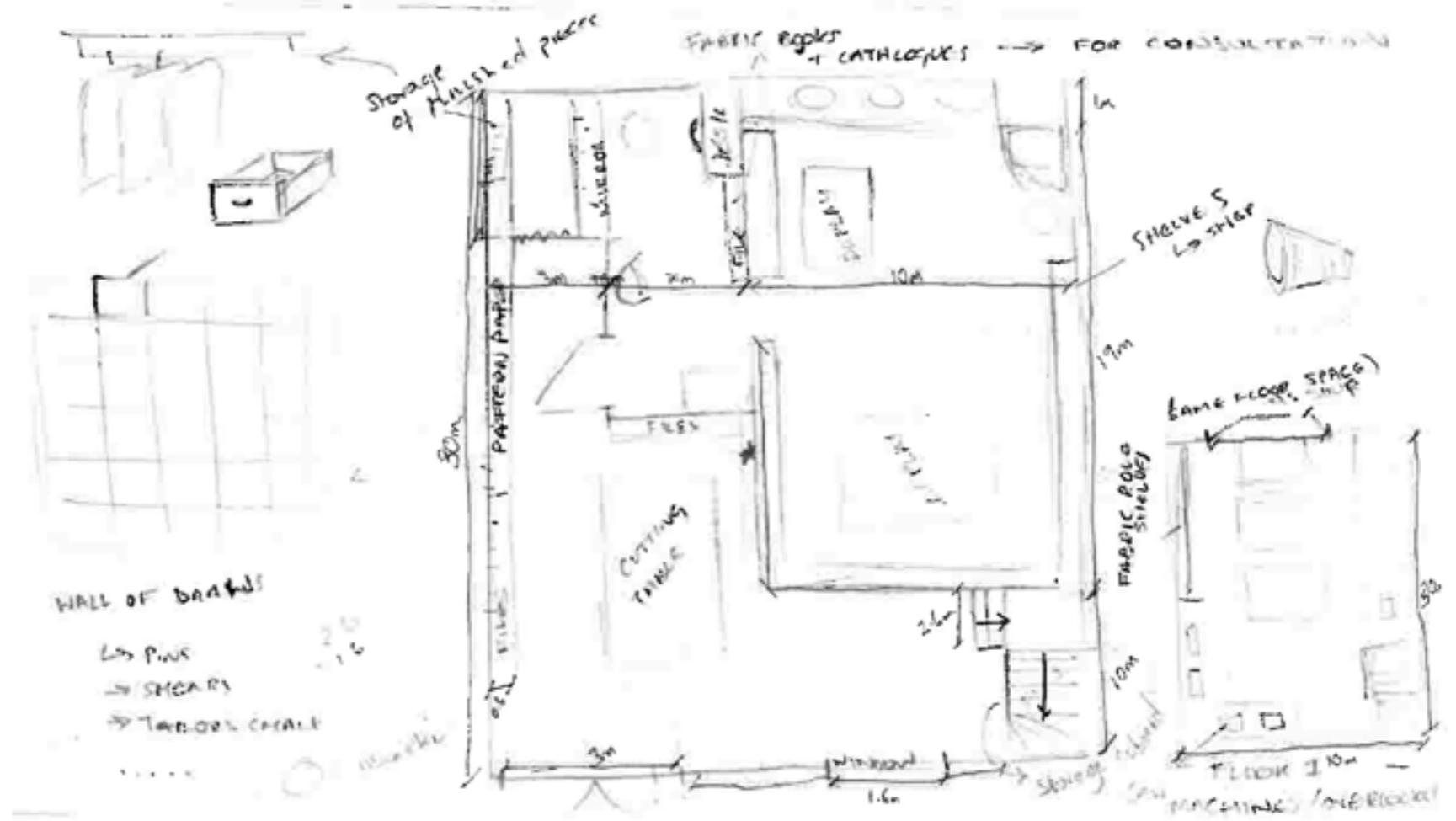


Berlin Konzerthaus - 2016

He covers the Berlin Konzerthaus in refugee life jackets. Actions speak louder than words.

“I am not born an artist, I am born human. I care about human conditions rather than opinions. I have no choice.”





QUESTIONNAIRE:

1. What is the process of your work?

Bespoke Suite;

- consultation
- curate a pattern
- cut fabric
- 'tac' fabric'/ toile
- fitting/ final tailoring
- sew together

2. How does your workshop facilitate your practise?

"I segregate the workshop into different areas. So upstairs is all the sewing and downstairs is mostly the shop and consultation and storage."

3. Is the spatial occupation of the workshop appropriate?

"It is the most efficient it can be." "although all the storage is downstairs so you have to carry fabrics up the stairs"

4. What would you change and why?

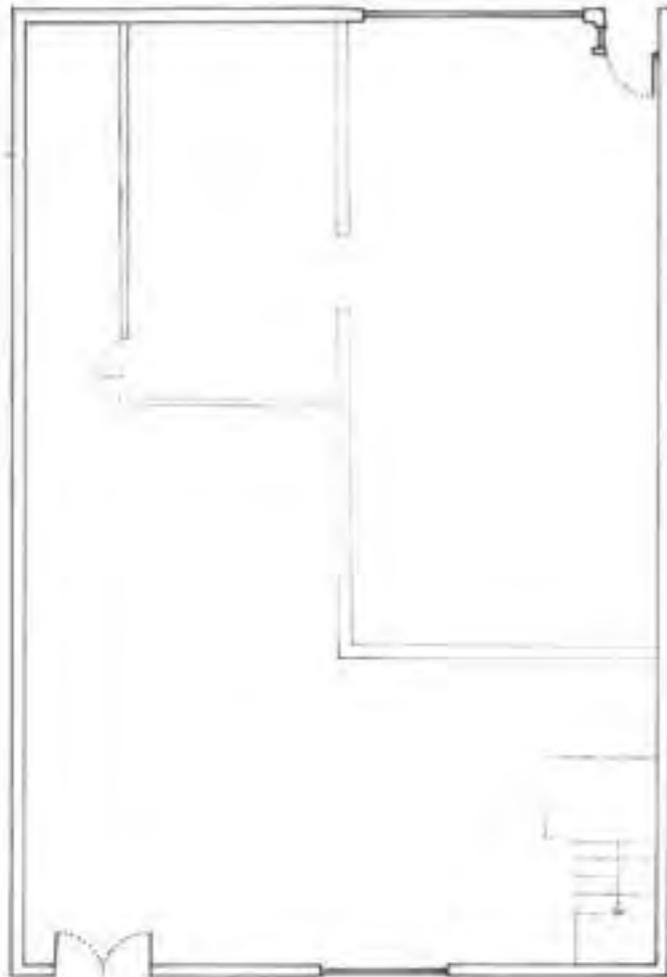
"More natural light all the way through."

5. How long does it take you to make one suit?

"We have 3 technical sewers so it usually takes around a week to finish one suit but that's because we have multiple different suits on order at the same time"



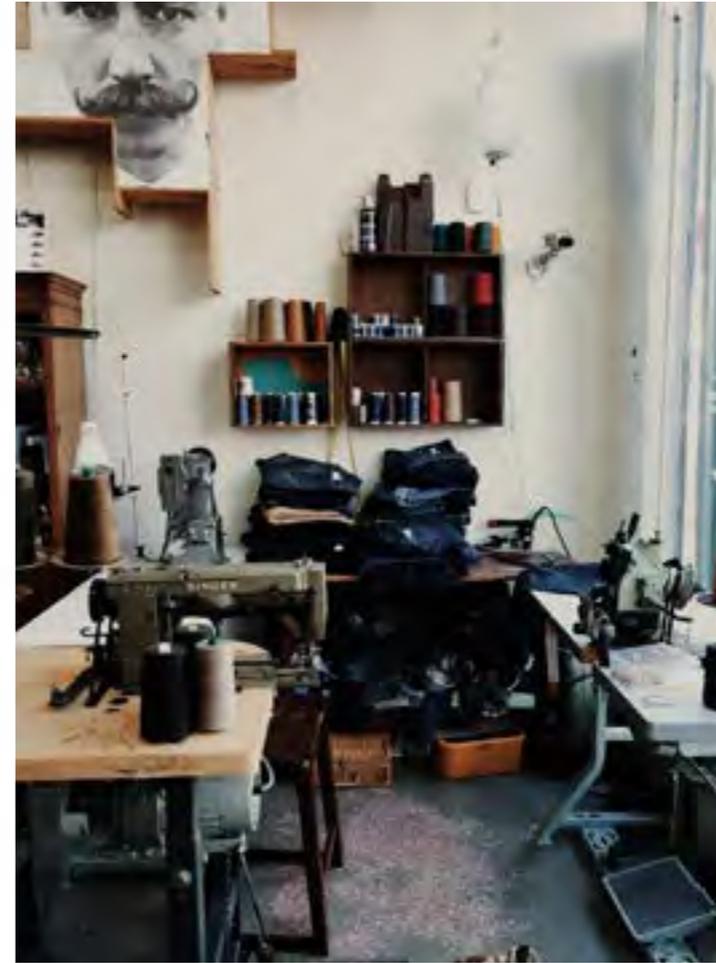
WORKSHOP VISIT



GROUND FLOOR PLAN 1:100



FLOOR 1 PLAN 1:100



PLAN AND SECTION

1:100 @ A3

With some photos taken of inside the workshop.

MATERIAL PROCESS

1,6 hexam-
ethyldiamine +
Adepic Acid

Nylon 6,6



HEAT
280-290°C

Drying

Fibre is spun



Cutting Pattern

Shaping Cork

Preparing Nylon

Assembling Pattern

Woven into either
nylon fabric or ny-
lon taping.

Material is then
dyed

WORKSHOP

Creating Markers

Finishings



Mold Cork into
Shape

Phellem Bark
Tissue is
Harvested

Grow Cork
Oak Trees



Cork used in
industry is striped
from bark tissue
therefore the tree
never has to be cut
down.

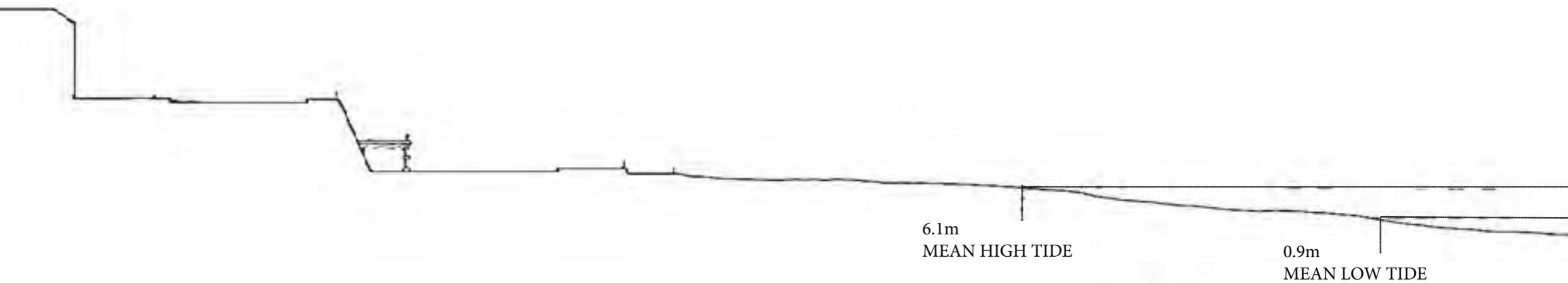
The phellem
tissue is reple-
nished every
9-12 yearstis-
sue is res

Harvesting
cork assitsm
in the absorp-
tion of CO2

Takes 25 year
to grow

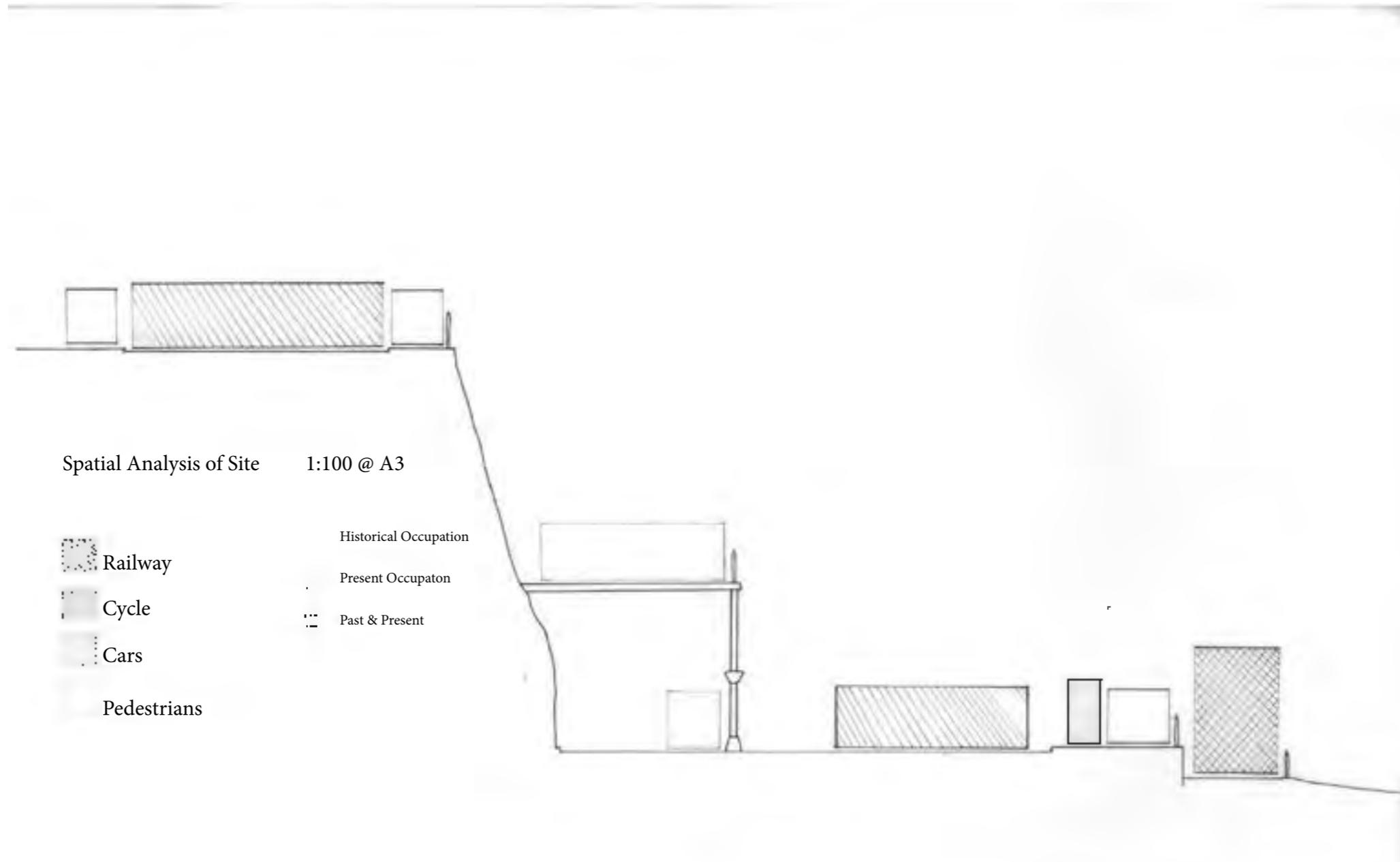


@1:500

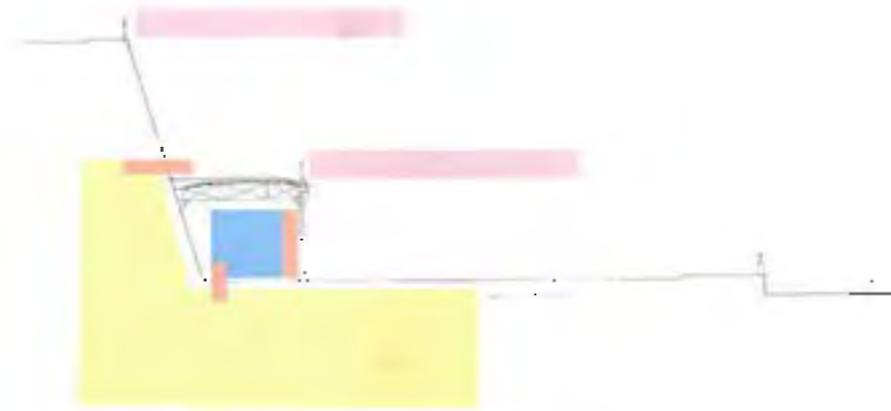


SECTION OF DAM

SOFT SURVEY - SPATIAL ANALYSIS



SPATIAL OPPORTUNITIES OF THE



VIEWPOINT
PUBLIC
PRIVATE
ACCESS POINT

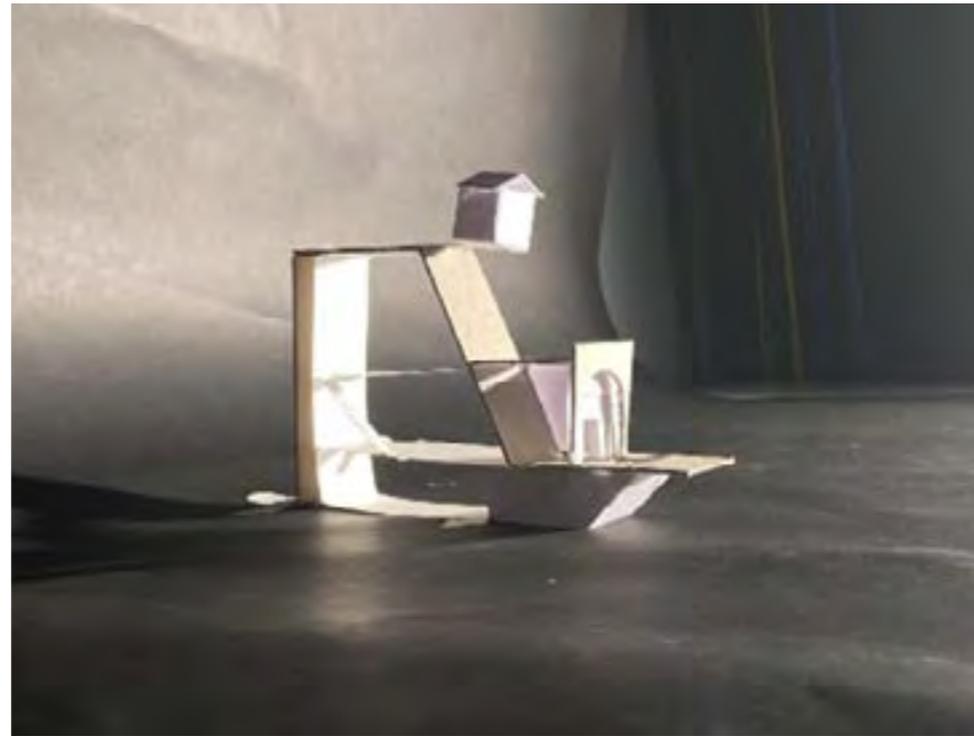


COLLAGE

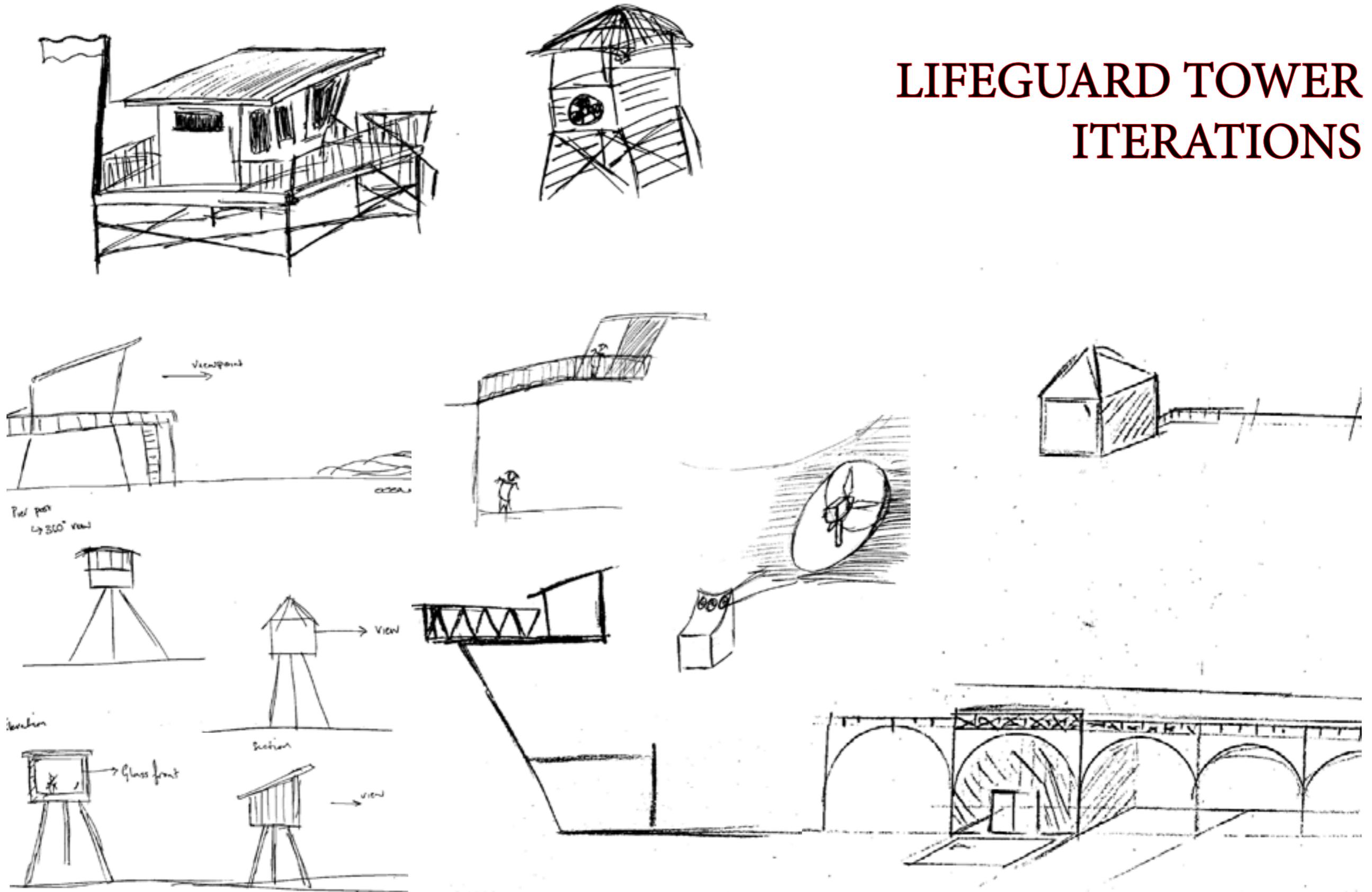


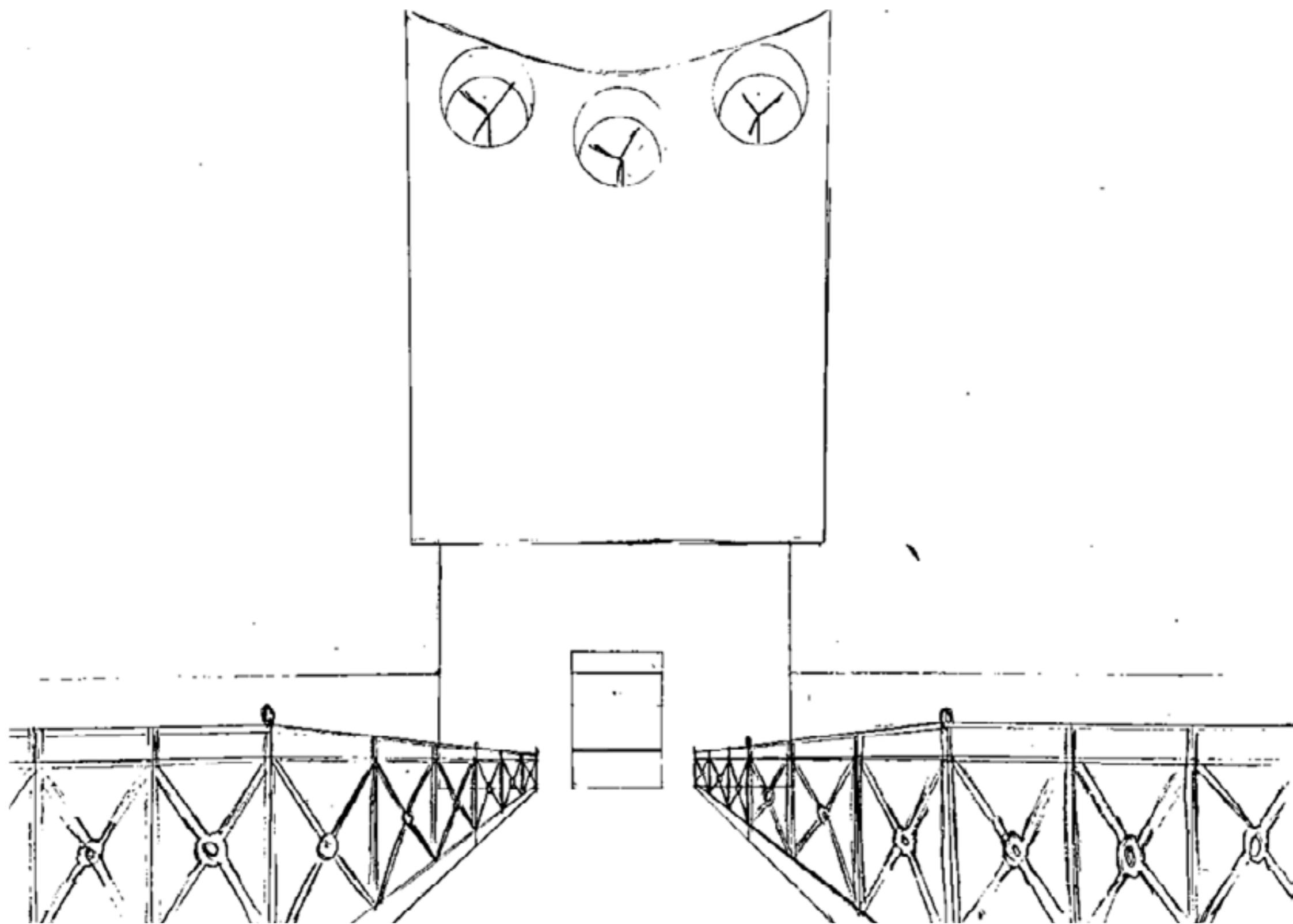
1:100 SKETCH MODELS

Exploring of spatial occupation

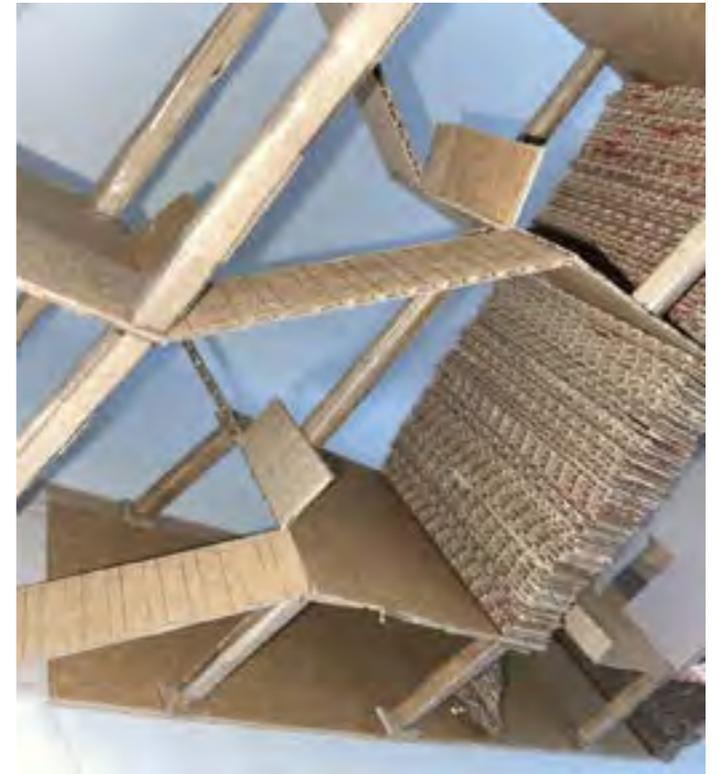
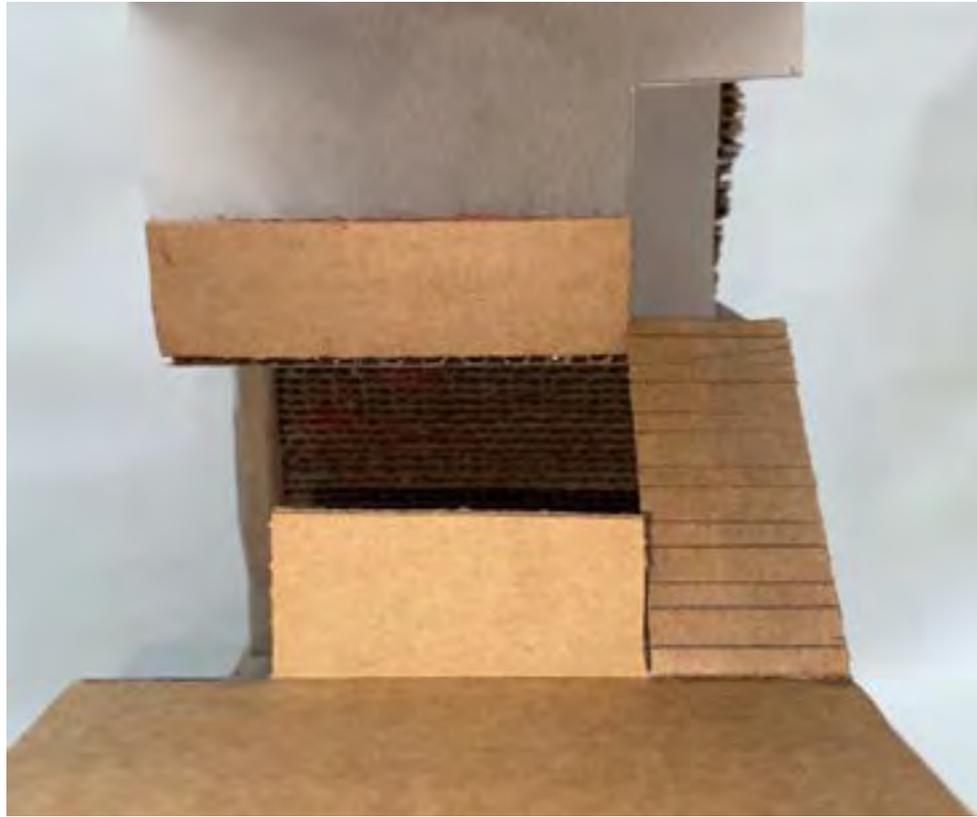


LIFEGUARD TOWER ITERATIONS

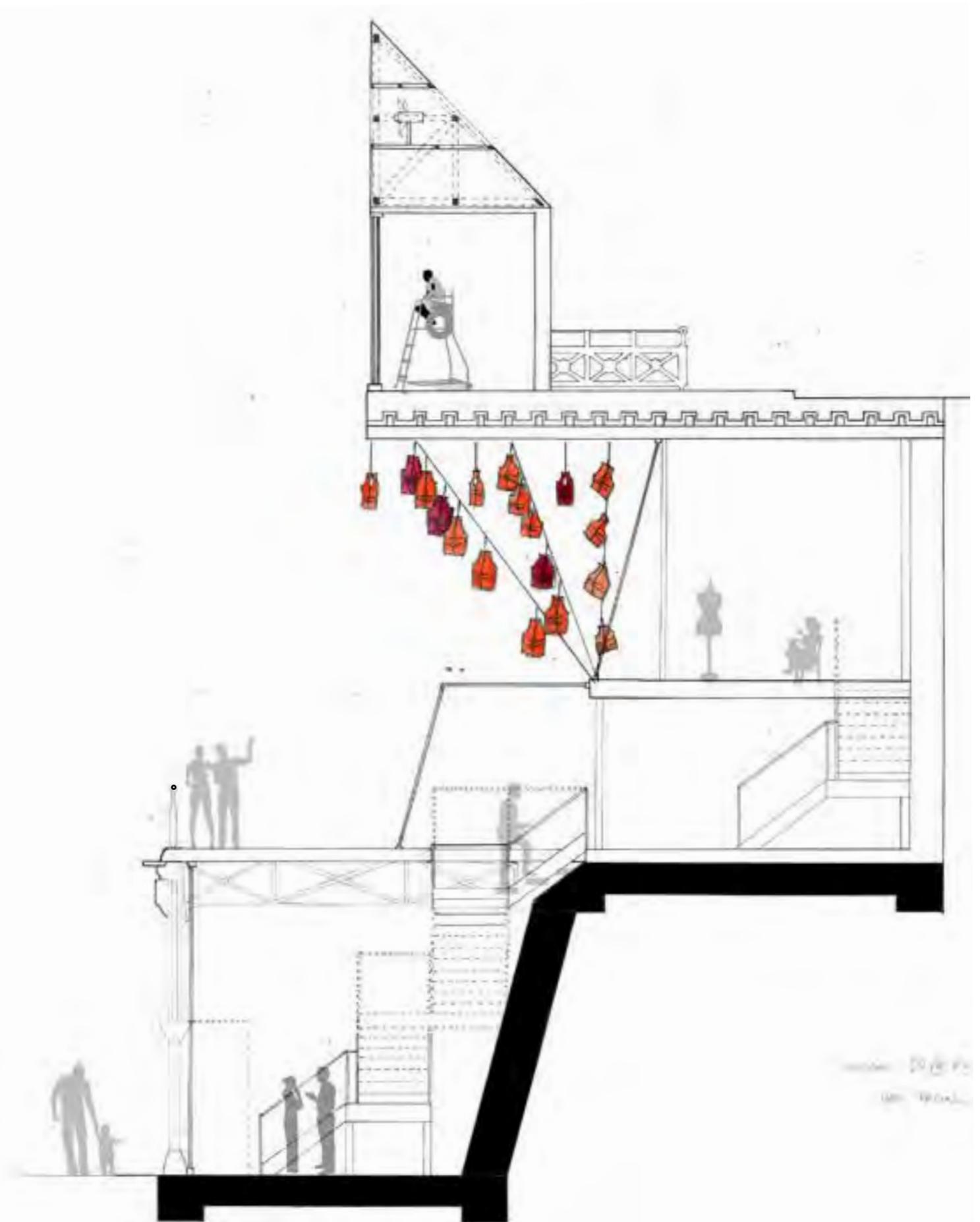








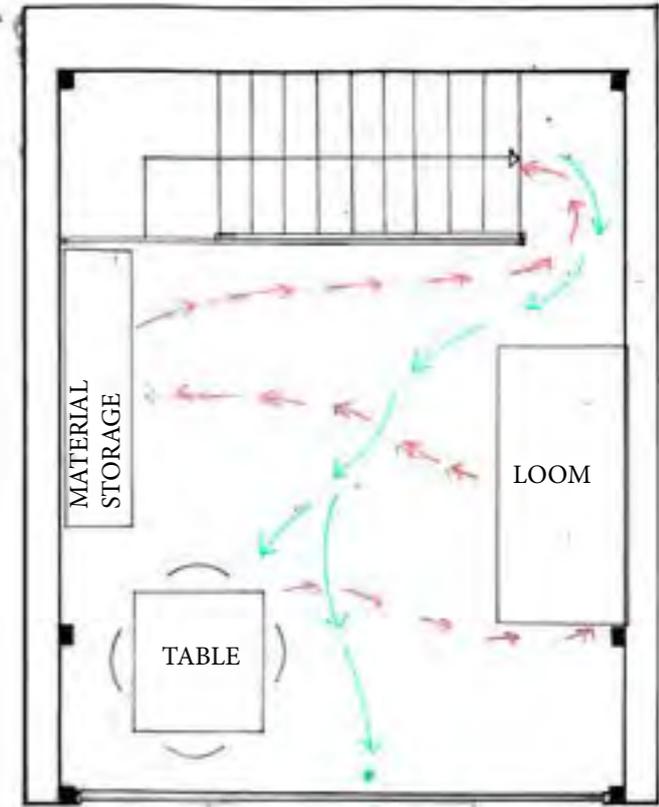
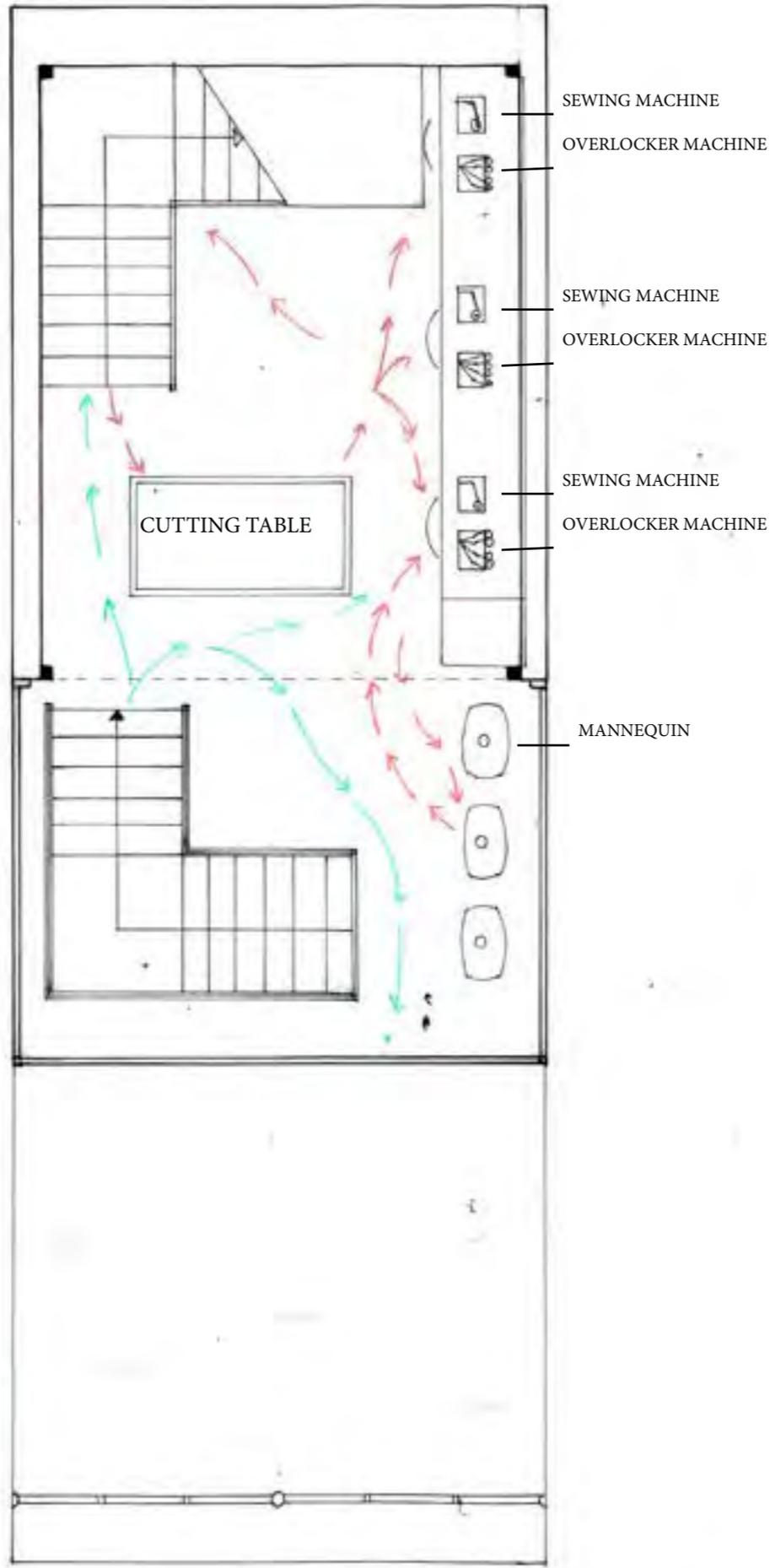
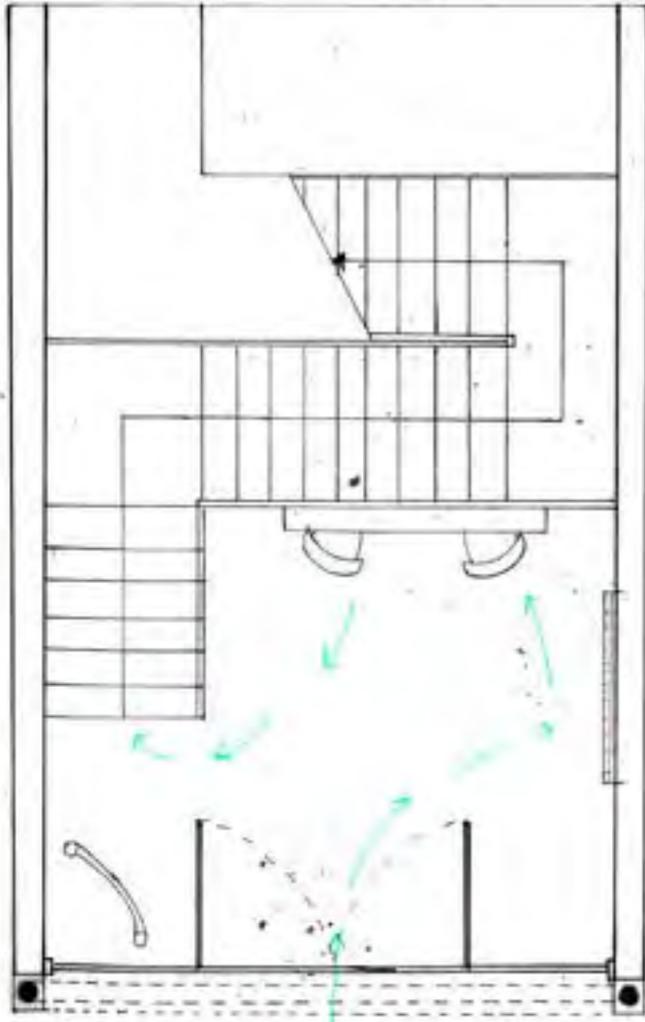
SECTION 1:50 @A3
WEST SECTION

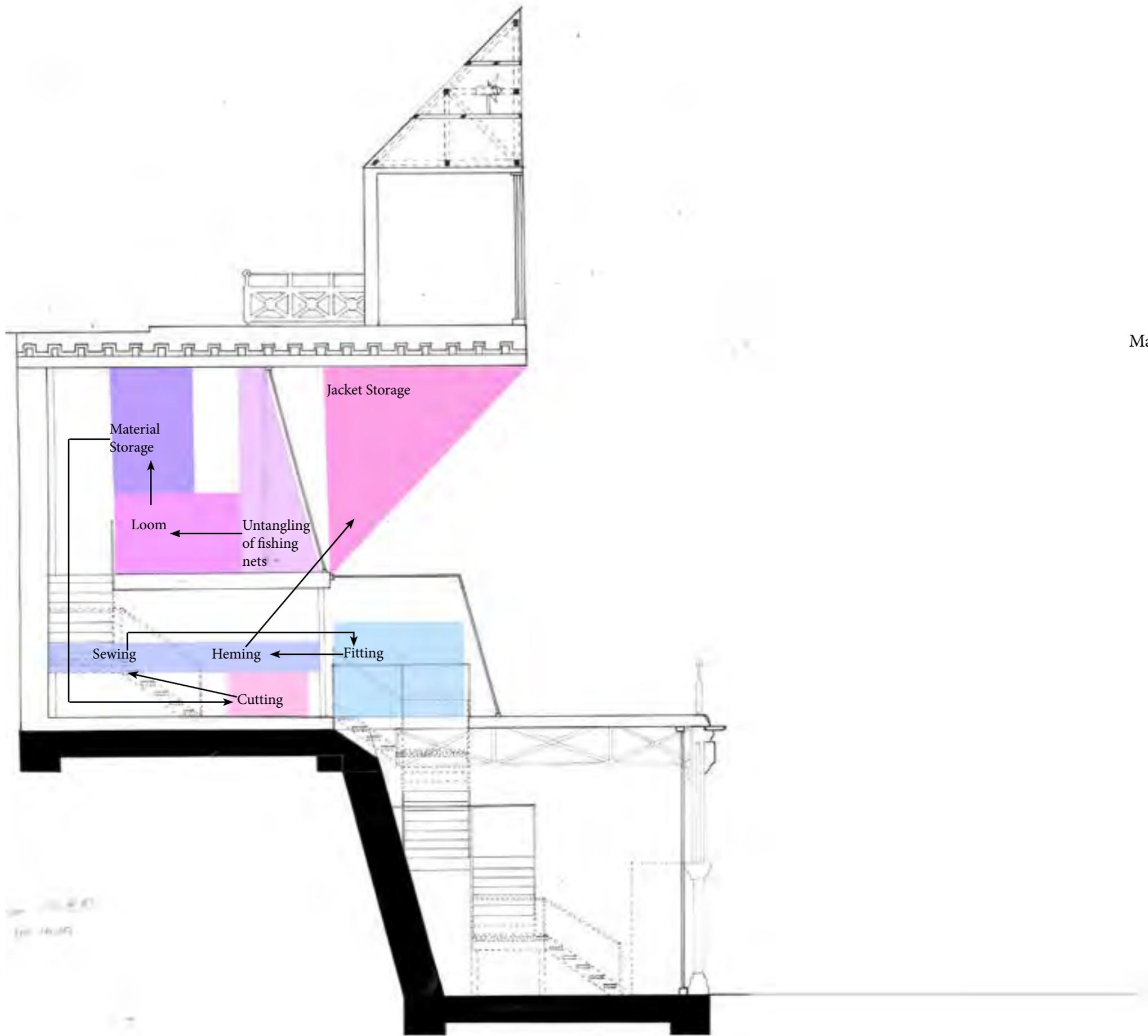


PLANS 1:50 @ A3

PLANS 1:50 @ A3

GREEN - Movement of People
RED - Movement of the Material

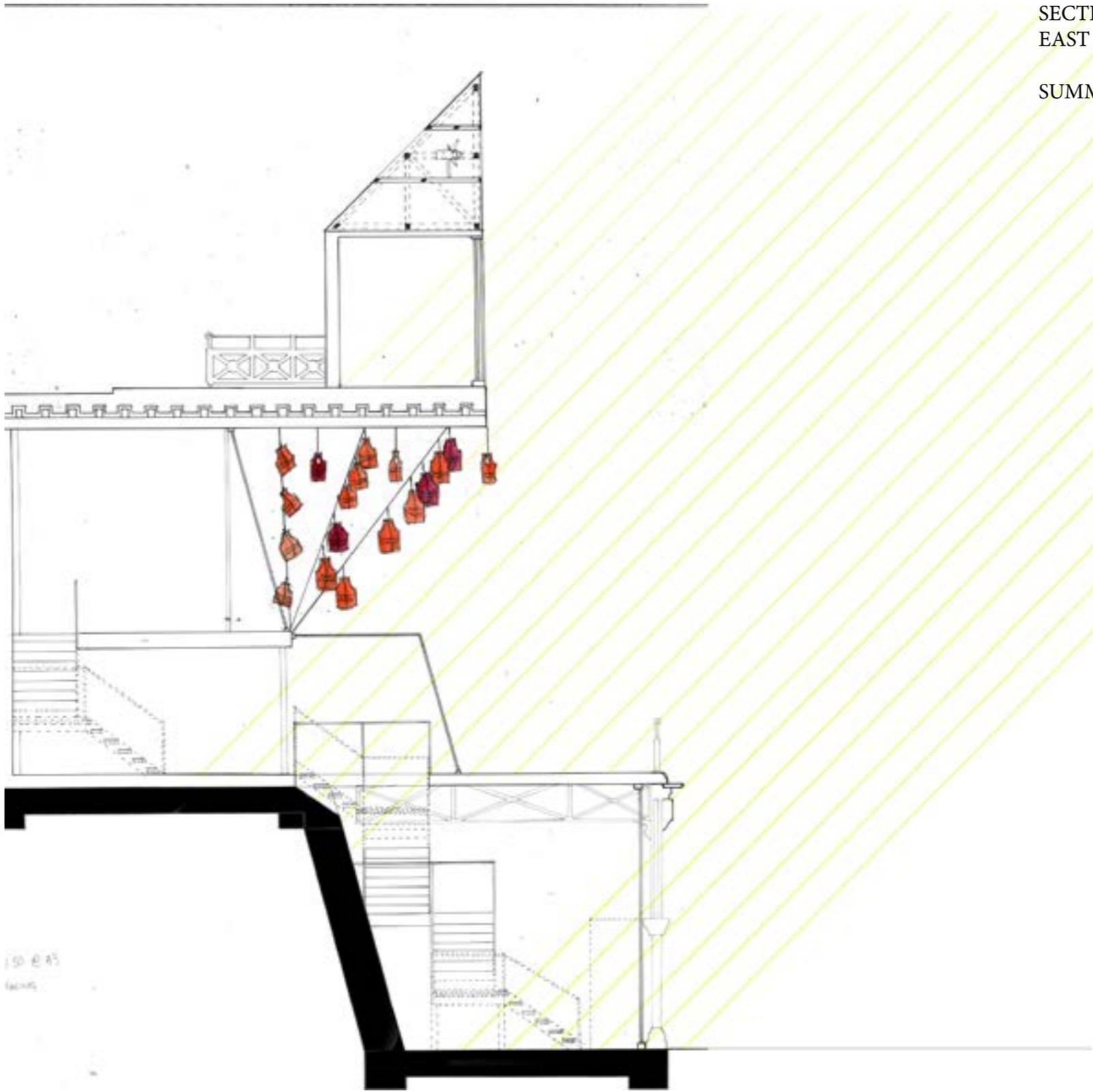




SECTION 1:50 @A3
Material Process throughout the workshop.

SECTION 1:50 @A3
EAST SECTION

SUMMER SOLAR TRAJECTION



1:50 @A3
EAST SECTION

SECTION 1:50 @A3
EAST SECTION

WINTER SOLAR TRAJECTION

The Lifeguard Curtain presented in front of the workshop acts as a solar shading system for the large glass front window.

