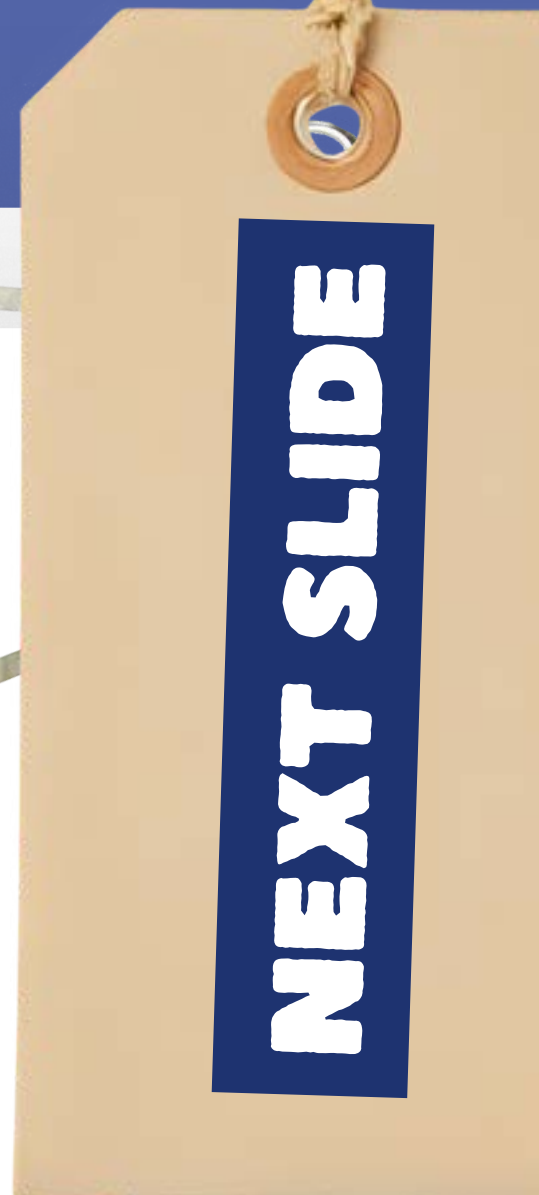


HOME PAGE



REFORM

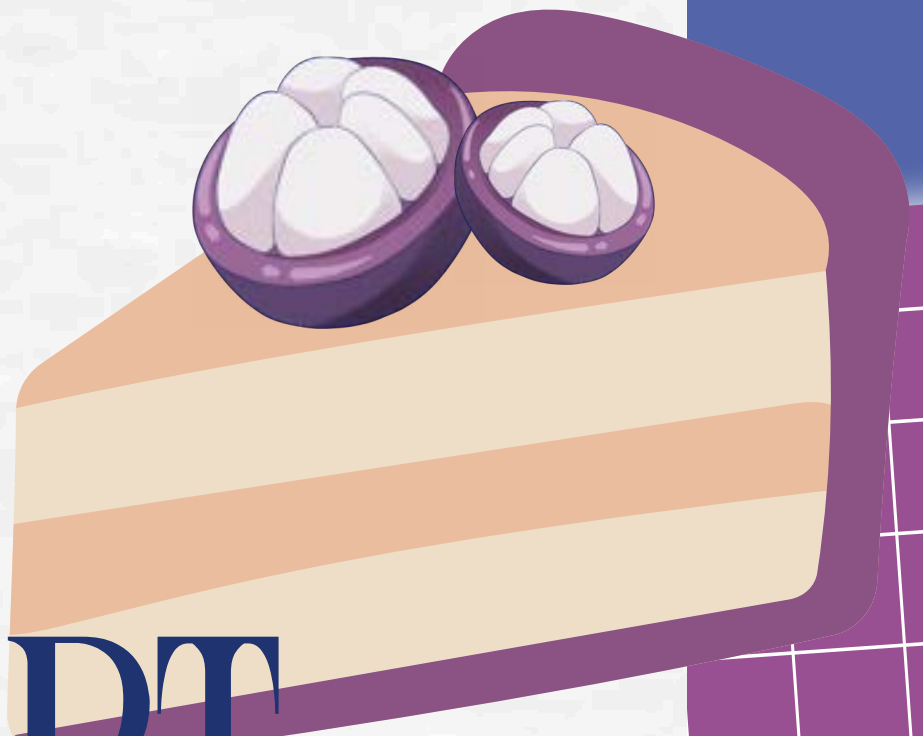


BY: KASEY BAUGHER

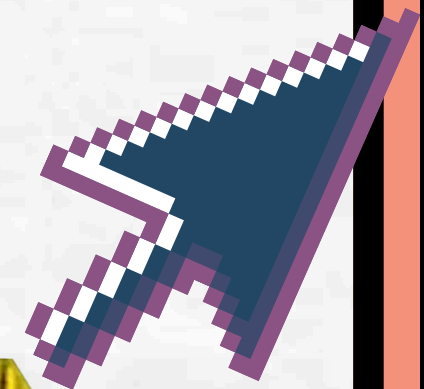
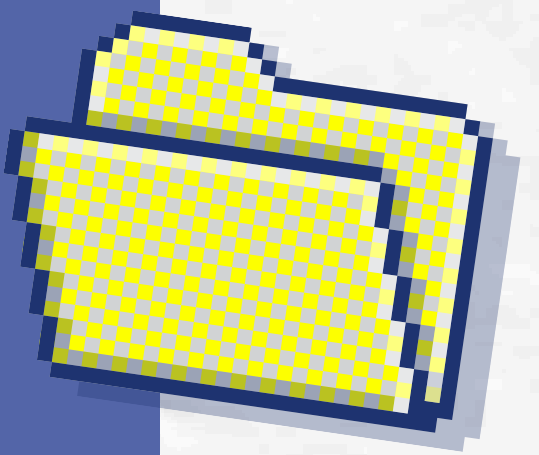




Having grown up with Strawberry Shortcake, I felt her aesthetic evoked a lot of nostalgic feelings. I remember going to McDonalds everyday when I was little just to get the Strawberry Shortcake limited edition toy. Similar nostalgic feelings I wanted my audience to feel when looking at my collection. Like a little kid surrounded by their family



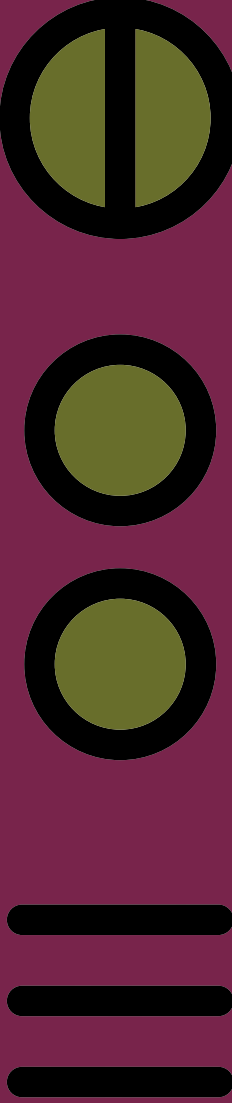
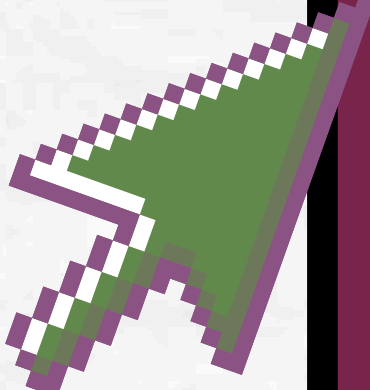
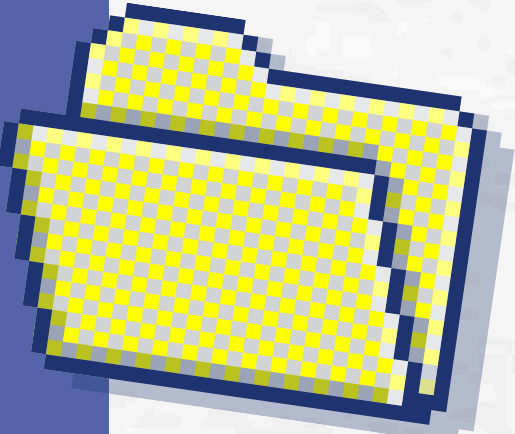
# STYLE CONCEPT



The act of giving fruit or food in general holds a great significance in my culture. In many cases, my elders would giving me fruit as a form of saying sorry. I felt highlighting this act of giving would be significant in my design process.



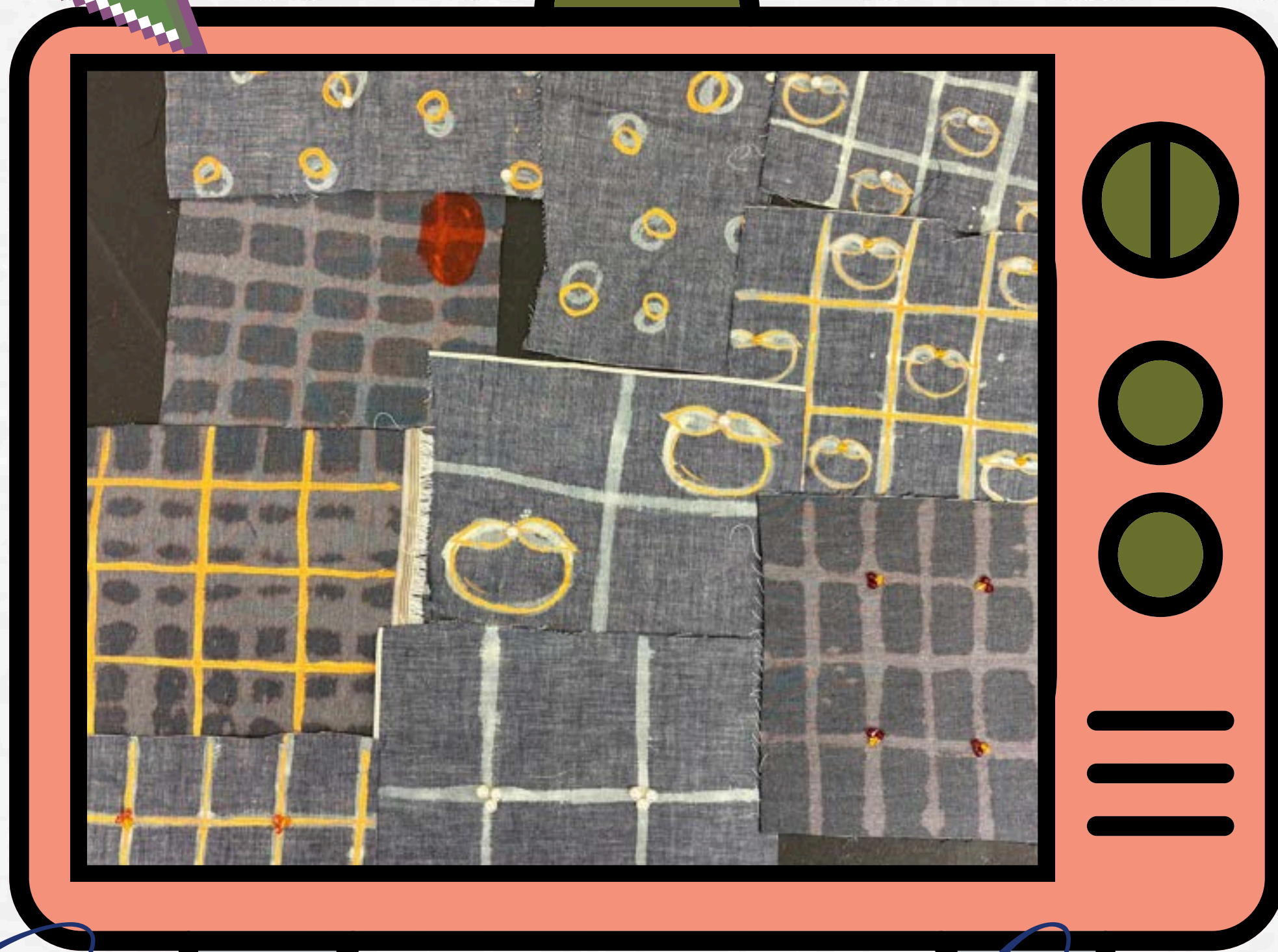
# ASIAN FRUIT INSPIRED



This mood board explains a few concepts I had for my final craft. Including beadwork, fabric dyes, and experimenting with polyfill. Beadwork and fabric dyes are common traditional crafts seen on traditional Vietnamese garments.



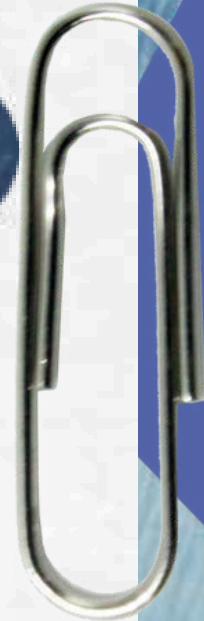
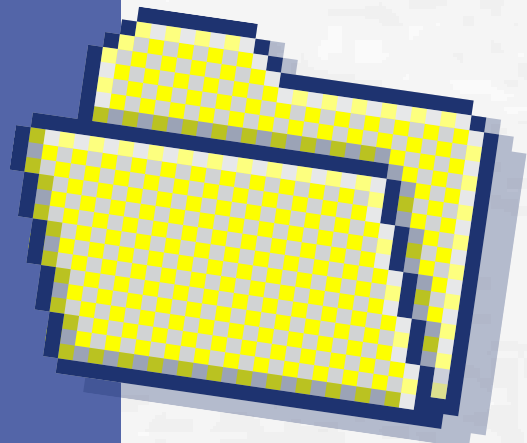
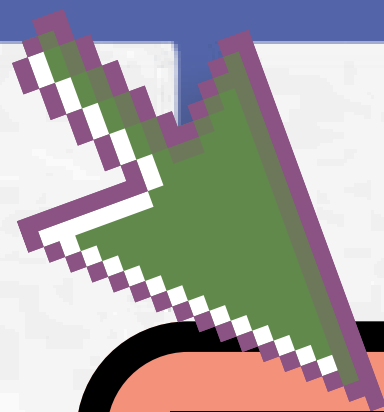
# CRAFT MOOD BOARD



# CRAFT SAMPLES




# CRAFT SAMPLES





# MANGOSTEEN

The mangosteen, being one of the many fruits grown in Vietnam, was one of the fruits I chose to focus on in my project. My family immigrated to America from Vietnam decades ago, growing up, I ate an abundance amount of asian fruits. The mangosteen being one of hem. I love how unexpected and bold the fruit is, especially with its dark purple outside and pure white inside.



# PERSIMMON

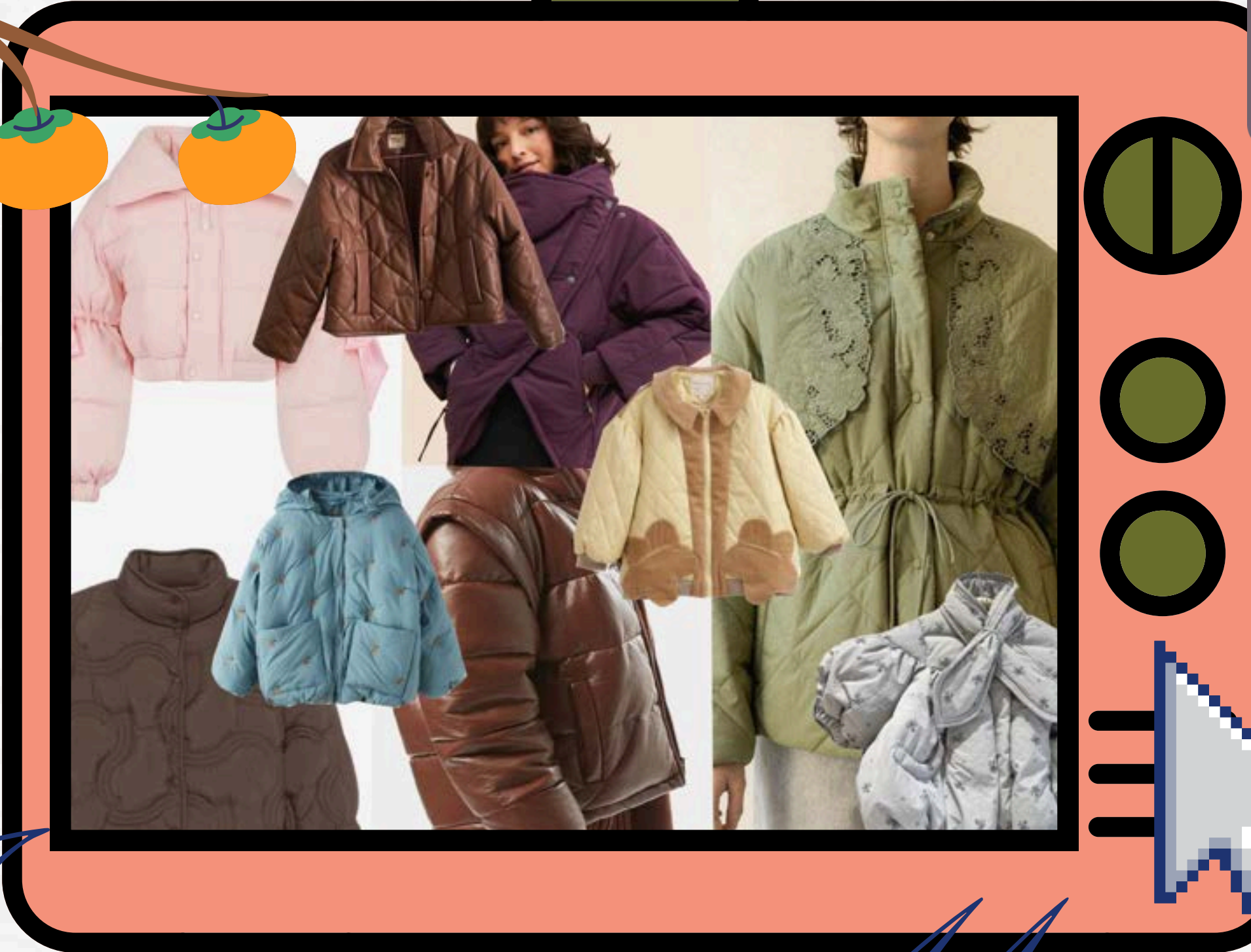
Persimmons are actually not native to Vietnam, but my grandma grew quite a large tree in her backyard. The tree would populate so much fruit, that my uncle had to get creative with his cooking. I remember eating dried persimmon chips, or persimmon jam, every summer, the list was endless!!



**RE:FORM**



A few concept and images of jackets I based my final garments on. I wanted to create something warm and comforting, ementing similar feelings I have when i'm surrounded by my family

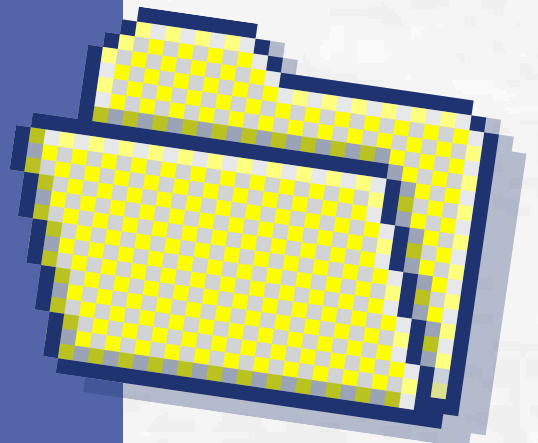
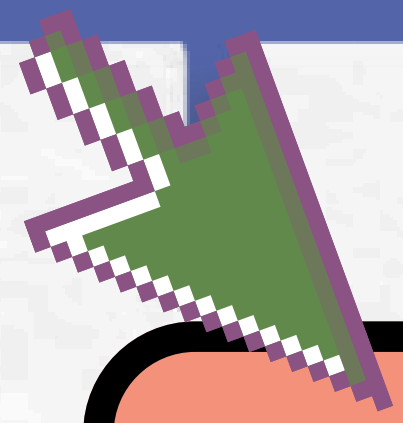
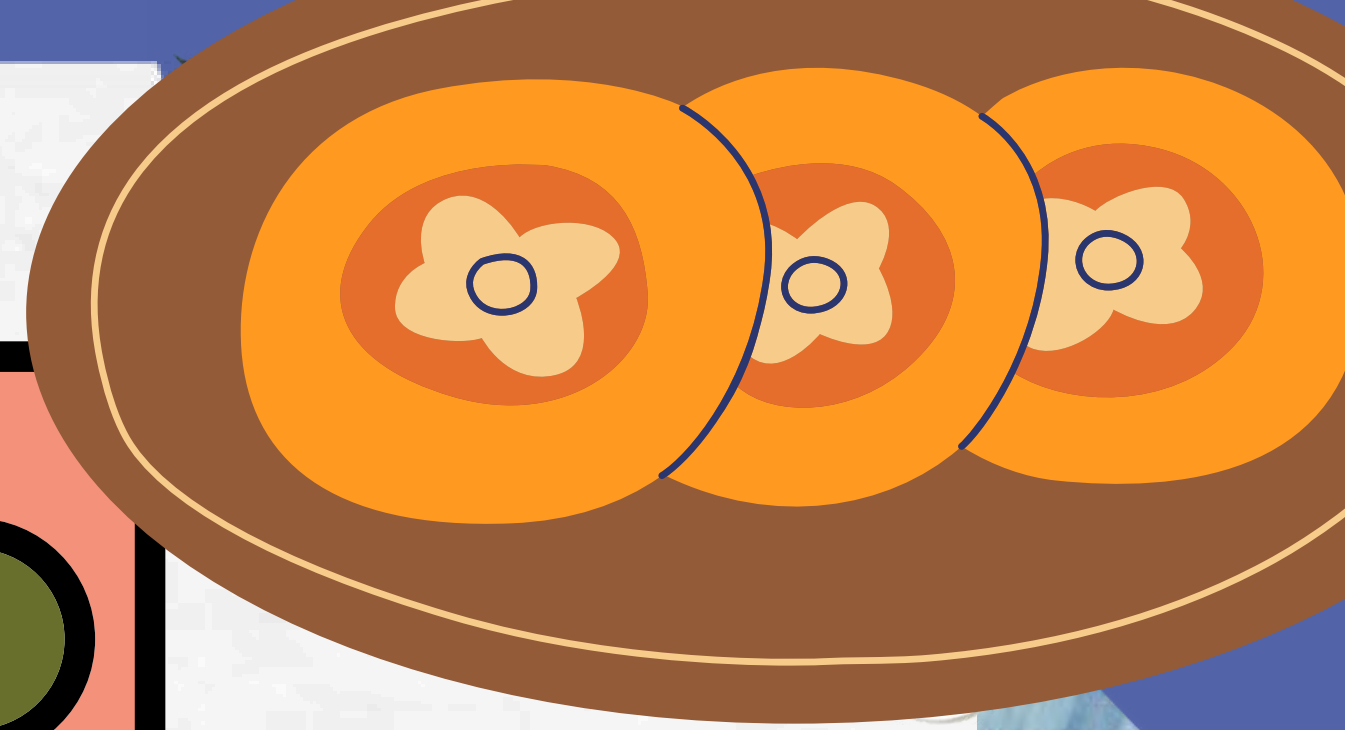


# JACKET Mood BOARD

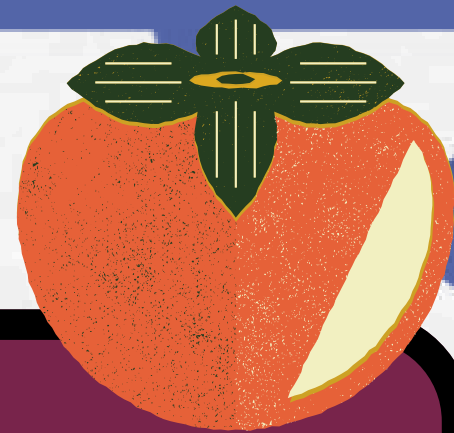
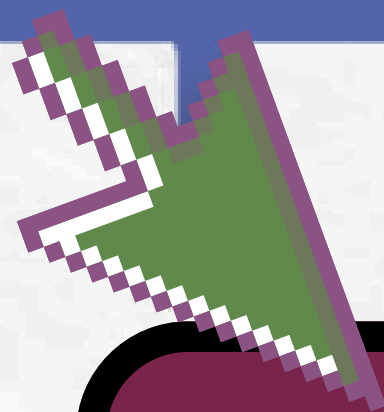
In addition to my fabric manipulation, I wanted to create another craft that added a bit of fun to my looks. After doing some research, I landed on creating these fruit inspired buttons . I love how whimsical and playful the style looks, which I feel would add nicely to my garments.



# ASIAN FRUIT BUTTONS



# Button Samples



Though this book is mainly for architecture and interior design research, I felt it was helpful when thinking about how to make my designs more accessible.



# ACCESSIBLE DESIGN RESEARCH

# RESEARCH

# KEY POINTS

Designing without asking

→ Research the user



cannot design just one element in relation to all disabilities.

→ breakdown concepts

with different disabilities.



functional impairments. How can a property provide accessible features for guests who would not request a "wheelchair" guestroom?

One alternative is to include accessible features in standard guestrooms such as good reading lights, color contrast in room finishes, high and low closet shelving, raised shoe shelves, or grab bars in showers. For most properties, these features are a small investment to increase guest satisfaction. Portable equipment to tailor guestrooms to the needs of individual guests is another low-cost alternative.

For properties with larger guestrooms, extra maneuvering clearances do not require significant compromises to function or quality of space. At these properties, accessible guestrooms can serve any guest, and universal rooms can be a realistic long-term objective.

For smaller guestrooms, typical at properties that provide low-cost lodging, the additional maneuvering clearances require significant compromises in standard guestroom designs. These properties can only realistically provide the required minimum percentage of fully accessible guestrooms. However, even in the smallest rooms, maneuvering clearances can be provided in a functional arrangement that meets the needs of wheelchair users and is also suitable for other guests.

At all properties, basic access should be another consideration in the design of typical guestrooms. While all guestrooms may not provide clearances and features for an overnight stay, 3'-0"-wide doors, required



Good design withstands the test of time.

by ADA, will allow many guests with limited mobility to access the room for a social visit or business meeting.

**Planning** for the future is difficult. In this century, for example, there have been significant changes in lifestyles, social patterns, and business practices as well as changes in technologies, such as plumbing and mechanical systems, building materials, and construction techniques. However, the element that has typically changed the least is the user.

Older and historic properties are enjoying a renewed popularity in all parts of the world, which reflects both an interest in our heritage and an appreciation of their design. Many elements in these buildings show a greater level of concern for the needs of users than

How is our need accessible?

How is it not?

What can I do to make the change?

→ Idea of a timeless design

→ Designing around the user user based



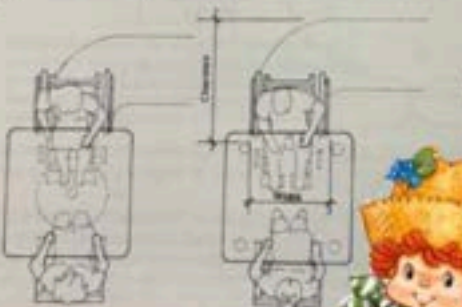
## Chapter 6: Restaurants and Lounges

tioned at an angle to the tray slide. This is possible if the lower face of the serving counter is recessed to provide partial knee-space. (See Figure 6.7.)

For guests with a limited range of motion, food, beverages, utensils, or other items should be displayed near the edge of the counter where they are easy to see and reach. When duplicate merchandise is displayed, a vertical rather than horizontal arrangement allows customers to select items at the most convenient height. ADAAG requires at least 50 percent of

Figure 6.6 The maneuvering space required to turn into a breakfast depends on its width. Wider plates need be available to allow a right-angle turn into a narrower breakfast. The chart suggests typical clearance requirements.

Exception Width	Clearance
2'-0" minimum	3'-0"
2'-0" or greater	3'-0"



110

less dexterity in movements

→ how do their bodies function?

highlight certain measurements with screens movements



Figure 6.8 To select items, accessibility of a plate slide is recommended to support the hand as customers serve themselves. These counters with a partial knee-space are also suggested to allow a closer wheel chair approach. (See Figure 6.7.) A recessed surface shows the knee space for a wheelchair user to serve themselves.



The design of self-service counters should assist customers to serve themselves.

self-service merchandise to be located within the reach of wheelchair guests.

Self-service shelves for tableware, condiments, and ice and beverage dispensers cannot be installed at heights or widths that exceed wheelchair reach ranges. Self-service dispensing systems should be easy to operate without fine hand function. Instructions and price information should be prominently displayed in large, clear lettering.

**Salad bars and buffets** should be arranged to provide a clear space for wheelchair access on all sides. Ideally, the casework should include plate slides or countertop areas to set plates temporarily, at a height of 2'-10". This permits customers to serve themselves with one hand without having to simultaneously hold the plate or bowl. Full or partial knee-space below the

→ Research certain tactics to assist

Certain garments can assist with certain disabilities

Arrangement / Concept should be clear signposts must function correctly



RE:FORM



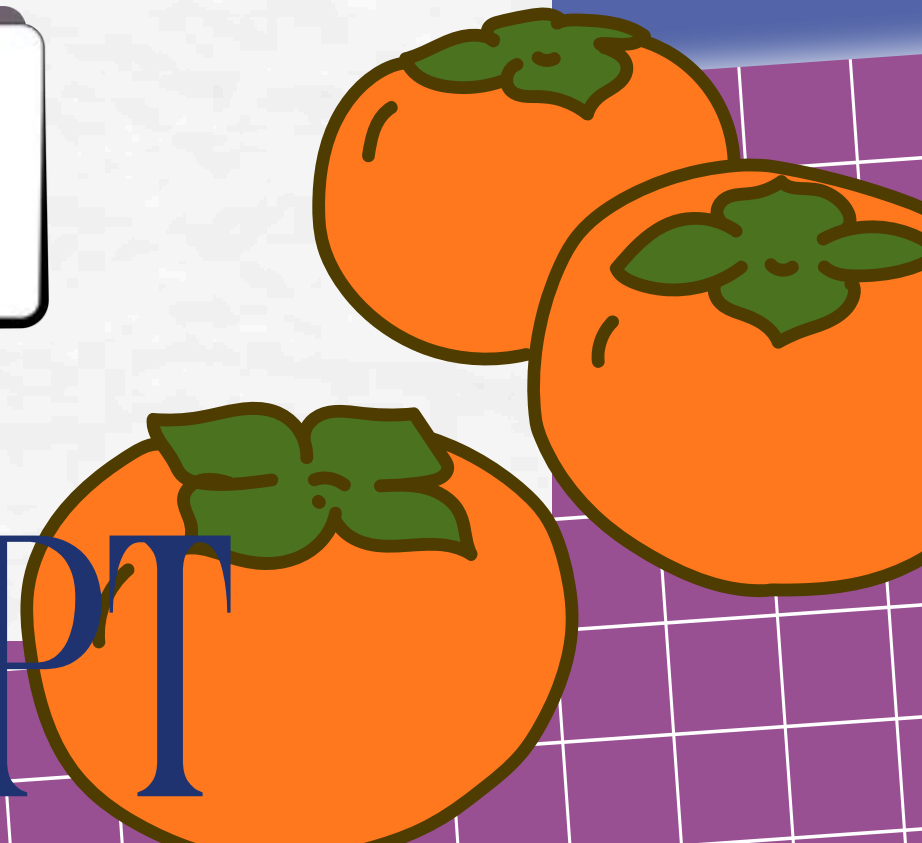
magnetic under seams,  
with controlled pully  
tabs



Allow individuals to  
slip in easily

Rethinking adaptive  
clothing

# JACKET CONCEPT



# DESIGN ITERATIONS



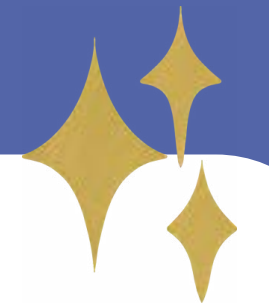
# DESIGN ITERATIONS



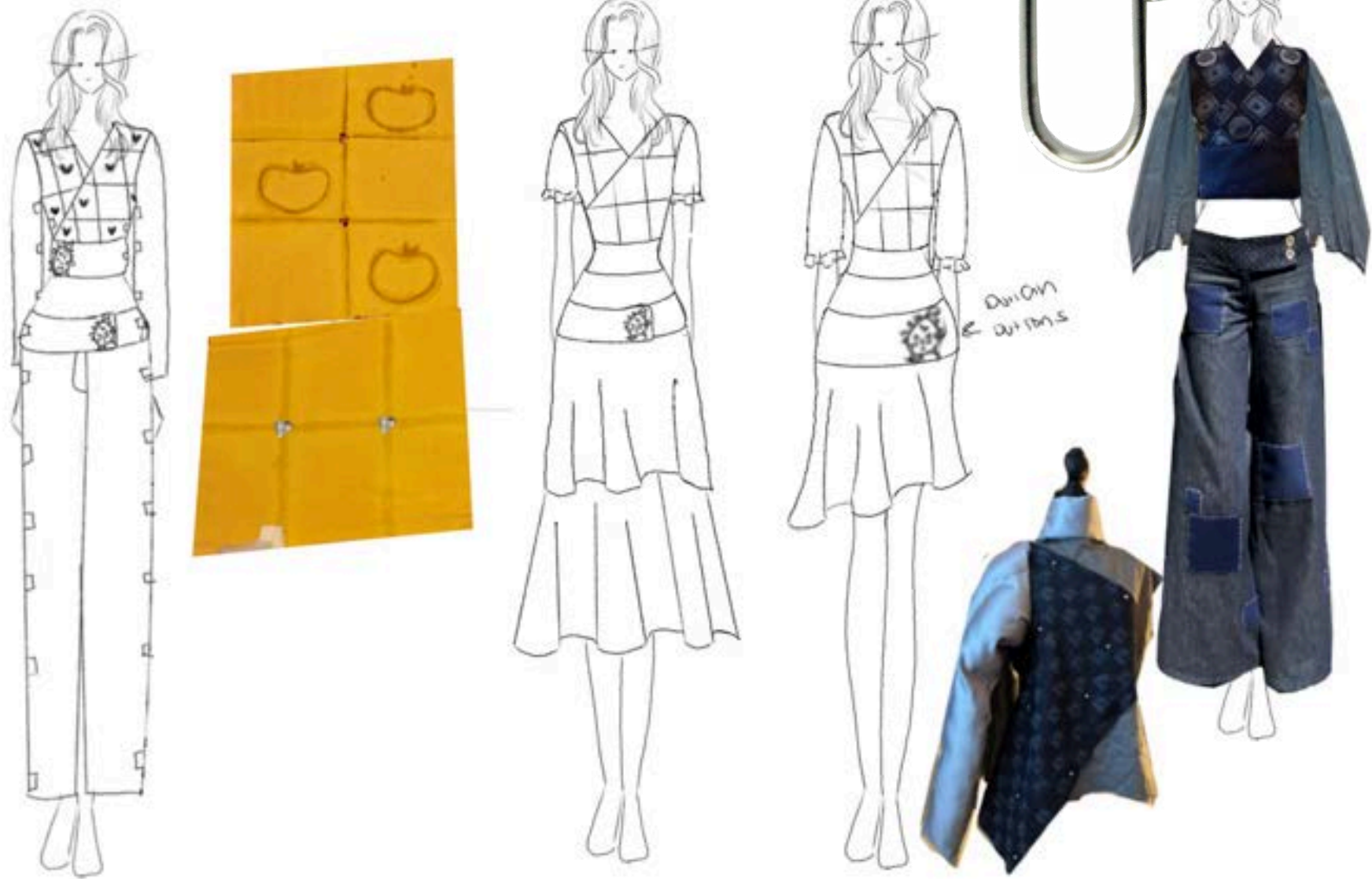
# DESIGN ITERATIONS



# DRAPES ITERATIONS



# LOOK CONCEPTS



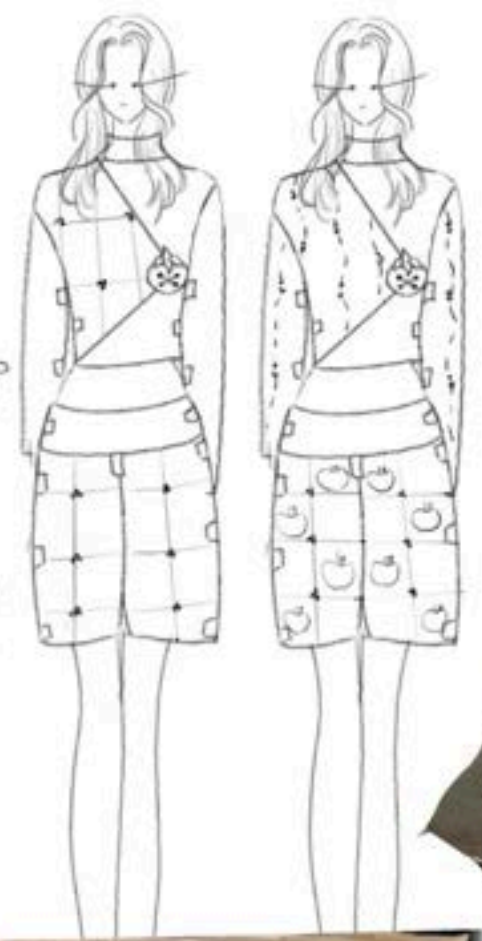
RE:FORM



# LOOK CONCEPTS



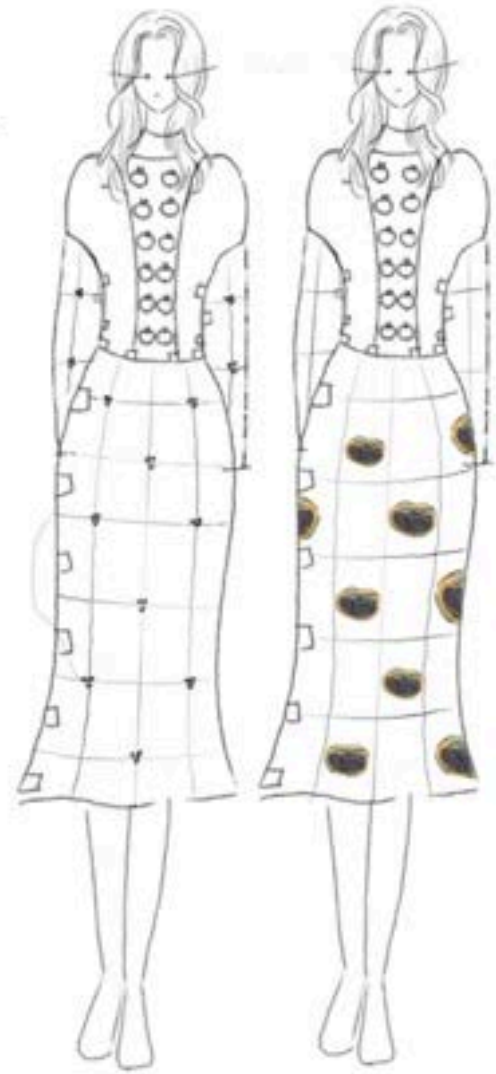
fabric swatches



RE:FORM



# LOOK CONCEPTS



RE:FORM



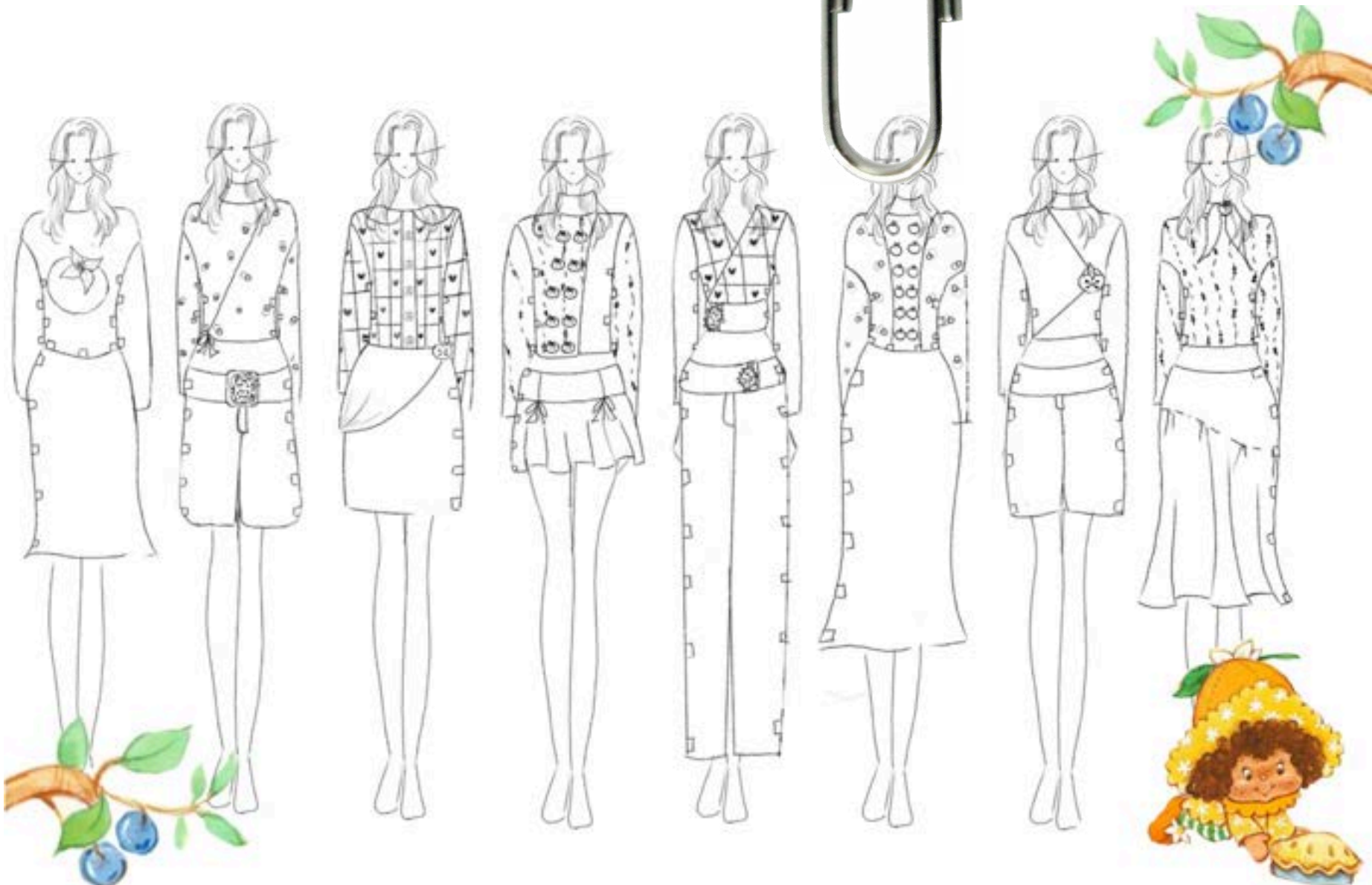
# LOOK CONCEPTS



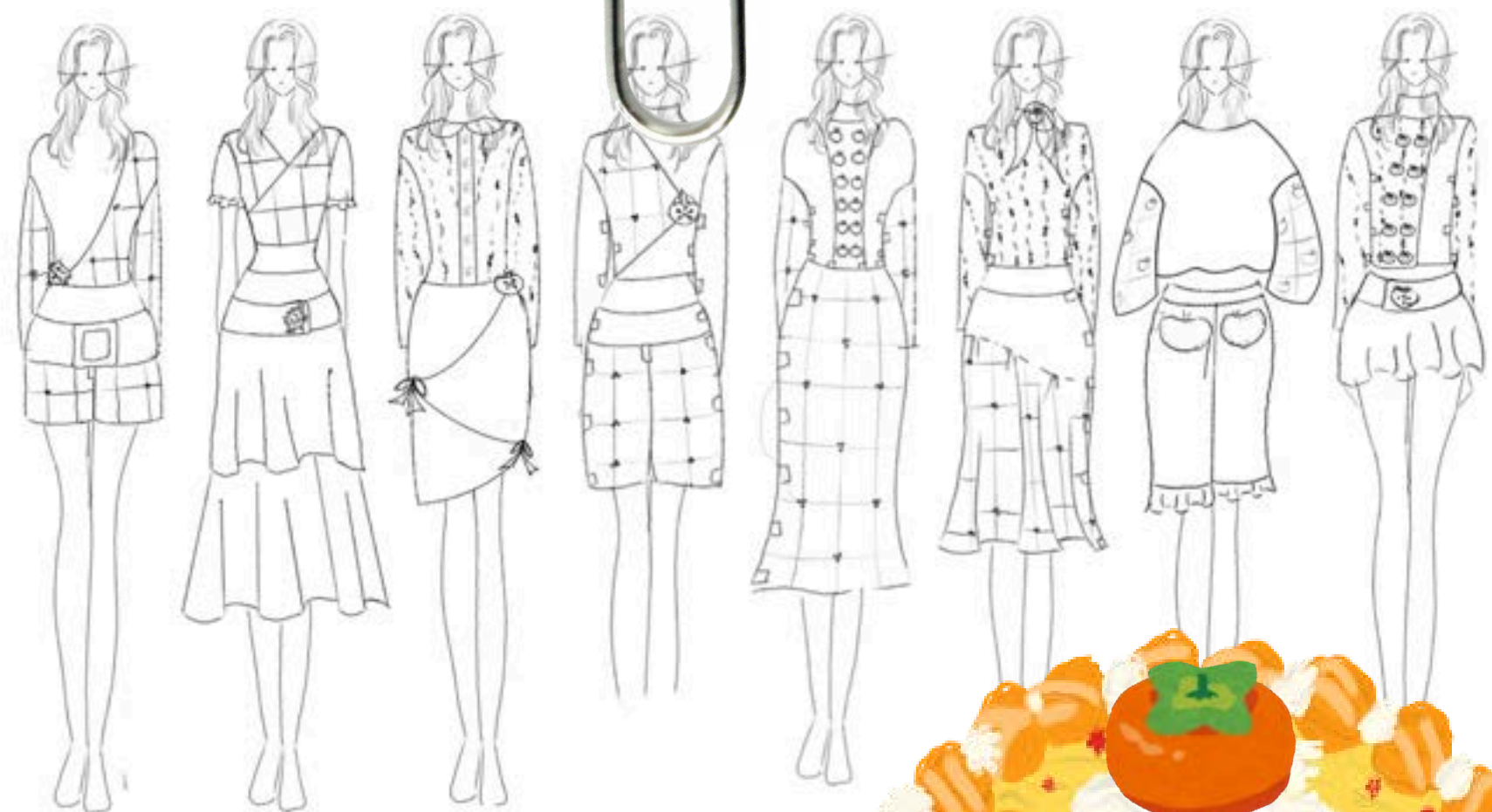
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# INITIAL B&W



# FINAL B&W

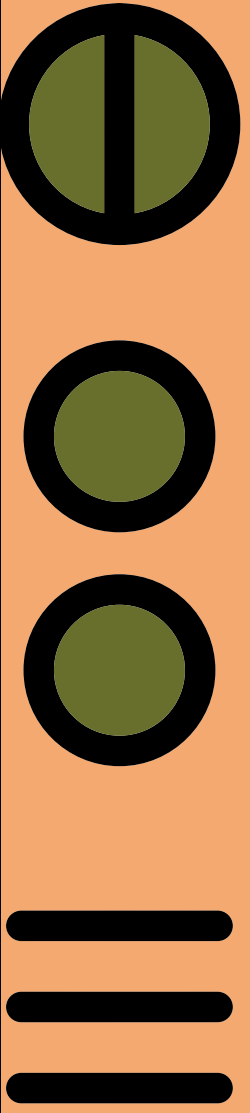
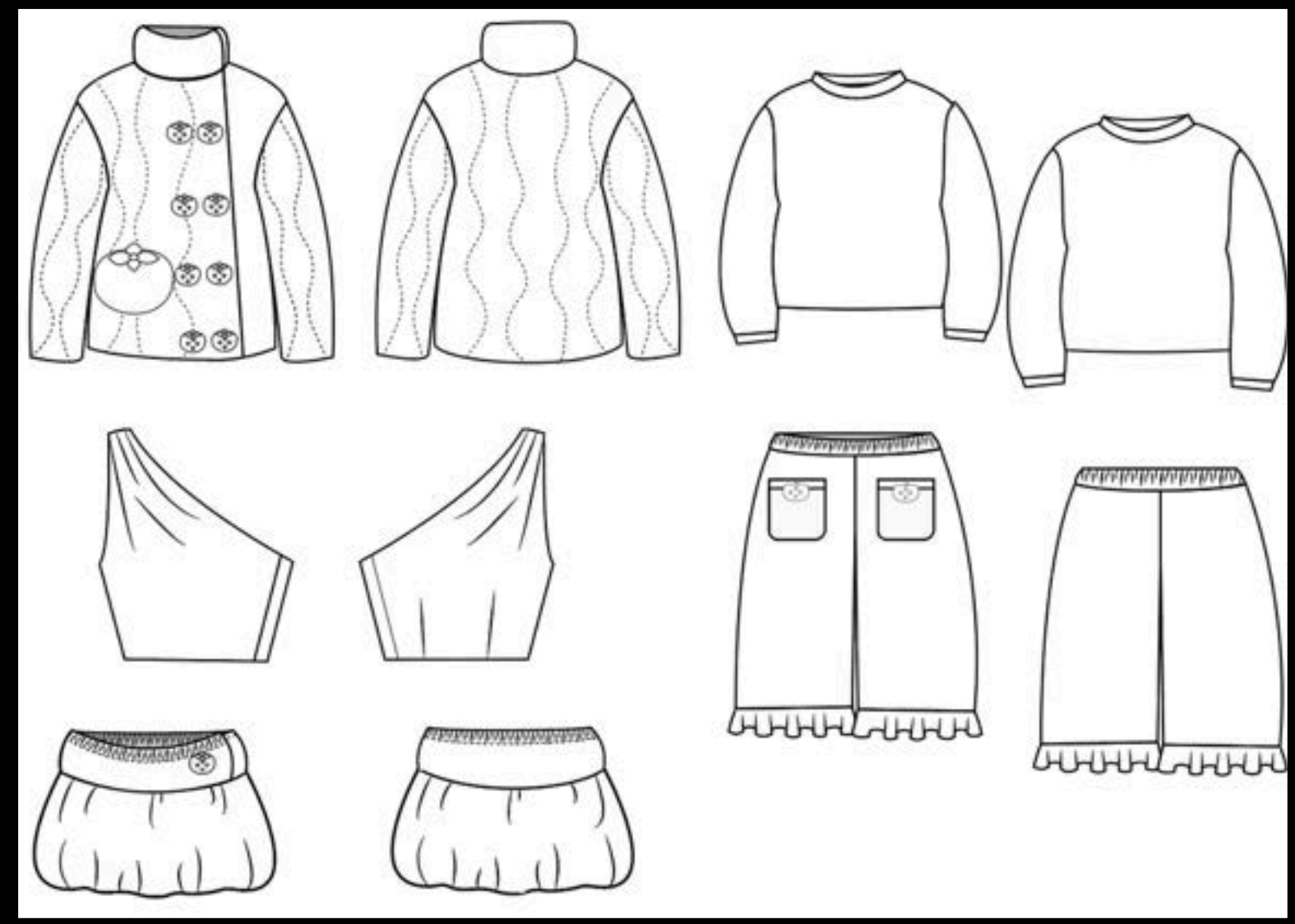


RE:FORM





# FINAL COLLECTION



# FINAL COLLECTION

*F*INISH

t H A W K

y O U



RE:FORM

