Presentation Statement
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L6 BA Hons 3D Design and Craft.

For the entirety of my academic life, I've been pursuing a career in creative prosthetics design; I've always wanted to use my hands-on creativity to become instrumental in the world of prosthetics manufacture, and now with the skills, facilities and inspiration I've acquired at the University of Brighton, I have the vision and the drive to put my dreams in motion. So, I've designed and produced a prosthetic device that not only acts as the first major step towards realising my ambition, but flaunts the creative vision and inspirations that fuel me as a designer. Taping into the magic of beloved western folklore, my creation is a carefully constructed, maticulously designed Mermaid tail that accomodates both the general wearer and the disabled user. The tail and all its accessories are designed to be as accessible as possible, allowing any and all to become a real-life mermaid.

Dissertation Title: Ethics, Design and Manufacture: A Study of Prosthetic Limbs

AD323 Professional Practice Degree Show Statement

The most important about the setup of my show will need to be establishing the prosthetic tails as the uncontested centrepiece of the display. Every inch of my allotted space will be used to showcase anything from the accessories to my preliminary sketches to my maquettes, but the focal point for the whole experience must clearly be the tails themselves. I've had a few ideas about how to do this, and I've decided on what I consider to be the most stimulating and compelling layout.

Finalised Plan - 4D Immersion

My finalised design plan is to outfit a trio of mannequins with my tails, before posing them in a number of varied positions around my allotted space to create a still-life 3D scene for an audience to actually wander into and experience. In this scene, I'd like to use filtered spotlights to elucidate focal points and cosmetic effects. The floor on which the mannequins will be positions shall be littered with various sea-themed elements like sand, rocks, fish life and seaweed, ideally with a diagetic audio ambience to simulate a seaside environment. On top of this, I'd like to include some calming ambient music that puts one in mind of the ocean.

(walking space)

merPod

Tailoring
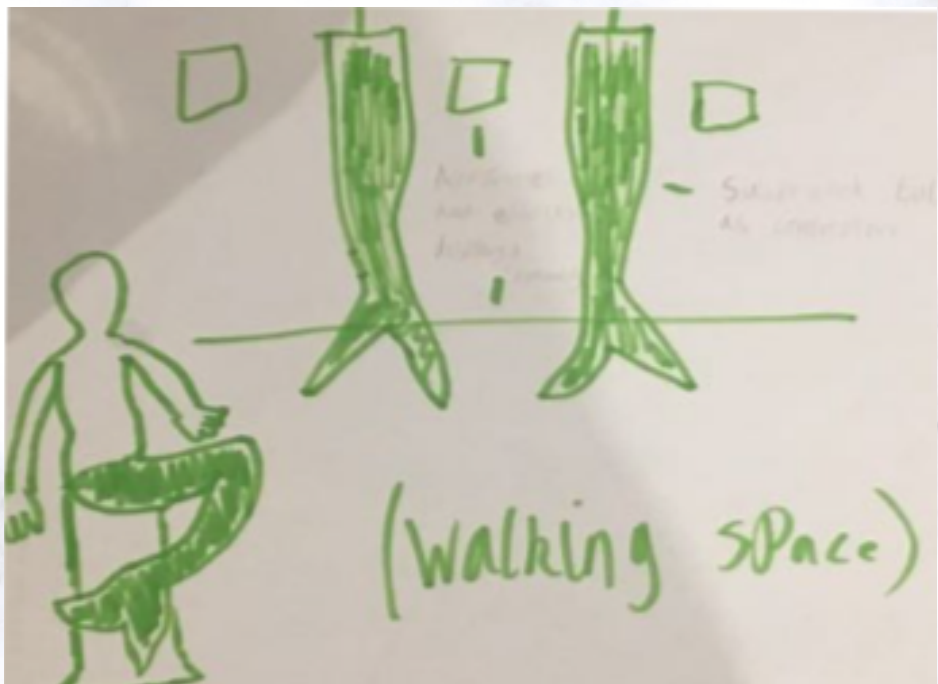
The idea here is to create a 4D photographic scene that allows my audience to really get up close to my creations, giving them the chance to see every little detail in how they are made and
presented. I want an onlooker to be able to see how they're used but I wouldn't want to compromise my scene, so I think I'd like to include an instructional video of one of the tails being fitted somewhere on the scene, and possibly a visual example of one being used underwater.

I would also love to litter my scene with small educational snippets of related facts and information, preferably on tea-stained paper to resemble something one might associate with aged sailor maps and sea charts.I'm strongly prioritising the immersive three- dimensional experience because I think it's important to the fantasy experience to be fully immersed in the lore; a mermaid is a figure of
significant cultural, as well as historical importance to a lot of people. Something with such rich connotations demands an authentic experience that tells a story, and I think the strategic positioning of my mannequins would paint quite a comprehensive picture of a fantastical aquatic society.

This plan is a particularly minimalist one which requires a reasonable amount of open space for my audience to occupy without making the arrangement of my mannequins feel too cramped. Fortunately, the positioning of my mannequins will aim to create an aura of family and companionship, so I will want them proportionately close together anyway.

Whether or not this'll make the space between models difficult to traverse will depend on how much space I have access to, as well as what size plinths I can use to perch them on. If necessary, my contingency is to combine my finalised plan with one of my alternatives, using only two models on plinths to free up room and suspending or framing the remaining one above

the others. And of course, if absolutely necessary I can limit myself to only one model on the floor, though I feel this would severely hinder the all-inclusivity of my project.

The biggest advantage of this arrangement is that it enables me to showcase all three of my tails in context at the same time, whilst also allowing my audience full access from all angles - they can even get close enough to feel textures if they wish to. Of the three show plans I've drawn up, this one is the most striking with the most convenience - it doesn't require me to employ a model for my pieces, nor does it distort or diminish my intended message. The only real downfall is the amount of space it threatens to require, which I may not have when it comes making an effective arrangement.

Alternative Plans

Plan B - Nautical Theme

An unused plan I originally devised was to display each tail in a more conventional
manner. Two of them would be hung thematically above the display as if caught as a trophy. The back of the display would be accented with a thick rope net I've already collected, complete with themed affects like hooks, fish and my own life preservers. I also loved the idea of framing some of my prints with white photo frames to accent the tails themselves on the wall behind them. These would be to tie-in with the development of one of my tails,
documenting how my original design process started. These would also go with my postcards, and contribute to the overall aesthetic
experience.

The third tail would be displayed separately from the other two, being sampled by a mannequin on a plinth so as to give an audience an opportunity to take in the tail in 3D, now able to get close and see it from any angle as they walk freely around it.

I ultimately decided against this plan because though it promised to have a very clear and relevant theme, it wasn't quite the theme I had originally intended. It was a bit of a quick fix plan that made some quite lazy associations between mermaids and the sea, using some very obvious objects and items like hooks, fishing nets and life preservers that themselves weren't in any way relatable to mermaids. If anything, suspended mermaid tails and fishing paraphernalia together seemed more anti-mermaids than what I intended.
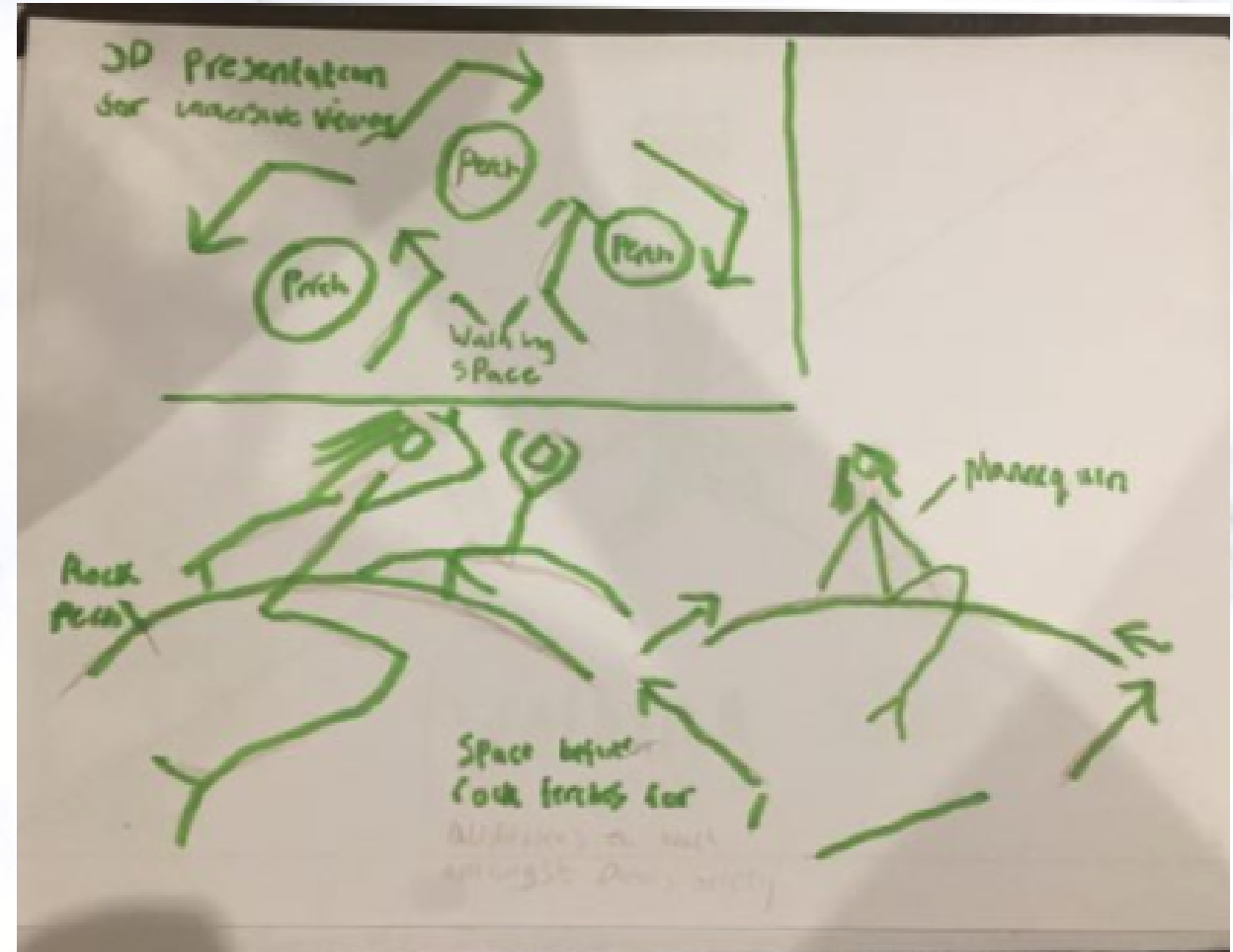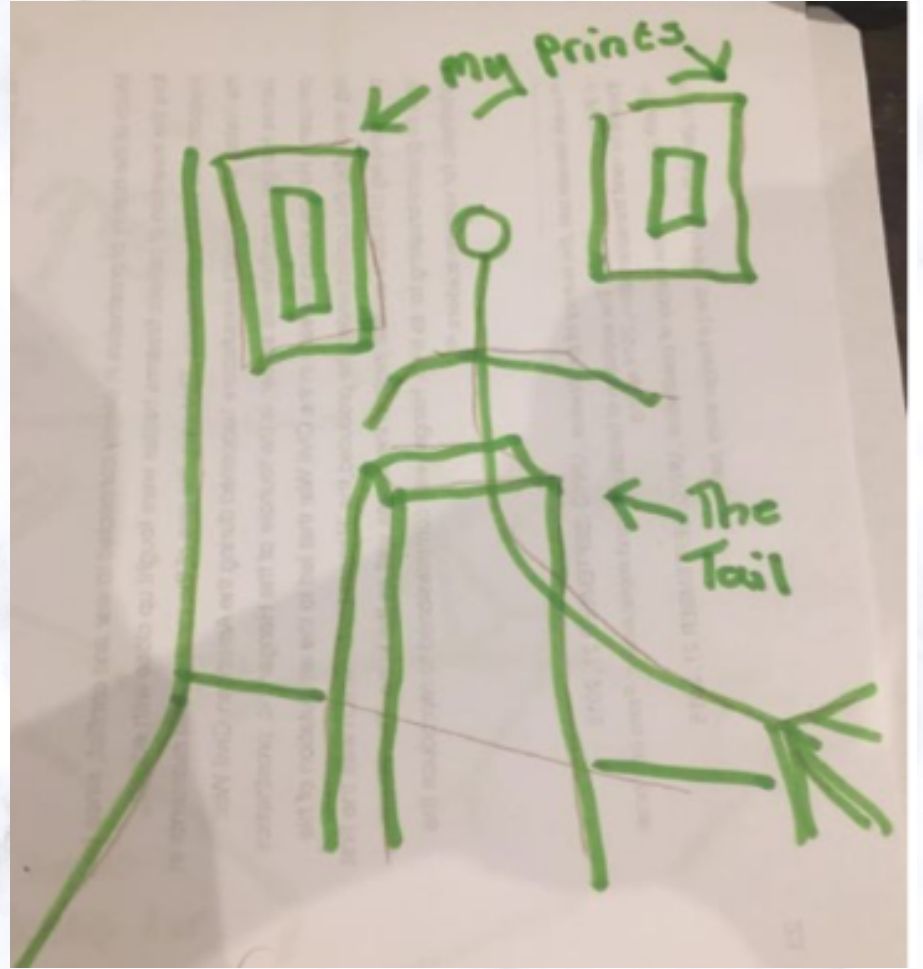
Plan C - In Action

A third plan I came up with whilst planning was to bring in a large inflatable swimming pool to showcase the tail in using a live model. The model, fully fitted with the tail in a suitable costume, would sit in the pool posing in character as a mermaid. The pool itself is coloured appropriately in blue and green to represent the typical colour scheme of a mermaid's scales, and the water itself would be accented with sea-themed objects like rocks and starfish. The purpose of this plan, similar to the others, is with a focus on immersion - I would've wanted to communicate the sense of authenticity by arranging an actual performance for the audience to enjoy so as to really feel like they're encountering a mermaid.

In order to provide details that aren't clear in merely displaying the tail, I would've once again employed the use of a TV and audio system to visually explain how the tail is fitted and used. Much like my other designs, I would've certainly used audio cues to create an immersive environment, including sounds of the sea, wind, birds and sea creatures to create a nautical experience.

I scrapped this plan in favour of my now chosen layout because of the inconvenience of employing a model. Had the show been shorter, or if I had more than one willing model to participate, this plan might've been more enticing. Another problem was in filling and draining the pool, which would need to be sufficiently filled with water.
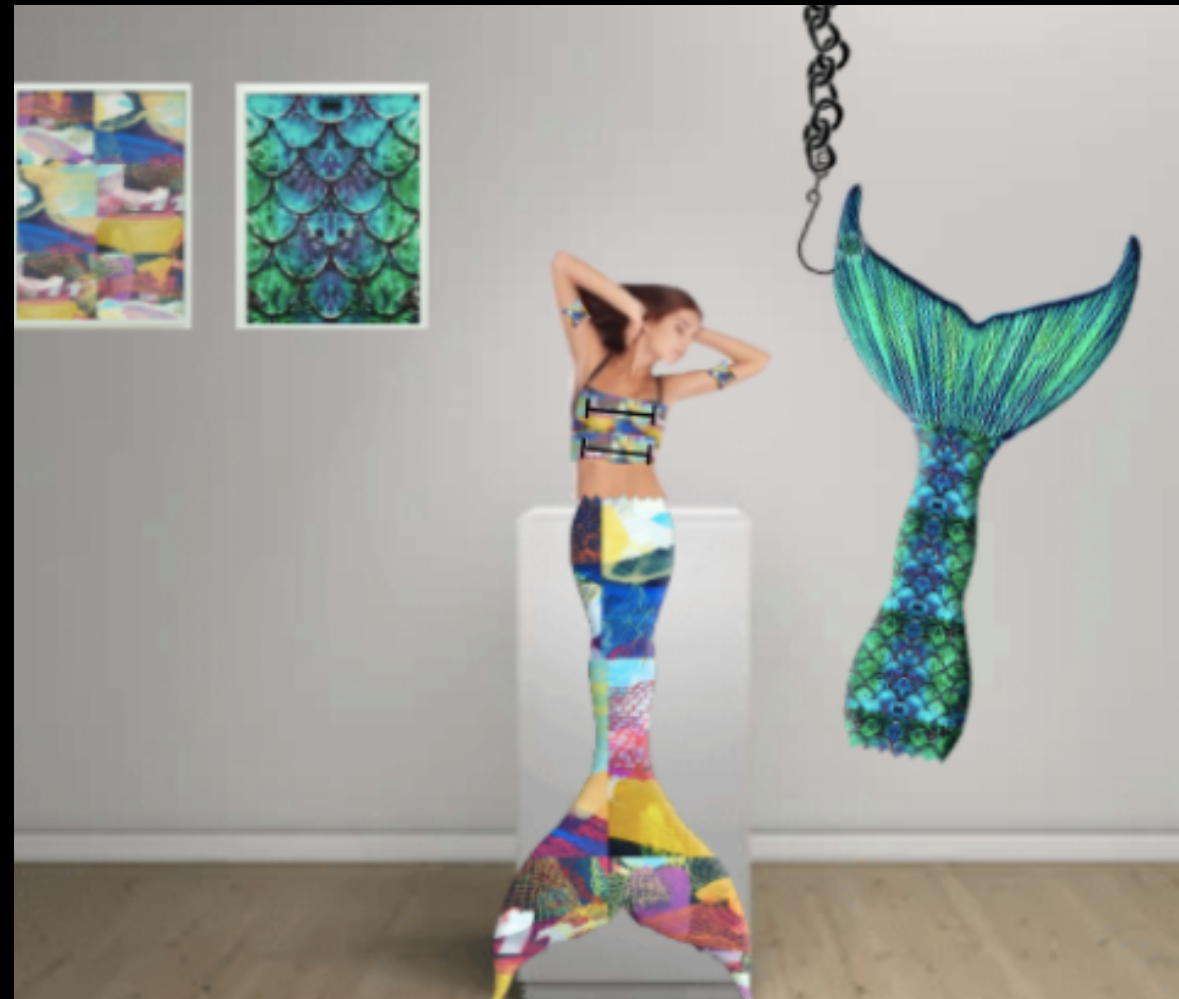
The bottom left image is a realistic version of how I would display my show. Either having one or two models, possibly mannequins wearing the tails. The top left and right are perspective 3D projections of how the room might look once the work had been displayed. The middle image is what I imagine it would look like if I had free reign over the room in general. I would have mermaid tails hanging from the ceiling, and would have sand on the floor for thematic effect. I would also have my floatation devices being worn

by the mannequins, and my logo for the tails would be displayed as well, alongside some of my prints which helped me create these tails.

MerRod Tailoring

These are the things that I would display in the show

This layout is my attempt at making the most professional looking presentation of my work in a way that allows an audience to explore and examine my work from all directions. I wanted to prioritise interaction from my audience and allow the opportunity to feel the texture of my tails, getting up close in an environment that helps them immerse themselves in the world I'm trying to create. Since my professional scope during this project is to create a theoretical tailoring company, I also wanted to create a literary showcase or fashion display so potential clients might have a chance to sample a prospective purchase.
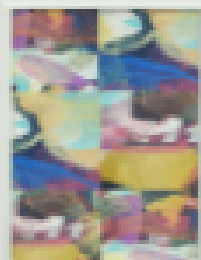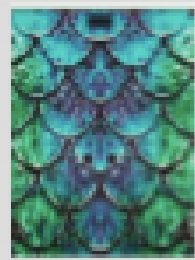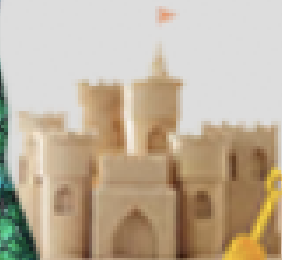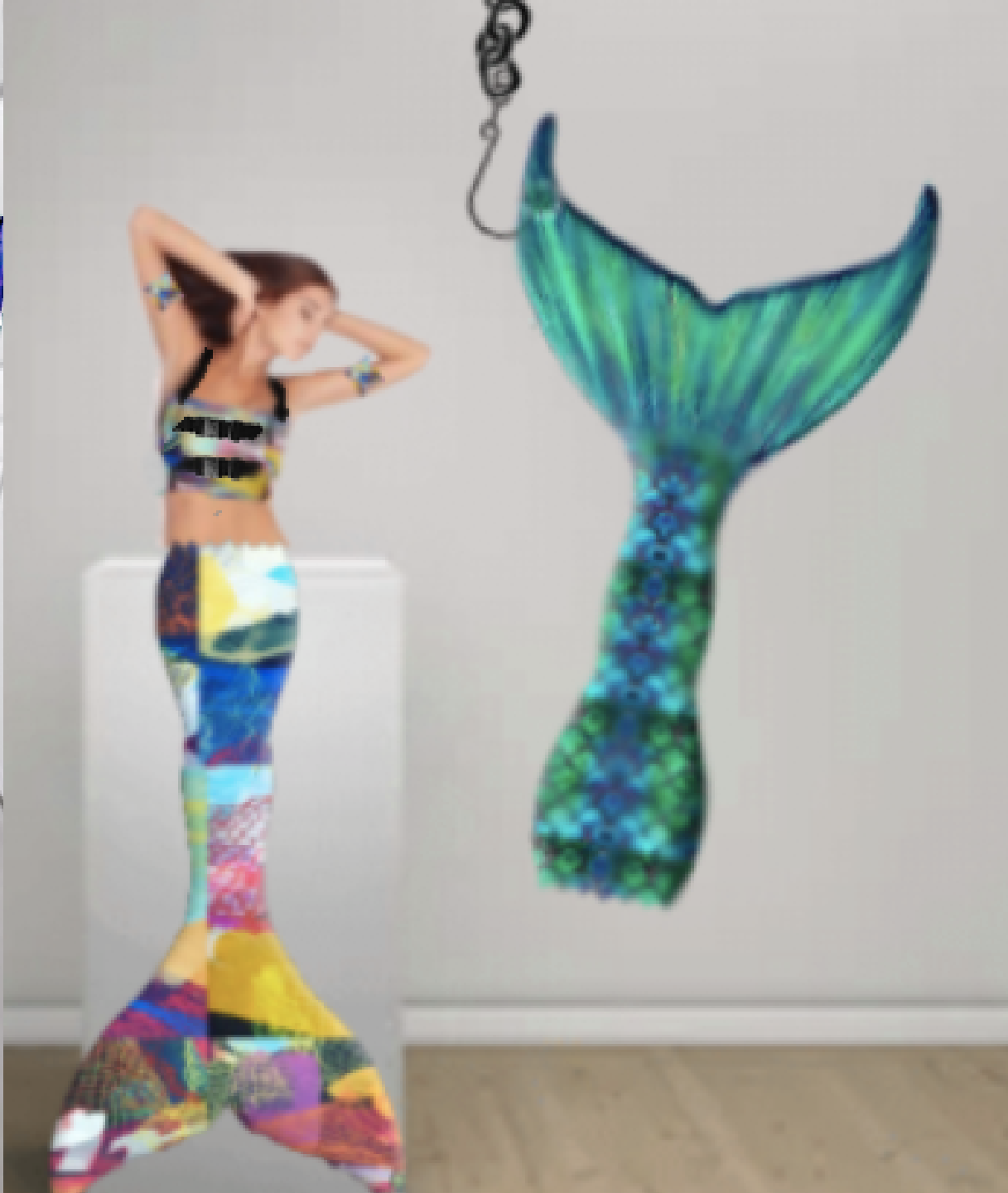
Having space, and permission, to litter the ground with sand is potentially an issue. Whilst it is important that the experience is as immersive as possible, I'm prepared to consider alternatives, including printing some sand texture onto a cheap floor covering. Sea Life Brighton has an exhibit which uses an innovative projected screen on the floor which reacts when it senses a foot falling on it; the projection is an interactive video of waves crashing onto a sandy beach. The interactive technology this exhibit uses is a bit beyond me at present, but the idea of using a projector to shine onto the floor of my show may be something to consider. That being said, a projected image would mean dimming the lights, which might not be viable in a small, shared space.

33.71 m²

12.34 m²
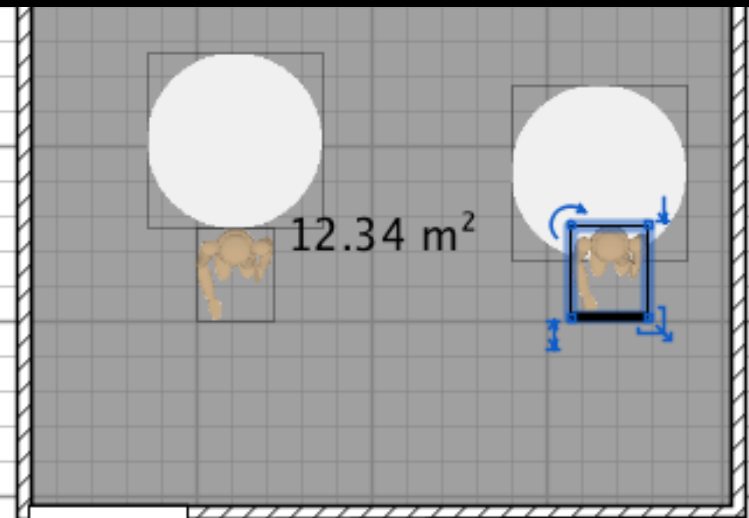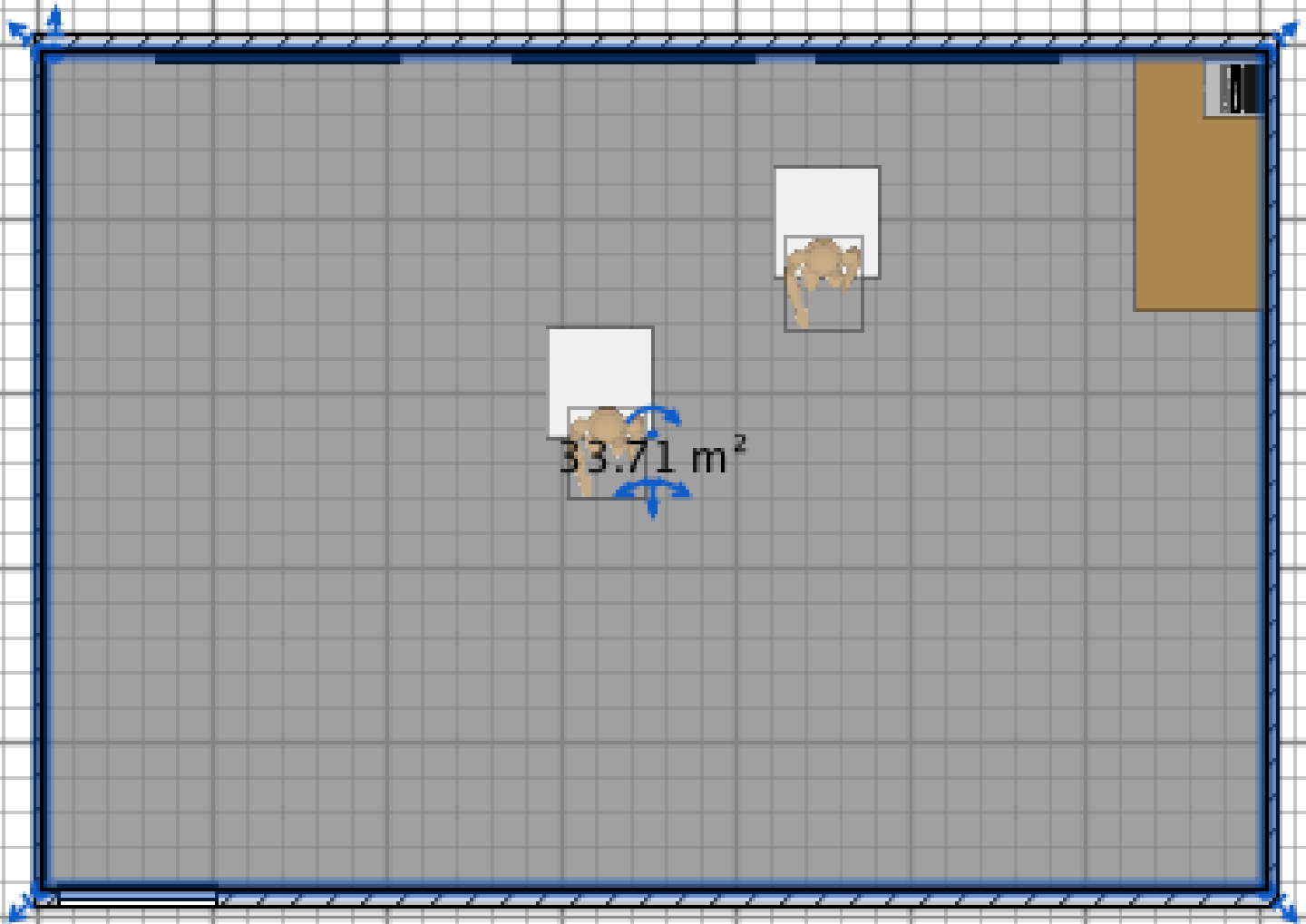
In an ideal world this is how I would really like to present my work located on a beach for viewers to walk past and observe the peace in action