

Unit 7 Project Project Proposal 2016/17 UAL Awarding Body / CSM Foundation

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Curriculum Area: Fashion & Textiles

Pathway: Textiles

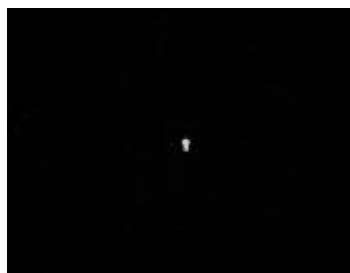
UALAB Unit: Unit 7 - Art & Design Project Proposal & Realisation

Project Title: 'Our Blink ,Our Glitch ' / 'Missing'



Missing people UK logo
Courtesy of

www.missingpeople.co.uk



James Lee Byars
AUTOBIOGRAPHY, 1972
Kunstmuseum Ber, Toni Gerber
gift



Fitzgerald, Kavanagh and Bulgakov by
Charlotte Bracegirdle

Project Review

Since studying on the foundation course I feel that I have really learnt to appreciate all aspects of the design process. I feel that I have particularly progressed in the way that I conduct and carry out research, which in turn has enriched the conceptual aspects of my work in general. I have further acquired some technical constructive skills while studying on the course, which has really allowed me to become more experimental and individual designer. Through acquiring these skills I realised that I am more interested in exploring materials, colours and textures as a pose to garment design, leading me to specialise in Textile design. My long term aspiration is to work in the industry as a Fashion Textiles designer, as I am interested in how Textiles can be applied and used for Fashion design.

Project Concept & Description

Missing-“ (of a person) absent from a place , especially their home and of unknown whereabouts”-(oxford dictionary)

Missing people UK is the only organization in the UK dedicated to finding missing persons and reuniting them with their friends and family. Security supposedly comes in numbers, however is this really the case considering that an estimated 250,000 people go missing every year in the UK? Although we move in crowds we see mostly ourselves and therefore

when a person goes missing many do not care to notice. In this age, where one is constantly bombarded with shocking information, what should be shocking has now become normal. Society has become desensitized. Lacking to now generally properly and or sincerely sympathize, how does the public respond to the news of missing persons? Do the public keep an eye out for these individuals, or is the case of a missing person not sympathized with enough by society to classify such cases important enough? This project aims to explore ways in which awareness could be brought to the case of missing persons through Textiles. Within these works are gaps, holes, empty spaces which all essentially represent unfinished, incomplete and missing components of the works. In this way each observer should realize that the feeling that something is missing is shared and therefore learn to empathize/ sympathize with each other, as the feeling of incompleteness and that a factor of what is being observed is missing would be mutual. Moreover, this project seeks to explore ways in which to represent the issue proposed through textiles. Knit is a method of constructing fabrics, where each individual strand of yarn depends on another. One dropped stitch creates a gap / missing component. Weave is alike, in this respect and therefore these methods will be appropriately used throughout the project. Manipulation of both 2D and 3D materials will further be utilized as each dimension represents the idea that there are several perspectives and layers to the issue at hand and could further be easily manipulated to explore the idea of 'missing', 'empathy and sympathy'.

Project Evaluation

Throughout this project work must be reviewed constantly. Perhaps at the end of every working day. Sketchbook(s) and research must be reviewed often, so that all work is coherent and relevant to the topic at hand. Once self-reflection is completed, external persons who do not necessarily know the works will be requested to review the works, which feedback must be taken from. This way the review would be objective. I will further continue to utilise the feedback given to me by peers and tutors as well as continue to reflect throughout on Workflow. To continue, the proposed action plan attached will be used as a means of reflecting on time management and organisation. Moreover, constant consideration must be made to the proposal, in order to ensure that the purpose of the project is fulfilled and effectively responded to.

Proposed Research Resources and Bibliography

Books:

1. Gaiman, N. and McKean, D. (2003) *Coraline*. London: Bloomsbury Publishing PLC
2. Bar, N (2009) *Negative space*. New York: Mark Batty Publisher. blank space in typography
3. Vattimo, G. and Webb, D. (1992) *The transparent society*. Cambridge, UK: In association with B. Blackwell.
4. Aigner, C. and Banz, S. (2000) *Missing link: the image of man in contemporary photography*. Edited by Christoph Doswald. Zurich: Edition Stemmler, Switzerland.
5. Weinmayr, E. and Hartmannsgruber, J. (2005) *Suitcase body is missing woman*. London: Book Works, London.
6. Burley, R. (2012) *The disappearance of darkness: Photography at the end of the analog era*. New York, NY: Princeton Architectural Press.

7. Virilio, P and Beitchman, P. (1991) The aesthetic of disappearance. New York, NY : Semiotext (E) .

Articles/Journals:

1. Tacita Dean: Missing Narratives , exhibition catalogue , Frith Street Gallery , London 1997, pp.14-18 , reproduced 19-21
2. Missing believed dead (1968) Wright&Brown
3. Han, D.,Lalwani , A.K. and Duhachek, A. (2017) 'Power distance belief, power, and charitable giving', Journal of Consumer Research,, p.ucw084.doi:
4. Aaker, J.L and Akutsu , S (no date) 'Why do people give? The role of identity in giving', SSRN Electronic Journal, .doi:10.2139/ssrn.1418196.

Media/Video:

- 1.Teevan, C.(2006) Missing persons: Four Tragedies and Roy Keane.London:Theatre Communications Group. The missing part- richard deacon
2. "Please Turn Your Phone ON: 116 000: Helpline Phone Call". YouTube. N.p., 2017. Web. 19 Apr. 2017.
3. Coraline. Henry Selick, 2009. DVD.
4. "5 Most Mysterious Unexplained Disappearances". YouTube. N.p., 2017. Web. 19 Apr. 2017.

Artists/Practitioners:

1. James Lee Byars
(AUTOBIOGRAPHY, 1972, Black-and-white photograph, 2.9 x 2.8 cm Kunstmuseum Bern (Collection of Toni Gerber, gift 1983))
2. Jamie Morrison (Jamie Morrison -MISSING 31.1.17 - Doomed Gallery. courtesy of <http://doomedgallery.tumblr.com/>)
3. Charlotte Bracegirdle- Fitzgerald, Kavanagh and Bulgakov by Charlotte Bracegirdle
4. Jesse Draxler & Jen Whitaker- PRIMER - Jesse Draxler x Jen Whitaker for Dazed and Confused (2015).
5. Louise Bourgeois- [maman : Louise bourgeois : tate modern : london ,medium- Stainless steel, bronze, marble] - [netartbox.com : 2008
6. Bettina Birchmarcker- Collages and photographs from the portfolio of Bettina Birmarcker, a visual arts and graphic design student from Rio de Janeiro, Brazil.(2012)
7. Nicholas Mottola Jacobsen- Tear it off" Nicholas Mottola Jacobsen(2014)
8. Misha Gordin - 'Illusioni nate'(2016)

Project Action Plan and Timetable:

Week		Date Week beginning	Activity / What you are intending to do - including independent study	Resources / What you will need to do it - including access to workshops
Week 23		Feb 20th	Independent Research Week- Visit at least 2 exhibitions that relate to my work . Also complete some library research looking at books and other published text. Begin collecting images on workflow and complete some research pages in sketchbook .	I will need to find two exhibitions to visit relating even slightly to my topic , as well as purchase a sketchbook .
Week 24		Feb 27th	Draft proposal hand in. Begin creating visual responses to the research and perhaps carry out some primary research in the form of questionnaire maybe.	I need to access the library so that I might type up and distribute questionnaires.
Week 25		March 6th	Complete a series of samples, being experimental with scale, colour schemes, compositions, materials etc. Also begin to think about what context my Textiles would work in. In a garment / installation ,perhaps as samples?	I will need different materials such as fabric, yarns, collage paper, paint etc. As well as a good space to work in so that I could possibly start considering how my work might relate to the space , my final work will be presented in (the studio).
Week 26		March 13th	Progress Tutorials- Before the actual tutorial I aim to complete part of my final outcome . Which will be a garment. Then I will used the feedback given to me at the Progress Tutorial.	I will need to ensure that I bring with me all the work I have completed up to this point. So that them may be reviewed by my peers and tutors.
Week 27		March 20th	After progress Tutorial- I plan to take on any feedback from the Progress Tutorial. I should be creating further samples , and also further design development inside and out of sketchbook.	I will be needing the feedback sheet from progress tutorial , my sketchbook and any further creative materials. I should also go fabric shopping / material shopping for any materials I would like to use in my final works at this point.
Easter Break Week 1		March 27th	At this point I would like to begin making / constructing my final garment / Textile pieces.	Workshops closed. Therefore all work must be carried out at home. I will need access to a sewing machine and a mannequin.
Easter Break Week 2		April 3rd	Ideally I should have a completed main body of the garment at this point. Experimentations with my Textiles work should also be completed by this stage.	Workshops closed. Access to Workflow will be nescasary , as I might need to refer back to points of research to inspire me further with practical work and also update reflections I might have fallen behind on.
Week 28		April 10th	Back at CSM /KX. Finalizing work in sketchbook as well as Final garment and samples. Make sure Workflow is up to date.	I will need a laptop/ computer to access Workflow , as well as any equipment to create/ complete final samples .

Week 29		April 17 th	Prepare garment for Photoshoot at Kings Cross. Fit in case necessary . Further finalize any samples I would like to hand in for Exhibition , Update Workflow , Bibliography and create portfolio pages of any extra work for Assessment which is on the 25 th April 2017.	I will need pins / needle and thread for any adjustments or fitting that need to be made on the photoshoot day. I will further need access to Workflow and also portfolio paper A2 sized to create sheets for assessment.
Week 30		April 24 th	Setting up the Exhibition on Mon 24 th and Tue 25 th DEADLINE for Unit 7 Assessment submission is Tuesday 25 th April, 4.00pm	All complete works need to have been handed in . I will need to bring A2 folder to carry and present my work in.