
Unit 4 Project Proposal

UAL Awarding Body / CSM Foundation

Candidate Name: Tiffany Lee

Candidate ID Number: **19003824**

Curriculum Area: **GCD**

Pathway: **FC**

UALAB Unit: **Unit 4 - Consolidating Practice.**

Project Title: Throwaways



Geoff Johnson



Viviane Sassen



David White

Project Review

Initially when I started the first unit in Foundation, I had quite a conceptual approach to my work as I came from a fine arts and fashion & textiles background. However towards the end of part 1, we were asked to reflect upon the question, “*Do you consider your work to question or communicate something to your audience?*” and this was where I encouraged myself to be self-aware of the aims behind my works.

Throughout the two parts I’ve developed a strong understanding of the significance in voicing a narrative within my work as I have noticed how my strongest projects have been a result of an incorporation of this along with contextualizing my work into the real world with a diverse, modern audience in mind. Furthermore, an intriguing narrative is often fostered through a detailed research process, investigating current events and self-reflection. This element often comes naturally as I have always found myself being fascinated in expressing an anecdote through a range of mediums, including fashion garments, the human body, and the use of materials for set design.

Project Concept & Description

In this project the main ideas I want to explore include the ongoing issue of fast fashion, and how we place significance on garments in contrast to the throw-away culture the current high street fashion industry promotes. As I tend to find my work bordering the line between conceptual and political (such as my Surveillance project), I want to communicate narratives by creating characters through the use of styling and text to investigate the reasons why throwaway culture

is as prevalent as it is. Through my research I found that a fundamental element within our disposable tendencies lies within the fact that we as consumers simply don't value cheap garments, we often view them as cheap and replaceable as there always seems to be a constant supply to feed our appetite. From this I will juxtapose the sense of detachment felt between the consumer and garment by adding a sense of personality and history to the garments, such as exploring how a cheap t-shirt can suddenly mean the world when it's from your boyfriend, and when your missing sock from the washing machine suddenly turns up out of nowhere. By putting seemingly insignificant and common garments in a relatable context, and communicating that through photography and personal anecdotes, I aim to target the everyday consumer and coerce them to place value in the garments I work with and for them to reflect on their own buying patterns. As for my research I will be conducting further research on the extremity of placing significance on collecting objects, and finding a balance between the polarity of throwaway culture and compulsive hoarding along with sourcing and collaborating with likeminded fashion designers and creatives.

Project Evaluation

In order to document my idea development and creative process I will be writing in a personal journal on a daily basis along with instill a consistent routine of self and peer evaluation along with tutor feedback in order to maintain a relevant concept and action plan. Through my process of self evaluation I will observe how I develop my ideas from my research and refer to my project action plan to assure I am generating work according to the pace initially planned to avoid last minute mishaps. In terms of peer evaluation I will arrange weekly critiques between friends for feedback.

Proposed Research Resources and Bibliography

Websites:

Stanton, A. (2020). What Is Fast Fashion, Anyway?. [online] The Good Trade. Available at: <https://www.thegoodtrade.com/features/what-is-fast-fashion> [Accessed 24 Feb. 2020].

Schoeller, F. (2020). Back to the future: This photographer recreates his past to understand the present. [online] British Journal of Photography. Available at: <https://www.bjp-online.com/2017/05/everything-you-see-in-these-photographs-is-fake/> [Accessed 6 Feb. 2020].

Burdsall, L. (2020). Fast Fashion Folly: The Problems with Influencer Culture and Consumerism - UCSD Guardian. [online] UCSD Guardian. Available at: <http://ucsdguardian.org/2019/02/24/fast-fashion-folly-problems-influencer-culture-consumerism/> [Accessed 24 Feb. 2020].

OpenLearn. (2020). Are you a secret hoarder?. [online] Available at: <https://www.open.edu/openlearn/health-sports-psychology/psychology/are-you-secret-hoarder> [Accessed 13 Feb. 2020].

Suval, L. (2020). The Psychology Behind Instilling a Sense of 'Home'. [online] World of Psychology. Available at: <https://psychcentral.com/blog/the-psychology-behind-instilling-a-sense-of-home/> [Accessed 6 Feb. 2020].

Victoria and Albert Museum. (2020). V&A · Surrealism and design. [online] Available at: <https://www.vam.ac.uk/articles/surrealism-and-design> [Accessed 13 Feb. 2020].

www.maureendrennan.net. (n.d.). Maureen R. Drennan - Home. [online] Available at: <http://www.maureendrennan.net/> [Accessed 13 Feb. 2020].

Jarrett, C. (2020). Why do we collect things? Love, anxiety or desire. [online] the Guardian. Available at: <https://www.theguardian.com/lifeandstyle/2014/nov/09/why-do-we-collect-things-love-anxiety-or-desire> [Accessed 24 Feb. 2020].

Galleries:

Dora Maar (2019-2020), The Tate Modern

Books:

Benson, A. (2004). *I shop, therefore I am*. Lanham, MD: Rowman & Littlefield.

Frost, R. and Steketee, G. (2011). *Stuff*. Boston, MA: Mariner Books.

Davis, L. (n.d.). *Obsession*. Chicago: University of Chicago Press.