

**STATEMENT OF INTENT****FAD 2B**

BTEC LEVEL 3 DIPLOMA IN FOUNDATION STUDIES (ART &amp; DESIGN)

**THIS SECTION TO BE COMPLETED BY THE STUDENT**

Student Name

Schenell Stephens

Student Registration  
Number

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Centre Name

College

Centre Number

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Pathway Specialism

Fashion and Textiles

Working title or theme of FMP

Suspend

Number of words

500

Projected Grade (Programme Leader to insert on completion of the SOI)

Merit

**Foundation Programme Leader**

Signature Clarice Cliff

Date

18

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**Guidance**

For your Statement of Intent you must provide an outline brief of your Final Major Project. This brief will normally be of your own choosing. Where the brief is set by your tutor, or where you are working on a group brief (with other students) please make sure that you cover how you will respond individually to the brief and/or your individual responsibilities/contribution to the work of the group.

You should give careful consideration to producing a focussed outline brief:

Section One:

- (i) Working title of theme of Final Major Project
- (ii) What you will work towards producing.

Section Two:

- (iii) Influences, starting points, contextual references.
- (iv) Early ideas, research and sources (it is recommended that you include a short list of research sources and bibliography).

Section Three:

- (v) Intended techniques, media, processes.
- (vi) Timescales (an action plan would be beneficial).

Section Four:

- (vii) Proposed method of evaluations (how you will critically review and analyse your FMP) – remember that for unit 9 you are required to produce a supporting statement which can be used as the focus of your evaluation.

You are advised that the bibliography and time scale may be attached to the Statement as an appendix.

**Your Statement of Intent must be no less than 300 words and no more than 500 words.**

## **Statement of Intent**

### **Title of final major project:**

**Suspend**

My aim is to produce a series of fashion designs based on earlier sculpture work looking at the manipulation of wire, linear composition and shards of a colour. I propose to produce a sculptural garment along with another garment that will be adapted for a more retail market. My final outcome is to display this work (along with miniature marquette's) suspending from the ceiling.

### **Starting Point**

My starting point was taken from an earlier short sculpture project based on the investigation of wire, illustration and figurative line. My main influence came from an artist Agano/Amundsen who explored the idea of creating delicate entangled twists in fishing line, and then captured objects inside that entanglement, and created "flesh" in places by paper yarn & pulp. My starting point originally came from looking at the figure and trying to make a figurative illustration come to life. I want to further this investigation by continuing to investigate figurative & organic forms and from there begin my designing process.

### **Techniques**

I intend to explore resistant materials, such as I used in the earlier work. Such as wire, string, tissue paper, glue. This time I want to experiment with fishing wire, paper yarn & pulp, acrylic and any other found objects that will work to get the required results. I'm also considering animation techniques to create a life-size model to wear my garment and be suspended from the ceiling. Depending on the time I may consider animating my design with the model, but this will basically be an additional advantage to the presentation of my exhibition. I would also like to do a photo shoot of my finals and present them along with my designs using such techniques as toning to really create a minimal feel.

I want to explore the ways of how I would construct my final garments. I thinking of actually taking parts of a sculptural piece, or shape from a Marquette and from there fit it to the body through a design process. Other ideas include a possible print, for a more wearable market, a garment that is classed as jewellery. I'm definitely certain that it may be part of a sculptural form that is abstracted to become a final idea (for instance: the sculpture may come of the shoulder, or cover the neck).

### **Evaluation Process**

I think external comments from tutors and fellow peers are an indicator to whether my project is successful or not. Also if I myself can honestly determine whether what I've created is successful in terms of being visually exciting, showing quality in terms of making and depth of research and being totally different to anything else I done before is a good indicator.

Self- Critical evaluation and reflection is important and in the last project I recorded my thought in my journal and on a tape. I'm thinking for this project whether I should use video to record my thoughts and show the process of making.

## **WORK SCHEDULE**

I will organise myself by setting my self a work schedule which should keep me focussed and on target for the deadline.

| <b>Week No</b>                           | <b>What I should be doing!</b>   |
|--|--|
| FRI 21 <sup>ST</sup><br>APRIL            | RESERCH & DEVELOPMENT: MAKING MARQUETTRES  |
| WEEKEND<br>22 <sup>ND</sup>              | GO TO NECESSARY EXHIBITIONS: TATE MODERN & CRAFTS COUNCIL  |
| WEEK OF<br>THE 24 <sup>TH</sup><br>APRIL | RESEARCH & DEVELOPMENT:<br>MAKING MARQUETTRES & DESIGNING. FINALISING FINAL IDEAS  |
| WEEK OF 1 <sup>ST</sup><br>MAY           | MAKING OF FINAL PIECES:<br>BEGIN TO PRODUCE FINAL GARMENT, AND START MODEL MAKING.   |
| WEEK OF<br>8 <sup>TH</sup> MAY           | MAKING OF FINAL PIECES:<br>BEGIN TO PRODUCE FINAL GARMENT, AND START MODEL MAKING  |
| WEEK OF<br>15 <sup>TH</sup> MAY          | MAKING OF FINAL PIECES:<br>BEGIN TO PRODUCE FINAL GARMENT, AND START MODEL MAKING  |
| WEEK OF<br>22 <sup>ND</sup> MAY          | MAKING OF FINAL PIECES:<br>BEGIN TO PRODUCE FINAL GARMENT, AND START MODEL MAKING  |
| WEEK OF<br>29 <sup>TH</sup> MAY          | MAKING OF FINAL PIECES:<br>BEGIN TO PRODUCE FINAL GARMENT, AND START MODEL MAKING  |
| <b>WEEK OF<br/>6<sup>TH</sup> JUNE</b>   | <b>MAKING OF FINAL PIECES:<br/>FINAL TOUCHES, QUALITY CHECKS AND FINAL ALTERATIONS TO<br/>GARMENT. PHOTO SHOOT, PREPARING EXHIBITION LAYOUT.</b> |

DEADLINE: FRIDAY 9<sup>TH</sup> JUNE

## **BIBLIOGRAPHY**

### **EXHIBITIONS**

- Albers and Maholy-Nagy: From the Bauhaus to the New World  
9 March-4<sup>th</sup> June 2006 (Tate Modern)
- Well Fashioned: Eco Style in the UK A Crafts Council Touring exhibition

### **BOOKS**

- Installation Art: Nicholas de Oliveira, Nicola Oxley & Michael Perry
- The New Jewellery Trends & Traditions: Peter Darner & Ralph Turner
- Issey Miyake Fashion Memoir: Lawrence Benaim
- Visionaries Fashion 2000: Stephen Gan

- Hussein Chalayan: Nai Publishers- Groninger Museum
- Fashion & Architecture: Bradley Quinn
- Through the surface- collaborating textile artists from Britain & Japan: The Surrey Institute of Art & Design University College

## **MAGAZINES/NEWSAPAPERS**

- ID
- Tank
- Dazed & Confused
- Bolz
- The Guardian