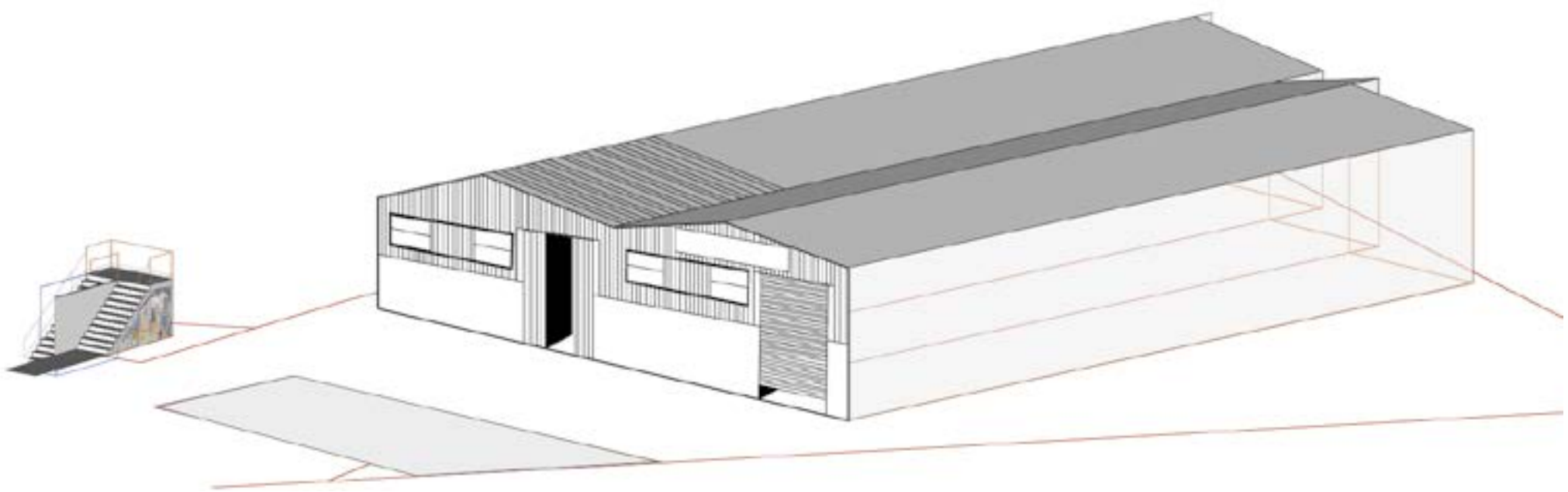
Module Title: Design: Studio Project 3
Module Code: AD670
Credit Value: 30

Portfolio



Name: Georgia Hobden
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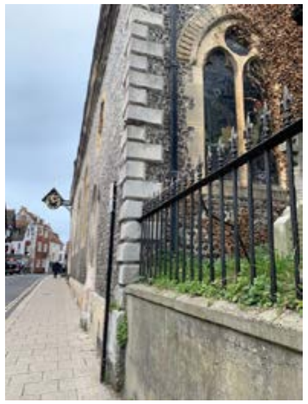
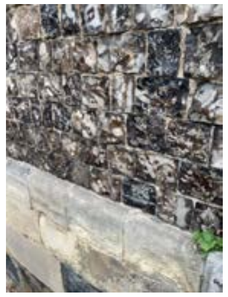




Knapped Square Flint Facade

Pells Pool: Clocks that tell a story_ flood history

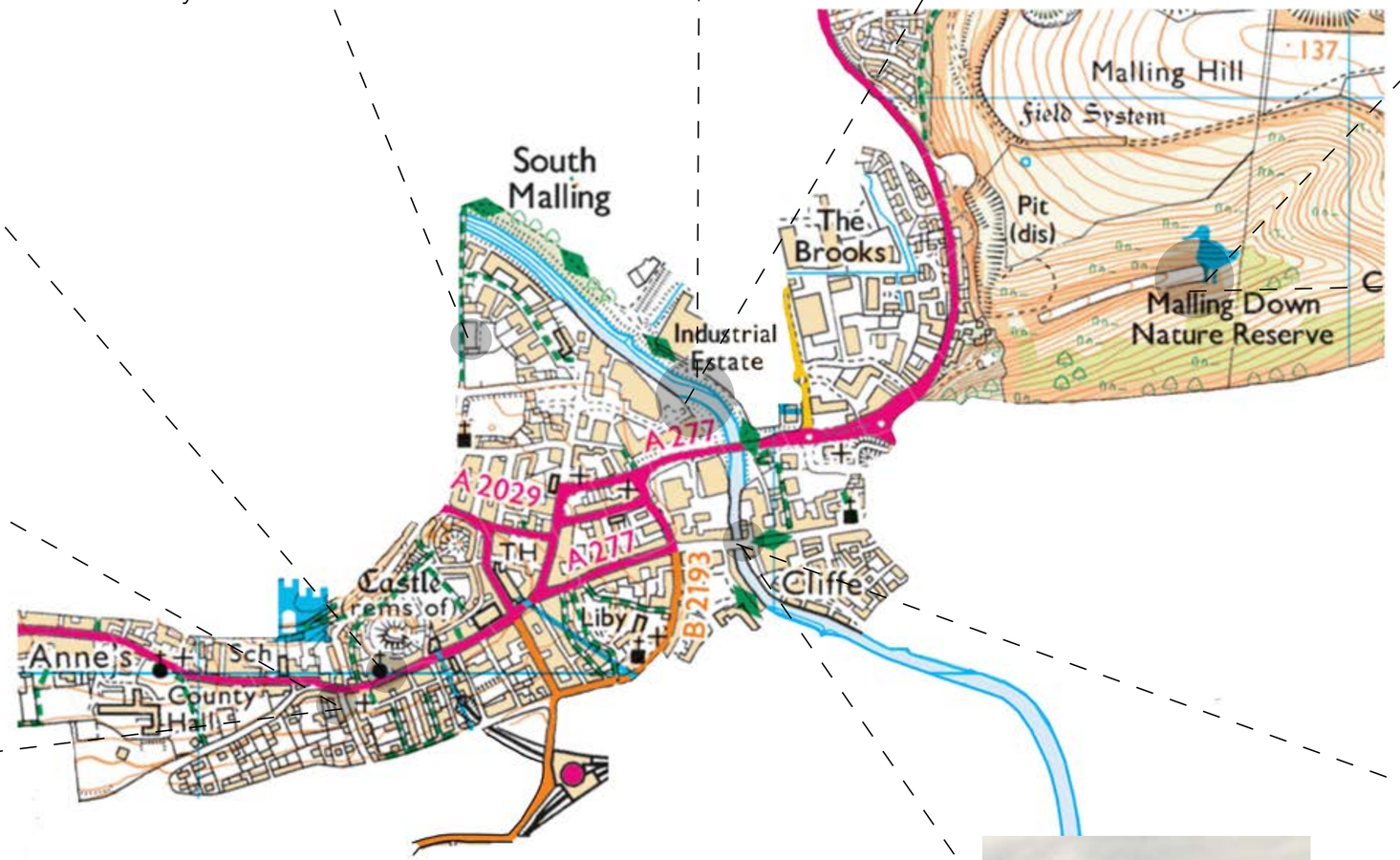
River View, Tescos

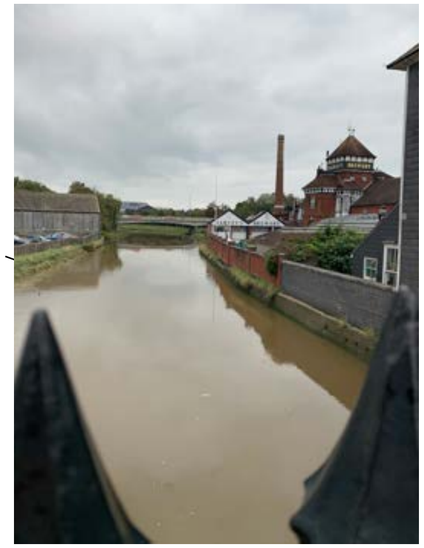
Site Staircase; Artistic, Graphitied,Moving

Malling Down Walk:

Timber, Historic Facade

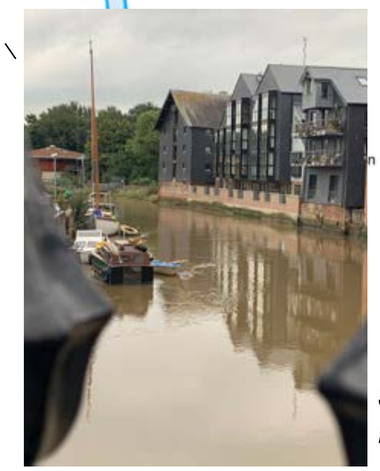
Textured Pathway:
-Brick vs Stone and Cobbles
-Moss





North View:
Harveys Brewery

Cliffe High Street Bridge



South View:
Harveys Brewery

A Walk Around Lewes:
Exploring the Town of Lewes where Studio 11's Site is located, while photographing and noting the textures and history.
These are areas of interest, that will be further investigated within this document: how does the town's history and features affect the materials located on The Phoenix Industrial Estate.

Site: Phoenix Industrial Estate, Lewes
Site Walk around Lewes

Timber:
Andredsweald Forest
Mainly Oak
Examples:
Southover Highstreet
Potters Lane
Old Forge nr Swan Inn


Figure 1: High Weald Boundary, n.d.

High Weald
Sandstone- Silty
Less for building,
More for landscaping
and aggregates

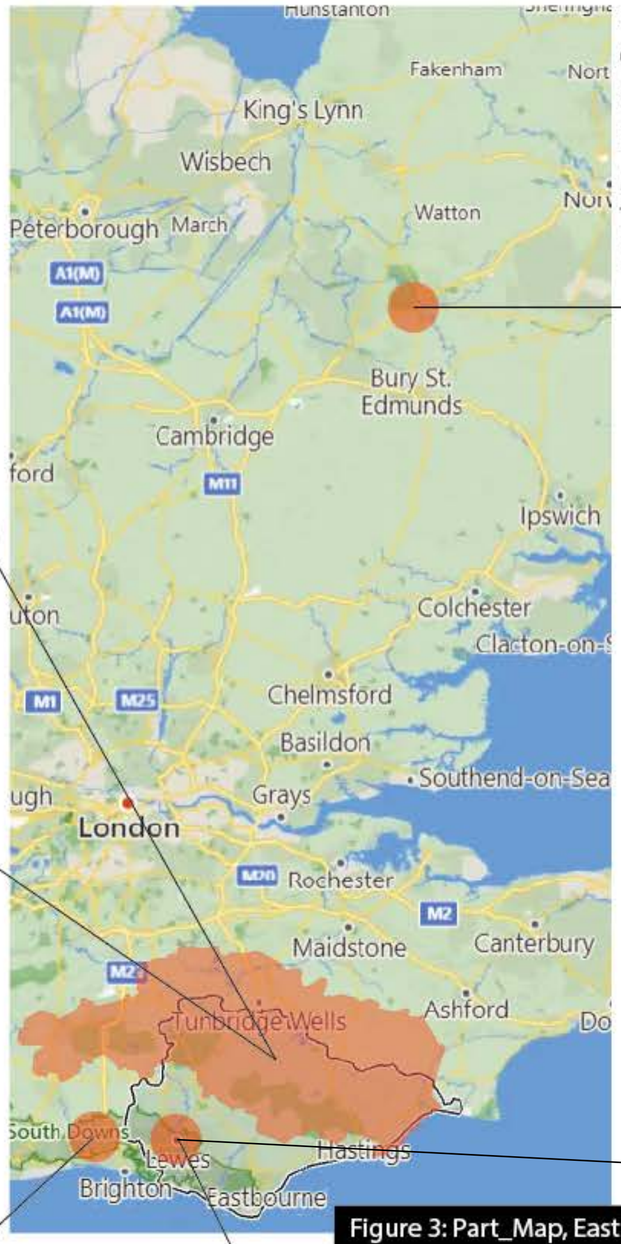


Figure 3: Part_Map, East

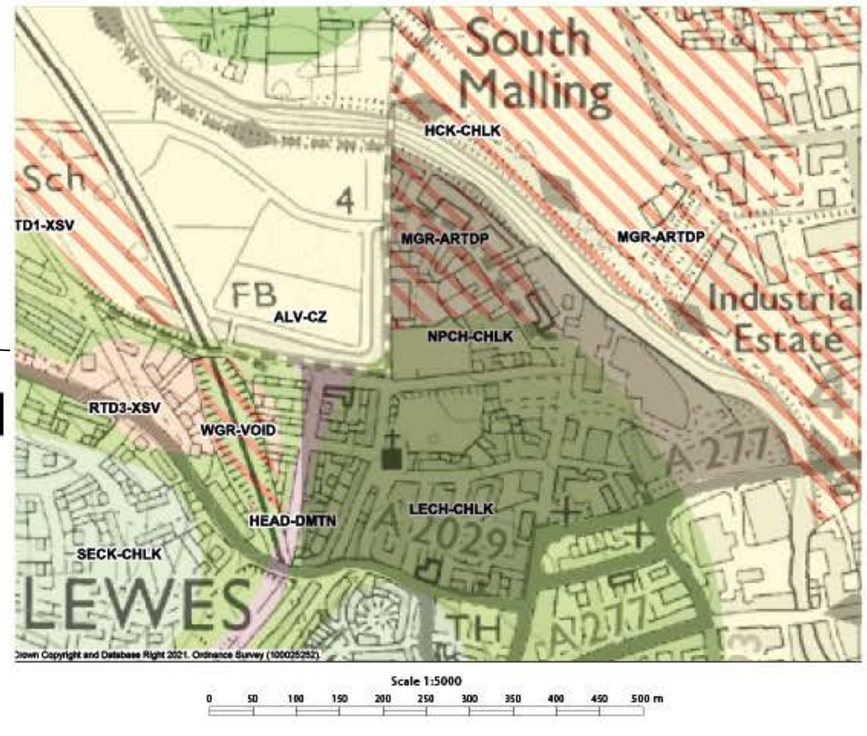
Figure 2: East-Sussex, map

South Downs:
Greensands
Pourous Chalk: Durable if not exposed
Gault Clay:
Fossil rich Siltstone, various colour and chemistry
Bricks and Tiles
Limestone: Caves in cliff face:
Lime mortar: calcium carbonates,
mixed with fine grained aggregates & water

River Ouse
Sand/ Gravel deposits
Aggregates

Field Flint:
Grimes Grave, Norfolk
Sedimentary Rocks, Primarily Chalk
Rich in Silica
Mined for almost 5000 years
Tough and Weather Resistant
Examples:
Cockshut Rd, Lewes

Seaford Chalk Formation - CHALK
Alluvium - SILTY CLAY
Made Ground - ARTIFICIAL DEPOSIT



Researching both Geology and 'Where materials around Site come from', it can be seen that the majority can be sourced locally as the Town itself sits upon Chalk and Silty Clay.
The River Ouse: an outstanding source of other materials like aggregates, and the transportation of others.

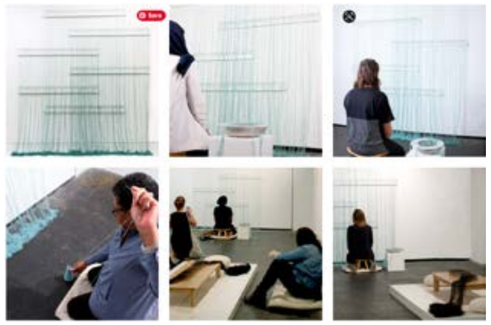
Site: Phoenix Industrial Estate, Lewes
Local Materials and Geology Research

Artist Influence: Dory Canter, ‘Apple Weaving’
Uses materials to connect to other materials, to recreate an image
Bridge connotations

Artist Influence: Lebbeus Wood, ‘San Francisco Project’
Bridge connotations

Collage 1:
Working with the making of 3D collage to inquire into the notion of contact using magazines of varying colour; to later be translated into a body of research to reflect ‘how things connect together’

Collage 2:
Using 2D images, made into a 3D collage to explore how we make contact through vision, using thread to illustrate trusses and how they act as a connector between the gaps within Architecture.

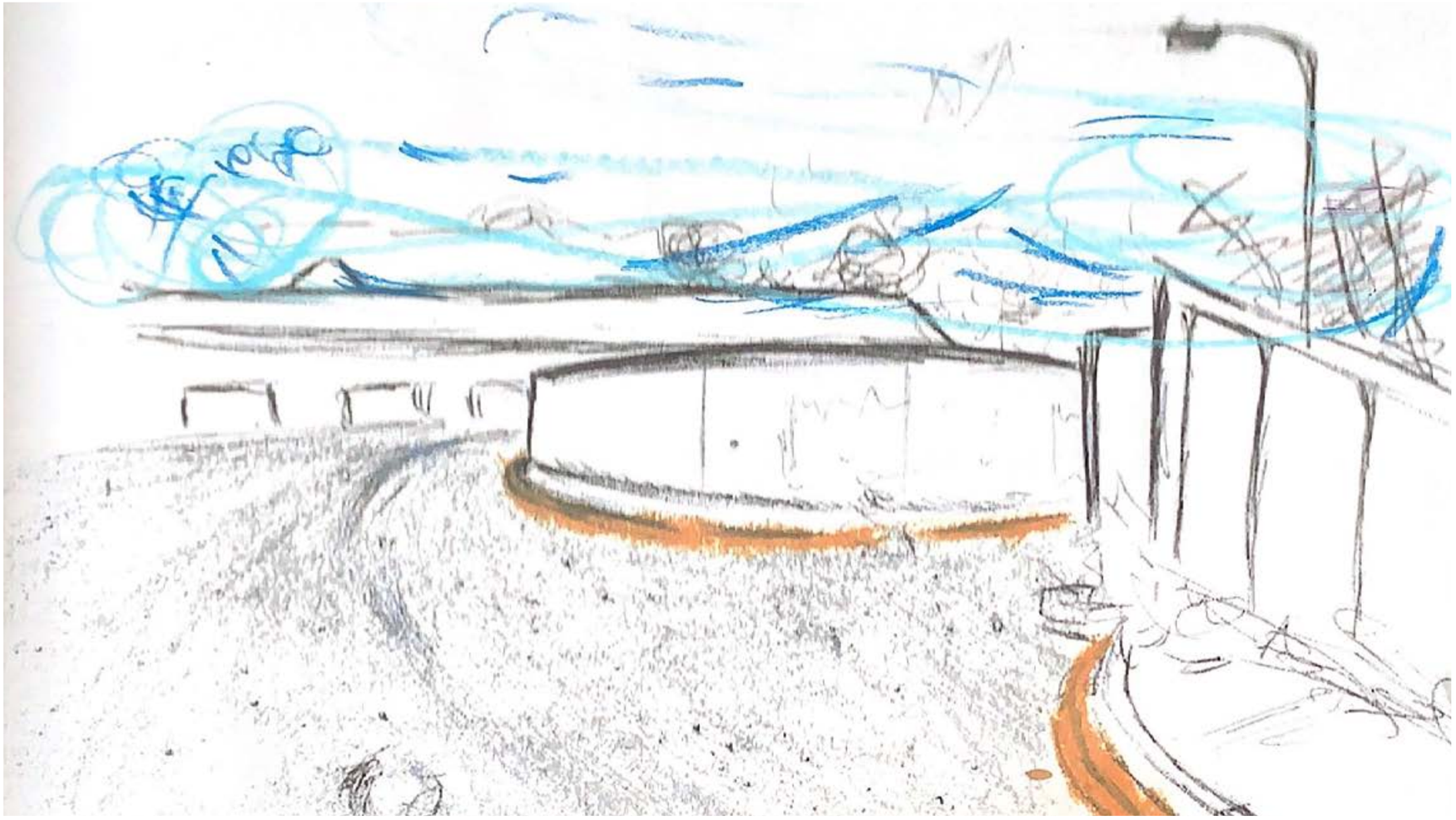


Artist Influence: Nichole Salimbene, ‘Mending Waters’
Uses thread as a connector, Water connotations, weaving

Artist Influence: Sue Lipscombe, ‘Bristol Whales’
Sea of plastic, uses 10000 single use bottles, larger than a live whale

Artist Influence: Dianna Cohen, ‘Ocean of Plastic’
Flat art, crumpled plastic

Collage 3:
Working with 3D collage to inquire into the notion of making contact through feelings, using a variety of single use materials that relate to littering and river pollution; to be later translated into how we feel about the spaces which we inhabit.



KEY:

FLOCK OF BIRDS

ISOLATED BIRDS

Relational Lens: The Present Doesn't Exist

Time-based, rich with information, giving a sense of time moving

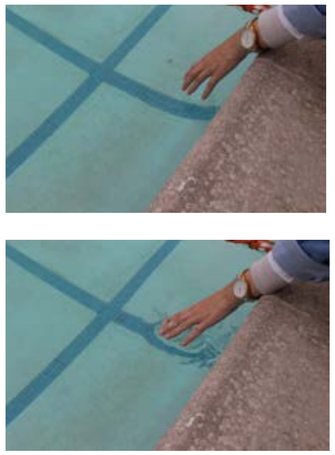
Drawing 1.1: Tracking Movement: Birds on SIte

Still Landscape of Site, Vs , both Flock and Isolated Bird Movement
Drawn by observing birds, not looking at the paper, Site area overlayed

Drawing 1.2: Tracking Movement: Birds on SIte

Flight Pattern: ‘flap-flap-glide’
Main Species: Sparrow
Nesting on roof tops?

Relational Lens: The Present Doesn’t Exist
Time-based, rich with information, giving a sense of time moving



Drawing 2: Water Movement. Action and Reaction.

Flooded Clock Backdrop and Water Movement Timelapse to depict the latest Lewes Flood.
How one small action (rain / hand), can have a vast reaction (flood / splash)

Sensory Lens: Feeling-Seeing

Using tactile connections with Site. More 'felt' than 'seen'

Drawing 3: Tracking Movement: Walking through Puddles

Timelapse/ Image Overlays
Light to Dark
Puddles; Splash and ripples inspired by motion.

Relational Lens: The Present Doesn't Exist
Time-based, rich with information, giving a sense of time moving

Sampling The River:

Testing the PH of the River Ouse:

How Acidic or Alkaline is it?

If theres another flood, what meterials would serve a stronger purpose?

Less corrosive materials?

Durable materials to withstand flooding?

Realisations:

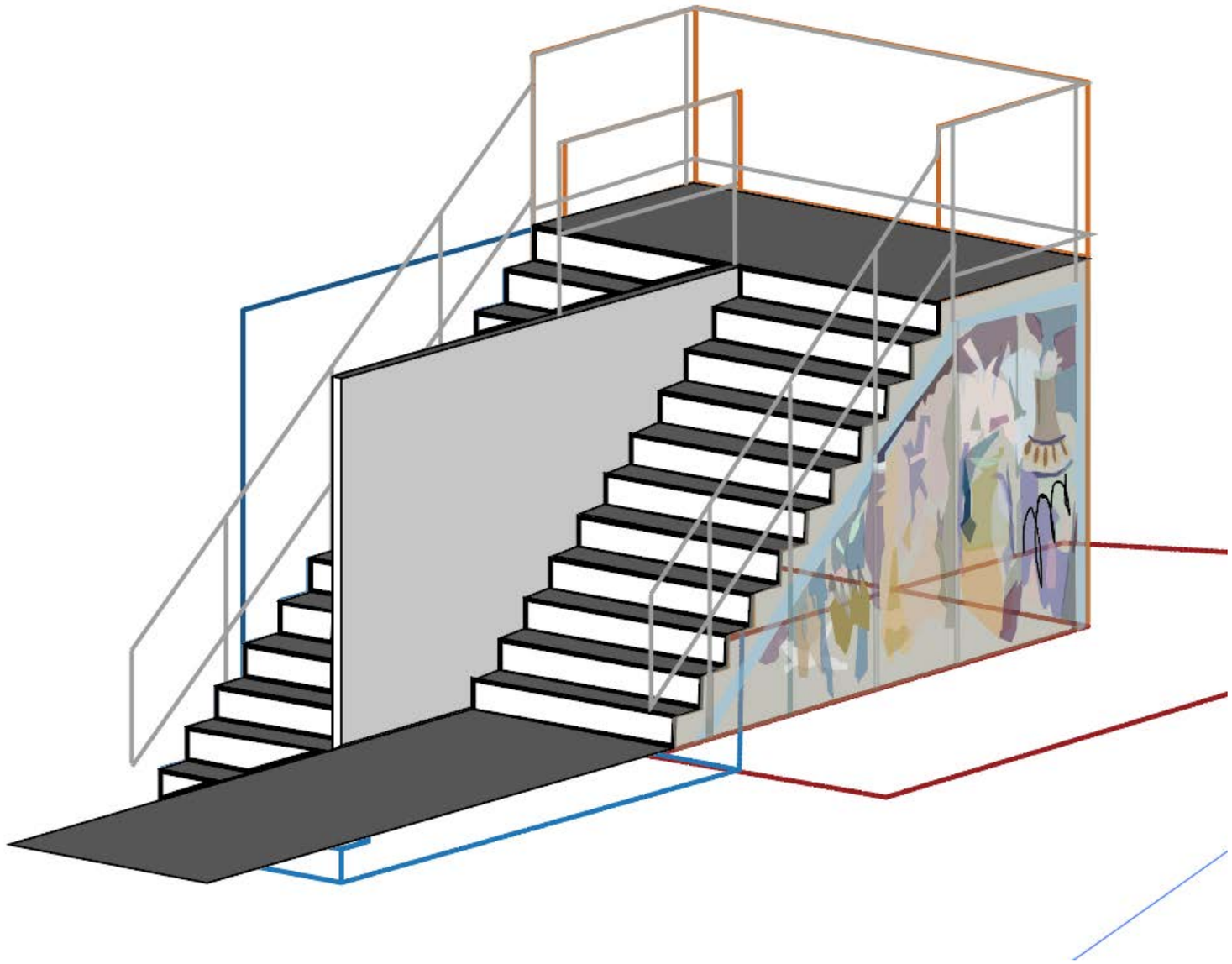
The River Ouse has a Neutral PH of 7

Thus, the River itself won't corrode materials,

Force from potential floods need to be considered

Site: Phoenix Industrial Estate, Lewes

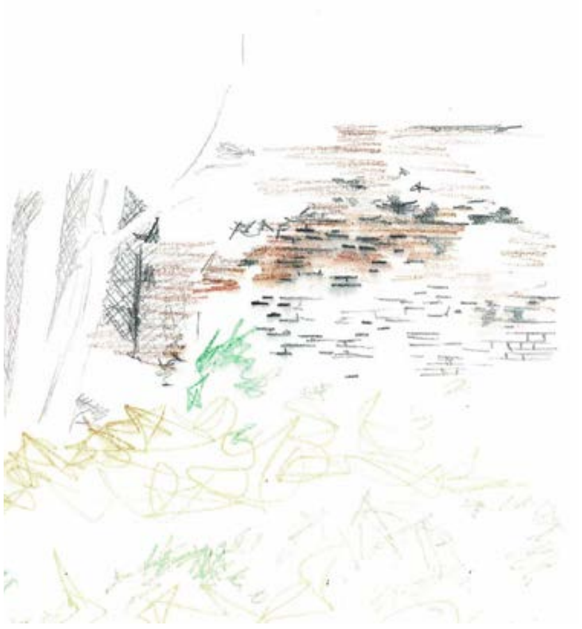
The River Ouse PH Testing



Drawing 4: Digital_artistic stairway

Does the graphity tell a story?
When did the grass grow? - after the flood?
water from the river provides silty clay aggregates, provides fertile soil
This is an area of interest and will lead to more indepth research.

Architectural Lens: Tangilble-Intangible
Materiality, Uncover History, Whats Not Obvious



Drawing 5: Flood Marks Around Site

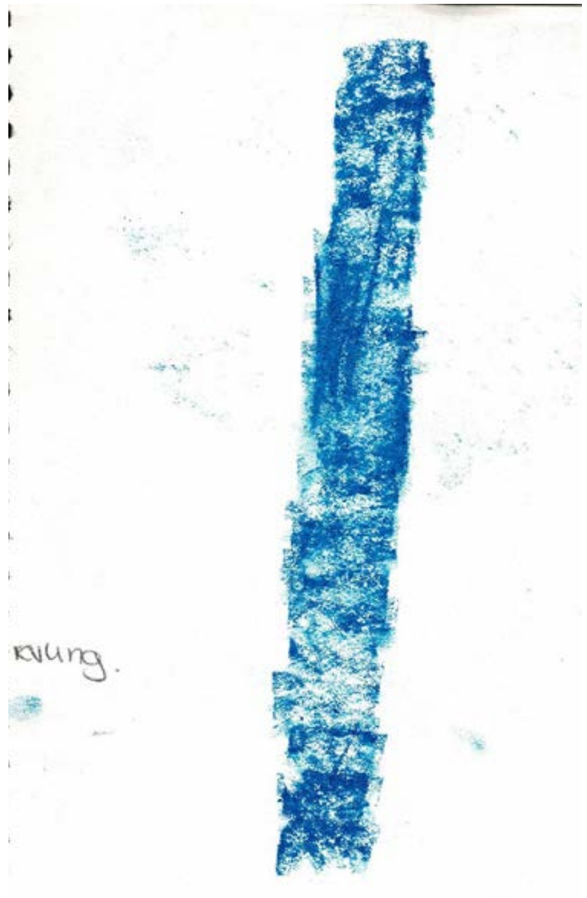
Reflecting on the interest of The River and Markings
- where and how does water leave its trace
- how does water move things around - longshore drift and flooding
    - aggregates and silty clay residue producing fetrile soil inbetween the cracks
- river transportation - Newhaven Beach - Flint

Architectural Lens: Tangilble-Intangible
Materiality, Uncover History, Whats Not Obvious

Drawing 6.1: Cobbles

Drawing 6.2: Brick Wall and Mortar

Drawing 6.3: Crack in Brick Wall



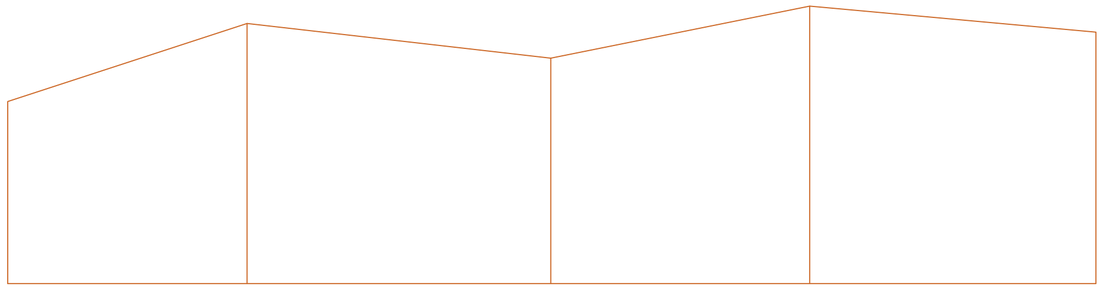
Drawing 6.4: Metal Railing

Drawing 6: Rubbings

Inspired by the materiality of site; Oil Pastel rubbings to demonstrate the nature and texture of Site.
This engagement with site will lead to more indepth research- how marks can be transferred.

Sensory Lens: Feeling-Seeing
Using tactile connections with Site. More 'felt' than 'seen'

Scale 1:100 on A3_Portrait



Back elevation

Front Elevation

0 1 2 3 4 5 6 7 8 9 10m

Materiality: Corregated Metal, Brick

Peak Height_1: 6000mm
Width_1: 12523.2324mm

Peak Height_2: 6400mm
Width_2: 12570.3075mm

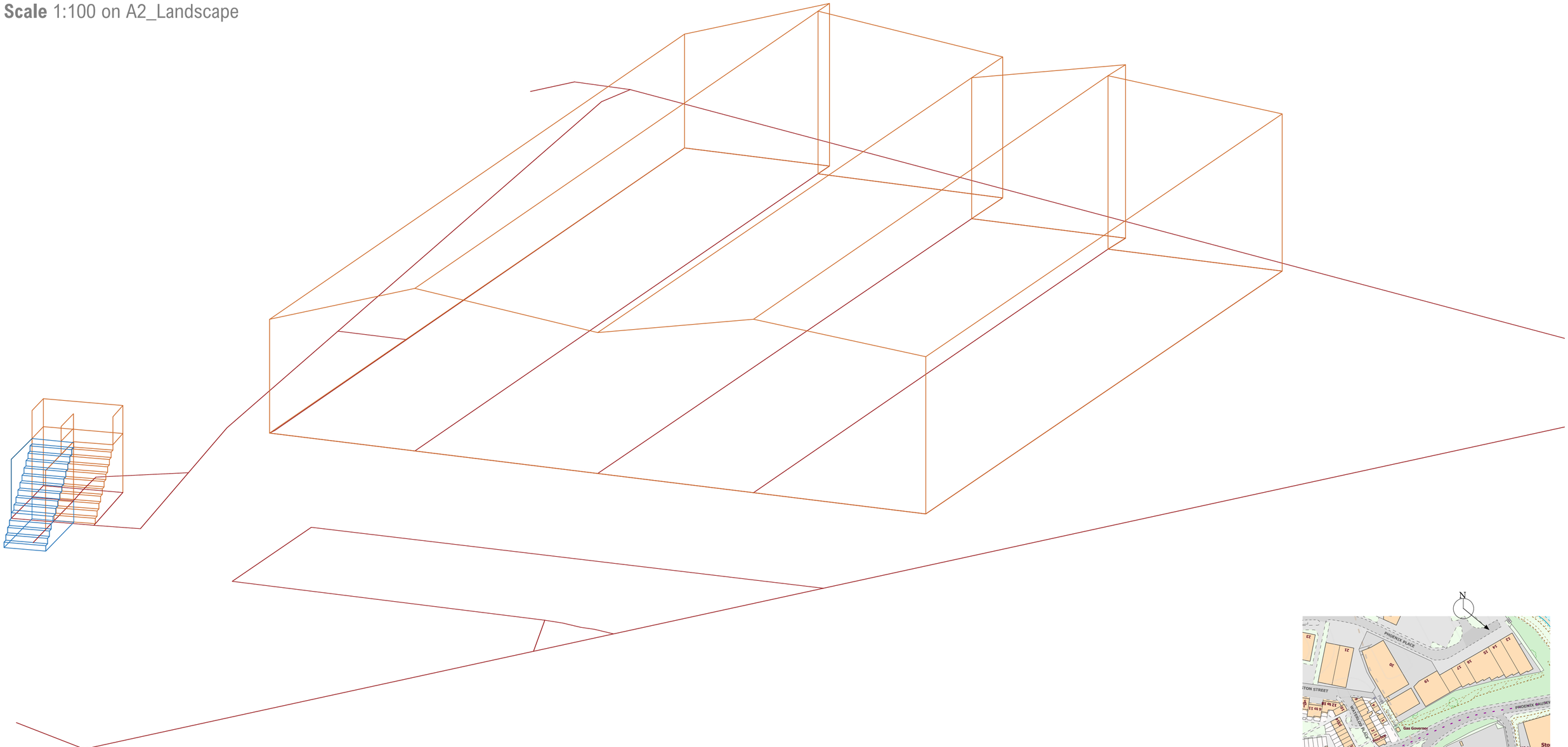
Scale 1:100 on A3_Landscape_with Stair detail

Constructing a Scaled Site Model (1:200), inspired by the textures and water marks while experiencing The Phoenix Industrial Estate. Further investigating the Lenses.

The Model Process:

Building Information: Elevations

Scale 1:100 on A2_Landscape



0 1 2 3 4 5 6 7 8 9 10m

Scale 1:2500

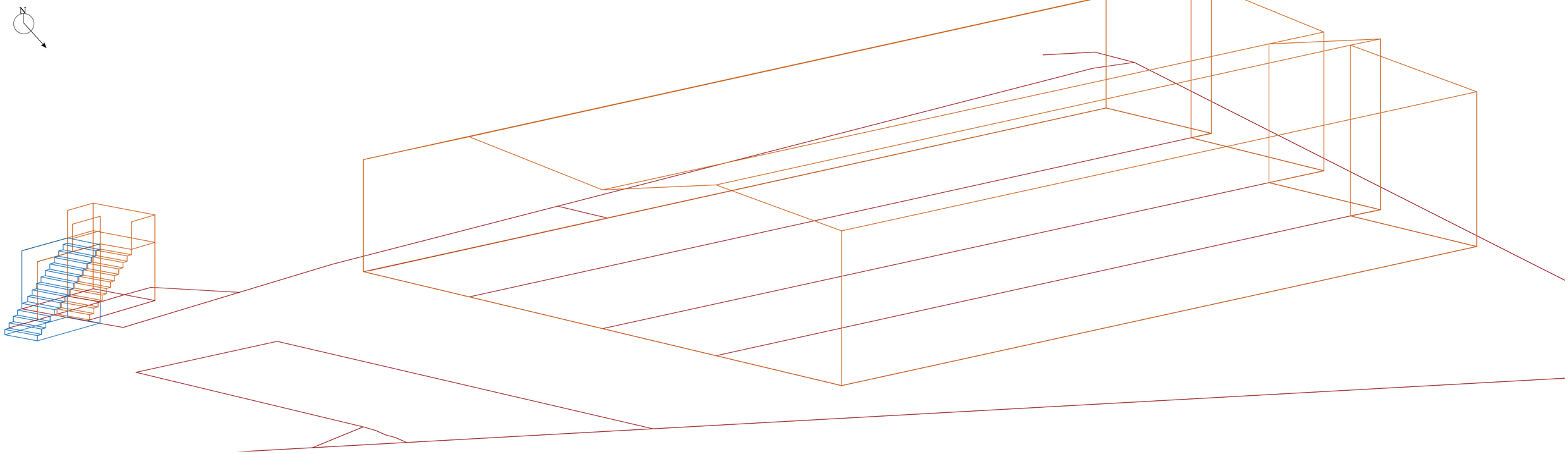
0 20 40 60 80 100 120 140 160 180 200 m

Projection: British National Grid

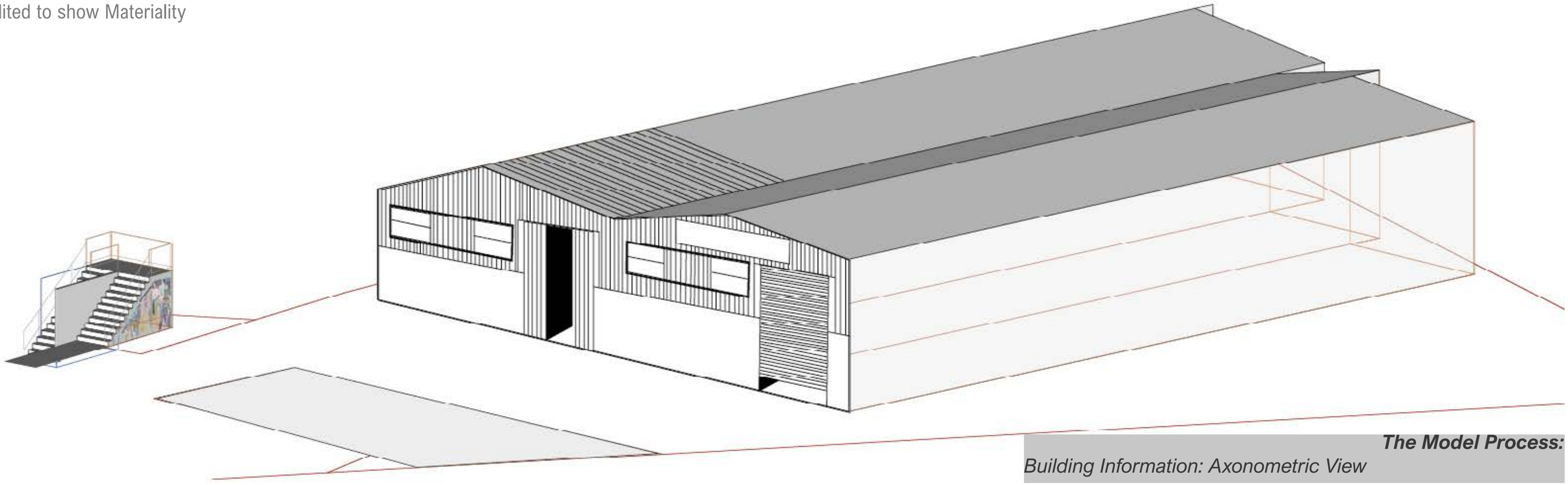
The Model Process:

Building Information: 3D View

Scale 1:100 on A2_Landscape

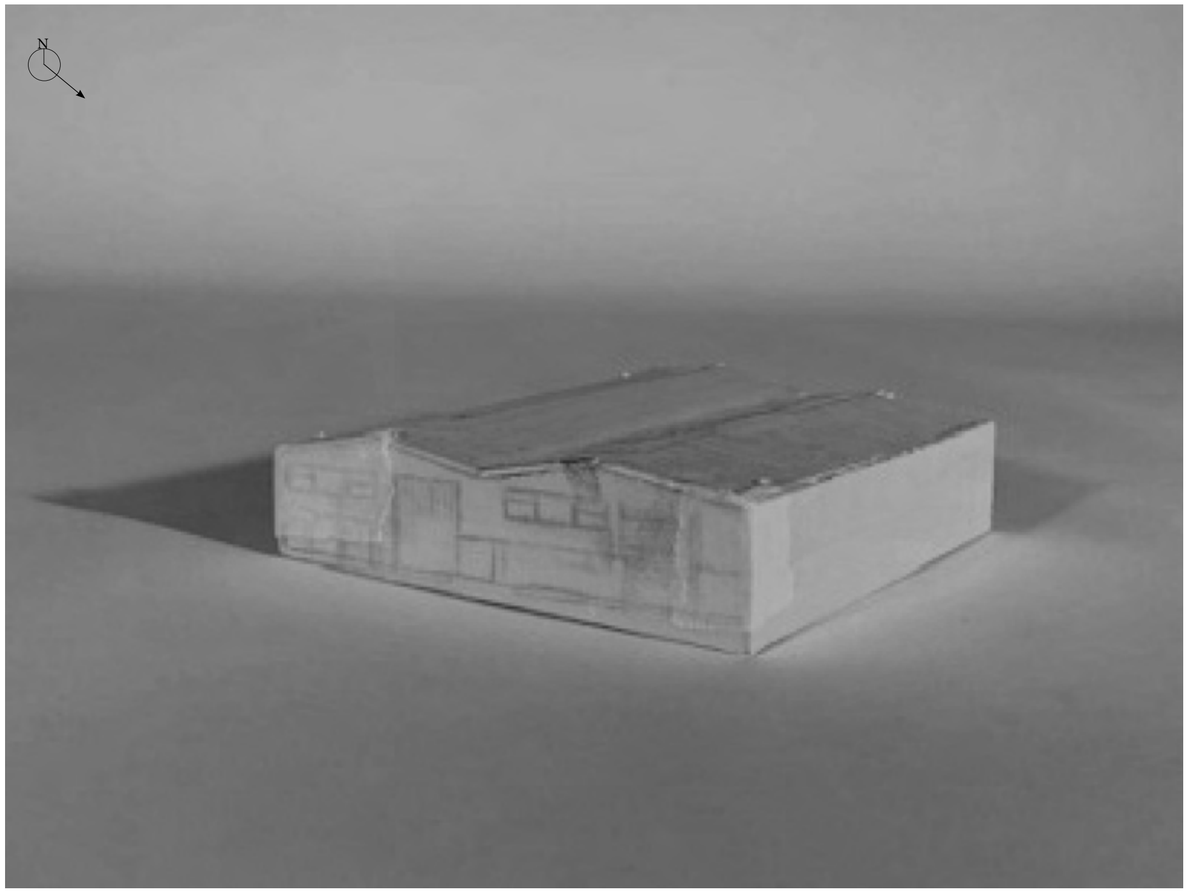


Scale 1:100 on A2_Landscape;
- Edited to show Materiality

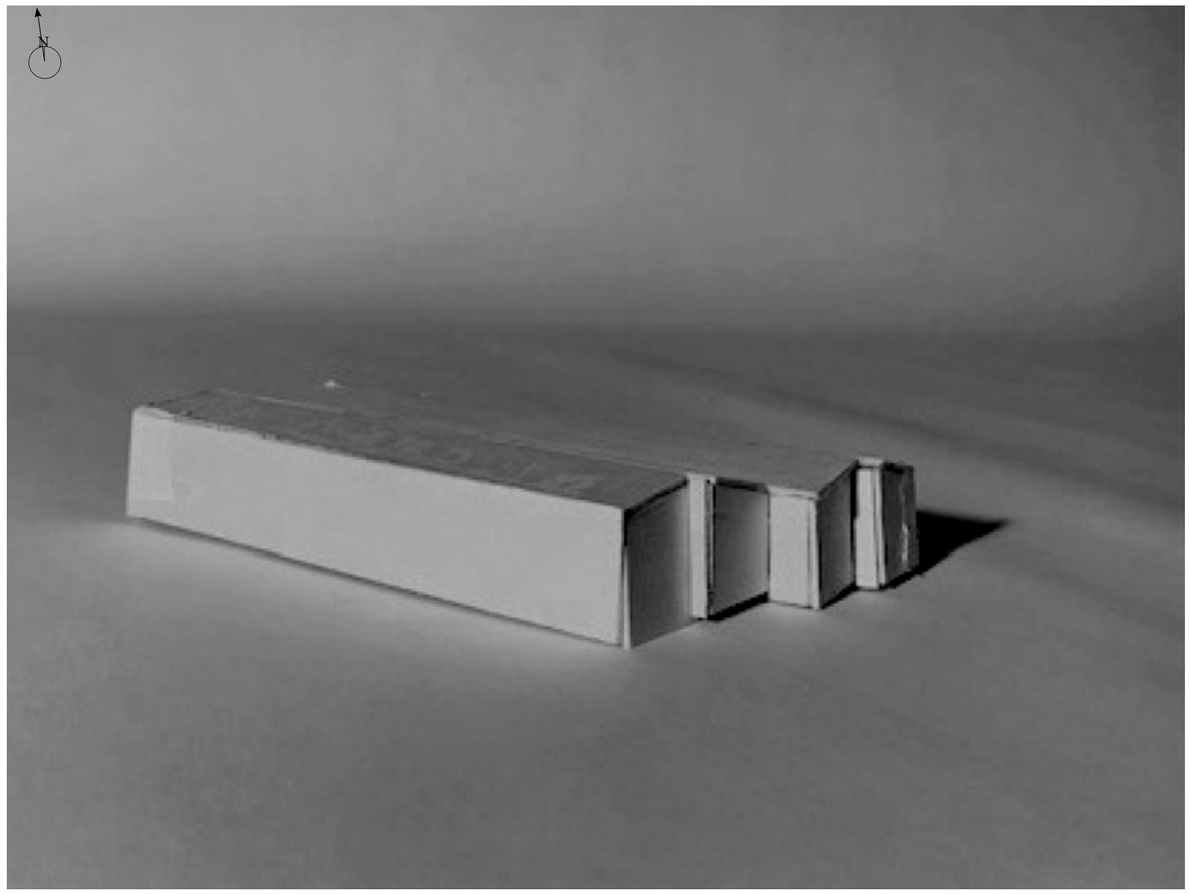


The Model Process:

Building Information: Axonometric View



Ply Wood:
Front View_South West



Ply Wood:
Back View_South East

1:200 Model Success?

Ply- Flimsy material, Hollow model
Will use as a rough mould to plaster cast a second iteration

1:200 Next Model Outome?

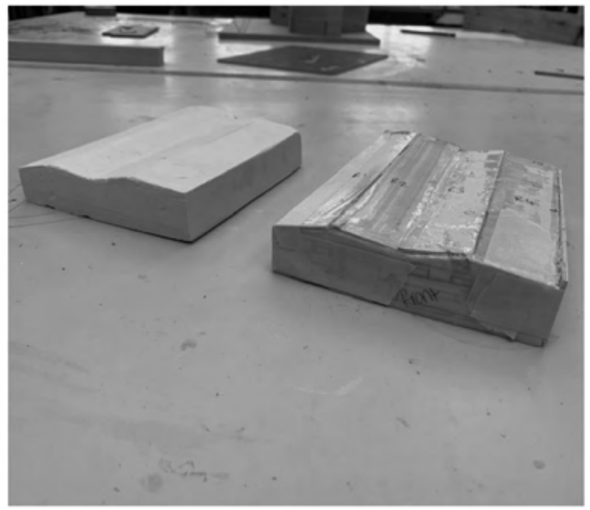
Dried up glue will leave a textured imprint on the roof
Smooth facades

The Model Process:

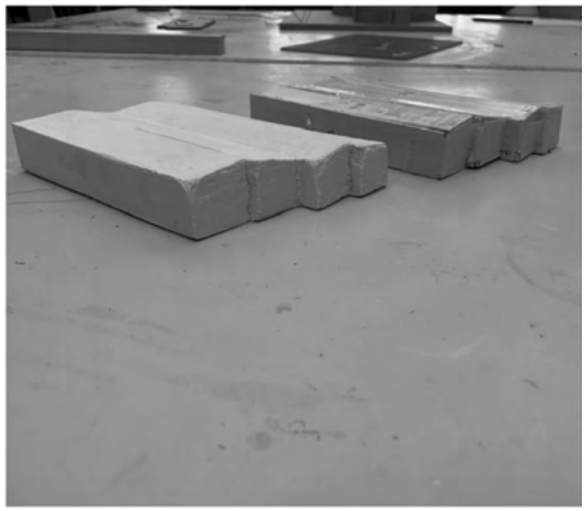
Iteration 1- Ply_1:200

Pouring Plaster

Making sure the mould is level



Plaster Cast versus Ply Mould
Front Elevation



Plaster Cast versus Ply Mould
Back Elevation

1:200 Model Success?

Glue Textured Roof worked but not very defined
Will re-use the Ply mould with the addition of Corregated Card to Plaster Cast another iteration

1:200 Next Model Outome?

Corregated Cardboard will leave a defined section of the Roof and Front Elevation to symbolise ‘real-time’ materiality of the Structure

Model:
Iteration 2- Plaster Cast_1:200

Pouring Plaster

Second Plaster Iteration

Plaster Cast:
Cardboard Detail versus Glue Texture

1:200 Model Success?

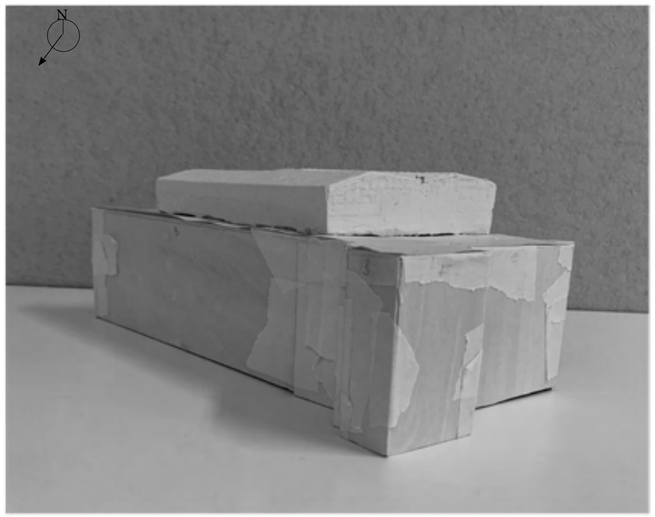
Corregation worked well- very defined bumps, left broken pieces of card; unexpected but made a nice addition to symbolise the roof materiality and its age.

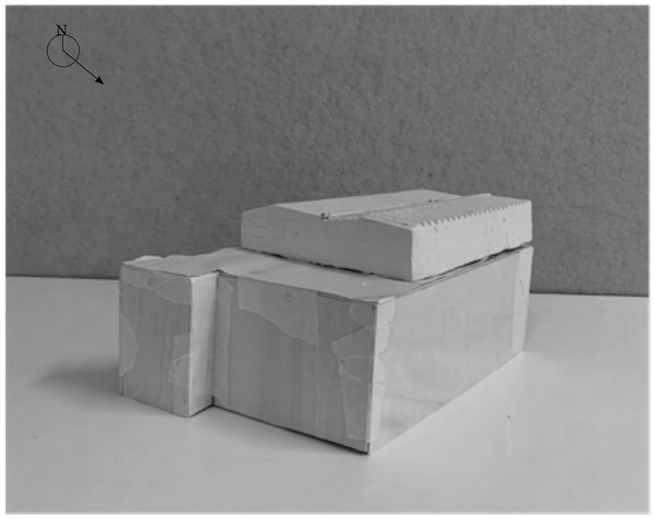
Re-using the the first mould resulted in some loss in height due to an un-noticed hole

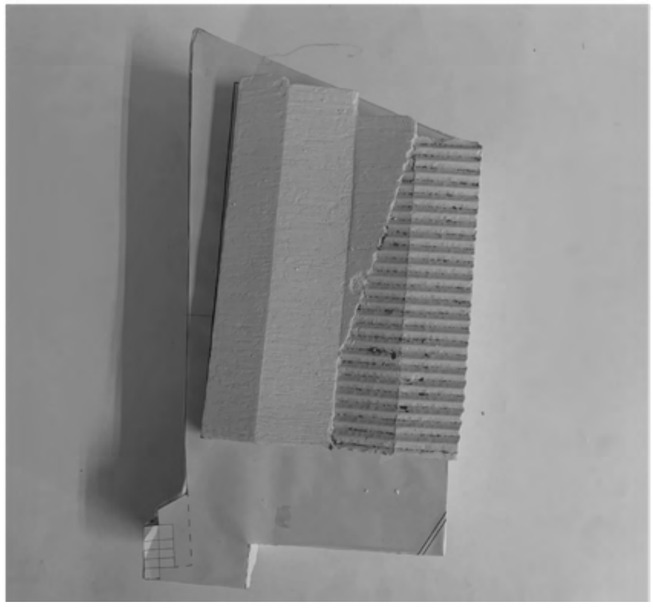
1:200 Next Model Outome?

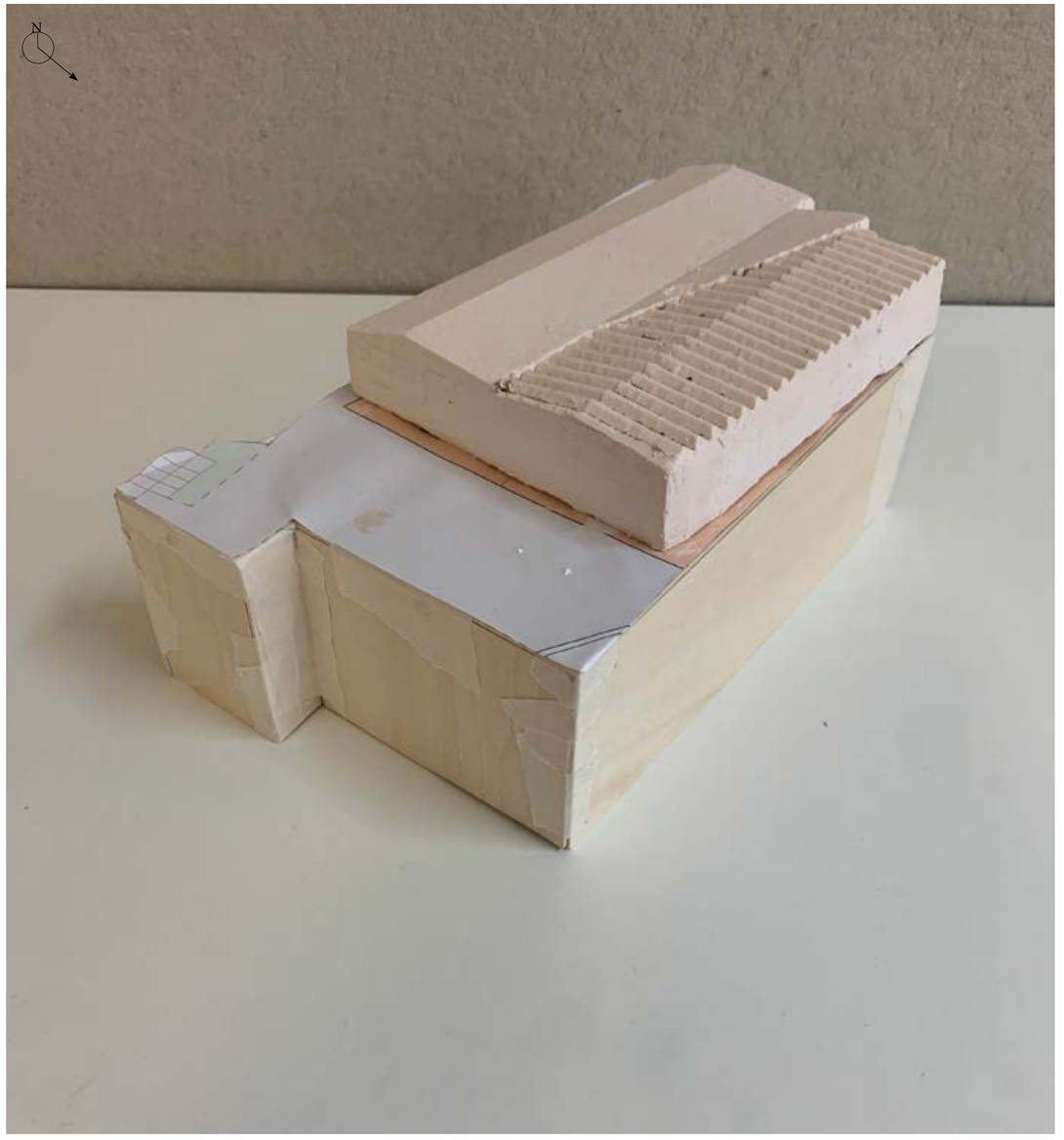
Re-do mould, Etch small details into facade,
Keep cardboard imprint and roughness of left over card
Acetate/ ink printing?
Draw with left over items?

Model:
Iteration 3- Plaster Cast_1:200





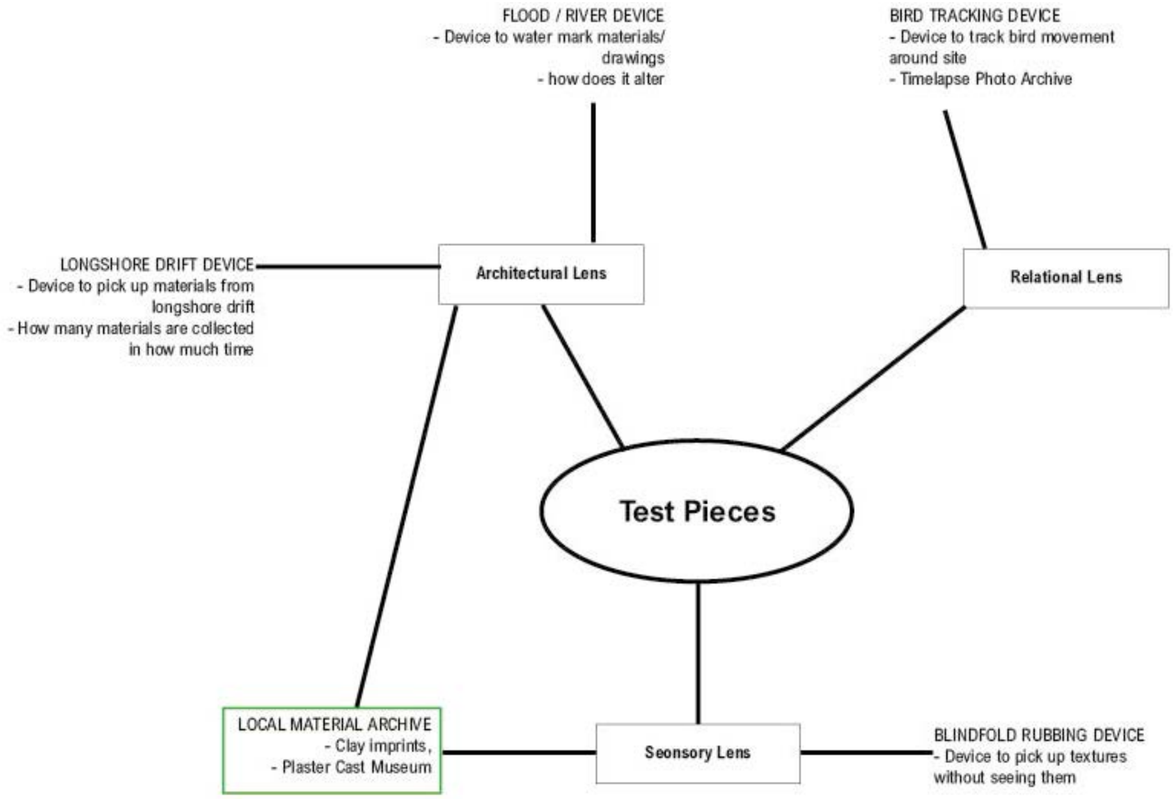




1:200 Model Success?

The new mould allowed for etching/ drawing into the front elevation for attempted ink printing to plaster- this didnt work, but there are faint markings from the etching.
Purposeful glue markings imprinted the mould for textural purposes to represent the scaled roof ridges, complimented by the enlarged corregated cardboard ridges; the card worked well again, with very defined ridges, but didn't have the previous 'accidental' cardboard remains, thus looks too pristine for the structure that it is.

Model:
Final- Plaster Cast_1:200



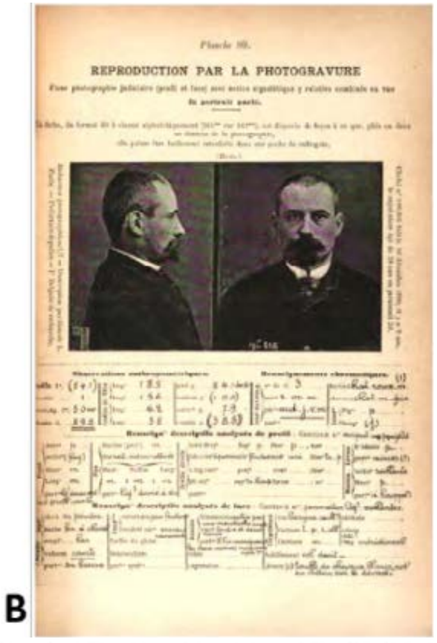
Kovats' work incorporates the intricate representation of landscape features, using the rhetoric of scientific illustration and suggesting a depiction of 'true' nature.

Tanya Kovats: rivers, curteousy of the artist and Jupiter Artland

© Courtesy the artist and Pippy Houldsworth Gallery, London

Figure 1. (A) A summary of the anthropometric measurements in Bertillon's system of identification, and (B) a Bertillon identity card.

A

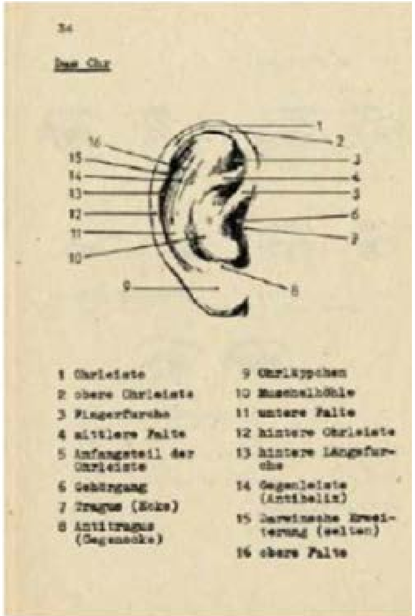


B

Figure 3. Face identification training materials provided to Stasi passport inspectors at Checkpoint Charlie. Inspectors were taught to (A) classify facial features, and (B) break them down into their sub-components for more detailed comparison.

A

Reference: Towler, A., White, D. and Kemp, R., 2020. Can face identification ability be trained? Evidence for two routes to expertise. [online] Research Gate. Available at: <https://www.researchgate.net/publication/343890487_Can_face_identification_ability_be_trained_Evidence_for_two_routes_to_expertise#pf4> [Accessed 26 November 2021].



B

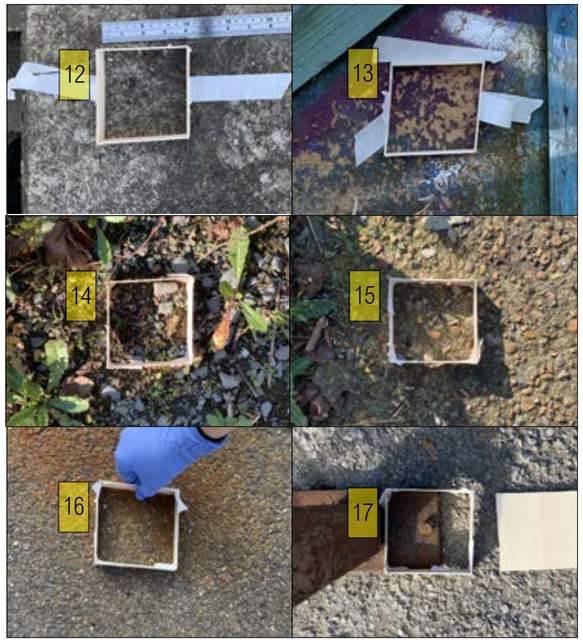
Challenging the idea of connecting the body to site, refelcting on materiality and the transfer of details and mark making. How materials differentiate in reactivity, water absorbtion and textural size. Uncovering what is hidden beneath the surface; what is not seen by the naked eye.

‘Tool Kit’

1- Camera Phone
2- Sketch Book
3- Rubber Gloves
4- Cutting Mat
5- Sample Mould
6- Steel Ruler
7- Air Dry Clay
8- Ziplock Bags
9- Pencil
10- Masking Tape
11- Sticky Labels

‘Gloves On’

Wearing gloves to keep hands clean while avoiding any un-wanted finger prints in the clay.

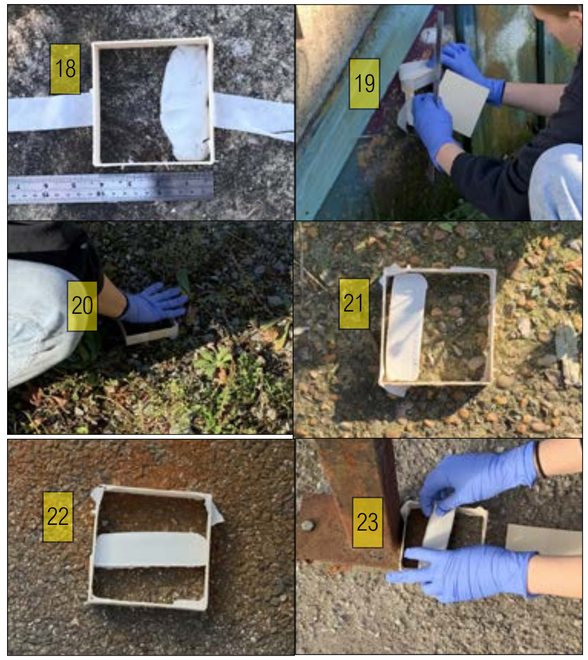


‘Sample Space’

12- Dense Concrete Wall
13- Cork Wall Facade
14- Gravel/ Moss Area
15- Small Cobble Path
16- Stained Tarmac
17- Rusted Iron Rail Mount

‘Cutting Clay’

Using the Steel Ruler and Cutting Mat
Measure and cutting clay so that each imprint sample is the same depth to analyse the difference in detail

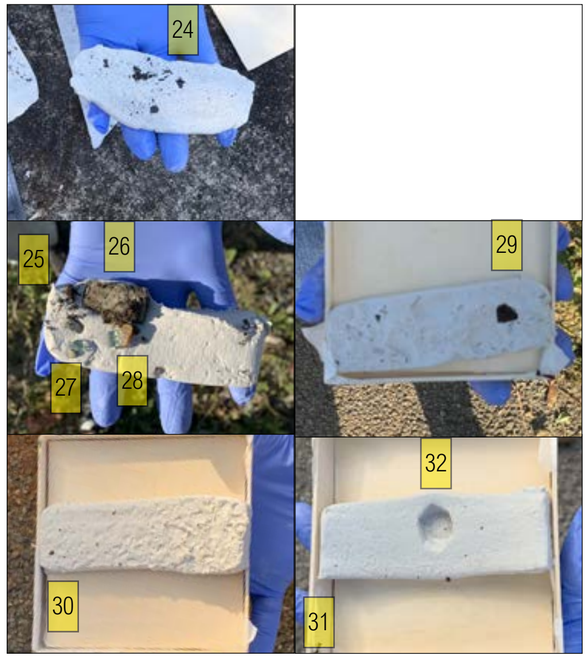


‘Clay and the Mould’

18- Right Placement, along watermark line.
19- Top Placement, across torn corkboard.
20- Left Placement, on moss, loose dirt and gravel.
21- Left Placement, on loose cobbles and dirt.
22- Centre Placement, along rusted stain line.
23- Centre Placement, across rusted plate, screw & bolt.

‘Pressing the Clay’

Using a square wood backing to the mould to evenly press the clay into the surfaces.
5 seconds of pressure per imprint.



‘Clay Outcomes’

24- Wet
25- Damp Moss
26- Stone
27- Loose Gravel
28- Glass Shards
29- Small Stone
30- Loose Tarmac with Orange Tinge
31- Rust Fragments
32- Screw Embossing

‘Transportation’

Using a Ziplock bag to transport Clay Imprints off of Site so that the samples aren’t corrupted by other elements.
Different bag per sample.

The Contact Process:

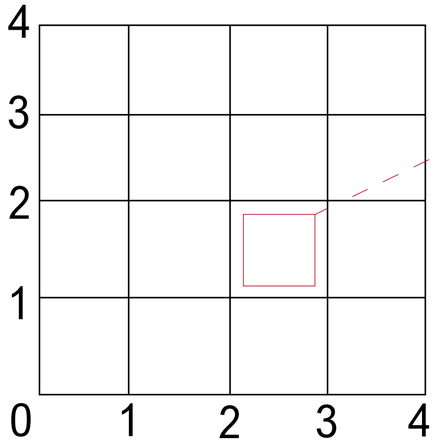
Order and Precision on Site

‘Sample Space’

12- Dense Concrete Wall
13- Cork Wall Facade
14- Gravel/ Moss Area
15- Small Cobble Path
16- Stained Tarmac
17- Rusted Iron Rail Mount

Quadrats:
- a sampling technique to be used to gather information on the textures of site

Samples:
- Random: reduces biase
- Representative: large so the estimate is as accurate as possible.



1. Set up grid system
2. Representively place the quadrat to generate the information
3. See information in the quadrat

‘1m x 1m quadrant’

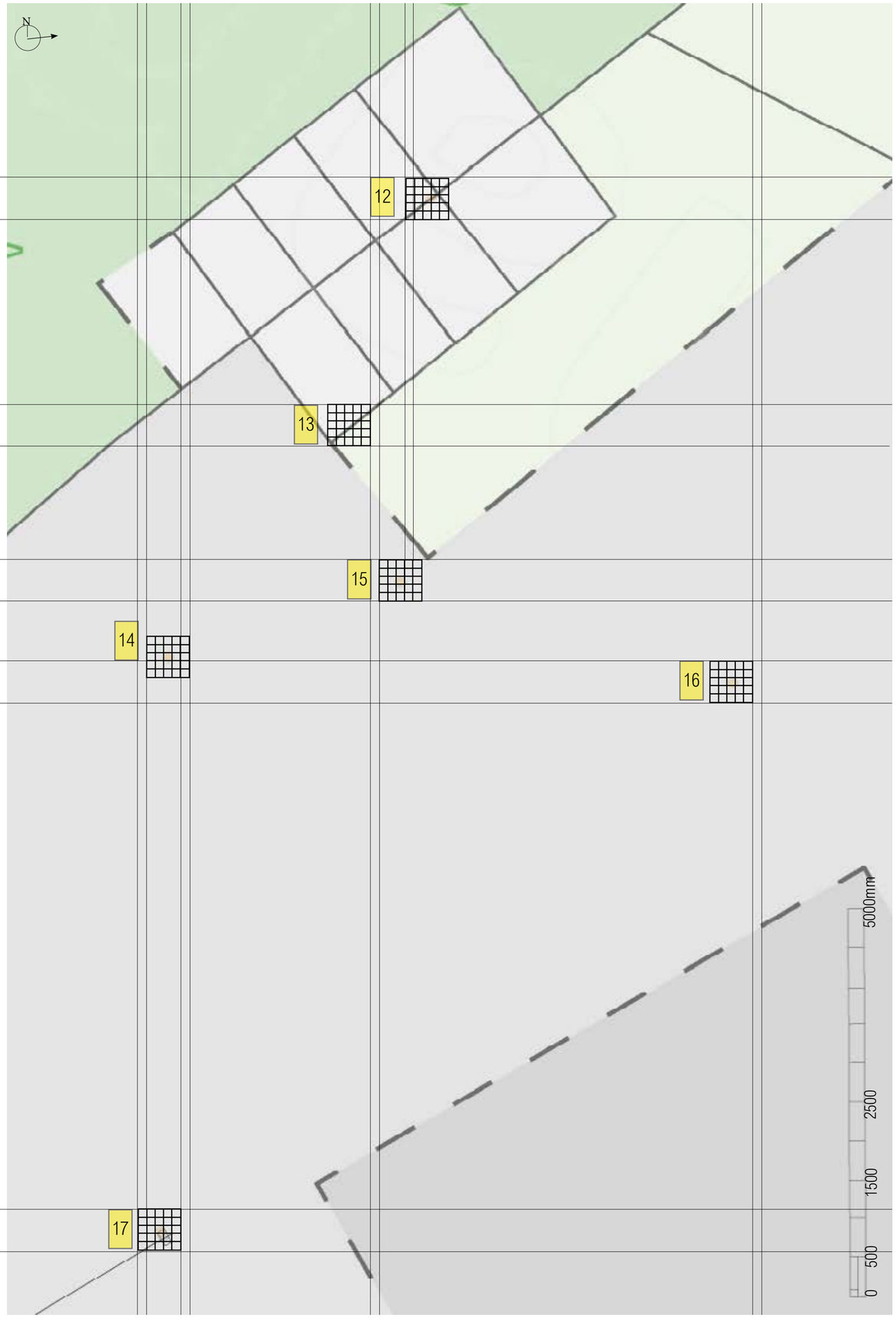
- ‘Georgia’s quadrant’ will be 10cm x 10cm to fit with sample space and research

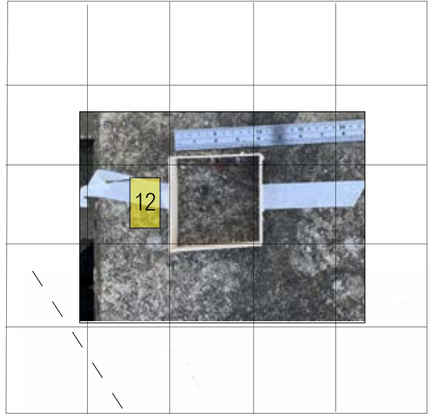
Quadrat	info per m2
1 *2* *3*	Add up area A / number of quadrats = number of info per m squared

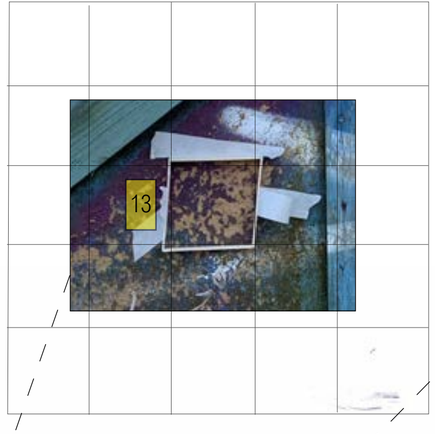
- traditionally square,
- used in ecology and geography to isolate a standard unit of area for study of the distribution of an item over a large area.

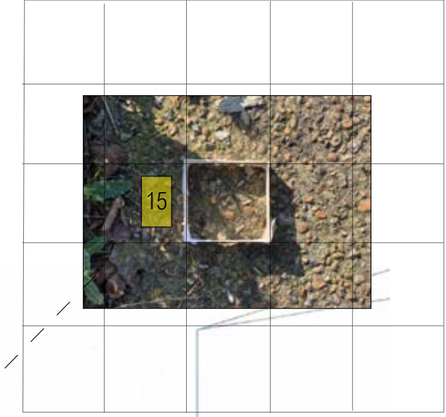
Eliza-ecosystems.blogspot.com. 2021. 4.3 Quadrat sampling. [online] Available at: <http://eliza-ecosystems.blogspot.com/2011/05/43-quadrat-sampling.html> [Accessed 26 November 2021].

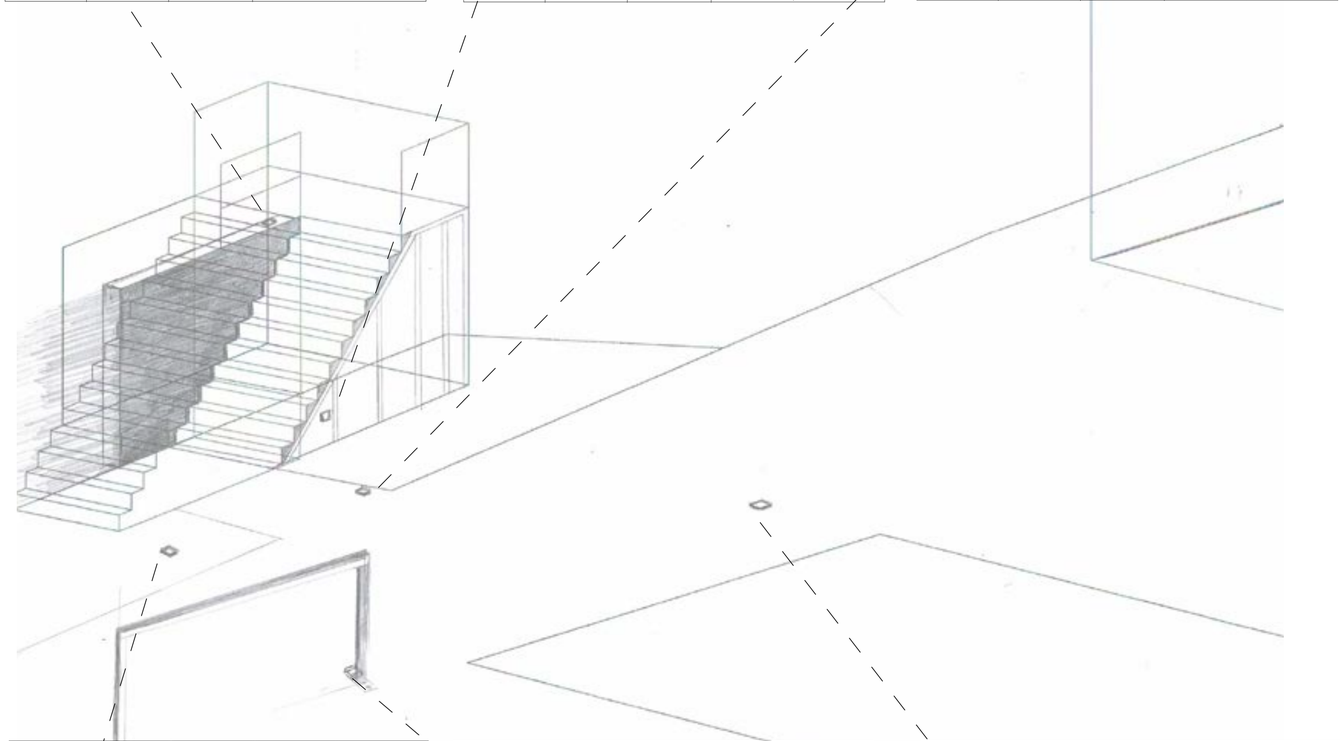
Enlarged sample space images to ehance their textural display.
Using a quadrat to see where the materials sit in conjunction with each other and The River Ouse.

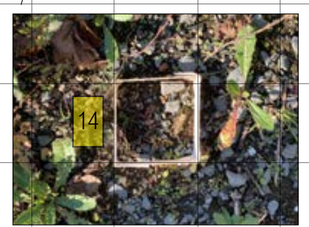












12- Dense Concrete Wall
13- Cork Wall Facade
14- Gravel/ Moss Area
15- Small Cobble Path
16- Stained Tarmac
17- Rusted Iron Rail Mount

The Contact Process:

'GEORGIA'S Quadrat'

Phoenix Site, Ground Level approx 4.5m above the River's Centre

Riverbank, High ground

Riverbank, Low ground

River's High Tide 2.15m

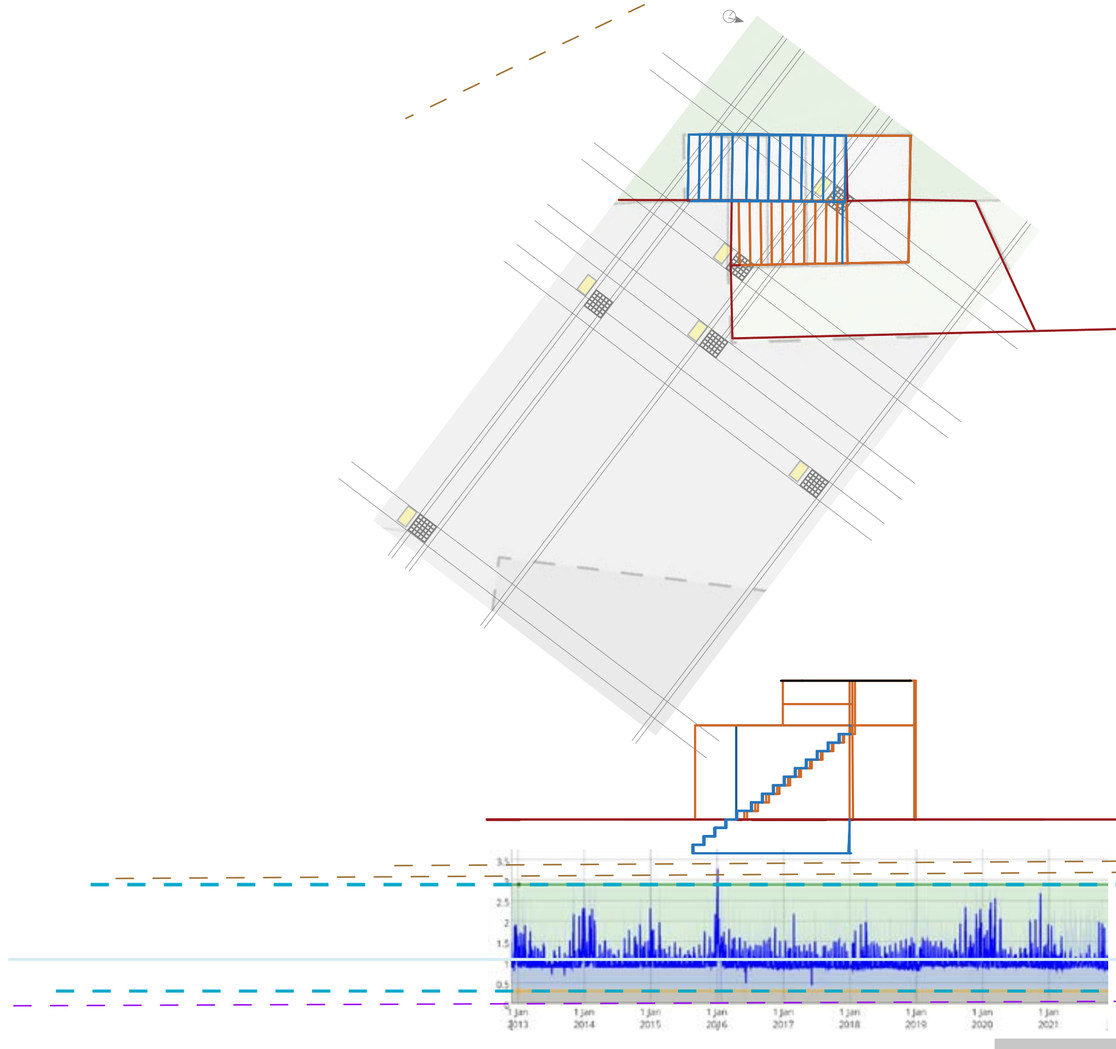
River's Average 1.2m

River's Low Tide 0.6m

Centre of River, deepest point

Scale 1:200

0 1 2 3 4 5 6 7 8 9 10 m



Riverlevels.uk. n.d. River Ouse at Lewes Corporation Yard: River level and flood alerts. [online] Available at: <https://riverlevels.uk/ouse-so-lewes-lewes-corporation-yard-tidal#.YaEh_8XP1PY> [Accessed 26 November 2021].

The Contact Process:

The Samples VS The River

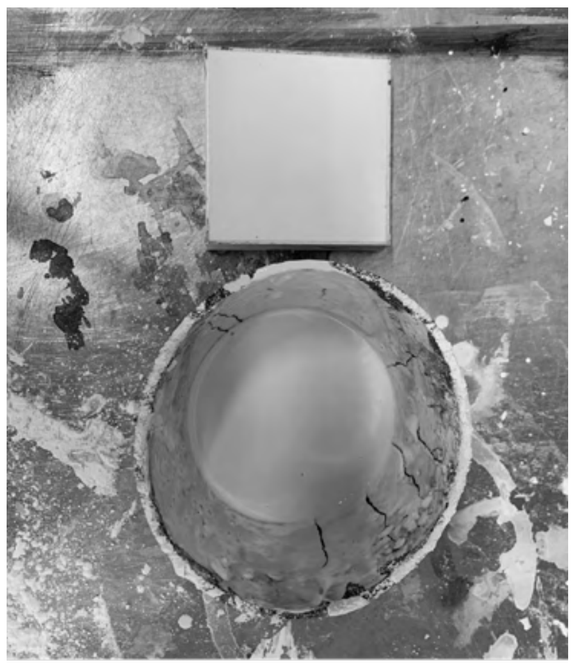
A- Cork Wall's Masking Tape
B- Concrete Wall's Masking Tape
C- Concrete Wall Time Stamp: 12:30, 16/11/21
D- Cork Wall Time Stamp: 12:35, 16/11/21
E- Concrete Wall's Clay Imprint

F- Cork Wall's Clay Imprint
G- Cobbled Path Time Stamp: 12:42, 16/11/21
H- Cobbled Path's Clay Imprint
I- Mossy/ Gravel Time Stamp: 12:40, 16/11/21
J- Mossy/ Gravel Area's Clay Imprint

K- Rusted Metal Time Stamp: 12:49, 16/11/21
L- Stained Tarmac Time Stamp: 12:45, 16/11/21
M- Stained Tarmac's Clay Imprint
N- Rusted Metal's Clay Imprint

‘In the Mould’

Thumb Print and Time Stamp.
Time stamp is mirrored so that when it is Plaster Casted, the text would be the correct way round.



‘Pouring Plaster’

Using the same mould for each cast so that Plaster Cast Display pieces are the same size.

‘Outcomes’

The Plaster Casting leaves accurate markings and traces of site materials, transferred from the clay imprints.
Embossed Time Stamp and Thumb Print

The Contact Process:

The Plaster Process

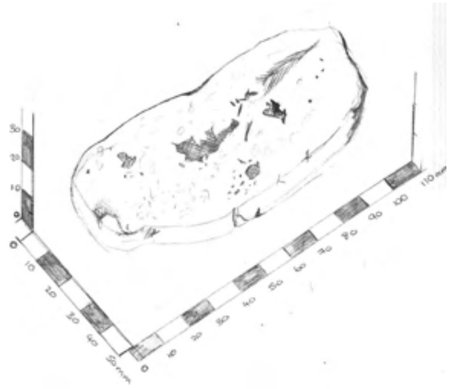
By creating Plaster Imprints of differnt areas on site, contact can be made with The Phoenix Industrial Estate, and uncover 'Whats beneath the surface' of different materials.
Through the process, it is demonstrated how these materials can be transferred through various movements on site.

The above image shows the first iterations; material number 5, has been recasted due to breakage, but loses its definition in iteration 2.

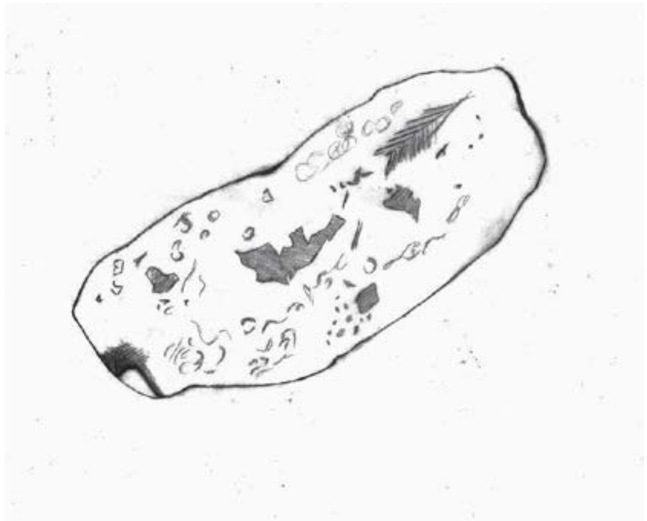
The Contact Process:
Plaster Casts_Whats Beneath The Surface?

1.1 Drawing & Corresponding Photo_1

1- Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint Fragments
5- Plaster Cast Imprint
6- Embossed Time Stamp
7- Embossed Thumb Print



1:1 Axo



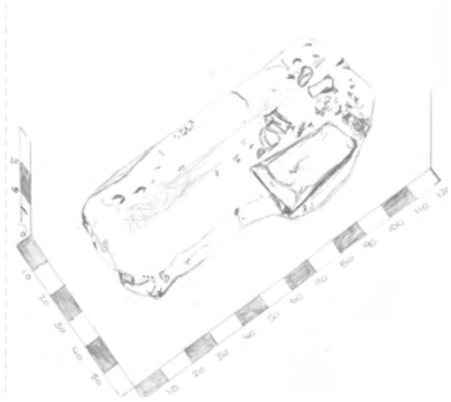
1.1 Drawing & Corresponding Photo_2

1- Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint
5- Plaster Cast Imprint
6- Embossed Time Stamp
7- Embossed Thumb Print

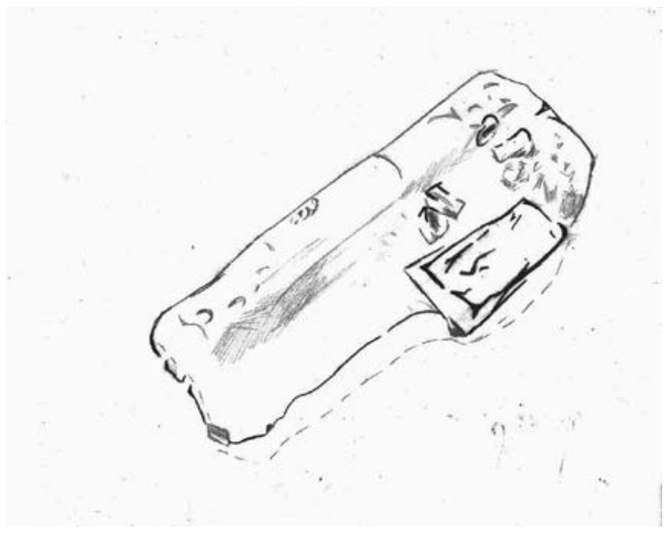
1:1 Axo

1.1 Drawing & Corresponding Photo_3

1- Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint Fragments
5- Plaster Cast Imprint
6- Embossed Time Stamp
7- Embossed Thumb Print

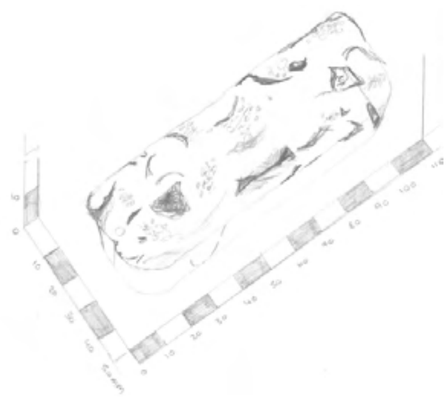


1:1 Axo



1.1 Drawing & Corresponding Photo_4

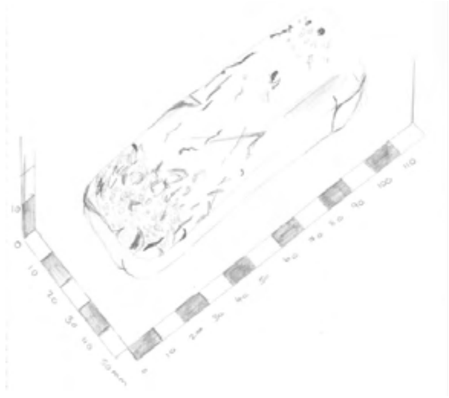
1- Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint
5- Plaster Cast Imprint
6- Embossed Time Stamp
7- Embossed Thumb Print



1:1 Axo

1.1 Drawing & Corresponding Photo_5

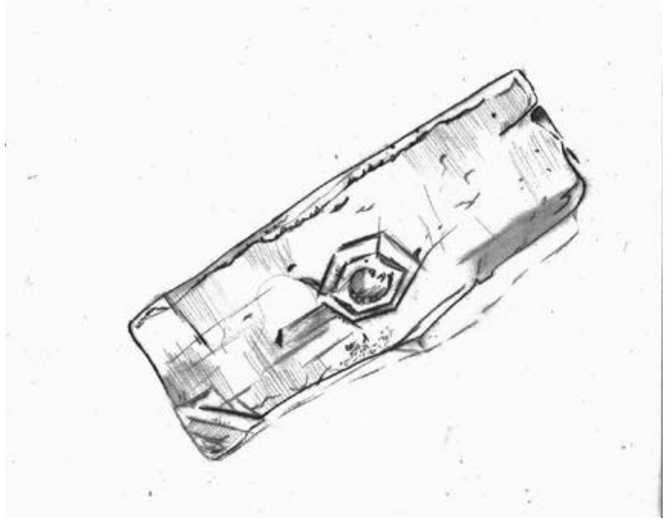
1- Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint
5- Plaster Cast Imprint_ second iteration
6- Faded Time Stamp due to reusing the clay imprint after the first iteration broke (see
7- Embossed Thumb Print

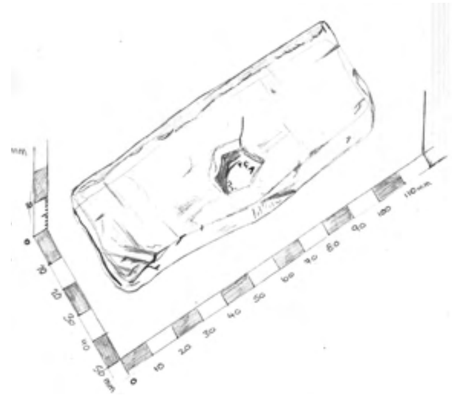


1:1 Axo

1.1 Drawing & Corresponding Photo_6

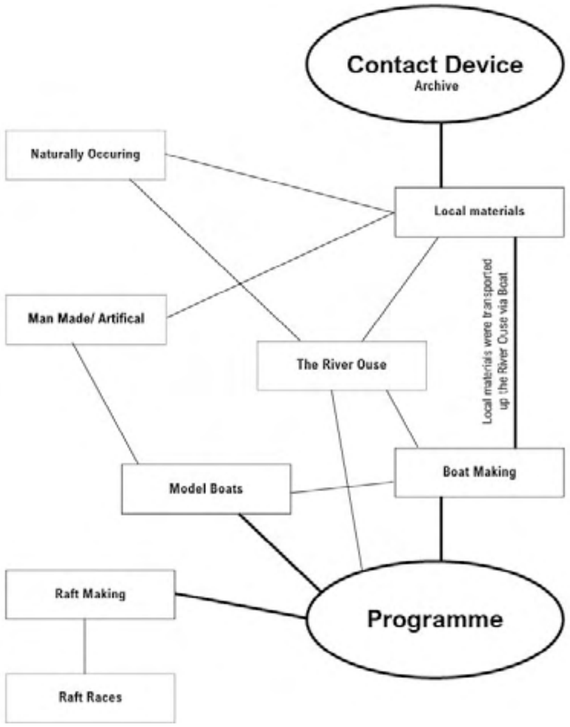
1- Broken Plaster Casting Mould
2- Mirrored Clay Time Stamp
3- Metal Ruler (1:1)
4- Clay Imprint Fragments
5- Plaster Cast Imprint
6- Embossed Time Stamp
7- Due to the breaking mould, masking tape imprints have been left in the Plaster.
8- Embossed Thumb Print



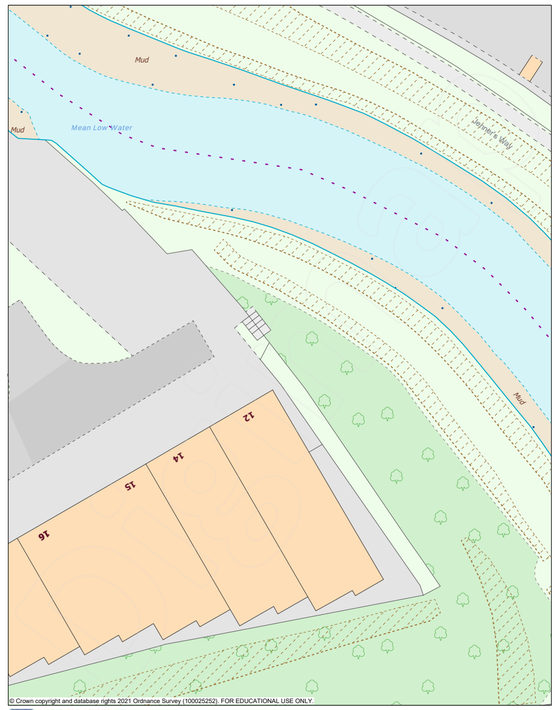


1:1 Axo

Through the development of interest in movement, materiality and markings while engaging with Site:
in-depth research, drawings and models; an area of investigation has been articulated- Materiality around my chosen site sector, how the 2000s Lewes Flood affected these materials, and what can be uncovered through the process of Clay and Plaster imprinting on site.



Programme Site Sector



Programme:

Presently, my idea for a programme is a Museum of Weathered Objects, based adjacent to the River, shown above. These objects may be from the riverbank or from the community. I might also want to incorporate a Raft Building Workshop, to represent the movement of materials along The River Ouse.

Curteousy of Reporter Henry Tomlison, The Argus

e Area Of The Sussex Ouse Catchment Download Scientific Diagram

Using the idea of a Thesis as a way to frame the developing research ideas, a stategy can be positioned for moving forward into Architectural Development.

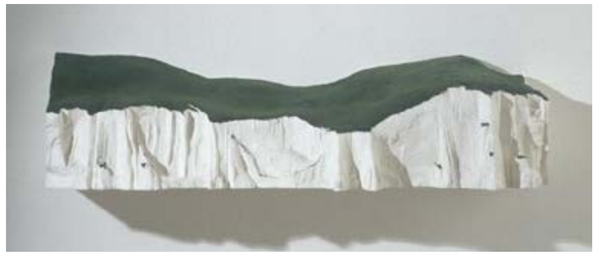
- Questions
- Precedents
- The Research

Thesis:

Interested in the relationship between the “water” and the “land”, and the ways in which these might be percieved and how they might affect one-another, I am investigating how I understand these terms on my Site.
I have been carrying this out through a carefully drawn study of these materials present on the site; from the weathering on various materials, and the fertile area that appeared after the 2000s Lewes flood.
In addition, I have carefully photographed a process- the process of Clay Imprinting and Plaster Casting, which helps me to bridge the gap between The River Ouse and the materials on site- to see what materials and textures are transferred in the process.
From this research, I have found that it is not so simple to see how water and land affect one another, and that is is a matter of perspective- looking beneath the surface and through the cracks, as Precedent 1: Alphonse Bertillon, hints at in his studies ‘can certain features identify a persons nature’. I have also been inspired by the work of Tanya Kovats (Precedent 2), who has drawn and scuplted various ‘geologically explicit landscapes’ - drawing focus to the tension between the spaces that are primarily ‘water’ and what is ‘land’.

My Site lies at the far end of The Phoenix Industrial estate; I chose this area as it lies adjacent to The River Ouse itself, with a staircase acting as bridge between their spaces. I chose to have my project near the stairs because I want to work with the water and the variety of materials closest to any infrastructure; both of natural and/or artificial making.

Through my current programme idea, I hope to further my understanding on my postition of the boundary between the Water and Land.



Curteousy of the artist and ‘Art and Science Journal: where fields collide’