SKETCHBOOK

Choosing Artists for my Studio

Alice Hume

Textile artist & weaver

- Large & Small scale
- Recycled Materials
- Hume Looms
- Family Collab
- Teaches weave workshop
- Did work for Covent Gardens, Store, Allbird
- Awarded Arts Council funding 3 times
- Born Sweden & Japan
- Different cultures
- Large scale
- Workshops
- Environmental motivation

Elisa Mott

- Does product & Workshops
- Glass
- Jewellery
- Homeware gifts
- Wall art
- Inspired from nature
- Kiln-form glass
- Larger
- Cultural influences
- Driven
- Photographers
- Similar product type
- needs nature connection
- Birds especially
- RSPB
- Imagery
- Colour
- Texture

Ali Malloy

Born in Portsmouth

- Career in creative industries
  - Design
  - Software Engineering
  - Photography
  - Government Policy
- Mediums
  - Code
  - Printing
  - Vector graphics
  - Mixed media
- Trustee at community craft charity Making Space in Leigh Park
- Collaborating
- Experimenting
- Learning through creativity

Ella Kilgour

Painter & Portrait artist

- Contrasts
- Contradictions
- Opposites
- Old & new worlds
- Real & Imagined
- accurate & loose representation
- Earned Awards
- Contrasts

Karl Bailey

Photographer

- Recent work
  - Photo stories in tabloid format
- Recently given grant to explore 'Heavens light our guide'
- Themes of
  - Class
  - Health
  - Politics
- Documents modern Britain life
- Physical work (doesn't like tech)
- brings past & present works together
- Similar product type
- Born in Port

Choosing a Site

Site 1
Albany Building
Elm Grove
PO5 1LP

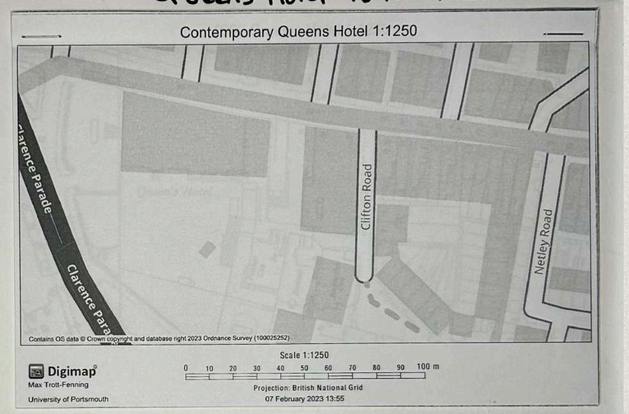
Site 1 Pros & Cons

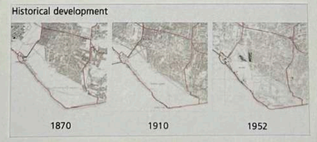
Pros | Cons

Site3 Research

History

Queens Hotel 1890 - Present





Historically, Southsea grew as the development of Portsmouth required more space. Originally known as Croxton Town, it was renamed Southsea after the castle at the tip of Portsea Island since 1544.

Southsea expanded along most of the developed area today by 1860, leaving the ~~east~~ strip of coast undeveloped along the seafront. The Common was then drained & levelled in the 1920s. As southsea grew as a seaside resort, an esplanade & pier were constructed. The Common has now become a unique characteristic of the seafront with a large area of green setting the buildings back from the coast.

A 'conservation area' status covers much of the area reflecting the historic significance. Many of the buildings in the area were designed by a small number of architects with distinctive styles, creating a sense of place throughout. One of the architects was Thomas Ellis Owen - his buildings achieve high-density development whilst preserving the setting

Nowadays, a combination of location, range of facilities & general pleasant character make Southsea one of the most sought after addresses in the city. Large recreational spaces & individual tourist attractions draw visitors from beyond the city whilst the more traditional elements of the seafront have declined in popularity. The seafront is one of Portsmouths defining features & assists in its ambition of being a popular European ~~a~~ city break destination.

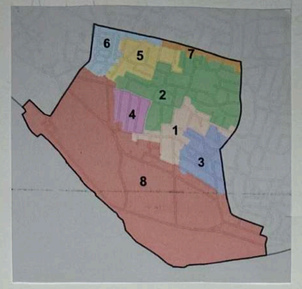
Site Research

Urban Characterisation

Flood Risk Map

This graphic shows that my site is in or on the border of a Zone 3 meaning its at a higher risk of flooding.

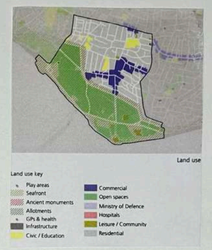
This graphic shows that the site is in an area of minimal dwelling density but next to an area of high dwelling density



Areas of Distinct Character

Southsea Town Centre (1)

One of the citys designated town centres, provides shopping & leisure for locals & tourists. Characterised by small independent boutique stores along with traditional small shops. Scattered through the area are cafés, restaurants & bars, many with outside seating creating a relaxed slower paced atmosphere.



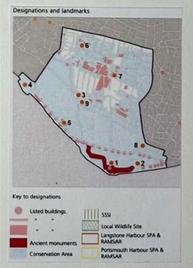
Land use

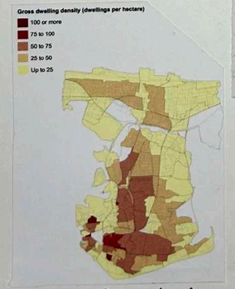
Land Use

The built environment is primarily residential with a mix of leisure, commercial & education spaces. Southsea Town Centre provides a focal point with specialist shops, cafés, bars & restaurant which attract both locals & tourists creating a vibrant character night & day.

Designations & Landmarks

1. Southsea Castle
2. The Pyramids
3. The Queens Hotel
4. Clarence Pier
5. Royal Naval War Memorial
6. Flemings Clock Tower
7. St Judas Church
8. Lennox Mansions
9. Homeheights House





Dwelling Density Map

2. Owens North

Often described as a 'ville suburb', designed principally by Thomas Ellis Owen. A distinct picturesque character is achieved by a mix of villas & terraces on winding roads, boundary walls, trees & shrubs and street furniture.

3. Owens South

Whilst similar to Owens North in character, it has more regid rows of semi-detatched houses creating a higher dwelling density. To the North, Stanley Street, was the first designated area of conservation, containing small victorian terraces. Clarendon Road divides the area (E-W) & passes through small area of open space called The Circle.

4. Osborne Road Terraces

5. Castle Road Area

At a early 19th century conservation area centred around a small shopping street on Castle Road & distinctive clock tower. It contains a mix of styles developed over time

6. Minerals Streets

Mostly post-war residential area with most properties being small 3 storey blocks in red colored brick & pitched tiled roofs. A communal space surrounds the blocks containing a mix of shrubs & trees creating an open character however some areas aren't well used. Western boundary is formed of 2, 3 & 4 storey buildings being a mix of original & post war houses & offices

7. Elm Grove

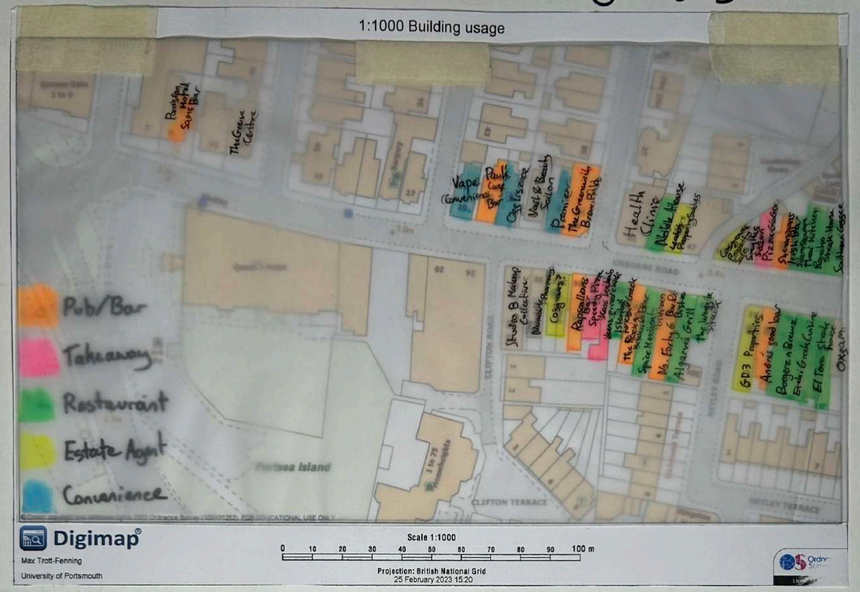
Southern side of a popular local shopping area having a mix of small scale retail premises, progressional services, public houses & restaurants. Many units have flats above & some units have been lost to residential conversions, or replaced by bulky blocks of flats resulting in higher dwelling density

8. Seagront / The Common

One of the most important open recreational spaces in the city providing a number of facilities for residents & visitors. This provides the seagront character & distinguishes it, setting the building line back. The backdrop is made up of original buildings. These are visually prominent given the open nature of the area.

Site Research

Building Usage



Unused Buildings

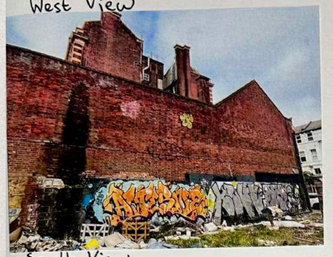
Through evaluation of the site, ive found a distinct trend of shops either being bars, cages, restaurants, takeaways or estate agents. There is a distinct lack of variety in services provided.

Another factor of the local area is the amount of unused/ abandoned buildings.

These two factors could contribute to a lack of footfall in this area.

In-Site

West View



Entering the site allowed me to further understand the space im working with in person.
Ive also developed an appreciation for the graffitti in the site.
Some workmen on the site informed me that the osborne casino was used by popular artist "My Dog Sighs" as a base of operations.

East View

South View

Some noteable details about this site is the changes in terrain, as its abnormally 'hilly'. There is also the very striking eye graffiti which could act as a landmark.
Another factor of note is the urban, derelict architecture of the casino, contrasting the Queens Hotel

North-East View

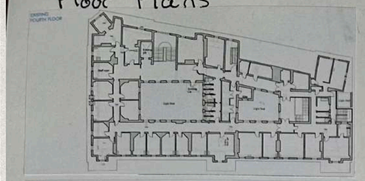
Casino View

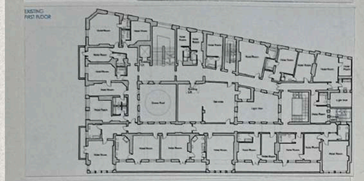
Another thing I noticed is that the Homeheights complex is very striking and imposing on the site.

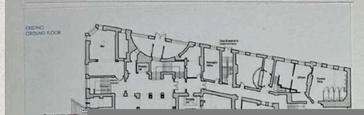
However, closer inspection reveals the space within the site to utilise.

Homeheights: South-East View

Floor Plans







Queens Hotel

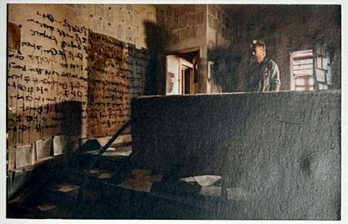
History of Queens

The Hotel was originally built as a private residence for Sir John & Lady Morris. Originally called Southsea House, it was designed by architect Augustus Livesey in 1861. It was later transformed into the Queen's Hotel, one of the first hotels in Southsea by William Kemp jr.

8th Dec 1891, the Hotel was destroyed in a fire, which rapidly spread from the kitchen, killing 2 chambermaids trapped by falling masonary. It was rebuilt in 1903 by architect T.W. Cutler who turned it into the building it is today, with its brown terracotta edwardian style

Osborne Road Casino

This building has apparently had many lives, whilst it ~~presently~~ was last a casino, it was previously a Playboy Club & also Kinball's Ballroom.
Above are several unused floors untouched for many years.
1st floor has a long dance floor with a number of smaller rooms & bars.
2nd floor has the original dance floor which is larger than a tennis court. The top floor has many smaller rooms for casino style gaming



My Dog Sighs - Inside

Inside was an exhibition created by local Southsea Graffiti artist, My Dog Sighs.

M.D.S. utilised the abandoned building to single handedly clean, renovate & create an immersive art experience out of. I believe he also operated out of this location for a period of time

Narrative

Artist Interviews

Karl Bailey - Photographer

- Uses digital & analogue mediums
- Large format print - A0 - storage
- Does slow contemplative work
- Traditional photography exhibitions
- Not always in - out for photography
- Lives in Southsea - says it 'exists in its own bubble'

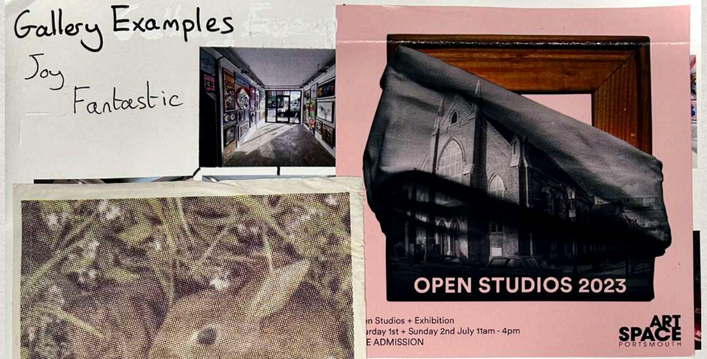
Ella Kilgour - Portrait Artist

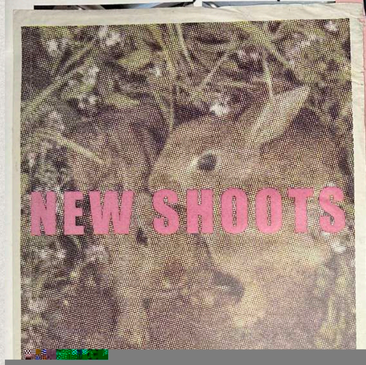
- Primarily does portrait commissions - mostly kids
- Does own paintings too
- Does online commissions too
- Needs connection to nature & open space
- Wants an artist community
- Needs neutral dark backgrounds behind her

Gallery Examples

Joy

Fantastic



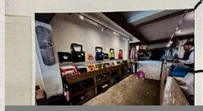


Yes Creative

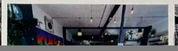
Gallery Examples

Joy

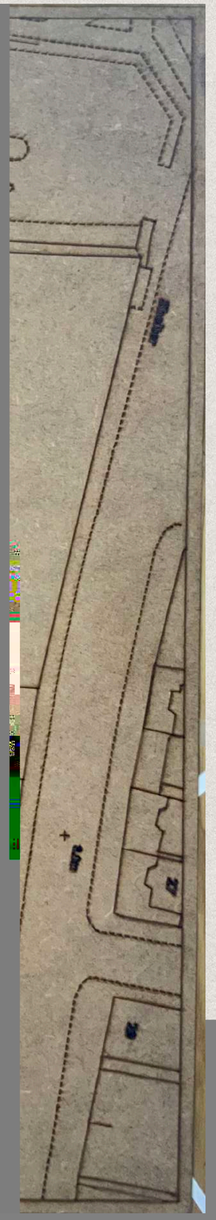
Fantastic



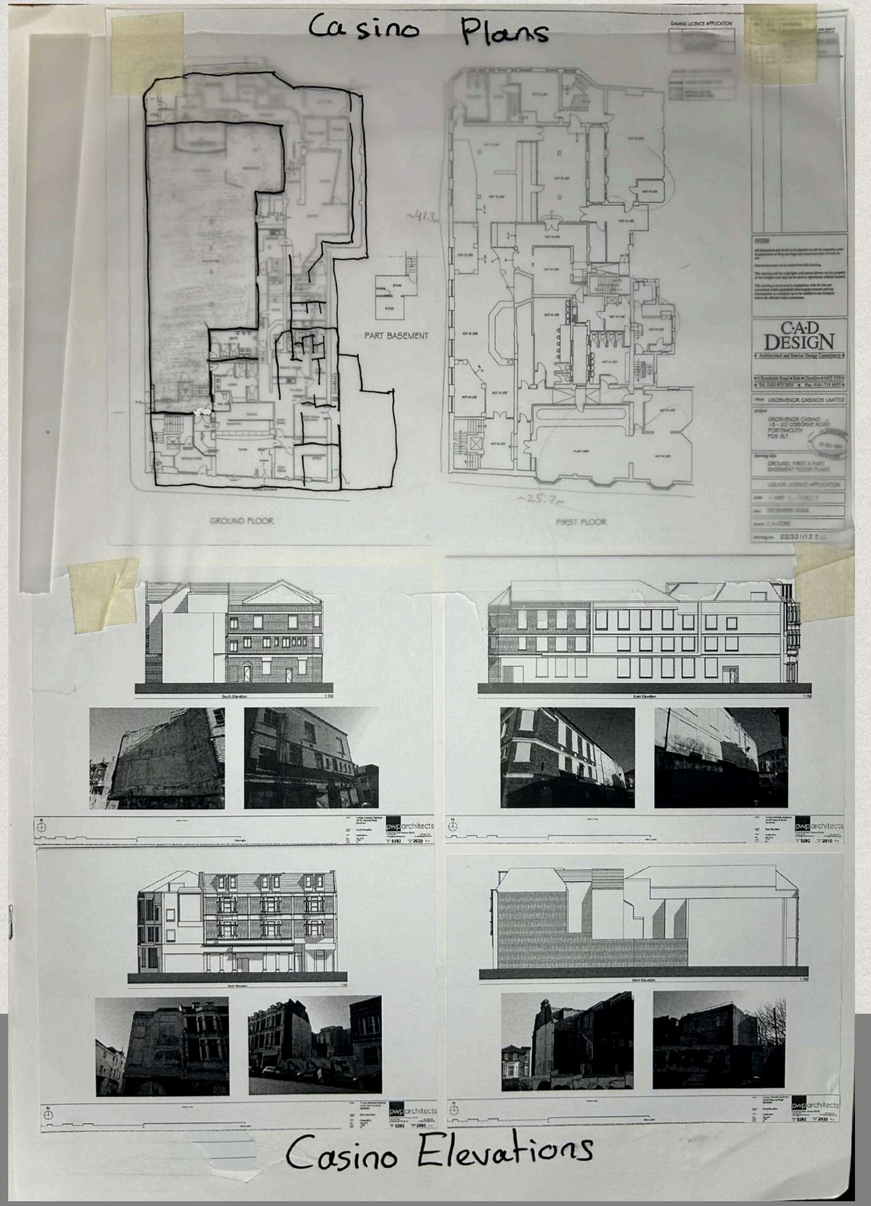
Mumm's Café



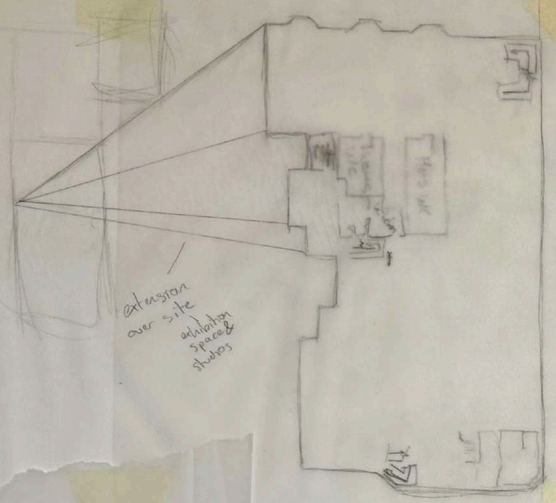
Initial Idea 1
Idea Brainstorming

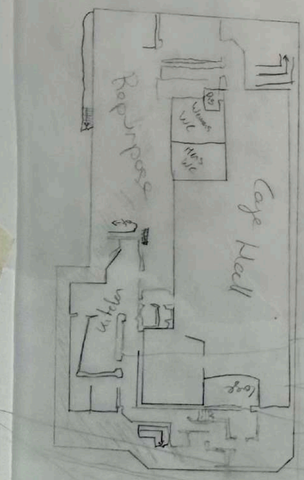


Casino Plans
LOCATION PLAN


Casino Plans
PART BASEMENT
GROUND FLOOR
FIRST FLOOR
CAD DESIGN
Casino Elevations

Regined Design 1





1:250 Aerial-Queens Hotel

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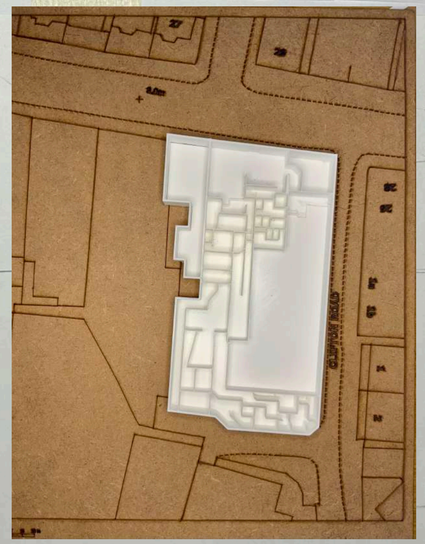
Digimap

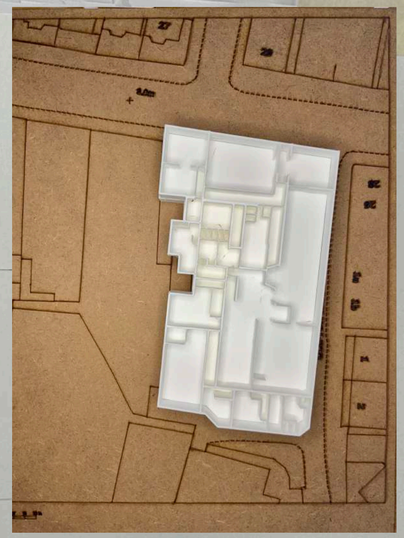
Scale 1:250

0 2 4 6 8 10 12 14 16 18 20 m

Projection: British National Grid
24 April 2023 20:54

getmapping





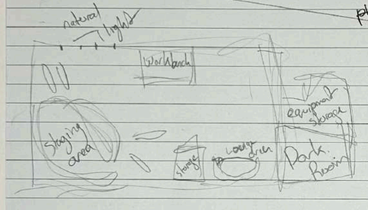
RESTART

Studio Precedents

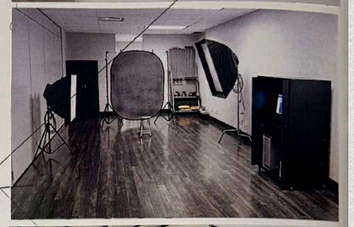
Photography Studio Requirements

- Stage area - White backdrop & ceiling lighting & space for lighting equipment & extras
- Large scale printers - A0 — Sqm - 650ft² - min, 1300ft² - ideal
- Dark rooms - film development
- Projection space — Tall-ish ceilings
- Complete lighting control - natural & artificial
- Large scale photography & lighting equipment — Space for depth of photography

Light environment

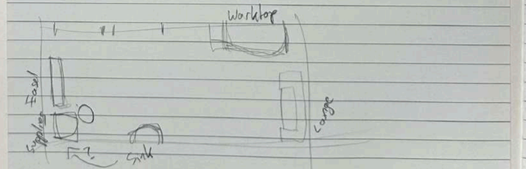


Workstation for photo processing photographs



Portrait Studio Requirements

- Staging area (less important as artist often works off pictures)
- Sink with running water — ~100ft²
- Length of space to step back from work — easy clean ceramic vinyl floor
- Natural & artificial lighting & full control
- Differences in colour/light/tone on different walls
- Ventilation — Equipment: · Easel · daylight lamp — North facing window - light fluctuates throughout day



Gallery Precedents

Photography Gallery Requirements

- Enough room for regular & large-scale photography
- Large - format storage
- Host receptions - large space to socialise & move around
- Minimum int deco
- Natural light - indirect to art - bleaches photography? Artificial light
- Large light open space
- Light cold/clean colours

Portrait Gallery Requirements

- Room for X large - scale artworks + Storage XL
- Social space - hosting
- Typically more ornate int deco
- Warm darker colours
- Sunlight bleaches artworks - minimal/indirect
- Warmer lighting

MY DOG SIGHS

Exhibitions - Portsmouth & Southsea

2011
- 'Zurich Building'
- 'PCM Art Fair'

2012
- 'Kings Theatre'
- 'Room 237 Gallery'

2015 & 2016
- Playhead Gallery

2018
- Record Store Day

2019
- The Dog House

2021
- Inside: We Shelter Here Sometimes / Cosgroves Casino - on site

Inside - Cosgroves Casino

Inside is MDS's ~~in~~ outdoors version as a street show, where he can control the environment fully. He chose an abandoned building to commandeer & turned it into a space for his 'Quiet little Voices' to live within.
The creatures & in turn, the environment all represent parts of the human experience; some being playful & mischievous whilst some are reclusive, melancholic & shy.
The art show has an overarching message of being lost & found

About My Dog Sighs

My Dog Sighs was a primary school teacher who wanted to follow his dream to become a professional artist and make a living doing what he loved doing. After spending a year painting what he thought galleries wanted, he took them to the galleries but none of them were interested in art that looked like other art they exhibited. Disheartened, he got back into teaching, got a wife, a mortgage, a family-sized car and a family. That dream was lost.

However, in 2002, on seeing a Banksy painting on a wall in London he reassessed his idea of what art is. He realised it was the joy of stumbling across something unexpectedly that made you stop and think. But, as a family man, he didn't feel he wanted to cause damage to people's walls or risk getting arrested! So he started to create art and leave it in random places for people to find. Every Friday he would take the latest piece of his art as he headed to work, leave it somewhere and take a photo of it. He dubbed it Free Art Friday. Each Friday he would go through emotions of sadness about losing some of his art but excitement about the journey that piece was going to go on along with the person who found it.

After a while this morphed into using rubbish that he found on the street, taking it home to create art on, and then putting it back onto the street for someone to find. My Dog Sighs started to post online what he was leaving out each week, and soon other artists started to follow suit. A Free Art Friday community began to grow online, with artists taking the idea and adjusting it to suit themselves and their environment. Soon these artists started sending each other their pieces of art to leave out in their home towns, and through this My Dog Sighs' outdoor 'galleries' included Hawaii, New York and Japan. He soon started running workshops and exhibiting in galleries across the world.

One day he stumbled across an old baked bean can and that was the start of a new style of his art. He squashed it and painted the base with a face that represented the eyes down look of a homeless person who feels lost and hopeless. He realised that that can mirrored his creative journey – from being lost and dejected, to being found and given a new lease of life, a new purpose, and being left to travel on its own journey, at the same time encouraging other to open their eyes to the fact that being lost can lead them to an exciting new journey.

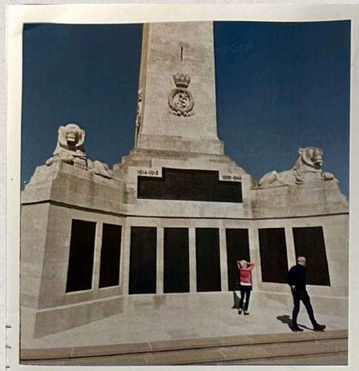
WE SHELTER HERE SOMETIMES

About

'My Dog Sighs' style is characterised by the combination of melancholic & often naive portraiture with the use of found materials including abandoned food cans.

The artist has recently found himself in a huge rise in popularity after his 10 years of 'Free Art Friday' project. His following reaches to Israel, Japan & UK as well as having 5 sold out shows in so far.

"My Dog Sighs' work forms a narrative based on counterpoint poignancy that resonate with those that have the opportunity to find them. Moments of loss & then being found echo the material used. Tin cans, once the receptacle of our sustenance, all too quickly rejected, thrown away, abandoned by a materialistic society keen to gorge on the new.



Naval Memorial

History

Based in Southsea Common, beside Clarence Esplanade, between Clarence Pier & Southsea Castle.
It commemorates ~25000 British & commonwealth sailors lost in the world wars (~10,000 WW1 & ~15000 WW2). It features a central obelisk with names of the dead on bronze plaques arranged around the memorial in order of year of death.
This is one of 3 memorials at Chatham, Plymouth & Portsmouth (3 main naval ports), all identical, & designed by Sir Robert Lorimer with sculpture by Henry Poole

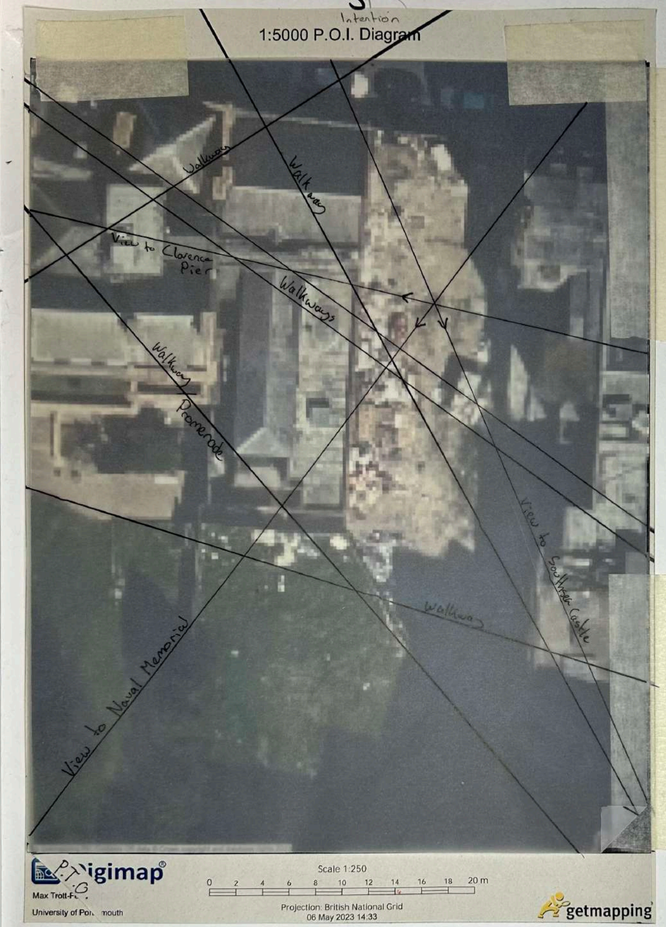
Detail

The memorial is made of Portland stone, with a prominent central obelisk topped by a metal finial.
The steps lead to a plinth bearing bronze inscription plaques fixed to the obelisks base bearing the names of the lost.
Each corner projects as a buttress, surmounted by a statue of a reclining lion, beneath a stepped base to the obelisk.
The four sided obelisk tapers slightly to its stepped top with an elaborate finial with corner ships prows & bronze supports to a verdigris copper ball.

Points of Interest

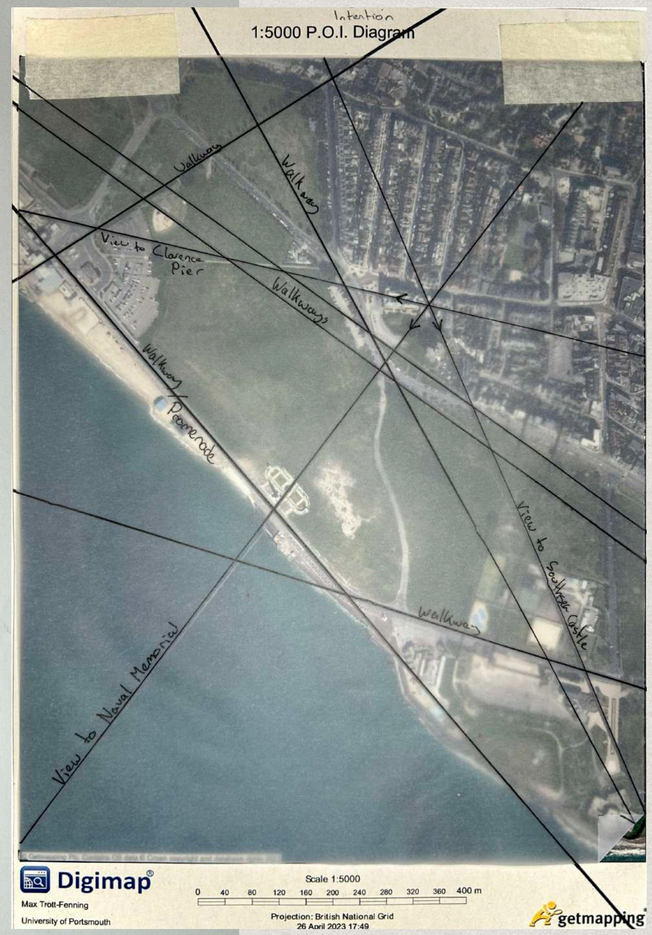
Intention

1:5000 P.O.I. Diagram



Intention

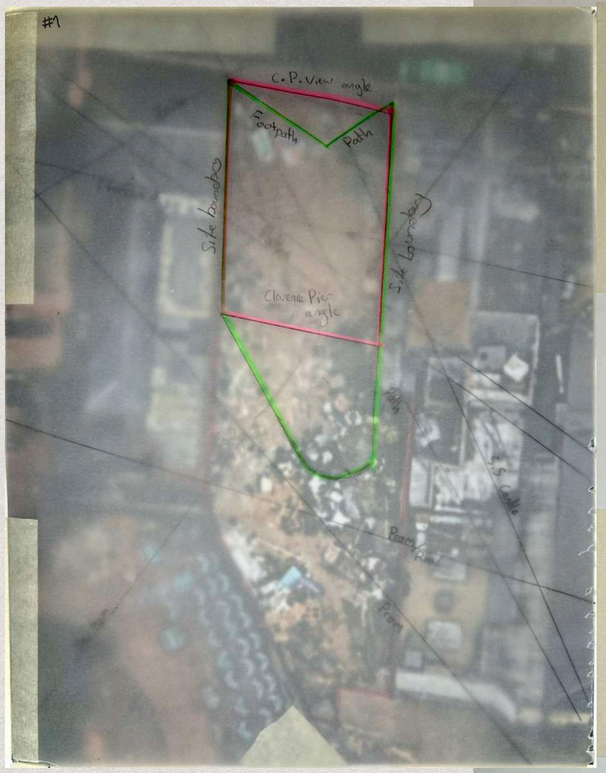
1:5000 P.O.I. Diagram

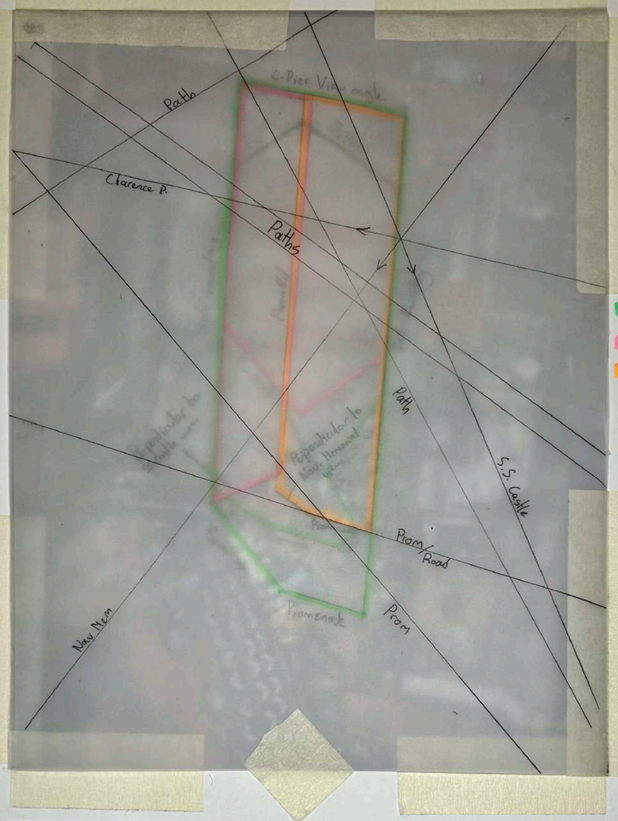


Many of these lines & angles represent local points of interest such as various footpaths & roads as well as views from the site outward towards landmarks & attractions such as the Naval Memorial, Southsea Castle & Clarence Pier.

I intend to regerence/mirror these lines & angles within my designs in order to relate more to the sites surroundings and create a relationship between my building and the larger scale site & surroundings

P.O.1. Initial Idea Drafting





These are various design iterations constructed from angled lines found around the site such as footpaths across Southsea Common, the main promenade and views from the site directly out to local landmarks (Clarence Pier, Naval Memorial & Southsea Castle)

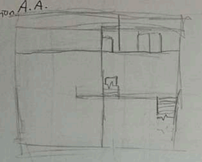
Utilising the view directions is especially important as, in my 3rd design, the public workshops & artist studios have parrallel views out to both Southsea Castle and the Naval Memorial.

Concept Design

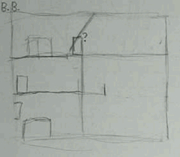
Initial Design #7

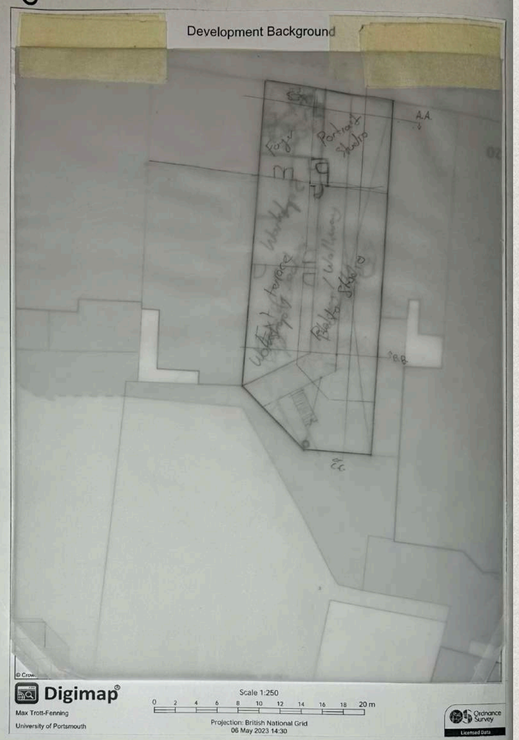
Refer to P.13

Section A-A



Section B-B





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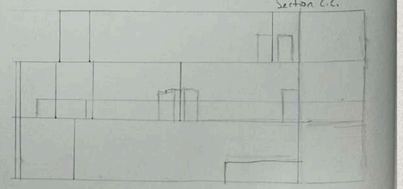
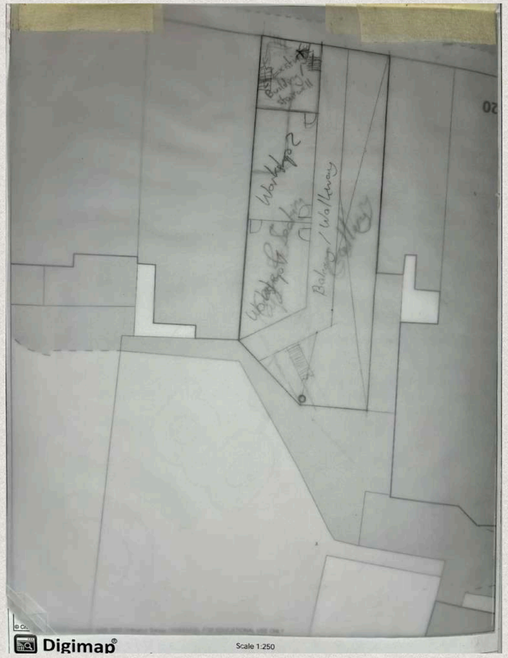
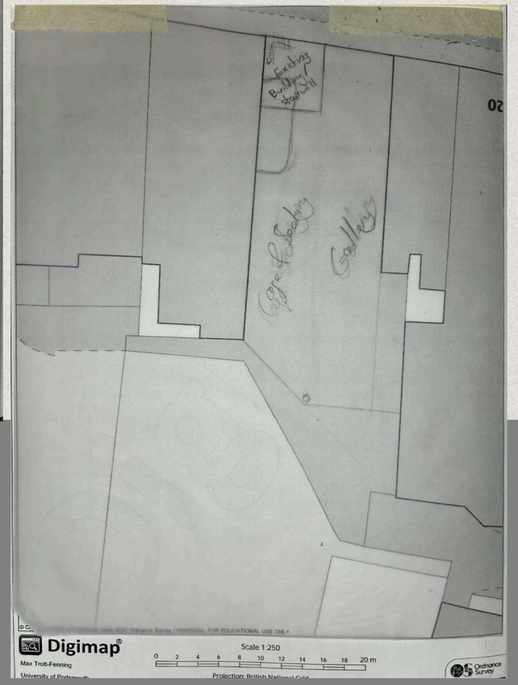
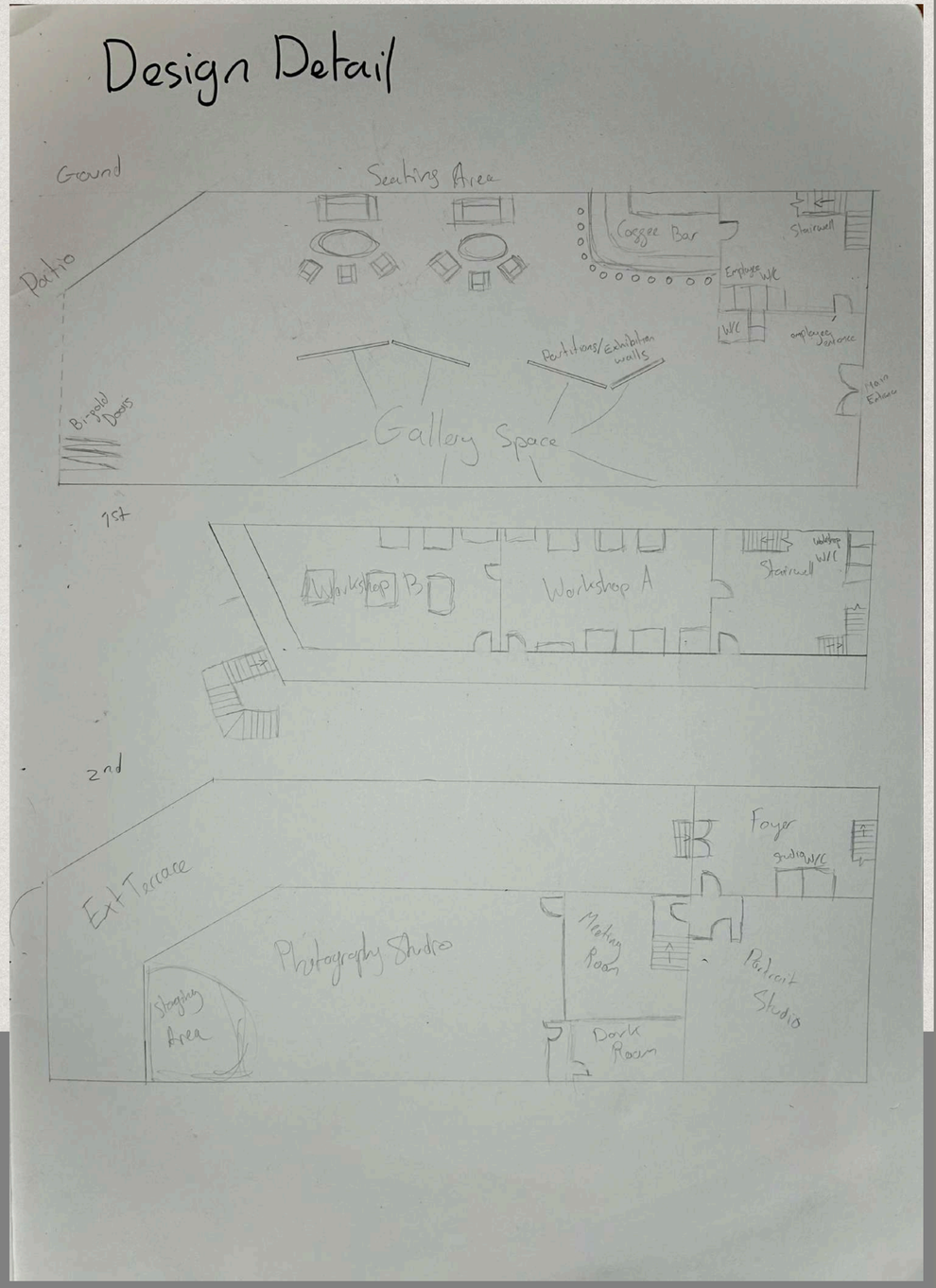






Design Detail



PRESENTATION

PROJECT

DESIGN NARRATIVES- OSBORNE ROAD ART GALLERY

UP2068014

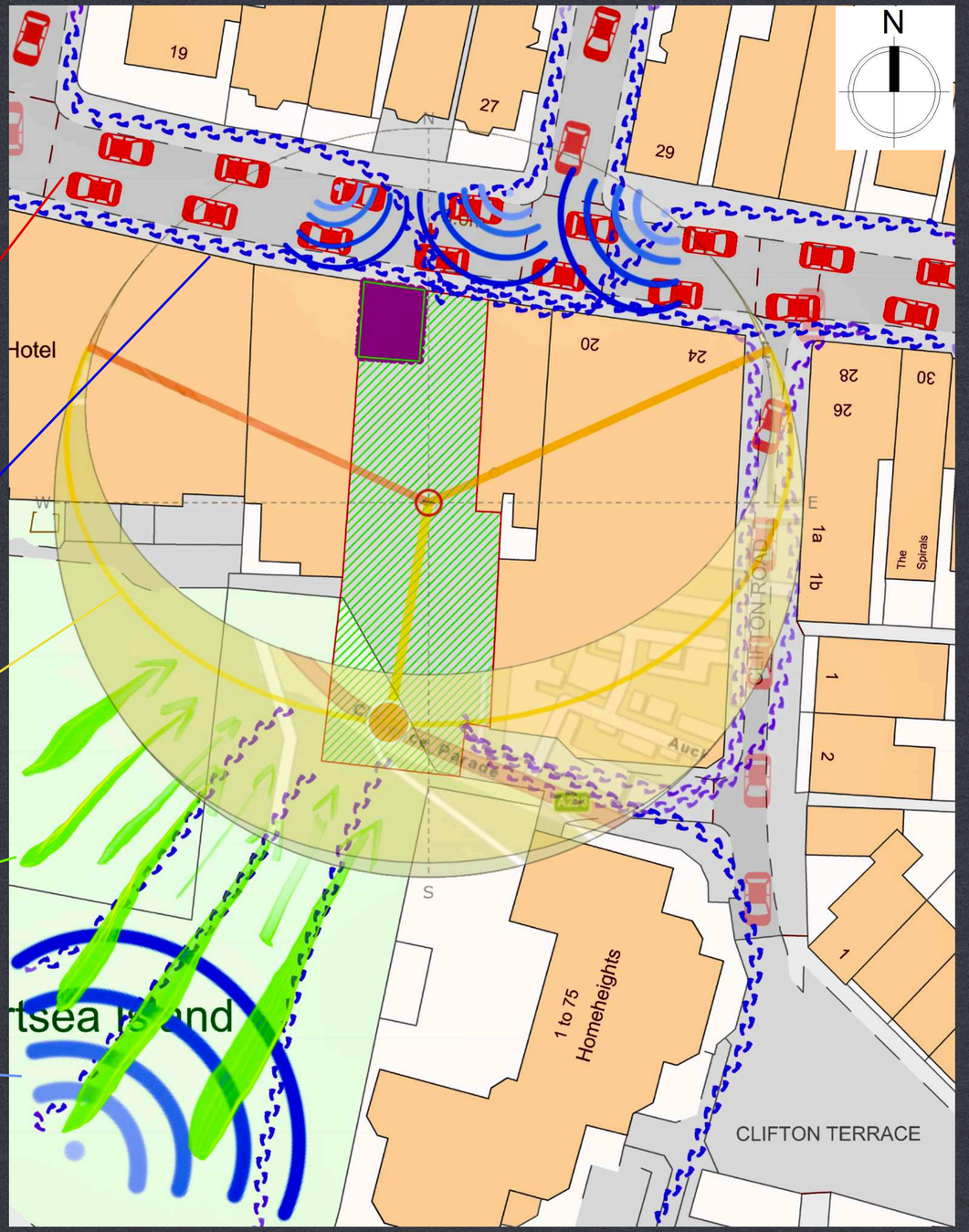
DATE 23.05.2023

CLIENT MAX TROTT-FENNING

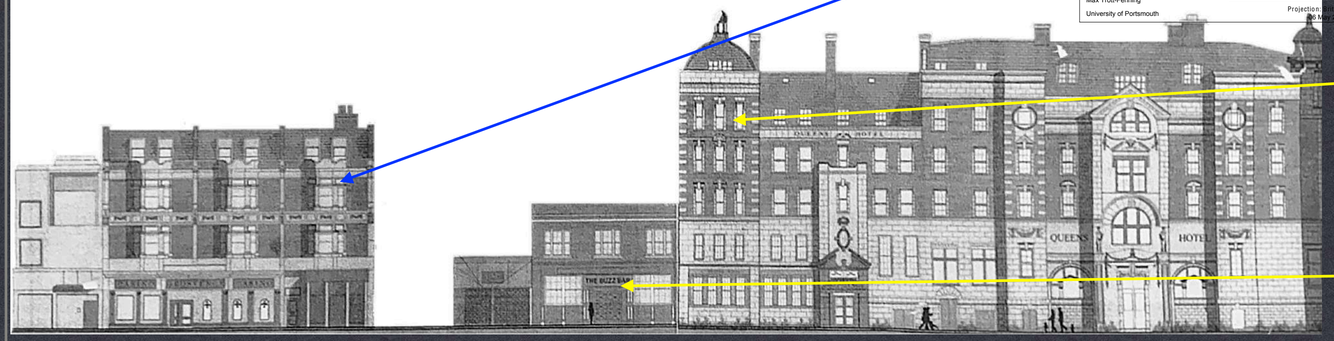
SITE ANALYSIS

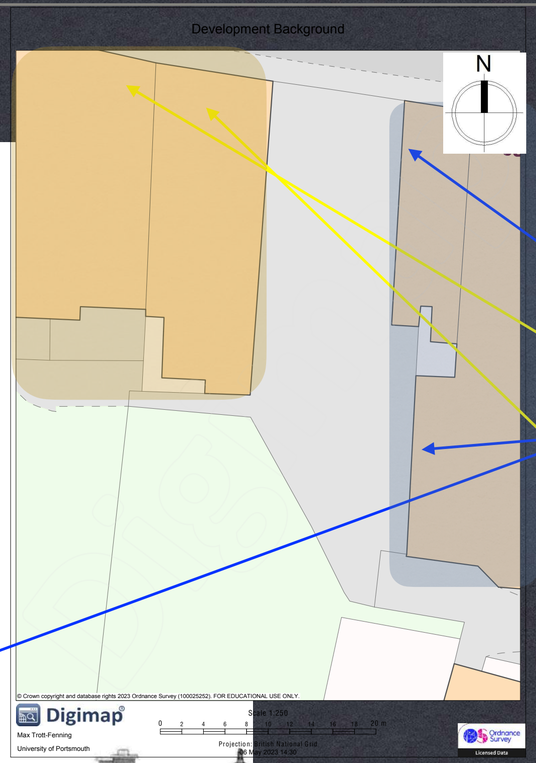
PLAN DIAGRAMS:

TRAFFIC
FOOT FALL
SUN PATH
WIND
NOISE

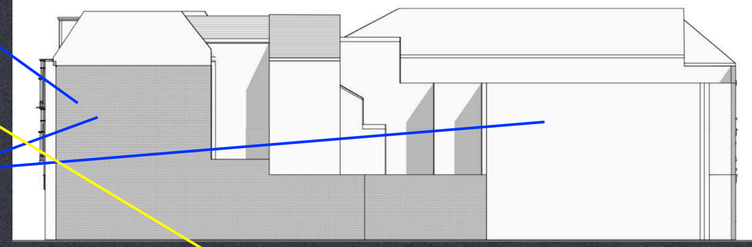


Front elevation (street view)





East view from site



SITE ANALYSIS

SECTIONS & ELEVATION OF THE SITE

NARRATIVE BOX

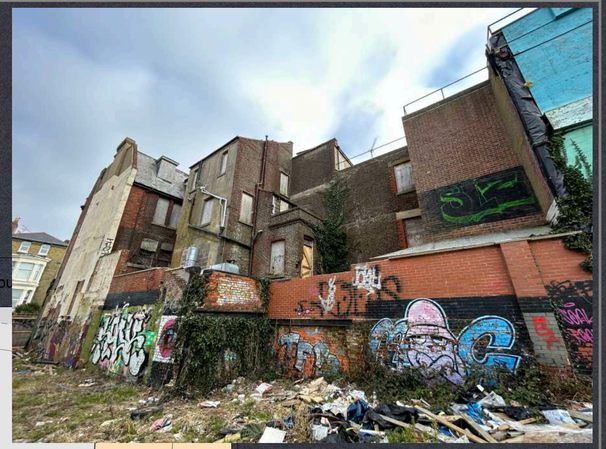
AN EXPRESSION OF THE GENERAL FEELING AND THEMES I WILL ADDRESS IN MY DESIGN; THE PROLIFIC GRAFFITI FOUND IN AND AROUND THE SITE.

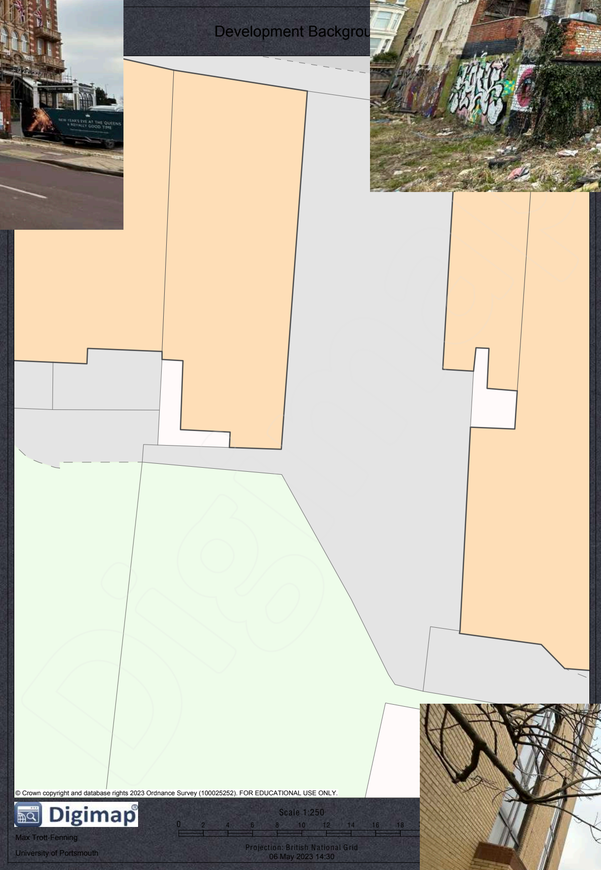
RESPONDING TO THE SITE

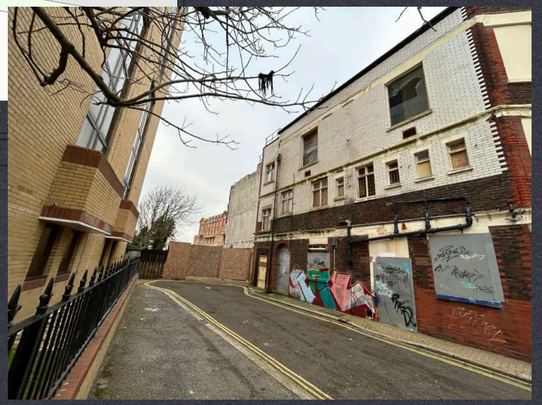
I INTEND FOR MY BUILDING TO BECOME A BRIDGE BETWEEN THE URBAN AREAS OF SOUTHSEA (OSBORNE ROAD) AND GENTRIFIED TOURIST HOTSPOT OF SOUTHSEA COMMON, WHICH WILL DRAW IN PEOPLE THROUGH MY BUILDING'S WELCOMING SOUTHERN ENTRANCE TO LOCAL BUSINESSES AND AMENITIES IN THE OSBORNE ROAD AREA TO THE NORTH OF THE SITE, WHICH WILL IN TURN SUPPORT THE LOCAL ECONOMY. UTILISING THE LINK THROUGH, WILL ENHANCE THE JOURNEY MAKING IT AN EVENT IN ITSELF, RATHER THAN JUST BEING A 'CUT-THROUGH'. I'VE REPRESENTED THIS LINK THROUGH THE 2 FACADES OF MY BUILDING; THE SOUTH BEING A STYLISH OPEN PLAN ART GALLERY, AND THE NORTH BEING A SLIGHTLY LESS IMPOSING FACADE UTILISING LOCAL GRAFFITI ARTISTS ON THE BRICKWORK

RESPONDING TO THE SURROUNDING PROPERTIES

I ALSO INTEND FOR MY BUILDING TO BE A BRIDGE BETWEEN THE WELL MAINTAINED, ICONIC QUEENS HOTEL AND THE DERELICT ABANDONED BUILDINGS IN URBAN SOUTHSEA (OSBORNE ROAD CASINO). INVESTING IN THIS SITE COULD HELP TO BRING ABOUT AN IMPROVEMENT IN SOCIAL BALANCE IN THE AREA BY OFFERING A CREATIVE USABLE SPACE WHICH THE COMMUNITY CAN USE. I INTEND THAT MY BUILDING WILL HIGHLIGHT THIS JUXTAPOSITION BY UTILISING SMOOTH MODERN RENDERING IN PLACES CONTRASTED BY EXPOSED LOCALLY SOURCED BRICKWORK.

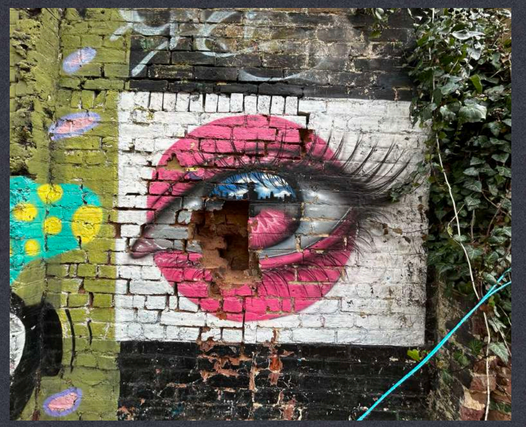






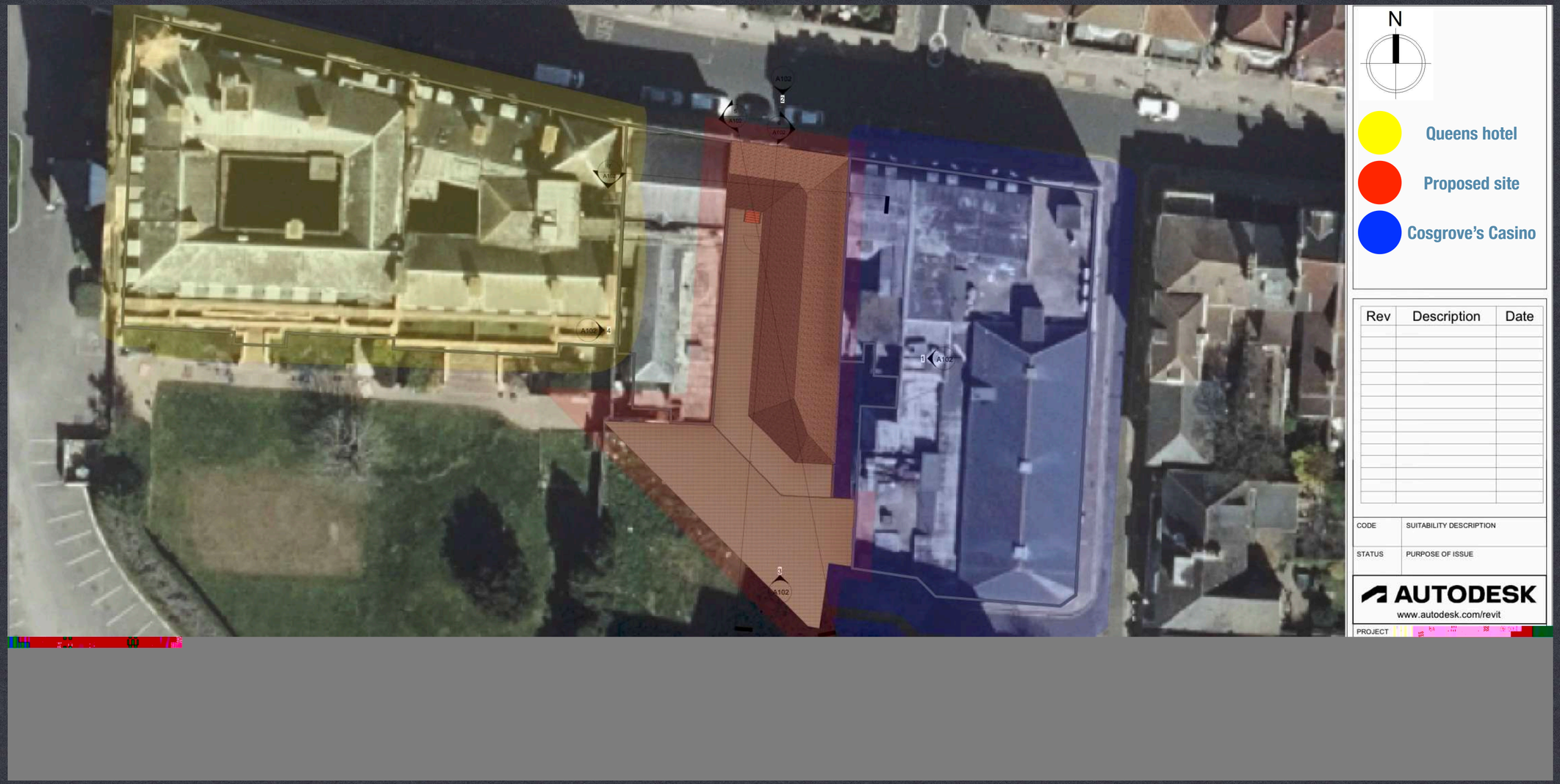
MY DOG SIGHS

IVE CHOSEN TO INCLUDE GRAFFITI WORK FROM M.D.S. BECAUSE, AS SOUTSEA IS A HUB FOR STUDENT HOUSING, HIS MENTAL HEALTH AWARENESS WORKS RESONATE WELL WITH STUDENTS AND RESIDENTS ALIKE. MUCH OF HIS WORK CAN BE SEEN WITHIN THE CURRENTLY UNUSED SITE AS WELL. IN THE PAST M.D.S. ALSO USED THE OSBORNE CASINO AS AN EXHIBITION SPACE FOR HIS ‘INSIDE’ PROJECT.



RESPONDING TO THE VIEWS

MY BUILDING IS INTENTIONALLY DESIGNED TO ALLOW PERFECT VISTAS OF THE NAVAL MEMORIAL AS WELL AS VIEWS OF THE ENTIRE SOUTHSEA COMMON. MANY OF THE LINES AND ANGLES FOUND AROUND THE SITE HAVE ALSO BEEN MIMICKED IN MY DESIGN PERHAPS TO BRING A LITERAL LINK TO THE AREA.



PROPOSED SITE PLAN

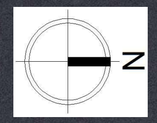
SITE PLAN SHOWING SURROUNDINGS IN AERIAL VIEW AND MY PROPOSAL WITHIN IT

FLOOR PLANS

REALISTIC FLOOR PLANS OF EVERY LEVEL

Workshop B

Workshop A



First floor
stairwell

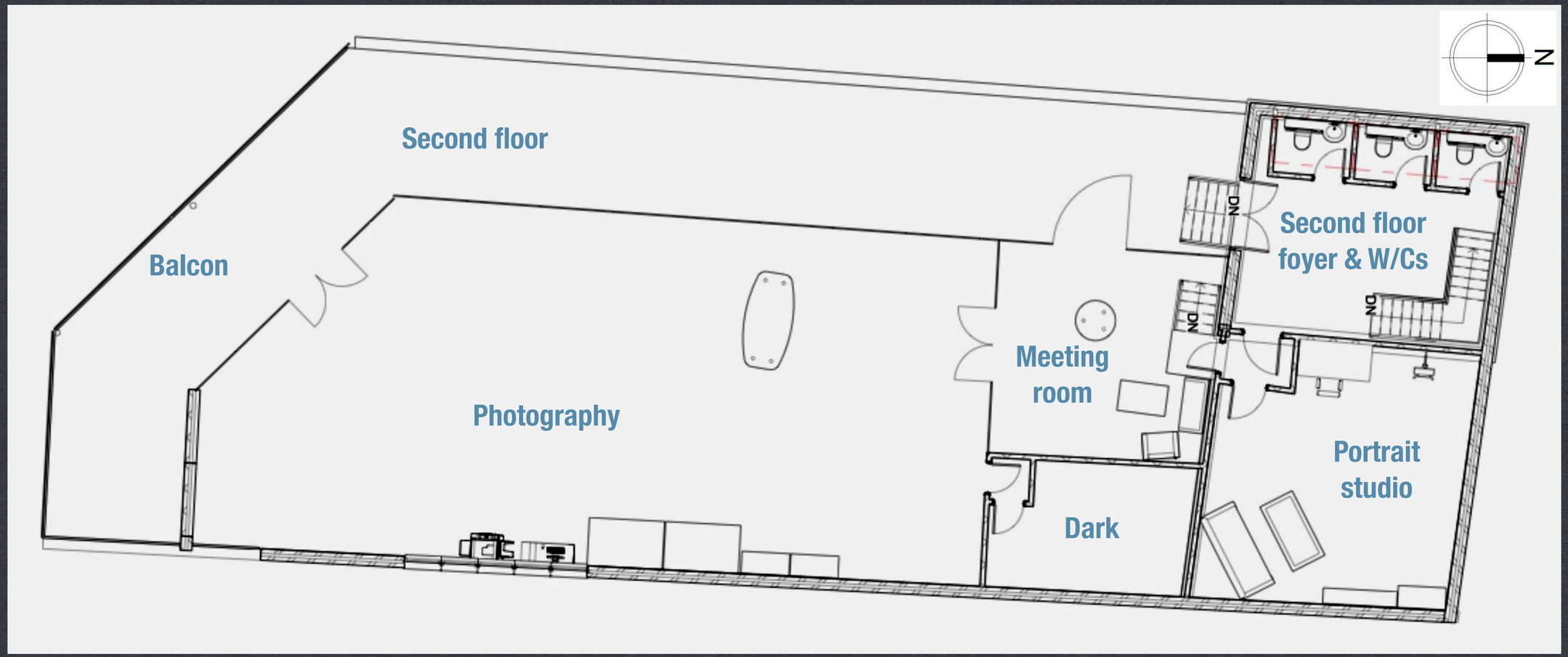
Walkway

Stairs to
Ground floor

Double height space

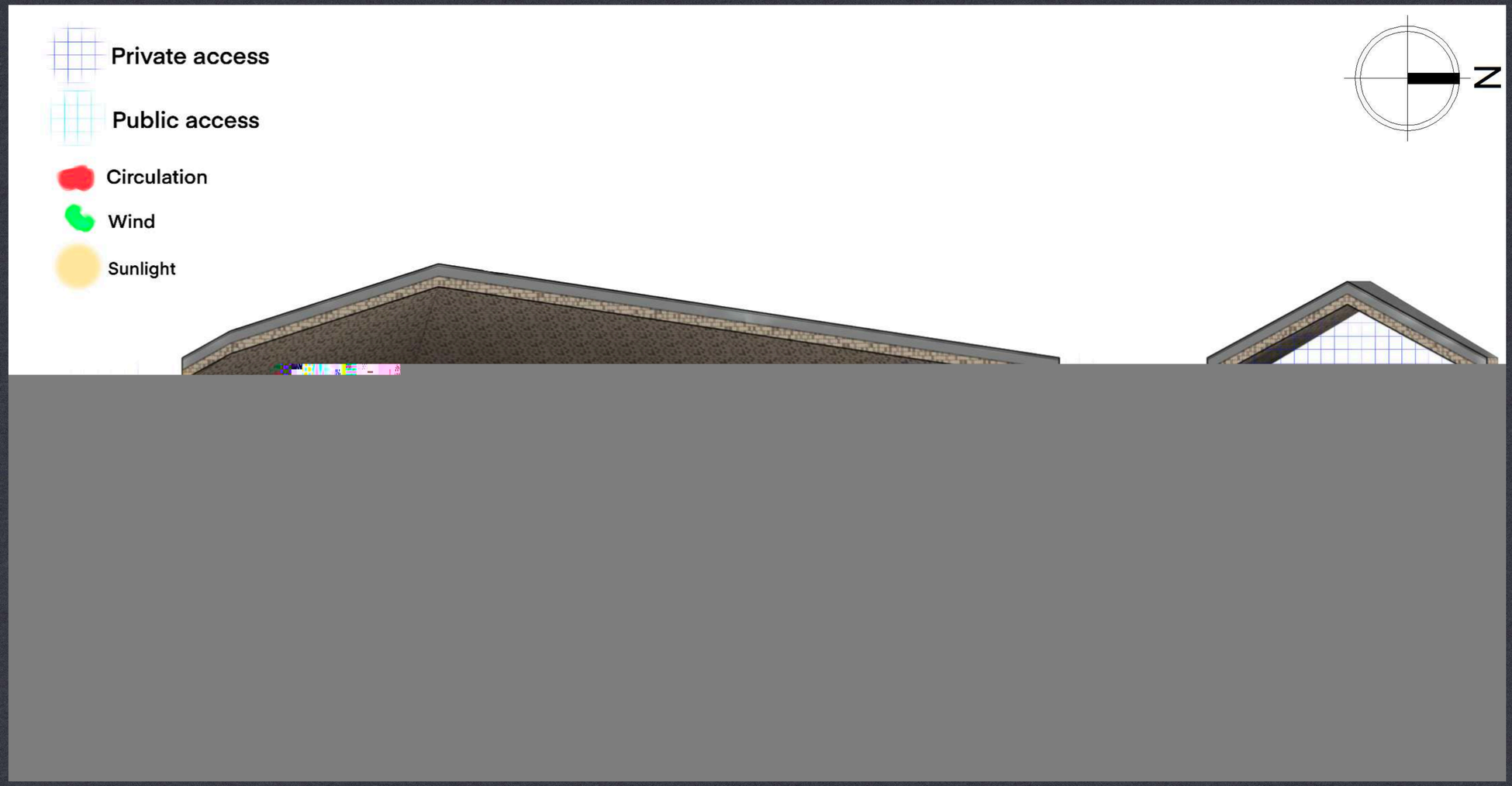
FIRST FLOOR

STRUCTURAL DIAGRAMS



SECOND FLOOR

STRUCTURAL DIAGRAMS



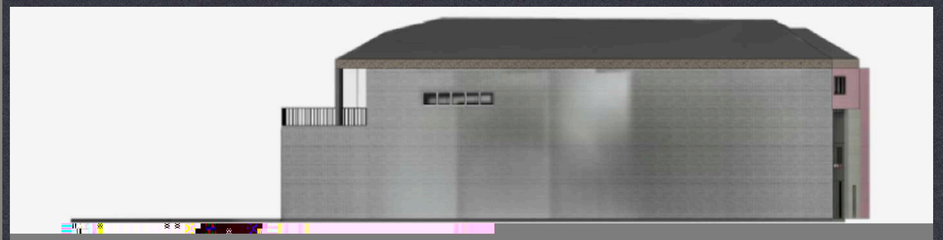
PROJECT

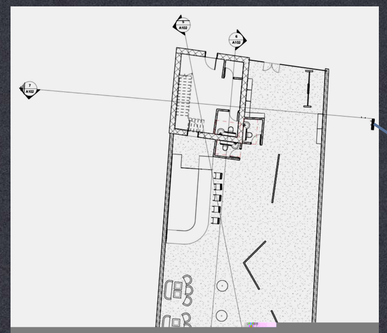
EXPLANATORY DIAGRAMS

SECTION SHOWING PUBLIC/PRIVATE ACCESS, WIND, SUN & CIRCULATION

DATE 23.05.2023

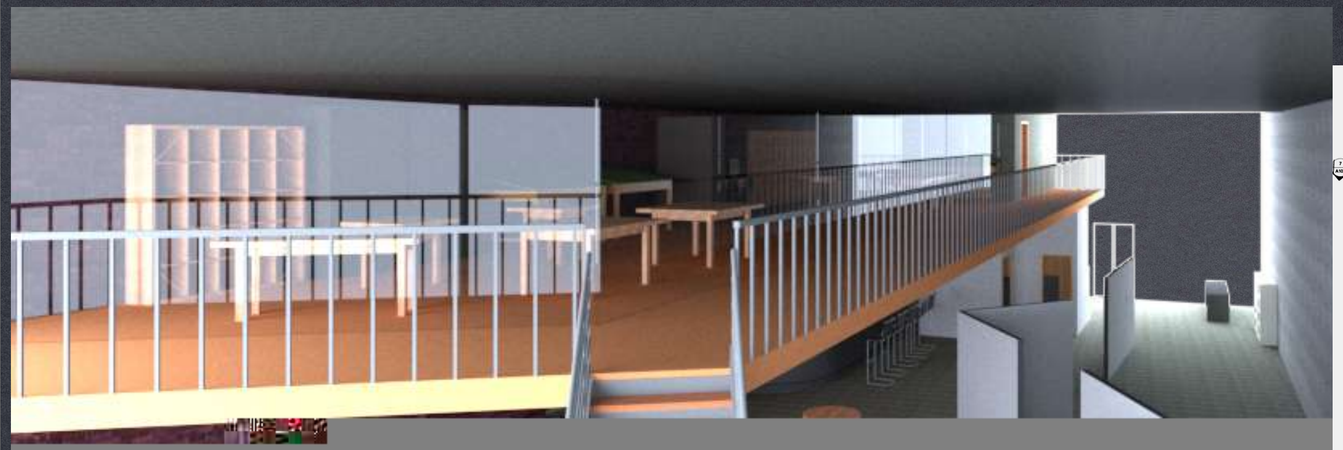
CLIENT MAX TROTT-FENNING





ELEVATIONS & SECTIONS

UP2068014

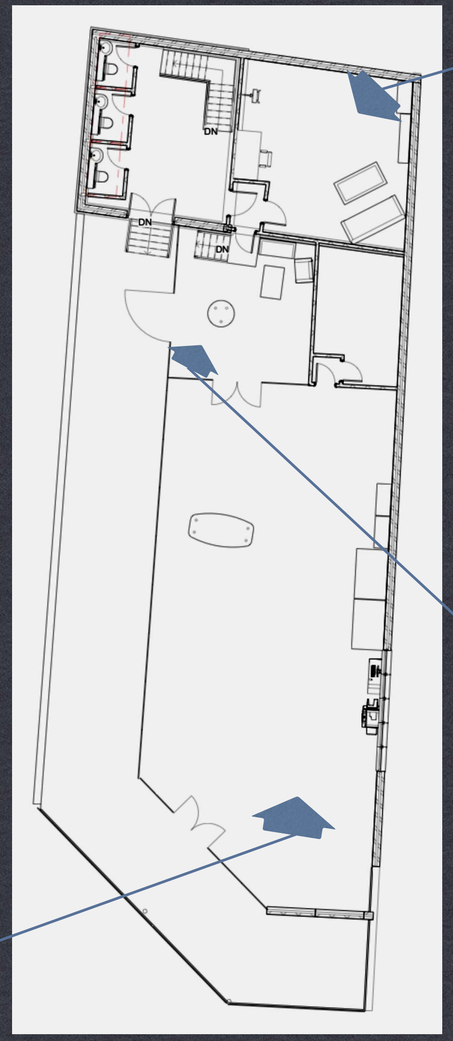


INTERIOR PERSPECTIVES - GROUND FLOOR

SOUTH FACING VIEW OF DOUBLE HEIGHT SPACE, NORTH FACING VIEW FROM STREET ENTRANCE, SOUTH-WEST FACING VIEW FROM SEATING AREA UNDER BALCONY

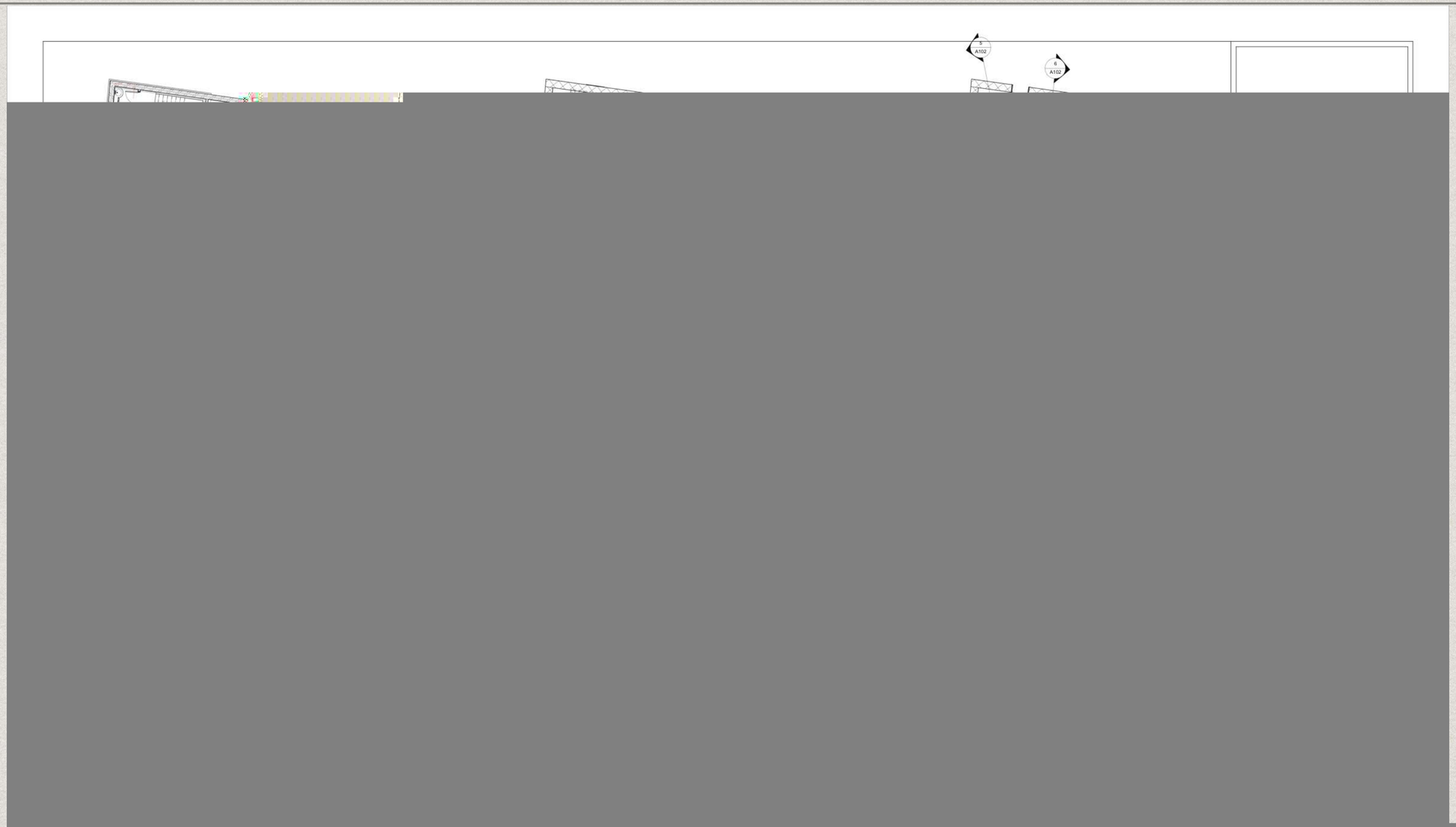
INTERIOR PERSPECTIVE - 1ST FLOOR

VIEW INTO WORKSHOP & CLASSROOM THROUGH CURTAIN WALL, FROM BALCONY



INTERIOR PERSPECTIVES - 2ND FLOOR

SOUTH FACING VIEW OF PHOTOGRAPHY STUDIO, VIEW IN PORTRAIT STUDIO, VIEW IN MEETING ROOM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