



Image of final model

The
Illuminated Paintbox

*A project by Lucy Barlow /
lucybarlow.info*

First Plinth: Public Art Award
March 2019 |

LUCY BARLOW

Artist statement /

My current work considers the topographical nature of dispersal amongst small scale structures, buildings and shelters, and their relationship and co-existence through different time spans and periods of history. Although I work on Fish Island, by the Olympic Park in London, my research, until recently, has been based on the west coast of Scotland where the less-densely habituated landscape has allowed buildings to naturally decompose and be reclaimed by the landscape through an un-hurried, un-accelerated process. These buildings had very different purposes at the time of construction and include; 2000+ year old round houses, WWII bunkers, farmsteads, and a converted freight container. All have a single unifying theme of 'shelter'. Some of these structures were built of modern materials such as concrete, while others made simply of stone before the availability of modern materials.

I am currently creating a fictitious relationship between these structures by designing a sequential series of new sculptural repositories and shelters that cannot be easily defined by time or place by using a 'confusion' of materials. Presently I am engaged in the first stage of design; experimenting with materials during my residency at Hospitalfield House, Arbroath, Scotland. I plan to take drawings and photographs (of my large-scale experiments), along with my smallest maquettes, back to my studio on Fish Island to develop more formal aspects of design. This first repository is planned for construction in the Autumn 2019 in Fish Island, Hackney Wick.



Image by Lucy Barlow

The

Illuminated Paintbox Concept /

The Illuminated Paintbox considers the nature of urban development in relation to the theme of progress, and how this impacts on an individual's ability to engage in a critical dialogue with their environment.

My design for both sites engages the viewer through the recognisable vernacular form of a basic house, drawing people towards the work and leading them to question the detail of the structure they are confronted with.

The scale of the work, combined with the seemingly rudimentary use of materials, sits in direct contrast with both Dora House and its surrounding white stucco residential streets, and the scale and development of the Olympic Park with its modern residential towers.

The paintbox belongs in neither environment, it is a displaced structure of recycled and found materials. Instead of shiny, smooth materials the gable ends offer a representation of natural, hand-built stone walls, uneven and imperfect. Leaving the viewer to question why it is there and where has it come from.

The motif of the chimney relates not only to the hearth, the symbolic and romantic warmth of the home (increasingly redundant), but also to the central presence of the paintbox, with the integral importance of creative and artistic endeavour within communities. This is relevant to both Dora House, home to the Royal Society of Sculptors, and the Olympic Park, home to many Artists Studios and creative projects.

The paintbox is bathed in light through a window in the gable end. An acknowledgement of its importance.

On Fish Island, next to the Olympic Park, the preserved industrial chimney stacks (remnants from recently demolished factories) imbue a sense of history and narrative to the newly built flats on the Island. They sit in a landscape that has dramatically changed over a relatively short period of time, and from where I work. The scale of these chimneys being perfectly suited to the high-rise narrative of the new residential dwellings.

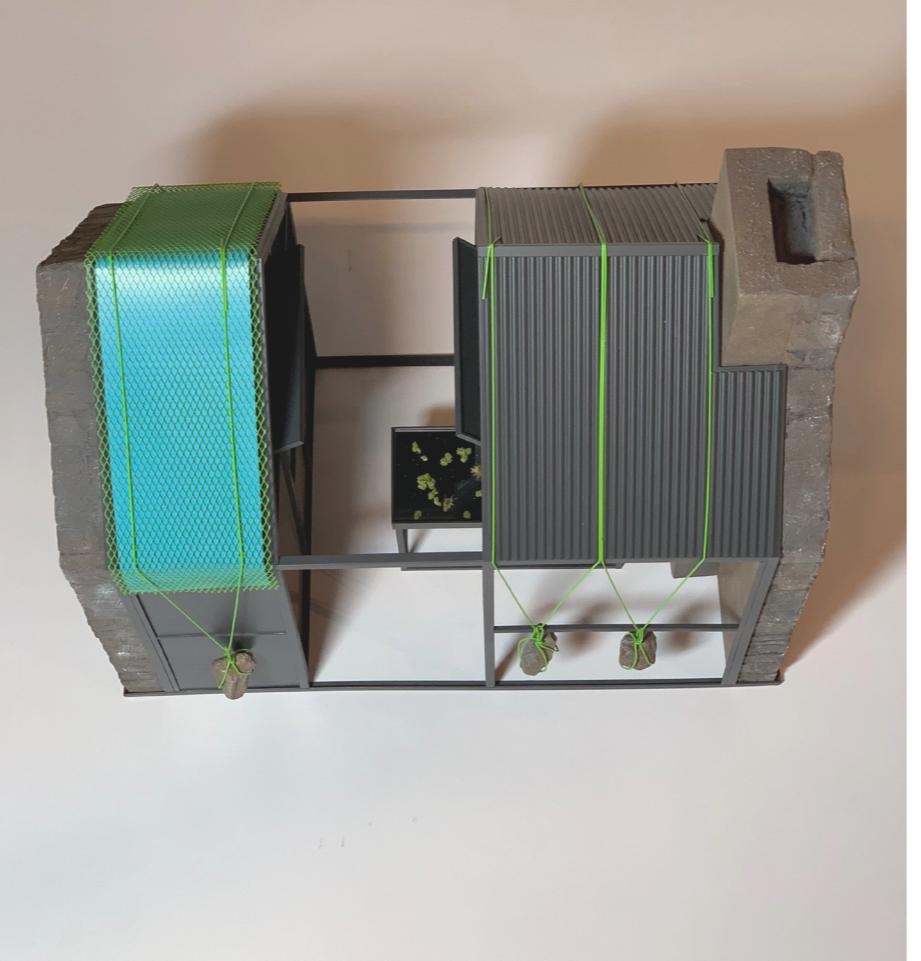
I question whether we will always recognise the chimney as part of our, possibly decreasing, architectural lexicon and whether this matters.

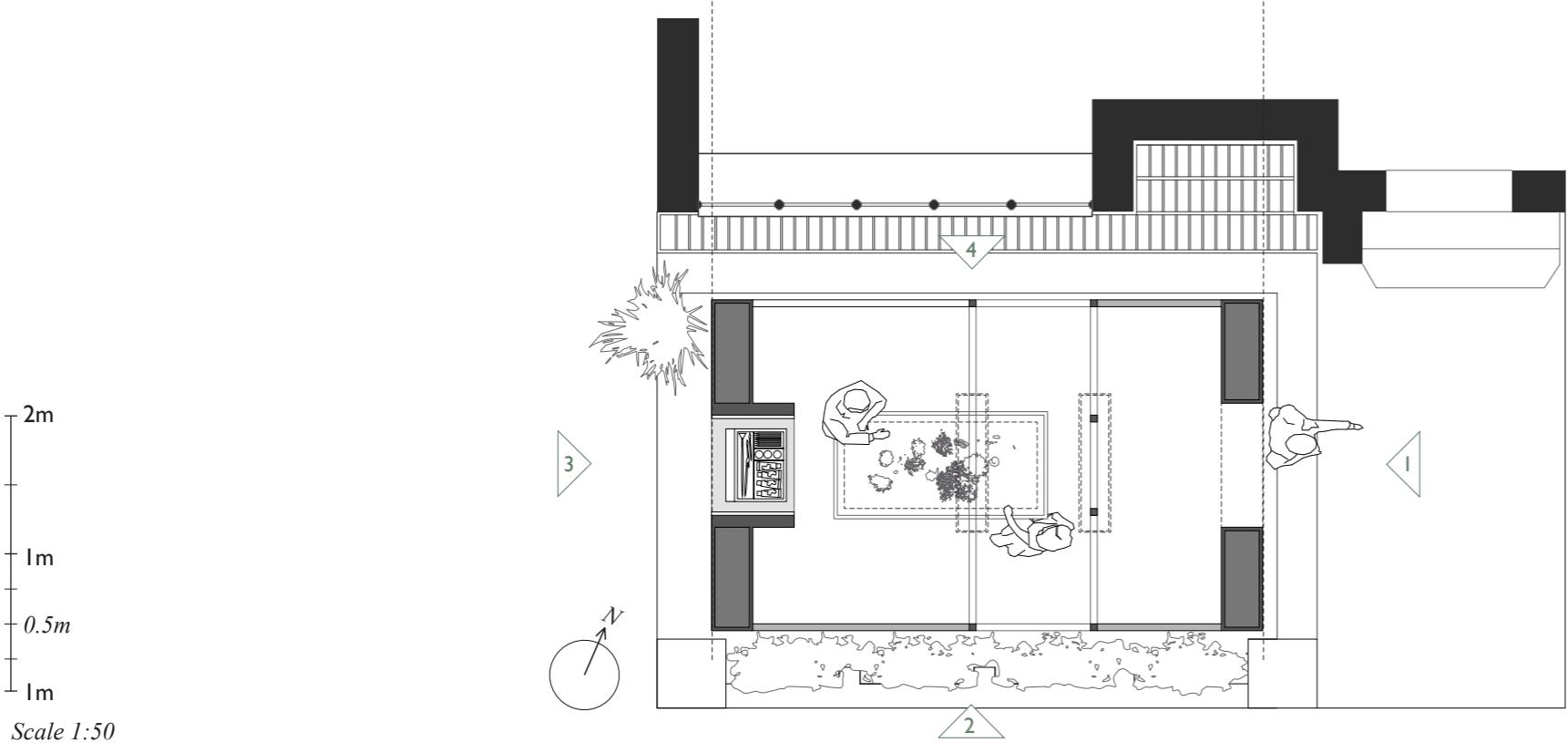
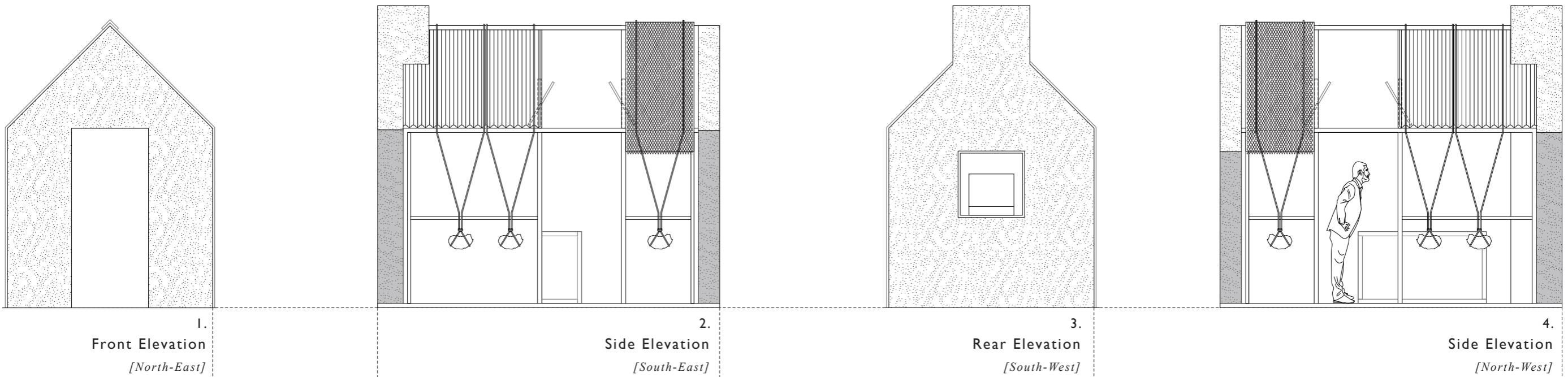
The central table with its reflective mirror and mosses consider the relationship between the natural and built environment and acknowledge the ability of nature to deconstruct buildings left uncared for. Angled mirrors above the tables reflect light and detail inwards, creating focus.

The roof is covered with materials representing a tarpaulin, fishing net, rope and rocks. This is based on the bothy typology for the North West coast of Scotland where these materials are traditionally used to secure roofs in high wind. Such locations, with a scarcity of materials and a lack of road access, champion resourcefulness in the creation of shelter.

The Illuminated Paintbox.

Image of final model





The
Illuminated Paintbox
A project by Lucy Barlow /

DRAWING SCALE / 1:50

SITE I /

*The Royal Society of Sculptors
108 Old Brompton Rd, SW7 3RA 1*

TITLE

PROJECT DETAILS



The
Illuminated Paintbox
A project by Lucy Barlow /

I+2 SITE I /

*The Royal Society of Sculptors
108 Old Brompton Rd, SW7 3RA 1*

3 SITE II /

*Near to The Last Drop [site of]
Queen Elizabeth Olympic Park, E20 2AD*

2.



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1+2 SITE I /

The Royal Society of Sculptors
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3.

The
Illuminated Paintbox
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I+2 SITE I /

*The Royal Society of Sculptors
108 Old Brompton Rd, SW7 3RA 1*

3 SITE II /

*Near to The Last Drop [site of]
Queen Elizabeth Olympic Park, E20 2AD*

Specification + technical design

Statement /

Outline /

The proposal, as submitted, has been developed following detailed development of the proposed design. Technical input has been provided by architects, MSA Ltd, who have experience delivering similar art structures in the public realm.

The structure has been designed to be dismantled, and erected by 2-3 people and to be transported in sections in the back of a Luton type vehicle. In simple terms the structure is comprised of a primary steel frame that is bolted together, to which panelised sheets and materials are fixed. In addition to this there are component elements (representing stonework) that have a concealed, protected, light-weight timber frame that is weather and fire proof.

Should the proposal be selected to move forward, it is acknowledged that certain design details may need to be modified when we have further input from the appointed structural engineer.

Set out within this document are scale drawings showing the anticipated configuration on site (shown in plan at the Royal Society but applicable to both sites) along with other illustrations of the project (on both sites) and the submitted 1:12 scale model.

Steel frames (including table display) /

Fabricated in 50x50mm mild steel sections the main frames are connected with security bolts. The table and paint box ‘vessel’ are also fabricated with mild steel as above with frames to the perimeter to allow for security bolted clear acrylic covers providing a robust secure enclosure. The same applies to the reflector frames above.

All metalwork is primed and painted with non-toxic external grade paint.

Synthetic rockwork elements /

Representing the gable ends of a bothy, these components are made from soft wood timber sub-frames. It is anticipated that each gable is made on of a number interlocking sub-frames that are bolted to the main steel frame above.

The timber sub-frames are in sheathed in external grade ply. The synthetic rockwork effect is formed using dense styrene that is coated in cementitious mineral fibre to form the rock effect. Each element is then coated in intumescent fire-proof paint before having a decorative paint coating applied to create the rock effect as demonstrated in the model.

Roof and wall recycled plastic /

The enclosed roof and wall elements are formed with recycled plastic composite board similar to that used on the Scottish structures studied as part of the project research. These sheets are bolted to the steel frames.

Roof netting and sundries /

It is anticipated that a systemic heavy gauge mesh is used as an overlay to simulate the bothy roof typically observed in Scotland.

Braided wire rope and sundries /

The roofs are mechanically fixed to the steel structure, but to create the effect similar to the bothies (that utilise ropes and stones to fix the roof) braided wire ropes are ‘lashed’ over the top of the main frame and roof elements. These ropes will be clamped and fixed (using security bolts) to the frame to avoid tampering. Real stones will be drilled and suspended and lashed as above to give the appearance of suspension.

Acrylic reflector sheet /

The reflectors set above the bothy space are fabricated in mild steel as set out above and for security and safety it is proposed that the reflective surface is made from Mirror backed acrylic sheet. These are bolted to the frame.

The same material is used to line the artefact display table at the centre of the bothy.

Acrylic enclosure sheeting (free issue) /

The central ‘table’ and the paint box ‘vessel’ in the rear gable contain non-valuable artefacts (lichen grasses and a paint box respectively). To limit tampering, free issue 12mm acrylic sheet will be bolted to the mild steel frames.

Fixing and anchors /

The steel frame and gable structures are self-supporting when assembled. It is however anticipated that they will be secured at their bases using proprietary fixings (that will be subject to further refinement following greater understanding of the ground conditions).

On the Royal Society site we anticipate these being fixed with mechanical friction (Hilti) type bolts fixed to the slab below the gravel. In the case of the Olympic Park we would anticipate using a simple helical shallow anchor screwed into grassed area below and fixed to the main structure with a proprietary fixing.

Health and Safety Considerations /

In developing the design for the proposal we have been mindful of the Health and Safety considerations for the fabrication, installation and use of the structure.

If the proposal is chosen to be taken to the next stage it is acknowledged, and anticipated, that certain elements of the design may need to be developed to respond to any input and feedback from the project stakeholders.

Fabrication /

The design has been developed so as not to use any overtly hazardous materials and fabrication can be carried out by the artist and a controlled supply chain of fabrication professionals who will use the required care under the requisite UK health and safety legislation.

Installation /

The structure has been deliberately designed to be broken down into components that can be safely carried and installed by up to three people without the need for specialist lifting equipment. It is anticipated that the structure will be erected on both sites with the use of a mico-scaffold platforms (mini raised working platform no higher than 2 m with barrier protection) for fixing the roof elements with no unprotected working at height.

The structure will be moved to and from sites as components in a van and assembled on site.

Use /

The utmost consideration has been given to the design of the structure with regards to the health and safety of the public on both sites. Acknowledging that the structure will be sited in the public realm with varying degrees of oversight we have developed the design with the current thinking:

Public safety and potential harm to the public are of high importance and the structure has been designed in such a way as to make sure it is secure and all components are fixed and non-moving. This includes the items such as the suspension elements that appear to be 'hung' (when they are in-fact secure and static).

While the structure pays homage to the bothy it is deliberately open on each side so as not to facilitate dwelling for any extended period. This also limits the structure as a place for nefarious activity.

The structure limits opportunity to climb by limited projecting horizontal elements that would facilitate easy access.

The structure is made of robust materials (see above specification description) that will be resistant to accidental damage and/or vandalism. While no such structure is immune from potential vandalism in the public realm the materials themselves are low value and if any damage were inflicted during the installation/operation period could be easily and affordably repaired.

The structure been designed using non-combustible and fire protected materials that are resistant to arson as set out in the specification description.

The structure is made of robust materials that will be resistant to weather degradation and wind loading and uplift. This will be further clarified along with detailed structural analysis with the engineer at the next stage.

The Illuminated Lightbox

Budget Breakdown /

The following budget has been calculated on the basis of the proposed design. It has been calculated with input and technical support from architects MSA Ltd and based on known researched costs for supplies etc.

The budget includes for the erection, relocation reassembly of the structure at the 2 sites.

ITEM /	
Competition Sum	£10,000.00
Design Development	
Artist Design Development Fee	£1,200.00
Structural Engineer Design (provided by RSS)	inc
Materials testing development	£200.00
Technical Design and Fabrication	
Steel frames (inc table display)	£3,245.00
Synthetic rockwork elements (inc sub-frame)	£2,160.00
Roof and wall recycled plastic	£416.00
Roof netting and sundries	£67.00
Braised wire rope and sundries	£54.00
Acrylic reflector sheet	£179.00
Acrylic enclosure sheeting (free issue)	£0.00
Fixing and anchors	£134.00
Found objects (rocks and natural objects)	£0.00
Installation	
Transport (x3)	£480.00
Install Labour x2	£190.00
De-install Labour x2	£190.00
SUBTOTAL	£8,325.00
Contingency (5%)	£416.25
TOTAL (EX VAT)	£8,325.00
VAT	£1,665.00
TOTAL (inc VAT)	£9,990.00

Images from final model

TITLE

IMAGE KEY

The
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IMAGES [ABOVE] /
1:12 Scale final model

Showing overall model views.



THE
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Images from final model

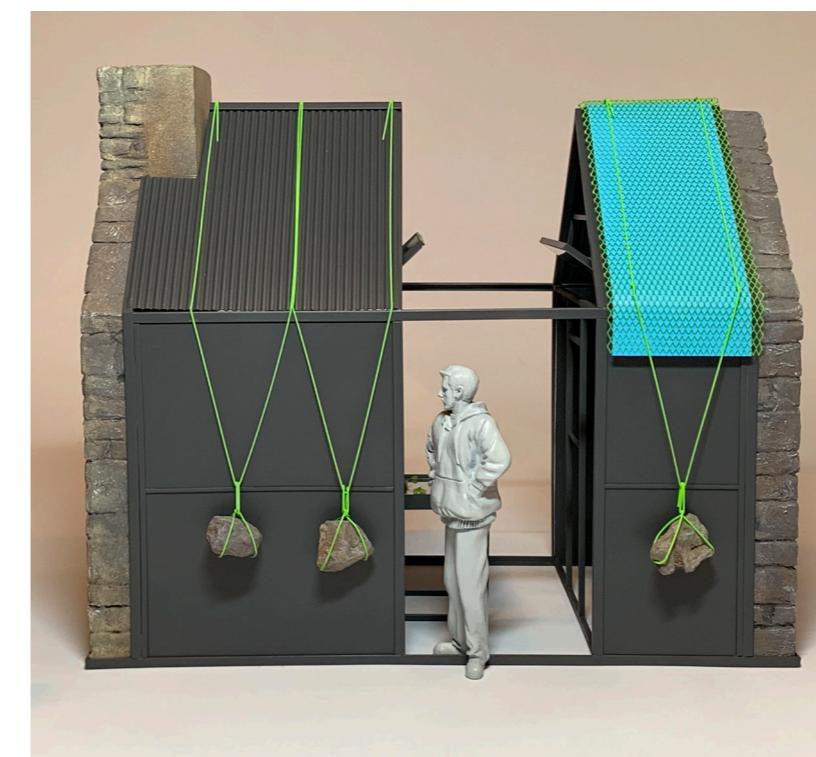
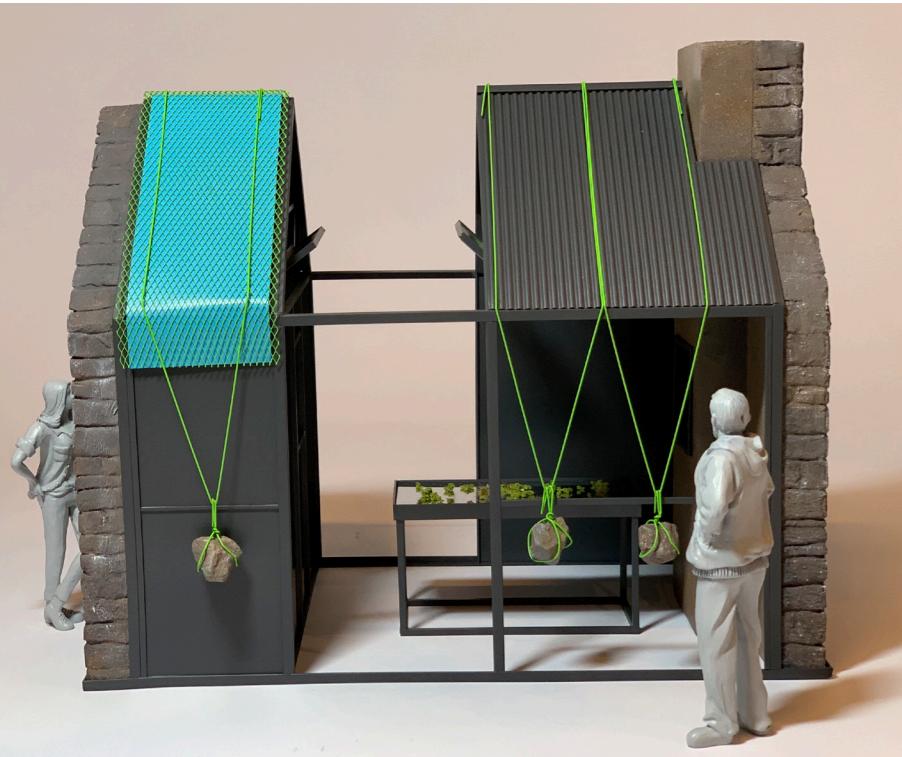
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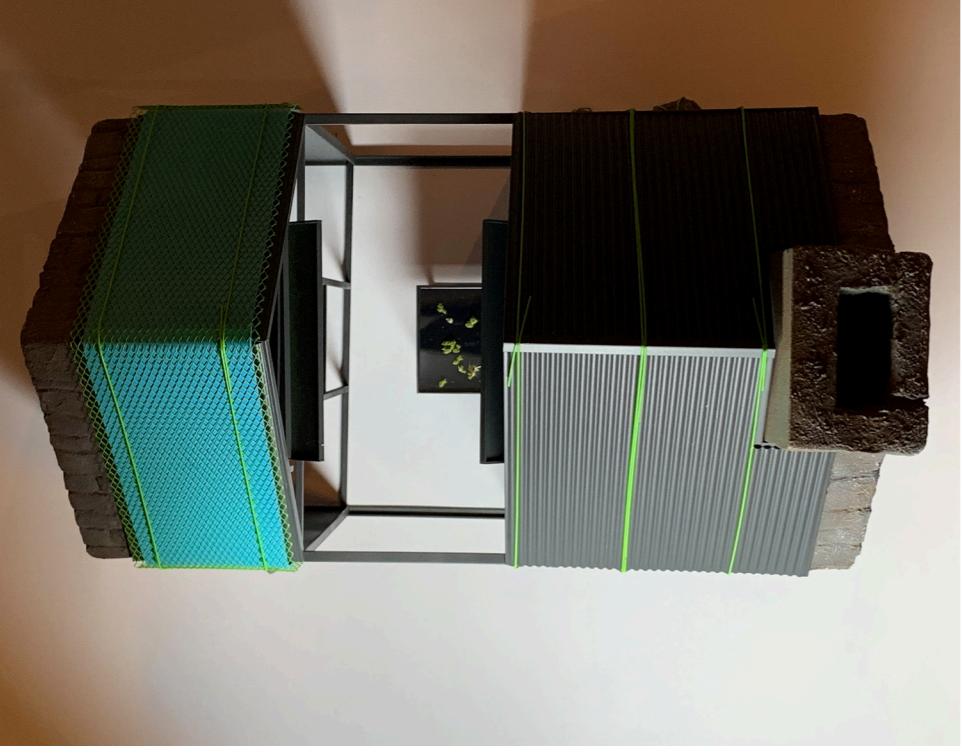
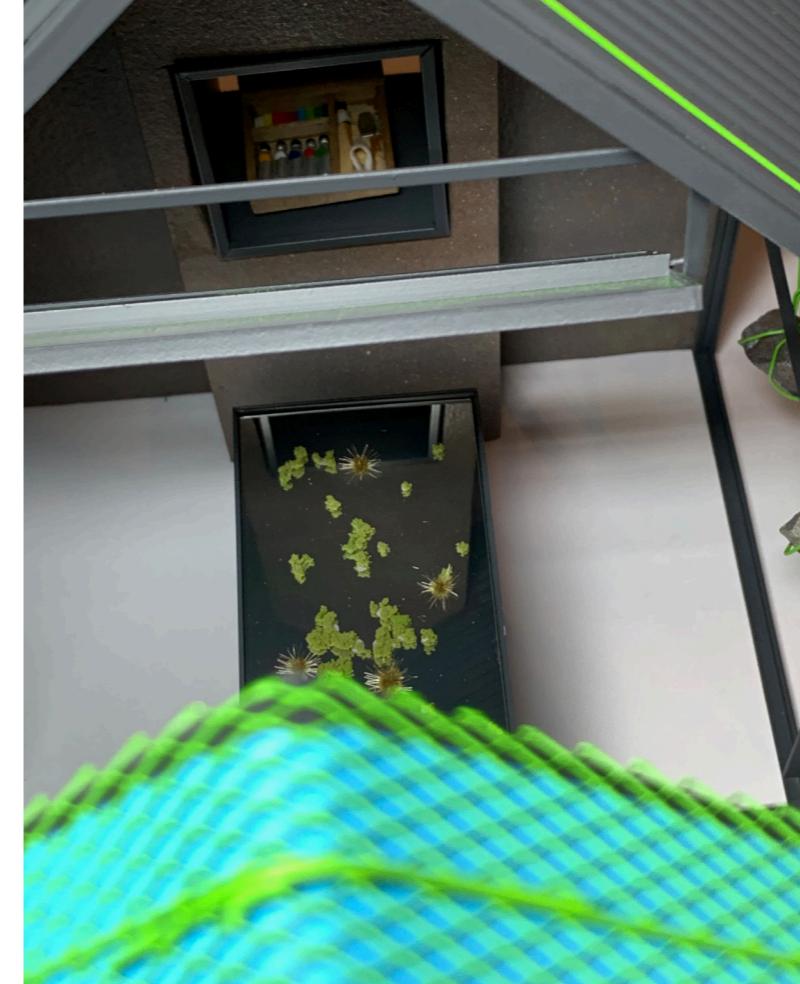
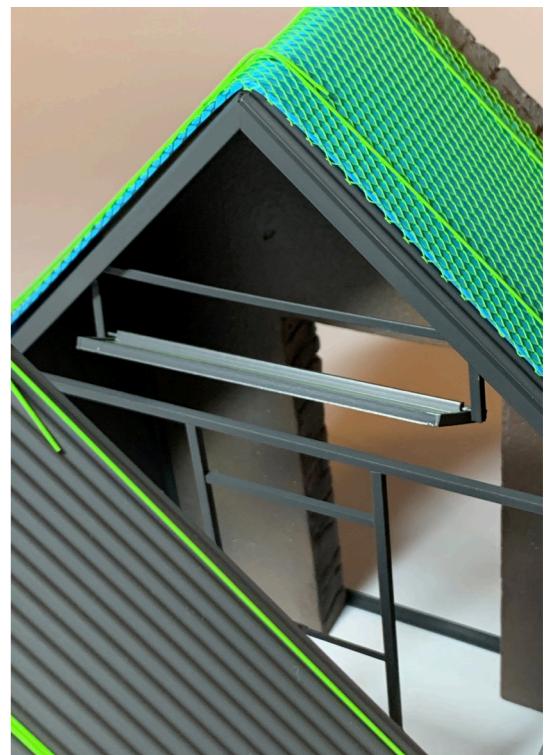


Showing overall model views.

Images from final model

TITLE

IMAGE KEY



The
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A project by Lucy Barlow /

IMAGES [ABOVE] /
1:12 Scale final model

Showing details from final model.

LUCY BARLOW

cv/

Lucy Barlow was born and lives in London.

Arts Education /

1993-1996

BA (Hons) Fine Art Sculpture, Glasgow School of Art

Degree show selected by Pavel Buchler for inclusion in the Schools Photographic archive.

1991-1993 /

BA(Hons) 3D Design, Middlesex University

1990-1991 /

Art Foundation Course Distinction, Middlesex University

Fellowship /

2014- Fellow of the Royal Society of Arts

Residencies /

2019 Awarded residency at Hospitalfield 11-24 March 2019

Finalist /

2019 1st Plinth Public Art Award

Upcoming Exhibitions /

2019 *Studio Experiments, Fish Island*

2020 *Gairloch Heritage Museum*

Other Work /

2017 /

Mentor, Highgate School and London Academy of Excellence Tottenham.

Teaching Key Stage 3 students the importance of creativity within communities and how to apply creative thought to everyday practice.

2014 /

MSA Architectural Practice

Arts Consultancy, advising on the theoretical and visual aspects of Design and Art for Architectural Competitions.

2017

22Q13 Family Conference

Arts Workshop Leader. Responsible for the creation and implementation of workshops for siblings of children with 22Q13 chromosomal deletion.

2012 /

Vice Chair of Governors, Brookfield Community School, London.

1997 /

Fashion PR, Assistant to Mandi Lennard.

Recent Exhibitions and Art Work

2018 /

SPACE STUDIOS 50th Anniversary, Hackney Wick

Rubha nan Sasan/Point of difficulty; development of Sculptural project using three types of drawing.

Private Drawing Commissions

2017 /

Womens Refugee Commission NYC, design finalist.

Loch Ewe Sculpture, ACME, Bow.

2016 BEAM CAMP, Boston MA. Technical Construction Assistant for MSA.



Image and work by Lucy Barlow

Bog Cotton Constellation (bog cotton, thread, blu-tac, glue) 2014

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2.



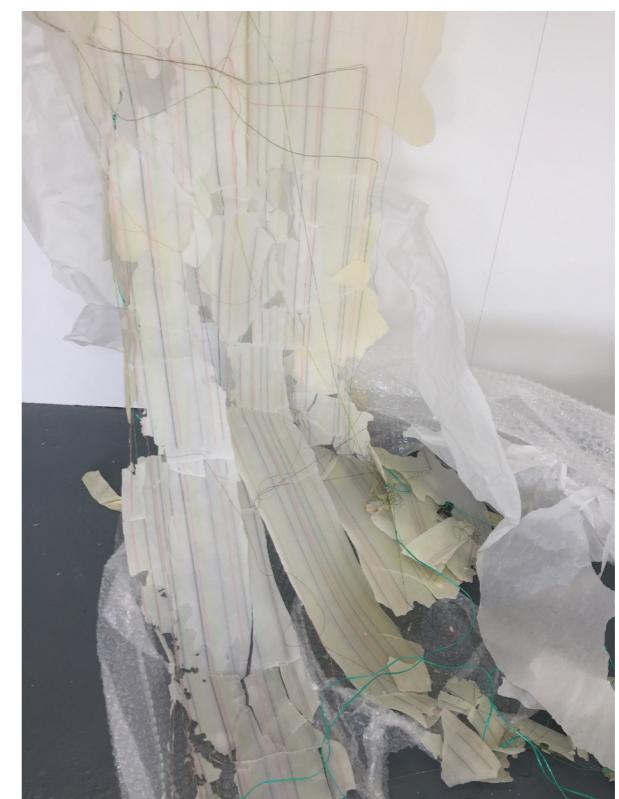
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Lucy Barlow

Previous Works /

1. *Wax Constellation* (wax, thread, cling film, greaseproof paper, bubblewrap) 2017

2. *Rubna nan Sasan* (detail 3) (fabric, wood, chipboard, steel, glass, mirror, thread, lichen) 2017

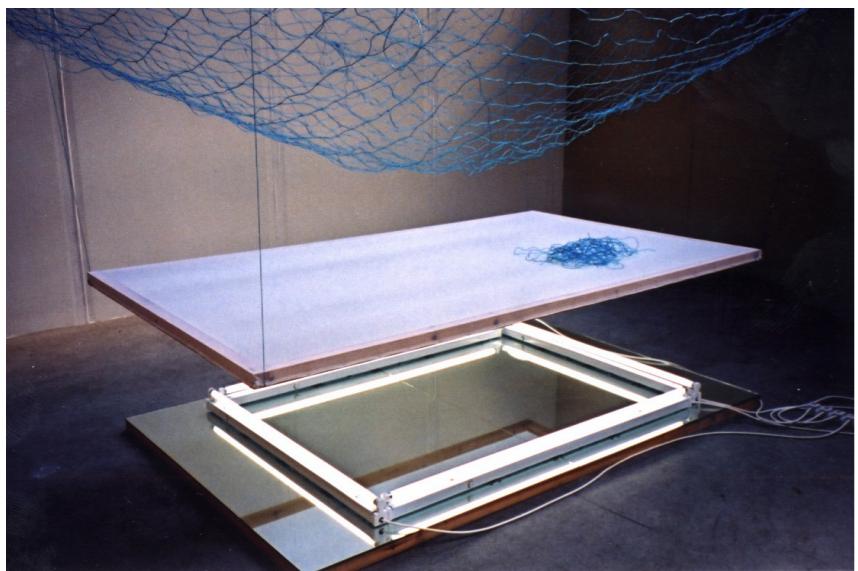
3. *Cotton Reel Drawing* (thread, lichen, felt tip, blu-tac, glue) 2016.

4. *Lichenscape* (pencil on paper) 2015.

5. *Untitled* (wax, cotton thread, greaseproof paper) 2018

6. *Rubna nan Sasan* (development) (fabric, wood, chipboard, steel, glass) 2017

7.



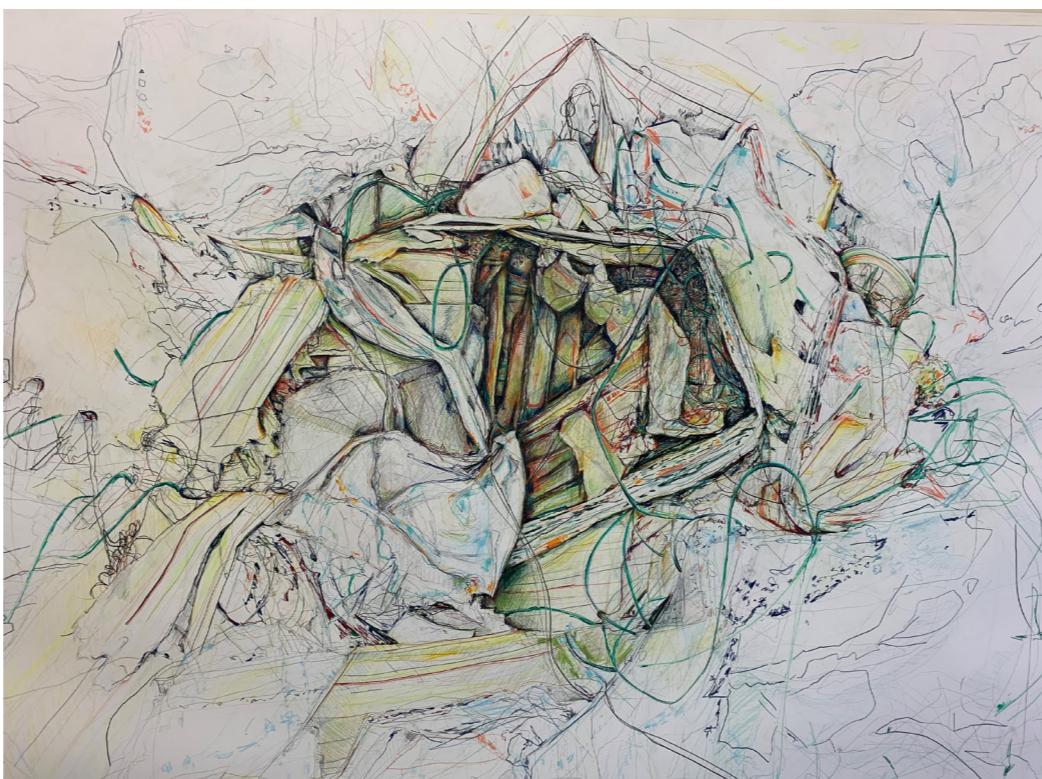
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9.



10.

*Lucy Barlow*

Previous Works /

7. *Small pieces of blue string (handmade blue net, mirror, fabric, wood) 2011*

8. *Glass of water, change of substance (mirror, water, fabric, wood) 2010*

9. *Grass Dispersal Drawing (colour pencil on paper) 2015*

10. *Lichenscape (pencil on paper) 2015.*