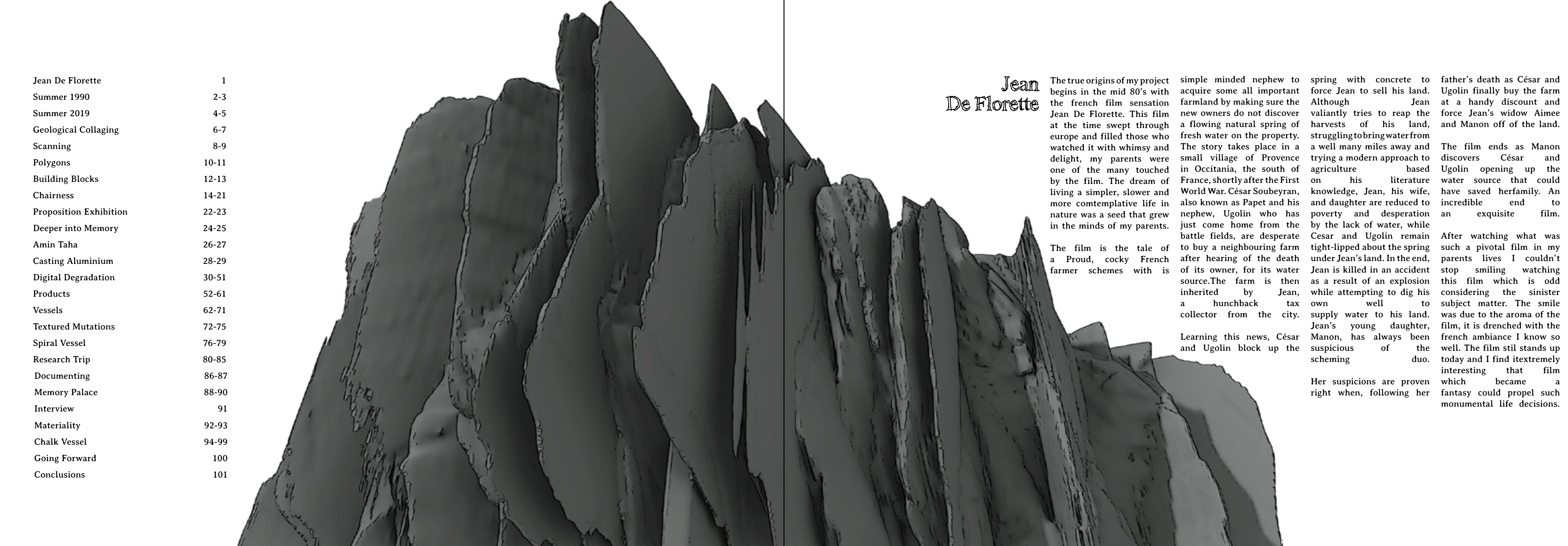


An abstract 3D rendering featuring layered, torn paper or fabric. The composition is dominated by a large, dark, irregular central void. Surrounding this void are various layers of material, some appearing as thin, translucent sheets and others as thicker, more textured blocks. The edges of these layers are jagged and torn, creating a sense of depth and movement. The lighting is dramatic, with strong highlights on the edges of the layers and deep shadows within the void and between the layers. The overall color palette is monochromatic, consisting of various shades of gray, black, and white.

Remnants



Jean De Florette	1
Summer 1990	2-3
Summer 2019	4-5
Geological Collaging	6-7
Scanning	8-9
Polygons	10-11
Building Blocks	12-13
Chairness	14-21
Proposition Exhibition	22-23
Deeper into Memory	24-25
Amin Taha	26-27
Casting Aluminium	28-29
Digital Degradation	30-51
Products	52-61
Vessels	62-71
Textured Mutations	72-75
Spiral Vessel	76-79
Research Trip	80-85
Documenting	86-87
Memory Palace	88-90
Interview	91
Materiality	92-93
Chalk Vessel	94-99
Going Forward	100
Conclusions	101

Jean De Florette

The true origins of my project begins in the mid 80’s with the french film sensation Jean De Florette. This film at the time swept through europe and filled those who watched it with whimsy and delight, my parents were one of the many touched by the film. The dream of living a simpler, slower and more contemplative life in nature was a seed that grew in the minds of my parents.

The film is the tale of a Proud, cocky French farmer schemes with is

simple minded nephew to acquire some all important farmland by making sure the new owners do not discover a flowing natural spring of fresh water on the property. The story takes place in a small village of Provence in Occitania, the south of France, shortly after the First World War. César Soubeyran, also known as Papet and his nephew, Ugolin who has just come home from the battle fields, are desperate to buy a neighbouring farm after hearing of the death of its owner, for its water source.The farm is then inherited by Jean, a hunchback tax collector from the city.

Learning this news, César and Ugolin block up the

spring with concrete to force Jean to sell his land. Although Jean valiantly tries to reap the harvests of his land, struggling to bring water from a well many miles away and trying a modern approach to agriculture based on his literature knowledge, Jean, his wife, and daughter are reduced to poverty and desperation by the lack of water, while Cesar and Ugolin remain tight-lipped about the spring under Jean’s land. In the end, Jean is killed in an accident as a result of an explosion while attempting to dig his own well to supply water to his land. Jean’s young daughter, Manon, has always been suspicious of the scheming duo.

Her suspicions are proven right when, following her

father’s death as César and Ugolin finally buy the farm at a handy discount and force Jean’s widow Aimee and Manon off of the land.

The film ends as Manon discovers César and Ugolin opening up the water source that could have saved her family. An incredible end to an exquisite film.

After watching what was such a pivotal film in my parents lives I couldn’t stop smiling watching this film which is odd considering the sinister subject matter. The smile was due to the aroma of the film, it is drenched with the french ambiance I know so well. The film stil stands up today and I find it extremely interesting that film which became a fantasy could propel such monumental life decisions.

Summer 1990

In the early 1990's, four years after watching Jean De Florette for the first time, my parents made the commitment to follow their dreams. Uprooting their young family from suburban ubiquity and turn to a simpler way

of living. This path now seems well trodden but at the time this was quite radical. They searched for months looking for the ideal project, it was beginning to look bleak but one summers day they came across a completely delapidated

barn tucked high in a tiny three house town with views of mount Verbier, it was perfection. The conversion of this building was hard fought and would become my fathers life mission.



Summer 2019

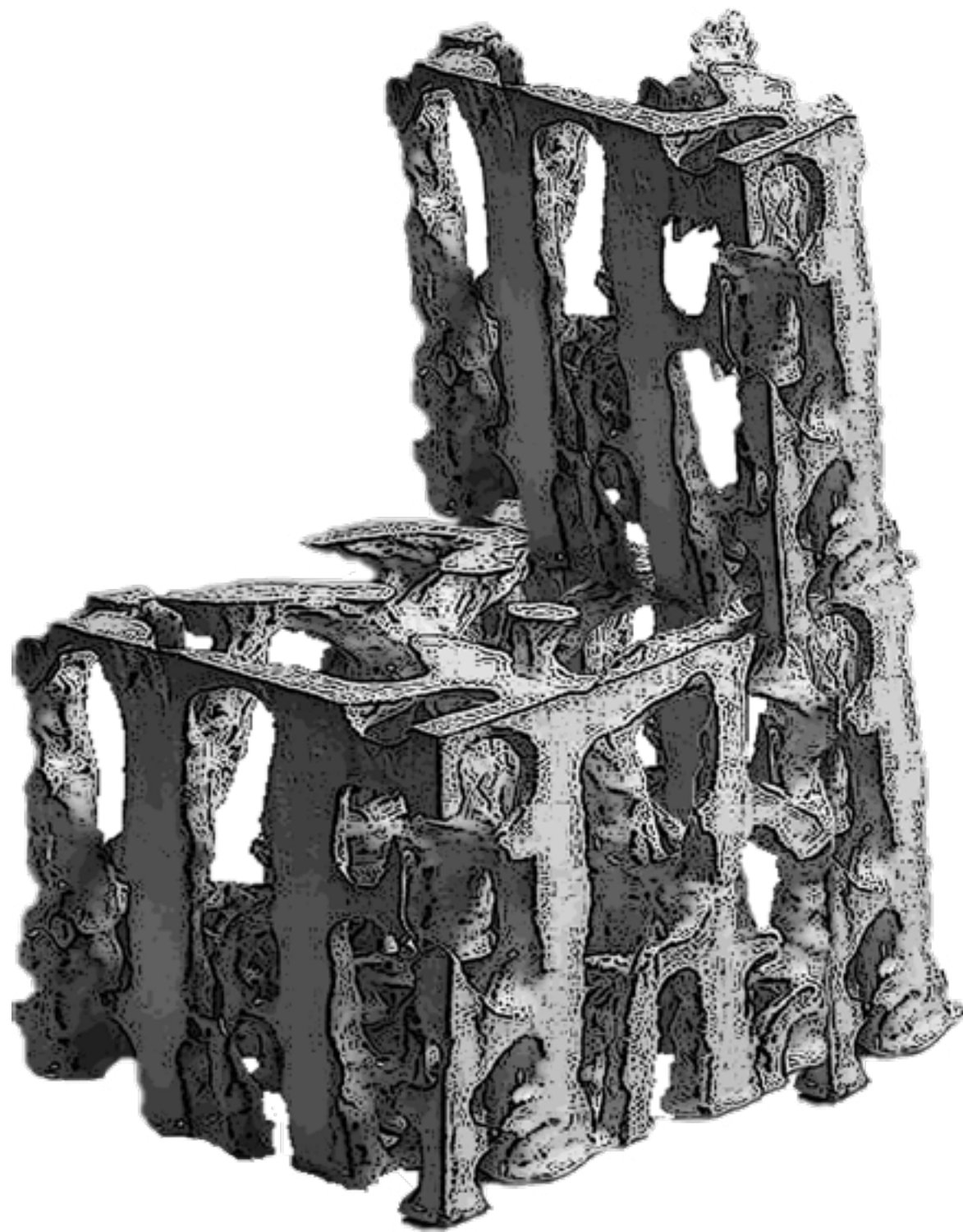
This project didn't start in September like most of my peers, it really started in the summer of 2019 during a trip to my childhood home high in the **pyrenees mountains**. I hadn't visited the house for many

years and memories which had long lay dormant were streaming back into my consciousness. At the time I was happy soaking up the **ambiance** at what I considered a happy place. I spent my days walking up through

the forrests surrounding the house or perusing old books, toys and parafenallia lying around. Due to the remote location the items that do make the trip aren't hastily thrown out. I wasn't

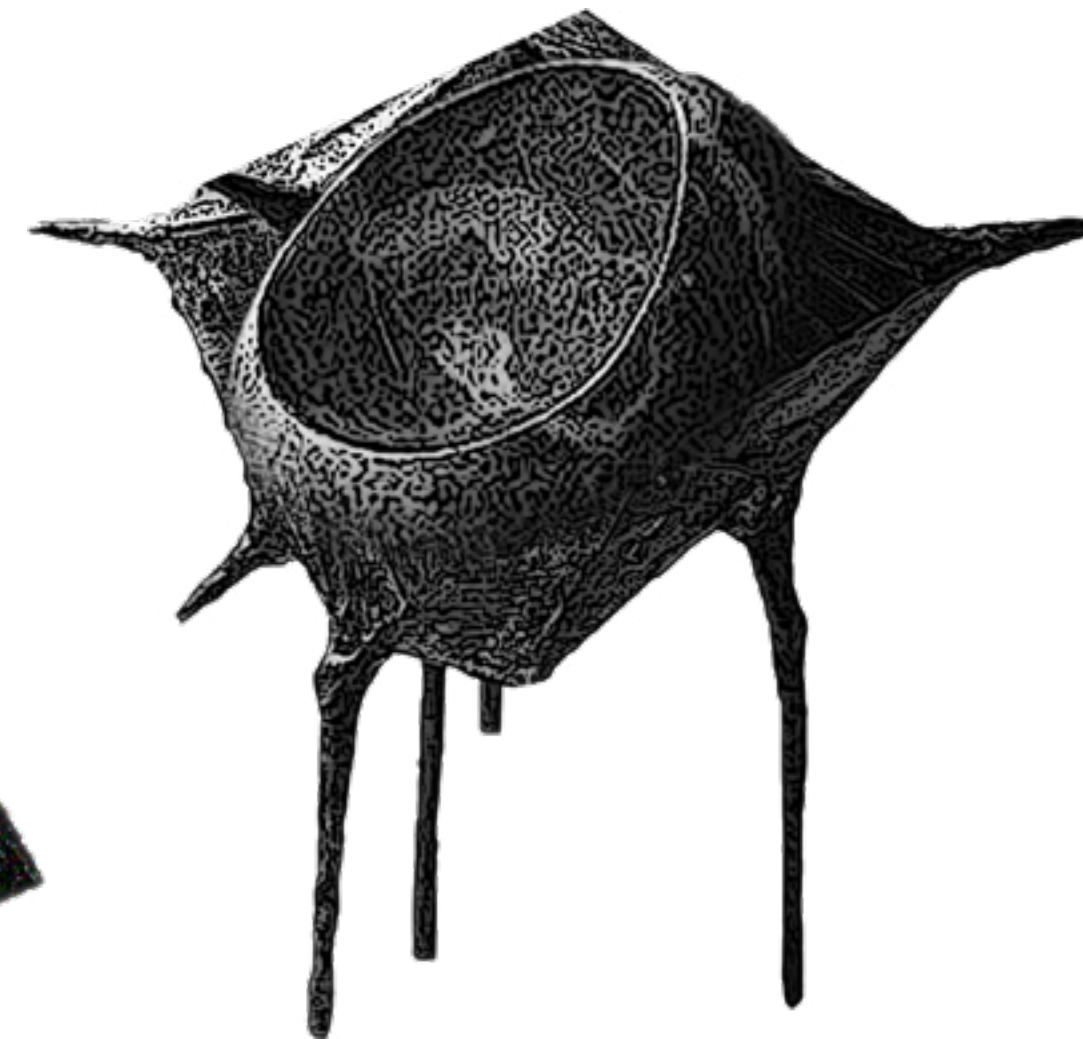
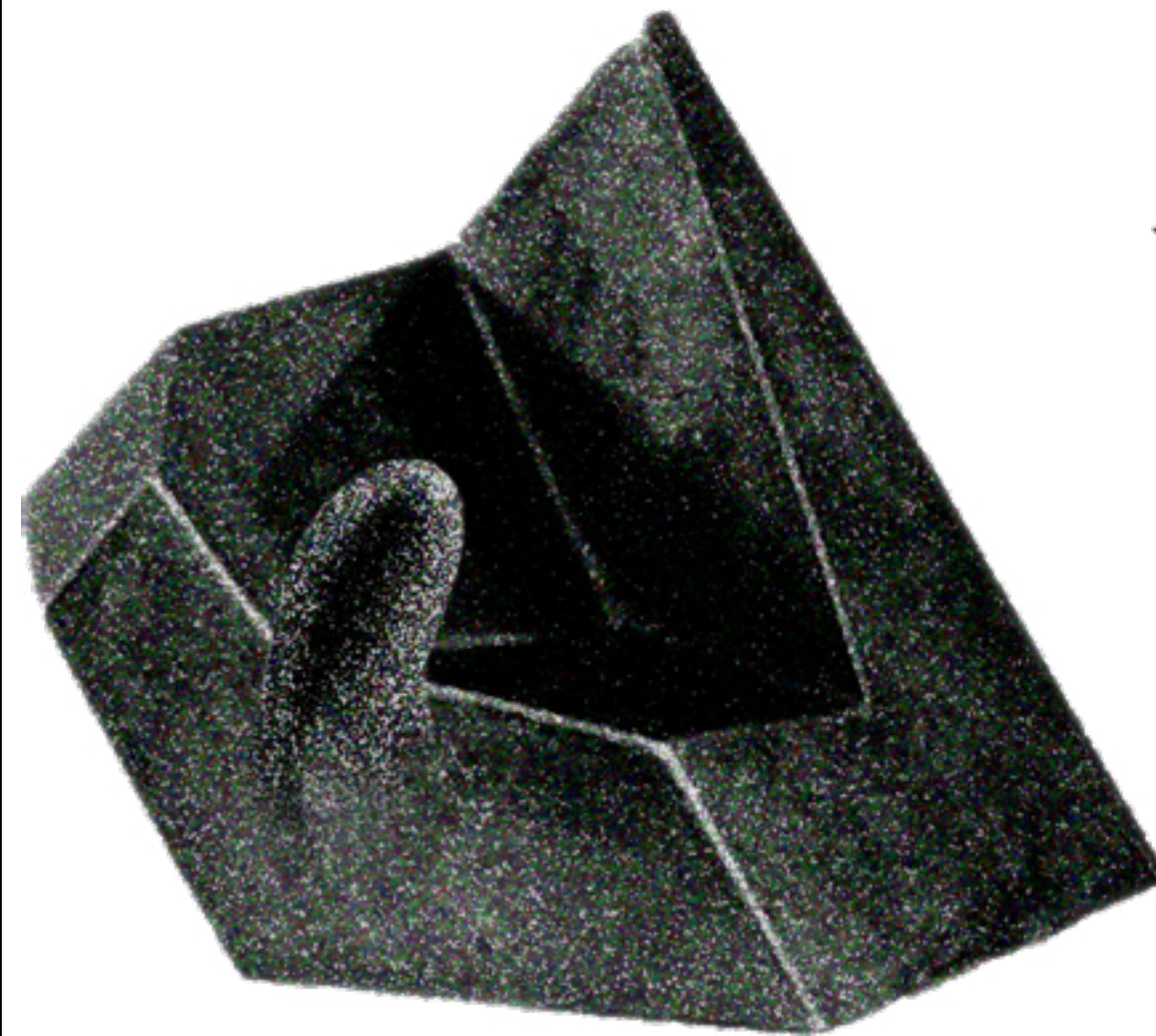
fully aware at the time what effect this homecoming was having on me and latterly my work. The remoteness and true quietness bring great clarity to your thoughts.

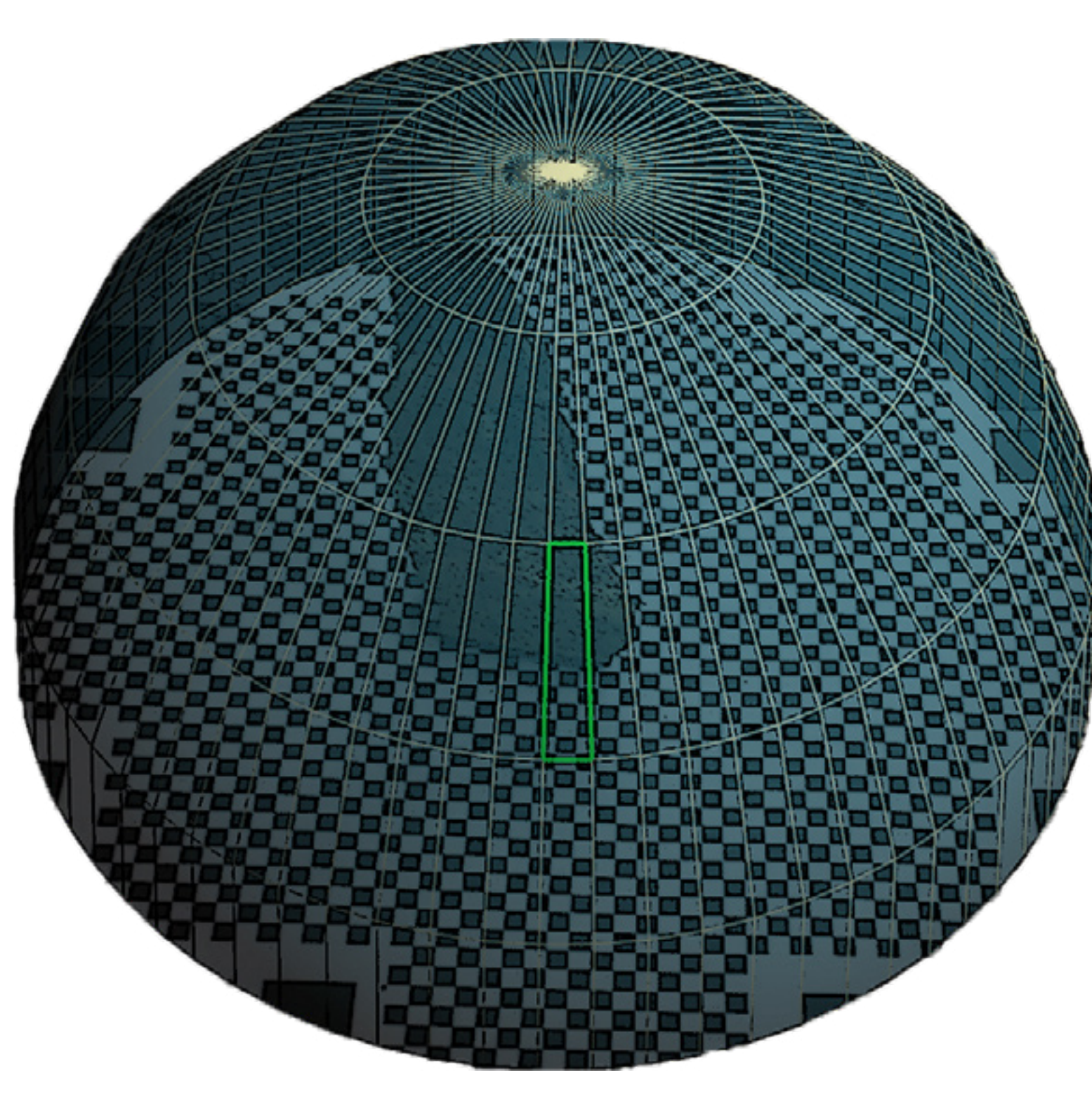
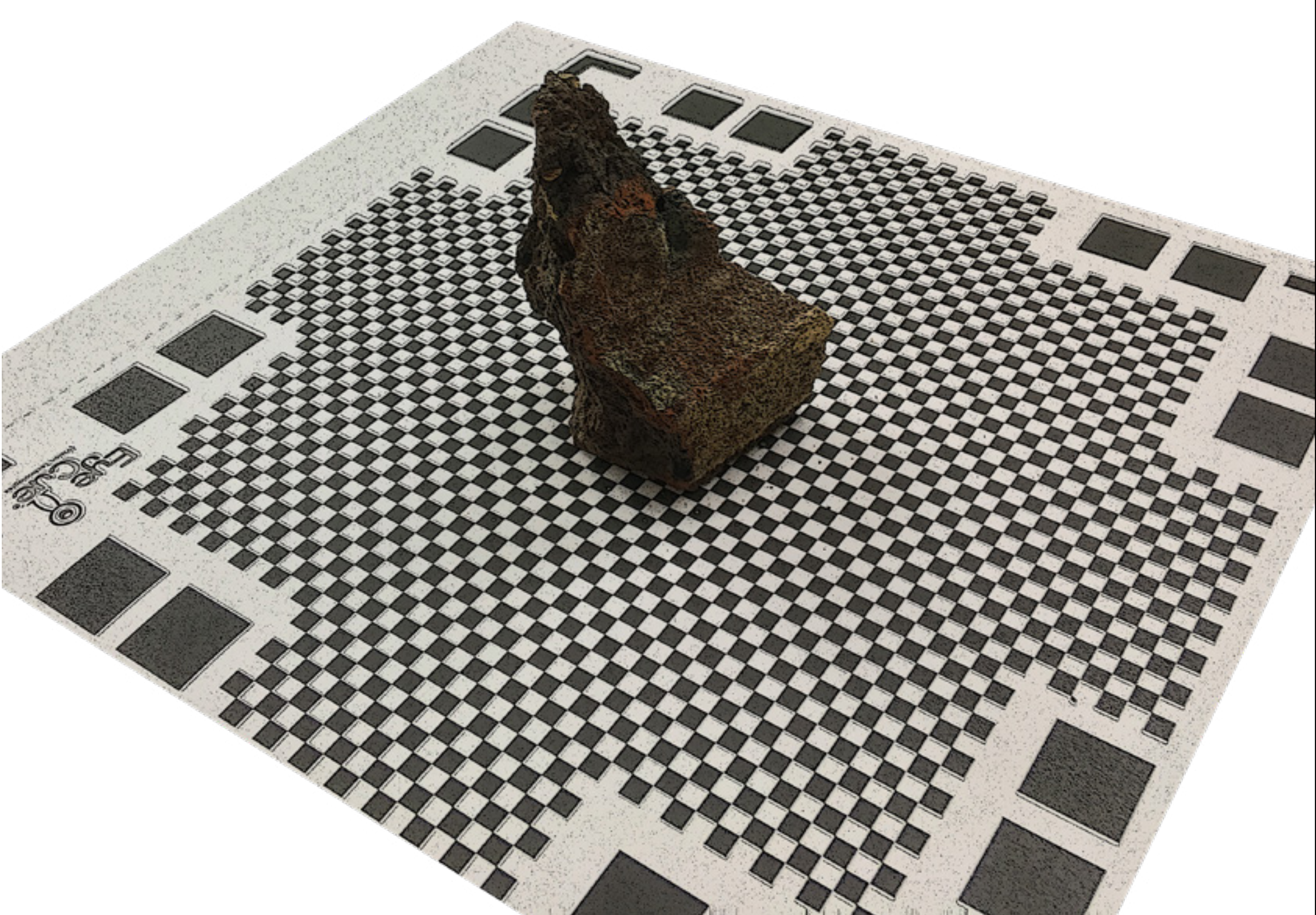
I returned to Brighton and university in September refreshed and completely open to whatever way my project would take me. What I hadn't realised is that my project had already begun.



Geological Collaging

When the summer was drawing to a close I was playing within photoshop creating craggly, **nonsymmetrical furniture**. After several days of collaging I came to the realisation, the forms that spoke to me were mostly geological and or degraded. My trip to my childhood home was pouring out onto the screen in the most unusual way. These forms were like a throughline direct to my **subconscious** mind welding these **eroded** shapes together.

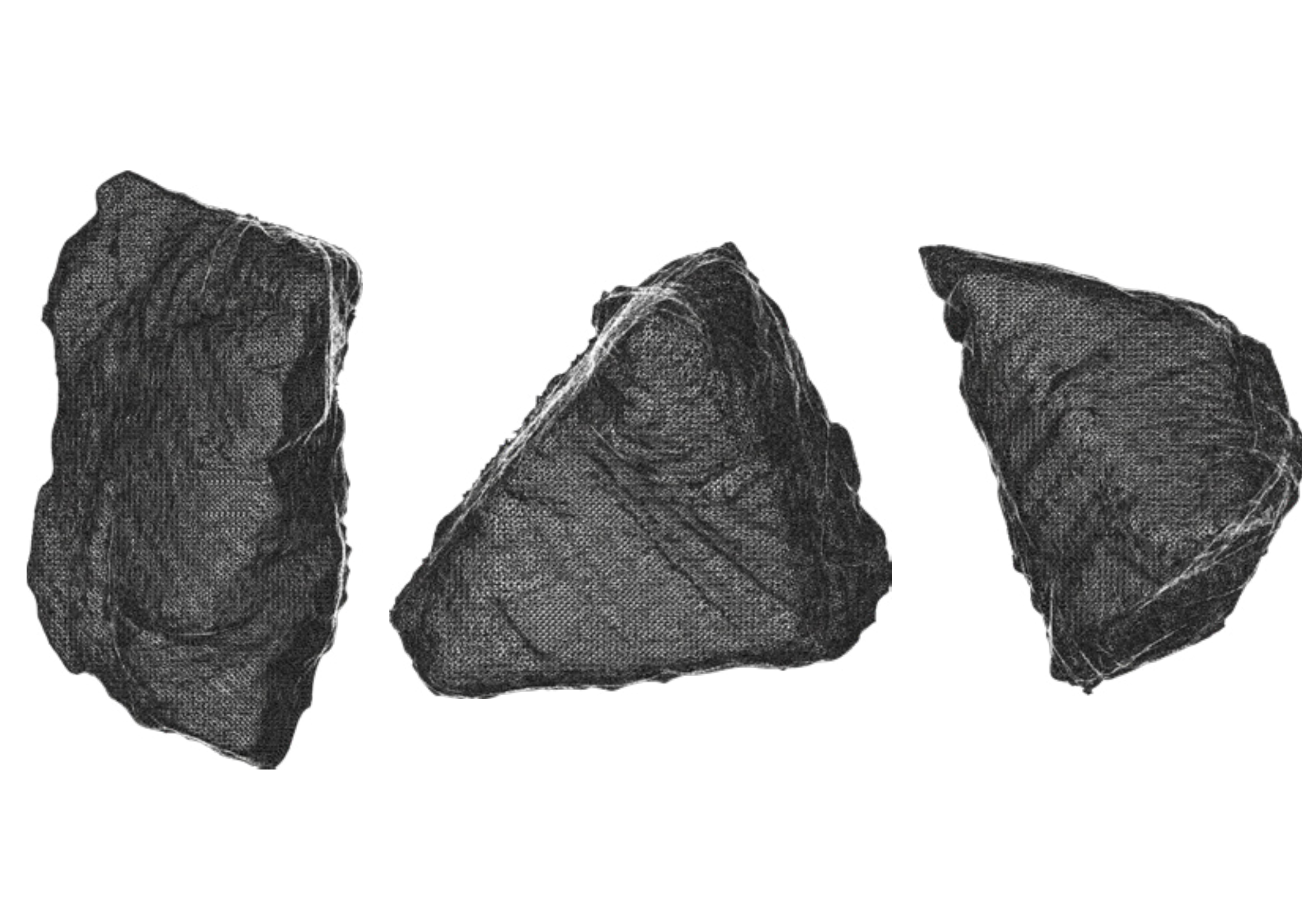




Scanning

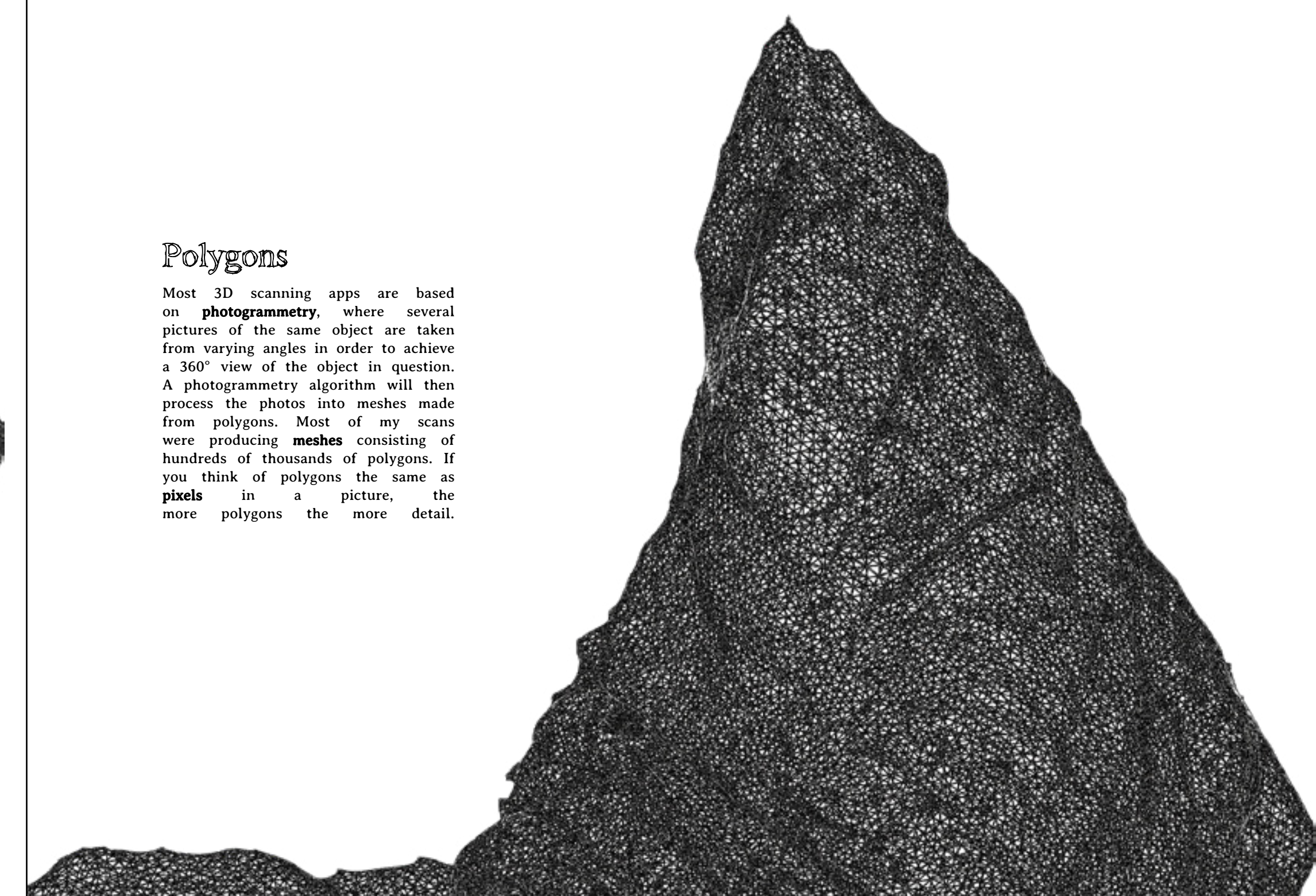
Moving the project forward in order to achieve these unusual geological shapes I started **experimenting** through the use of three dimensional scanning. This process is usual very time consuming but through a free app called Qlone I began scanning at great haste. I was scanning mostly discarded objects, anything I could find in the polymers cupboard that was in any way geological.

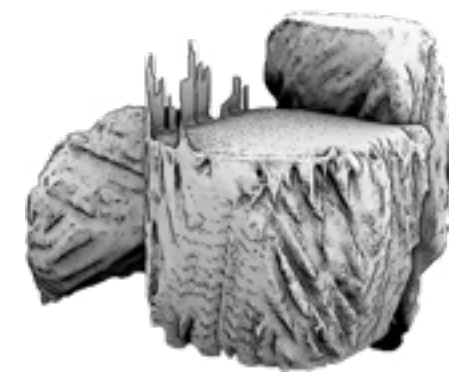
These forgotten **remnants** were then uploaded into Rhino, the scans weren't always perfect, much like a memory, the pieces lacked minute details which the scan couldn't capture. The scans were a **faded memory** once removed from their former physical selves.



Polygons

Most 3D scanning apps are based on **photogrammetry**, where several pictures of the same object are taken from varying angles in order to achieve a 360° view of the object in question. A photogrammetry algorithm will then process the photos into meshes made from polygons. Most of my scans were producing **meshes** consisting of hundreds of thousands of polygons. If you think of polygons the same as **pixels** in a picture, the more polygons the more detail.





Building Blocks

I began scanning at a large scale, it only took 5-10 minutes to upload a new file onto the drive and it became yet another

building block to experiment with. This was an extremely exciting period of the project and the first time I could see the direction of

the project. Before this revelation I found Rhino prohibitive in terms of the basic shapes, this

was a method taking truly organic forms and copying, rotating and scaling them to create furniture..

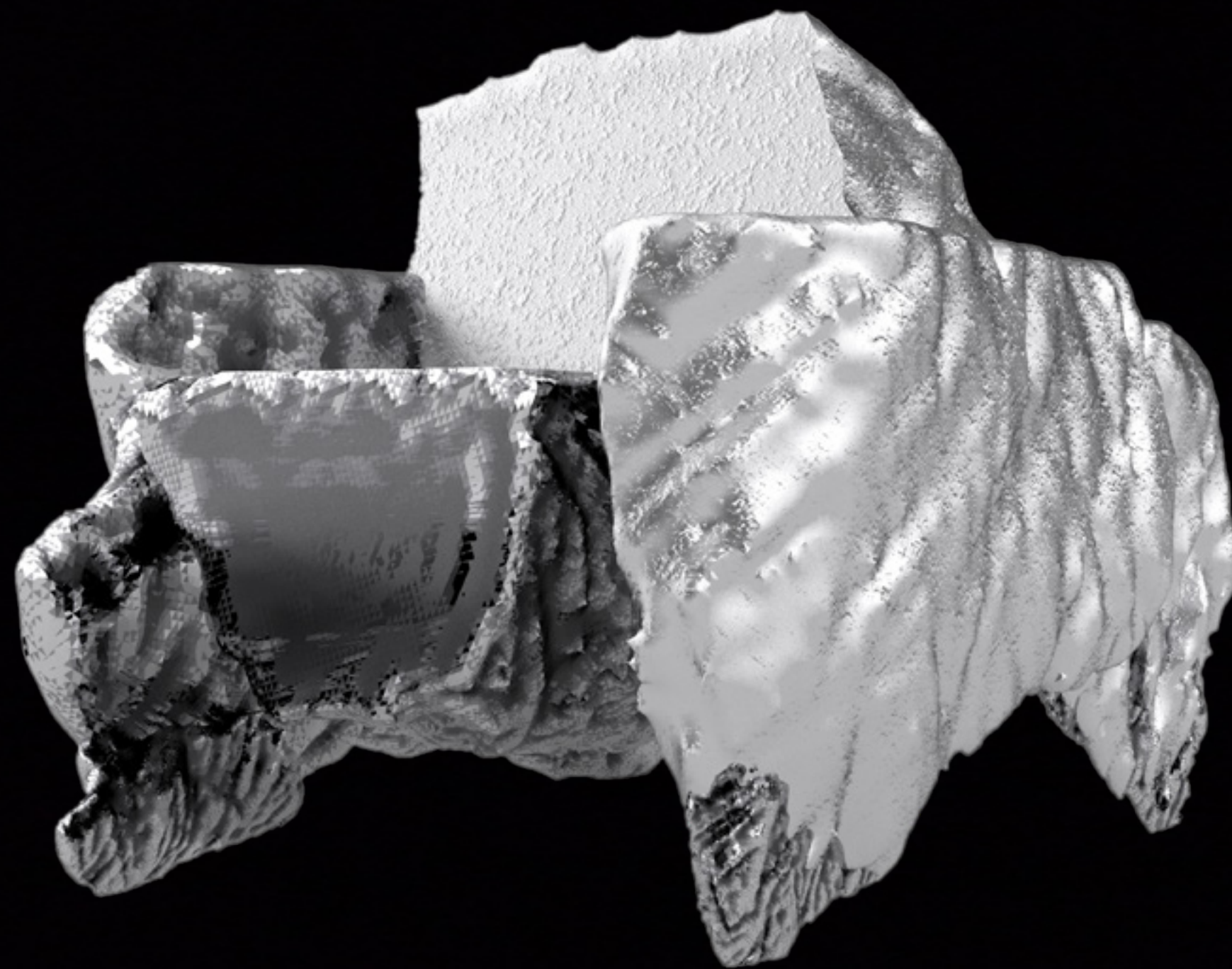
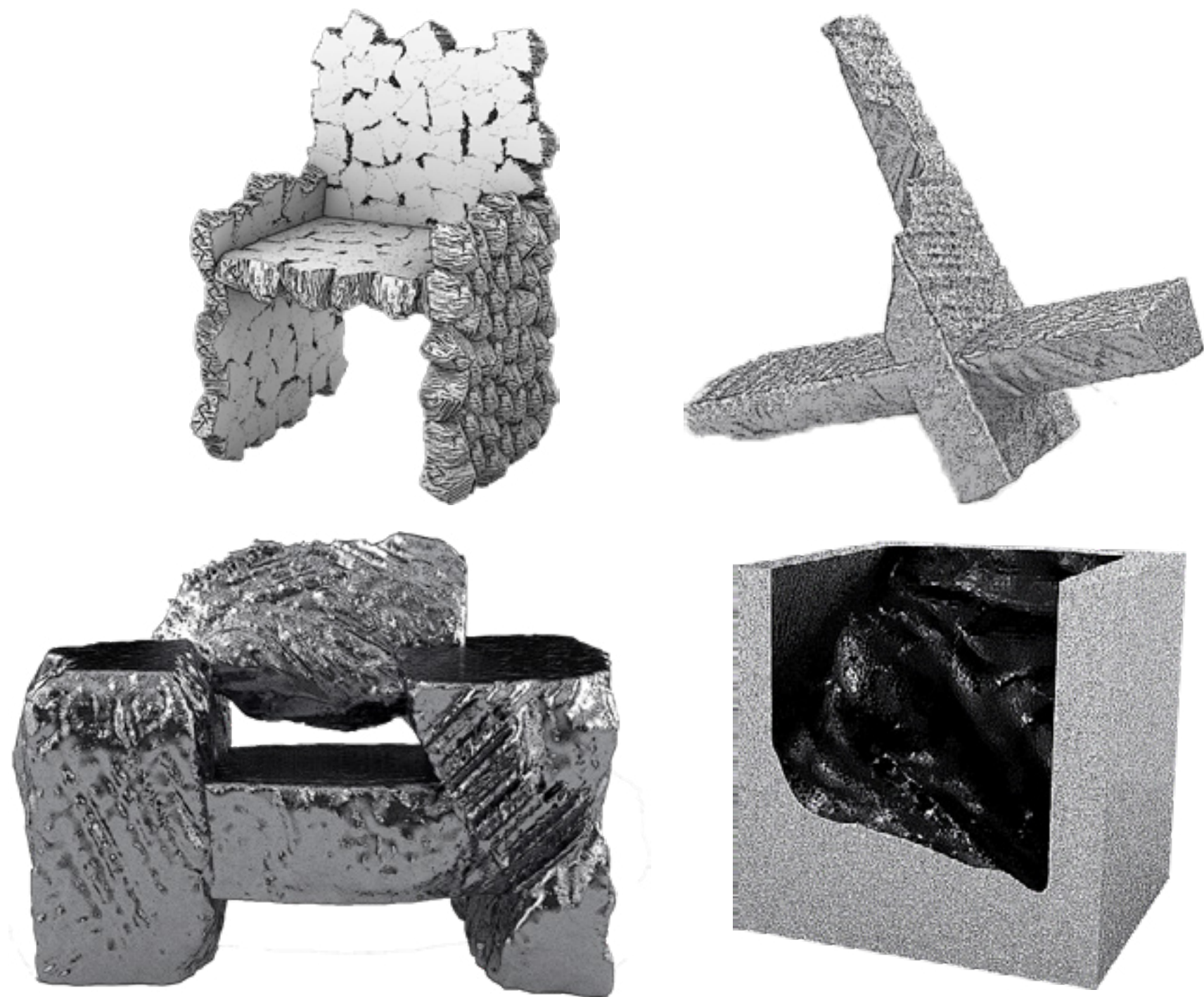


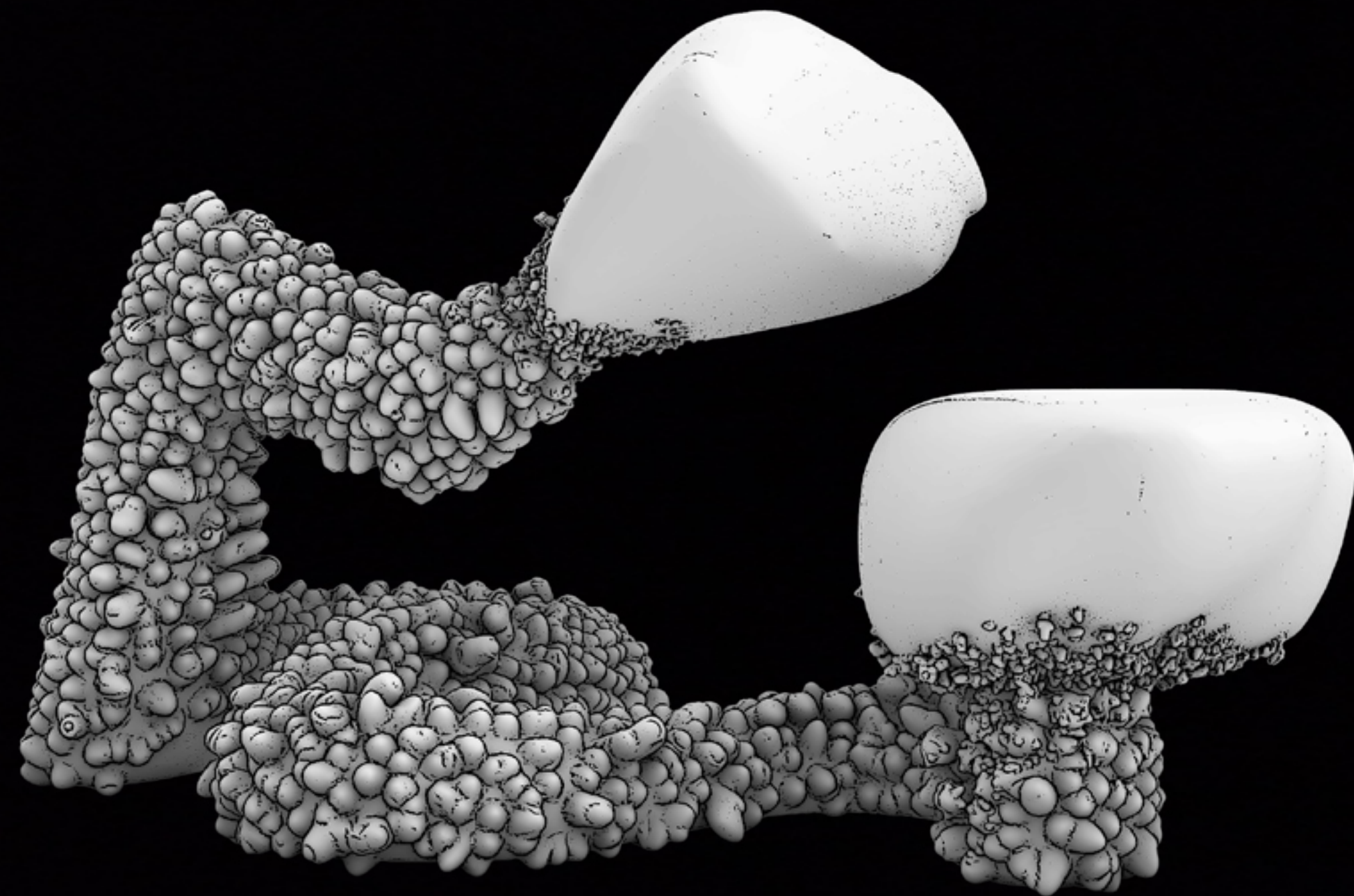
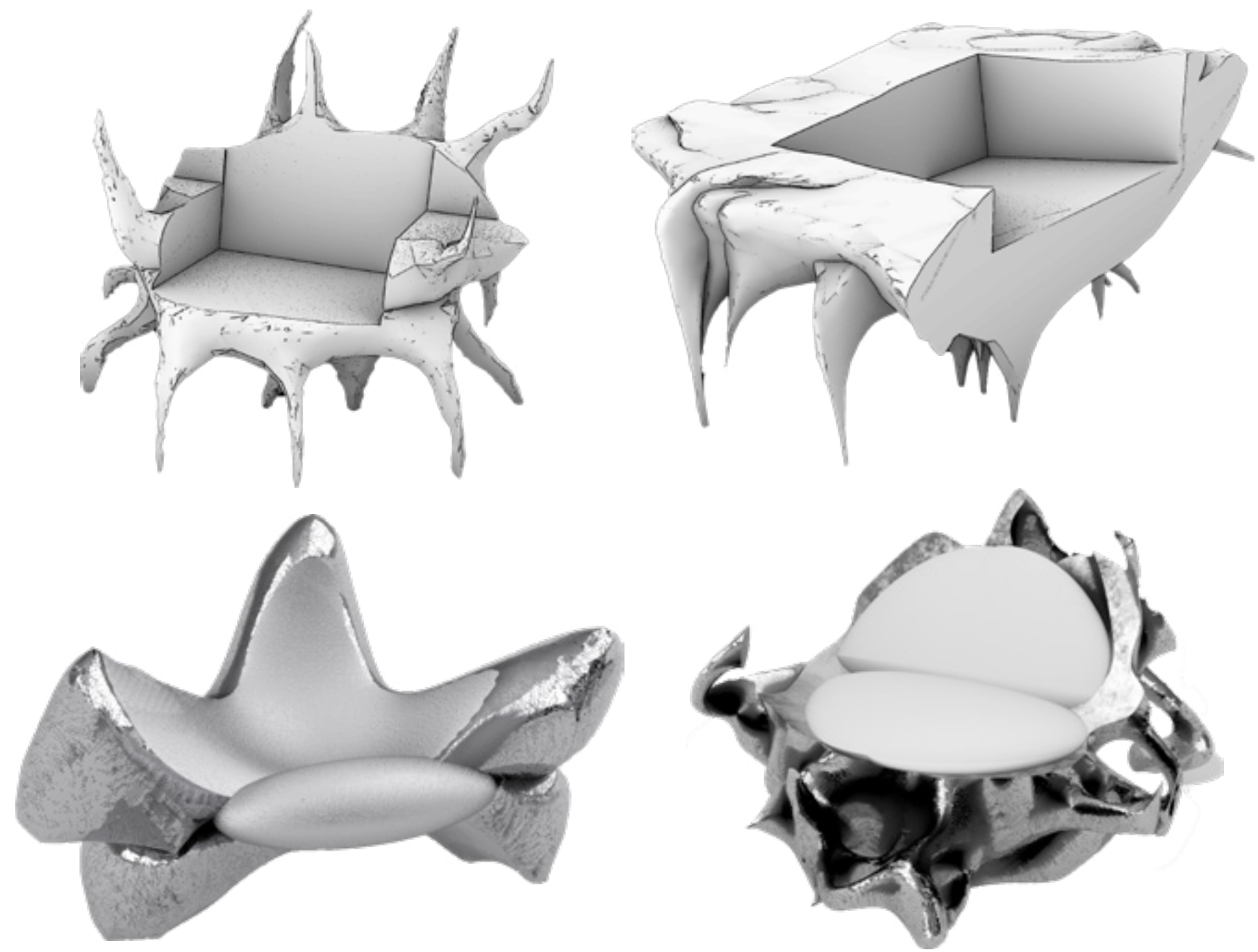


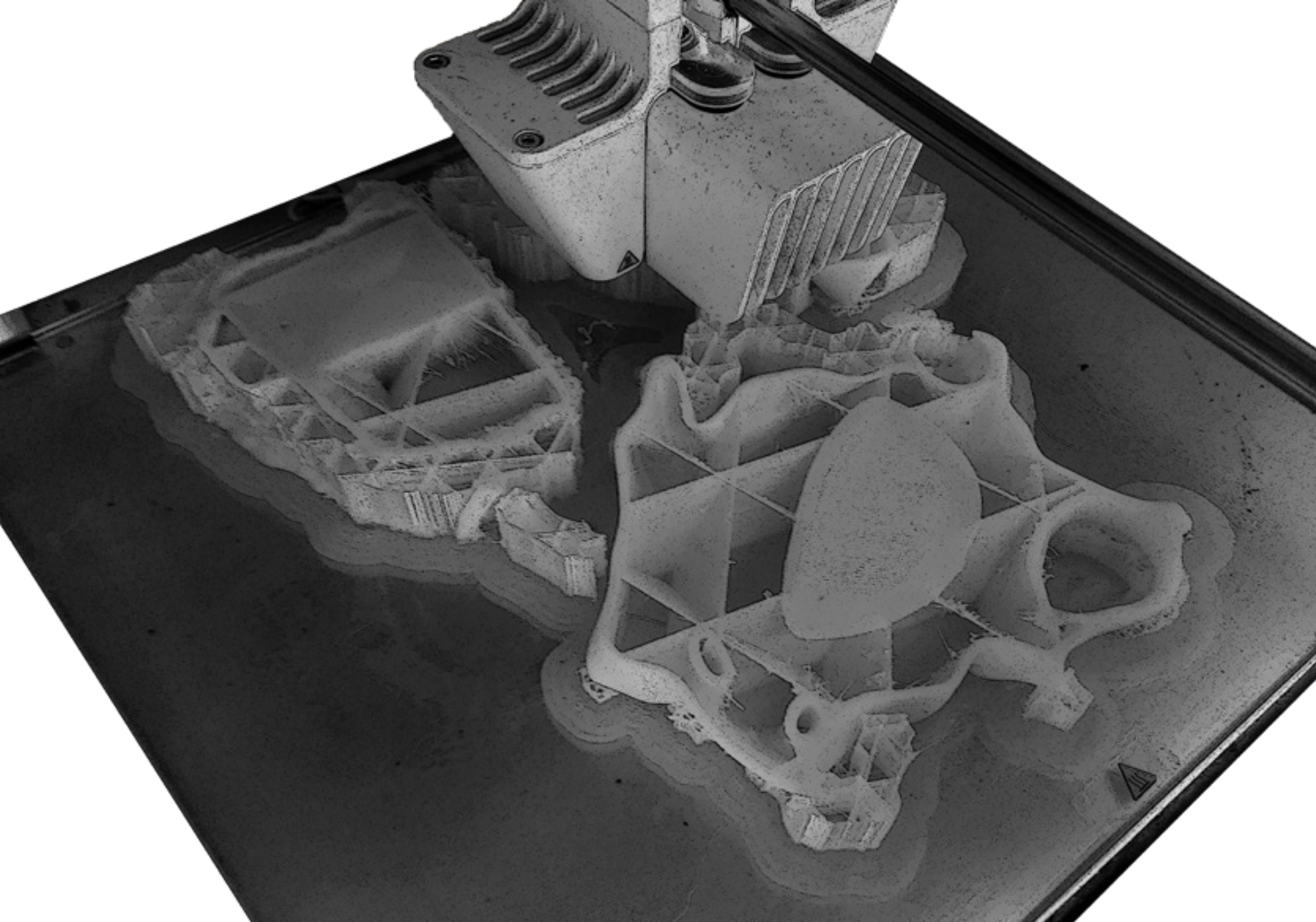
Chairness

With this new technique of taking unusable fragmented rocks and stones I began creating otherworldly furniture pieces which grew more and more outlandish as my skills progressed. This obsession with furniture grew from my projects in the second year which were mostly chairs. This period was a key stage in the project as I wasn't extremely proficient on Rhino and these experimental designs were the perfect place for me to hone my skills whilst trying to find my own visual language through digital tools.









Through printing objects which have unusual overhangs they require support structure. This **support structure** can be printed in another material such as PVA which preserves the detail of the print because it is water soluble. The support simply washes away in a bath of warm water.



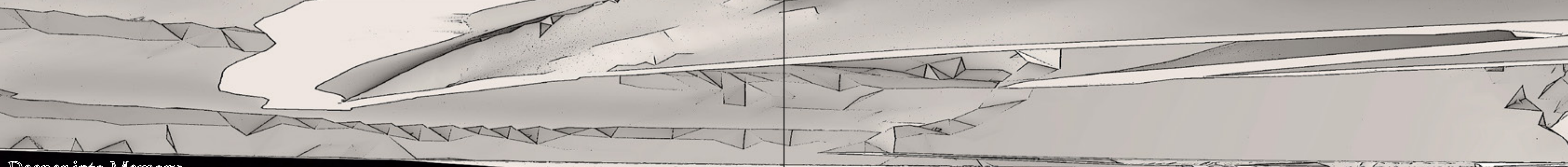


Proposition Exhibition

The proposition exhibition was a perfect opportunity to gauge the reaction of these admittedly unusual forms. I received extremely positive feedback which gave me a renewed sense of confidence. After the public exhibition we had a group tutorial which was my first real opportunity to talk at length about the overarching themes of the project

and where I saw it going. During the tutorial I was asked, 'why chairs'? I didn't really have an answer because I had already made my mind up that a chair was the final outcome of the year. Looking back, this was obviously short-sighted and both tutors encouraged me to delve deeper into the research and let the research dictate the outcomes. After the proposition exhibition I had some

time to truly compose myself. Perhaps I did indeed have tunnel vision into chairness. Jem said something that stuck with me, 'you strike me as a deep thinker' this simple statement rattled around my brain, I realised that I had been driving towards a goal instead of experimenting with the process and letting the work come organically. With this realisation in mind, I delved back into research.



Deeper into Memory

Memory in concept, is the ongoing process of information retention over time. Because it makes up the very framework through which we make sense of and take action within the present, its importance goes without saying. But how exactly does it work? The very, very short answer to these questions is that memory operates according to a dual-process, where more unconscious, more routine thought processes (known as System 1) interact with more conscious, more problem-based thought processes (known as System 2). At each of these two levels, in turn, there are the processes through which we “get information in” (encoding), how we hold on to it (storage), and and how we “get it back out” (retrieval or recall).

Encoding: refers to the process through which information is learned. That is, how information is taken in, understood, and altered to better support storage. Information is usually encoded through one (or more) of four methods: (1) Visual encoding (how something looks); (2) acoustic encoding (how something sounds); (3) semantic encoding (what something means); and (4) tactile encoding (how something feels). While information typically enters the memory system through one of these modes, the form in which this information is stored

may differ from its original, form,

Storage: refers to how, where, how much, and how long encoded information is retained within the memory system. The modal model of memory (storage) highlights the existence of two types of memory: short-term and long-term memory. Encoded information is first stored in short-term memory and then, if need be, is stored in long-term memory. Information that is encoded acoustically is primarily stored in short-term memory, and it is only kept there through constant repetition (rehearsal). Time and inattention may cause information stored in short term memory to be forgotten. This is because short-term memory only lasts between 15 and 30 seconds. Additionally, short term memory only stores between five and nine items of information, with seven items being the average number. In this context, the term “items” refers to any piece of information. Long-term memory, however, has immense storage capacity, and information stored within long term memory can be stored there indefinitely. Information that is encoded semantically is primarily stored in long term memory; however, long term memory also stores visually and acoustically-encoded information.

Retrieval: is the process through which individuals access stored information. Due to their differences, information stored in short term memory and long term memory are retrieved differently. While short term memory is retrieved in the order in which it is stored, long term memory is retrieved through association. Retrieval is subject to error, because it can reflect a reconstruction of memory. This reconstruction becomes necessary when stored information is lost over time due to decayed retention. These are the perceived processes in which we create new memories but what happens when we forget? Of course, many factors can contribute to forgetting. Sometimes you might be distracted when you learn new information, which might mean that you never truly retain the information long enough to remember it later.

Interference Theory: According to interference theory, forgetting is the result of different memories interfering with one another. The more similar two or more events are to one another, the more likely interference will occur. It is difficult to remember what happened on an average day two months ago because so many other days have occurred since then.

There are two basic types of interference theory: Retroactive interference happens when newly acquired information interferes with old memories. New information interferes with the old information. Proactive interference occurs when previously learned information makes it more difficult to form new memories. Learning a new phone number or locker combination might be more difficult, for example, because your memories of your old phone number and combination interfere with the new information.

Trace Theory: proposes that the length of time between the memory and recalling that information determines whether the information will be retained or forgotten. If the time interval is short, more information will be recalled. If a longer period of time passes, more information will be forgotten and memory will be poorer. One of the problems with this theory is that it is difficult to demonstrate that time alone is responsible for declines in the recall. In real-world situations, many things are bound to happen between the formation of a memory and the recall of that information. Another problem with decay theory is it does not account for why some memories fade so quickly while others linger. Novelty is one

factor that plays a role in why some things are remembered while others are forgotten. **Retrieval Failure Theory:** A common reason why we don’t remember information is because it never made it into long-term memory in the first place. Sometimes the memories are there, we just can’t seem to access them. Two of the basic reasons for this failure in memory retrieval are related to encoding failures and lack of retrieval cues. The suggestion is that internal (such as mood state) and external (such as temperature and smell) cues can help facilitate recall of a long term memory. This theory works on the idea that forgetting in long term memory is due to a lack of access to a memory rather than the availability of a memory. If the context and feelings of the individual are similar for recall to the situation where the memory was originally processed then the chances of recalling the memory will be increased. We forget because the recall is out of content. This idea is used in a practical way by police when conducting interviews with eyewitnesses. They often use a technique called the cognitive interview which asks eye witnesses to recall every detail and think about the context of the crime. The idea is to increase recall by recreating the situation it was witnessed in. They have also asked witnesses

to revisit the scene of a crime to prompt recall. This method of eye witness testimony has been largely discredited in criminal cases due to the unreliability of witness memories, I found this out after watching Scott Frasers TED talk - why eye witnesses get it wrong, followed by Elizabeth Loftus - How reliable is your memory?

Concurrently during this in-depth, analytical pursuit of knowledge I was also researching how memory in the broadest sense of the word has been used as a template or vehicle for artistic expressions.

Doris Salcedo: one such artist, she makes sculptures and installations that function as political and mental archaeology, using domestic materials charged with significance and suffused with meanings accumulated over years of use in everyday life. Salcedo often takes specific historical events as her point of departure, conveying burdens and conflicts with precise and economical means. This was particularly effective as her methods of delivering sometimes harrowing memories are always effectively delivered often using domestic furniture such as tables and chairs,

this is notably true for her series of tables shown at the White Cube Gallery entitled ‘*Tabula Rasa*’. (which represents survivors memories of sexual abuse) the tables have been smashed apart and totally deconstructed, then glued back together splinter by splinter. This results in an evocative object which encompasses the victims and their memories of past traumas.

Walter Benjamin: and his book *art in the age of mechanical reproduction* has been a fascinating look into how academics from another era were handling and theorising the effects of industrialisation in the arts, Benjamin speaks eloquently about a work of arts ‘aura in space and time’.

Eduardo Tresoldi: a contemporary artist I have been following for years but during my research I really started to take a more engaged and enhanced interest in his works, through perforation and cleverly manipulated materials he achieves ghost-like building traces, it is an extremely effective and elegant solution for visualising a complex idea.

Tony Cragg: I have long been a fan of Cragg’s work but this was multiplied wildly after visiting his show at the Lisson

Gallery. Cragg’s abstract, sinuous sculptures are made by exploring unconventional shapes and materials. Whilst very different in their scale and design, Cragg’s works are drawn together in likeness by their twisting and rippling forms. They embody a frozen moment of movement, a frozen moment in time.

Peter Zumthor: I started researching architects with a strong material-lead practice and here I found Peter Zumthor, Zumthor himself has spoken about memory in architecture - ‘all the things on this world have their history, it’s inevitable. All has its history, even the bad things. All is recounting a long, long history for everyone, not only for architects. Therefore it’s very normal to work with memory. But you have to be aware about these things and you have to know how to see them without losing yourself in an academic field.’

Because my project is effectively centred around a house and the memories it has created I wanted to look into architecture and memory further.

After researching specific architects who solely work on restorative or re imaginative projects I came across Amin Taha and his practice Groupworks Architects. Based in London, they have worked on several

projects that take a considered and inventive approach to reimagining English buildings of all eras and the materials they are made from. on the far left we have 168 Upper Street in Islington, the building sits on the corner of a typically symmetrical palazzo styled row of mixed use buildings. The building is in fact a misremembrance of the original

which was bombed in WW2. All the external mouldings, window surrounds and features as well internal skirting, dado rails, cornices and anaglypta wallpaper were



modelled in CAD. The CAD information then robotically routed into expanded polystyrene formwork before the concrete shell in which the building is made from was poured in. In order that this effort isn't seen as an



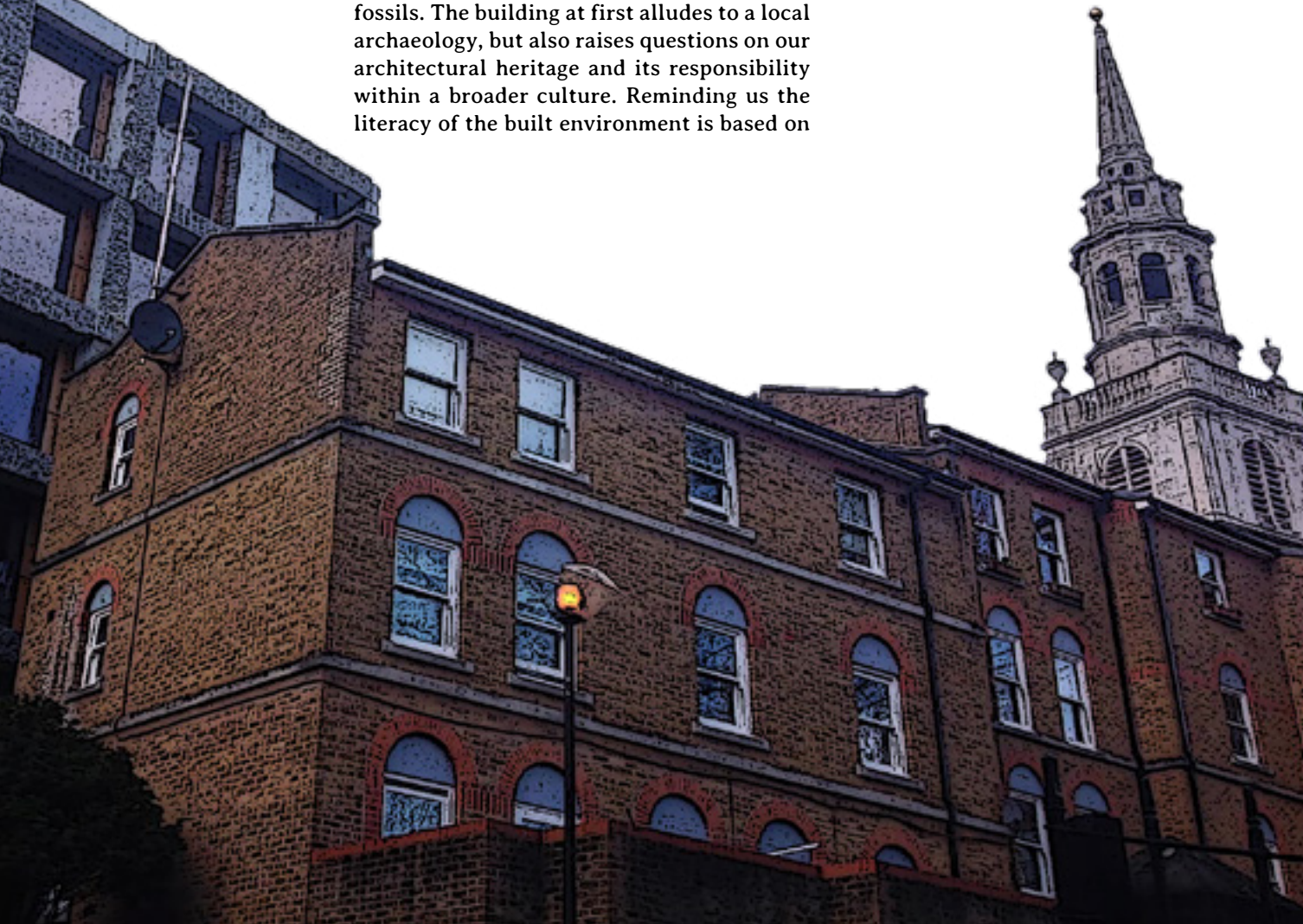
attempt to perfectly mimic the past, instead alluding to memory, indeed misremembered pasts the finish is monolithic, slipping in areas, imperfect and in some parts wholly misplaced. Has the CAD information been emailed incorrectly, did the robot reboot and drop a few lines or have the site crew put one piece of formwork in the wrong place. As well as reminding us that our

ideas/memories of the past are often edited and adjusted to suit our present and futures, the notion that the making/construction is also misremembered suggests that what we feel is rational and controlled is also fluid.

Below is the infamous 15 Clerkenwell Close, The building is rather curiously seems to be clad in limestone but infact, the limestone is the superstructure. limestone, when kept freshly wet from the quarry remains soft enough to more easily carve before calcifying for strong fortifications, Using quarry found finishes, part carved and abandoned stone columns, which reveal cloisters and amenite fossils. The building at first alludes to a local archaeology, but also raises questions on our architectural heritage and its responsibility within a broader culture. Reminding us the literacy of the built environment is based on

understanding and disseminating through building the poetic possibilities inherent within the structural and aesthetic qualities of all materials available that make up the vocabulary of all architectural languages.

This trip got me out into the world and gave me a real insight into the thoughtful nature of conservation but also the creativity of reinterpretation through new materials or on the other hand using contemporary methods with ancient techniques/materials. This idea of mixing the new with the old and vice versa really got into my head.





Aluminium Casting

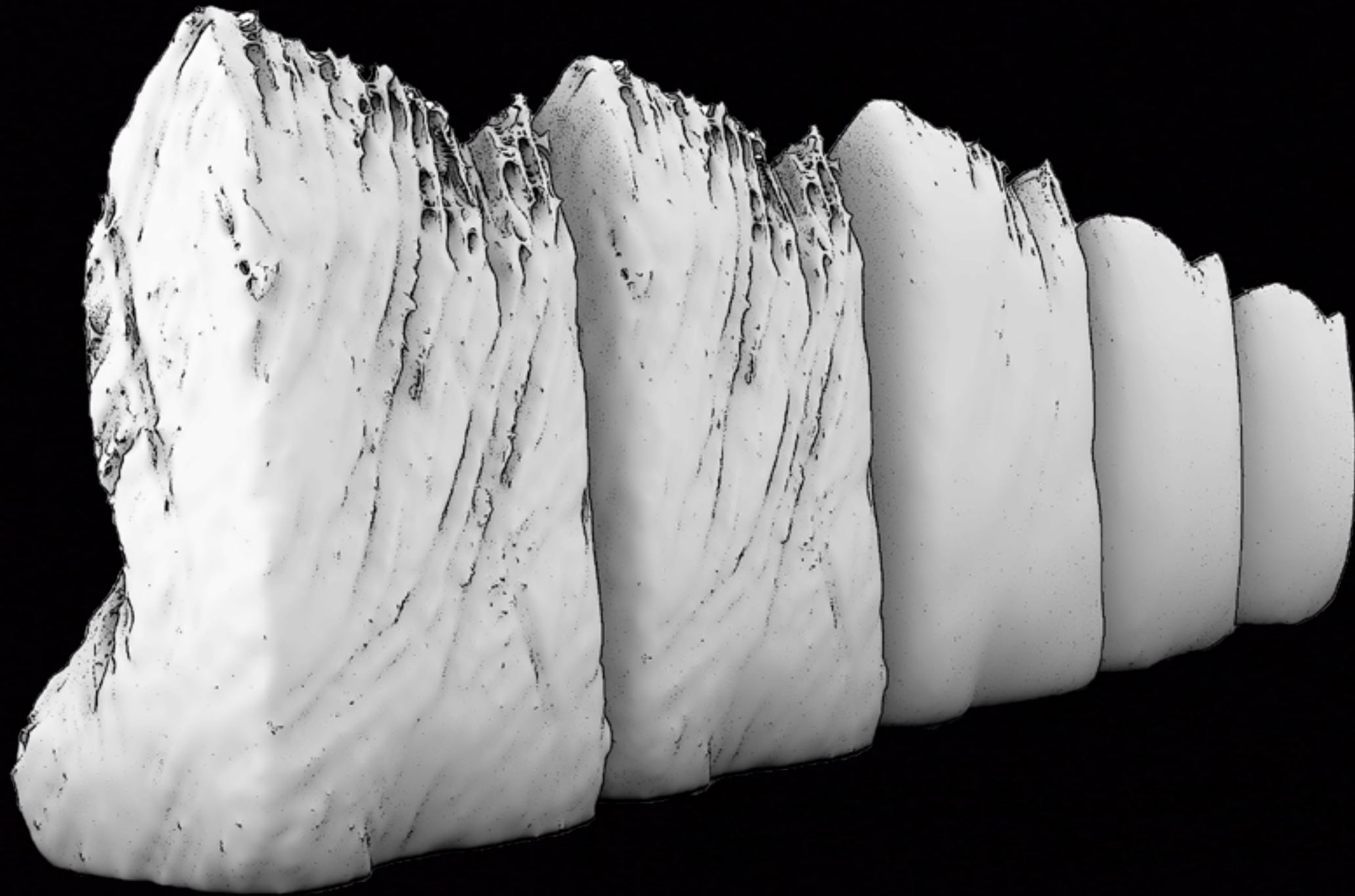
Coming through all of my research and especially my research trip to London I wanted to get out of CAD for a while, the ideas brought up from my trip to Amin Taha's buildings and the ideas of mixing Neolithic technologies with

cutting-edge fabrication was exactly how I saw the project progressing in a tangible sense. This brought me to casting metals, in this case aluminium, this isn't a straightforward process and I had to personally fill out a risk assessment with Craig

as this process hadn't been performed in the workshops for some time. As a first test I decided to use my Venus de Milo figure which was 3D printed from a previous project. The cast came out really well but the sizes of proposed casts I had in mind

weren't possible at university. I considered using a foundry externally but this proved to expensive, favourably, the project steered away from external materials so the process was no longer a necessity.



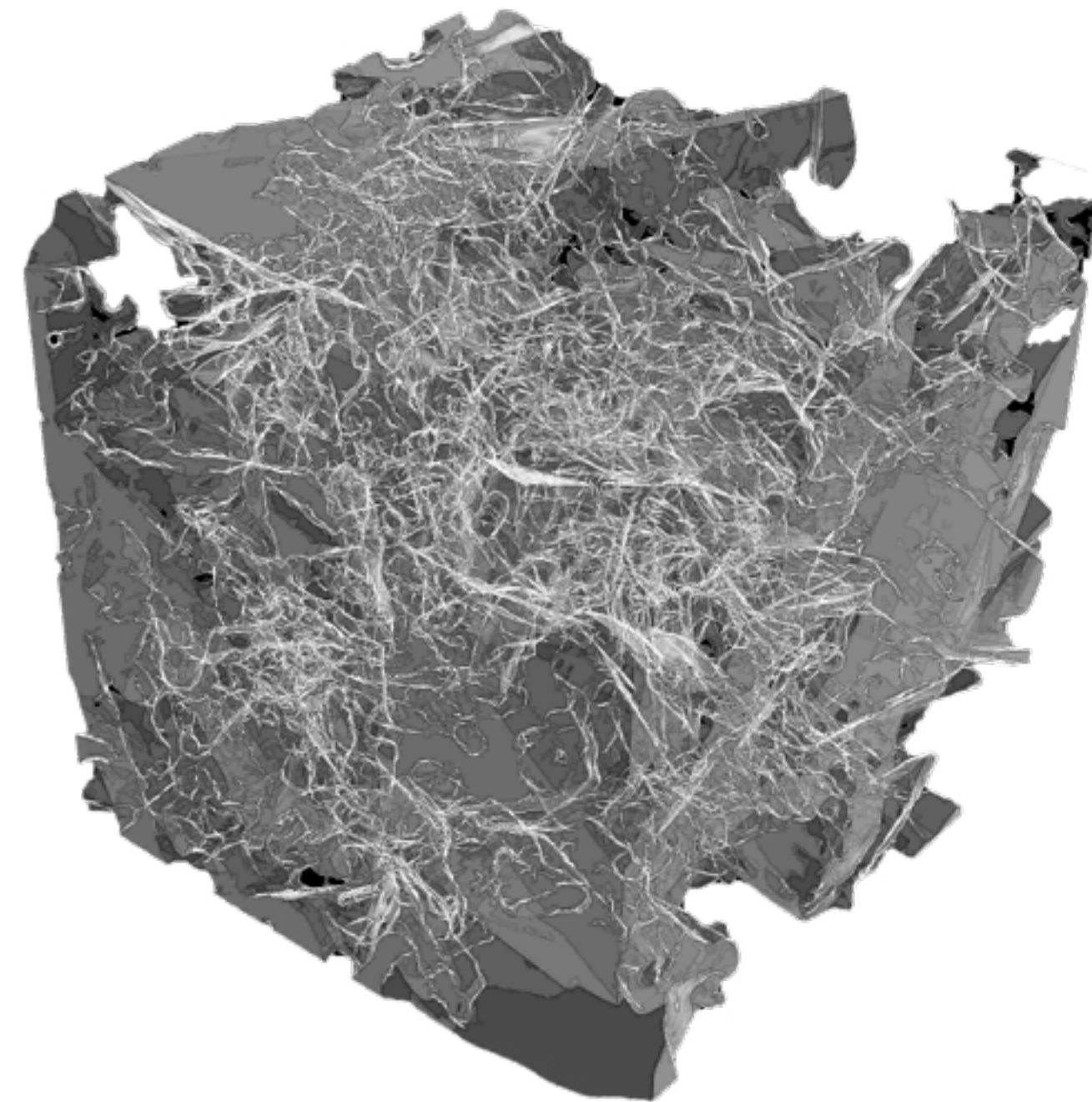


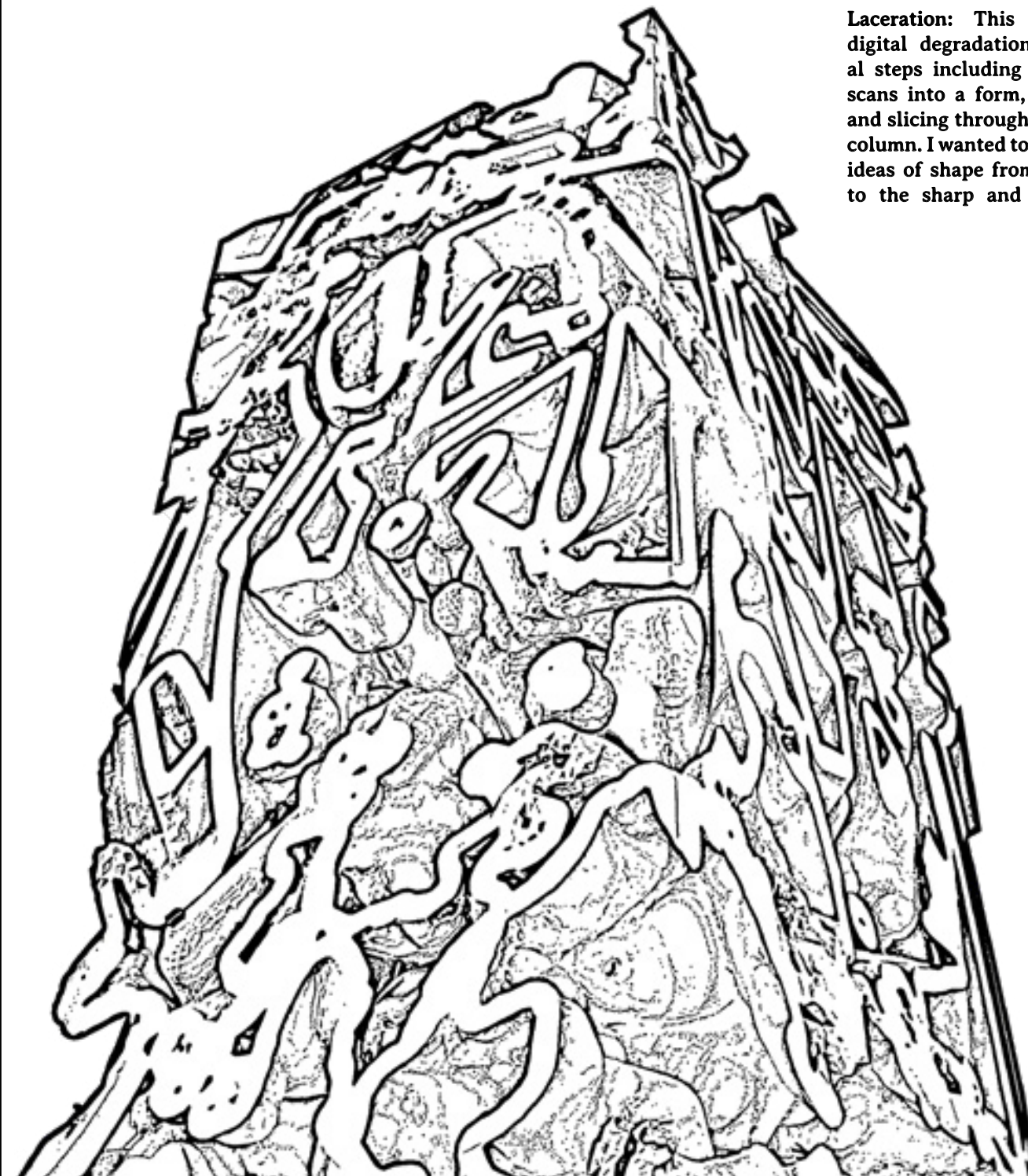
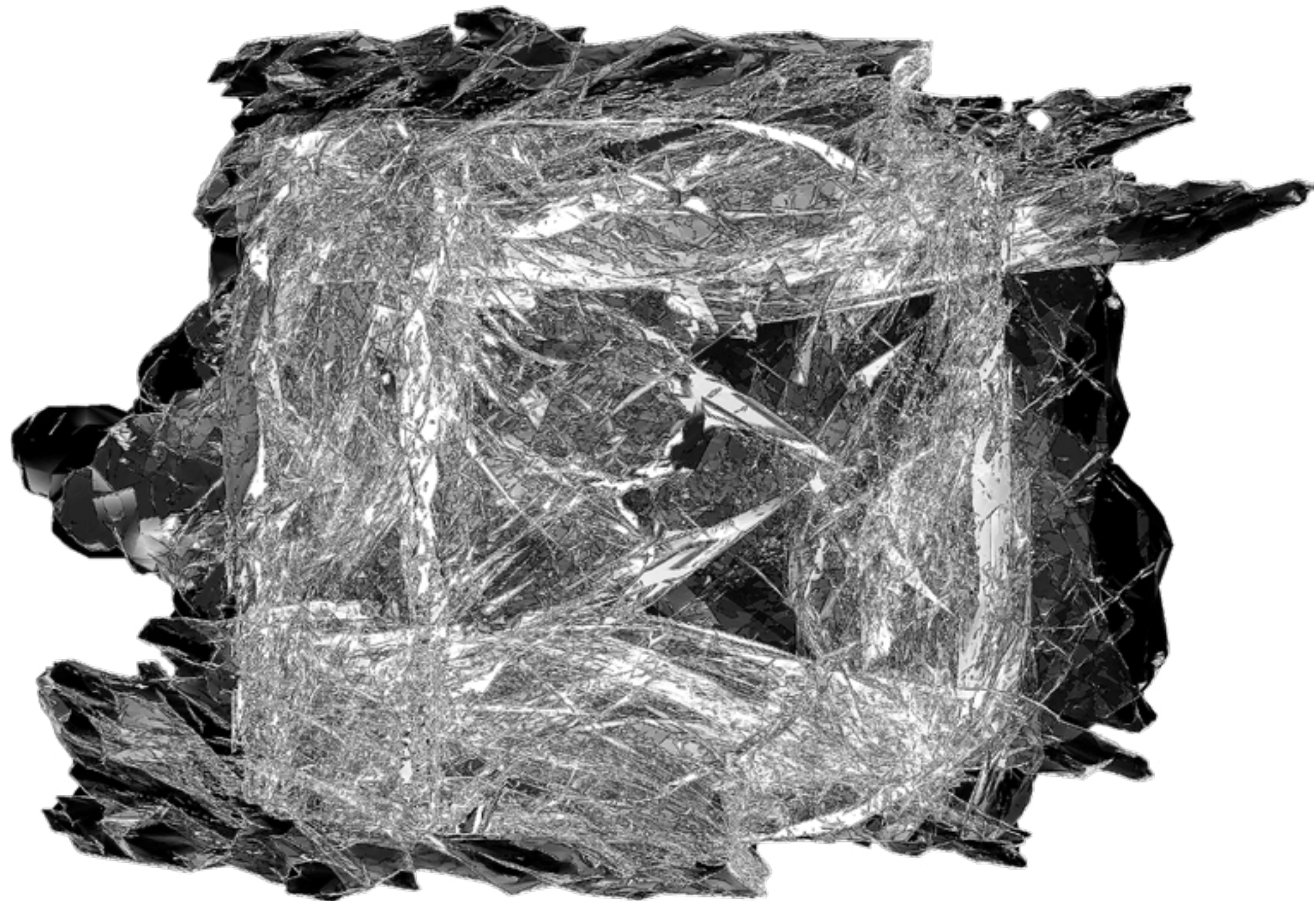
Digital Degradation

Through a process I like to call digital degradation, these scans were treated to several different processes in which they would degrade through digital means.

One approach was a tool called smoothing which smooths the outer shell of the mesh, this was repeated several times until the shape was almost indistinguishable to the original, I wanted to see what the computer thought the purest form of the shape was.

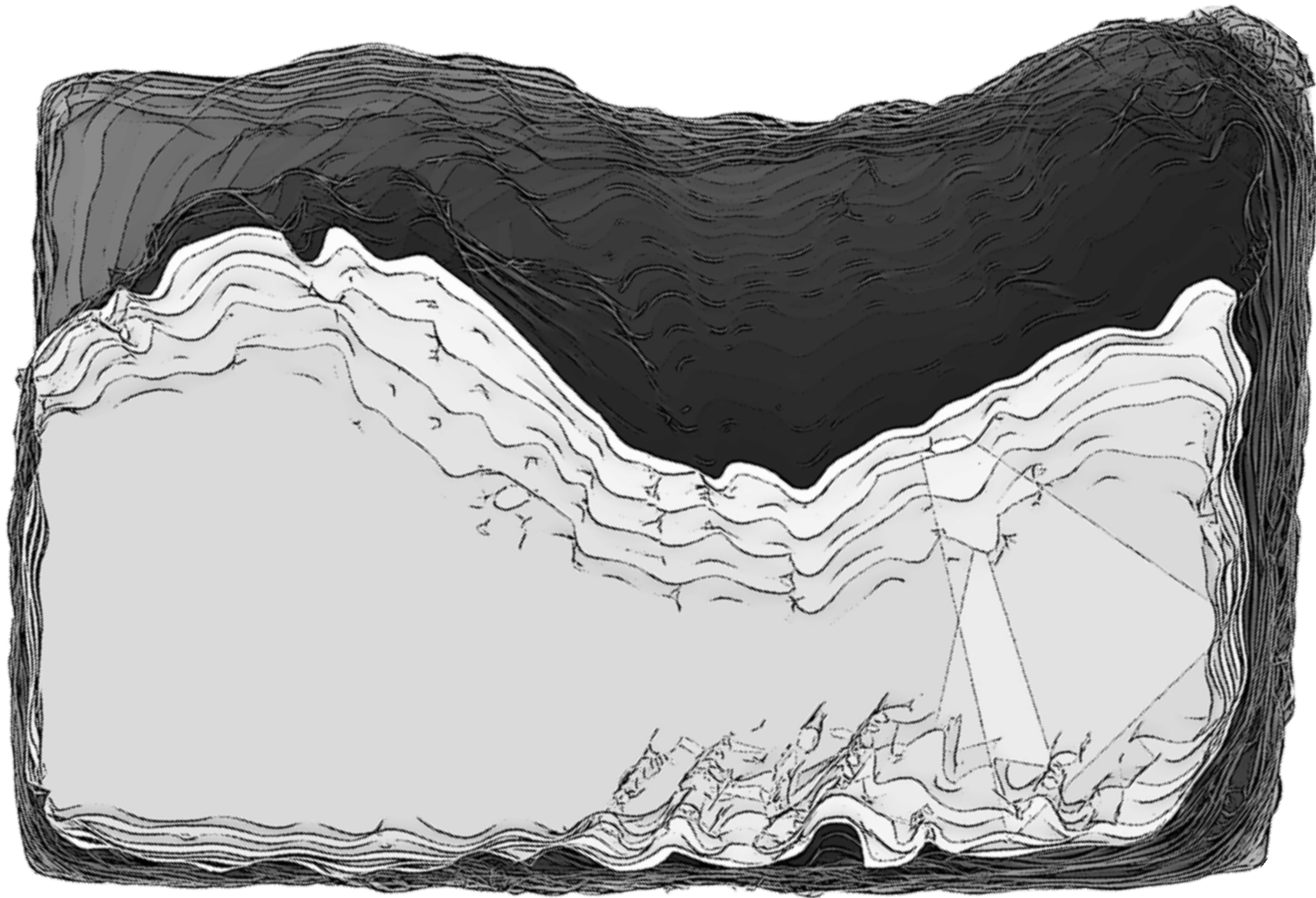
Another approach of degradation was to form a series of scans into a cube and then reduce the polygon count in chunks which in turn eroded the shape until the polygons were becoming more and more visible.



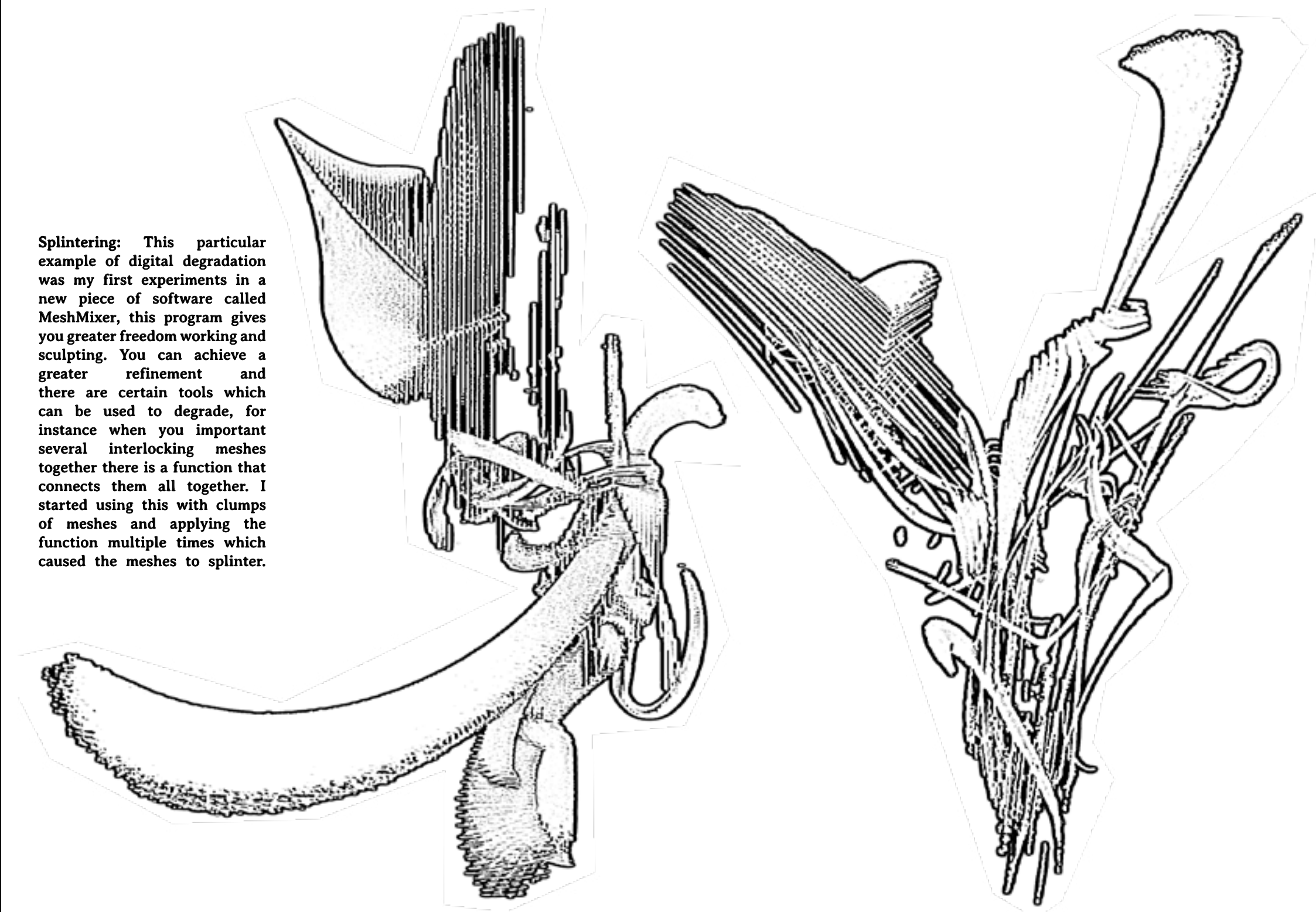


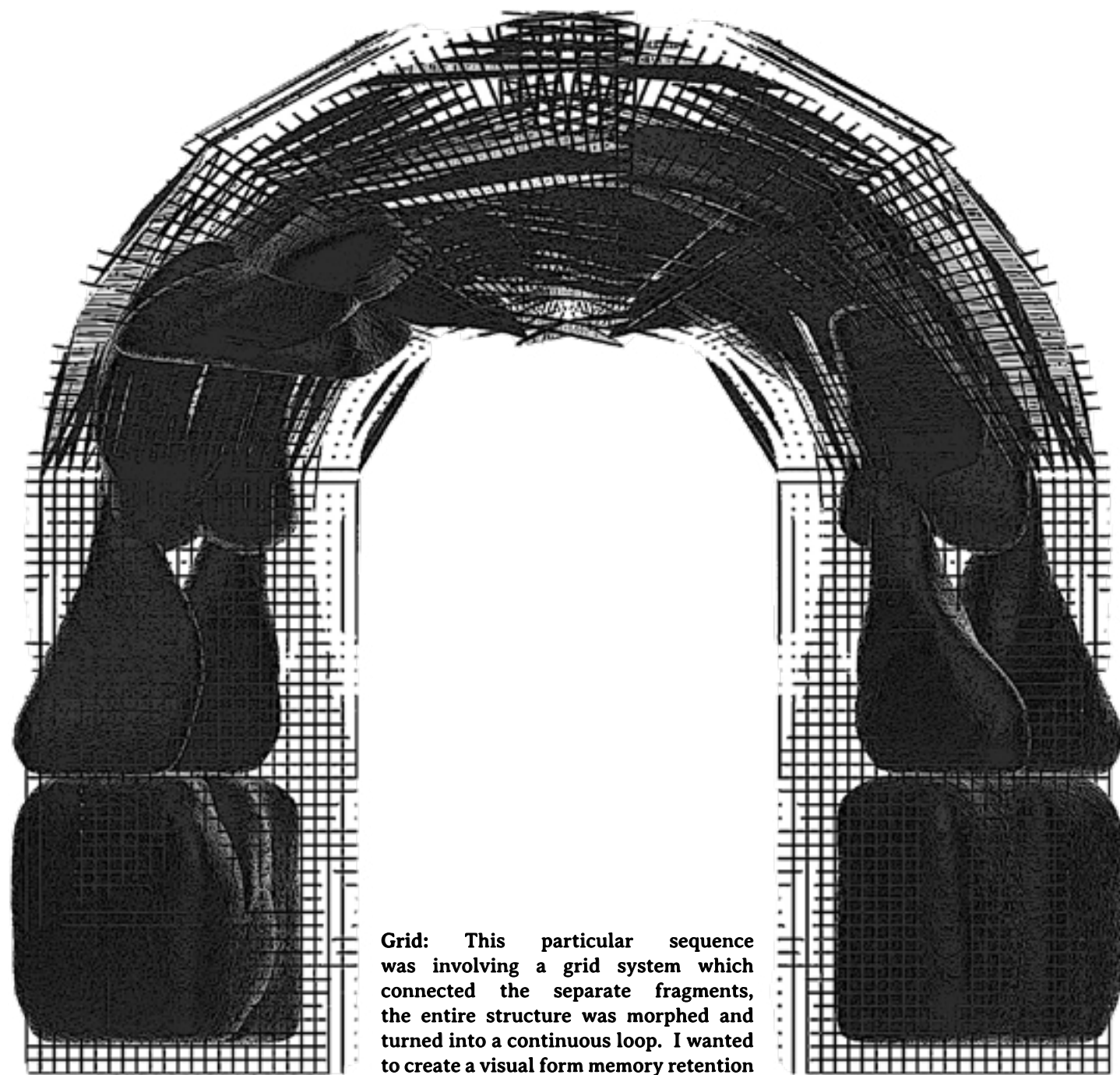
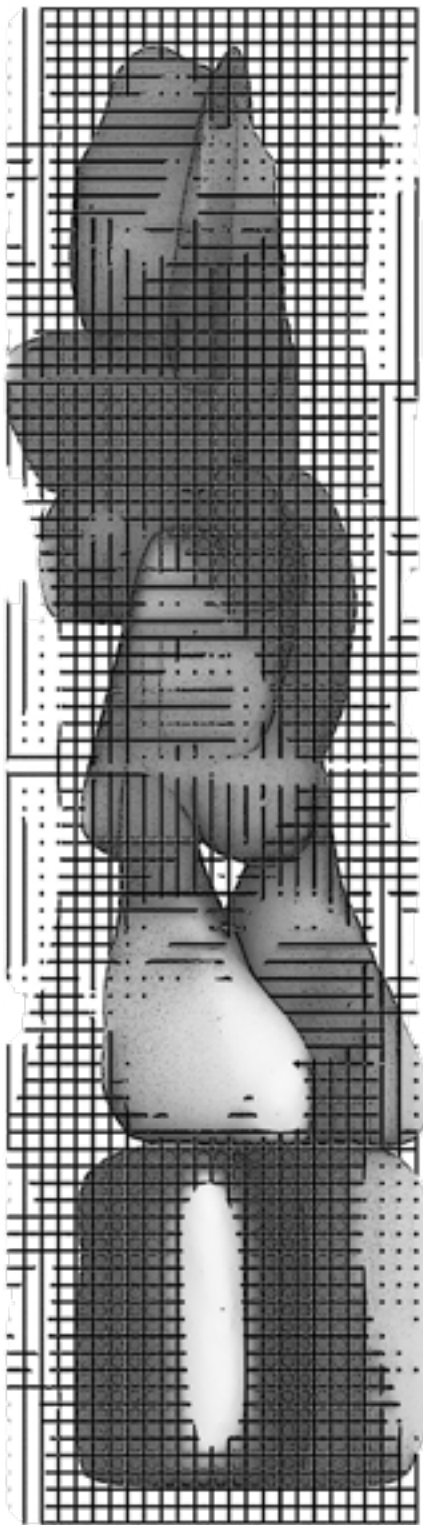
Laceration: This example of digital degradation uses several steps including shearing the scans into a form, hollowing it and slicing through it to create a column. I wanted to play with the ideas of shape from the organic to the sharp and rectilinear.



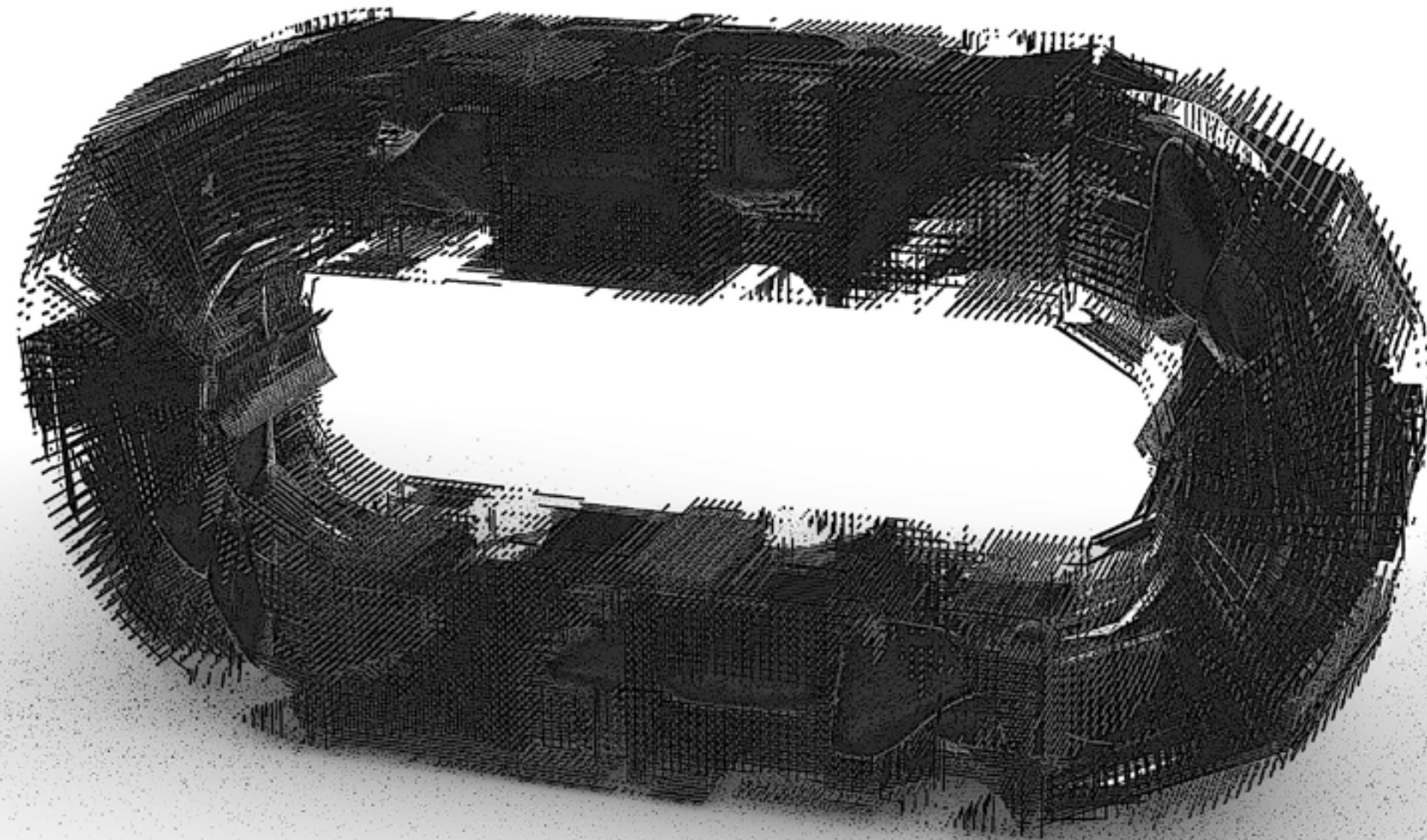


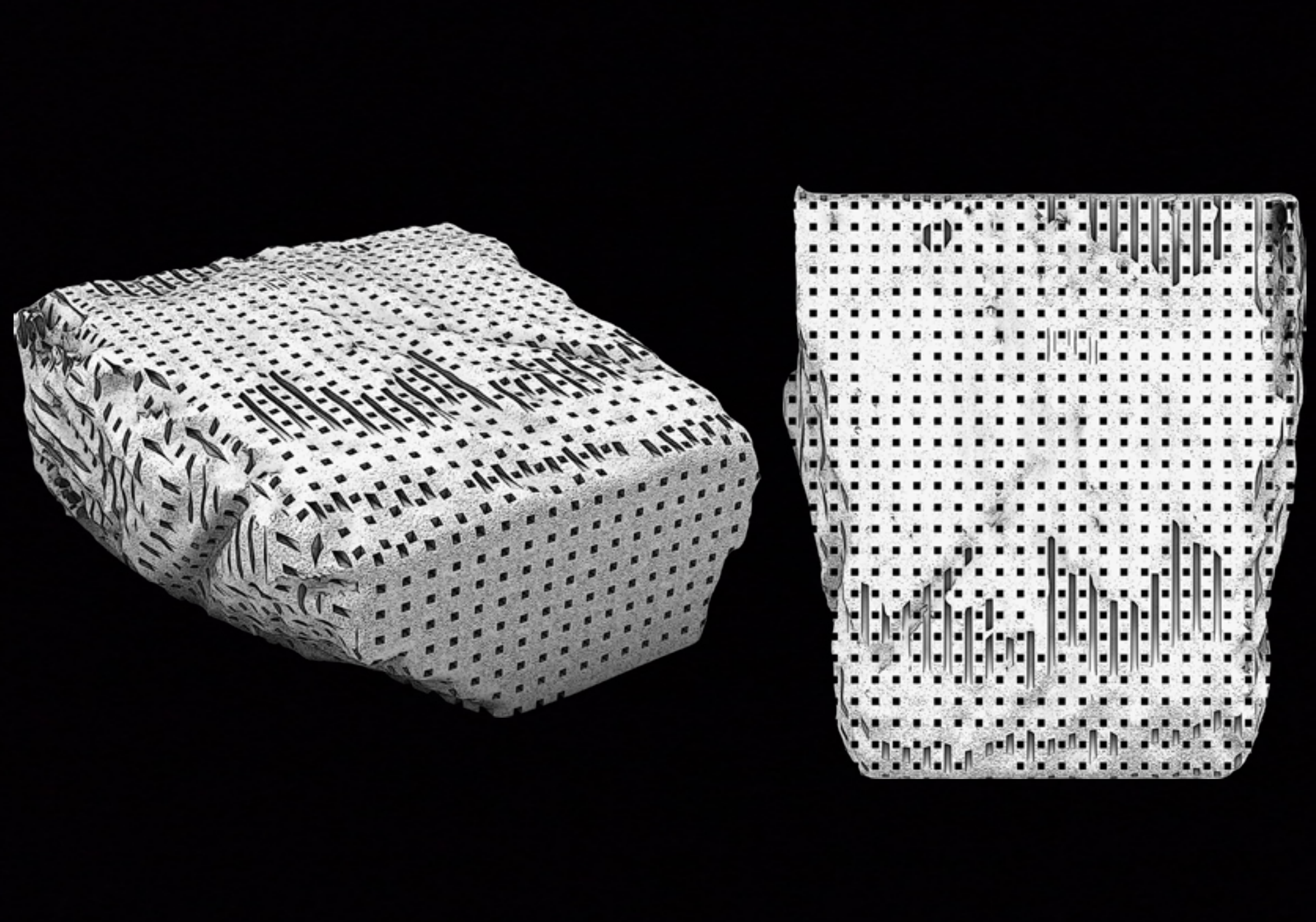
Splintering: This particular example of digital degradation was my first experiments in a new piece of software called MeshMixer, this program gives you greater freedom working and sculpting. You can achieve a greater refinement and there are certain tools which can be used to degrade, for instance when you important several interlocking meshes together there is a function that connects them all together. I started using this with clumps of meshes and applying the function multiple times which caused the meshes to splinter.



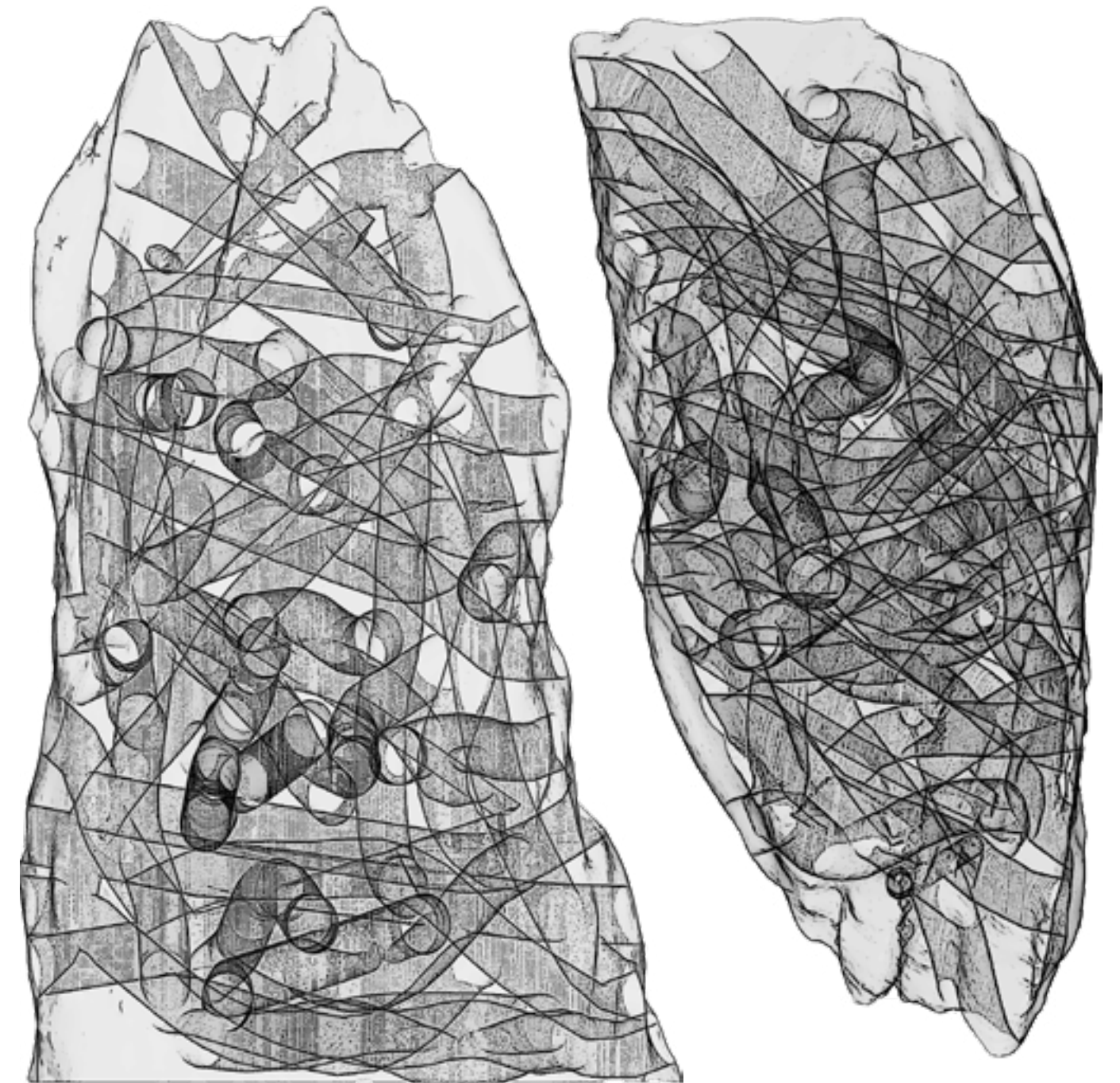


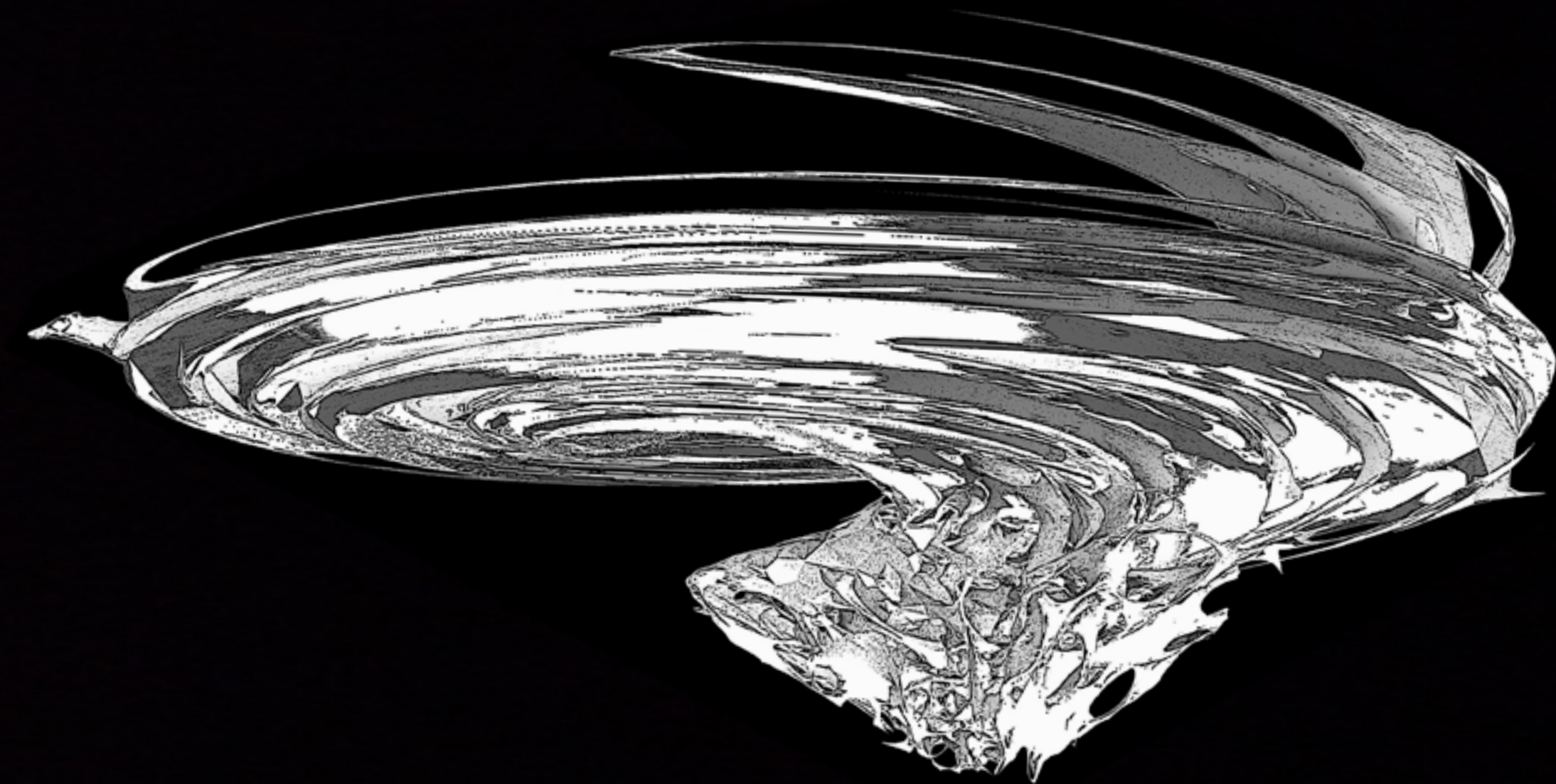
Grid: This particular sequence was involving a grid system which connected the separate fragments, the entire structure was morphed and turned into a continuous loop. I wanted to create a visual form memory retention



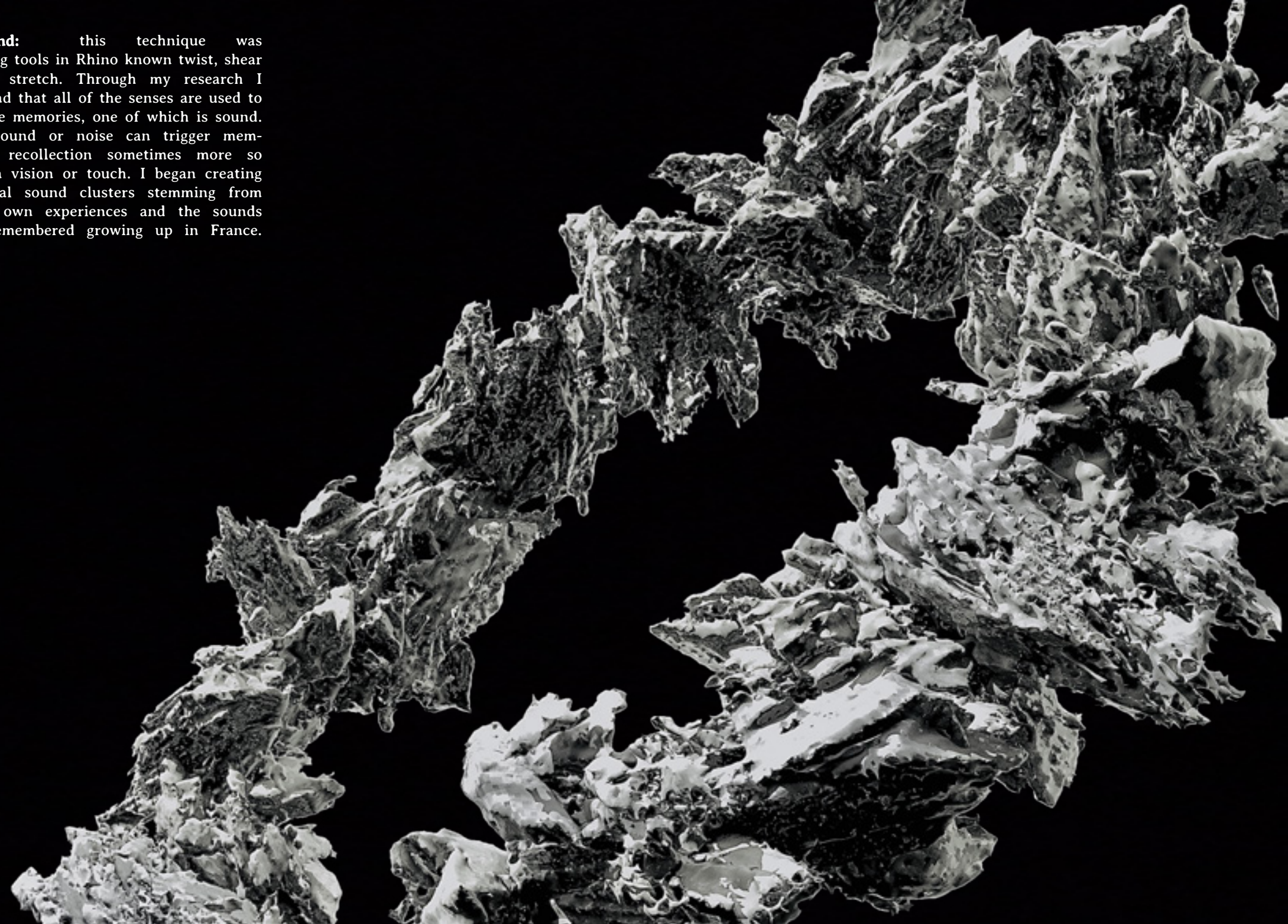


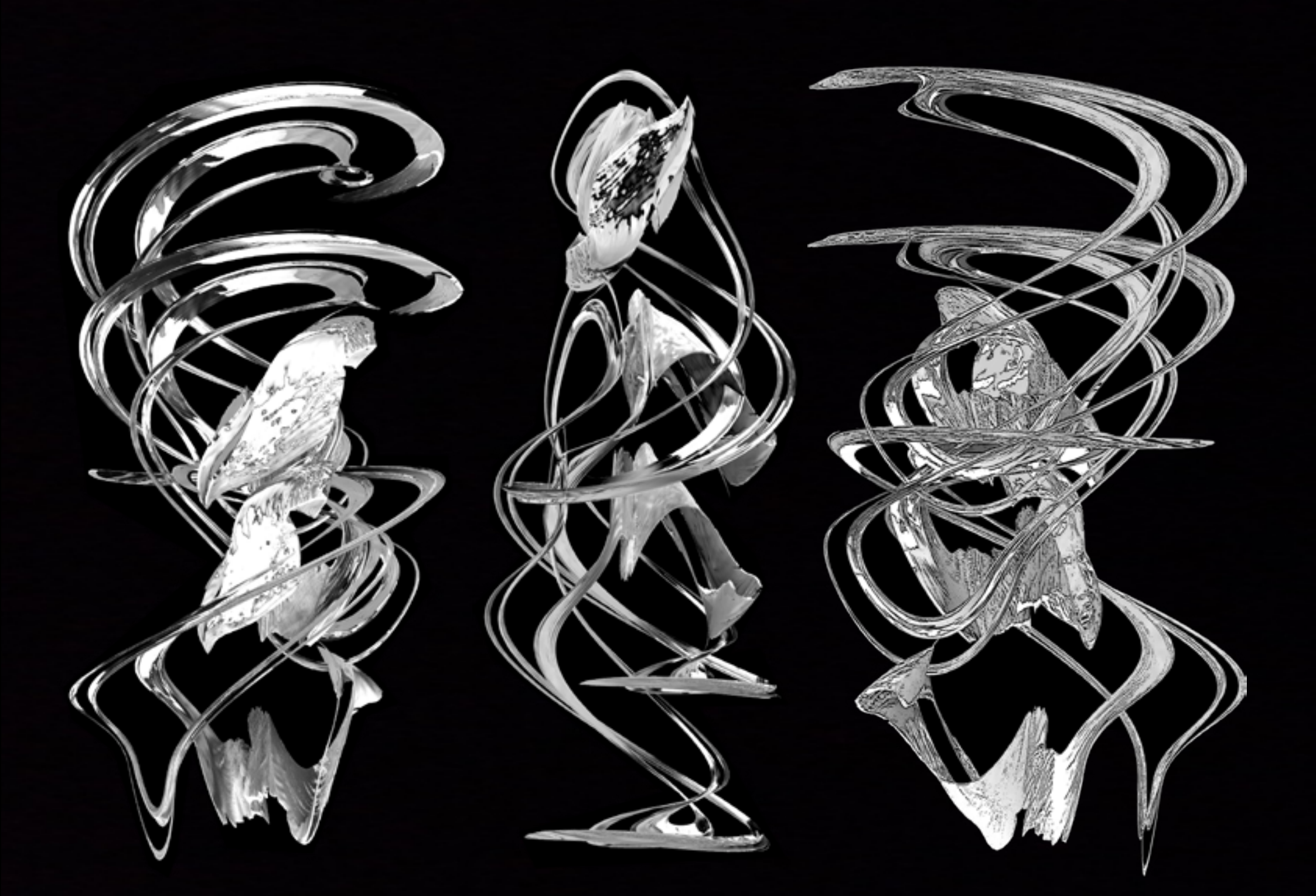
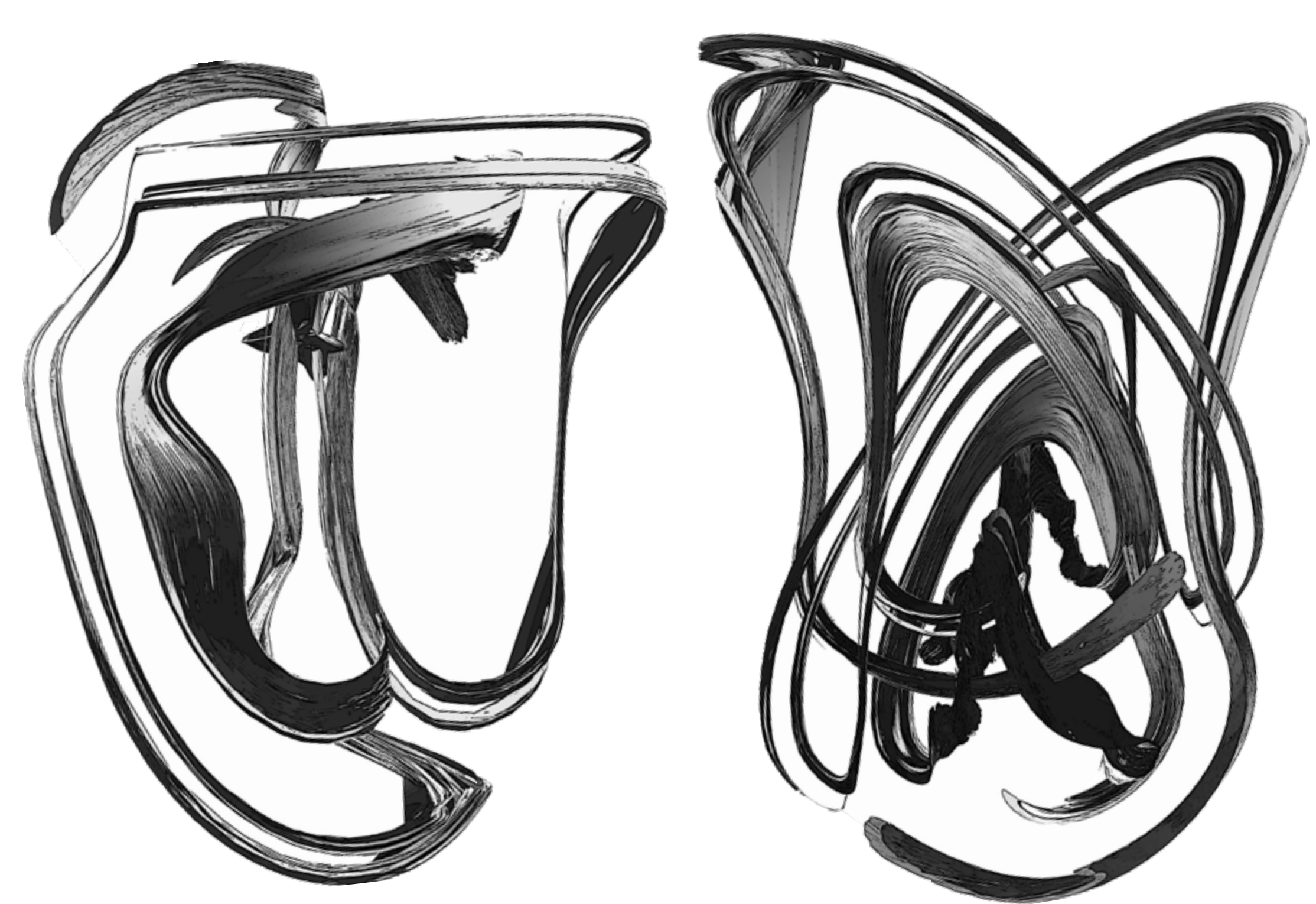
Perforation: this technique was using tools in Rhino known as Boolean. Cutting into formed meshes with foreign objects. This started with the grid formation and sliced into a mesh from X, Y & Z axis. The second experiment was a similar aim of perforation but I wanted to take a more organic approach so I used MeshMixer again to burrow through a mesh using a tool which creates tunnels.

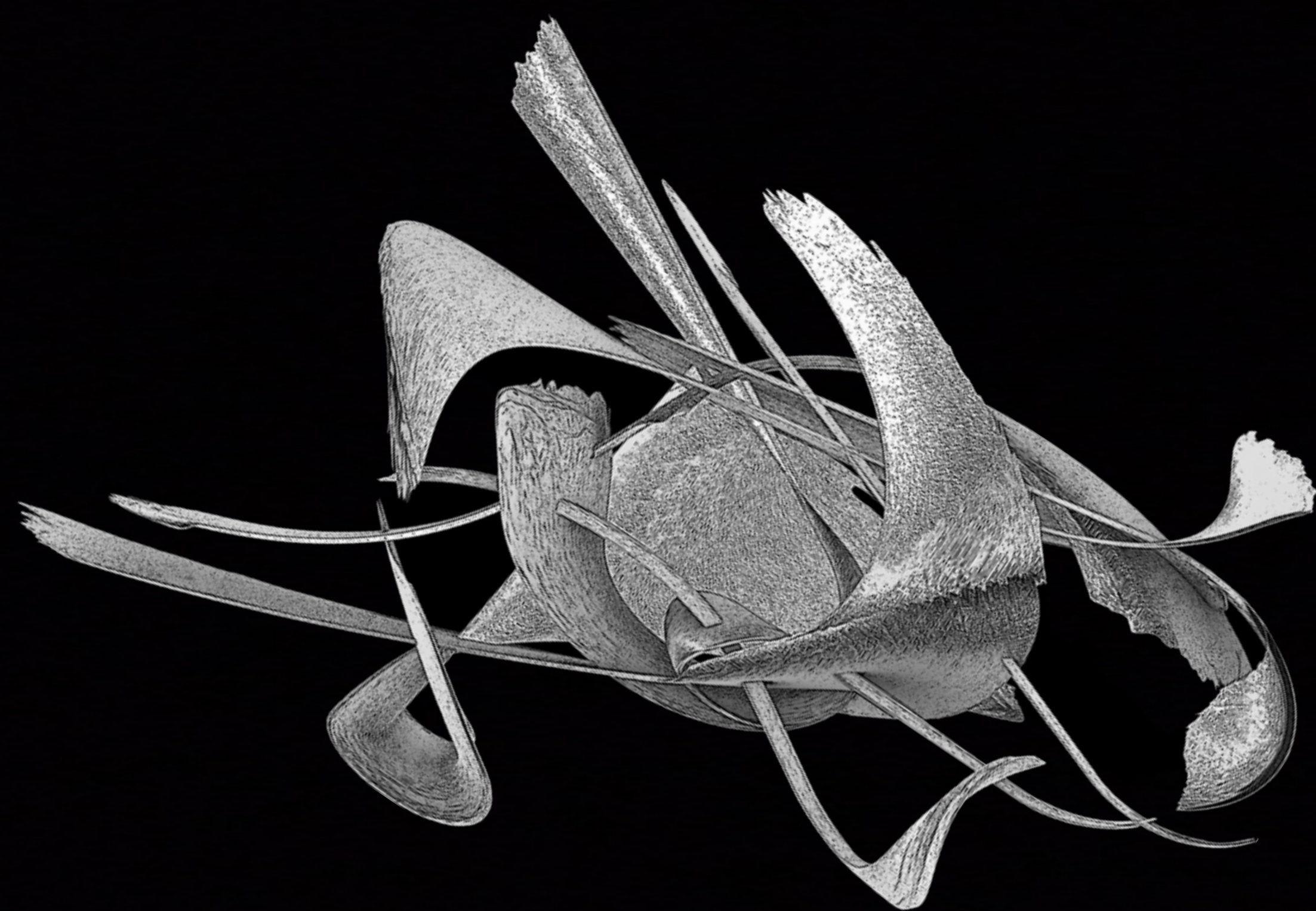




Sound: this technique was using tools in Rhino known twist, shear and stretch. Through my research I found that all of the senses are used to store memories, one of which is sound. A sound or noise can trigger memory recollection sometimes more so than vision or touch. I began creating visual sound clusters stemming from my own experiences and the sounds I remembered growing up in France.



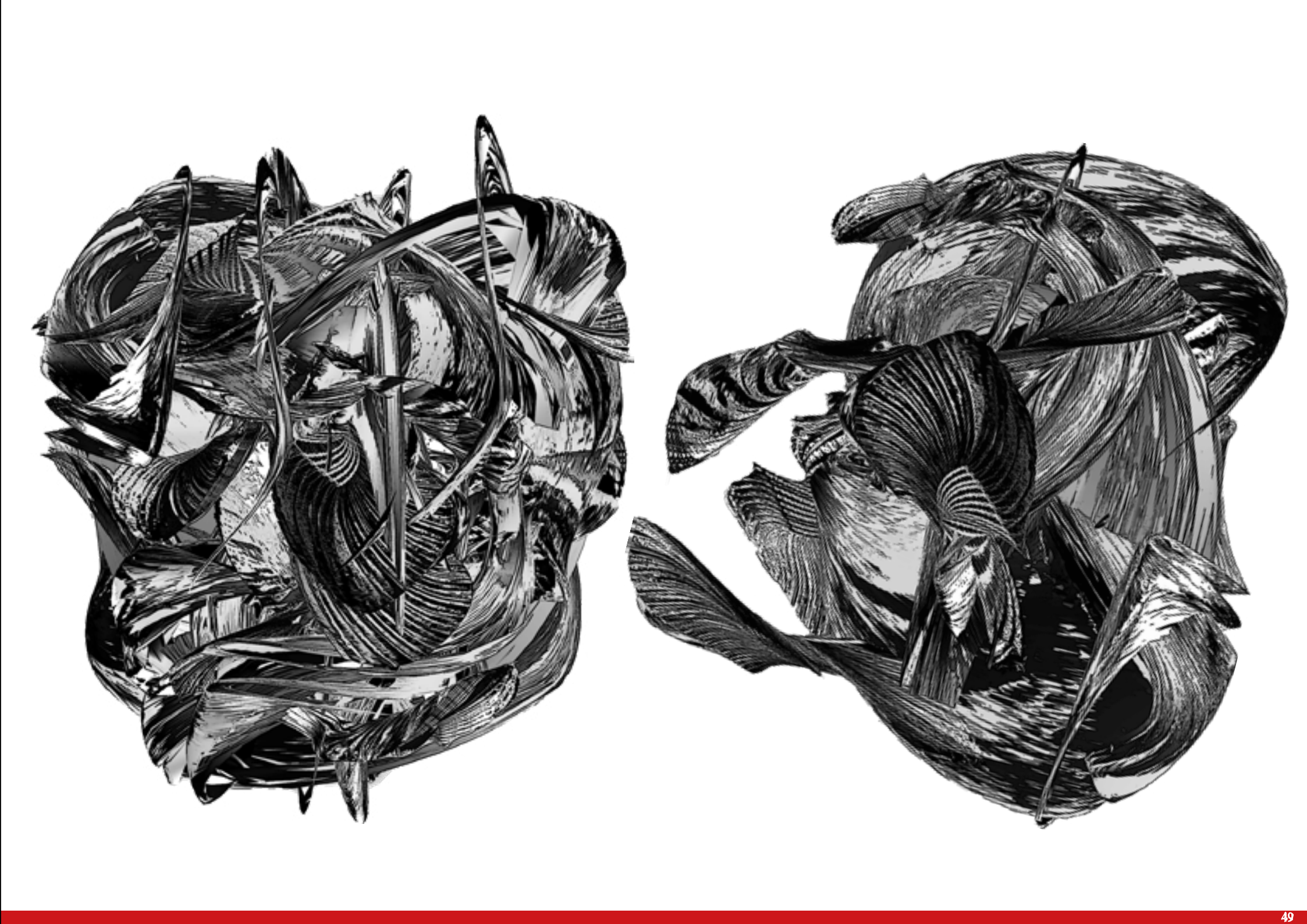
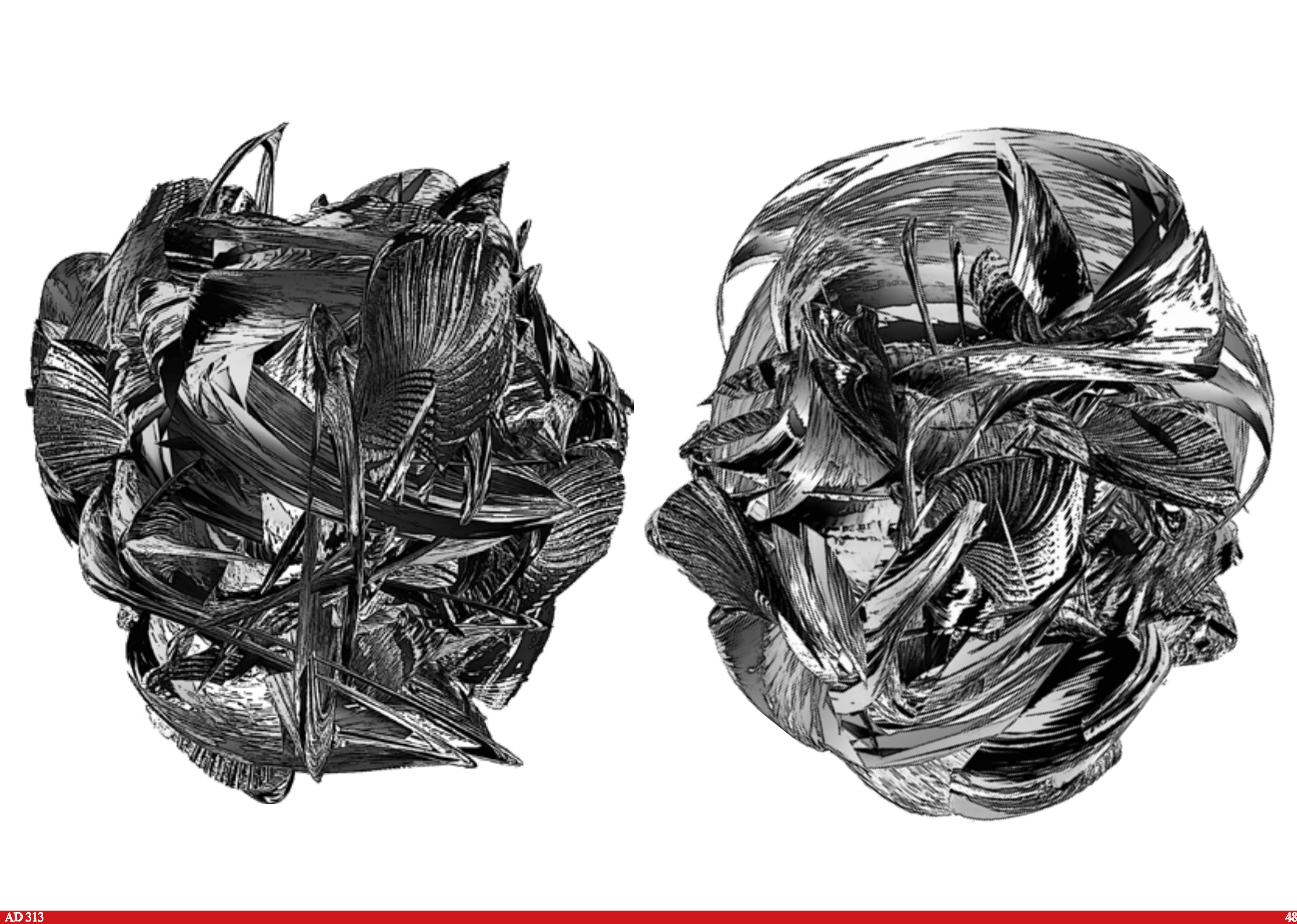


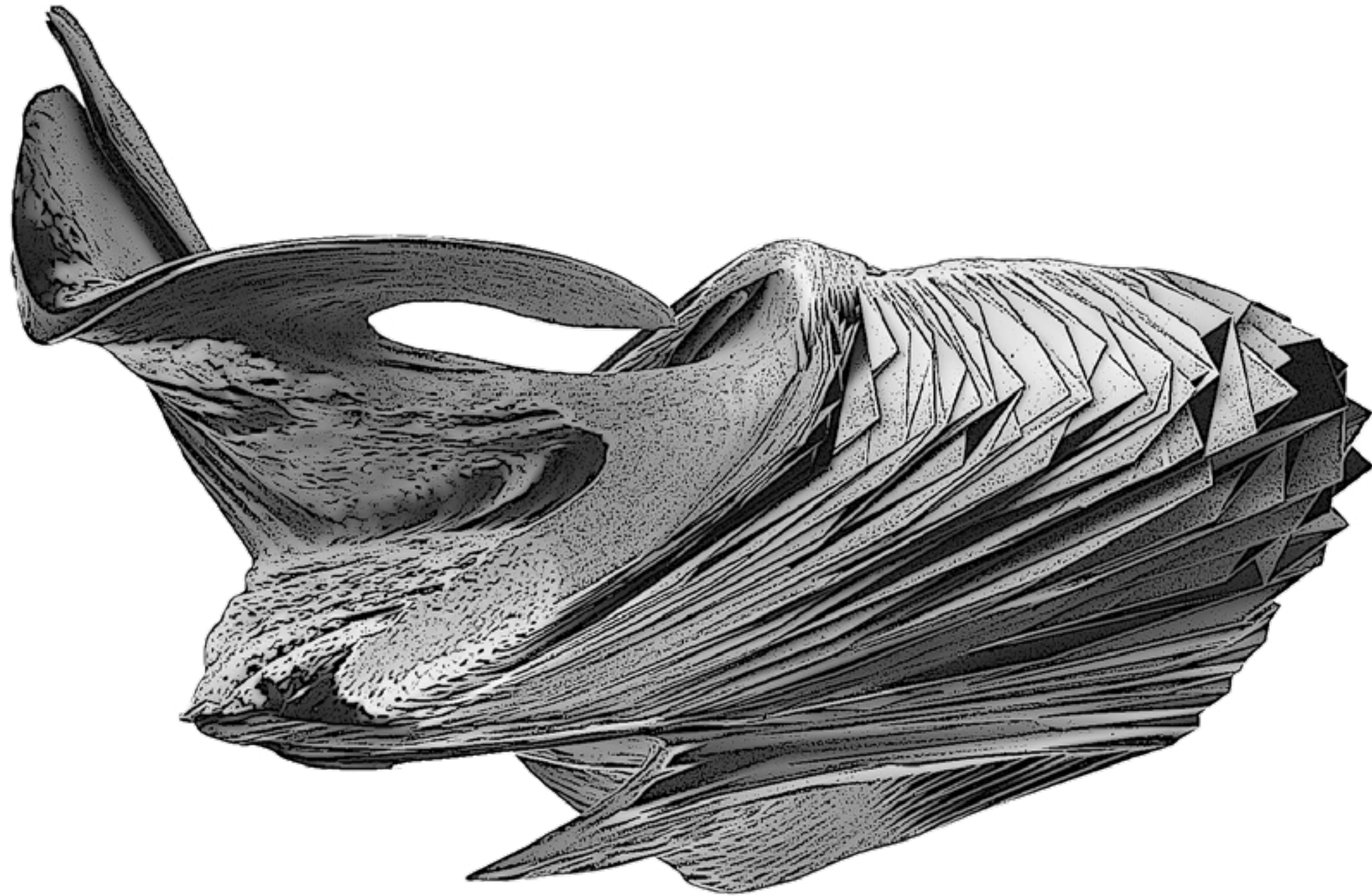




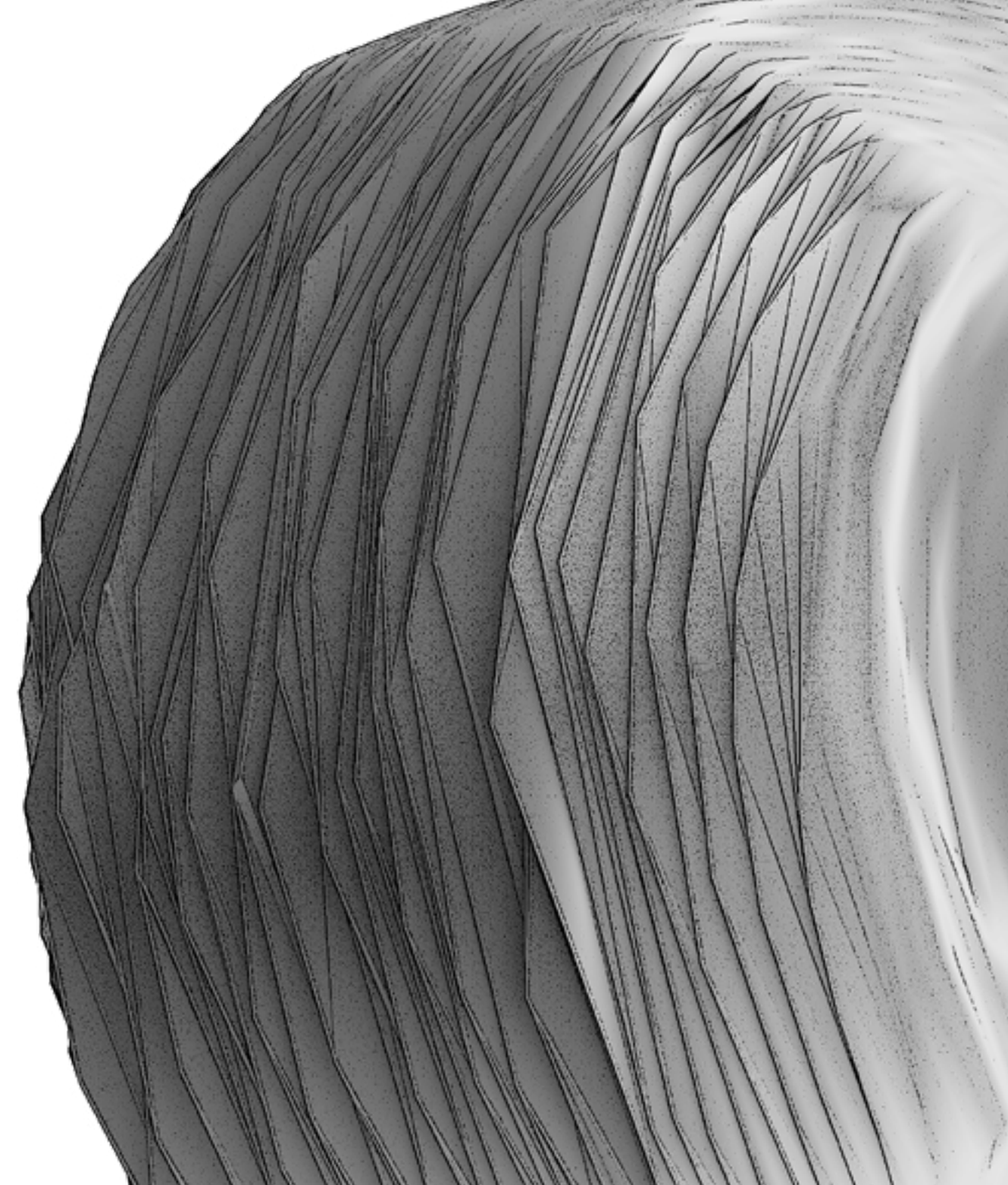
Murmuration: Through my experimentations with degradation with sound I wanted to explore this idea of remembering elemental forces. When I returned to France the previous summer I felt connected to the mountain in a far more meaningful way than before. These

murmuration were the convergence of all my memories and emotions. As I have previously outlined the mind remembers in fragmented shards of sensory information. These clusters are kept in close proximity to other clusters of a similar nature. I wanted to explore these clusters by using the transformative tools I had learned from previous models.





Layers: Truly thinking about how the mind may order and structure the collections and storage of memories I wanted to explore the idea of layering. These layers were made up of one sheared rock which was copied hundreds of times over and slightly adjusted each time, once assembled I pulled them apart. The themes of cloning and eventual destruction were key themes.





Product

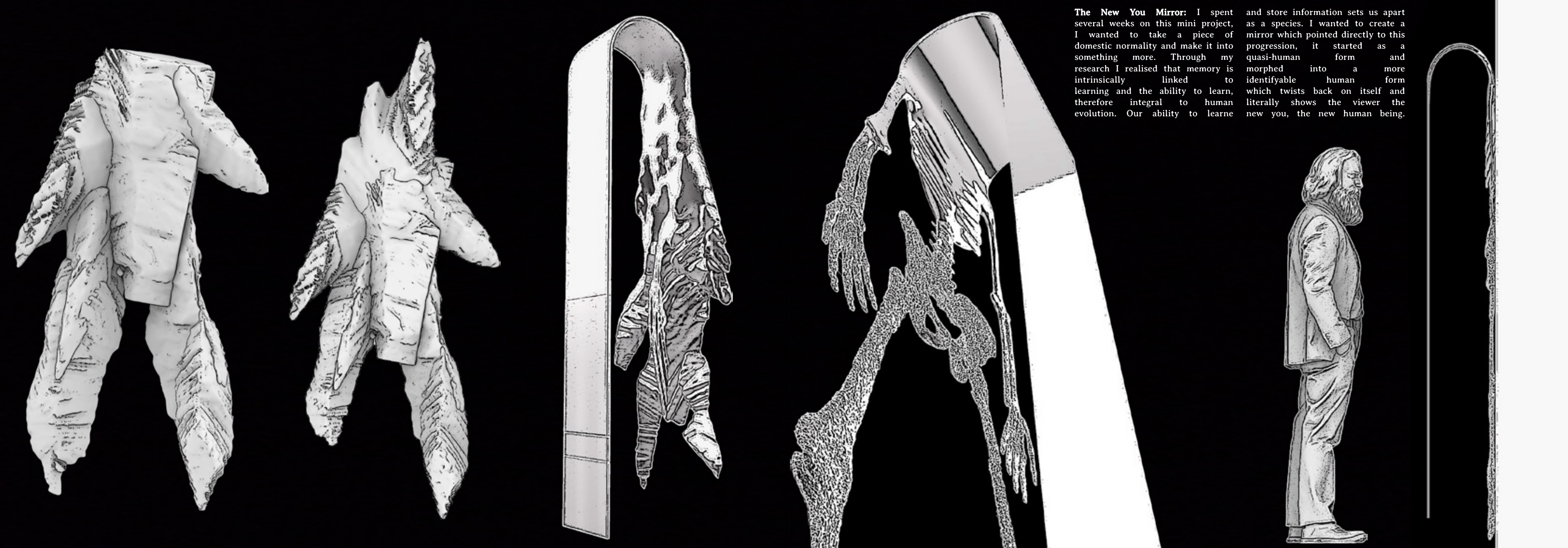
Through my experimentations I had found an abundance of manipulation techniques but also techniques and concepts stemming from neurological systems of memory retention. I had several tutorials with various tutors and in particular with James McAdam, we spoke about the direction of the project and how my techniques could be used in a different context. I was hesitant at first because of my conversations

with Nick and Jem at the proposition exhibition, at the time I was writing my dissertation which concentrated on the growing similarities between art and furniture. Through my research into contemporary furniture makers I had found designers and pieces which straddled the boundaries of art and design, I realised that my project didn't have to be just a conceptual art piece. I want to create objects which live in a domestic setting but still represent the artful pursuit of function.



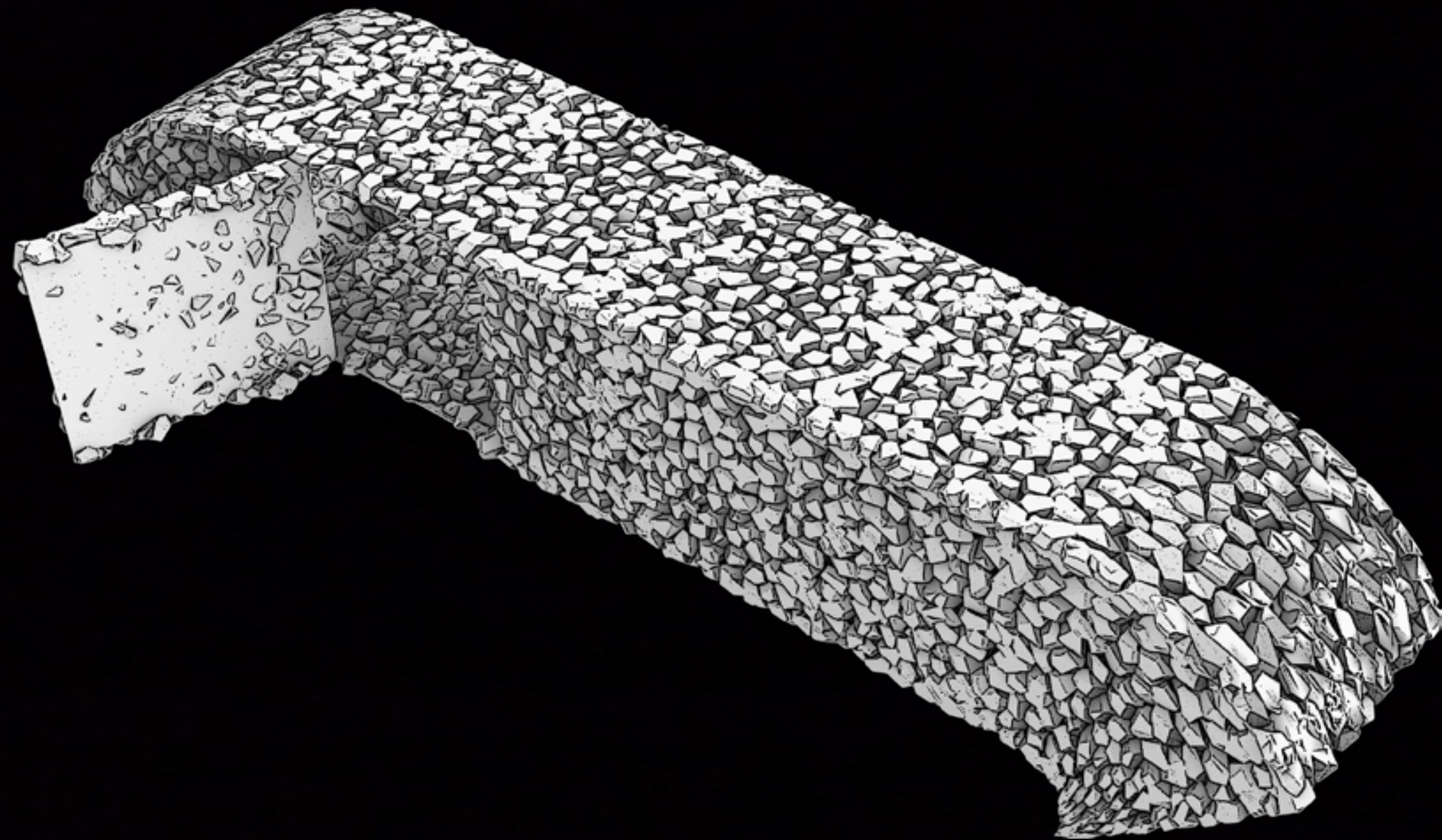
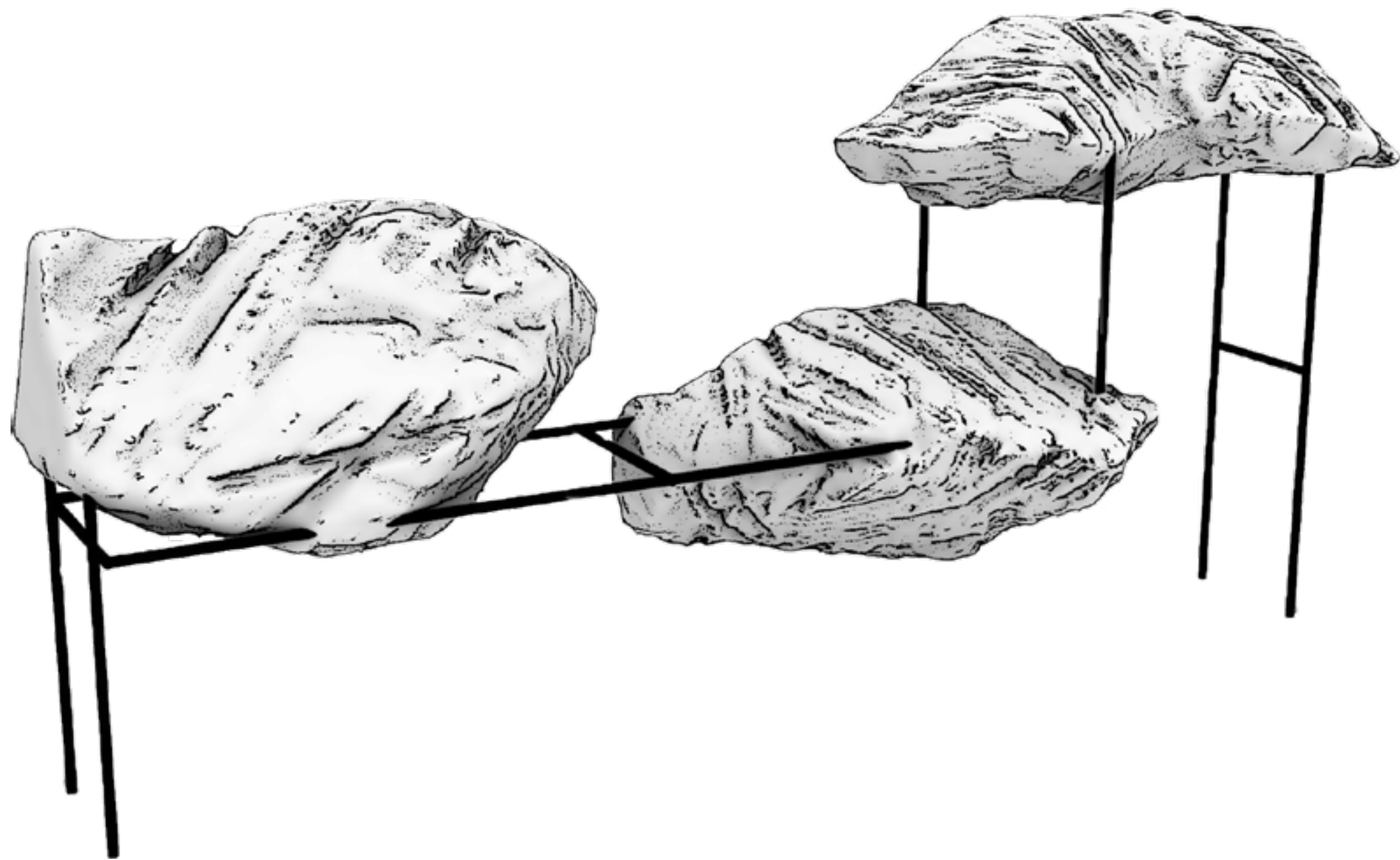
Tables: After my research into Doris Salcedo and the powerful message expressed through tables. In an interview with the White Cube she talks about the table and what a selfless object it is. I was very interested in using a domestic object and infusing it with themes much like Salcedo but portraying my own messages through the medium of domestic objects.





The New You Mirror: I spent several weeks on this mini project, I wanted to take a piece of domestic normality and make it into something more. Through my research I realised that memory is intrinsically linked to learning and the ability to learn, therefore integral to human evolution. Our ability to learn

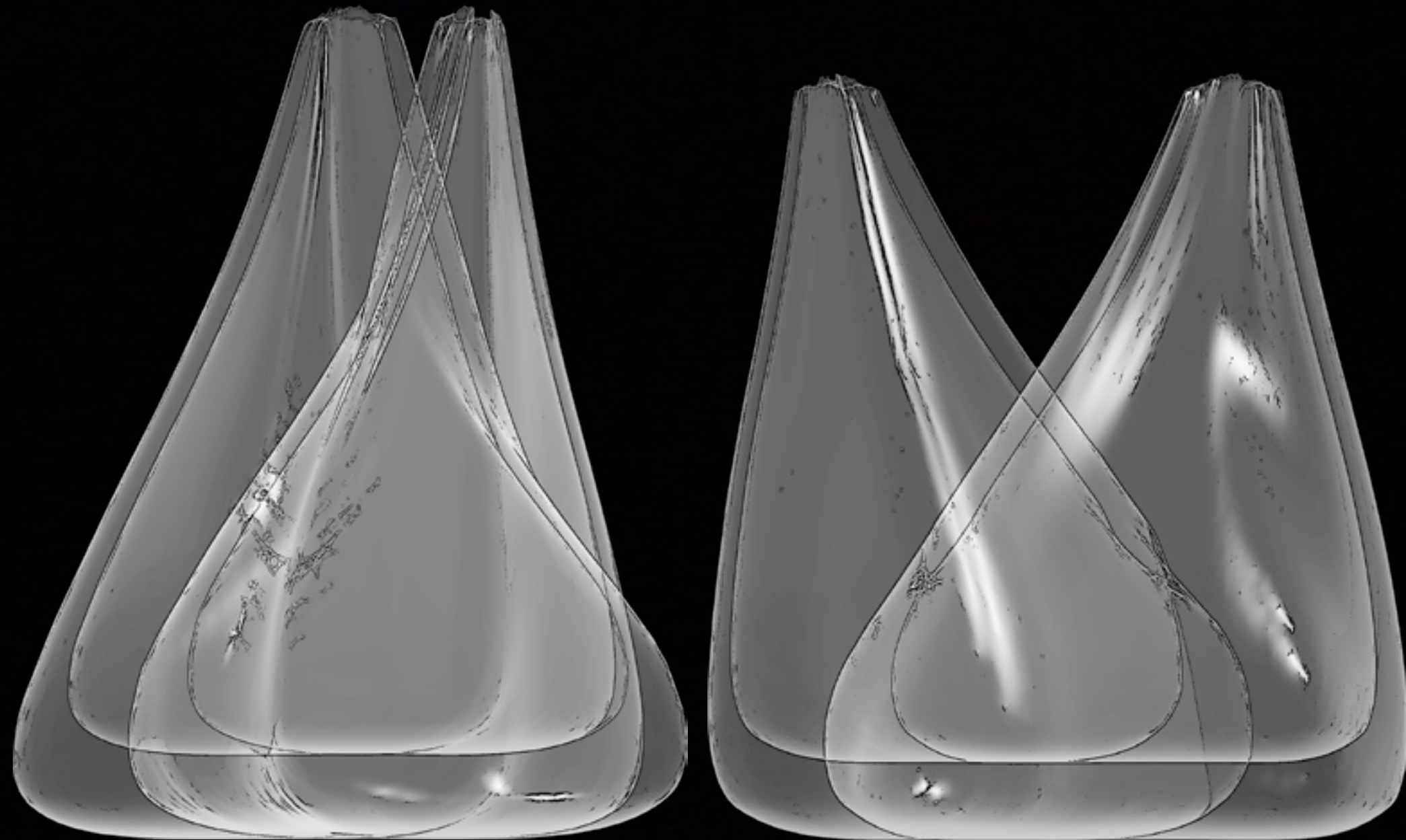
and store information sets us apart as a species. I wanted to create a mirror which pointed directly to this progression, it started as a quasi-human form and morphed into a more identifiable human form which twists back on itself and literally shows the viewer the new you, the new human being.

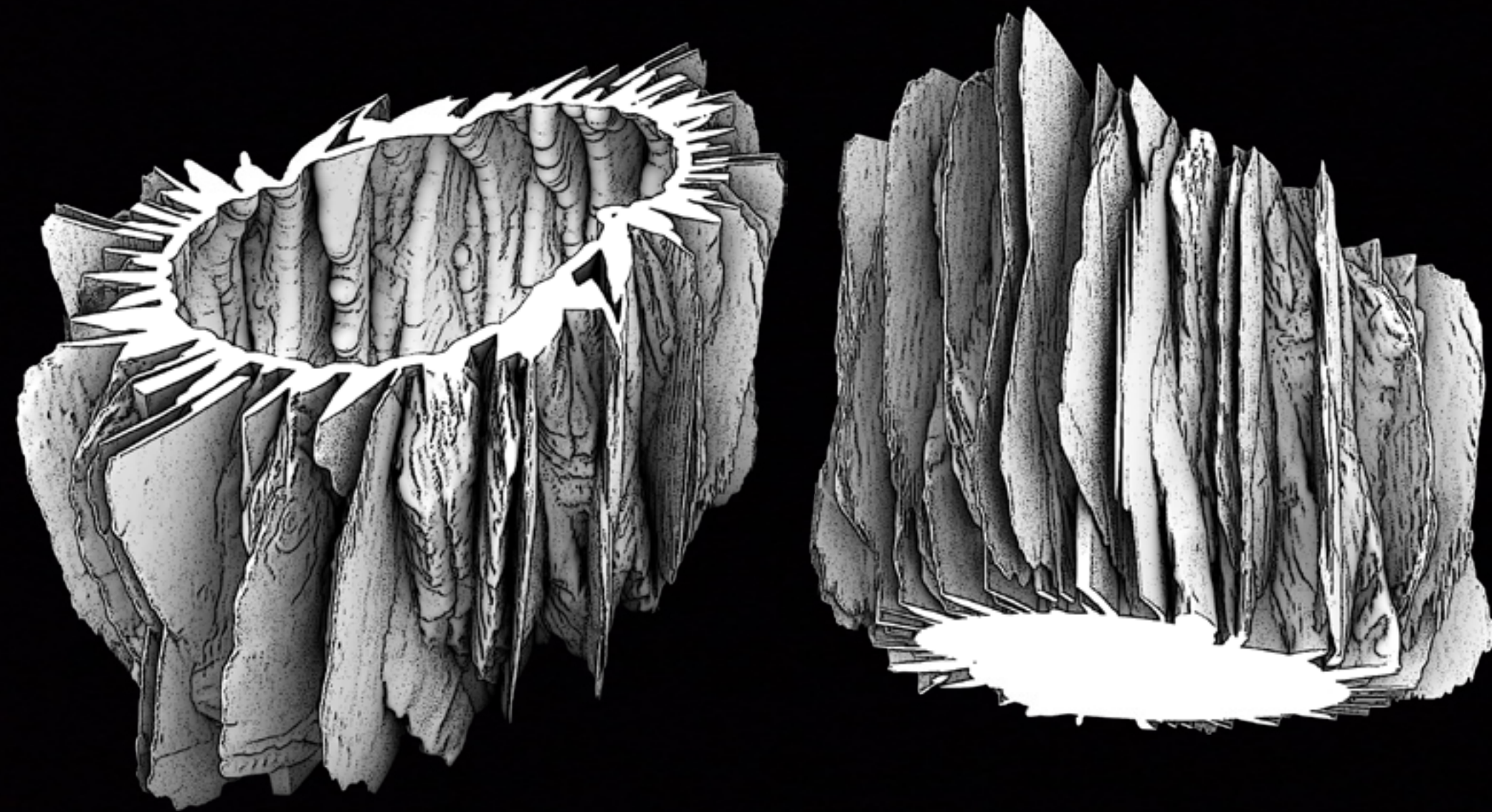
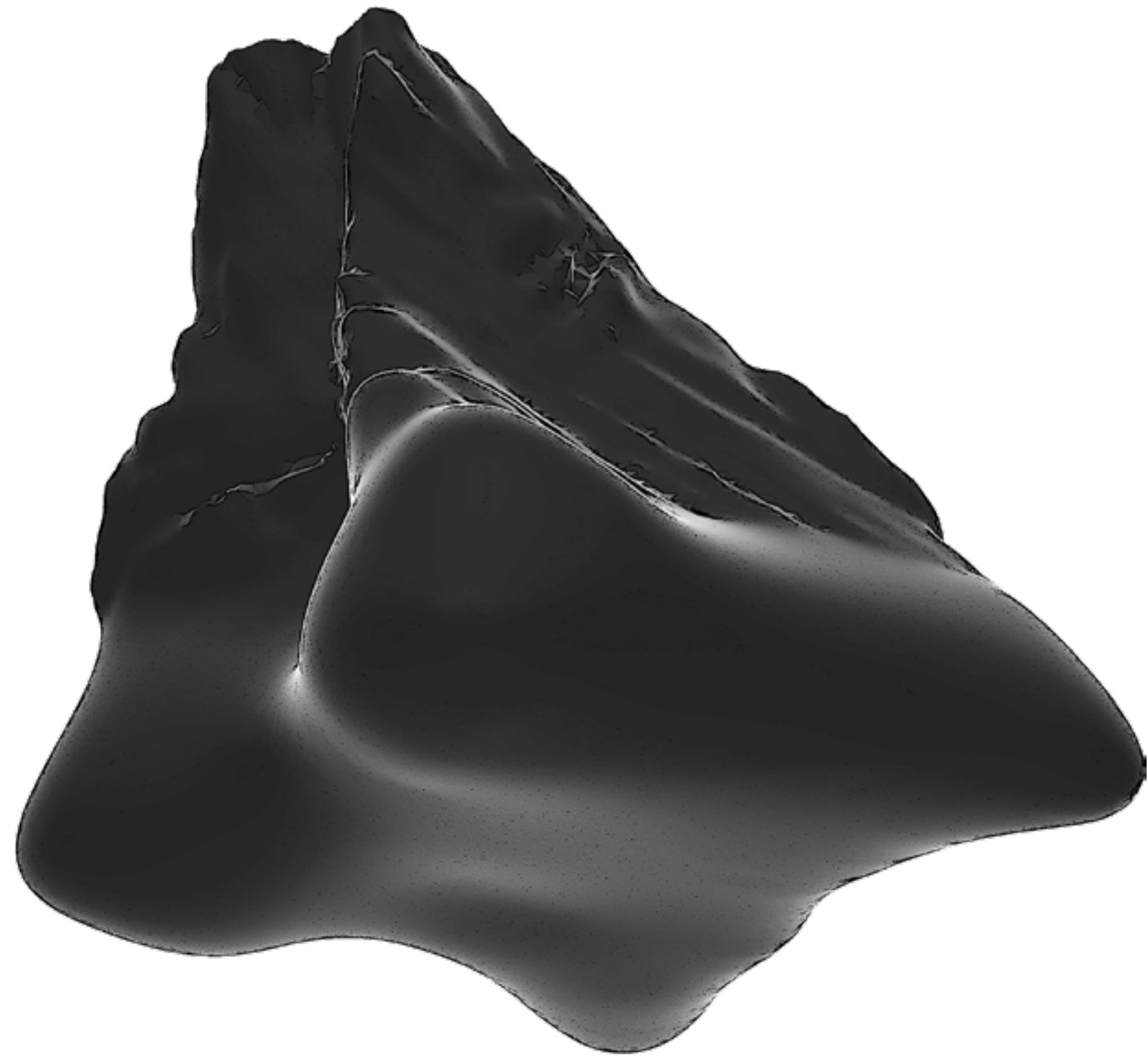


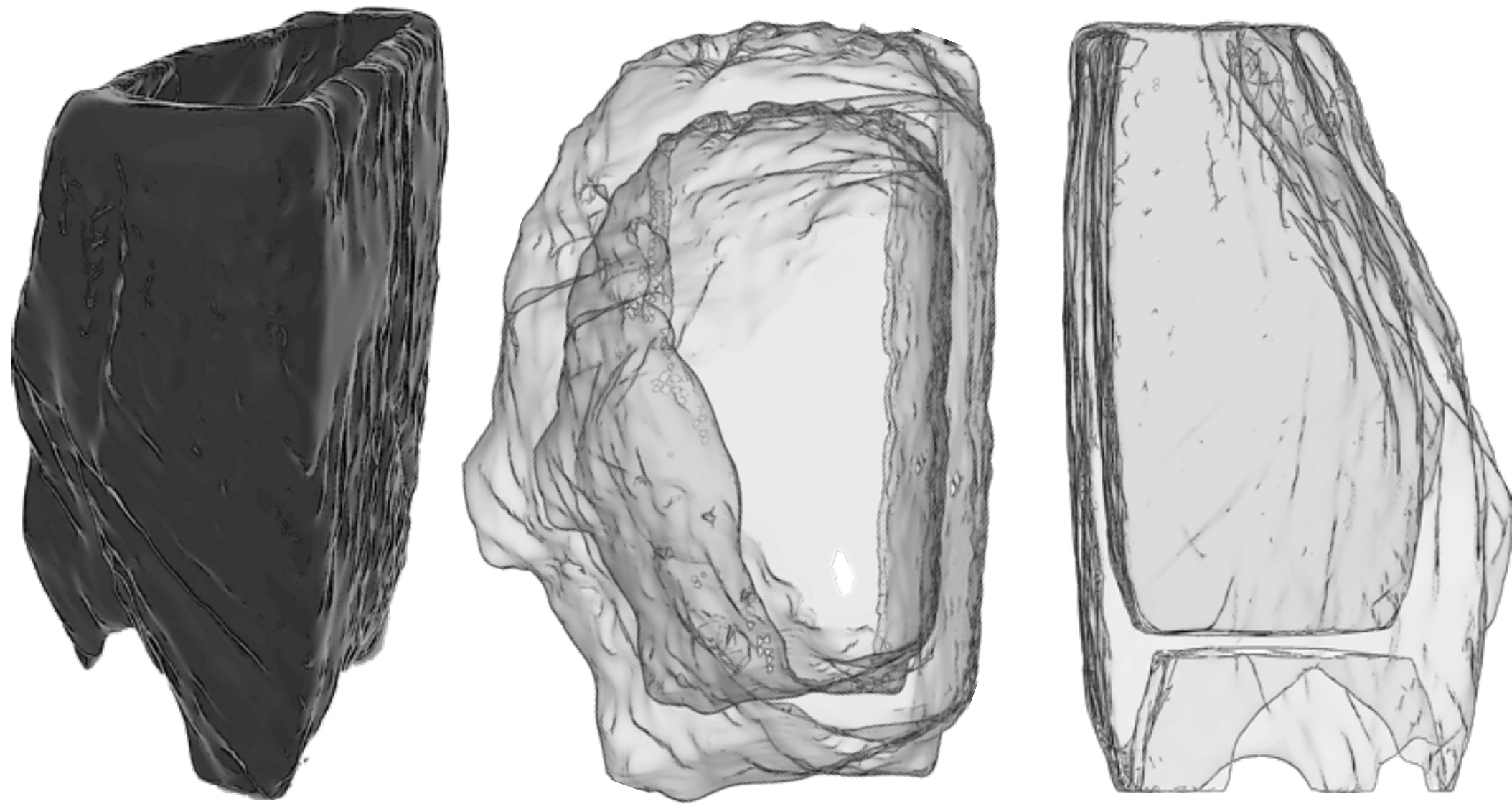
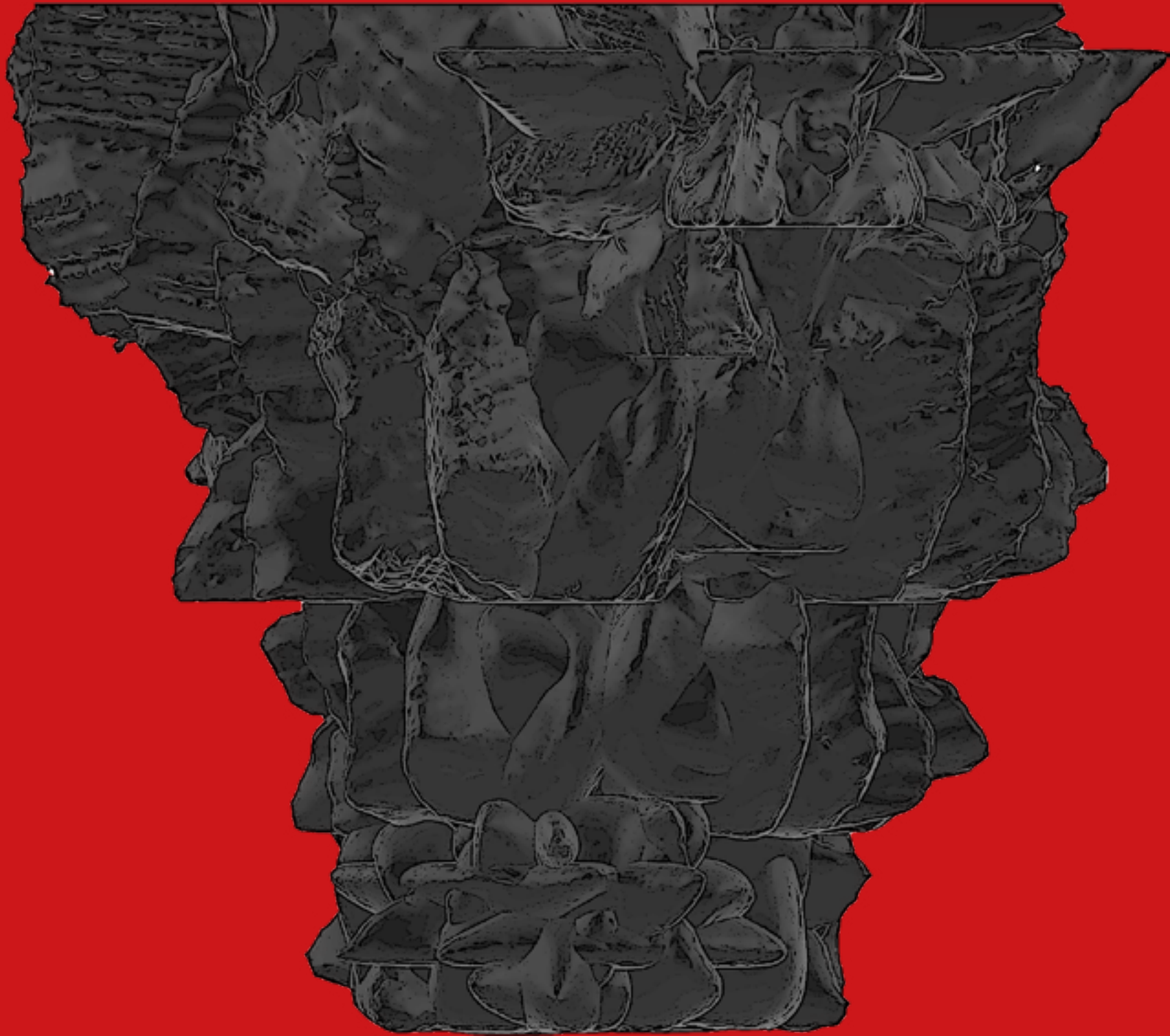


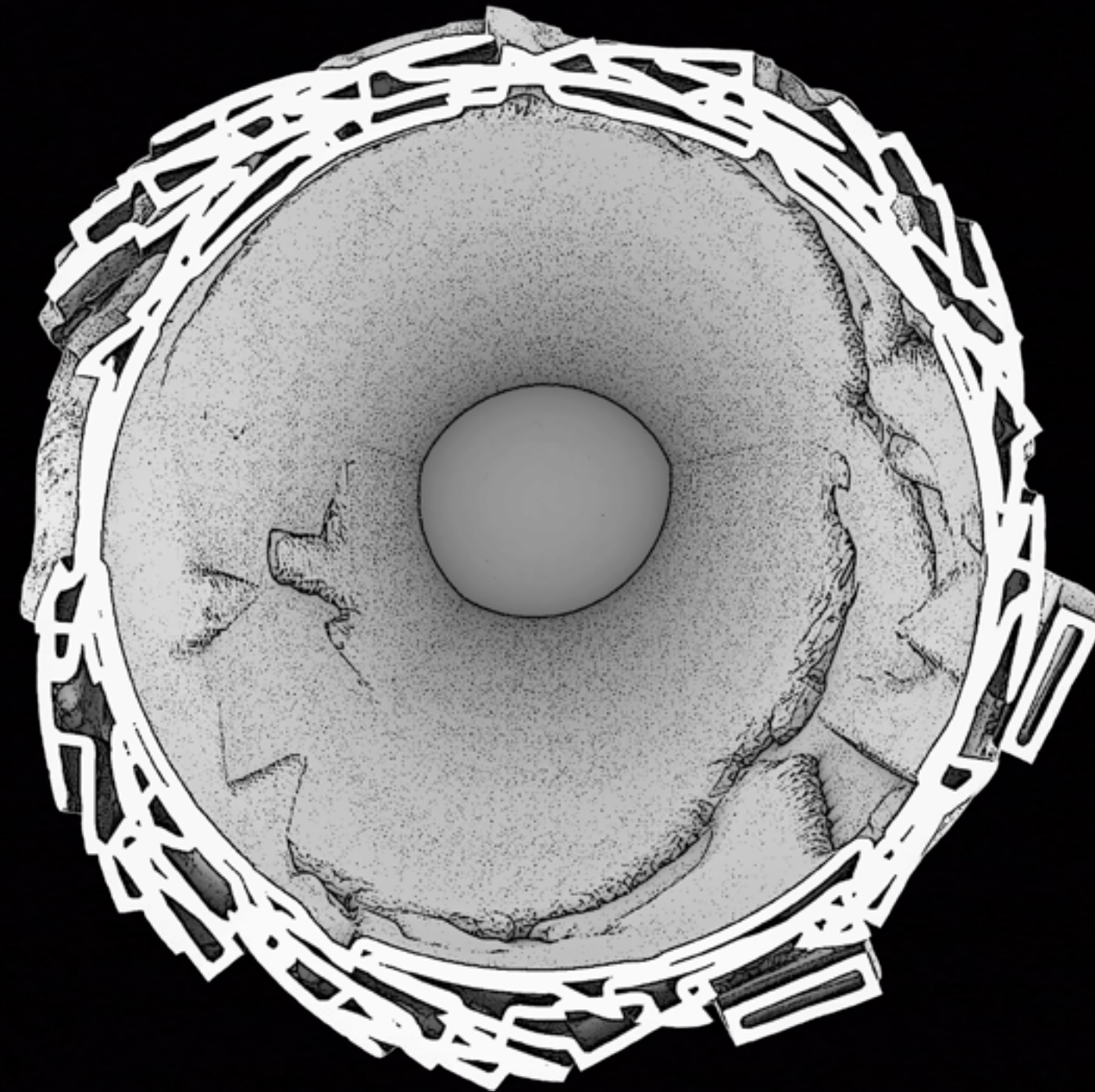
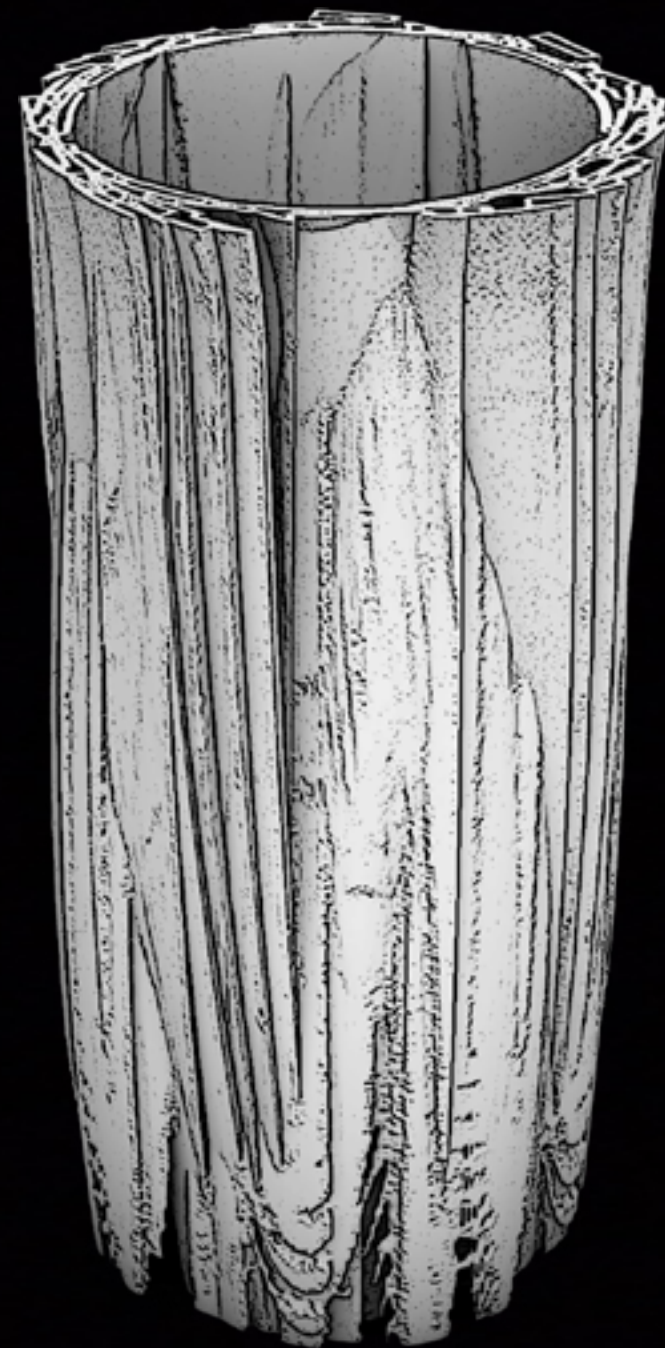
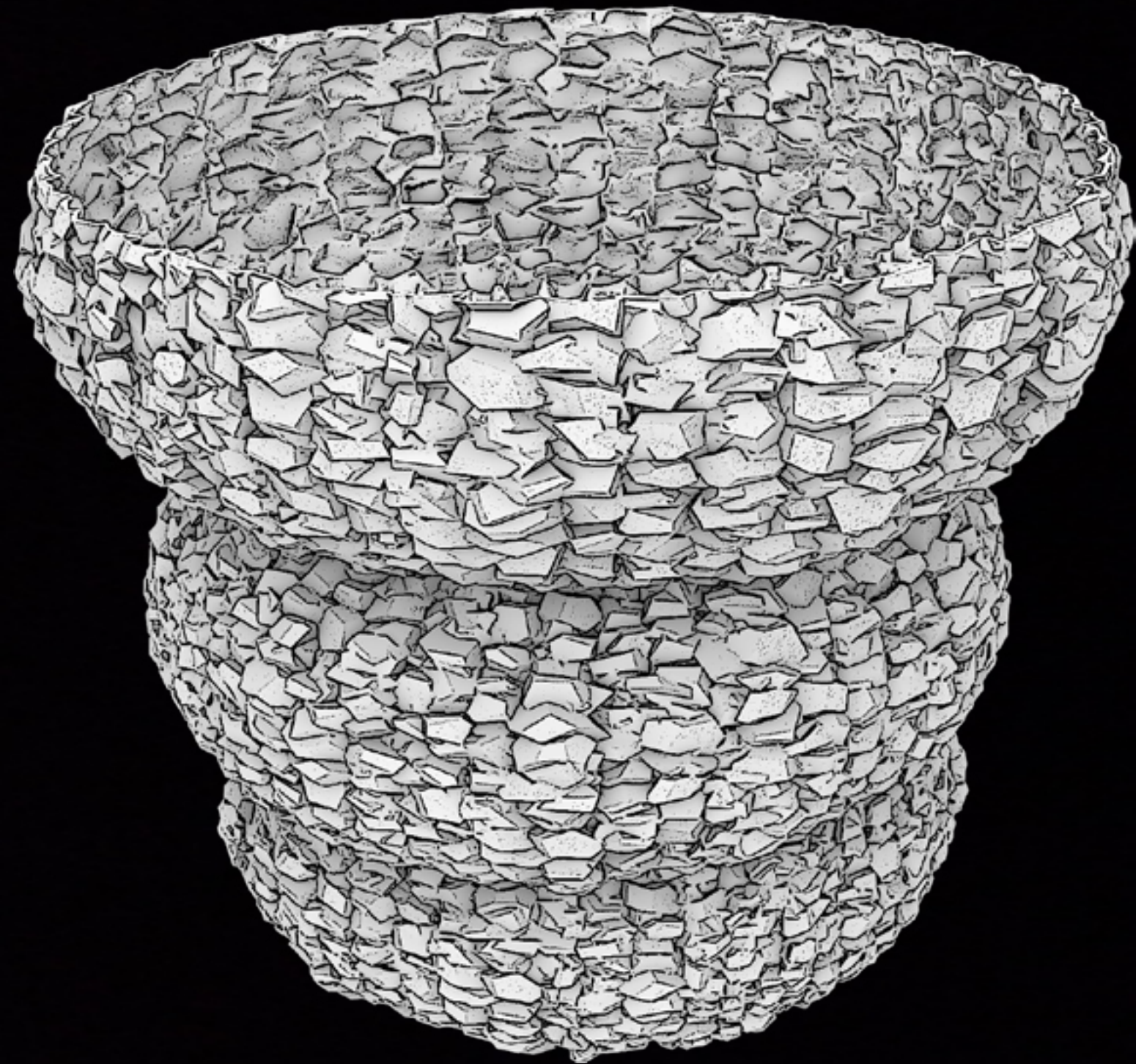
Vessels

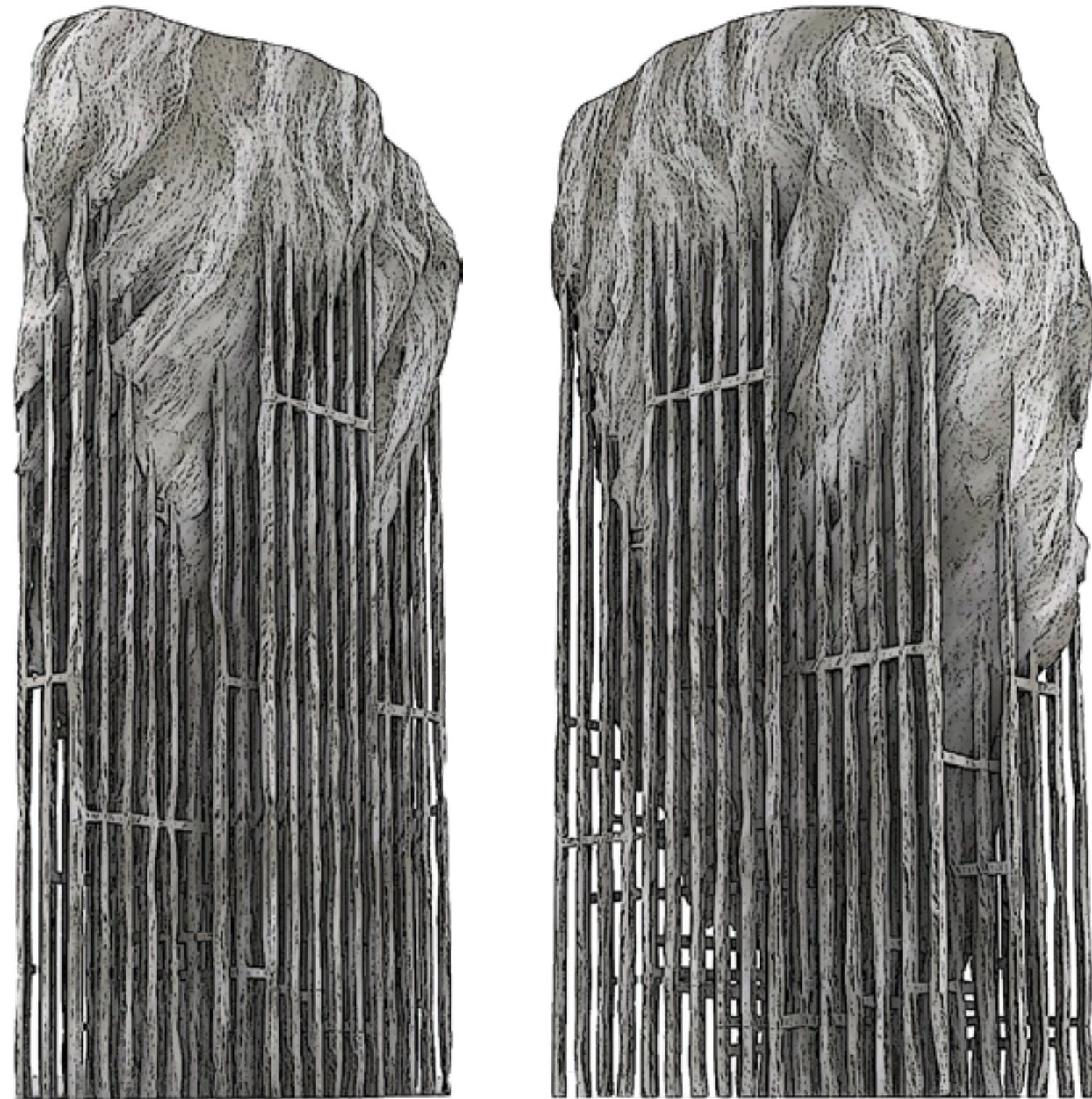
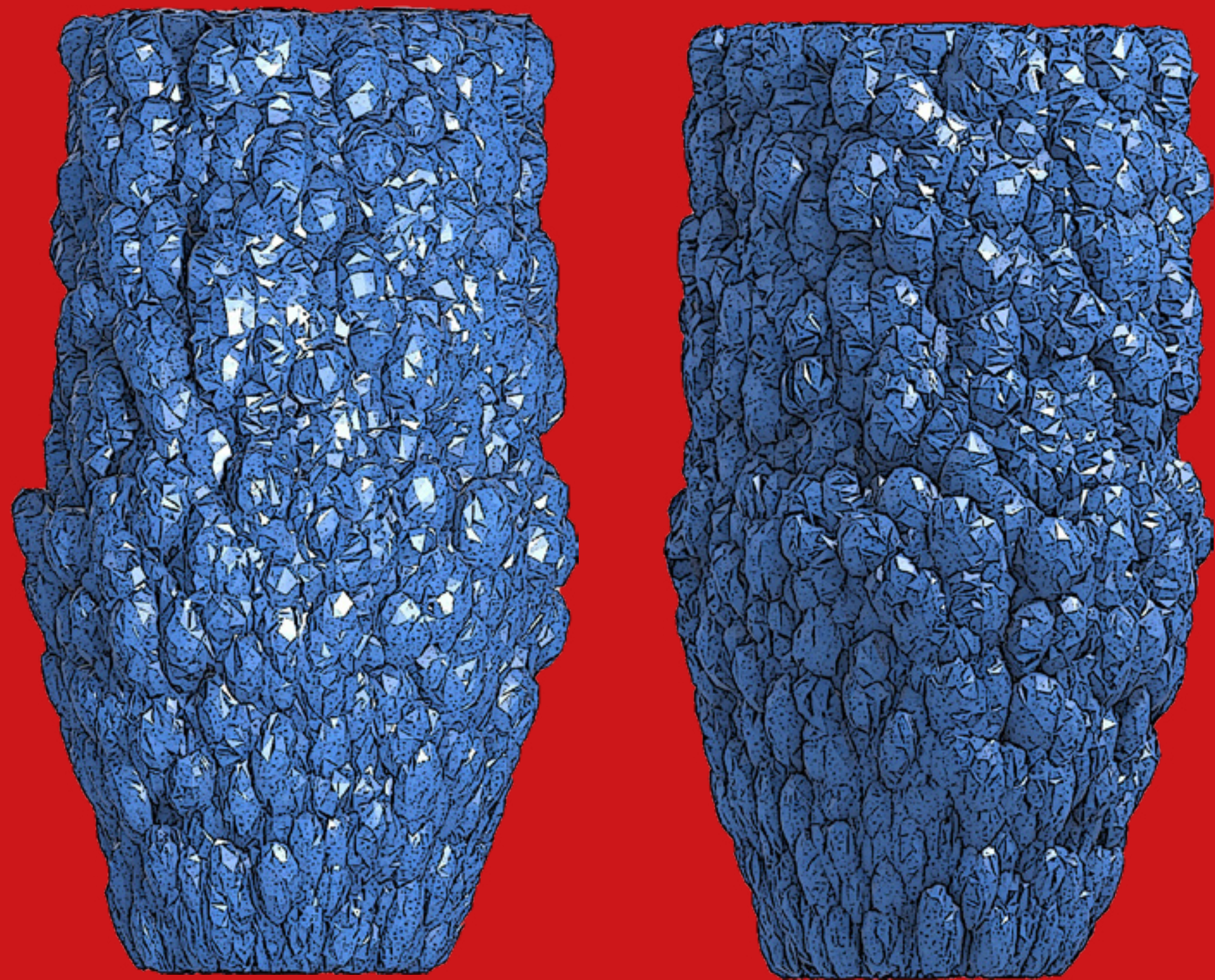
I experimented with all sorts of different functional objects from tables to mirrors but I was still searching, until I found vessels. Vessels don't sit comfortably as a furniture item but they are domestic objects and they don't sit comfortably as sculptures because they perform a function. This realisation was mainly down to a brief encounter I had with Gareth Neal. Who saw where the project was going and was extremely positive, he gave me the idea of vessels.

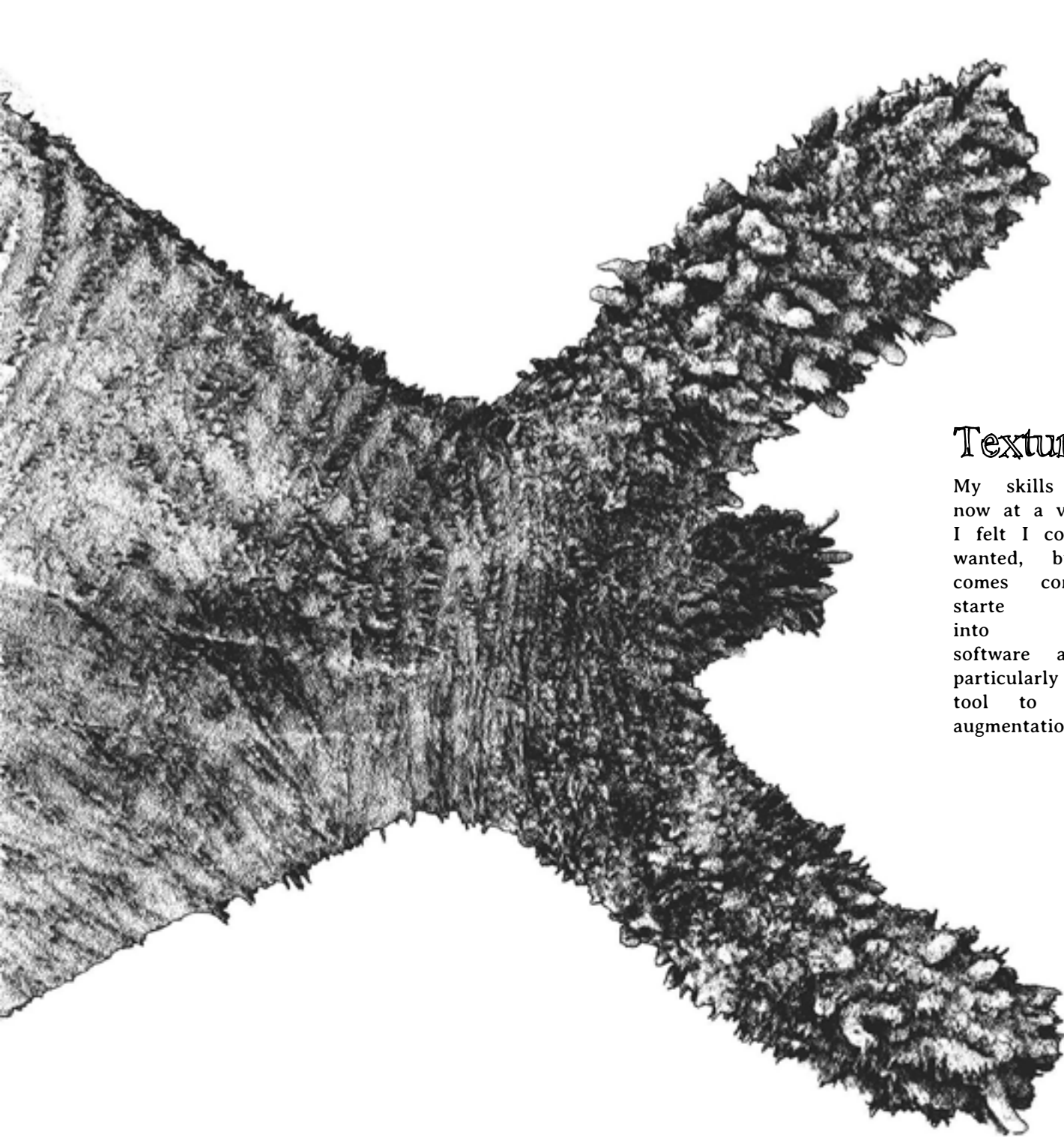








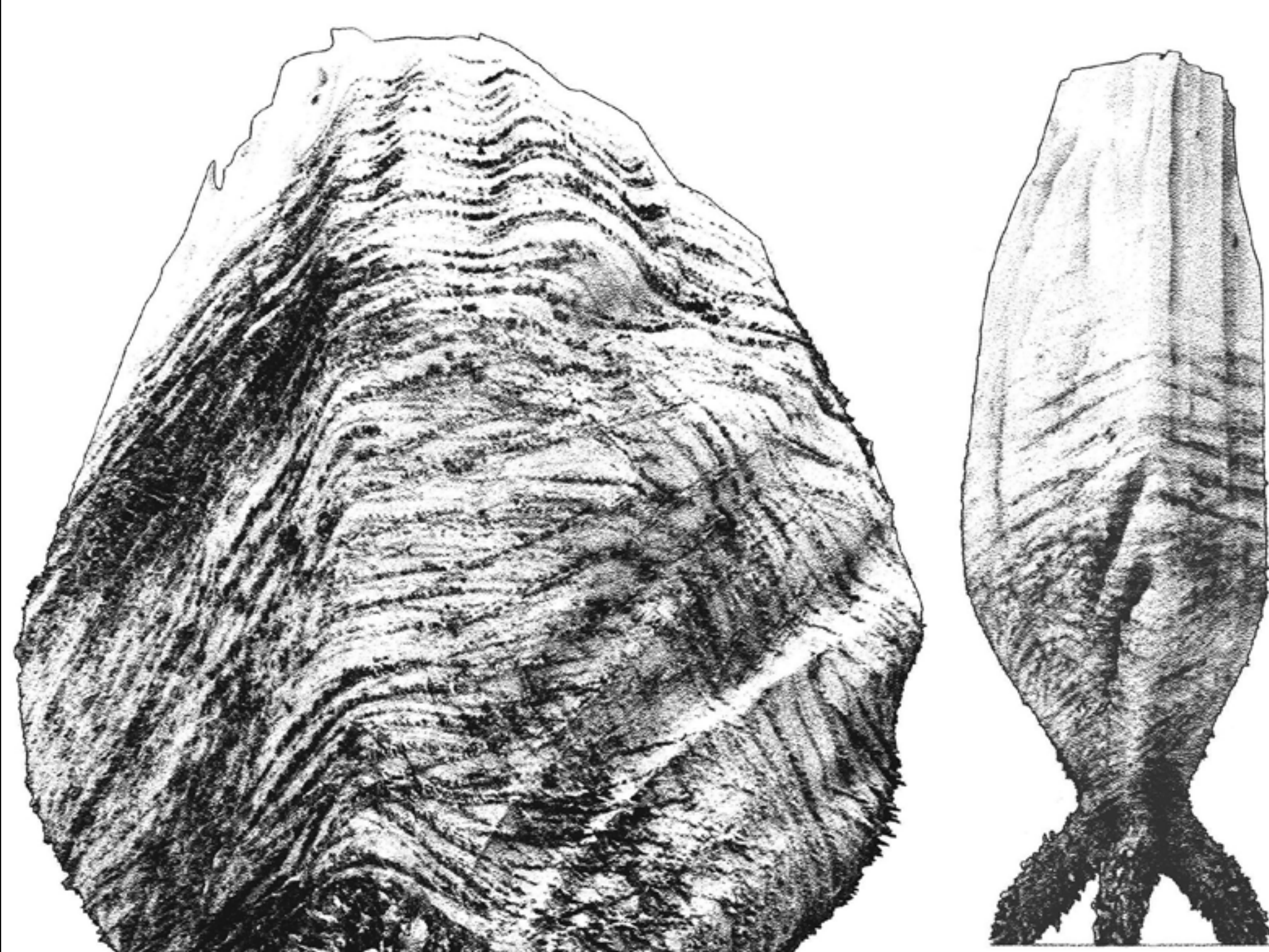


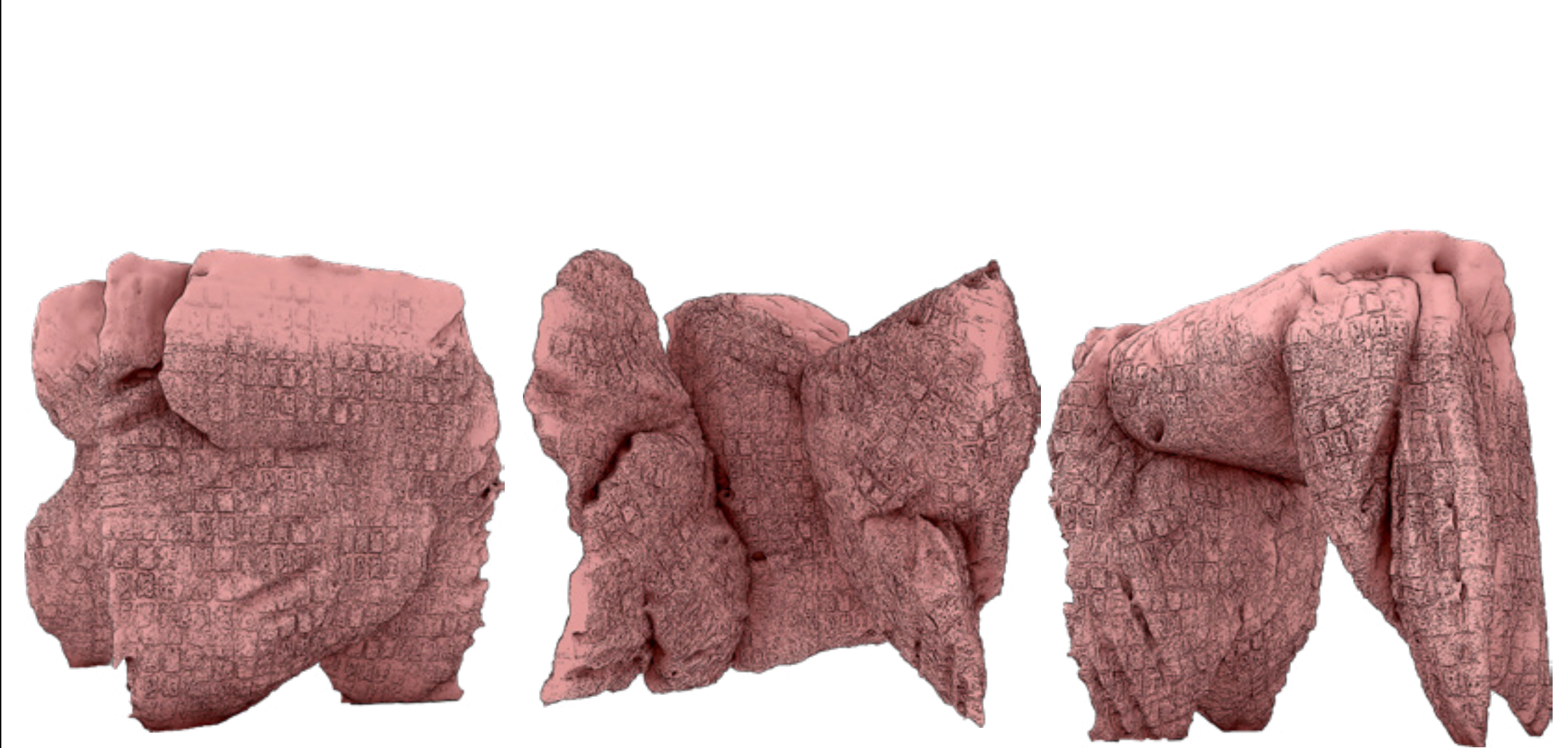


Textured Mutations

My skills on Rhino were now at a very high level and I felt I could do anything I wanted, but with confidence comes complacency so I started branching out into different software as Rhino isn't particularly the right tool to use for surface augmentation with meshes.

Blender is just the software to effectively paint a surface on a digital canvas. I realised that I could take a picture of a landscape, or the original piece of rock itself, scan it, create a form and then take the picture and paint it onto the surface. I could also mutate the shapes further with greater accuracy.





This process of painting onto a scan with a picture was hard fought and took weeks of fine tuning. It also required me to use software I hadn't experimented with before, Blender. Blender is a software tailor made for meshes much like MeshMixer, but Blender is perhaps more refined but

technically it is much more complex. I had asked my father to send any pictures he had of the house in France, I took interest of the picture to the left, it is a plaster wall which has decayed strangely into a grid formation. I took this picture into Blender and created a texture tool which I could

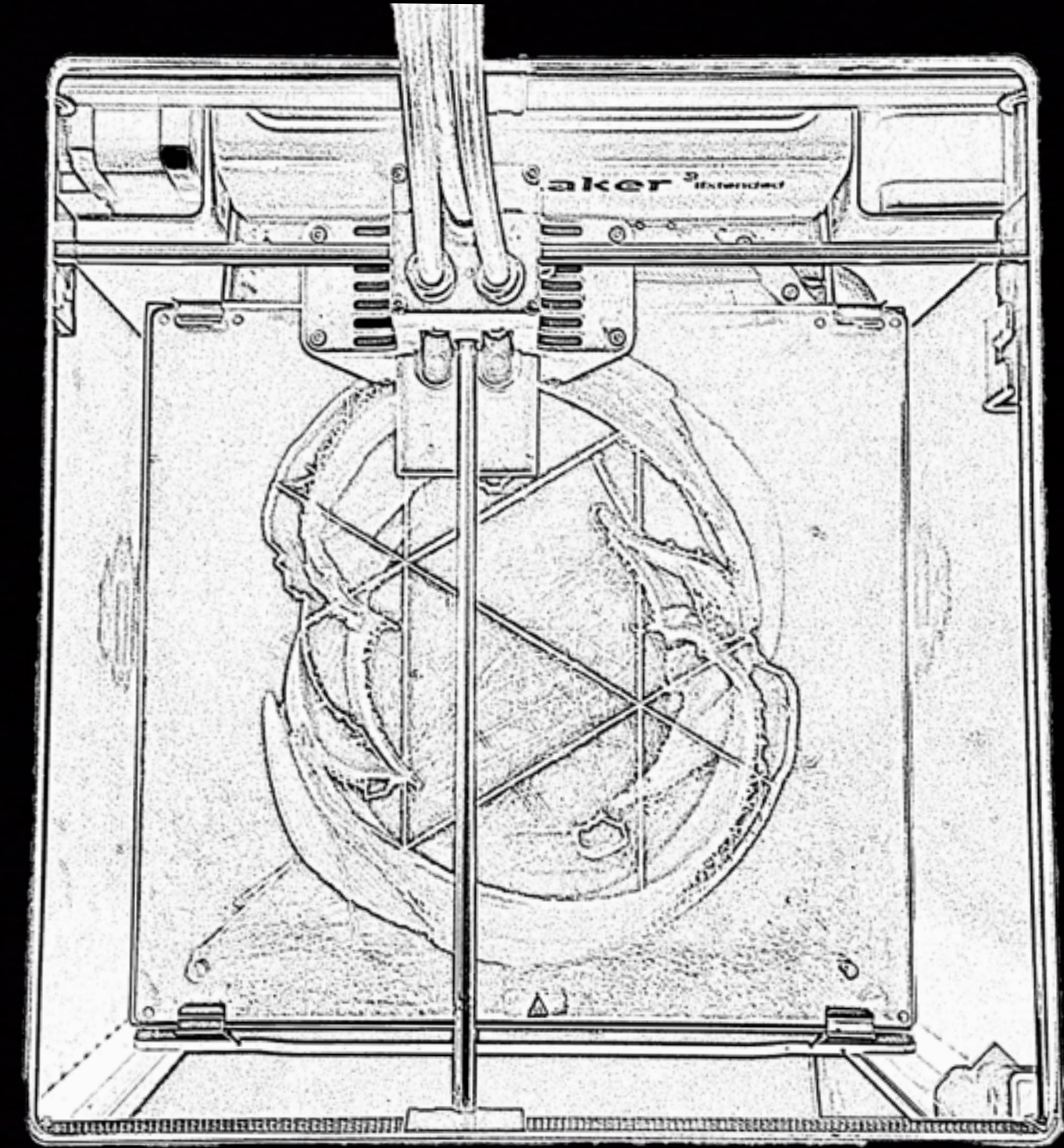
essentially paint onto a mesh. This technique added another layer of finishing to my pieces and gave me the opportunity to add more detail and create deeper more meaningful models which related even more to their surroundings and original settings.

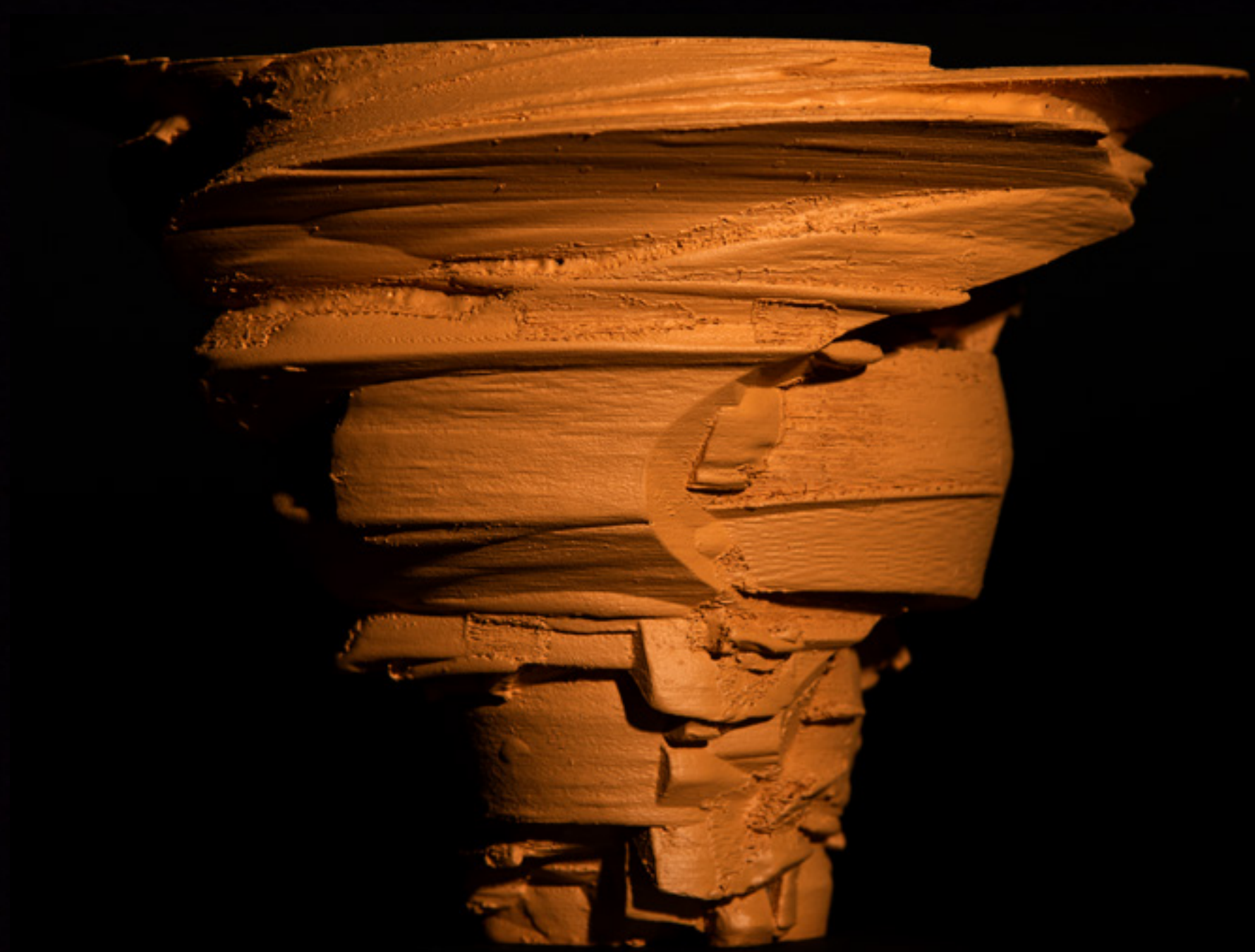


Spiral Vessel

This vessels was the culmination of all the experimental work I had been doing. I wanted to create a vessel from a single memory, the spanish winds which are famous in the south of France especially near the border. I remember these winds vividly and especially at night when it felt as though you were in the eye of a tornado. The vessel was designed with this memory in the forefront of my mind. the Vessel was comprised of a single rock scan

twisted upwards in a helical fashion to represent spiralling nature of the powerful winds. The print was succesfull although technically difficult to print, it also required a copious amount of support due to the tiers and overhangs, I took this fact into consideration in later prints, the colour of the print was less considered, and poorly applied through spray paint, I also took this into consideration.





Research Trip

For my reserach trip and subsequent pecha kucha presentation my conversations with Patrick were fairly straight forward as to where I would need to go. I took a flight down to Toulouse with my father and then drove down to

the southern most point of France, I didn't have an extended period of time to document and absorb my surroundings so I arrived super focused. I spoke to Patrick about an abandoned village a short walk from my home which I used to play as a child,

I remember the eerie nature of the place, how it was in effect a memory of a town, some houses still adorned with furniture and belongings, when I arrived at the town the severe weather had taken its tole on the town, most of the roves had caved in and

all that was left were the stone husks that lay strewn across the mountainside. We spent the weekend hiking, treversing the landscape trying to find more ruins and remnants of civilisation, we didn't come across one

person, it felt like we were travelling through my fathers mind trying to remember where houses were dotted along the mountain-side. We came across several ghost towns and many lonely dwellings. I documented them through photography and sketches







My father and me came across many of these decrepit shacks and tin sheds but also a surprising ammount of habitable dwelling which appear to have been abandoned overnight. We couldn't ask anyone as to who lived in these house because there wasn't anyone to ask, these discoveries

brought me back to my research and the works of Tony Cragg and how something can be from a frozen moment in time. These relics and remnants of past lives lived in this space gave the interiors especially a sense of eerie stillness, in a way these buildings were the

memories of human existence and human progress. I tried to document as many of these interiors as I could but the further from towns, rivers and roads we travelled the worse the buildings fared in the harsh conditions of the mountain.

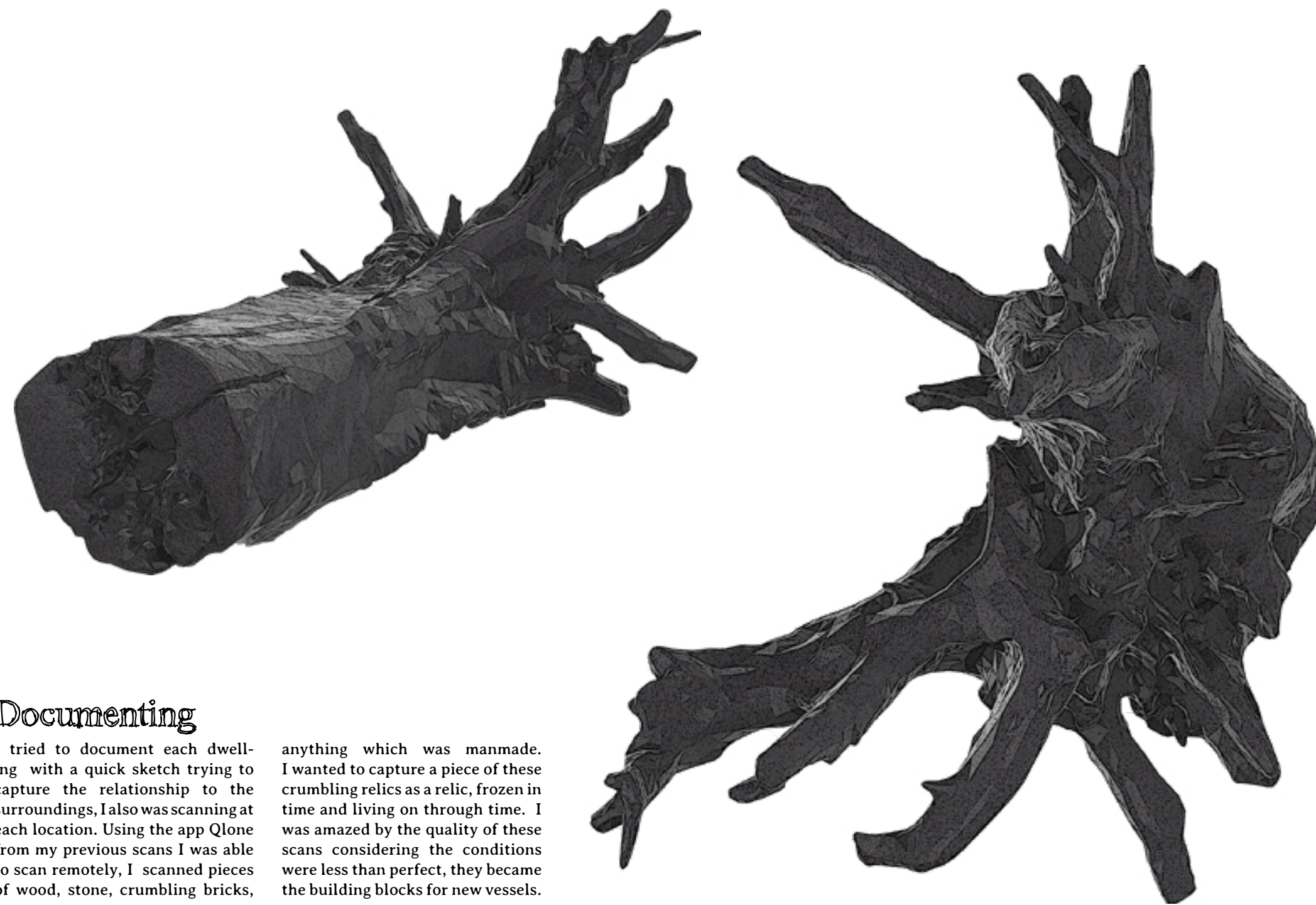




Documenting

I tried to document each dwelling with a quick sketch trying to capture the relationship to the surroundings, I also was scanning at each location. Using the app Qlone from my previous scans I was able to scan remotely, I scanned pieces of wood, stone, crumbling bricks,

anything which was manmade. I wanted to capture a piece of these crumbling relics as a relic, frozen in time and living on through time. I was amazed by the quality of these scans considering the conditions were less than perfect, they became the building blocks for new vessels.





Memory Palace

Through my research I found a phenomenon called the memory palace, it is a technique for remembering pieces of information through building a neural palace. I tried to create these palaces with actual fragments of scans from my journeys, collaging them into life.





Interview

During our time travelling back I wanted to speak to my dad about his first impressions, challenges and crucially why he and my mother had made such a unconventional decision.

JL - Do you remember the first time you saw the house?

TL - “We were driving through France looking at properties along the way, it was at night and we drove up the road to the Col de la Crousette and saw a sign AV which is the French ‘for sale’ sign. The next day we returned and spoke to Robert. He showed us a large barn on the track which led to his house. The view of the mountains in the distance was spectacular and the barn was enchanting in terms of location and size. It was a blank canvas with just a couple of windows and two large wooden doors. The barn had housed animals and poultry and there was a strong smell of chicken shit. It was a very strong stone built structure with a corrugated tin roof. When the barn was ours the first thing we did was to dig out the shit which I am sure was about 2 feet deep. We bought a caravan to live in while we renovated the barn to enable us to live there.”

JL - Did you have any basic amenities at all?

TL - “There were no sewage pipes so a septic tank had to be purchased and installed – this involved digging an 8 foot hole in an area close to the house. The toilet was installed on the ground floor. For water there was no water supply so we had to link the house to a mountain stream by pipe (the same as a hose pipe). The water was freezing but so fresh.

Washing facilities Initially we cut a large plastic barrel in half lengthwise and used it as a sink – the used water would drain into a bucket which then had to be deposited outside. For the Living area The ground floor was very dark and cold and would have taken a lot of work to make it inhabitable so we decided to lay a wooden floor creating a living area. Stairs were built to replace the ladder to the ground floor. For heat We built a fireplace and installed a chimney. The only windows in the barn were 2 small windows on the ground floor. We installed a large window on the first floor which provided light (and the amazing view of the mountains). Another floor was built and a mezzanine erected which became the bedroom. The tin roof was finally replaced with a felt roof. For cooking we purchased a cooker that ran on calor gas. Many changes were made and the living space restructured many times. The weather impacted the living space as a comfortable living temperature was desirable. The barn was large and stone built and it was difficult to heat sufficiently – a smaller contained area was beneficial to retaining heat but managing an open fire was sometimes difficult – finding the right cowl for the chimney was essential to ensure that smoke did not fill the area. There was also the need to a regular supply of wood to burn freshly chopped wood was too moist. I remember us buying velux windows, we installed them in the roof which made a huge difference to the light as did windows put in at both ends of the barn. We also put another entrance at the other end of the barn which provided better access.

JL - I know your passionate about nature and the effect it can have on your wellbeing, was this move in order to get closer to nature?

TL - Yes, but it was quite a shock at first! Bats were attracted to light and would often fly in if a window or door was left open. Door mice were regular visitors. They look like small, fat grey squirrels with long, black whiskers and large eyes and ears. They are nocturnal and make ear piercing squeaking sounds. Robert would hunt wild bore which I’m not sure was strictly legal but they did taste extraordinarily nice, we also got very accustomed to the sound of clucking chickens.

JL - Looking back now it seems quite fashionable to quit the rat race and go and live self sustainably, were you rejecting modern society?

TL - “I wouldn’t say we were rejecting society but we were definitely sticking our middle fingers up to the idea that you had to commute everyday to a job you dispised and buy an overpriced house in suburbia. I suppose that is radical to some but we just thought everyone else was mental! I also always wanted to build my own house.”

JL - The world has changed quite radically since then with gargantuan technological jumps, do you think this has made it easier to live off grid?

TL - “Oh without question, I have solar panels which provide 100% of my power and I have been using apps to notify me when my veggies are ready to harvest! I think it is easier than ever to live off grid or at least on the fringes of society and

now there are less and less compromises.”

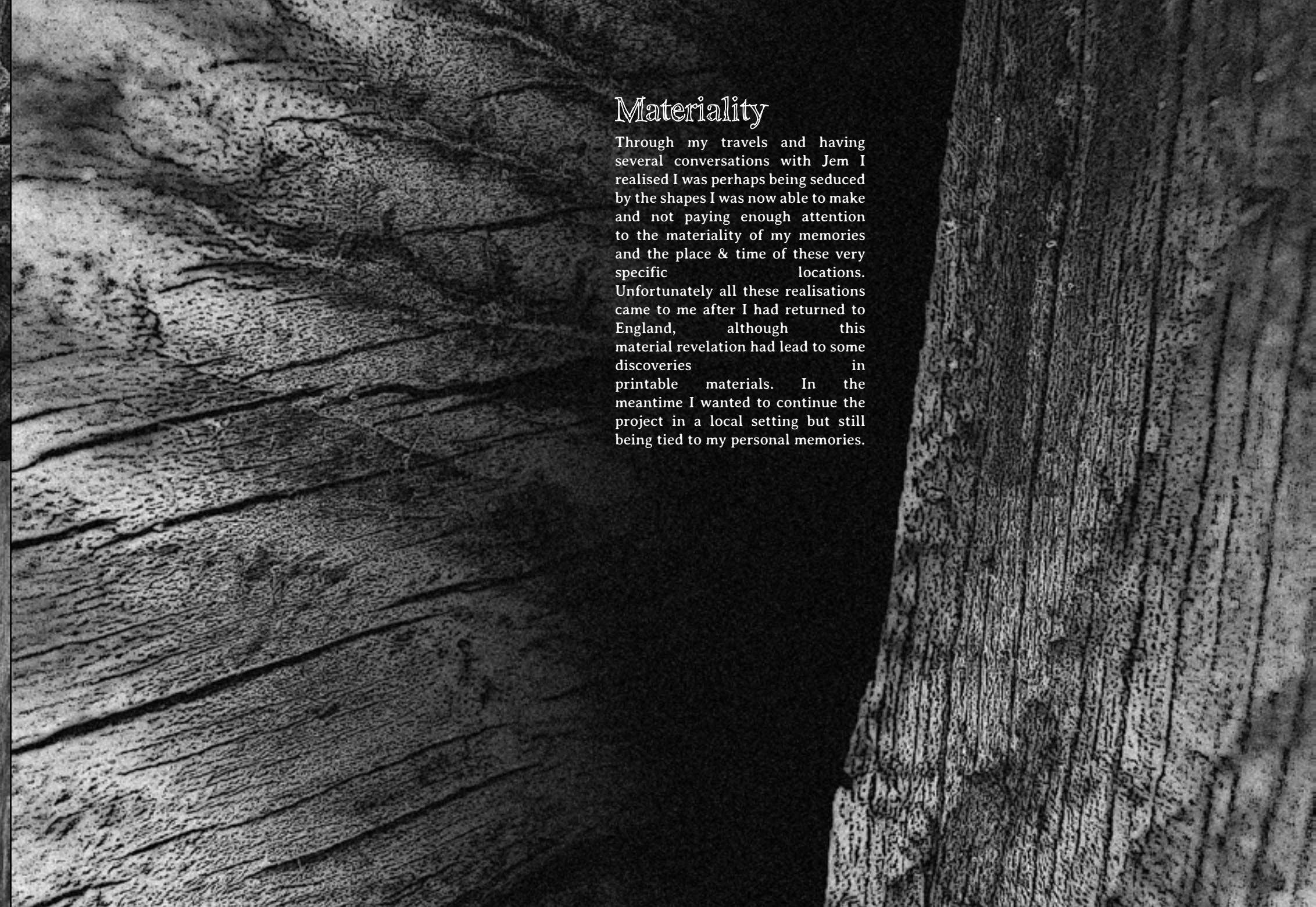
JL - What was the catalist or driving force behind this move and why did we eventually come back to England?

TL - “Well we were both working in offices in central London for the majority of the 1980’s which grated on me over time, the excess, the political climate and british culture in general felt nasty in a way. We had watched a film funnily enough that really got us thinking, it’s called Jean De Florette and the spirit and sense of freedom really appealed to us. We wanted to live a different sort of life I guess, we lived there for ten years as a family but being away from family and friends can become really testing especially when everyone is getting older and you only get a phonecall now and again, it can be hard. I think a culmination of these issues eventually forced our hands.”

JL - You went back and still live in the house to this day, why did you go back?

TL - “I missed the quietness, the solitude with your thoughts and honestly I enjoyed having the house as a project, when I was living in England I was forever thinking of tweaks to the house down there. It becomes an obsession I guess, the journey becomes more important than the actually destination.”

I had never truly asked these very simple questions as to why my parents made these decisions until now I just accepted that I had a fairly unconventional childhood. But after this brief conversion I gained a deeper understanding into why my childhood was the way it was.



Materiality

Through my travels and having several conversations with Jem I realised I was perhaps being seduced by the shapes I was now able to make and not paying enough attention to the materiality of my memories and the place & time of these very specific locations. Unfortunately all these realisations came to me after I had returned to England, although this material revelation had lead to some discoveries in printable materials. In the meantime I wanted to continue the project in a local setting but still being tied to my personal memories.

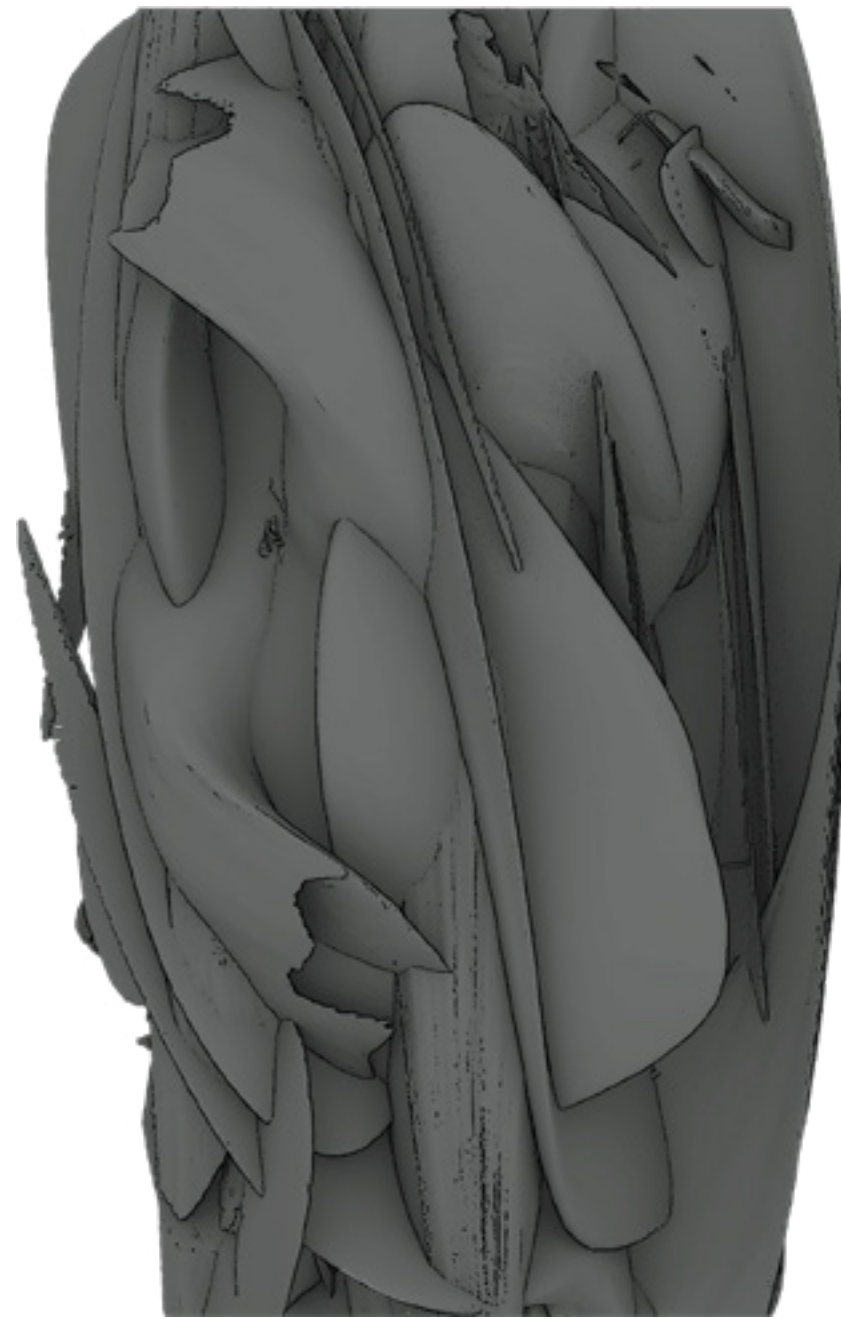


Chalk Vessel

During this time in the project I wanted to return to France and gather as many material samples and objects as I possibly could. Unfortunately, my father wasn't able to take the time out for another trip and when I really thought about it I couldn't afford the costs which accumulate with these trips. I had to think pragmatically about the project, through speaking to my parents about my childhood I realised that I had never actually seen the ocean until we moved back to England.

Newhaven beach was my first-time swimming in the sea, considering I was exploring elemental and primal experienced I wanted to explore this further. I took a trip down to Newhaven beach which did trigger memories of sun-drenched days spent playing in the sea or climbing the chalk cliffs. I decided then that these memories needed to be expressed in a physical form so I took a piece of chalk, scanned it and brought it back to Brighton.





This vessel was made from a single piece of chalk which was stretched, sheared, bent and twisted which have all been used extensively through my experimentations. The vessel is inspired by my first memories

visiting the seaside. Once I had the form I was happy encompassed my feeling and memories I exported the file to Cura and set up the print with Chris.I used a thermo changing fillament, this was down to

availability, once the print was finished we found that there were layering issues. Through discussions with Chris, we concluded that the thermo changing filament is more

temperature sensitive which caused the splits.I actually found the splits of layers added more to the piece so I accepted and moved on, I then took the print into polymers, the support

material was removed and the outer and inner shells were sanded thoroughly until I was happy with the finish. The next step was the reapplication of the chalk to the

outer shell. This process was started by hammering the chalk block into a very fine chalk dust. This dust was taken into a large container in which the print was placed into, I then applied mount spray to areas of

the print and then simply applied the chalk dust by pouring onto the sticky area of the print. This process perhaps isn't the most technologically advanced but I wanted to see if it was possible to create a closed loop.

To start with an organic material which represents a memory, scan it, create a form from the scan and then reapply that same material either as a coating or maybe even in the production methods themselves.

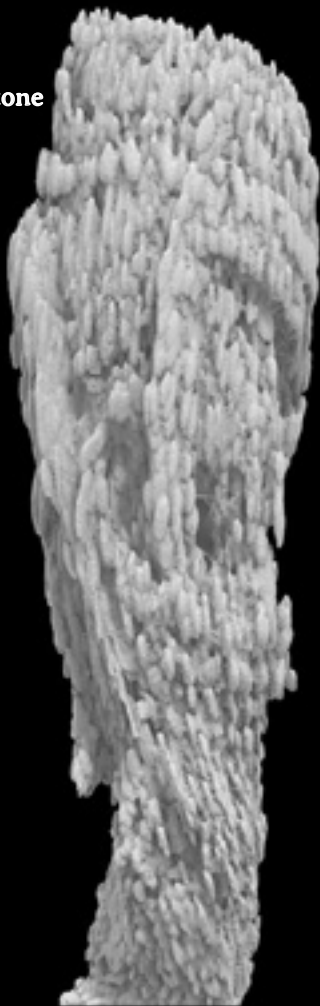
I took the vessel back down to Newhaven beach to take some pictures in order to create an atmosphere of otherworldliness.



1. Sand



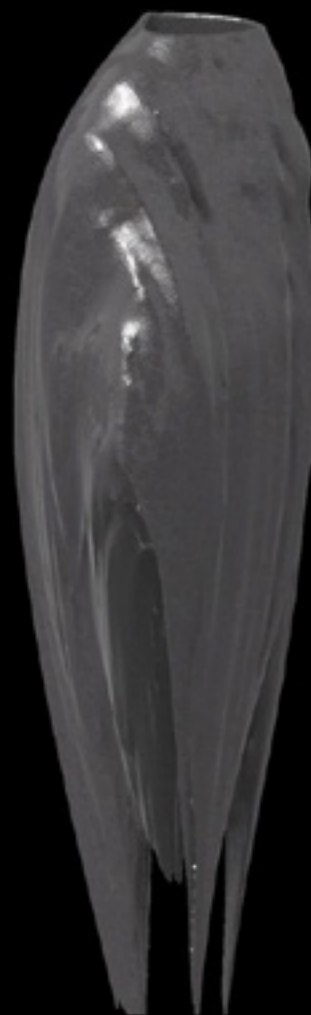
2. Limestone



3. Pine



4. Water



Going Forward

During the final weeks before the easter break I was researching materials and processes that have a deeper connection to organic materiality and how I could bring my vessels back to their true selves. My final vessels much like my chalk vessel were going to relate to a certain place, time and material in order

to express the memory in a frozen form. Scanning in site specific locations with materials that will be incorporated into the final pieces. I am in contact with a company in Germany called Sandhelden who print in sand, this introduction was made through Gareth Neal. Who works with

Sandhelden himself with his own vessels. I found a company based in London who produce custom fillaments with organic materials who I have a dialogue with. I had also been planning with a company who specialise in electroplating 3D prints to create a satin black nickel print in order to

emulate still water at night. I have also been sourcing a ceramic 3D printer, using prints as moulds for organic materials and I have been experimenting with printing with live bacteria. There is a vast ocean of possibilities within robotised 3D fabrication and I plan to explore them all.

Conclusions

Even in the earliest stages of this project I knew it was going to be something special. When I was engulfed in chair designs last winter I couldn't and didn't want to stop. It has made me delve back into my own past which has had a therapeutic quality I wasn't expecting at all, it has also brought me closer to my father and I now understand much better his decision making.

This project has made me realise who I am as a designer and where I want to go in the future. I have only really scratched the surface of the project in all honestly and I plan to go onto higher education to continue this fascinating journey into the mind.

