

Seren Davies  
Visual Enquiry 1

# Definition of site-specific



Site-specific is something that is created, designed in a particular location with meaning and if it was to be removed from that location it would lose its meaning or effectiveness.

Christo and Jeanne – Claude, *The gates* (1979 – 2005)

## What issues can arise from site-specific work and how can they be avoided?

I have chosen this question because with site-specific artworks I think that it is quite important to make sure to check if any issues can arise with things such as the location, community or environment where the work is being placed.

It is important to know if there are any issues that can arise with the site-specific so then you can try and resolve them and see if there is a way to avoid any issues so that you can do research to see if there is anyway to avoid any issues.



*Storm King Wall (1997 – 1998) Andy Goldsworthy*

<https://artlyst.com/features/andy-goldsworthy-storm-king-wall-1997-1998-significant-works-sue-hubbard/>

## Research

Andy Goldsworthy artwork “Storm Kings Wall” that he built the stone wall, Storm King Wall, on the foundations of an old dairy farm wall he found in the woods has a very interesting meaning behind it.

The work is said to be a symbol of that defines creating harmony with nature as opposed to division.

It does this through the way the work is aligned with the trees and the pathway / wall running through the trees arriving with the pond. In doing so it symbolises that rather than dividing the land, it makes the impression of permanence and symbolising that of humanity’s relationship with nature and the natural world.

The issues he thought might happen is the trees he was building near could cause the wall to collapse as their roots had just probably caused damage to the original wall.

## Research

Olafur Eliasson's *The Weather Project* uses simple elements such as light, water, and mist to change how people experience a space. By doing this, Eliasson makes viewers more aware of how they see and feel their surroundings, and how architecture shapes that experience. The work shows that what we think of as “nature” can be created and controlled by humans.

Eliasson's work helps people to understand climate change by turning big, abstract environmental problems into direct, emotional experiences they can physically feel.



*The Weather Project* (2003) Olafur Eliasson

<https://confluence.gallatin.nyu.edu/context/interdisciplinary-seminar/olafur-eliassons-the-weather-project>

Eliasson's *The Weather Project* is made specifically for the huge space inside the building. Its large size, mirrors, and artificial sun make the building feel even bigger. The artwork would not work the same way in a smaller or different space.

Whereas Goldsworthy's *Storm King Wall* is built into the natural landscape. Instead of standing out from its surroundings, it follows the shape of the land and feels like it belongs there.

The *Storm King Wall* is made from natural stone and changes slowly over time as it is affected by the weather.

In *The Weather Project*, the visitors lie on the floor, spend time together, and interact freely with the work and the *Storm King Wall* work is a calm and quiet experience. The visitors walk beside it and slowly and see how it fits into the landscape.

Overall, both works show that site-specific projects can face problems like not fitting the site properly, harming the environment and changes over time. Eliasson deals with these issues by carefully responding to the building, creating an immersive experience, and making his ideas clear. Whereas Goldsworthy avoids them by using natural materials, blending the work into the landscape, and accepting natural change.



## Research

Robert Smithson's "Spiral Jetty" (1970) located in Rozel Point peninsula on the northeastern shore of Great Salt Lake. He began building the spiral in 1970 he was given two dump trucks, a tractor and a large front loader.

He began building the tail of the spiral as a diagonal line and extended it more outwards.

A string was then extended from a central stake in order to get the coils of the spiral.

From the end of the diagonal to the centre of the spiral, three curves coiled to the left. Basalt and earth were scooped up from the beach at the beginning of the jetty by the front loader then deposited in the trucks.



*Spiral Jetty (1970) Robert Smithson*

<https://holtsmithsonfoundation.org/spiral-jetty-1>



<https://holtsmithsonfoundation.org/spiral-jetty-1>

With the work Spiral Jetty by Robert Smithson I think that it would only work in this location as if you would to remove it from this site it would not have the same effect or meaning like it would placed at this location.

There were a few issues while he was creating the spiral as he mentions about the wheels of the tractor getting stuck and sinking into the mud. "the wheels of the trucks sank into a quagmire of sticky gumbo mud."

He also talks about how they spent the whole afternoon filling that one spot and after they had fixed the issue with the tractor there was always a chance for the salt crust resting on the mud could break through and there was not really anyway to avoid the issues with the mud "the wheels of the trucks sank into a quagmire of sticky gumbo mud."

## Research

Gordon Matta Clark's Splitting and the unmade House (1978) located in Englewood New Jersey, USA.

He went out in search of a house that he could cut in two and asked the dealer who had just recently purchased the house that was going to be soon demolished and they let him use the house for his project.

He cut out parts of the house then documented them in films and photographs. Matta Clark made two cuts down the centre of the house then jacking up one half of the house then bevelling the cinderblock that is supporting it then lowering that half back down then dividing the home into two parts and creating a temporarily display of light inside the home.

Months after he had split the house into two the house was then levelled.



*Splitting and the unmade house, (1974) Gordon Matta Clark*

<https://theibtaurisblog.wordpress.com/2015/01/26/gordon-matta-clark-splitting-and-the-unmade-house/>



Matta Clark usually worked with places that were either abandoned, condemned or about to be demolished and this building inspired him which made this specific location a perfect area for site – specific work.

One of the things that gave the site meaning was the history behind it.

In 1974 the people who lived in that house were ordered to vacate the home. Destroying the home was part of the urban renewal project.

The family who lived in that house left behind some personal belongings which gave the house a sense of an inhabited space.

## Research

Banksy's Seasons Greetings appeared in in 2018 on a wall on a garage located in a small town in Neath Port Talbot (Wales).

The work is of a child catching snowflakes with their mouth then on the other side of the wall you then begin to realise that it's not snowflakes but a bin burning and the “snowflakes” are actually the dirty ashes are emanating from the bin.

After some time, the artwork was removed from the site and moved to a different location to an undisclosed area but then moved again to a building in a town centre for the public to see.

But then they decided to move it once again and this time they moved the artwork out of Wales.



*Season's Greetings (2018) Banksy*

<https://banksyexplained.com/seasons-greetings-december-2018/>

<https://www.bbc.co.uk/news/uk-wales-60293160>



A man who owned a gallery from Brentwood in Essex named Mr Brandler said “Since Season's Greetings appeared three years ago, fanatics have tried to destroy this amazing piece of art.

We're moving it to preserve it for future generations, where it can be seen and enjoyed, but not vandalised.”

which that would be one of the issues with the work that some people wanted to destroy.

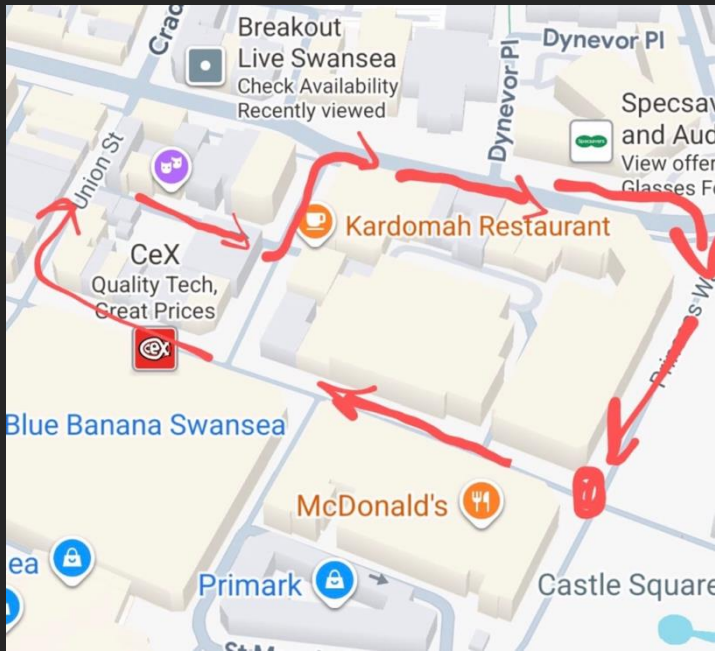
# Site – Specific Proposal

The site I have chosen to propose for the site-specific project is an area located in Swansea the area is an outside location it is at the back of some buildings with some graffiti on the walks and some bins inside the building there are a couple of shops and a restaurant. The site is easily accessible it is within walking distance, and it is an area you can easily get to it is also an area where people pass by.

I have chosen this site because I think it is something that is interesting to look at all the graffiti and how different it is from if you looked at the front of the buildings. This site is somewhere that I pass every day when I'm in the area.

The theme I have chosen for the group project is based around looking at the graffiti and how the area is different from how it is meant to look at the front as if you were to walk past a shop you would only see the good side to it as if you were to go behind the building you would see a whole different side to it.





For our site- specific project we decided to get a map of Swansea on google and draw out the route we were looking on using for the site specific and what areas we were going to be putting our work up.

We decided to go to the launderette in Swansea and use the wall on the side of the building but then we decided on a different location.

We also went to other locations and took some photos of the places we were planning on using and then we drew out how we wanted to put our work up.



## on & Curation & Visual Enquiry 1

### of Work

essions. These are subject to change.

Experimental Strategies / Location & Curation (Thurs 1.30 - 4.00)

02/10 Introduction to module and Mapping Potential Territories Brief

Third Year to students to share group experiences.

Walk and talk around previous sites led by Ryan and Joe.

09/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe.

Group session discussing ideas, H&S, roles/responsibilities, actions, marketing. Students to complete proposed timetable in session.

- Collect Scrap and research post-code
- ~~potentially~~ contact Andrew
- take photographs as well.
- take note of locations
- look at relevant artist and
- continue brainstorming ideas
- come up with a tour.

16/10 Site visit 1

(Times to be confirmed)

15 minutes to discuss group or individual proposals in situ.

Highlight issues/problems/timeframe as well as identify next steps

- Explore site continue research
- Consider work with new 'scraps'
- Look at each others pictures and ~~discuss~~ discuss what's working and what isn't
- consider spaces we ~~we~~ need permission to display work – and contact relevant property developers etc.

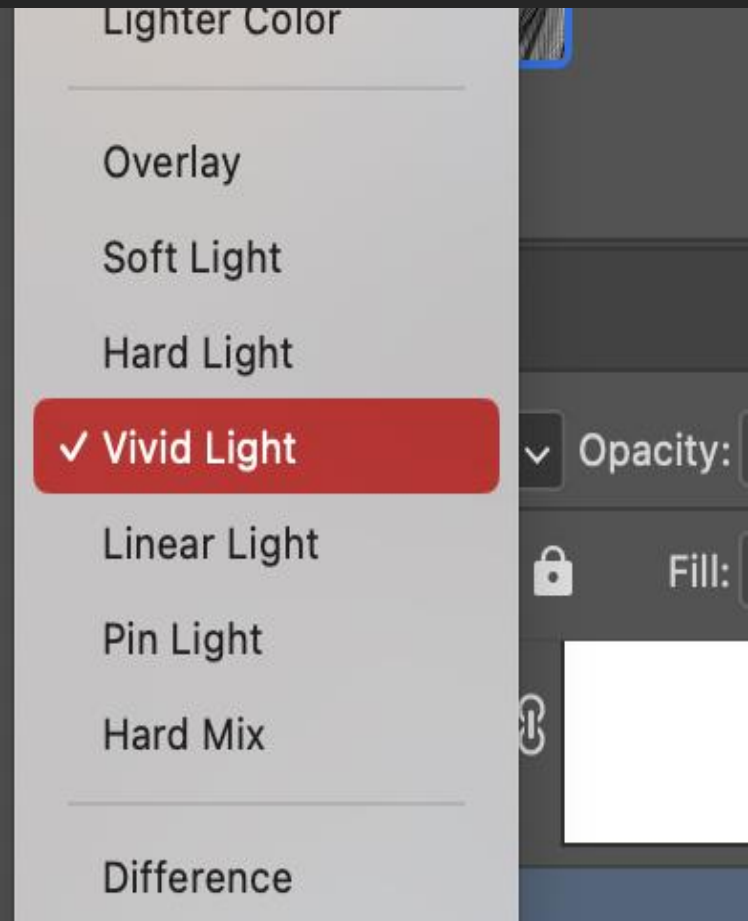
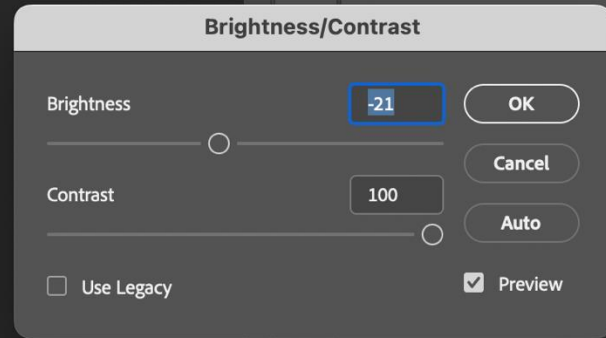
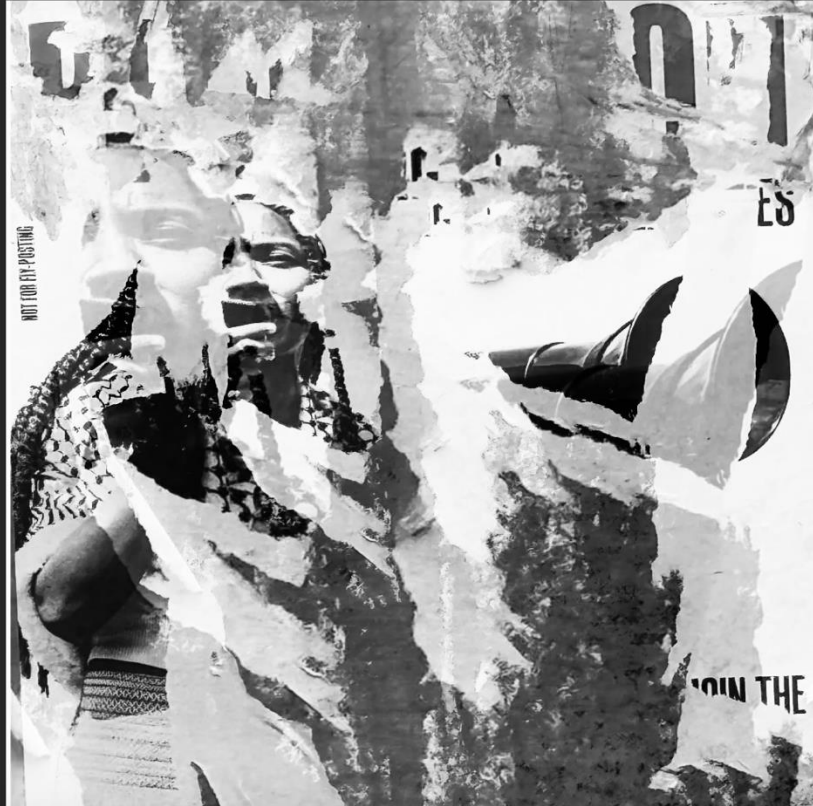


For our site – specific project we decided on going out and looking for some scraps around Swansea that we could use also print some images onto.

We also liked the idea of using leaves and printing images onto them and placing them around Swansea so they would act like a trail.

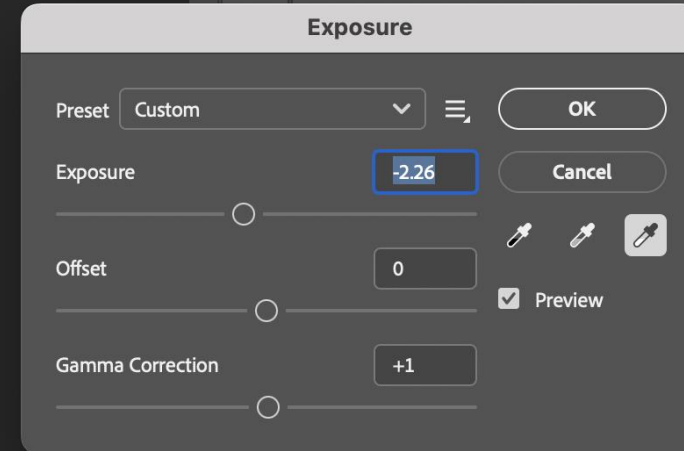
I went around Swansea looking for some scraps and I found a couple of things around Swansea I also came across some old posters that had been placed and ripped so I decided to take some photos of them so I could then take them into photoshop and layer the images on top of each other.





I put the two of the same image onto photoshop as I wanted to try some layering with images, I then decided to make both images black and white then I selected the overlay tool and chose the overlay *vivid light* I then moved the second image slightly to give it a different effect.

I wanted to play with the brightness and see what would work so I set the brightness to -21



I then selected the second layer and decided to make it darker than the first layer, so I decided to lower the exposure on the image, so I lowered it to -2.26 and I really liked how it looked as I think it worked well and made the image stand out more.

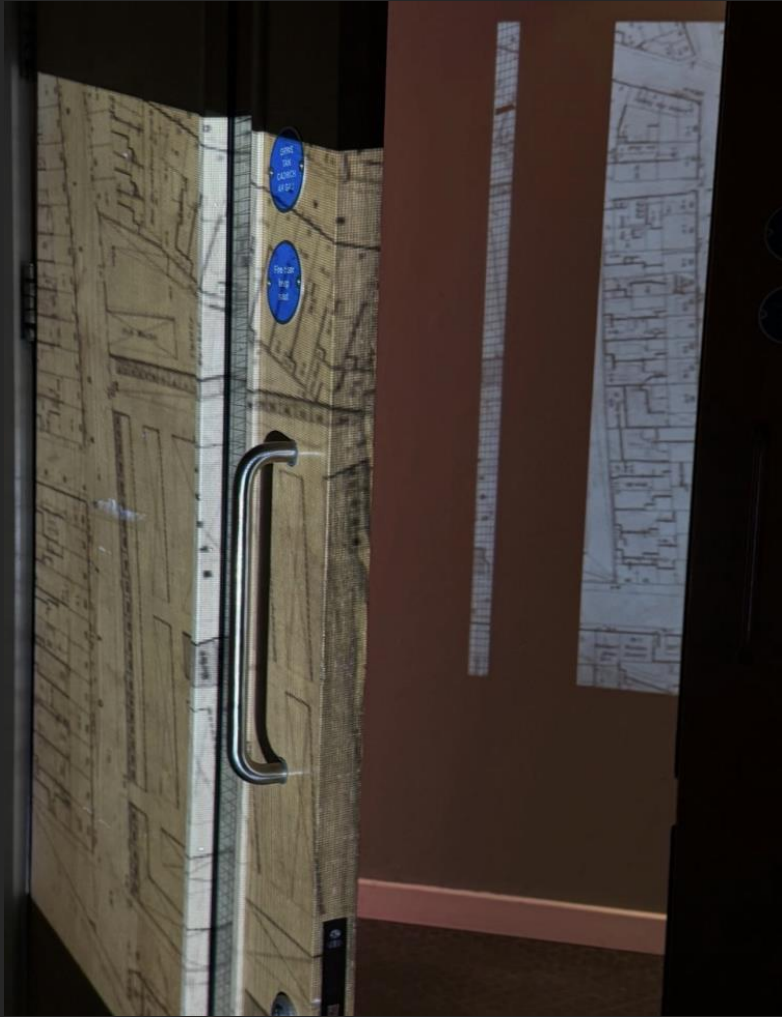


NOT FOR EYE POSTING





In one of the sessions, we practiced using the projector by using a card with images that we had, and we then projected the images onto different places such as a door and the walls and playing around with the sizes and placements.







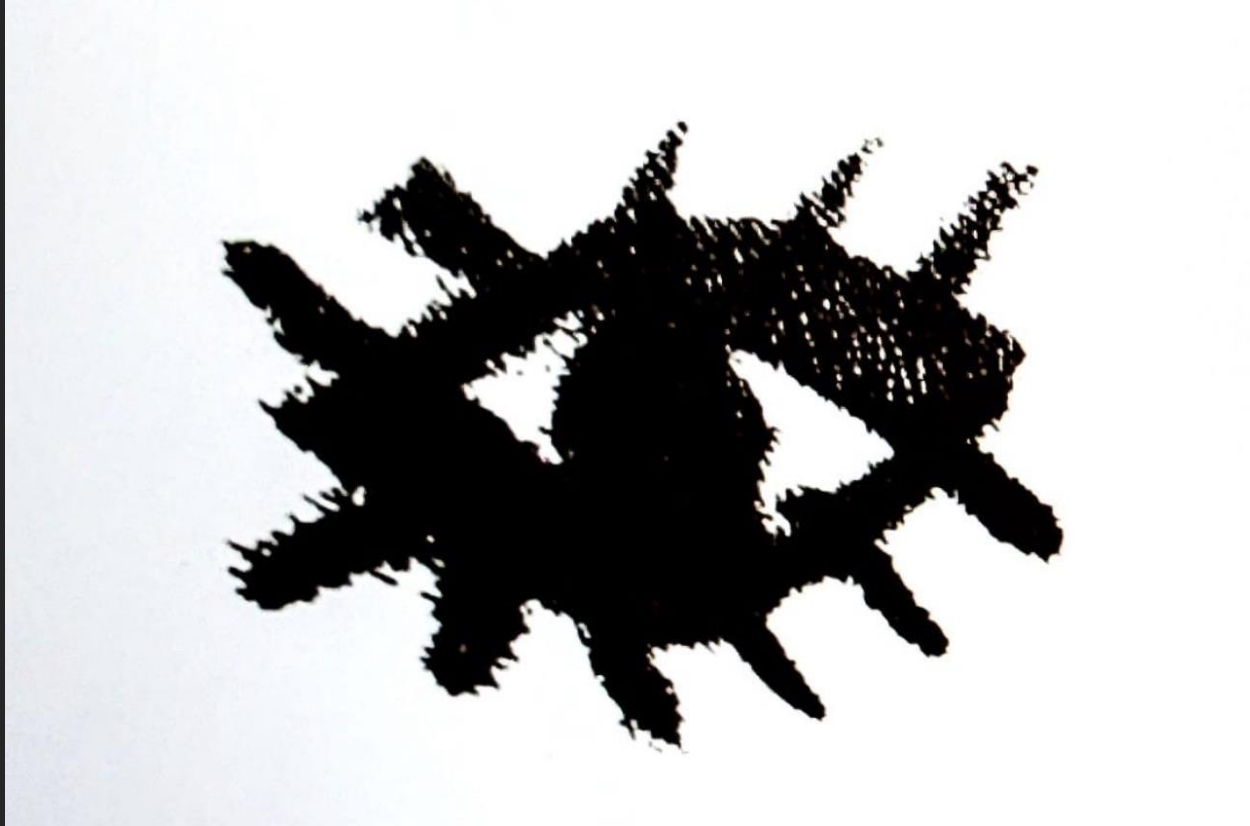
We decided on doing the theme of being watched for our site – specific so with the image that we have we printed them out so we could go and put them up around Swansea.

The day after we had put the images up when we went to check on them someone had taken them down so we then contacted the Swansea council to see if we could put our work up around Swansea.

After contacting the council, they asked us to do a proposal and a risk assessment and then send it back to them so they could take a look and see if we can have permission to put our work up.

So, we put an email together with a proposal and a risk assessment and sent it off back to Swansea council.





As a group we explored the idea of being watched with some of the work being old historical images of people looking directly at the viewer by cropping the image to their faces looking back at the camera and then with the individual work I used images of eyes which still revolved around the same theme of being watched.

For our exhibition we wanted to design a logo for our theme, so we decided that using a design of an eye would be a good fit. We took the design onto photoshop and played around with the eye placing it onto old image of people trying to design a poster for our exhibition, but the final design ended up being a poster with just the eye but with information about the exhibition and a QR code.



# Public Viewing

Golwg Pwbllic



December 3rd-5th



Swansea  
College of Art  
Founded 1853

# JOIN US

Golwg Pwbllic

## SCAN ME

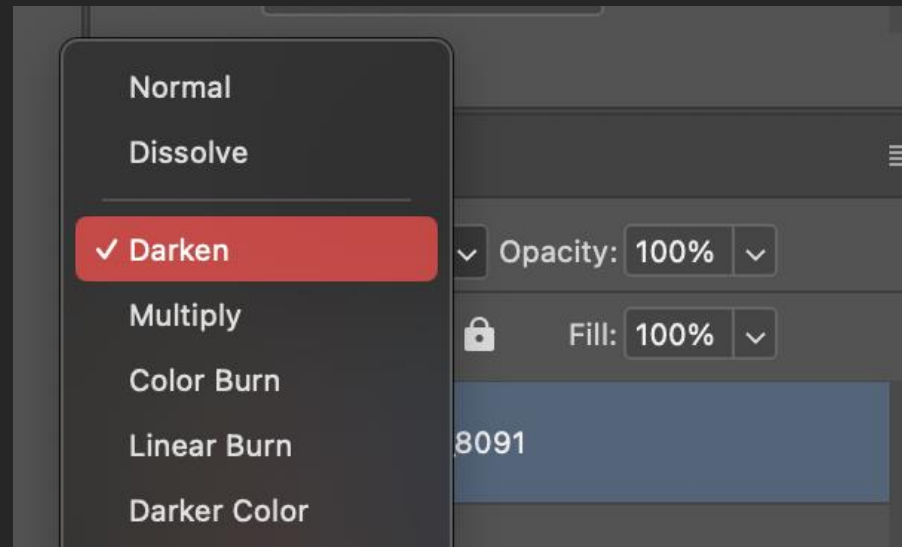
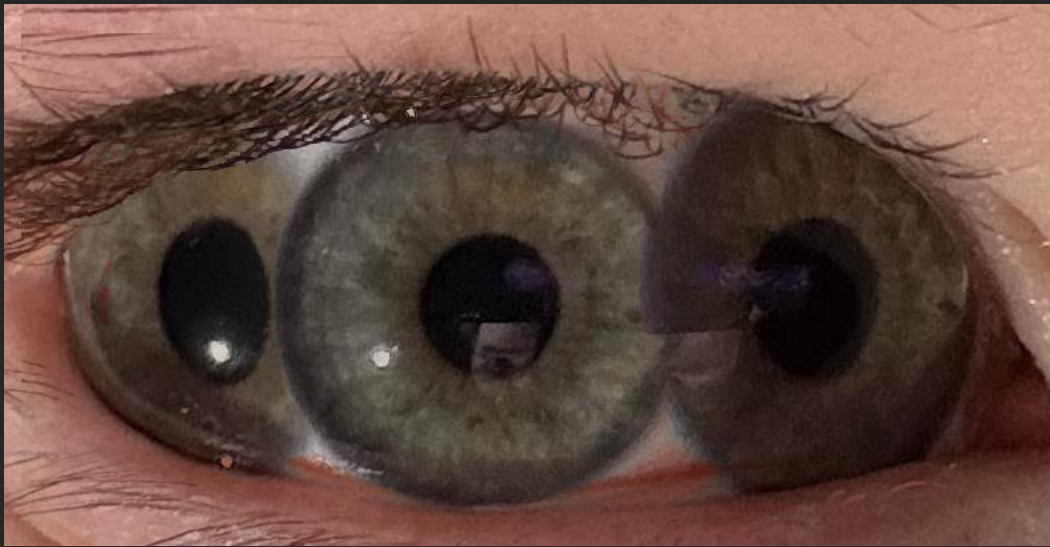


# SCAN ME



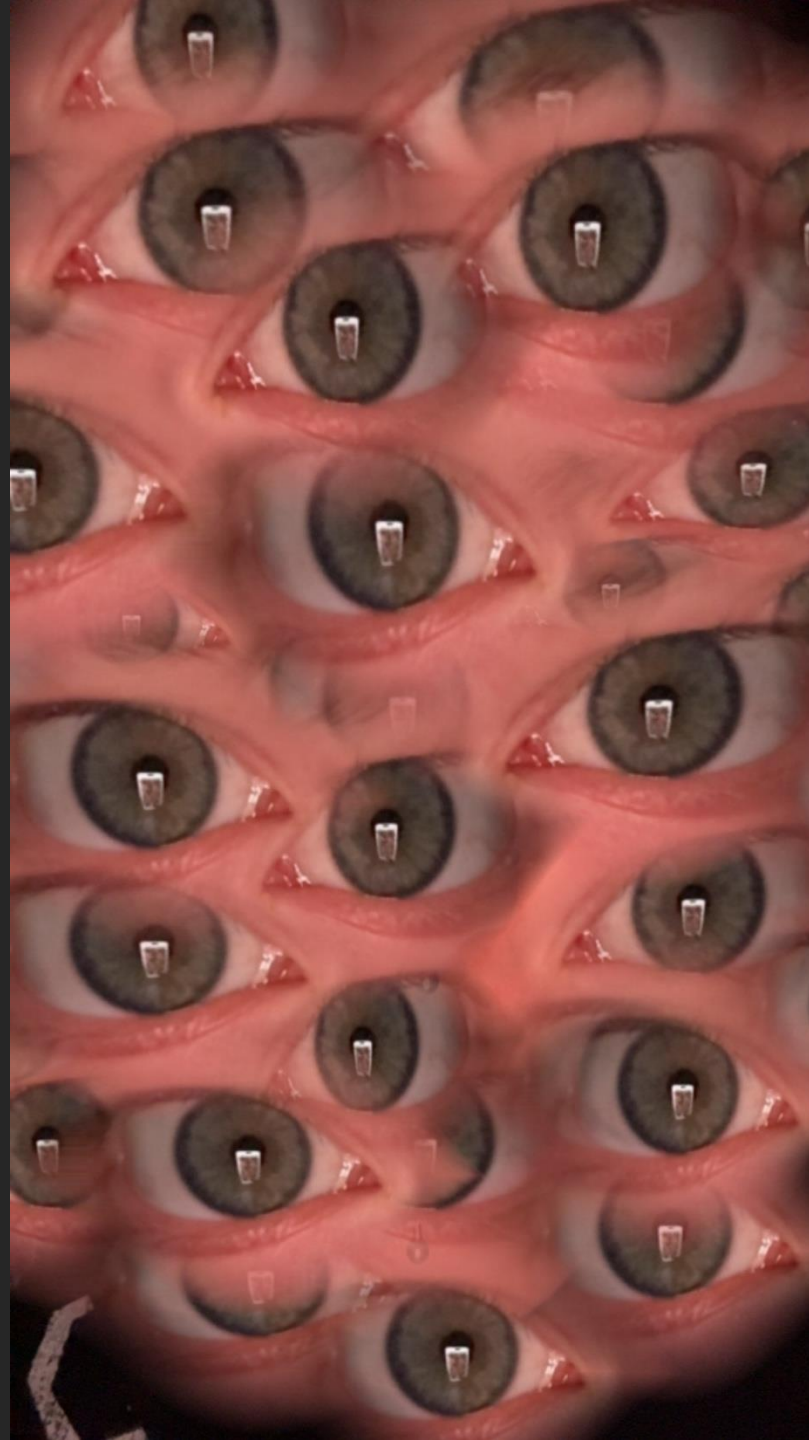
For our poster design we decided that we wanted to place a QR code on the poster so when people see the poster, they can scan the QR code and it will take them to our statements giving more information.

<https://a2306687.myportfolio.com/artists>

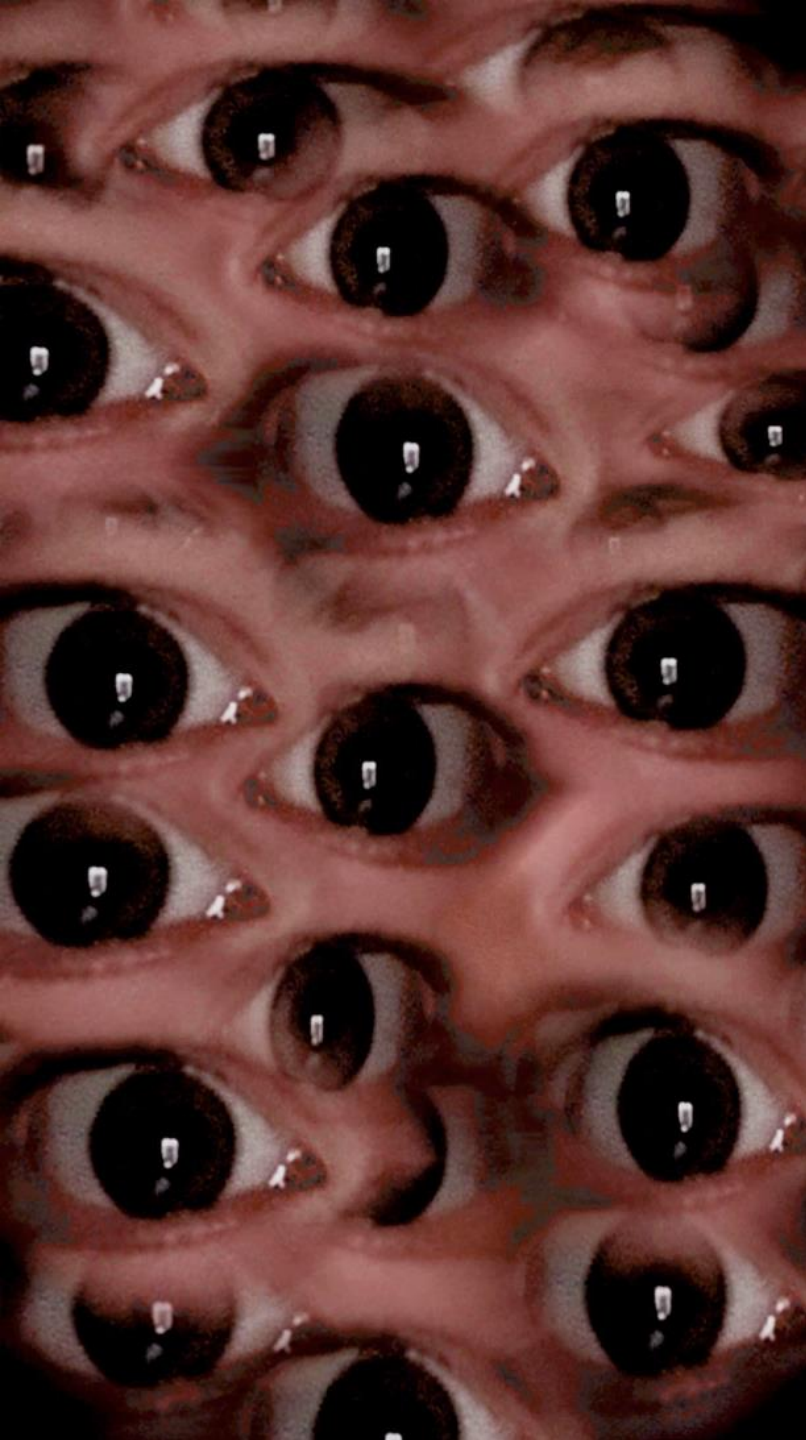


For the exhibition I wanted to use a projector and create a video of eyes moving around but I wasn't able to get a projector so I wanted to do something similar so instead of a video I decided to use images so I took a couple of photographs of my eye looking in different directions then I took the images to photoshop as I wanted to keep the idea of using overlaying with my images, so I played around in photoshop with the overlay tool, and I selected the overlay *darken* and moved the images around making it look like the eye was moving.





For the final design I decided to place the images of my eye all over the images using the overlay tool on photoshop then duplicating the image and I kept repeating the overlay and placed the images in different places.



I wanted to edit the image slightly to make it darker but also made it a bit lighter, so I decided to set the brightness to -20 and the contrast to 29 I then set the exposure to 1 and the Gamma correction to +1.14 which gave it the darker look I then went back to the brightness and set it to 115.

### Exposure

Preset: Custom

Exposure: +1

Offset: 0 ☐ Preview

Gamma Correction: +1.14

### Brightness/Contrast

Brightness: -20

Contrast: 29

☒ Preview

☐ Use Legacy

### Brightness/Contrast

Brightness: 115

Contrast: 0

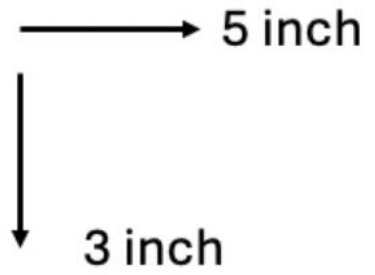
☒ Preview

☐ Use Legacy

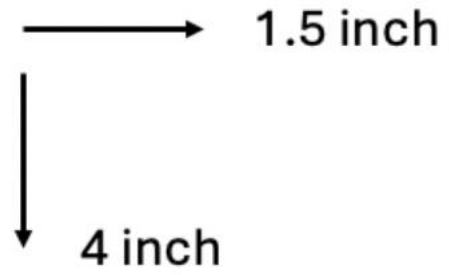
For the exhibition I went around Swansea and took some photographs of the areas I had chosen to place my images then I put those images of the spaces onto photoshop and placed the work I was going to use for the exhibition on those images to see how I would place them I also went and measured the spaces So, I knew what sizes to print my images so they would fit in their spaces and helped me visualize how the work would look in those spaces.



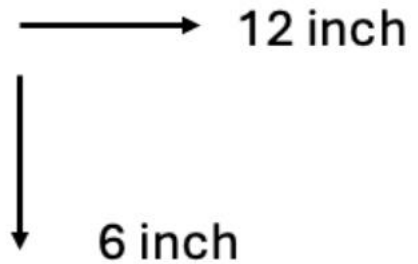




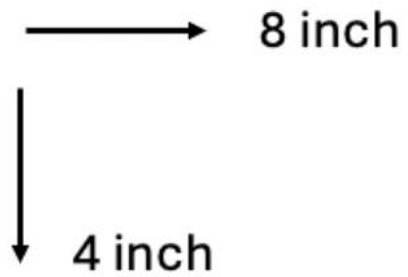
5 inch  
3 inch



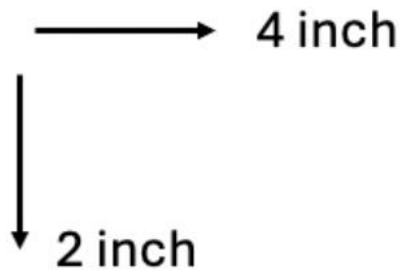
1.5 inch  
4 inch



12 inch  
6 inch



8 inch  
4 inch



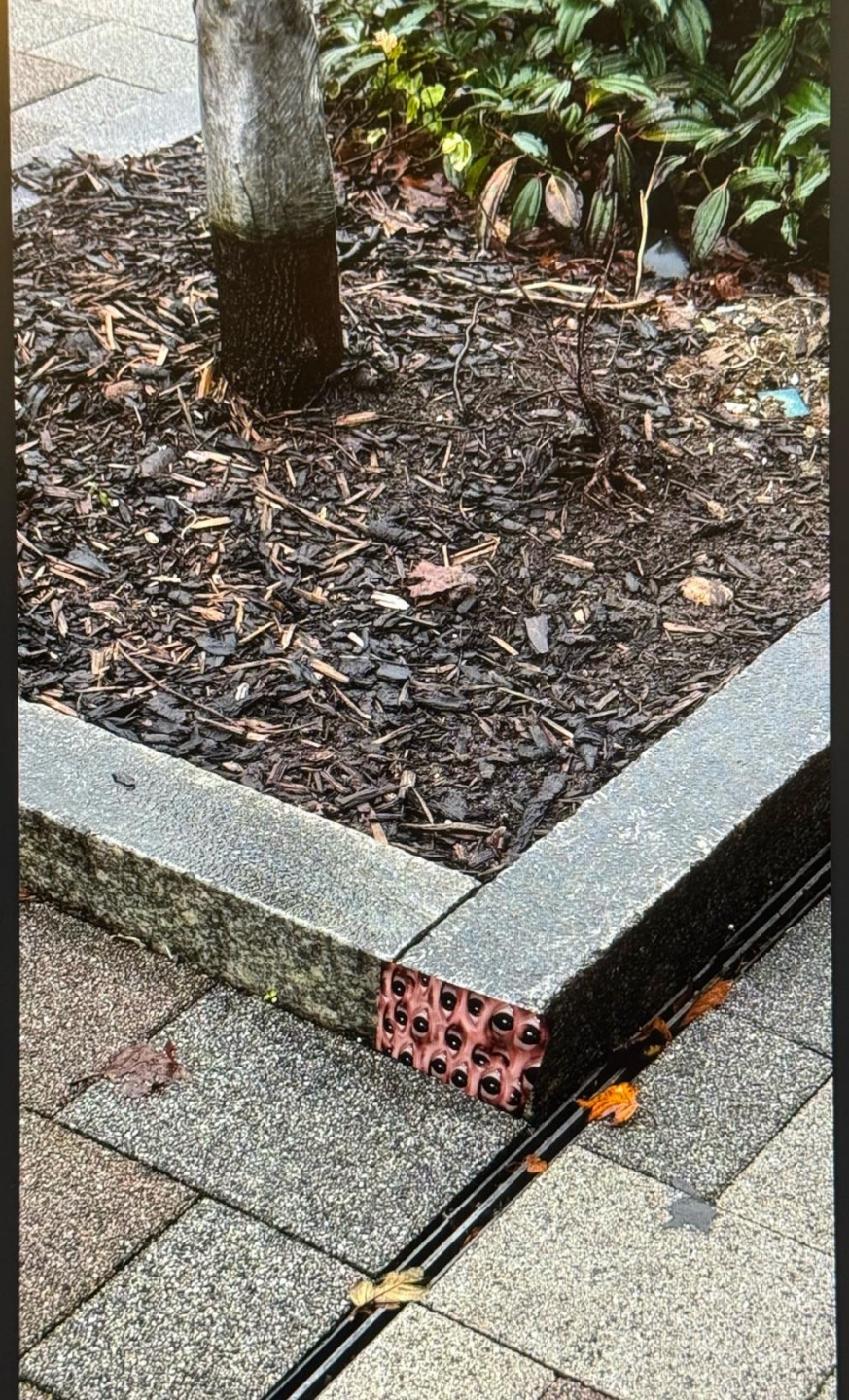
4 inch  
2 inch

A7 x2

These are the measurements that I needed the images to be able to fit them into the spaces I had chosen for the exhibition all together I needed 7 images for the exhibition.



I placed my final image on the images I took of the spaces using photoshop and I fitted them into the spaces so I could see how they looked.





| HAZARD                                         | POTENTIAL HARM                                                                                                                   | RISK RATING          |            |      |
|------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|----------------------|------------|------|
| List what could cause harm from this activity. | For each hazard, identify the type of harm that could occur eg biological, physical, chemical, safety, ergonomic or psychosocial | See Risk Ratings Tab |            |      |
|                                                |                                                                                                                                  | Severity             | Likelihood | Risk |
|                                                |                                                                                                                                  |                      |            |      |
| Traffic Near By                                | Harm to viwers                                                                                                                   | 4                    | 2          | 8    |
| Lack of permission                             | Legal action                                                                                                                     | 5                    | 2          | 10   |
| waste/litter installation                      | enviroment                                                                                                                       | 3                    | 2          | 6    |
| activities(temporary ladder system used)       | Minor slips, trips or falls during installation                                                                                  | 3                    | 2          | 6    |
| Placement on public surfaces                   | Obstruction to pedestrians, cyclists or vehicles                                                                                 | 2                    | 1          | 2    |
| Adhesive use on public property                | Potential surface marking or damage                                                                                              | 2                    | 1          | 2    |
| Weather exposure                               | Lifting or peeling of vinyl causing minor litter or obstruction                                                                  | 3                    | 3          | 9    |
| Public interaction                             | Vandalism or attempted removal                                                                                                   | 3                    | 2          | 6    |
| De-installation                                |                                                                                                                                  | 4                    | 1          | 4    |
|                                                | Damage to surfaces or litter creation                                                                                            |                      |            |      |

|  | for each hazard, list the the measures you will be taking to minimise the risk identified.                                                     | See Risk Ratings Tab |            |      |
|--|------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|------------|------|
|  |                                                                                                                                                | Severity             | Likelihood | Risk |
|  |                                                                                                                                                |                      |            |      |
|  | refrain from placing artwork by roads/on roads                                                                                                 | 4                    | 1          | 4    |
|  | contact council and get permission                                                                                                             | 4                    | 1          | 4    |
|  | refrain from using harmful                                                                                                                     | 3                    | 1          | 3    |
|  | installation carried out by trained staff; use of step ladders comliant with safety standards;work completed during off-peak pedestrian hours  | 2                    | 2          | 4    |
|  | Use of approved non-destructive, removable vinyl materials; tested prior to installation.                                                      | 1                    | 1          | 1    |
|  | Professional application with weather-resistant materials; regular inspection throughout display period; prompt removal of any loose sections. | 2                    | 2          | 4    |
|  | Works securely adhered; monitored through routine checks; removal or replacement if tampered with.                                             | 2                    | 3          | 6    |
|  |                                                                                                                                                | 1                    | 2          | 2    |
|  | Removal undertaken by trained team using manufacturer-approved process; waste disposed of responsibly.                                         | 1                    | 1          | 1    |
|  |                                                                                                                                                |                      |            |      |



On the day of the exhibition when we started putting up our work we were then stopped from putting our work up by some people who worked for the council, and we were told that if we kept putting our work up we would receive a fine of £75 but then they suggested that we could go around some shops and see if they would let us put some work up as we cant get a fine for doing that so we decided to go around shops and ask for permission to put our work up and the shops we asked agreed to let us put up our work so we started putting our work up around the shops.





With my images I placed some of them around the shops where we had permission and as for the smaller images, I placed them in smaller spaces.





After putting our work up with the images we had left over and nowhere else to place them we had some people come and help.

We had decided to stand around and spread out around Swansea to hold the work up for the exhibition so people passing by can see them.

I also went around and took some photographs of people interacting with the exhibition and documenting the work.



PRIVATE  
PROPERTY  
NO PUBLIC  
ACCESS



SWANSEA

BUILDING SOCIETY

Established 192

opening  
not closing  
branches

SWANSEA

BUILDING SOCIETY

Established 192

Saving that's  
a bit more  
interesting.

SWANSEA BUILDING SOCIETY





With the audience interactions we had a couple of people looking at the images while walking by, but we also had some people stop and talk to us who wanted to know about the exhibition and asking us questions.



