

Printmaking Designate
Postgraduate School of Architecture and Landscape
2015-2016

The aspiration for the designate programme was to allow a small group of students in post-graduate Architecture to explore the potential for the medium of printmaking as a means to represent and generate project work.

The group have been encouraged to try different techniques where appropriate and to build up a body of work that demonstrates a range of processes and ideas. I have also participated both as a tutor and a maker.

Jane Houghton

Following a student field trip to Porto, I have produced a series of small works inspired by Alvaro Siza's Leca da Palmeira in the beachside suburb of Matosinhos.

The looser larger compositions are abstracted site drawings of Vila Nova de Gaia showing the river Douro and roof-scape of the port wine lodge buildings.

Leca da Palmeira
Intaglio. Aquatint. Ink on Somerset



Leca da Palmeira
Mono-print. Ink on Somerset Satin



Leca da Palmeira
Mono-print. Ink on Somerset Satin



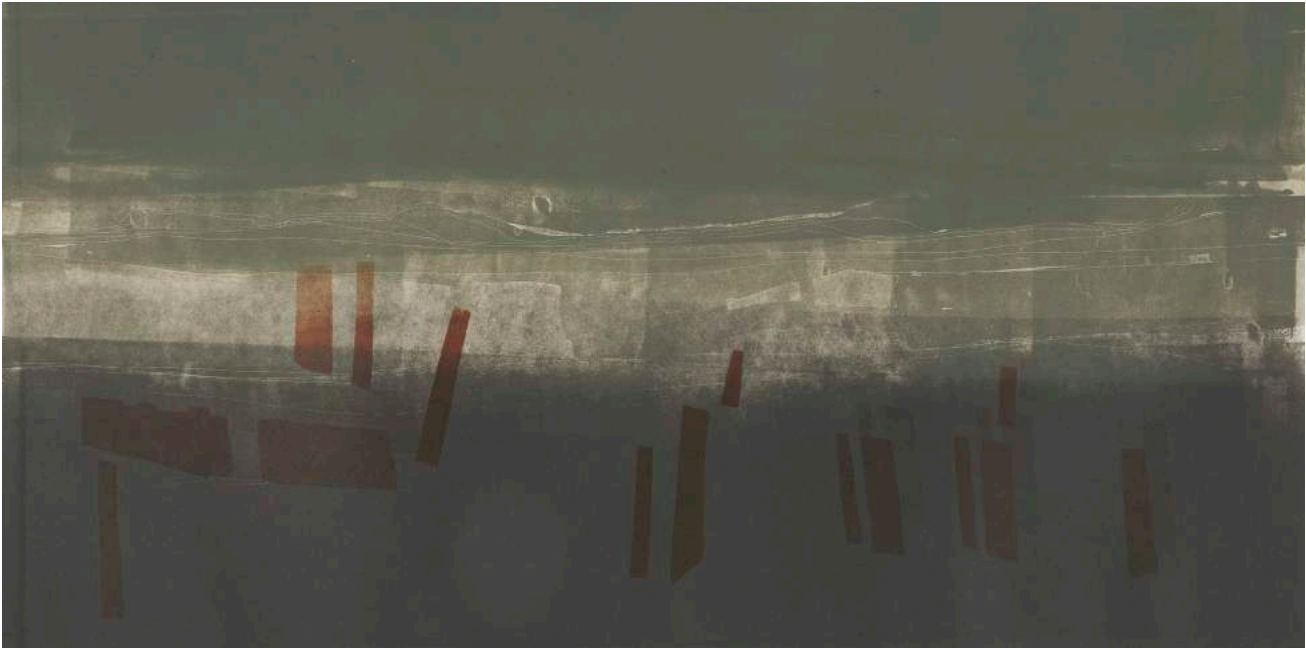
Vila Nova de Gaia
Mono-print. Ink on Somerset Satin



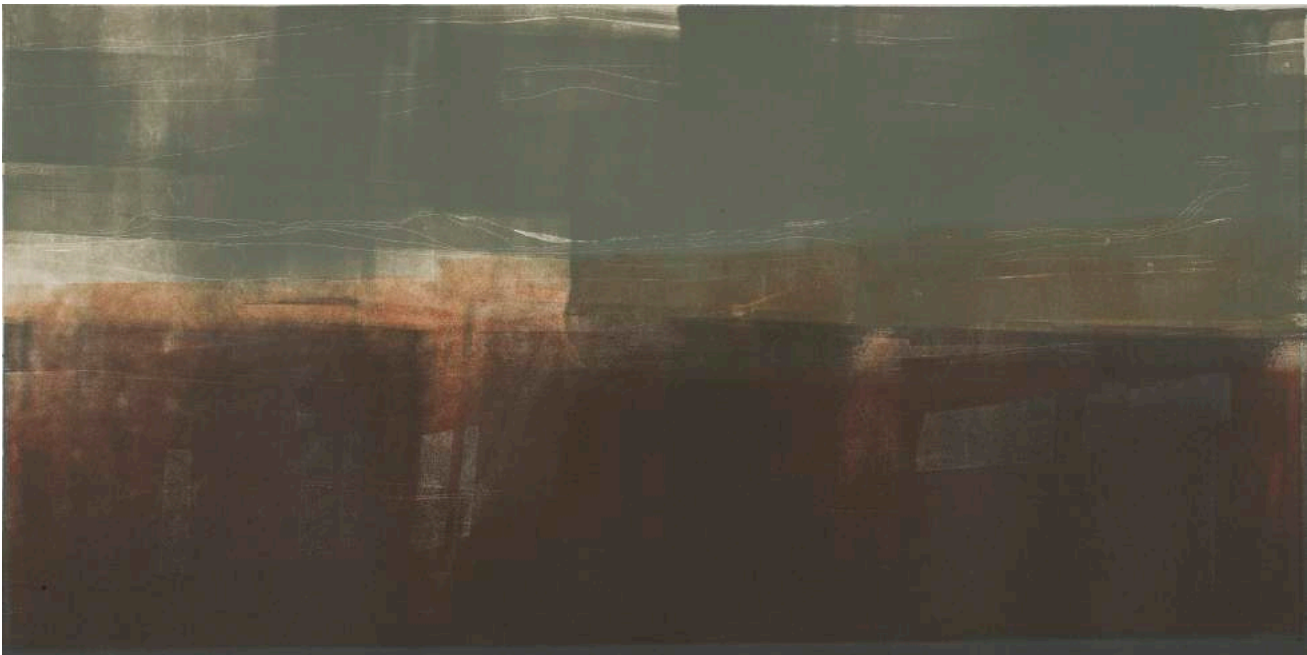
Vila Nova de Gaia
Mono-print. Ink on Somerset Satin



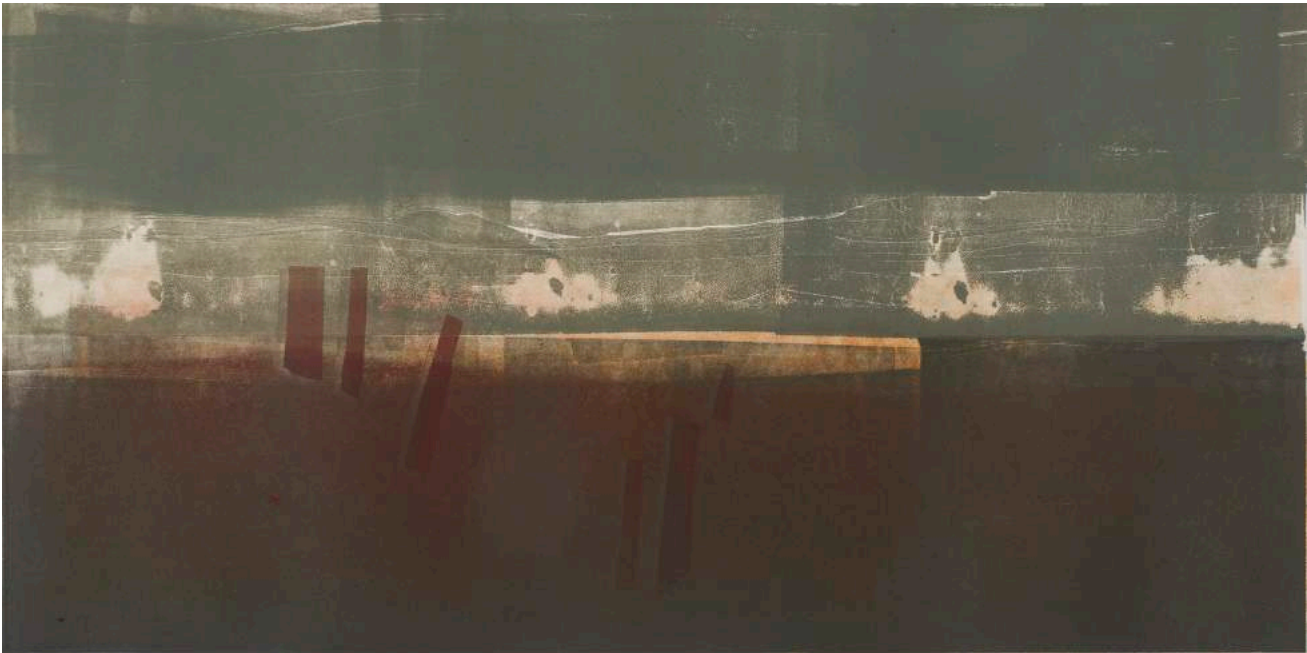
Vila Nova de Gaia
Mono-print. Ink on Somerset Satin



Vila Nova de Gaia
Mono-print. Ink on Somerset Satin



Vila Nova de Gaia
Mono-print. Ink on Somerset Satin



Daisy Baker

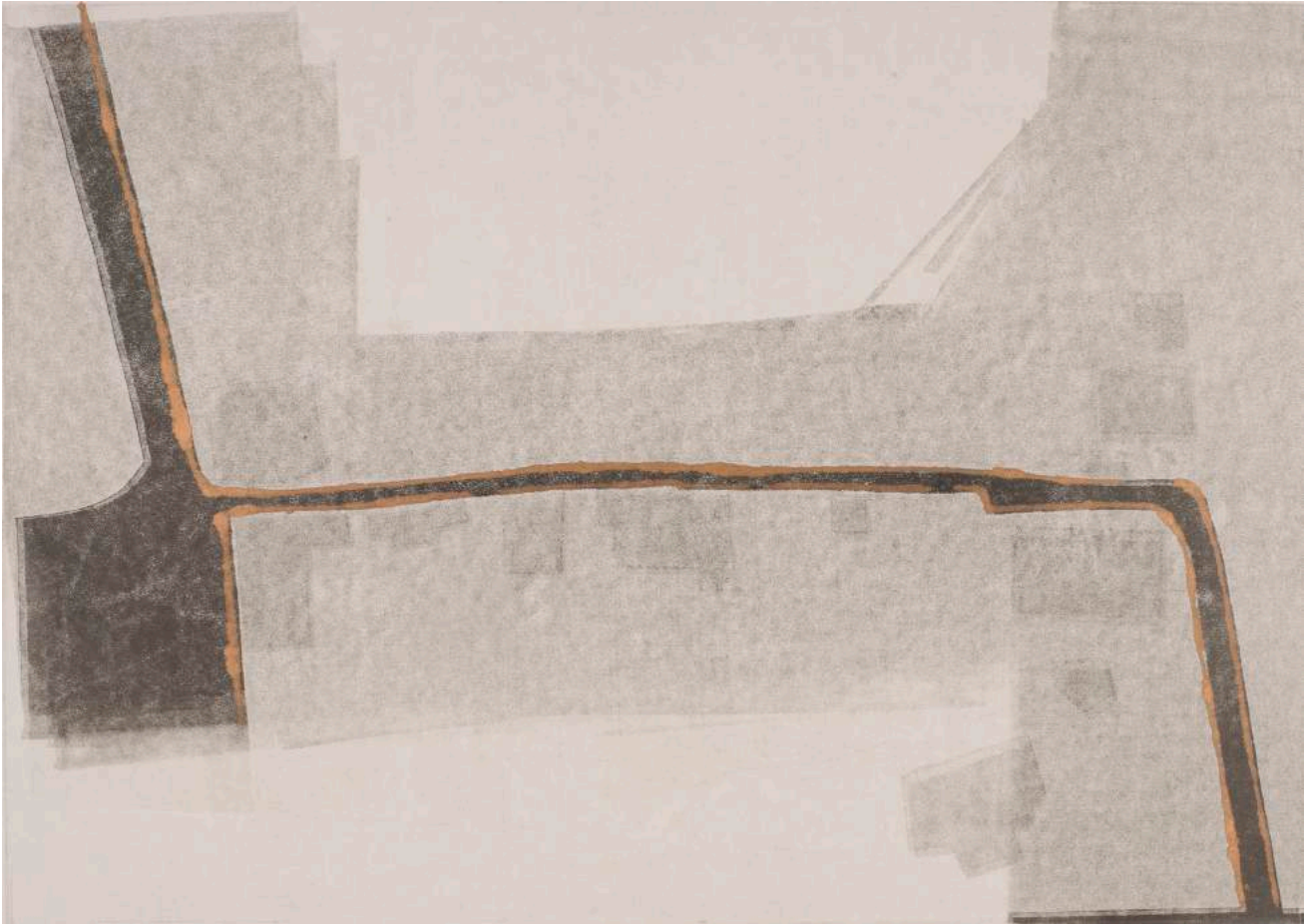
Printmaking has been an essential part of my studio work this year. It has been a useful tool for unlocking ideas, the understanding of site and initial propositional work. The process has allowed me the freedom to think through making, allowing the production of some much looser but carefully considered work, which has informed the themes for my studio project.

I have been using the medium to explore composition and layering. Initially investigating site through memory and culminating in propositional ideas including experiential perspective, orientation and views out. I have worked at a variety of scales from details to aerial views, as well as a mixture of precise and imagined work.

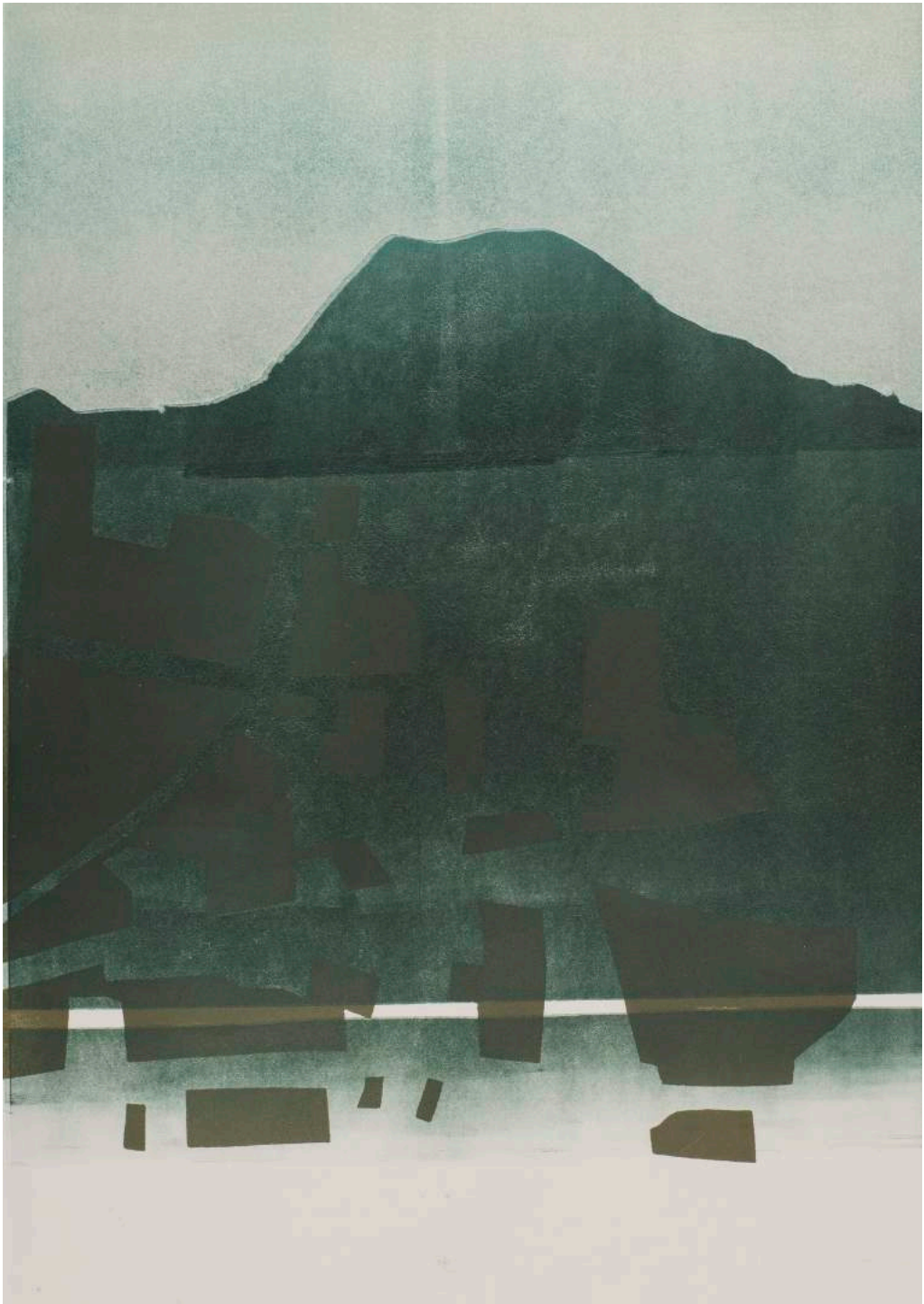
Ancient Threshold
Mono-print. Ink on cartridge paper



The Lane
Mono-print. Ink on cartridge paper



Between the Sea and Vesuvius
Mono-print. Ink on cartridge paper



View over the wall
Mono-print. Ink on cartridge paper



Layers of Pompeii
Mono-print. Ink on cartridge paper



Memory of Napoli 1
Mono-print. Ink on Somerset satin



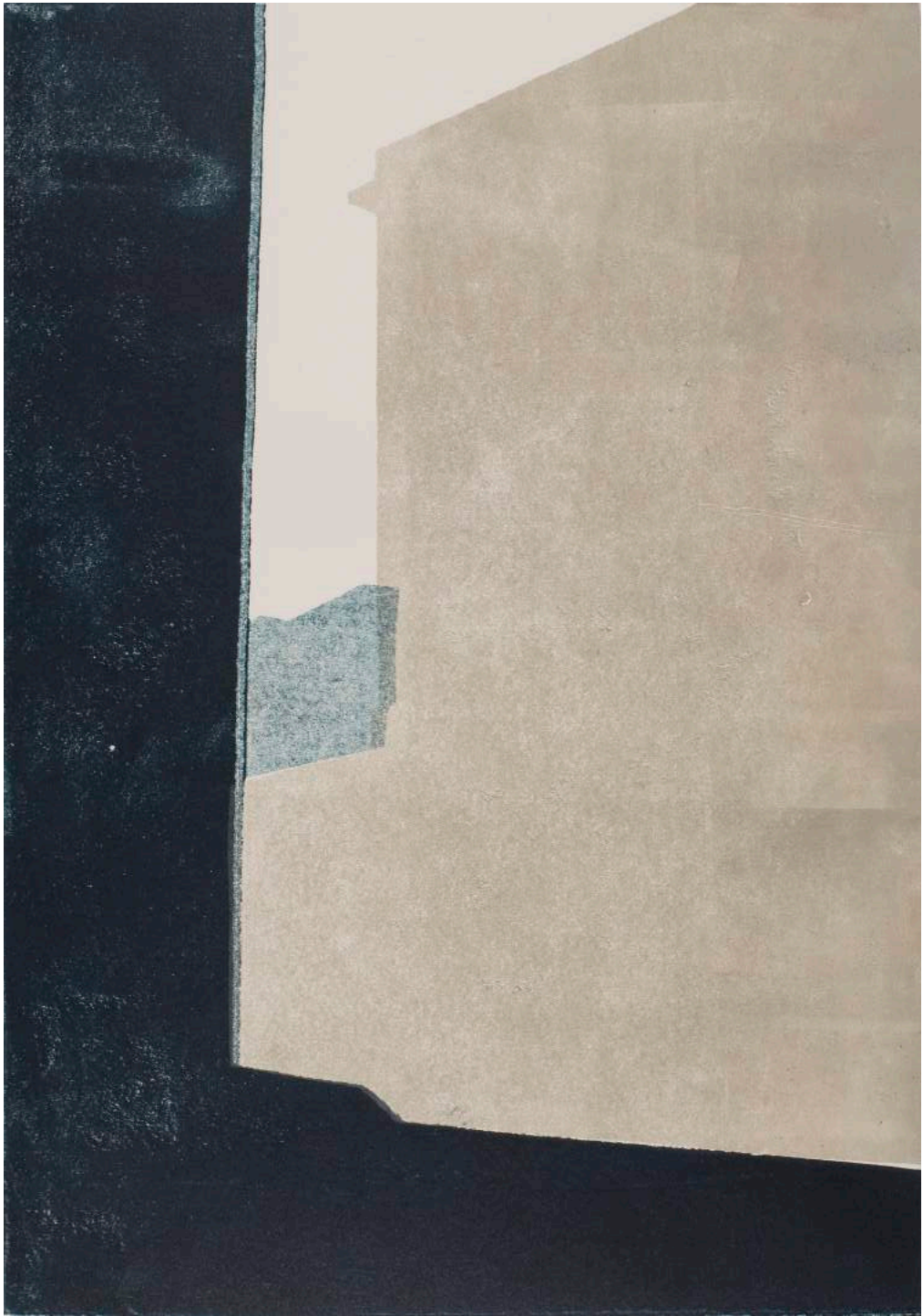
Memory of Napoli 2
Mono-print. Ink on Somerset satin



Via dei Tribunali
Mono-print. Ink on cartridge paper



Vista
Mono-print. Ink on cartridge paper



Stucco Relief at Pompeii
Mono-print. Ink on newsprint

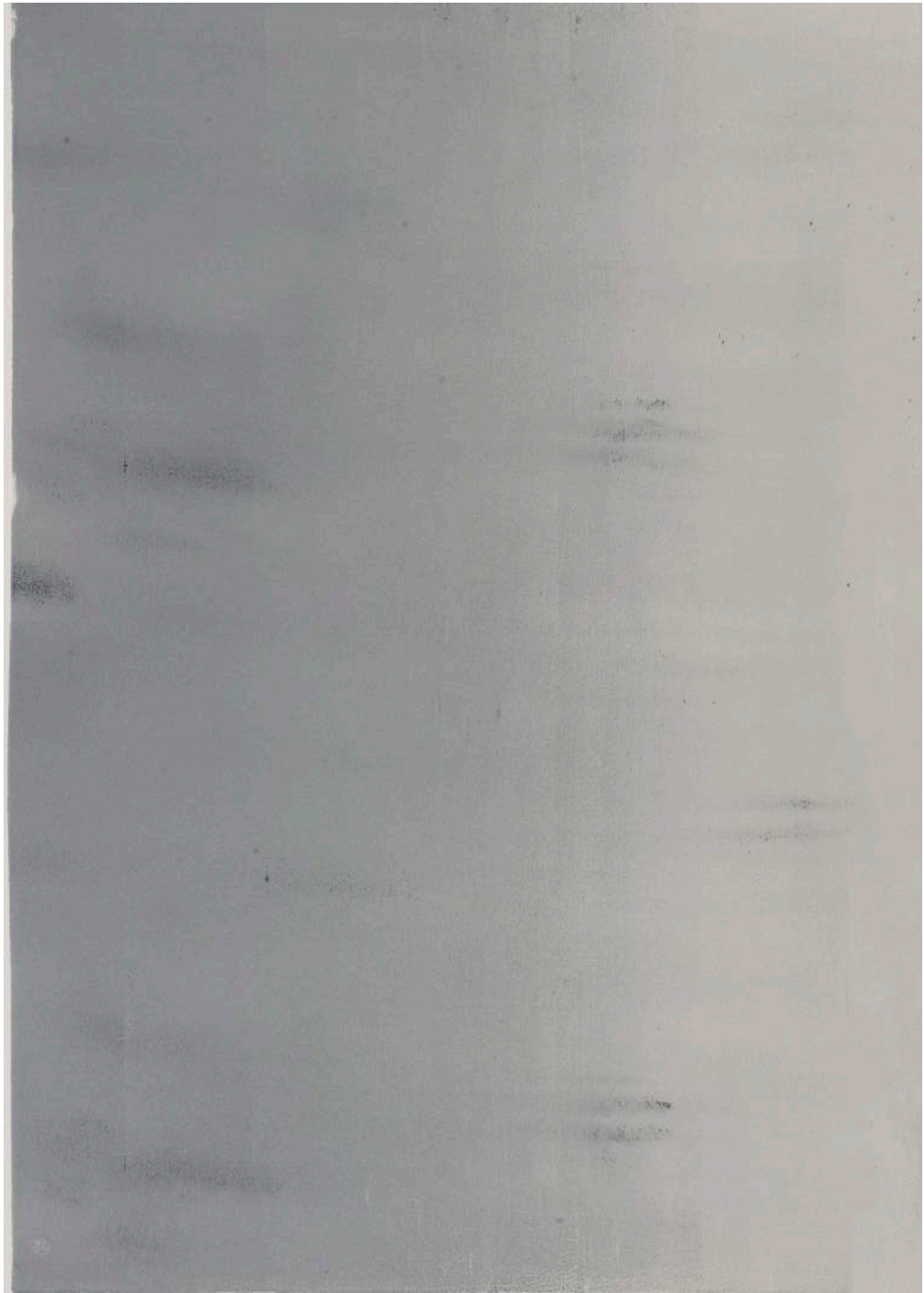


Rima Boz

Printmaking has given me the opportunity to explore and investigate new ideas. It has become a tool and a guide to my design project. I enjoy working loosely, especially with mono-printing, as it doesn't restrict drawing to certain dimensions or spaces. It became a technique where I think through making.

Our studio went on a study trip to Spain, where we drove from North to South, visiting cities of Santander, Valladolid, Madrid, Cordoba and finished at Malaga. I was really intrigued by the different coloured elevations; the concrete, the stained steel work, weathered metal and the pale stones of Cordoba. Our project site is at the Barbican. Again, the elevations became intriguing, with the different types of concrete finishes; pick hammered and bush hammered concrete. My site was located in the areas of the London Wall. Using mono-printing as a method, I explored designs on my site.

Concrete Tone
Mono-print. Ink on Somerset Satin



Concrete Colour
Mono-print. Ink on Somerset Satin



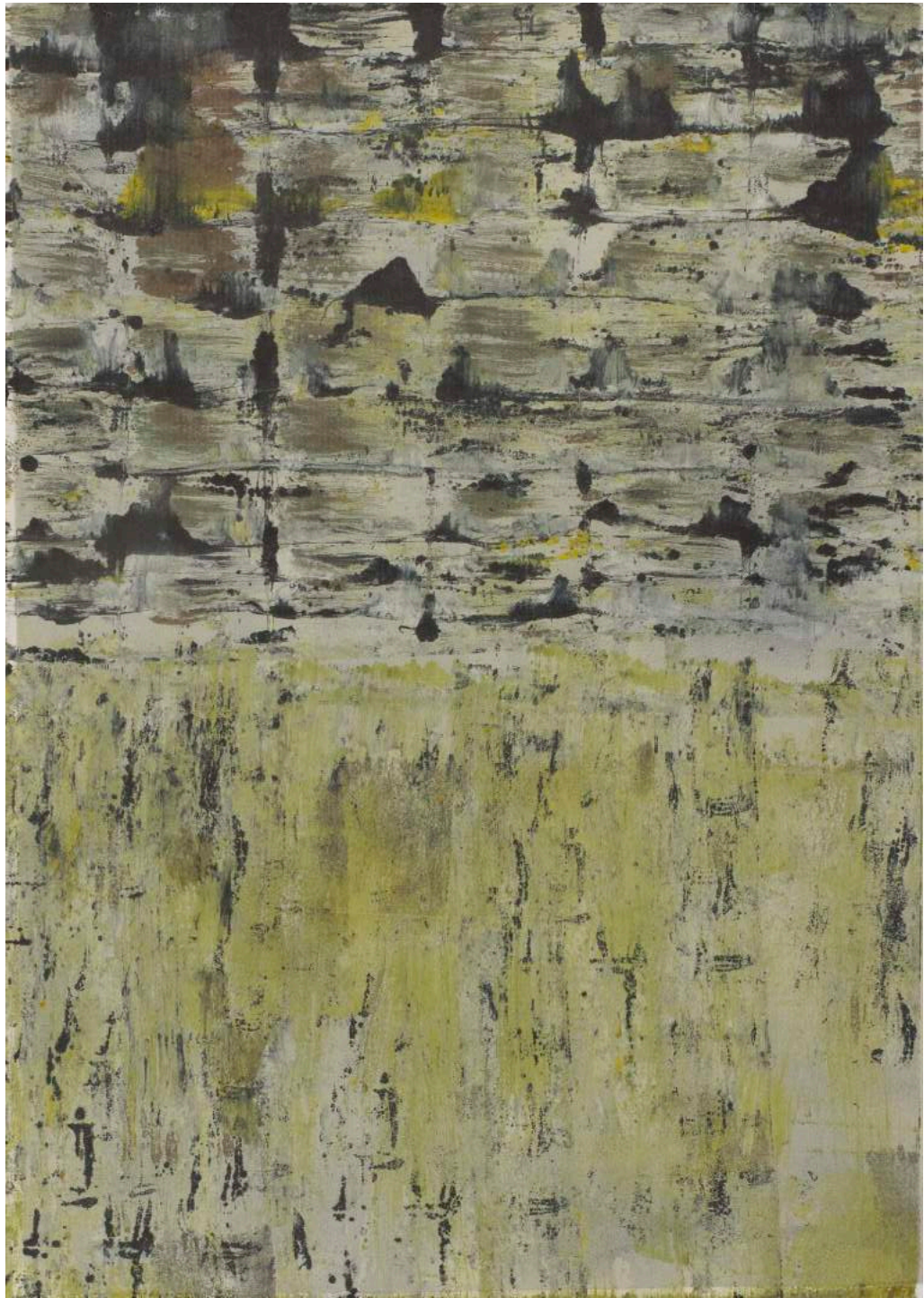
Weathered
Mono-print. Ink on Somerset Satin



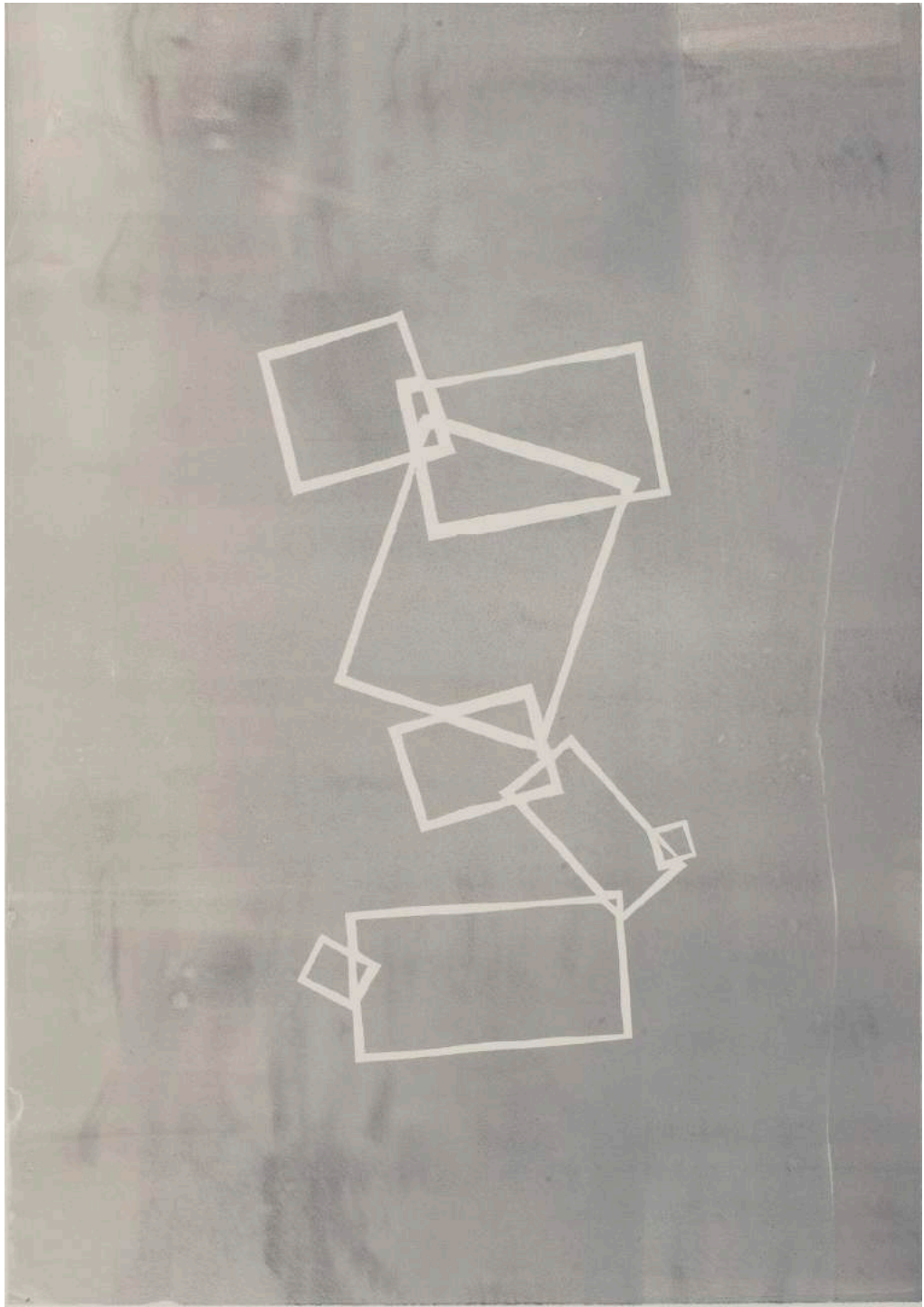
Aged Steel
Mono-print. Ink on Somerset Satin



Variation of Materials
Mono-print. Ink on Somerset Satin



Interlocking Spaces
Mono-print. Ink on Somerset Satin



Barbican
Mono-print. Ink on Somerset Satin



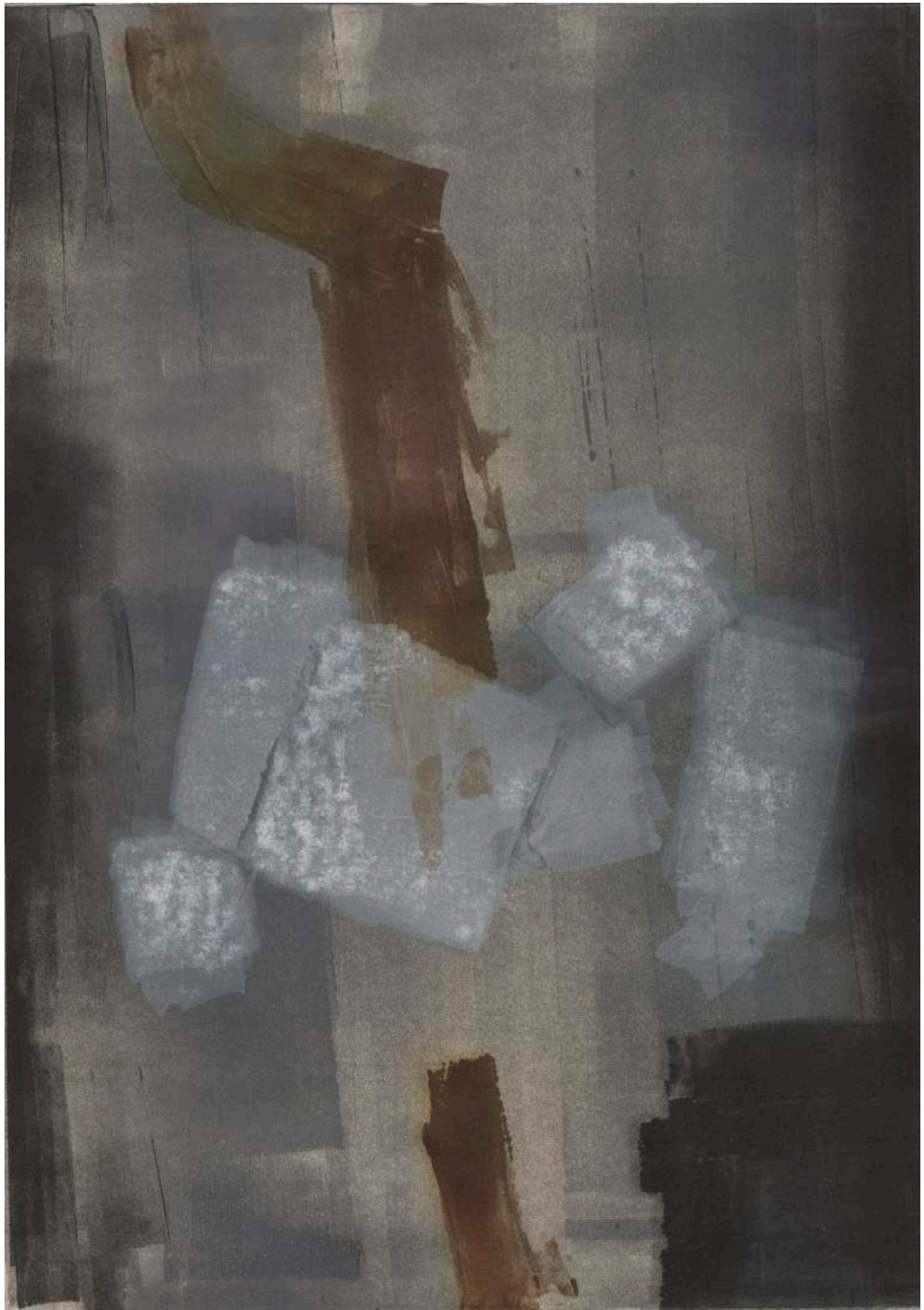
Concrete against Brick
Mono-print. Ink on Somerset Satin



London Wall
Mono-print. Ink on Somerset Satin



New against old
Mono-print. Ink on Somerset Satin



Stephan Humphrey-Gaskin

Printmaking, in particular the monoprinting process, has been a very useful tool this year in teasing out the raw qualities of the rugged suburban landscape of Bagnoli with the vast Phlagrean Fields (Campi Flegrei) and former industrial monuments strategically scattered within. Using a wide range of techniques and experimentation has allowed me to produce prints that strongly capture the essence of the site. It is not hard to be fascinated by the 'as found' qualities of the place, allowing me to get very passionate about the recording of this. It has furthermore allowed for the beginnings of a new 'urban quarter' within the site, with a few more 'instantaneous' prints that were done in a painterly manner, looking at an interaction with via Coroglio (the long stretch of road that passes adjacent to the former Italsider steelworks) and the two crumbling concrete and tufa walls that contain it.

A dramatic moment within the historic centre of Naples whereby two churches appear to create a gentle 'breath' in a long narrow road was captured using both controlled methods using a stencil of the plan and a more painterly approach.

Bagnoli #2
Mono-print. Ink on Somerset Satin



Bagnoli West Plan
Mono-print. Ink on Somerset Satin



Bay of Bagnoli
Mono-print. Ink on Somerset Satin



Breath
Mono-print. Ink on Somerset Satin



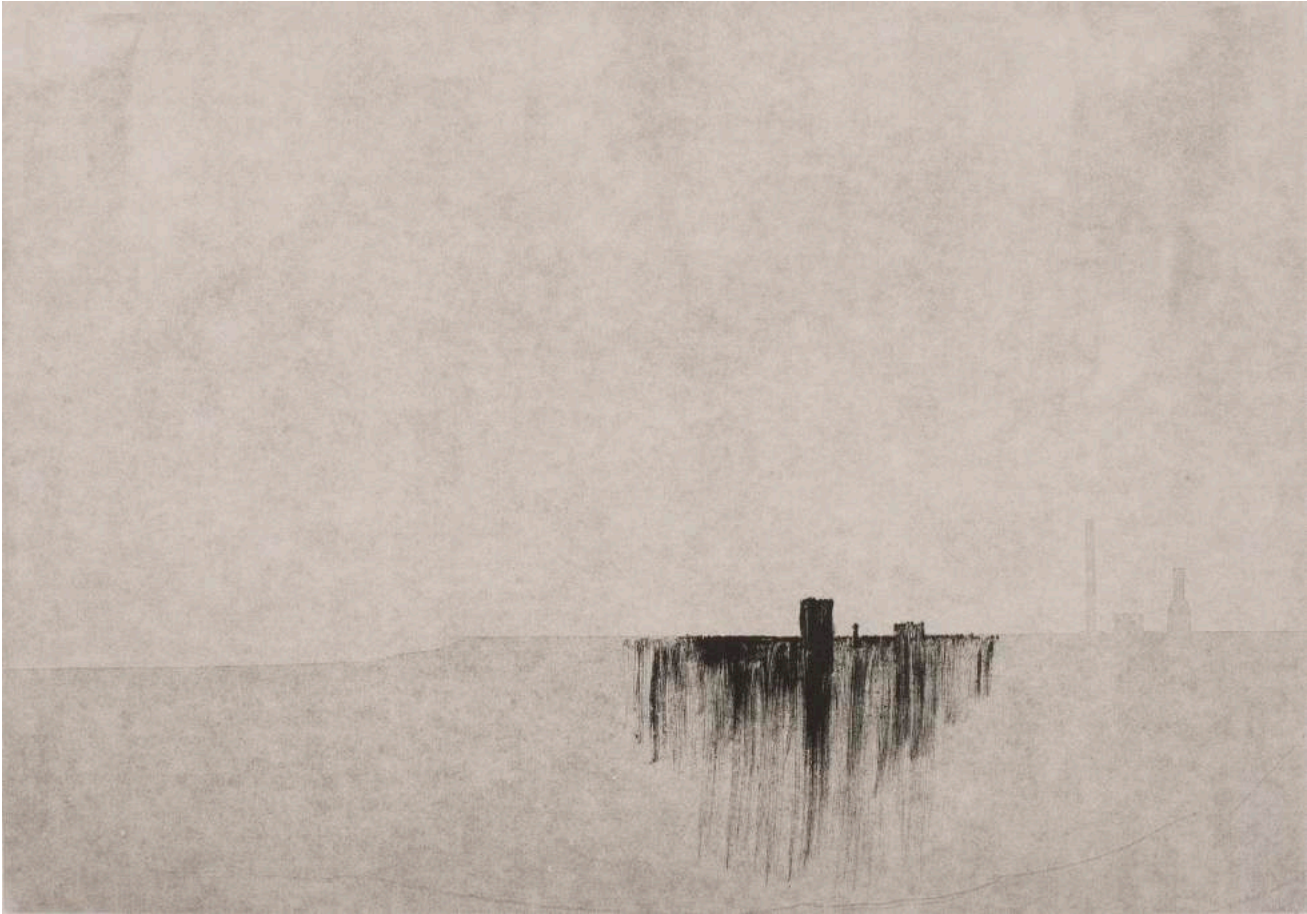
Breath #2
Mono-print. Ink on Somerset Satin



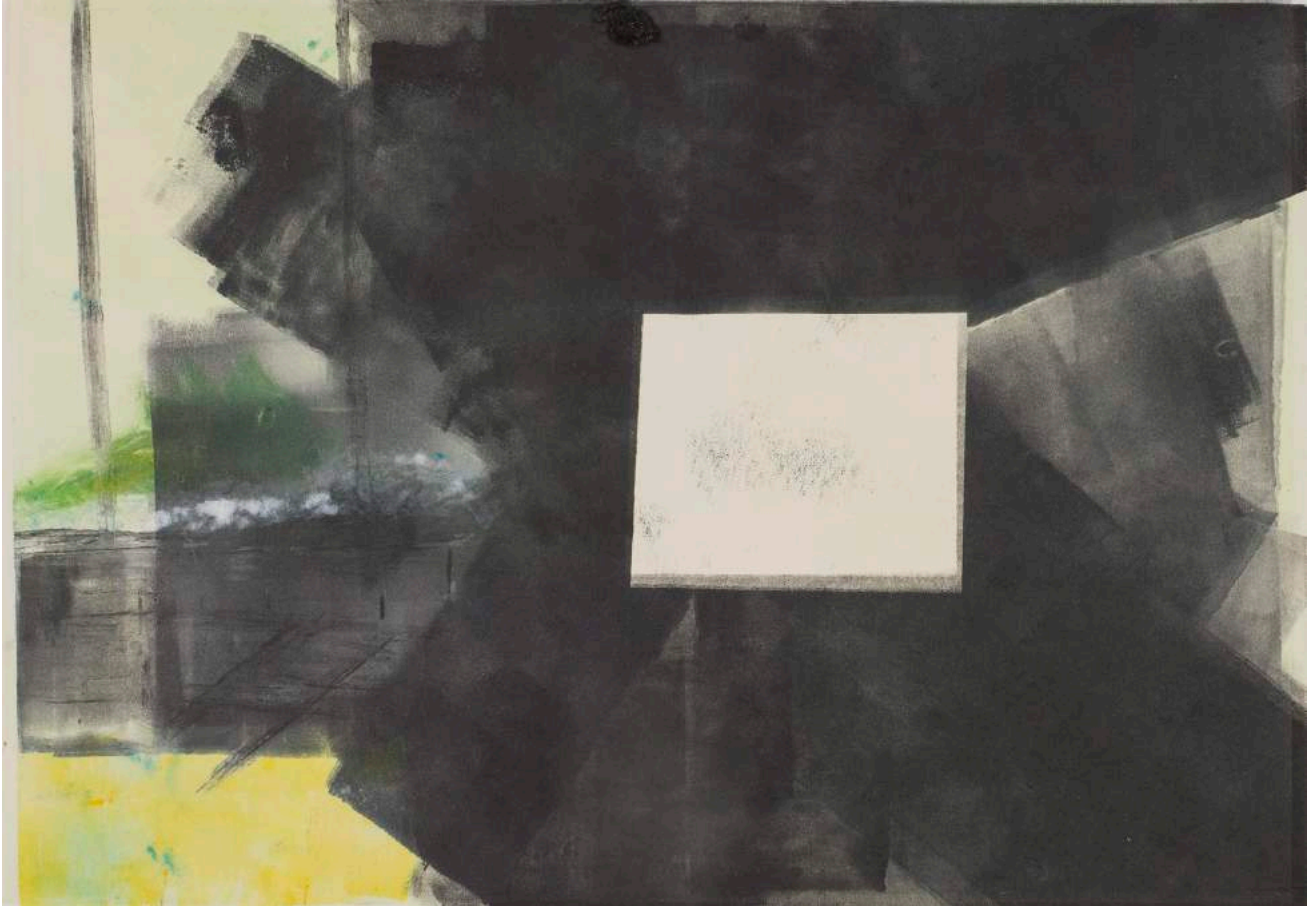
Cement Production Ruin
Mono-print. Ink on Fabric



City Quartiere, Bagnoli
Mono-print. Ink on Somerset Satin



Framing Nisida
Mono-print. Ink on Somerset Satin



Science Park Ruins
Mono-print. Ink on Somerset Satin



Monuments Section
Monoprint. Ink on Somerset Satin



Harry Insall-Reid

Printmaking this year has become an exploration into ideas about atmosphere and the connection between land, sky and built form. Some pieces are produced with multiple, different layers. Some pieces are created through just one plate print. Others use the remnants of a previous print as the plate background and is worked over with a second layer creating depth and repeated mark making.

Our unit trip ran through the heart of Spain starting from Santander, through Valladolid, to Madrid, through Cordoba and finished on the south coast in Malaga. There was a rich variety of landscape, skies, weather, buildings techniques, old and new structures. I became most interested in the open spaces, distinct little built elements and the changing sky and landscape. The Barbican fringes became our site for the studio project. During visits the weather was dark, raining and stormy. I tried to emphasise this dramatic combination of powerful built form and raging weather to create atmospherically dominant ideas about place, space and light. The final prints are from New Zealand. I set about composing a set of landscape pieces from the Coromandel peninsula, Tauranga, Mount Maunganui, Christchurch and the Fiordlands which responded to the changing beach, alpine, forested and citted landscapes and skies.

Barbican Roof Tops at Night
Mono-print. Ink on Watercolour Paper



Barbican Centre Glows
Mono-print. Ink on Watercolour Paper



Kuaotunu at Dusk
Mono-print. Ink on Watercolour Paper



Milford Drizzle
Mono-print. Ink on Watercolour Paper



Skywalk in Elevation
Mono-print. Ink on Watercolour Paper



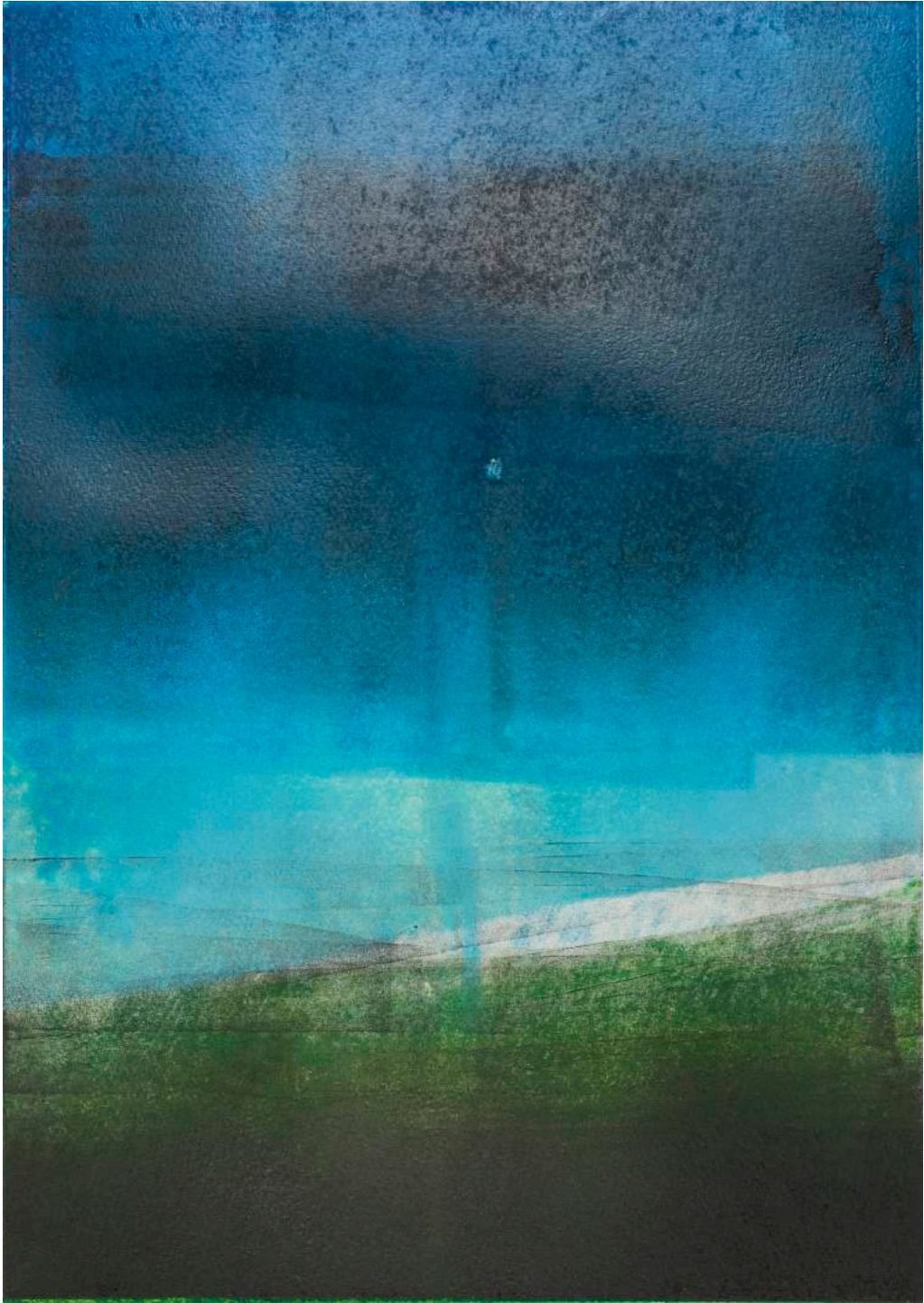
Barbican Pool
Mono-print. Ink on Watercolour Paper



Cordoba White Rooftops
Mono-print. Ink on Watercolour Paper



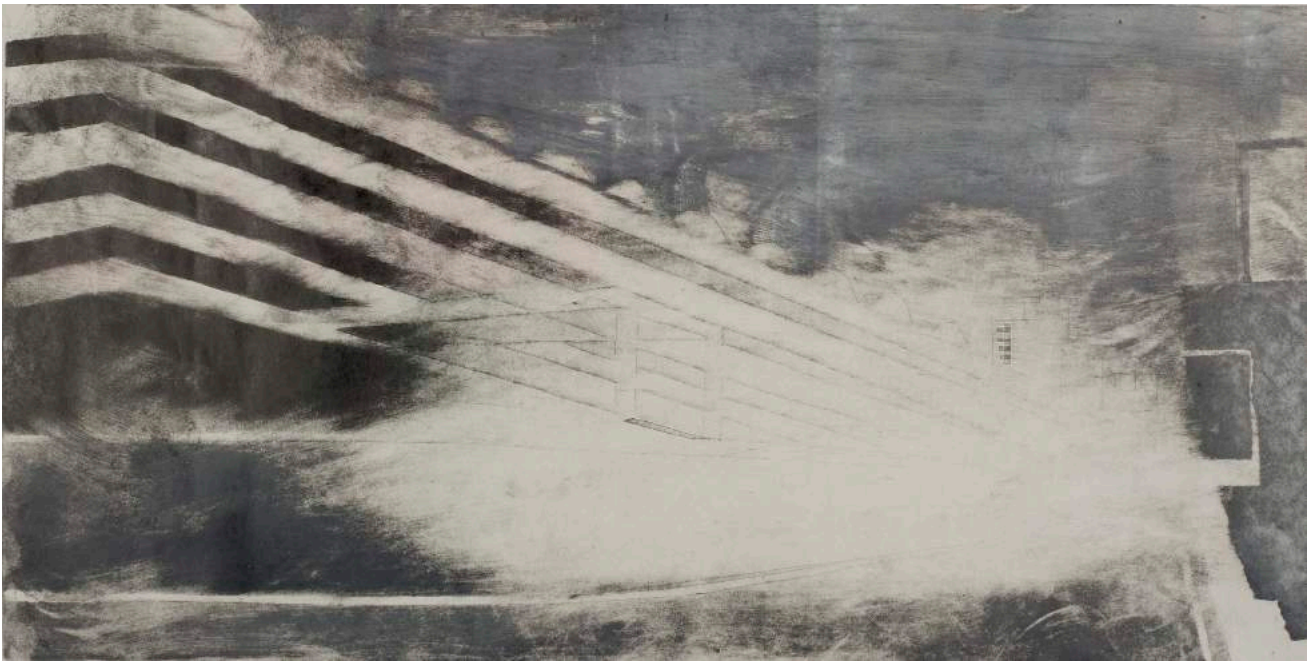
Valladolid Landscape
Mono-print. Ink on Watercolour Paper



Museo D'Altamaira Entrance Sequence
Mono-print. Ink on Somerset Satin



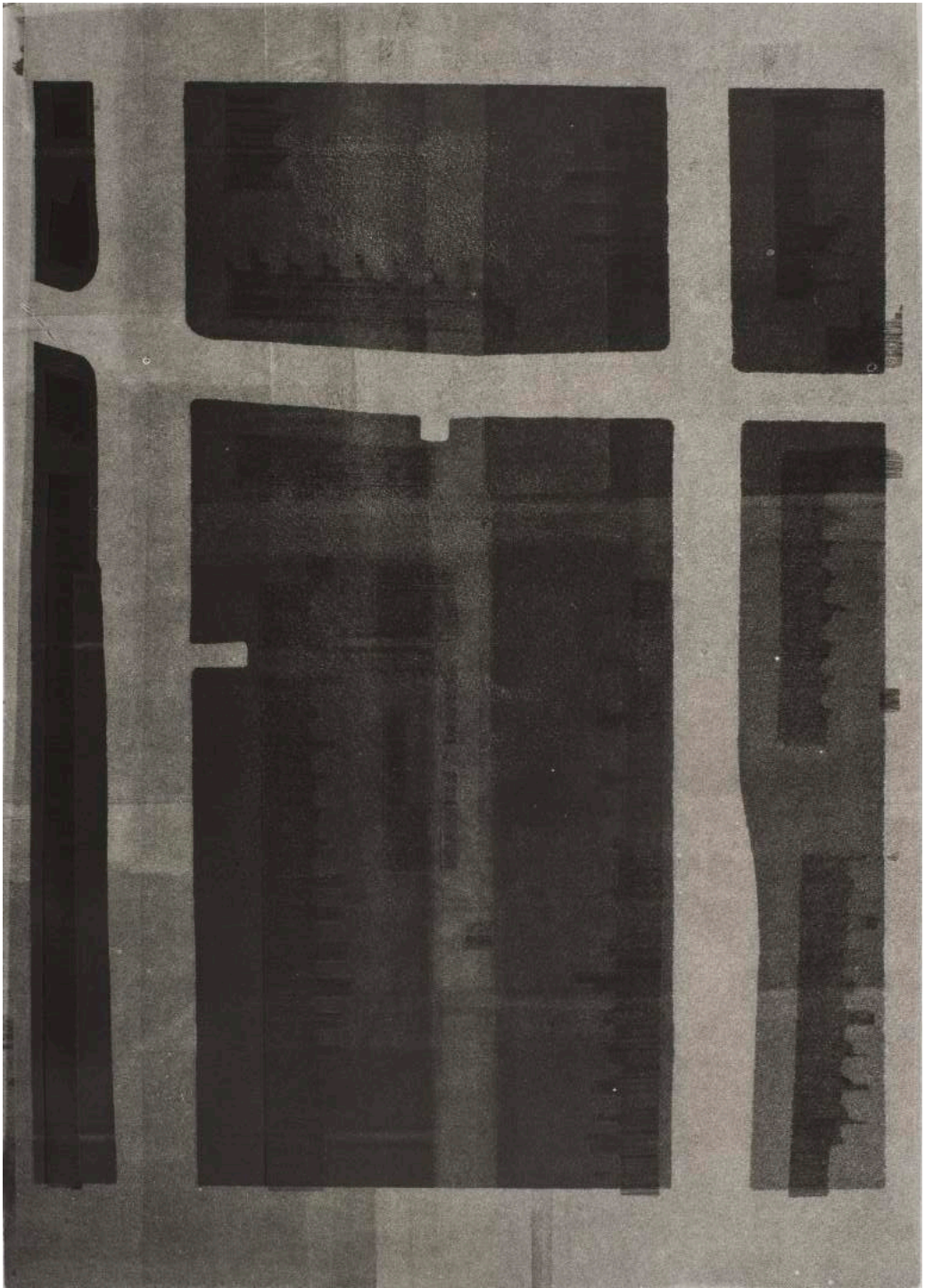
Barbican Street Composition
Mono-print. Ink on Newsprint



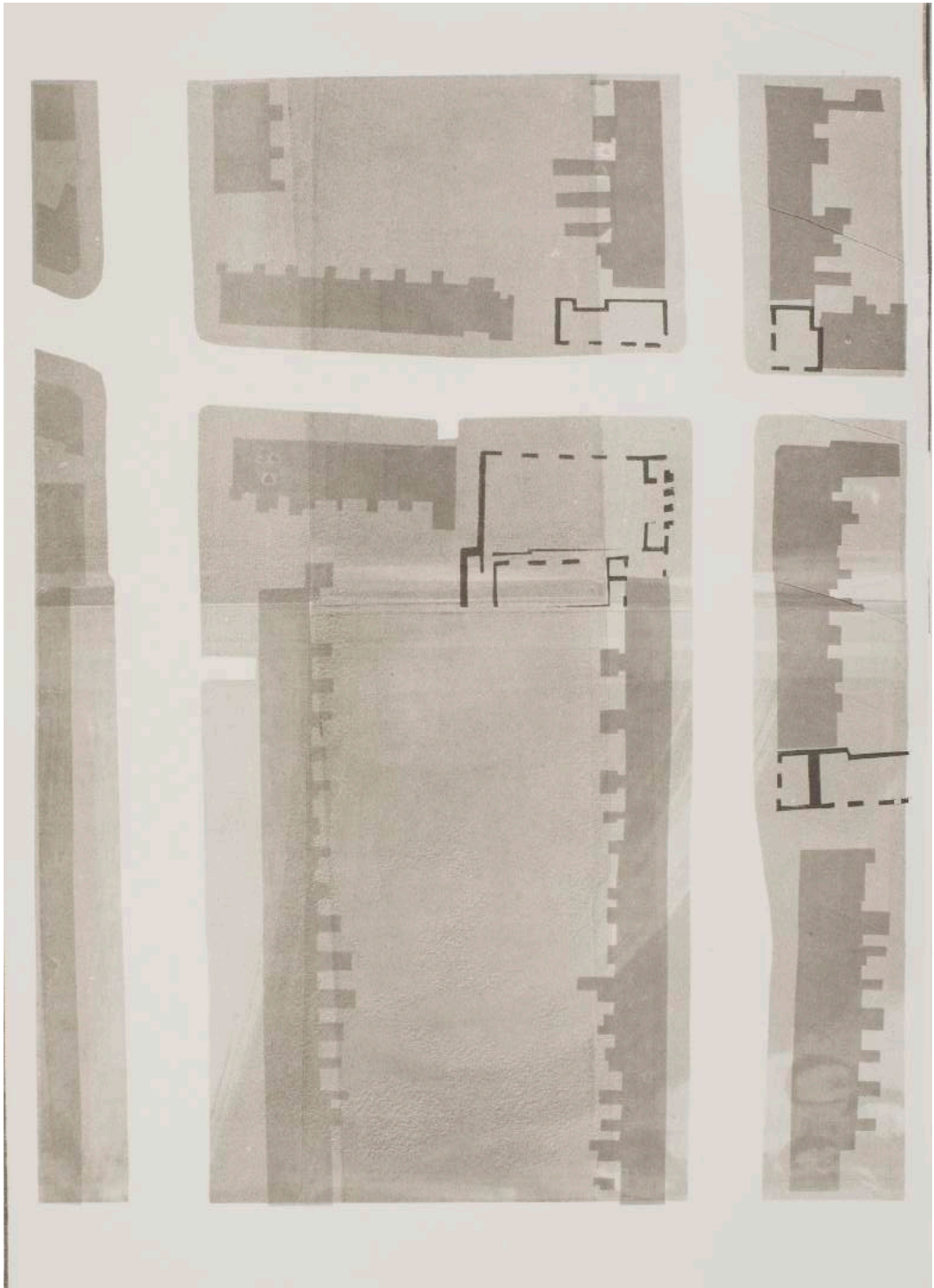
Joshua Lancefield

Initial investigations into the layers of the city have permitted an understanding of the mono-printing process through a number of plan studies. Further development has allowed a number of controlled compositions to be juxtaposed against particular abstractions. Abstractions through windows in a particular context that begin to discuss layers from an alternative perspective. The idea of the relationship between the city beyond and the room within has opened up a number of discussions regarding design propositions.

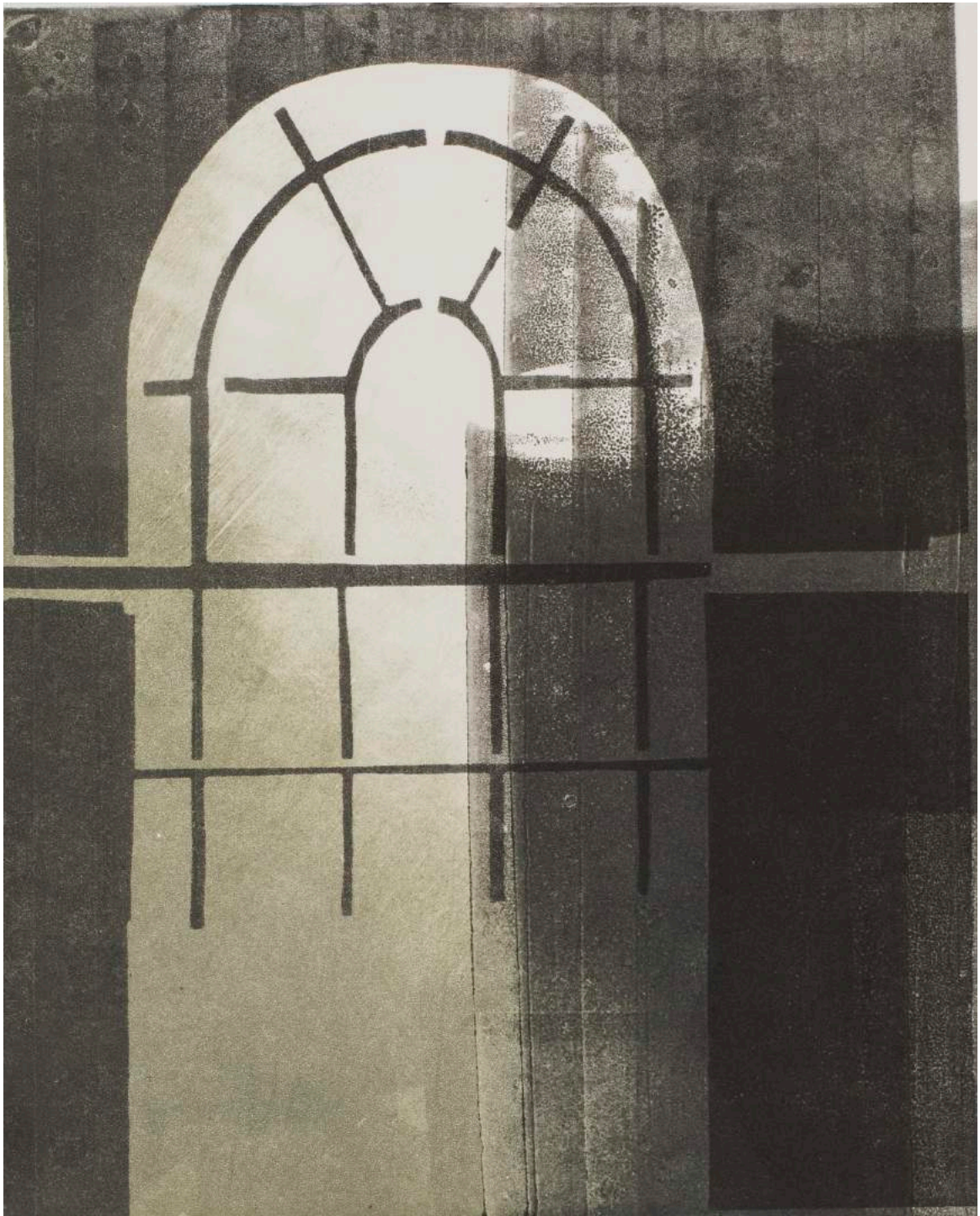
Historical Layering, Camden Town
Mono-print. Ink on Somerset Satin



Historical Layering, Camden Town, Nolli Plan
Mono-print. Ink on Somerset Satin



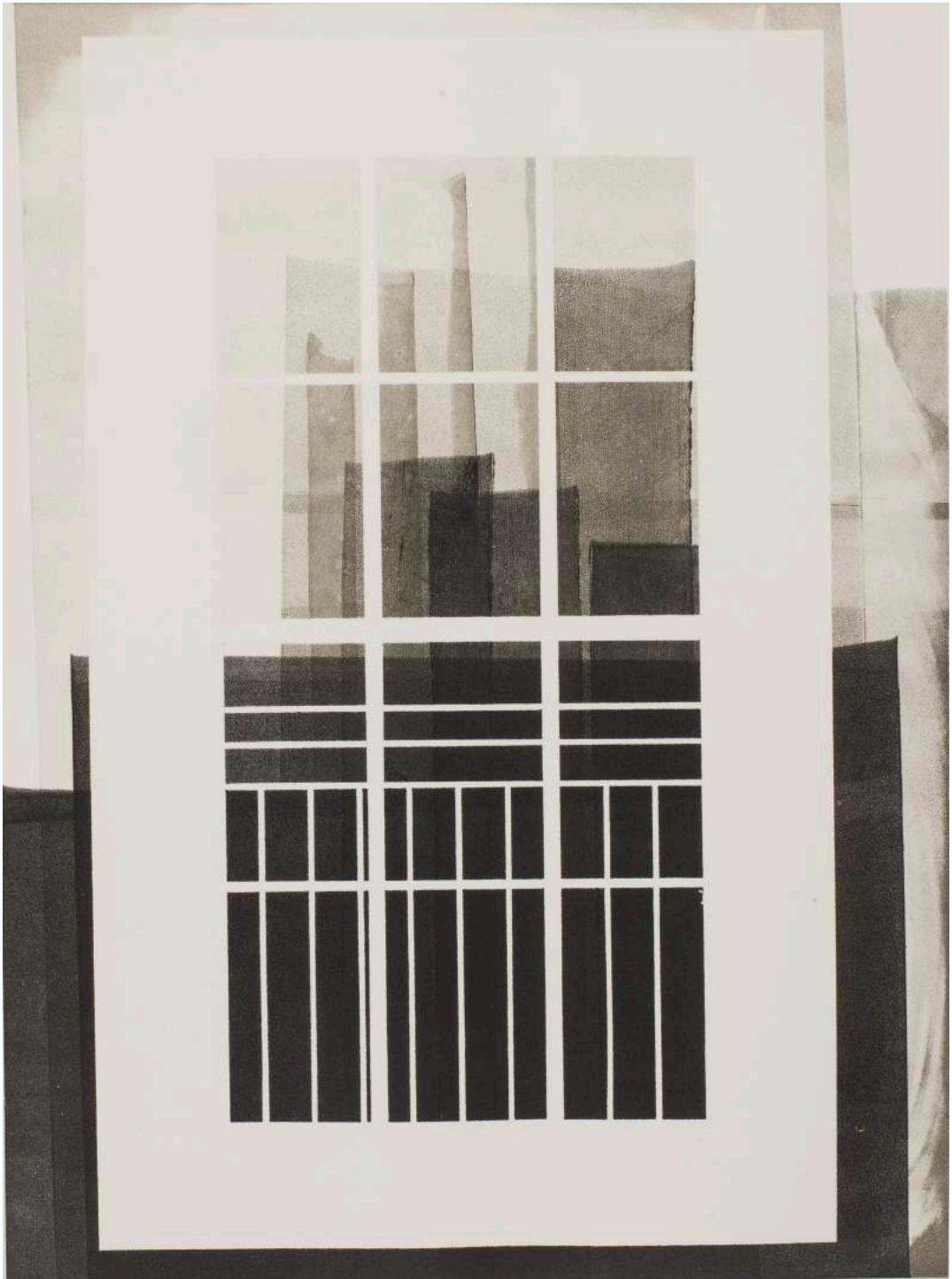
Foreground Bound
Mono-print. Ink on Somerset Satin



Runaway Roofscape
Mono-print. Ink on Somerset Satin



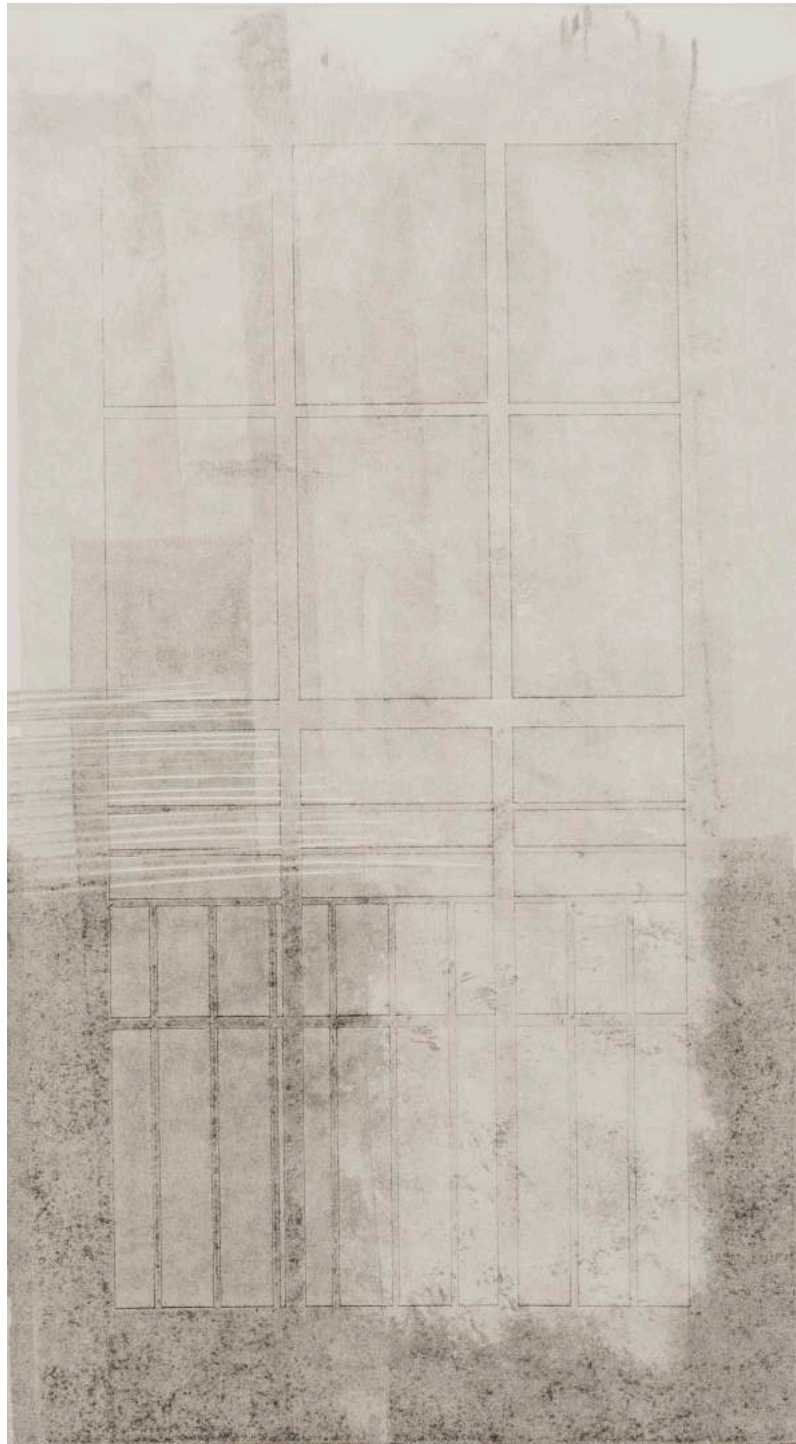
Beyond the Balustrade, Fabriano
Mono-print. Ink on Somerset Satin



Texture Beyond, Fabriano
Mono-print. Ink on Somerset Satin



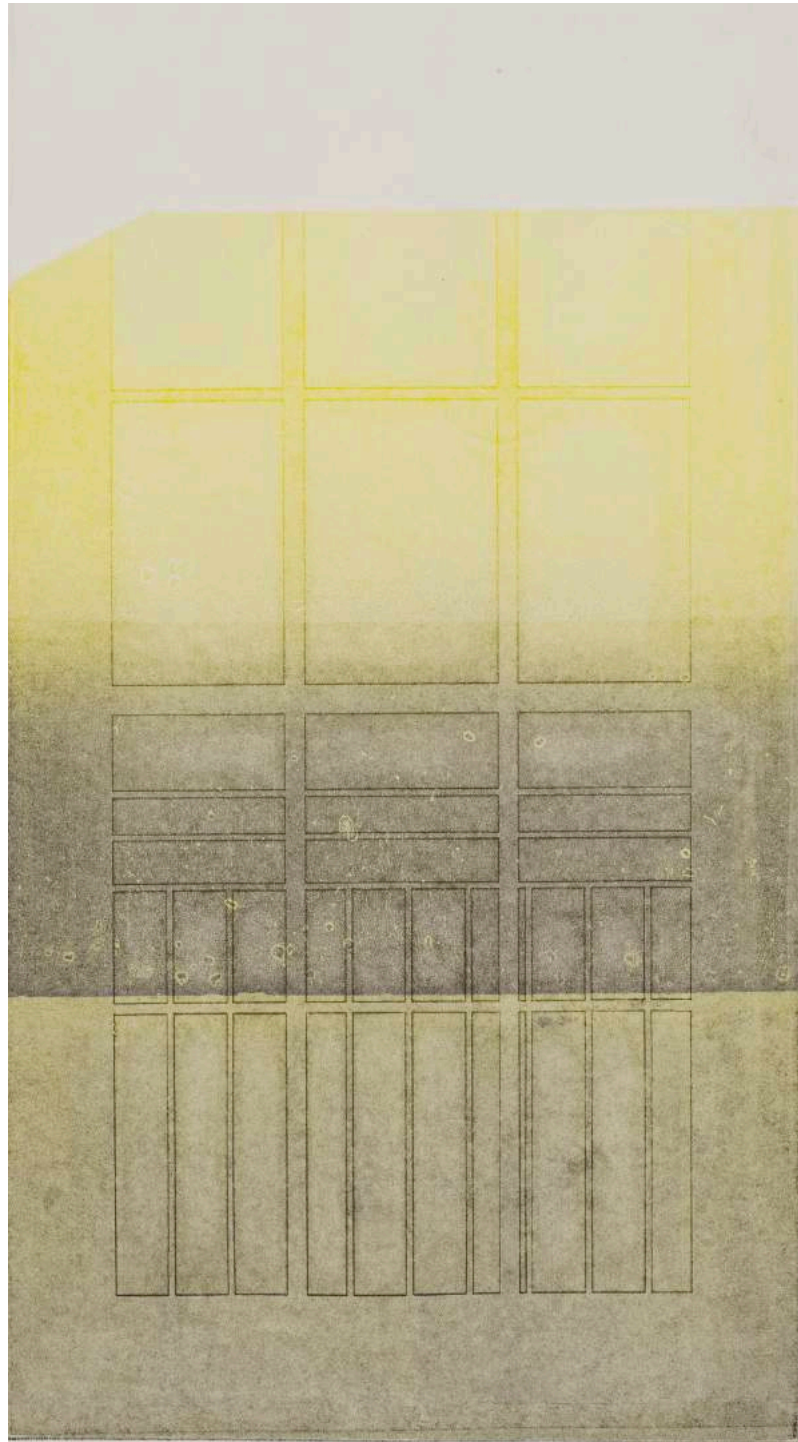
Back nor Fore, Fabriano
Mono-print. Ink on Somerset Satin



Untitled, Fabriano
Mono-print. Ink on Somerset Satin



Untitled, Fabriano
Mono-print. Ink on Somerset Satin



Built vs Planted
Mono-print. Ink on Somerset Satin



Ioannis Nikiforidis

This year Unit 3 has been looking at housing solutions. I began by studying John Nash's series of semi detached villas at Park Village east and how their footprints relate to each other in form, scale and proximity.

The Study trip to Milan provided an opportunity to examine Piero Portaluppi's Villa Necchi as an example of housing at a much grander scale and with an opulent materiality.

Finally research into the historical context of my site at Regent's park Lead to the discovery of John White's original design where a series of villas were placed around the perimeter of the park creating a ribbon of individual plots which lends itself to my site as a start to my proposal.

Figure Plan 2 of John Nash's Park Village East
Mono-print. Ink on Somerset Satin



Figure Plan of John Nash's Park Village East
Mono-print. Ink on Somerset Satin

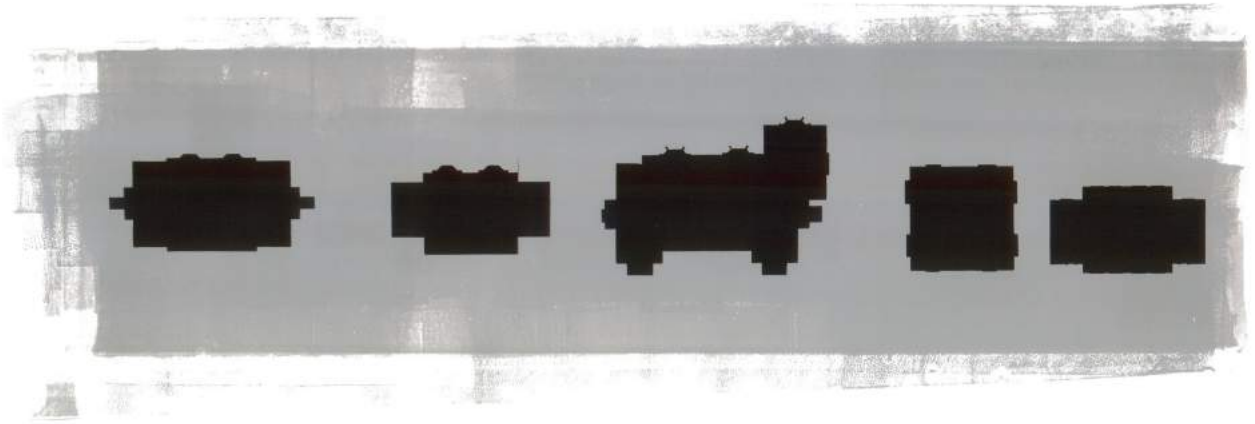


Figure Plan 2 of John White's Regent's Park
Mono-print. Ink on Somerset Satin

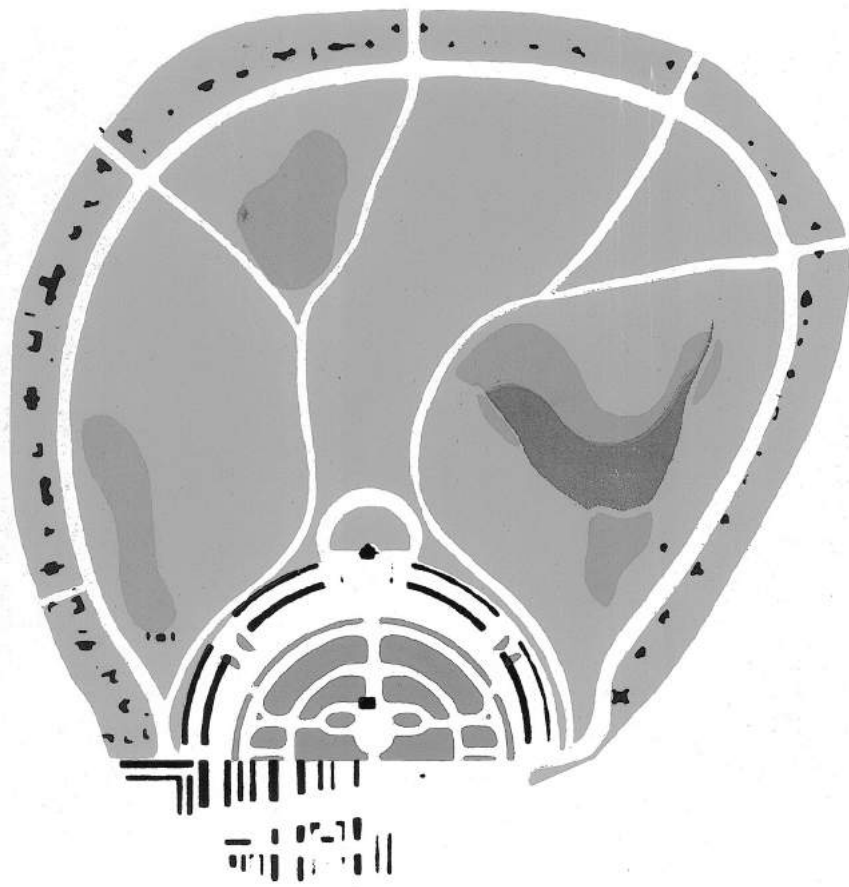
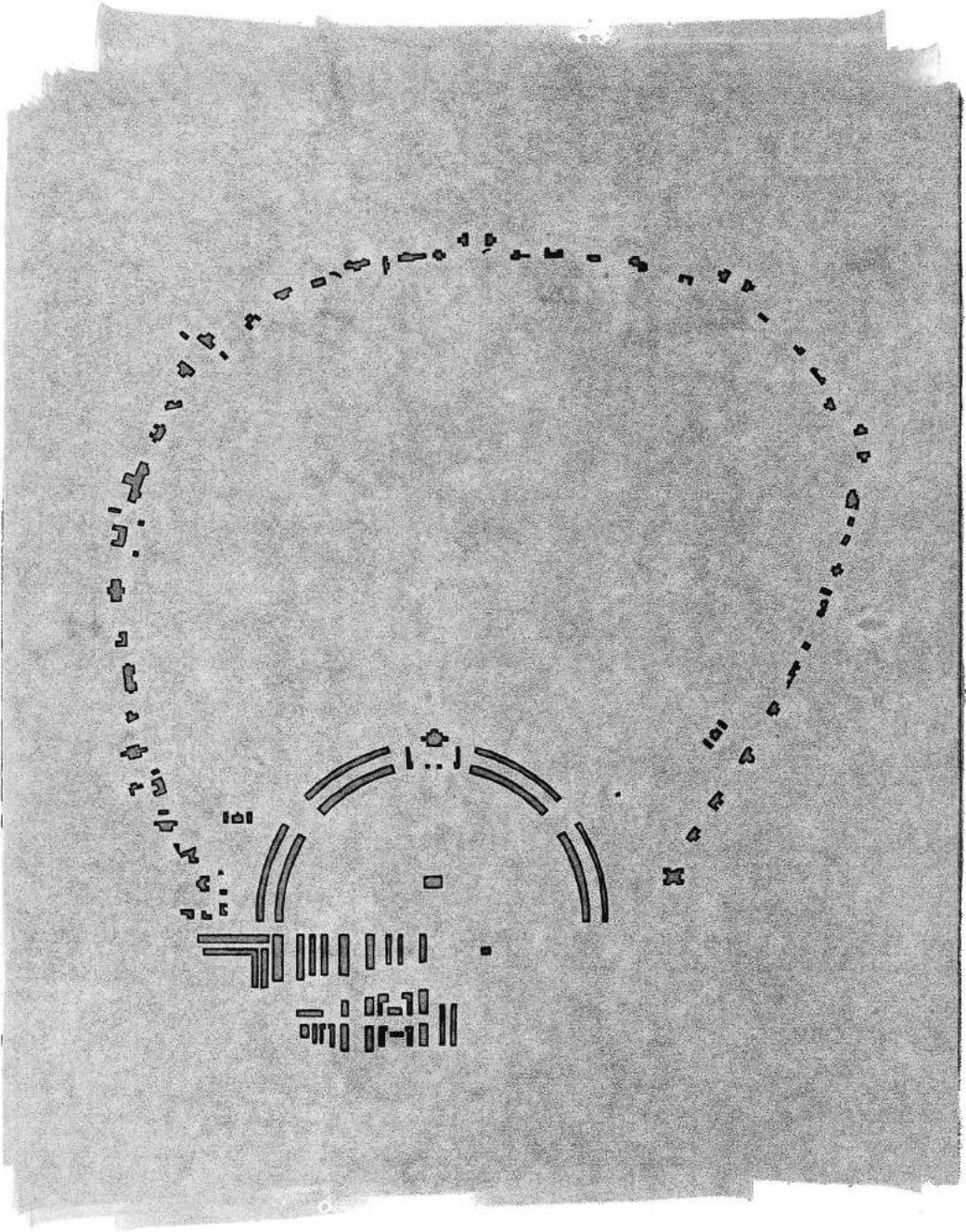
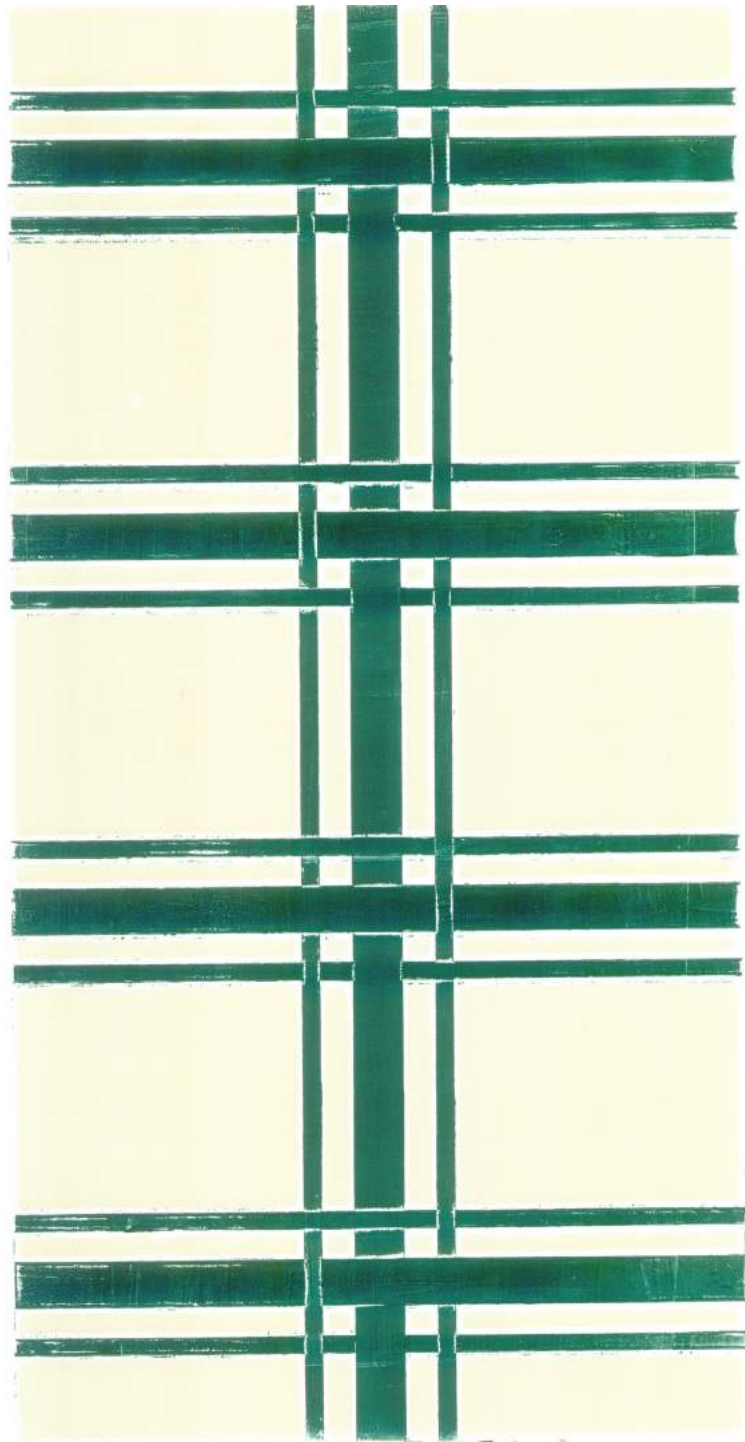


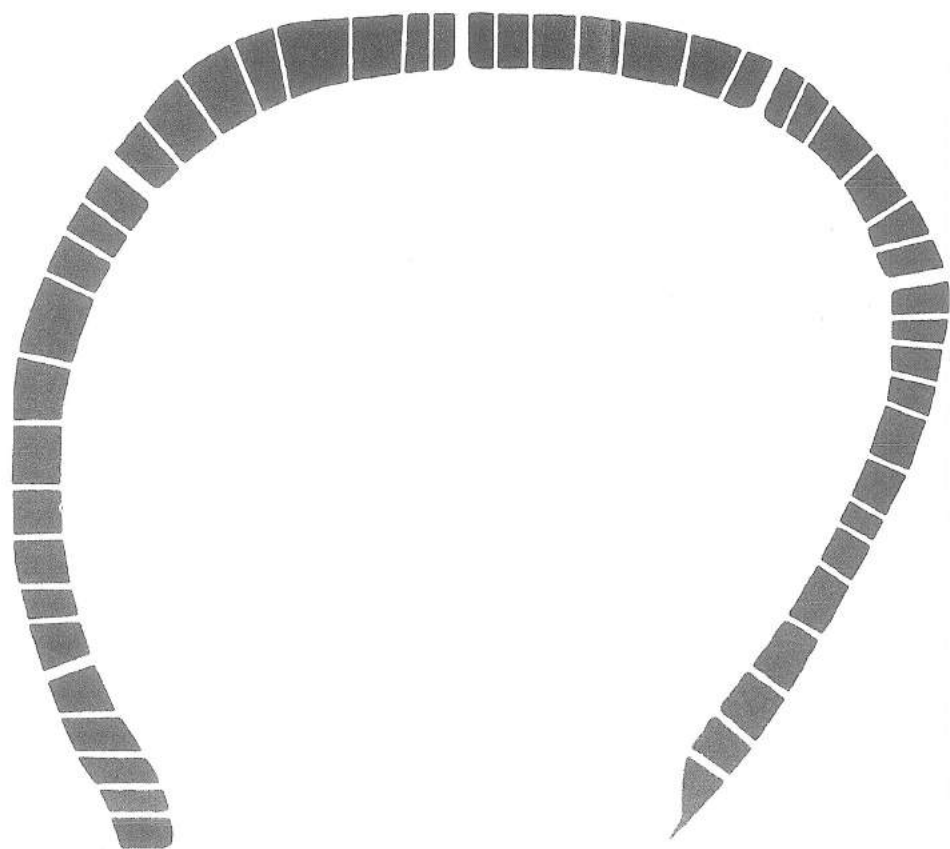
Figure Plan of John White's Regent's Park
Mono-print. Ink on Somerset Satin



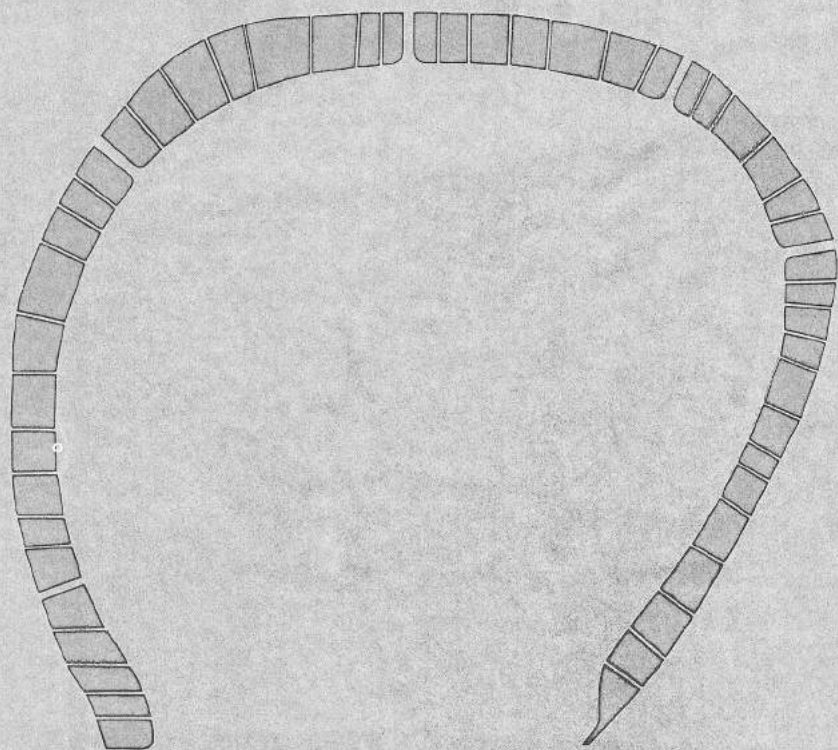
Marble Floor Plan of the Garden Room in Villa Necchi by Piero Portaluppi
Mono-print. Ink on Somerset Satin



Plan 2 Showing Plots of John White's Regent's Park
Mono-print. Ink on Somerset Satin



Plan Showing Plots of John White's Regent's Park
Mono-print. Ink on Somerset Satin



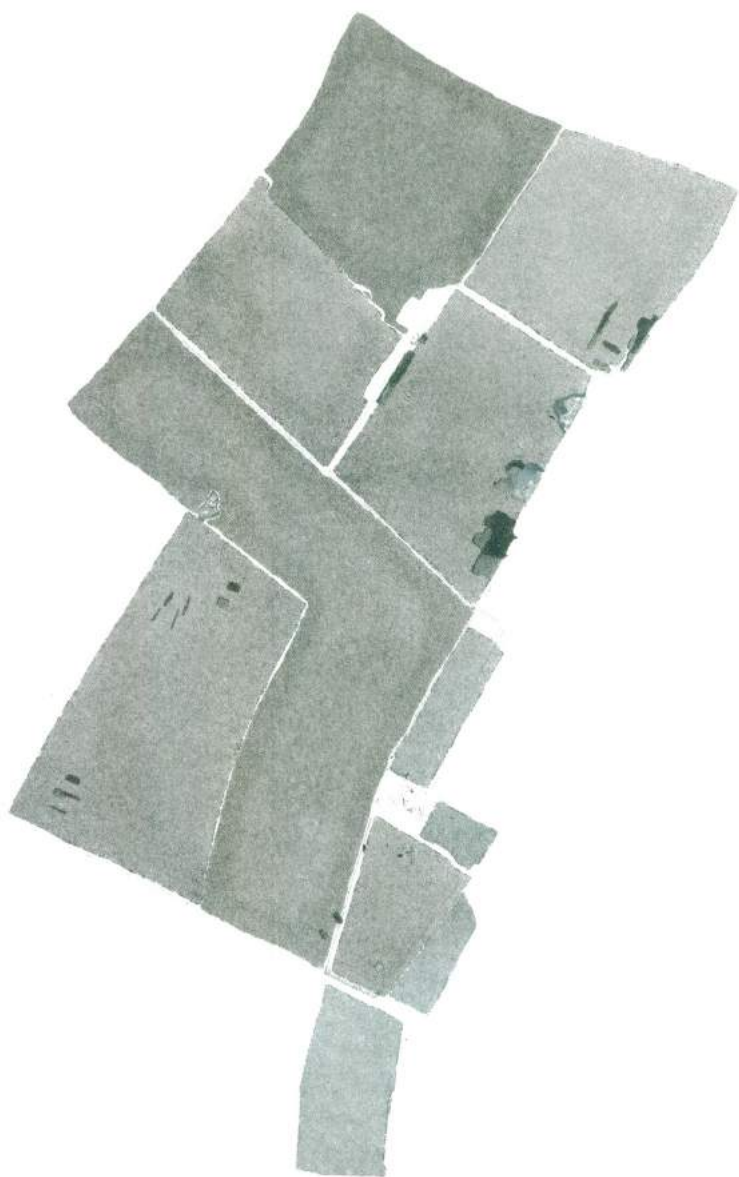
Alumni

Nana Biamah-Ofosu
Alex Buck
Ben Shaw

Nana Biamah-Ofosu

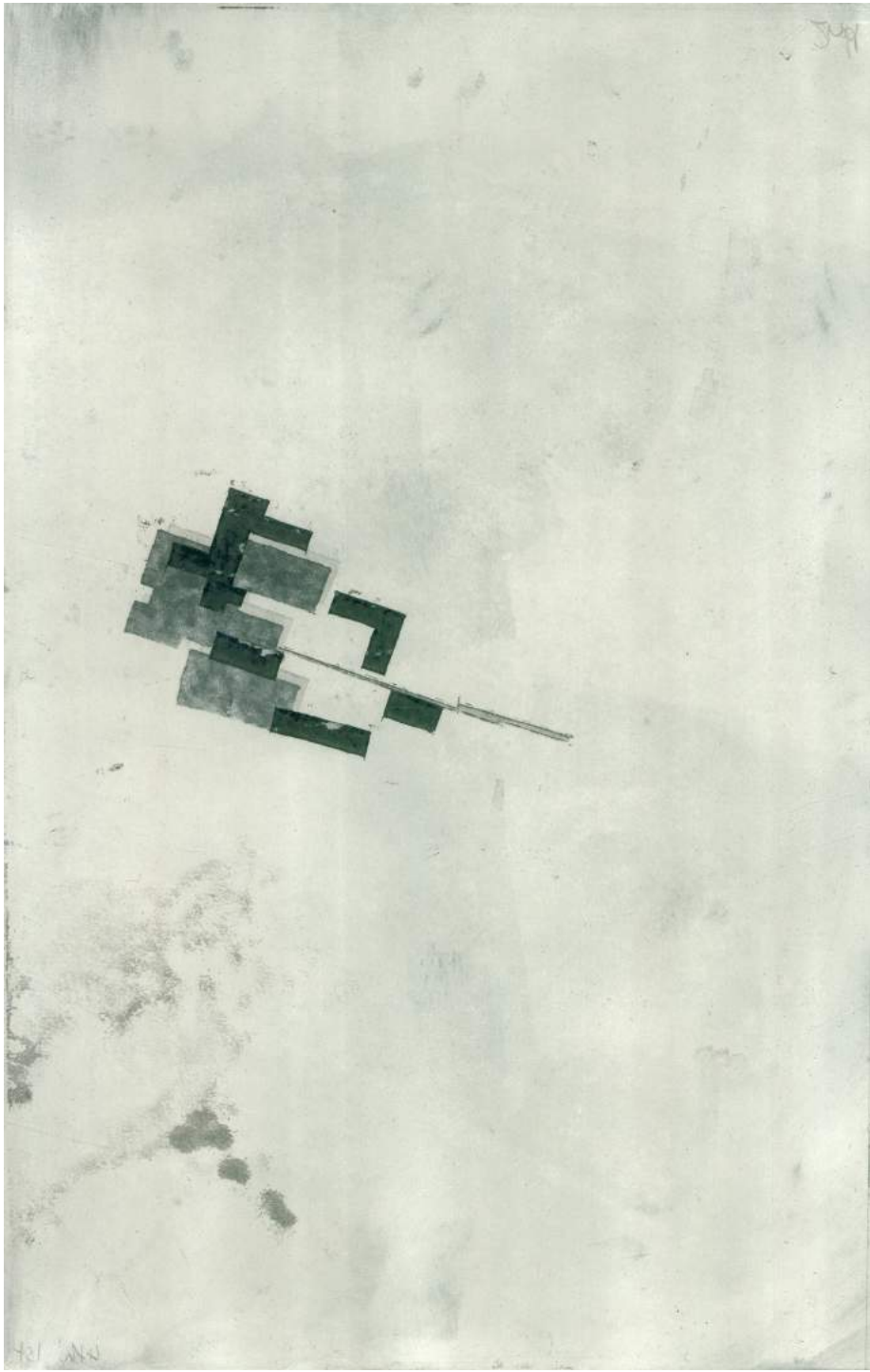
Fields and Territories

Mono-print. Ink on Somerset Satin



Nana Biamah-Ofosu

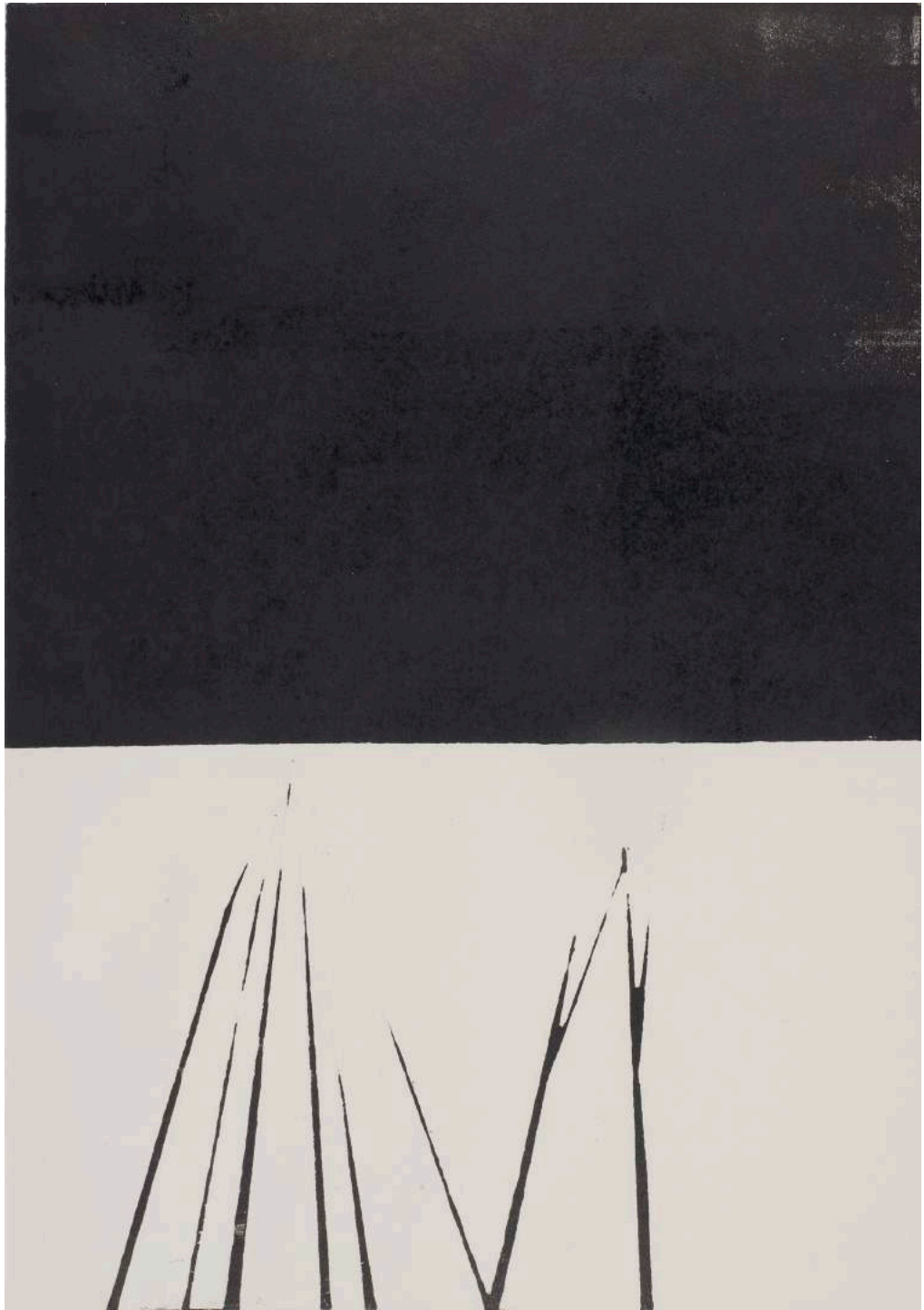
Building Ensemble
Mono-print. Ink on Somerset Satin



Alex Buck

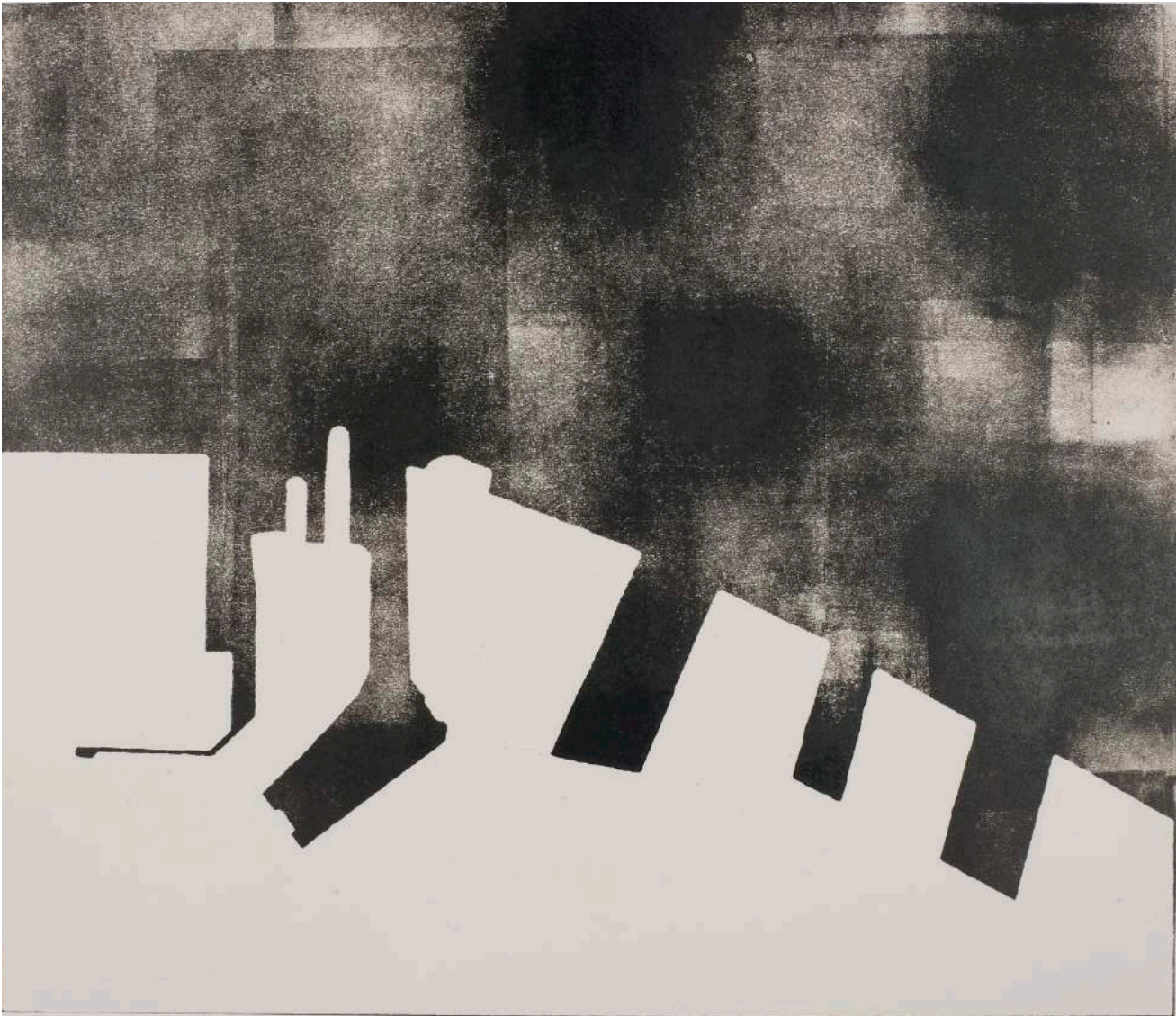
Fading Lines

Mono-print. Ink on Seawhite Cartridge



Alex Buck

City Edge
Mono-print. Ink on Seawhite Cartridge



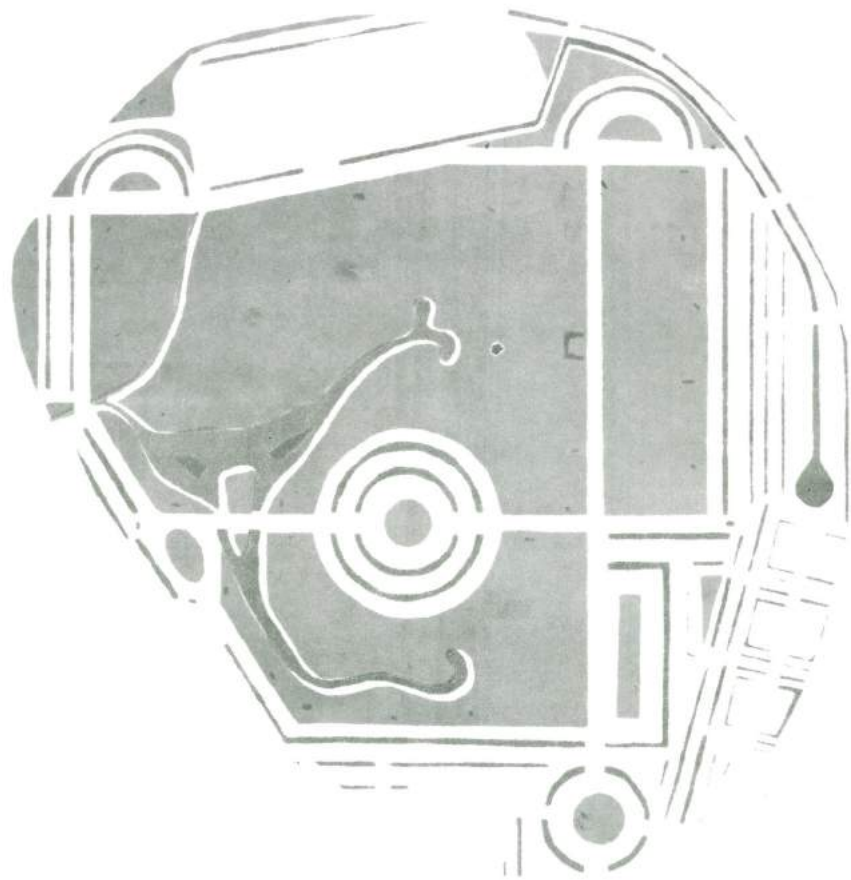
Ben Shaw

Regents Park - a patchwork landscape, 1789
Mono-print. Ink on Somerset Satin



Ben Shaw

Regents Park - a structured parkland, 1811
Mono-print. Ink on Somerset Satin



Project Leader: Jane Houghton

Participants: Daisy Baker
Rima Boz
Stephan Humphrey-Gaskin
Harry Insall-Reid
Joshua Lancefield
Ioannis Nikiforidis

Alumni: Nana Biamah-Ofosu
Alex Buck
Ben Shaw

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