

THE WAY THEY PAINT: INVESTIGATING NEWHAVEN

When analysing the site and the surrounding context of New Haven town, one thing stood out, the application, maintenance and expression of paint. What was interesting was that both the site and the nearby buildings were in very bad condition when it came to painted surfaces. It seemed to be that the majority of surfaces painted by the council were completely neglected, poorly maintained and falling apart. Additionally there was little to no expression of colour and minimal attempts to use paint as a means to 'decorate' surfaces, but rather applied to simply 'cover' them.

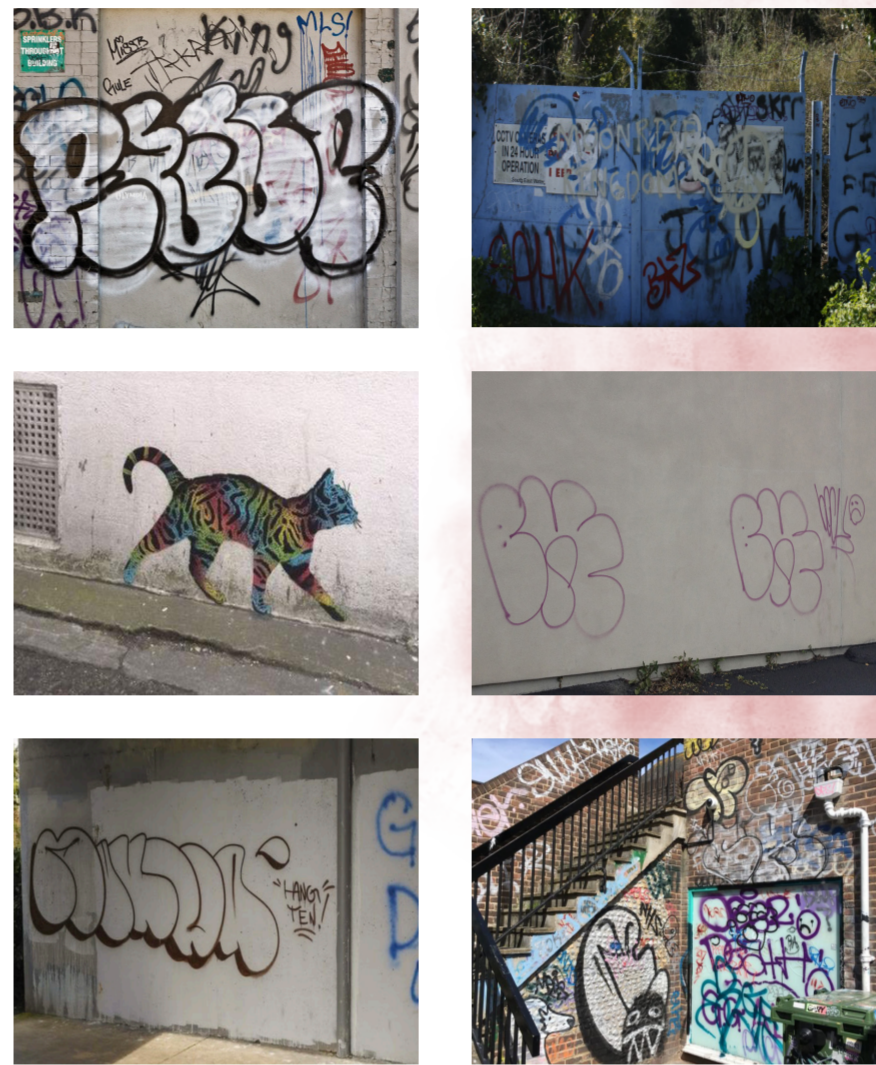


Site Interior



Surrounding Context

However when it came to the use of illegal paint via the means of graffiti, it was clear there was a community of real artists trying to express art through painting the town, but just as clear was the battle between council and artists to cover each other's urban canvas



Illegal Street Use

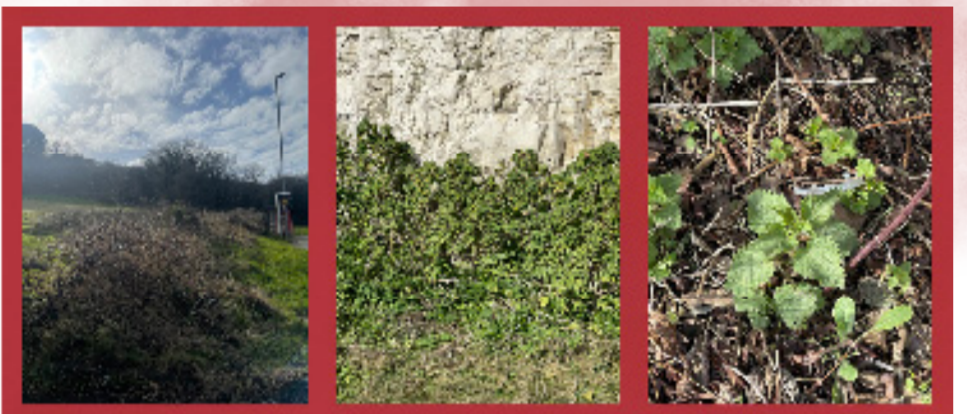
LACK OF CONSISTENT LOCAL ARTIST OPPORTUNITIES:

Tide Mills Project: 20-26

Art Wave: 11-26

MOOP: 17-18

NATIVE PLANTS. BRAMBLE, MADDER, NETTLE: NEWHAVEN, U.K



BOARDED UP WINDOWS & DERELICT BUILDINGS: NEW HAVEN, U.K



SURROUNDING SURVEY



Boarded Up Windows & Derelict Buildings:

The top section of the model displays extruded squares of chipboard, each one carefully aligned with the location of where to find boarded up windows/derelict buildings around the New Haven area.

Chipboard was used to represent the commonly used material that is found covering the windows of abandoned or un-used sites.

These details are all placed above a map of the targeted area of New Haven which is etched into a piece of 3mm Acrylic.

Bramble, Madder, Nettle:

The middle section is used to show the location of some of the more common native plants found around the Sussex are in relation to the New Haven map.

Site:

The lower section features the site in relation to the above information, importantly a less dense form of acrylic was used in this section which allowed a reflection of the map and vegetation to be projected around the site

Upper Section

Top View



Lower & Middle Section

PLANT BASED PAINTS - AN ORGANIC SOLUTION

Plant-based and naturally derived paints are the only solution for a greener paint industry which doesn't heavily pollute our air and harm our lungs. The most important environmental impact from paints is the release of dangerous chemicals called VOCs. To understand the mass impact of these chemicals along with other waste produced, it is recorded that for every litre of modern paint made around 30 litres of toxic waste is put into our planet. Every year the paint industry creates around 50,000 tonnes of toxic waste, to put this into context, that is the weight of 50,000 full grown male rhino's more than double their living population today.

Like other plant based paints 'Flora' paints only use natural ingredients, so no harmful chemicals. The colours are gentle like their impact on the environment, in fact so gentle that they are compostable and in some forms even digestible.

Process Video: Making Plant Based Paints at Home

<https://youtu.be/3DzuoPQoSU> - 'Making plant based paints AD676'



Dried materials are grinded down into powdered form. This process allows the plant matter to soften and become easier to process and extract pigment from.



Powders are then sieved and dried out further to remove any moisture and fibrous material.



Powdered materials are then boiled for several minutes in a mixture of ethanol and water to extract the concentrated pigments.



Other plant materials such as the blackberries are grinded down into a paste rather than dried out. The same boiling process is carried out to then extract the blackberry pigment.



The remaining pasty concentrate from boiling the plant matter is left to cool in a dry place and then passed through a fine fabric cloth sieve to squeeze out the concentrated pigment. 500g of plant matter results to around 2 cups of concentrated pigment.



The pigment is tested with 4 different binders: liquid acrylic, PVA, egg yolk and gum arabic. The pigment is carefully added to each binder. Using a pipette and mixed in gradually to test how much pigment is needed for each binder.



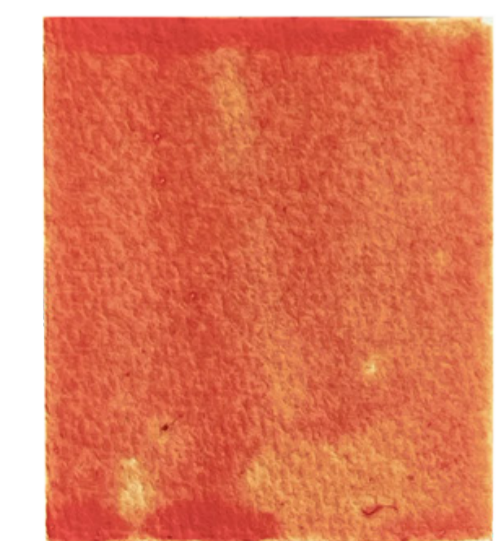
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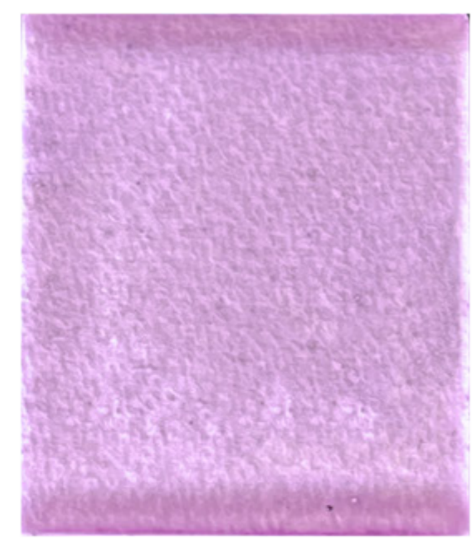
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Plant Paint Samples

Binder: Gum Arabic



Madder Root

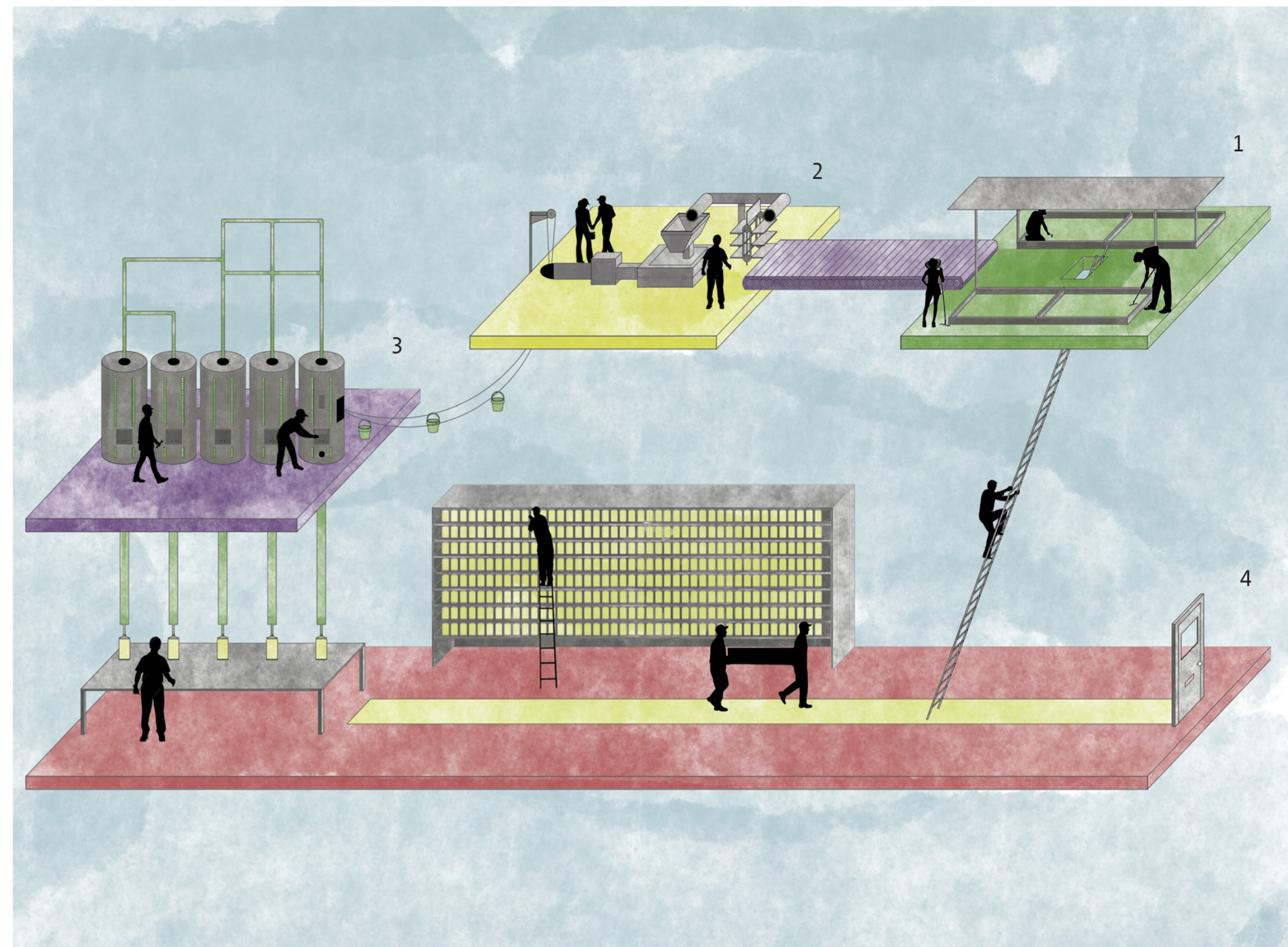


Blackberry



Nettle

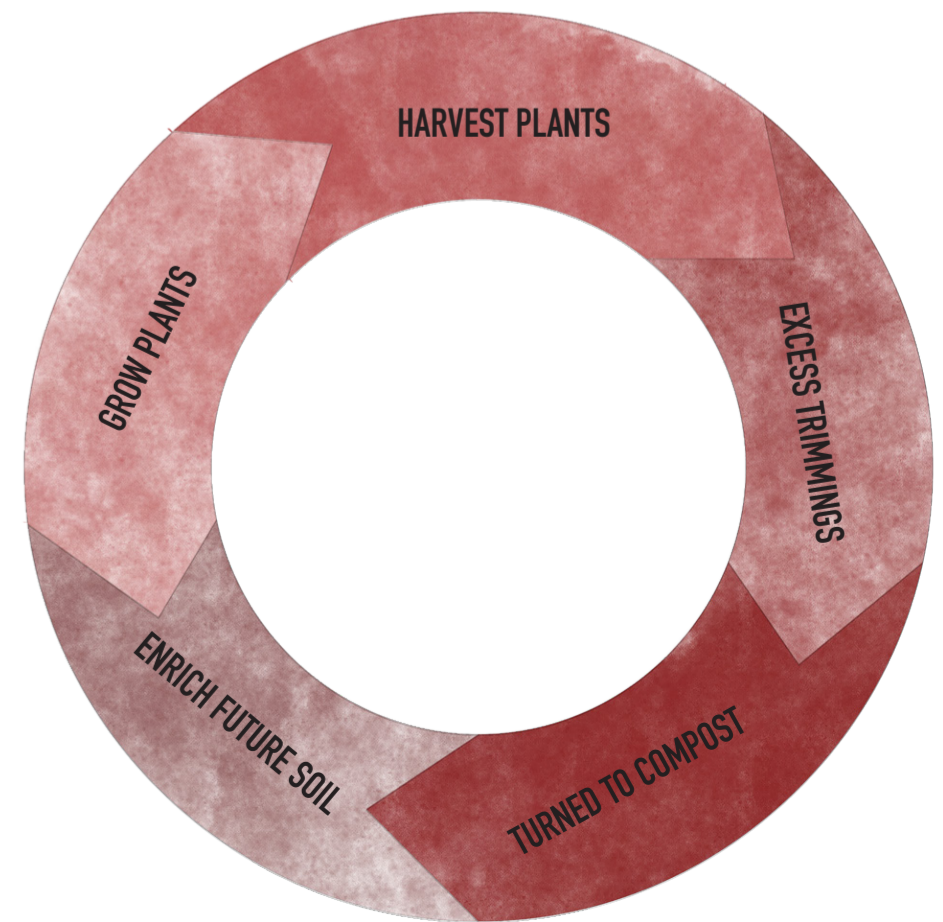
PLANT BASED PAINT MAKING - MASS SCALE



1. Flora such as Madder, Bramble and Nettle are grown seasonally, treated and cultivated in the garden.
2. Plants are harvested and then processed through a series of machines that turn the plants into dry powdered form.
3. New plant form is boiled and the pigment is extracted. The pigment is then combined with an organic binding base such as gum arabic to create a plant based paint.
4. New formed natural paints are extracted and filled into either tins or pumped into spray cans using compressed air and other solvents. The paints are later shelved and stored for later use.

PLANT MATTER CIRCULAR ECONOMY:

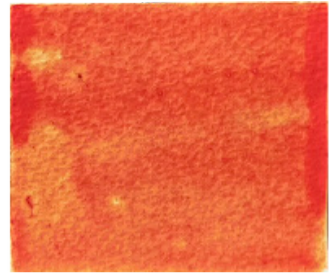
Wastage from plant matter trimmings that are not used in the 'Flora' paint making process are re-used for future growing of plants on site.



FLORA PLANT S: A SEASONAL USE

Researching and understanding the fine details of how the programme's three lo-cal plants will be grown, cultivated and used as paints seasonally. Nettle, Madder, Bramble have been identified as local plants to the area which can provide strong pigments, all three grow in different months of year under dif-ferent conditions.

Madder Root



Growing Season: Winter

Sun Exposure: Med-Low

Water: Low

Cold Toleration: High

Time Untill Harvest: 1 year

Color Duration: High



Nettle



Growing Season: Autumn

Sun Exposure: Med

Water: Med-High

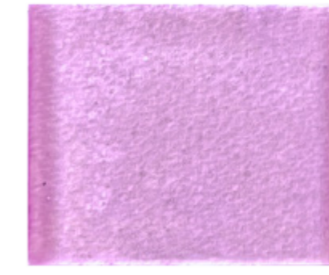
Cold Toleration: High

Time Untill Harvest: 3 months

Color Duration: Med



Blackberry



Growing Season: Summer

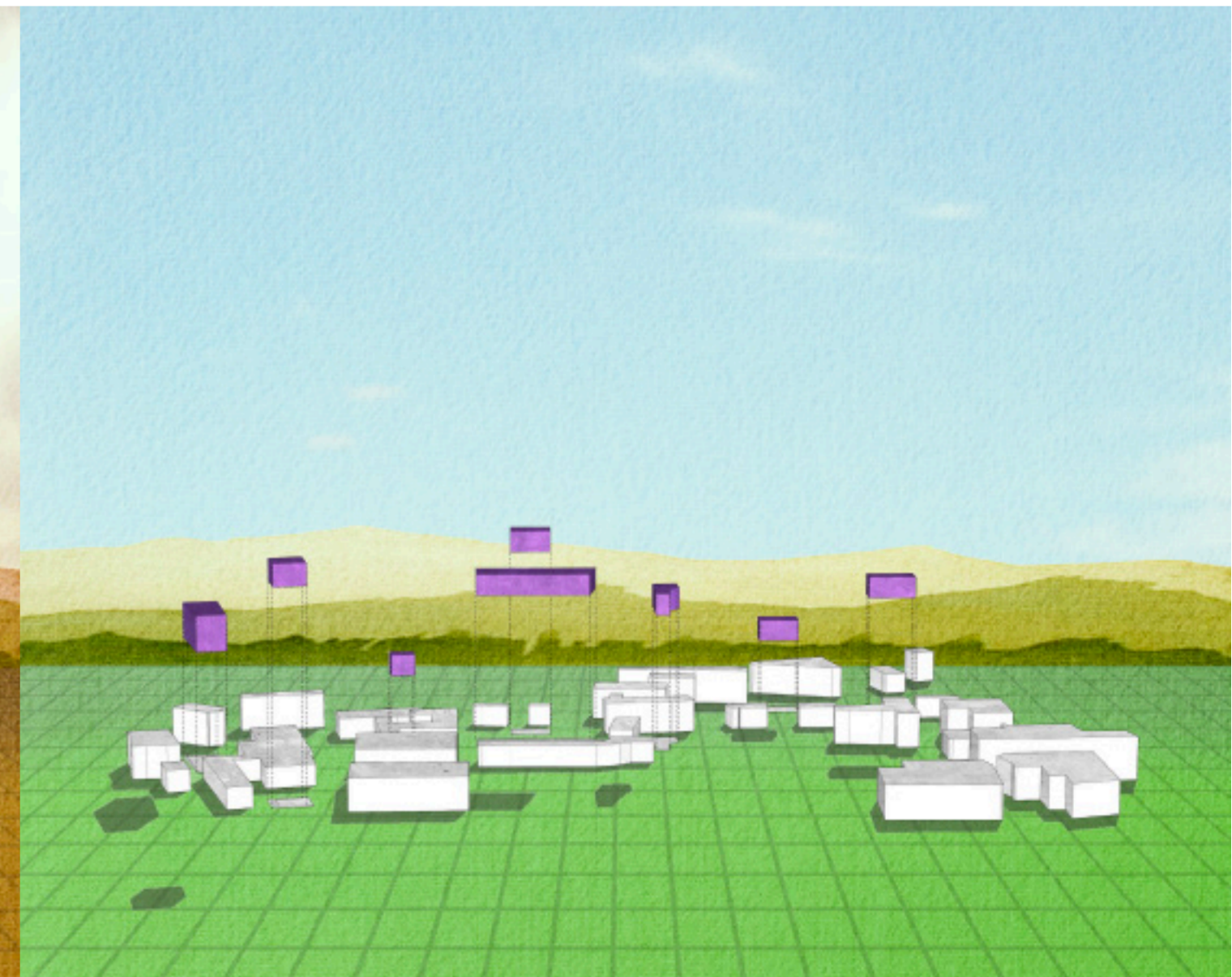
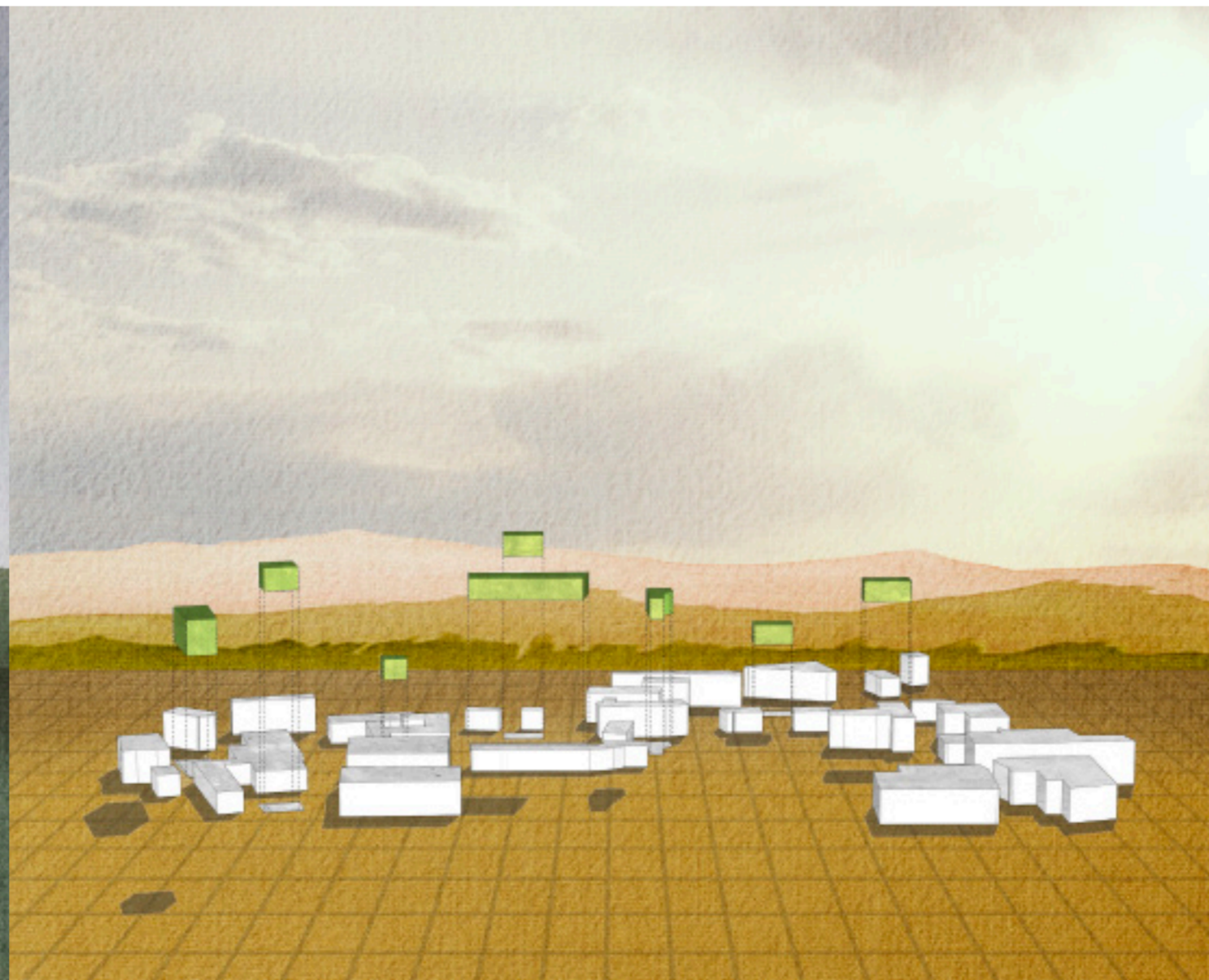
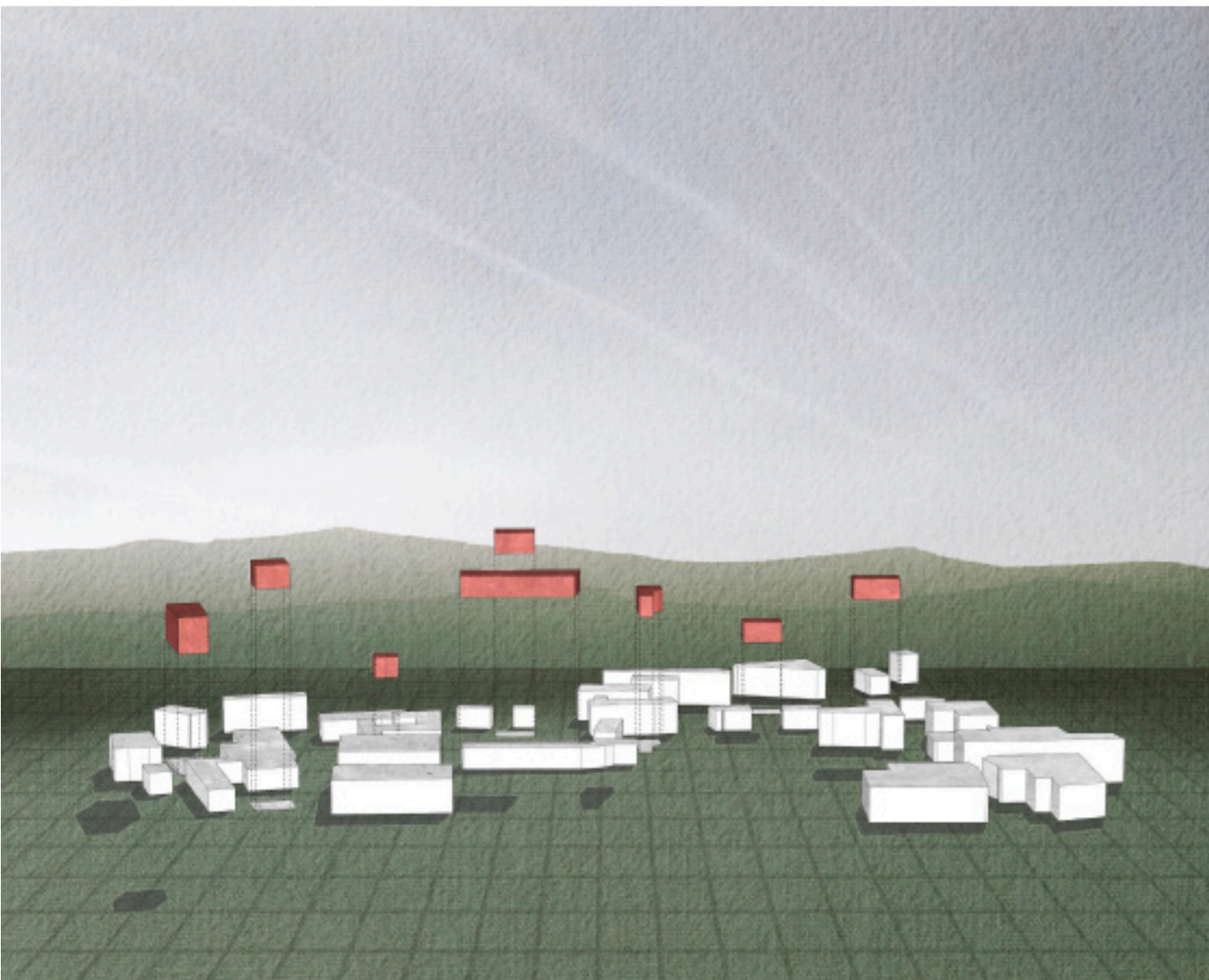
Sun Exposure: Med-High

Water: Low

Cold Toleration: Med-Low

Time Untill Harvest: 1 Year

Color Duration: Med

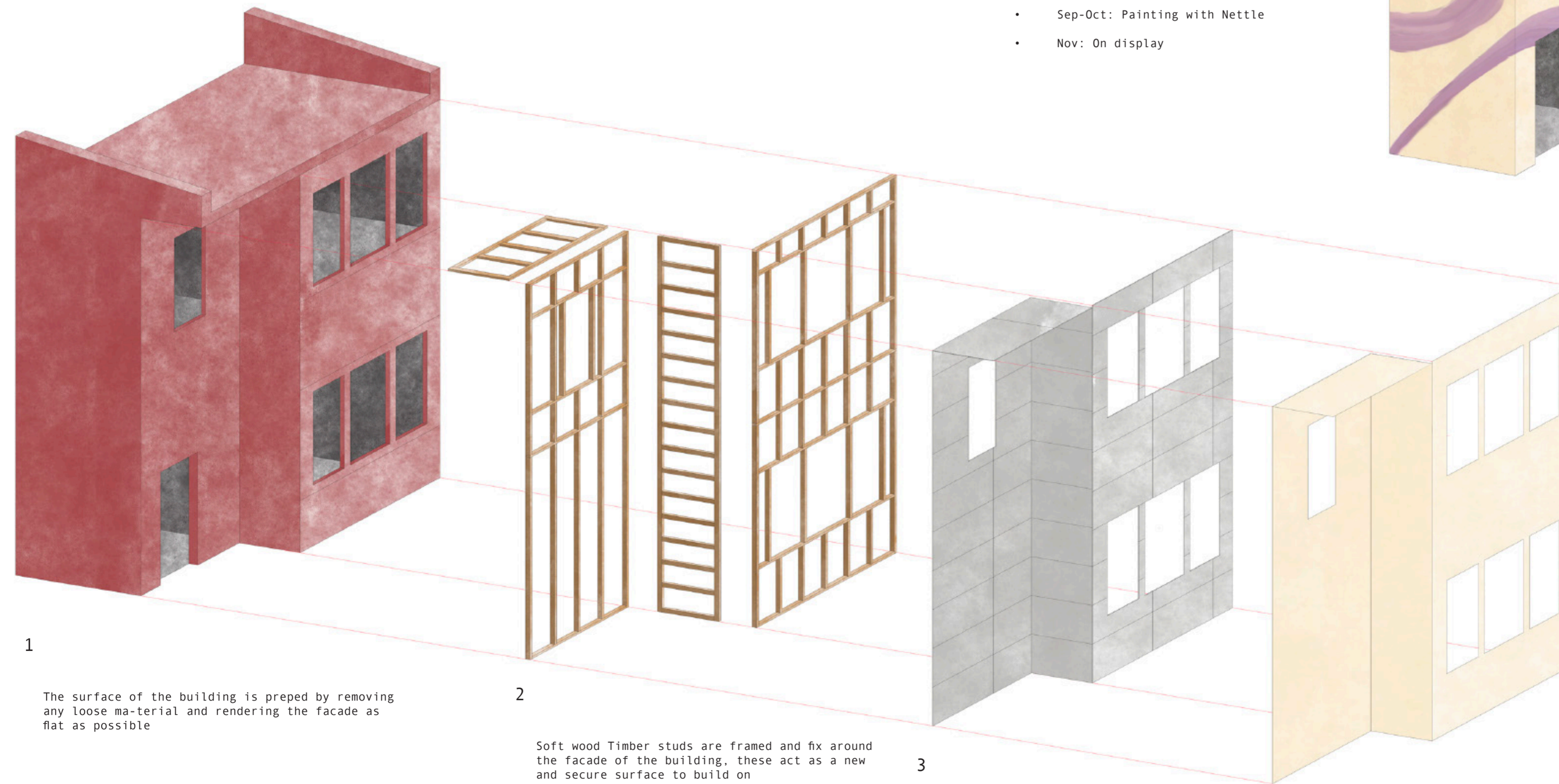


Visualising how the selected derelict buildings would appear in context when painted with Flora paints in their respective seasons

USING FLORA PAINTS AROUND TOWN & PREPARING THE FACADES

Isometric drawing representing the action and outcome of a commissioned artist using Blackberry 'Flora' paints to express art onto a newly prepped and lime-washed abandoned building in New Haven which now acts as a canvas for local artists. Flora paints can be applied to the surface of a limewashed building in a number of ways due to its organic and gentle ingredients, showing the versatility of using 'Flora' paints.

By exploding an isometric drawing in layers of the various systems and materials, a clear picture can be obtained of how one of these abandoned building facades can be prepared and transformed into a lime wash canvas



1 The surface of the building is preped by removing any loose material and rendering the facade as flat as possible

2 Soft wood Timber studs are framed and fix around the facade of the building, these act as a new and secure surface to build on

3 Cement boards are attached to the timber studs, assuring the rough side is facing outwards, thus creating a new absorbant and textured surface to paint on

4 Lime Wash is applied textur-ally in its natural off-white colour, this acts as an ide-al surface to compliment the application of Flora paints

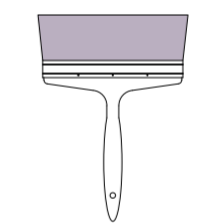
Who?
Local artists to the East sussex area, from painters to graffitti artists, mainly targeting arists who have been working illicitly or have been in the shadows due to a lack of opportunity to express.

When?
Artists will have the oppotunity to paint on these resurrected buildings for a 2 month period 3 times a year, each time using a new Flora colour.

- Dec: Buildings are prepared
- Jan-Feb: Painting with Madder Root
- Mar: On display
- Apr: Flora paint, lime wash & cement boards removed and re-prepped
- May-Jun: Painting with Blackberry
- Jul: On display
- Aug: Flora paint, lime wash & cement boards removed and re-prepped
- Sep-Oct: Painting with Nettle
- Nov: On display



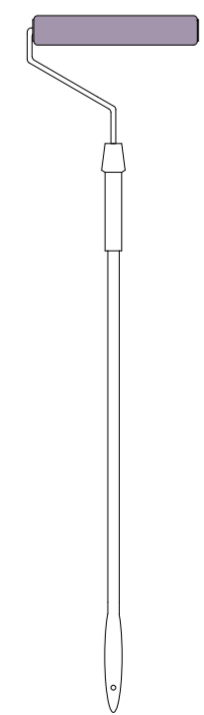
WAYS TO PAINT WITH FLORA:



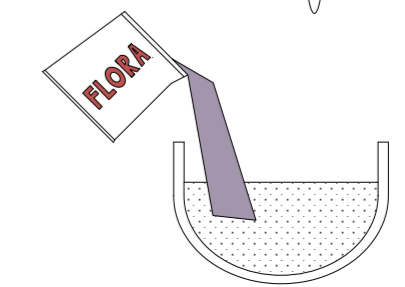
Wide-Stroke Brush (directly on dried limewash)



Compressed Spray Can (directly on dried limewash)



Paint Roller (directly on dried limewash)



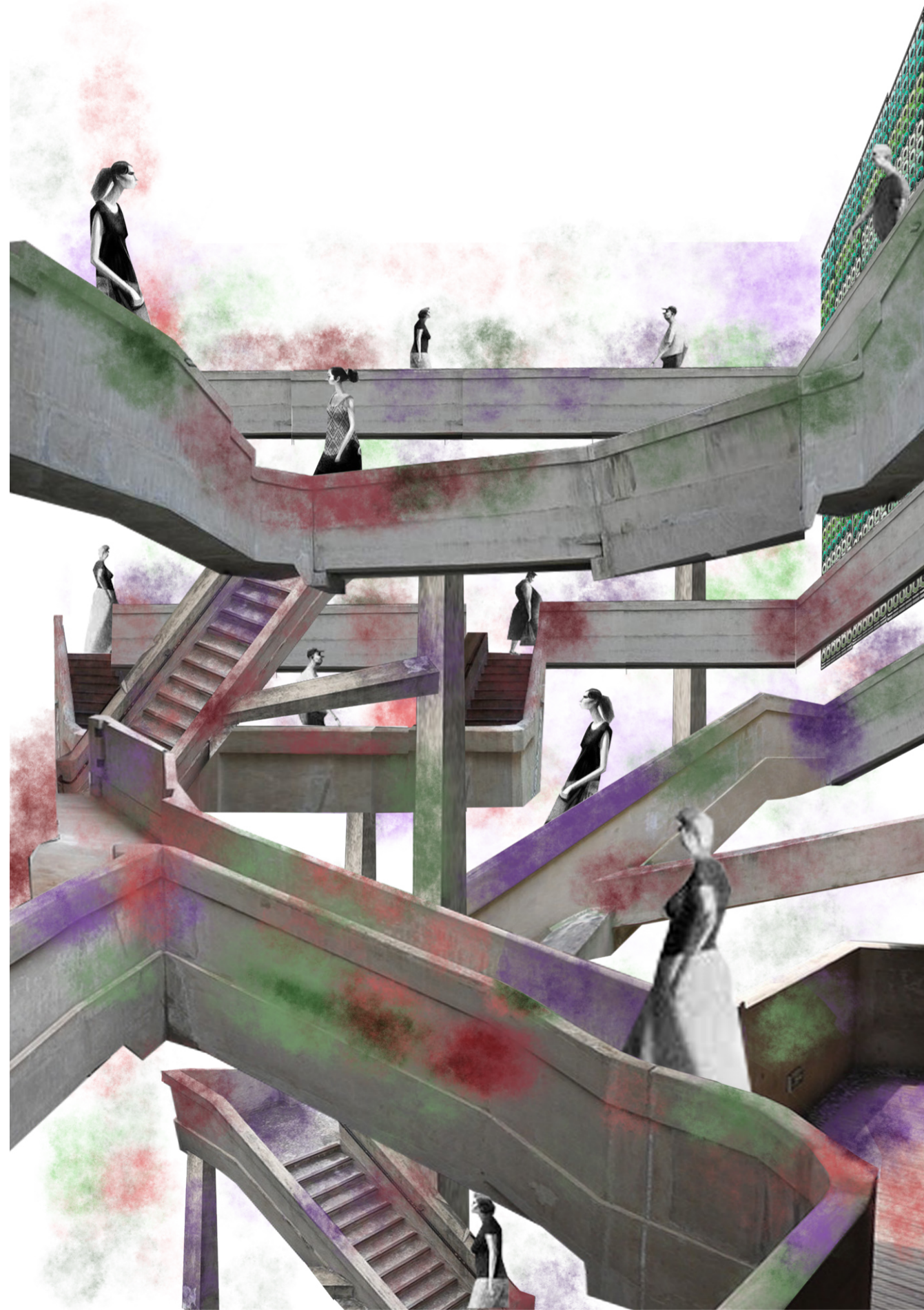
Powdered Pigment (mixed directly into limewash)

CHANGING INTERNAL SPACES THROUGH FLORA PAINTS

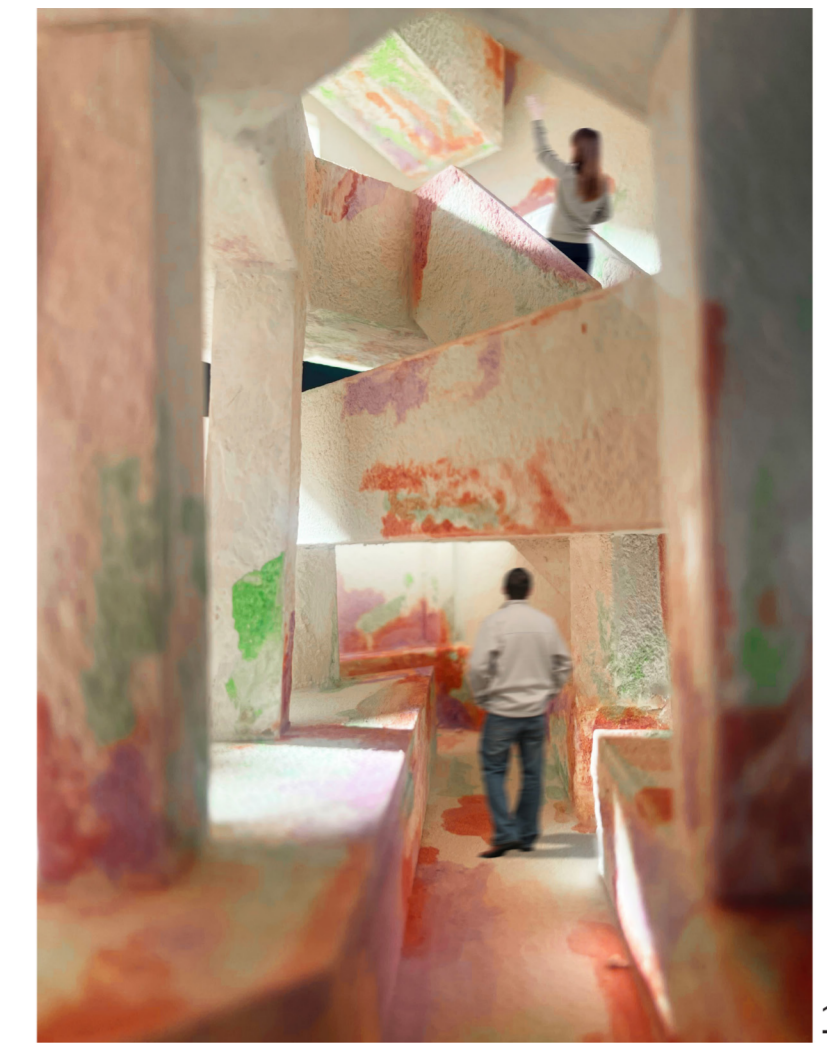
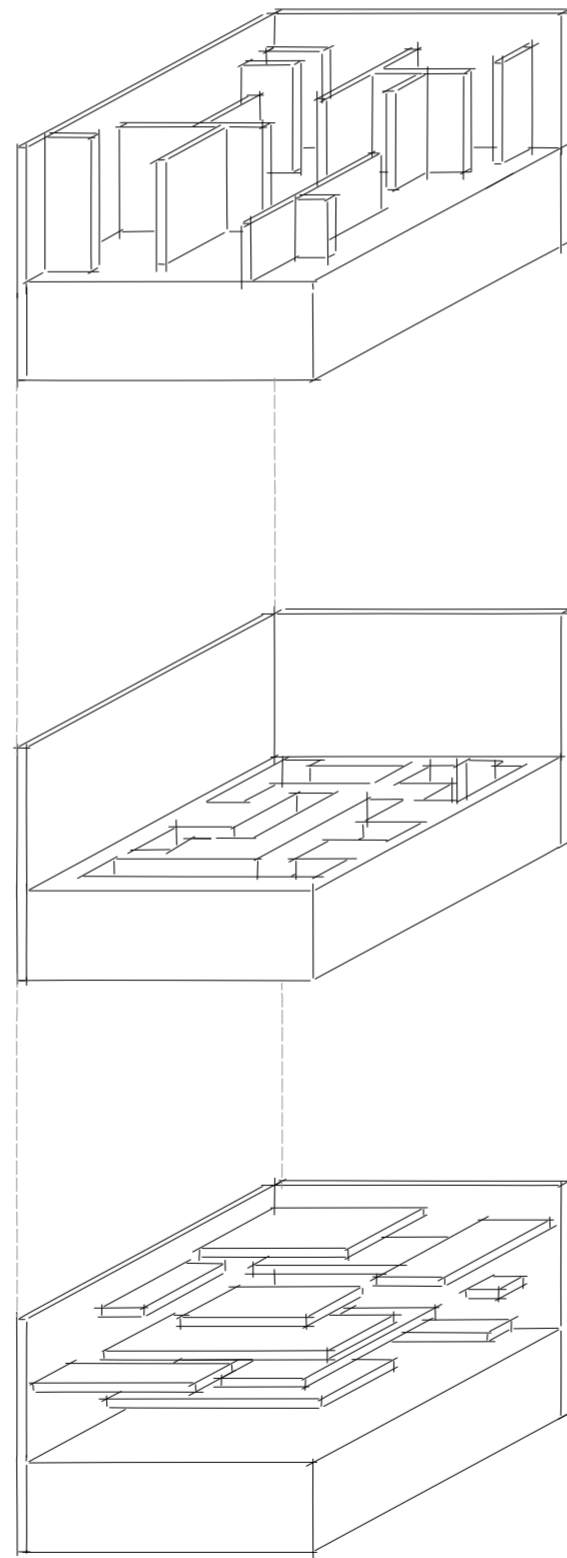
The same notion of using native plants to create paints in order to transform public spaces and forgotten surfaces applies to an interior experience. Designing a series of monotone footbridges to experience the flora paint and allowing users to re-purpose, re-decorate, re-inhabit and re-derict the feeling and use of an internal space

Using first-person perspective photos from a 1:40 model, a series of 'walkthrough' images have been collated, comparing the space before and after public engagement through the use of Flora paints of the interior's surface

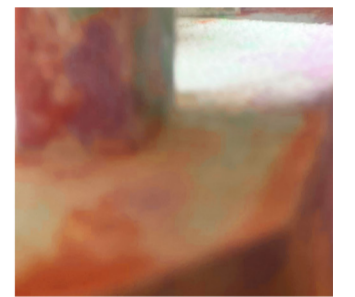
EXPERIENTIAL COLLAGE:



HOW TO, MAXIMISE SURFACE AREA OF AN EXISTING SPACE TO BE RE-PURPOSED:



1



2



3

