

Hidden Urban Graffiti Garden

HUGG is the Hidden Urban Graffiti Garden, where ALL creative arts are celebrated, in three dimensions. The entire site will become a canvas for local creative expression.

We propose the creation of a playful secret garden of artistic activity utilising only the standard ingredients present on any construction site; hoarding, fencing and signage BUT with a difference.

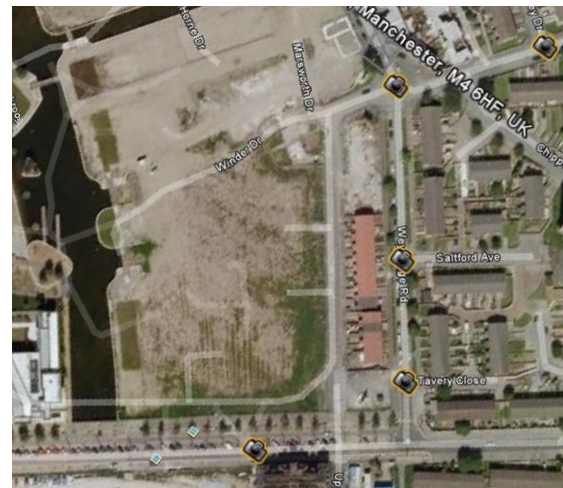
The site is surrounded by housing, new developments and formalised public open space. We believe the site therefore demands something slightly different in function and ethos, taking a new approach to the vision of a community public space.

We propose to open up the site [and local perception] to creative human activity, promotion of ecological interest and capitalization of the nearby construction processes.

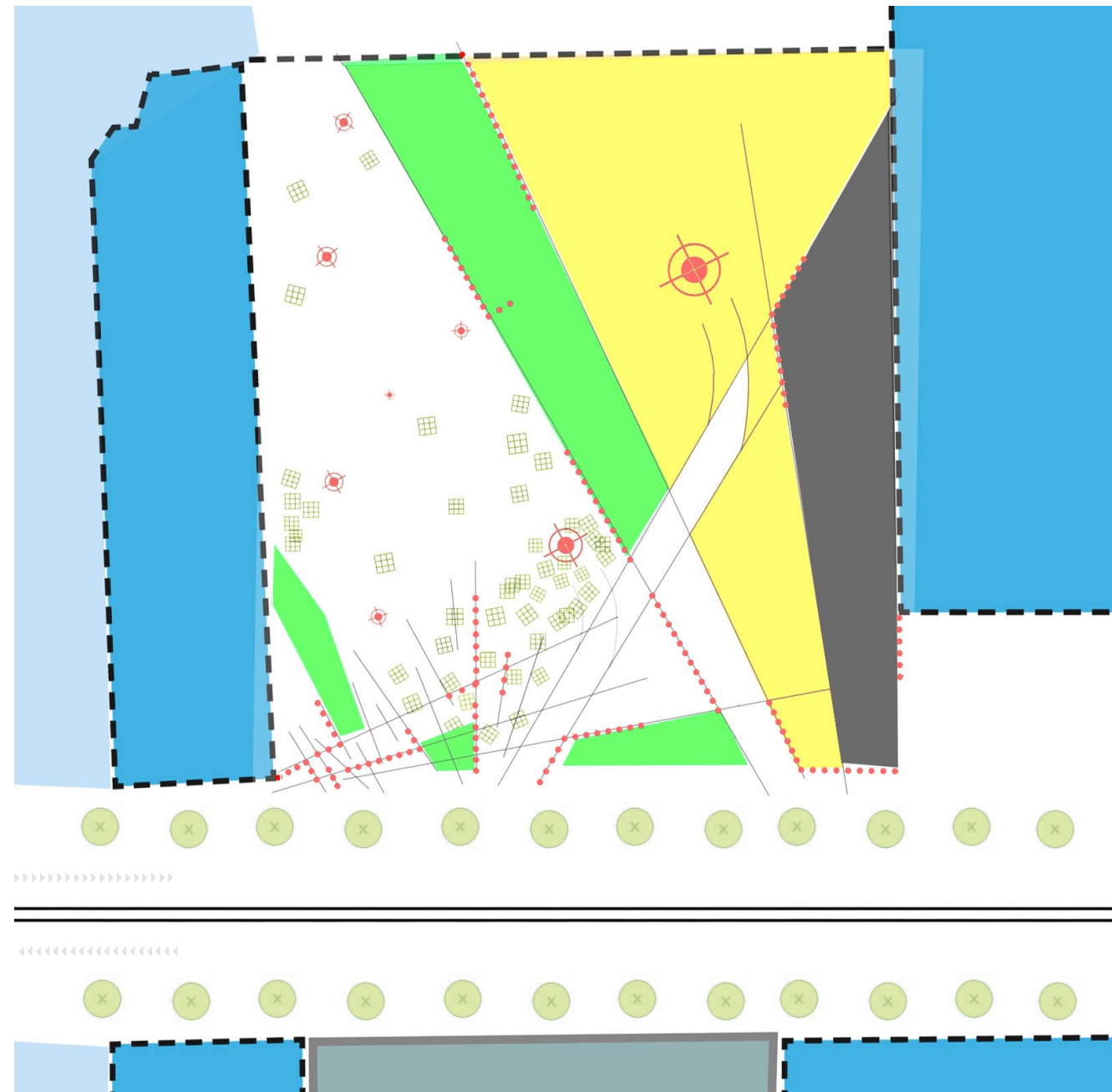
We are intrigued by the ironic potential of the language of ownership ever present in such large areas of development like New Islington. The language is notionally negative, the locals are subjected to the following statements daily "prohibited" "warning" "danger". We believe there is an opportunity to reinterpret the detritus of urban decay and turn it into a positive message of interaction and community morale.

We take inspiration from designers such as Ron Arad who have successfully performed similar processes with neglected, old and broken objects and materials. We propose to achieve similar results on the HUGG site.

In such an urban setting, the site in its current state [should the public be allowed to use it] is more rich and interesting in natural and human ecology than many formalised public spaces upon which vast amounts of money are lavished.



aerial photo



the principles of zoning and intervention overlaid on the site plan.



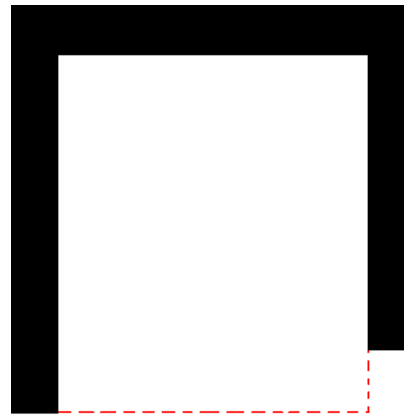
communal urban living room

elements
art
transaction
socialisation
meandering
creation
ecology



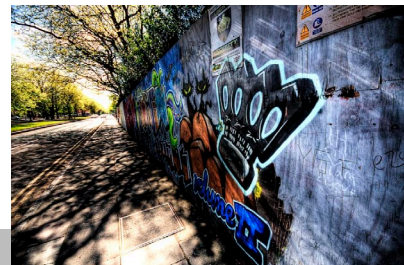
secret green hop garden

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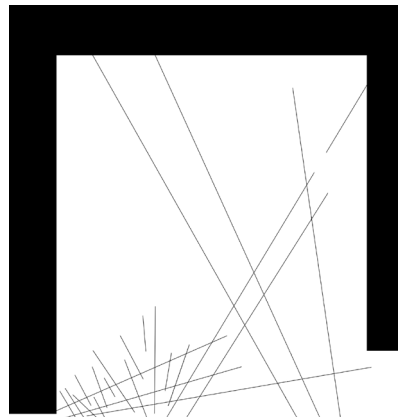


site confines

The site is likely to be defined by construction hoardings which will act as a canvas for artworks particularly of an urban youthful nature. This could include graffiti / light installations / sculpture workshops / mesh screens used as a fabric for climbing plants such as Boston Ivy and Golden Hop creating urban Hop Gardens.

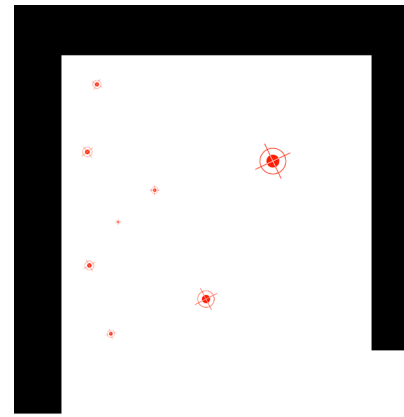


realisation development



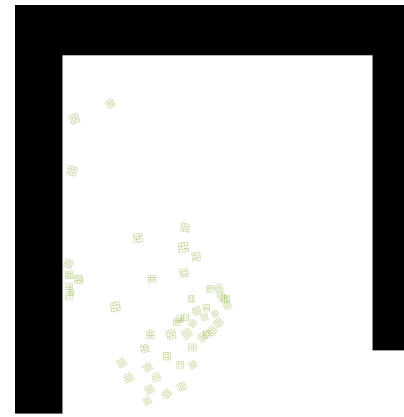
site geometry

Formed by cuts into the sites define and block key views / routes / pathways / zones / activities. Reflecting the dynamic processes of construction and regeneration



site erratics

The process of urban decay and regeneration ebbs and flows across the urban landscape like a glacier depositing debris along the path of its retreat, these **erratics** take many forms on the site, lumps of stone, timber palletes, the debris of construction such as concrete drainage pipes and discarded **furniture**. Our task is to take the language and elements of the urban landscape - transforming and subverting them into objects with meaning. These ERRATICS could form stepping stones, plinths for art objects, seating and decks, concrete sofas.....

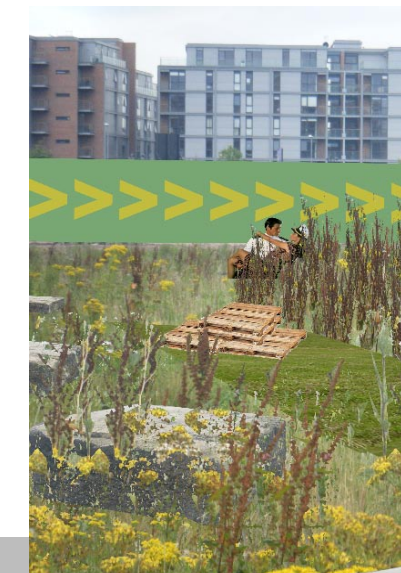


site furniture



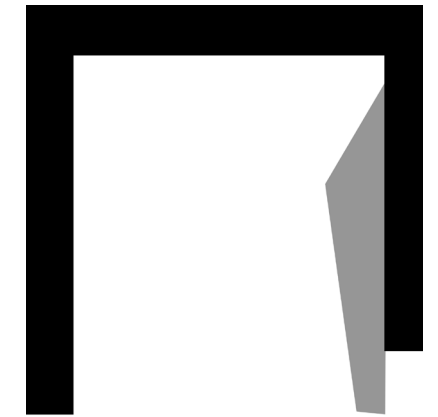
grass cuts

Construction vehicles cut through to create a green grass wedge - lush and verdant - peeling off through the meadow area compacting the meadow in areas to create hollows and micro habitats.



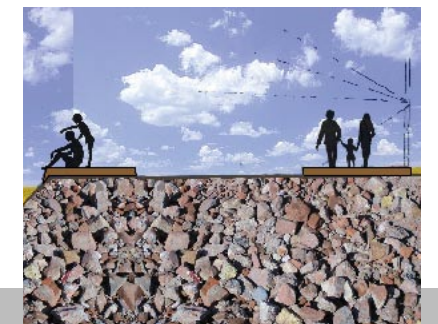
meadow

Retaining the existing natural colonisation of the site, assisted by orchestrated construction vehicle movements - navigated over by erratics - populated by birds amphibians .

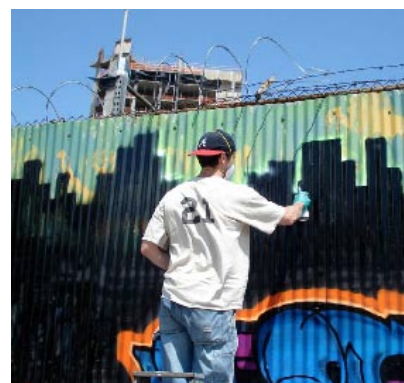


plateau

An arena for activity - utilising spoil - shaped in a dynamic way - capped with bound gravel to create a large area for activities from music events to weddings to ball games to markets.



V conceptual origination



local graffiti



earth movers



glacial erratics



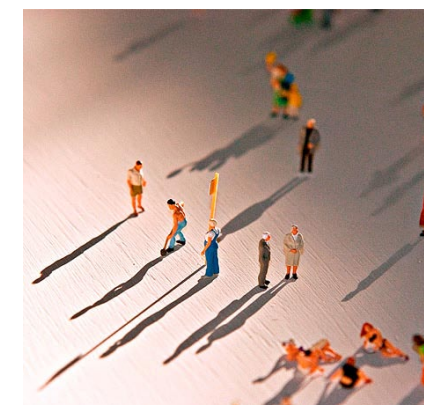
Frank Schreiner stiletto chair



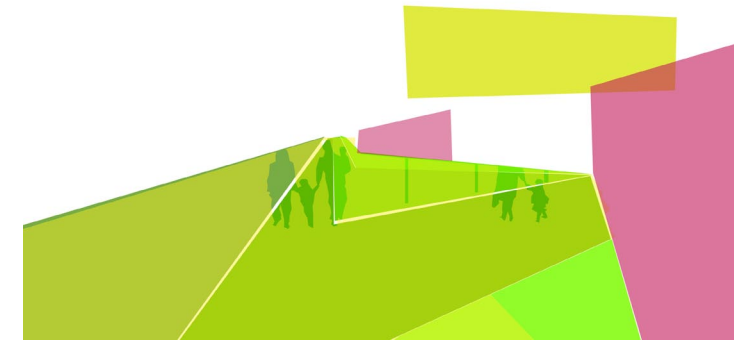
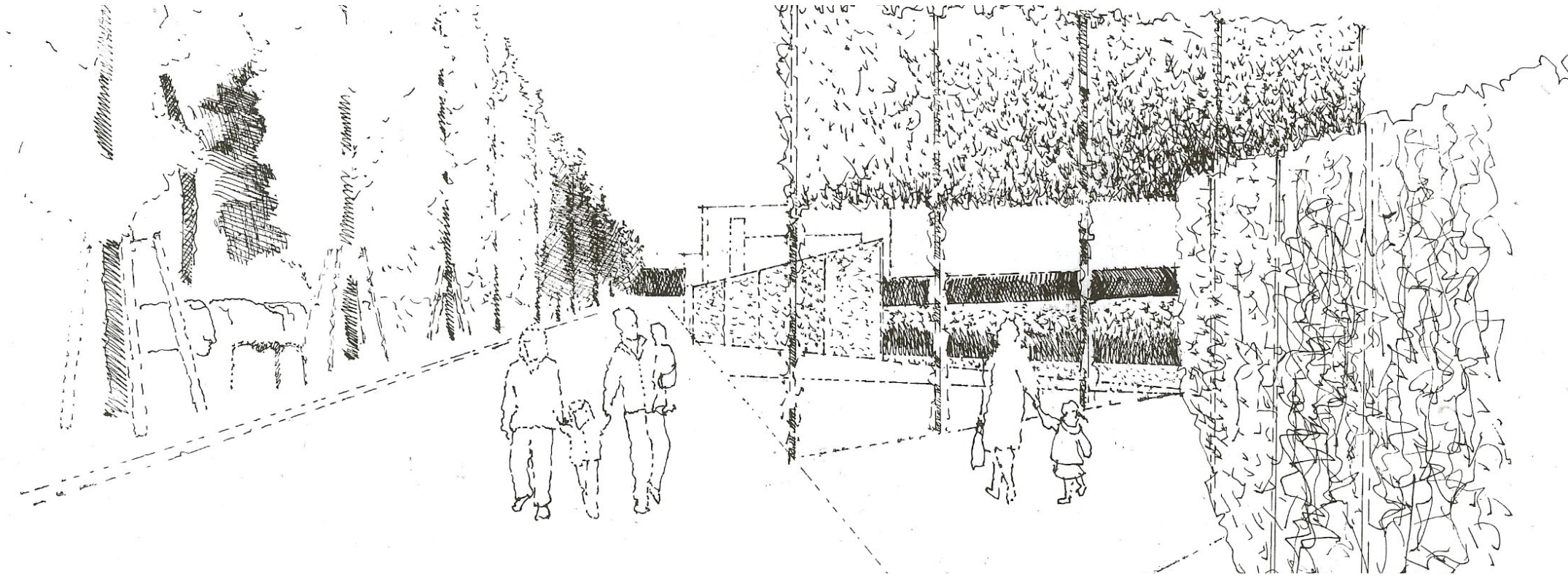
mown / trodden pathways



overgrown with wildlife



hive of interactivity



Our ideas for the site are integral to the process of implementation.

The essence of the project is to utilise site materials and engage with the construction process on the adjoining sites, effectively using the site as a creative store related to the process of development around it.

Edges / hoarding - using the perimeter hoarding from the flanking live sites as a canvas for artworks / adapting existing and temporary fencing as a vehicle for greening the site with climbing plants such as Boston Ivy and hops.

Access for development of site hoardings through locally based graffiti art workshops and art projects with implementation by local volunteers. This utilises and extends existing schemes in the area.

landform - existing spoil on site can be moved around. Sands and gravel related to the new construction site and compacted gravels can create the base of the plateau area.

elements - materials which could be used on the site. stone blocks as plinths, meeting points, timber palletes as decking and seating, drainage pipes positioned as vehicles for graffiti and as shelters.....erratics.

processes - earthmoving equipment moves materials around and deposits it on the site as per the designated zones. Use of the site for storing materials as a safe 'compound' area to be negotiated with adjacent constructors.

costs and management - the proposals envisage a low cost outcome by linking wherever possible to the proposed construction programme on the adjoining sites. The site as a public entity would operate with a freer less restrictive ethos while acknowledging appropriate responsibilities.



Collaboration between **studioBartonBandy** and **SMLA**

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HUGG isn't just about creative appropriation.....HUGG wants to 'give back' or, more importantly help to neutralise the negative environmental impact of construction sites.