

A Hand's Turn

by Natalie Bradwell and Livia Spinolo

Sense the space, experience the movement, encounter the craft

ABOUT THE ARTISTS

Natalie Bradwell and Livia Spinolo is a newly formed Artist Duo, they come from two different working backgrounds, yet they complement each other by sharing a common passion for metal.

Natalie Bradwell has a BA in 3D craft and design, specializing in metals. After fifteen years of working as a Welder Fabricator and Artist Blacksmith she constantly explores new metals and techniques and strives to pass on her passion by running metalwork courses for beginners.

Natalie's craftsmanship is based on a rich experience in engineering and manufacture which now informs her work as an Artist in Metal. practice ranges from traditional blacksmithing to modern practices in welding and fabrication. Attempting to push boundaries within the chemistries she has learned.

Livia Spinolo has a Master in Geology, twelve years of experience in an energy company and sixteen years in training and teaching applied arts. She recently graduated with a BA (Hons) Fine Art.

Her practice ranges from drawing and print to sculpture and site-specific installation, engaging with sensory experience. Livia investigates what form and architectural space communicates beyond the visible. Her experience in silversmithing is a foundation for her craftsmanship.

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A HAND'S TURN - HOW IT STARTED

- Inspiration for this piece started with photos found on display inside The Maltings, which show the barley grains piled up and turned over by the Maltsters
- The pictures ignited the spark for our initial form and the idea of repetitions in our sculptural installation
- We also visited the Farnham Museum where we could appreciate the history of the town through the variety of crafted objects in display
- We concentrated our research on the long tradition of crafting that brought prosperity to the town from the prehistoric age to modern times
- With our sculpture we decided to focus on the hand's movements and ability to successfully manipulate materials

RESEARCH – TOWN CRAFTING HISTORY AND TRADITIONS

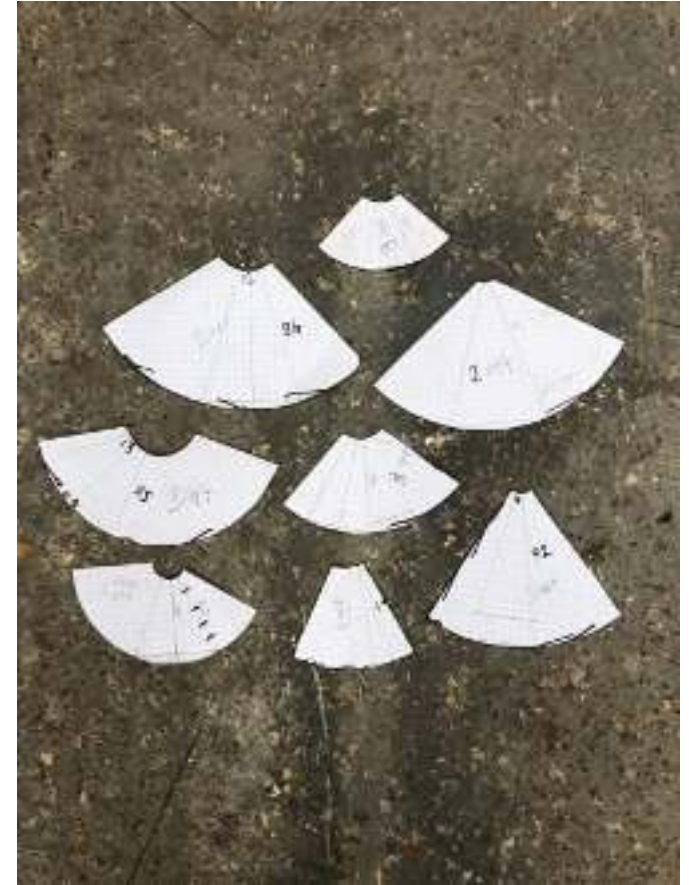
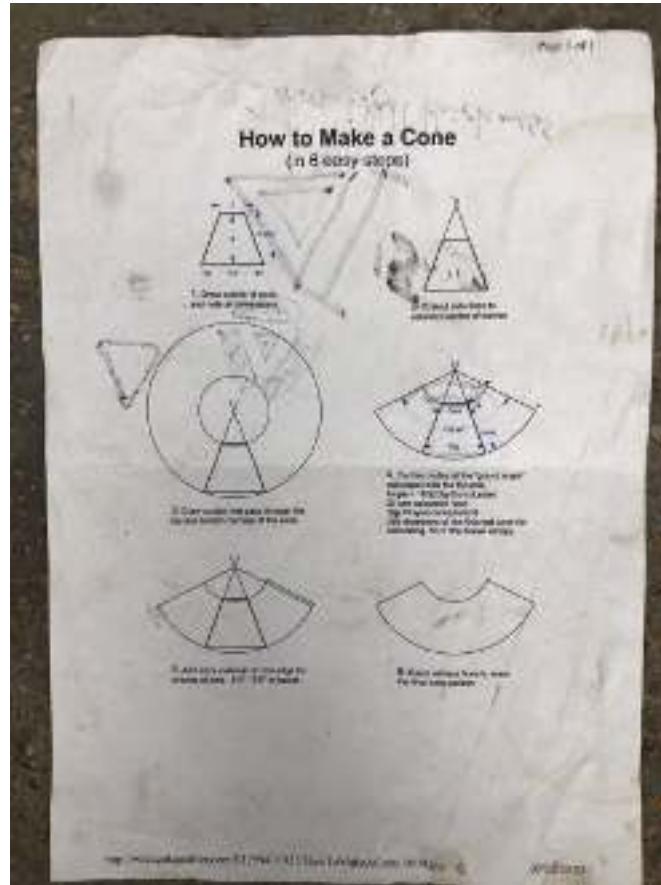




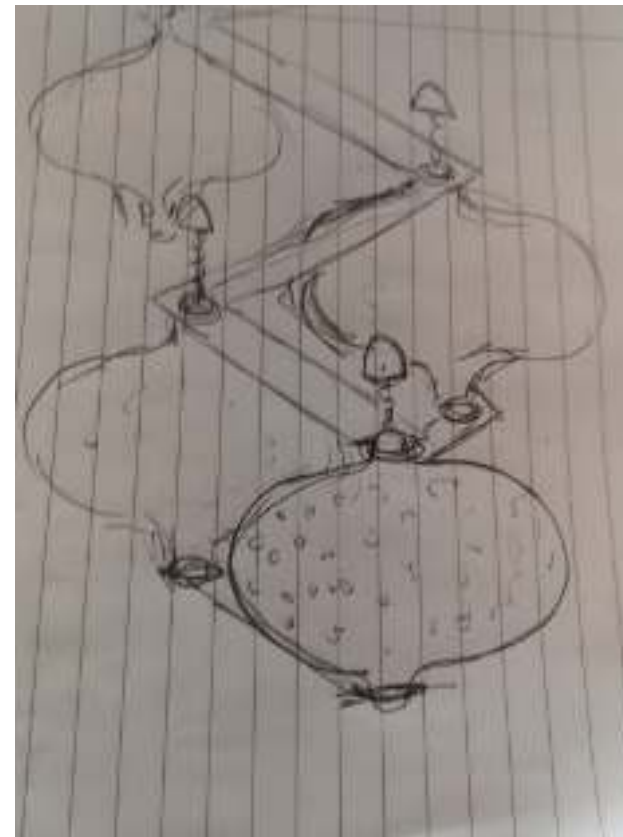
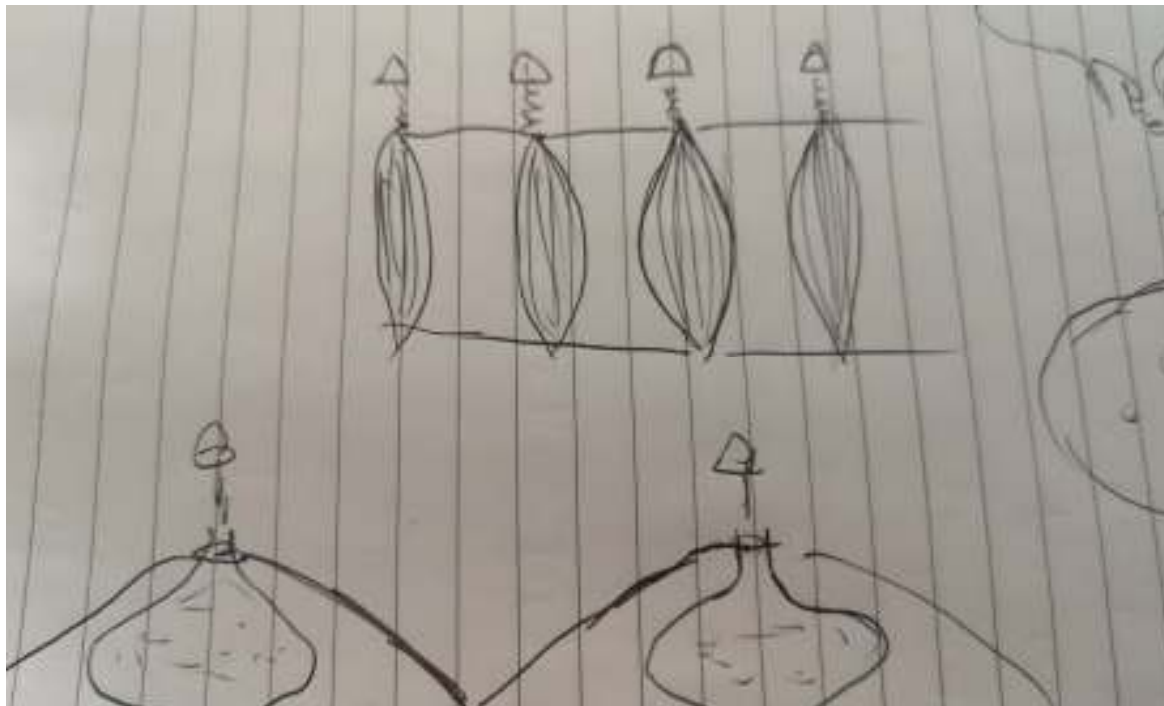
RESEARCH - ABSTRACT FORMS

- The proposed cone forms are a direct visual response to our research on the town history and they evoke the forms of the grain's piles going through the malting process, the traditional roofs for drying hop, the spindles used for spinning the wool or the shapes of pottery vessels
- The kinetic aspect of our sculpture conceptually refers to the turning and spinning movements performed to craft materials
- A research on symbolism validated that roundness symbolizes the most perfect of creative forms
- Furthermore, the cones are the perfect shape that allowed us to create a safe kinetic installation

WORKING ON CONE'S SHAPE



WORKING ON KINETIC INSTALLATION





CONSIDERING THE SITE SURROUNDINGS



SITE SPECIFIC INSTALLATION

- Our artwork is a site-specific sculptural installation; the repetitions of our sculptural forms respond to the architectural repetitions of The Maltings' façade facing the river, the conic shapes echo the round and pointed roofs around the location, the path created by the cones is mirroring the path along the river
- The colour of the chosen metal will dull down with time into more earthy tones and will conversates with the immediate surroundings. Weathering and decay, according to Bachelard, will strengthen the experience of causality, reality, and time. Adding to our installation a sense of history and belonging to the site and the town

MAQUETTE IN SCALE 1: 25



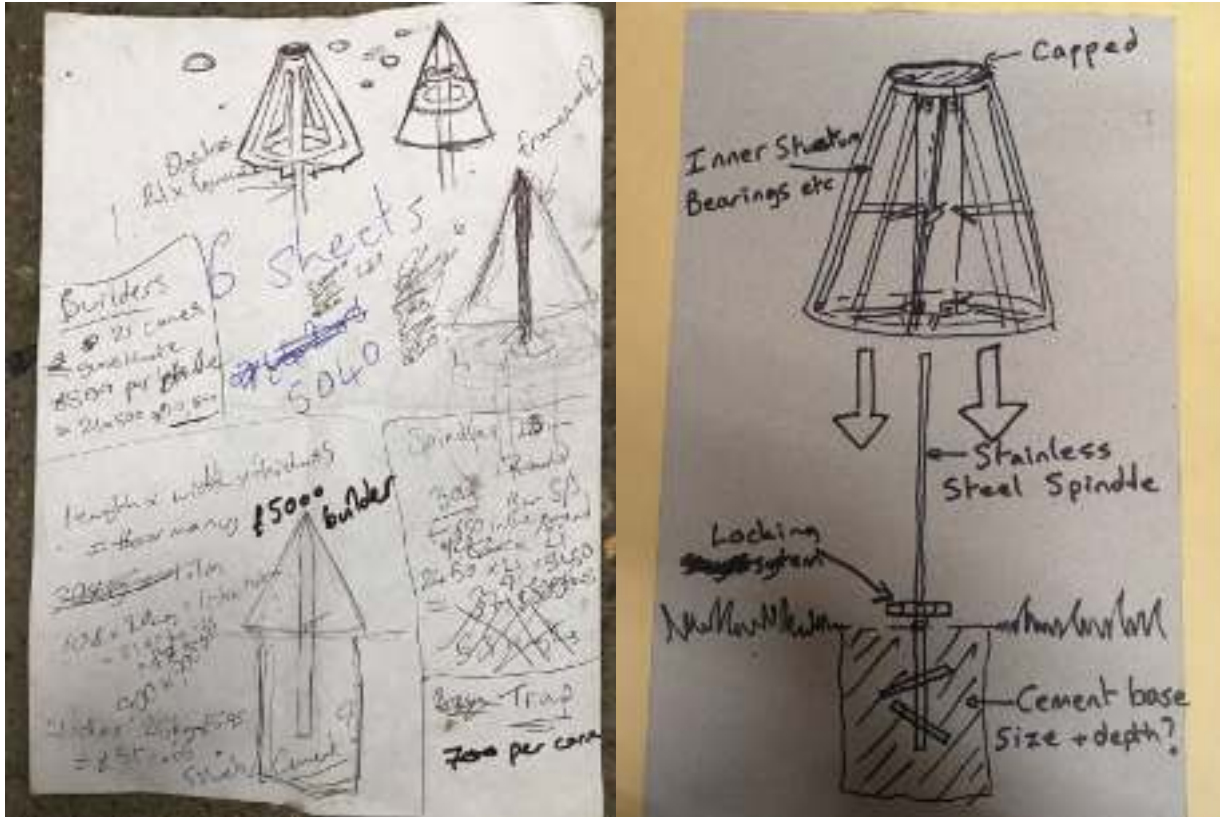
ENGAGING THE VIEWERS

- We decided that the best way to engage the viewers was to create an enticing architectural space
- The sculptural installation comprises 21 spinning conic shapes fabricated with sheets of brass. The artwork has been installed on the grassed area in two rows, 150 cm apart, suggesting a path. The two rows start in front of the crossing on Long Bridge Road and end on the path along the river leading to the pedestrian bridge to the Maltings. The corridor created by the two rows of cones will invite the viewer to walk through and inhabit them. The space between the rows will leave enough room for viewers to walk in pairs
- The conic shapes are about 80 cm apart and safely held in place with hidden structures, trapped by bearings which allow the shapes to be spun by hand by the viewers. The internal bearing mechanism creates a silent, free spinning motion
- The size of the cones is between 100 to 200 cm in height and vary from a slim base of 60 cm to a large base of 130 cm. The cones' heights are enticing a bodily interaction to viewers of all ages

KINETIC INSTALLATION H&S

- With our kinetic installation we will focus on the movements that have been performed for centuries to craft materials in Farnham
- Our kinetic sculpture will be operated by hand push, most of kinetic sculptures are wind or solar operated and they are of big sizes and meant to be seen from distance
- hand push sculptures are mostly of a small size
- Bigger hand pushed spinning metal structures are already widely used in public playgrounds and gyms making our installation safe
- Our internal design has been reviewed and checked by a structural engineer

WORKING ON MECHANISM



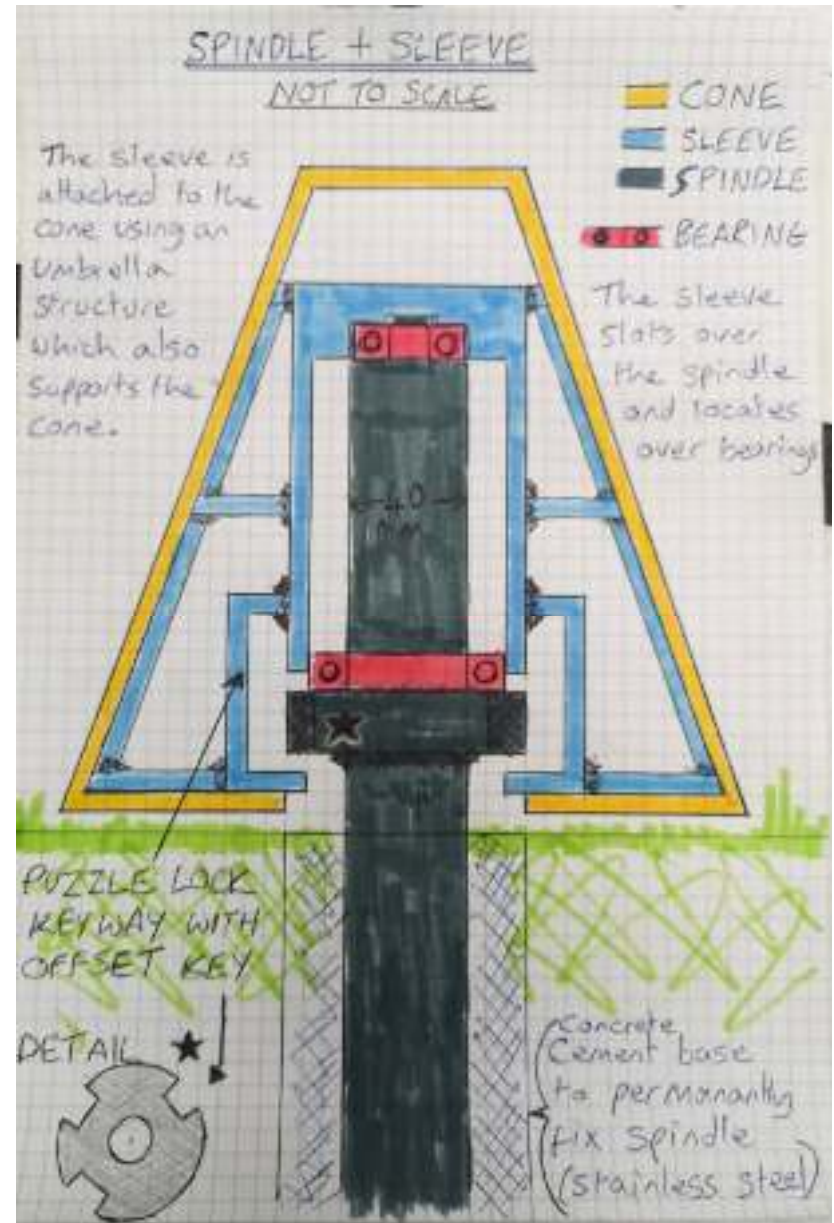
CONE'S COMPONENTS PROTOTYPE DESIGN

INTERNAL STRUCTURE

EXTERNAL SURFACE

BEARINGS

GROUND SCREW



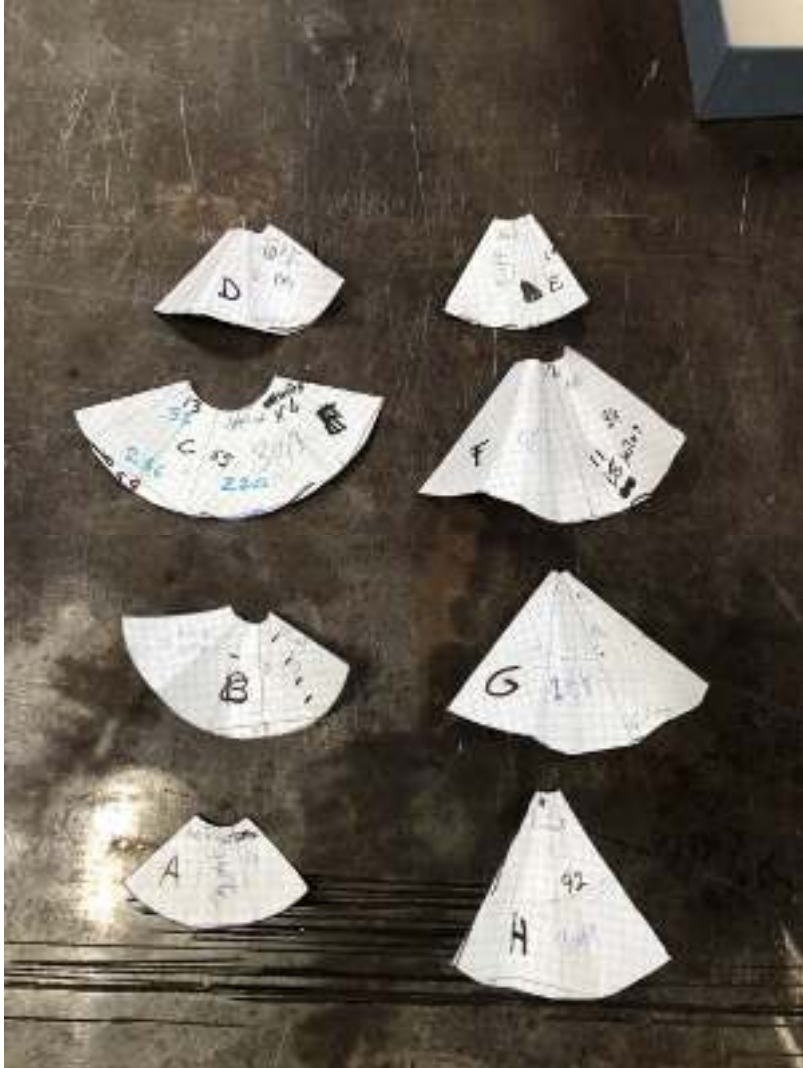
SPINNING CONE PROTOPTYPE
Scale 1:4



METAL CHOICE

- The choice of metal for this sculpture has been based on the traditional use of brass as a crafting metal. The chosen metal is an alloy of copper and zinc with excellent corrosion resistance that doesn't require coating or maintenance
- We decided to finish the surface with a patina to tone down reflections
- Over time a unique patina will occur showing the evidence of hands touching the work. The raised areas within the textures should keep a lighter shade whilst the rest evolves into a beautifully dark and moody patina. In the trade this is called a 'living surface'
- The different colour shades that brass will develop varies with time, with the substances present on viewers hands, the chemical composition of the rain and the particles suspended in the air in the immediate surroundings of the installation
- By using brass, we also aimed to fabricate an artwork with a unique surface colour which will stand out in comparison to the usual contemporary sculptural metals such as Corten or Stainless

SCALING UP THE CONES' SHAPES





CUTTING SHEETS

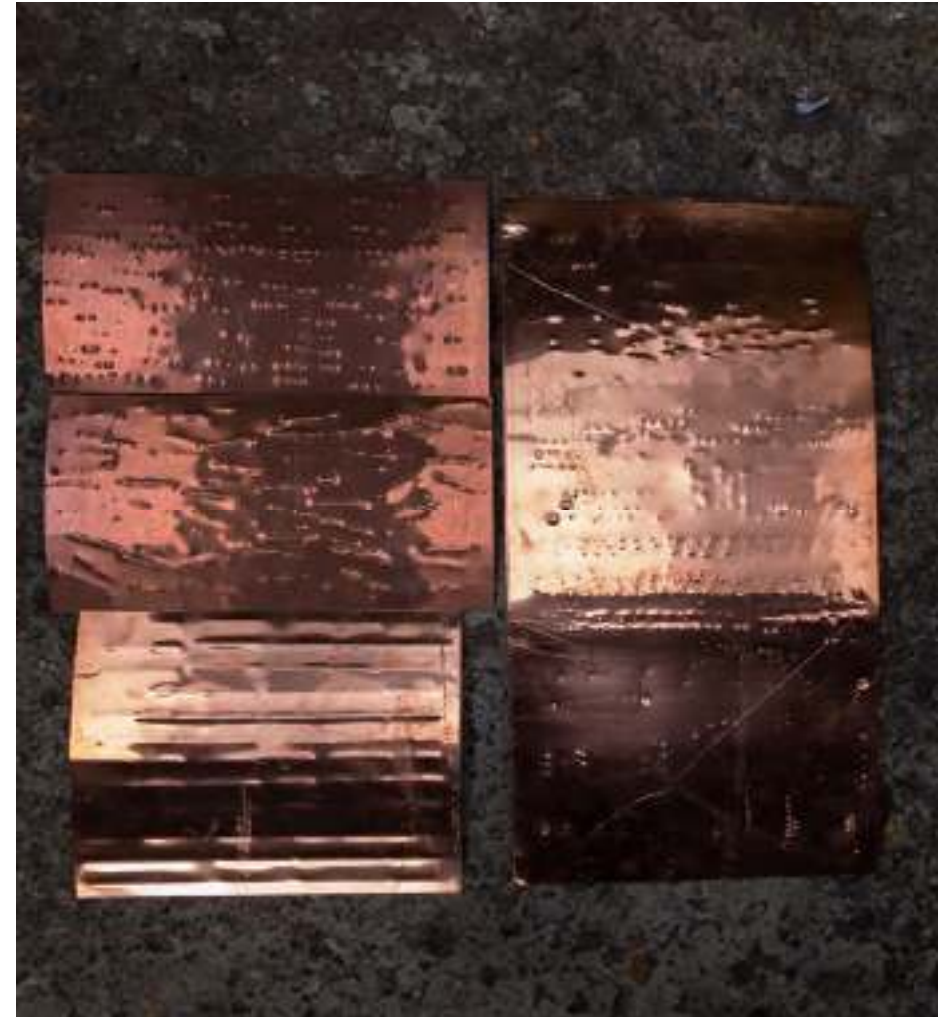




TEXTURES AND PATTERNS

- Community involvement has always been at the forefront of our thinking and so we have developed our stamps for the metal workshops, to be easy and safe to use but above all to create an aesthetically beautiful and original finish
- Our stamps were made to also allow the possible variations created by different individuals working the metal without compromising the unity of the texture and the overall effect, we embraced chance as part of the texture
- The handmade textures are meant to evoke crafted natural fibres and materials
- The three textures have directional lines that flow while spinning the cone, adding a soothing and mesmerizing effect on the viewer

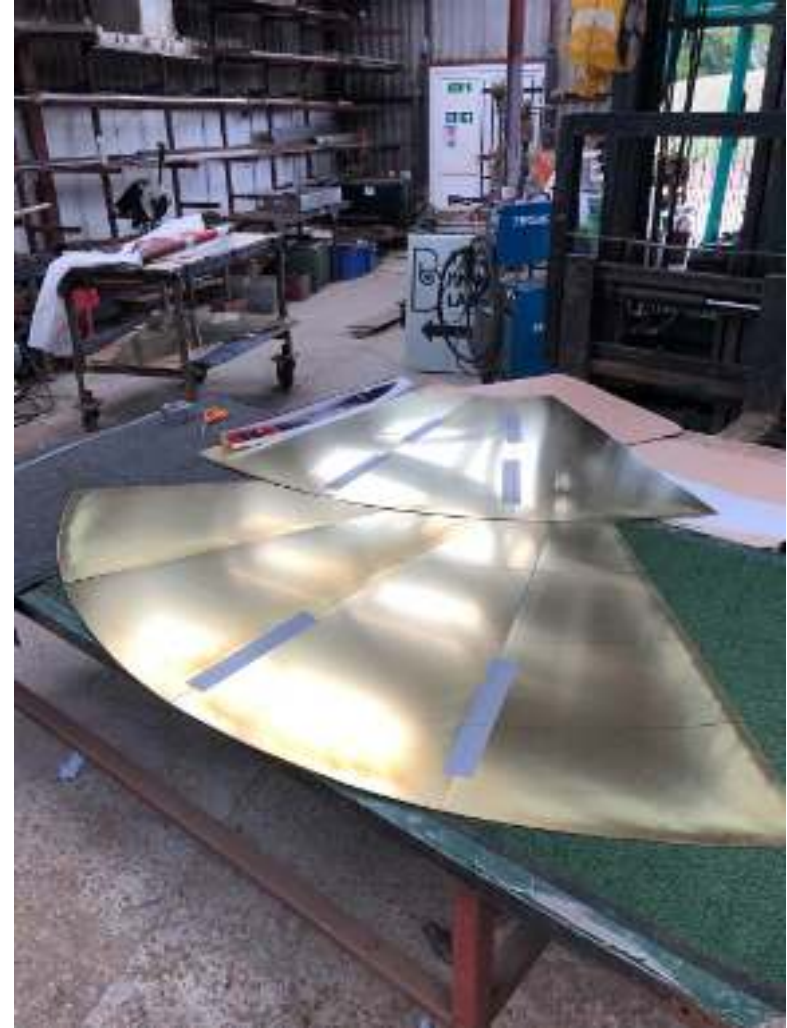
STAMPS AND TEXTURES



CHOSEN TEXTURES AND RELATED STAMPS



PREPARING PATTERNS FOR TEXTURING





METAL WORKSHOPS - COMMUNITY ENGAGEMENT

- Community engagement has always been part of our project from the beginning, and we offered a unique opportunity to the people of the town to engage with the artwork and feel it is their own
- We invited the community to help with texturing the metal sheets. We believe that the participation to the creation of the piece added another layer of interaction with the sculpture. It will entice the viewer to walk amongst the rows and spin and activate the cones by hand searching through the rows for their own contribution

METAL WORKSHOPS AT UCA



UCA STUDENTS





FARNHAM COMMUNITY AT UCA



METAL WORKSHOPS AT THE MALTINGS













BACK TO THE WORKSHOP

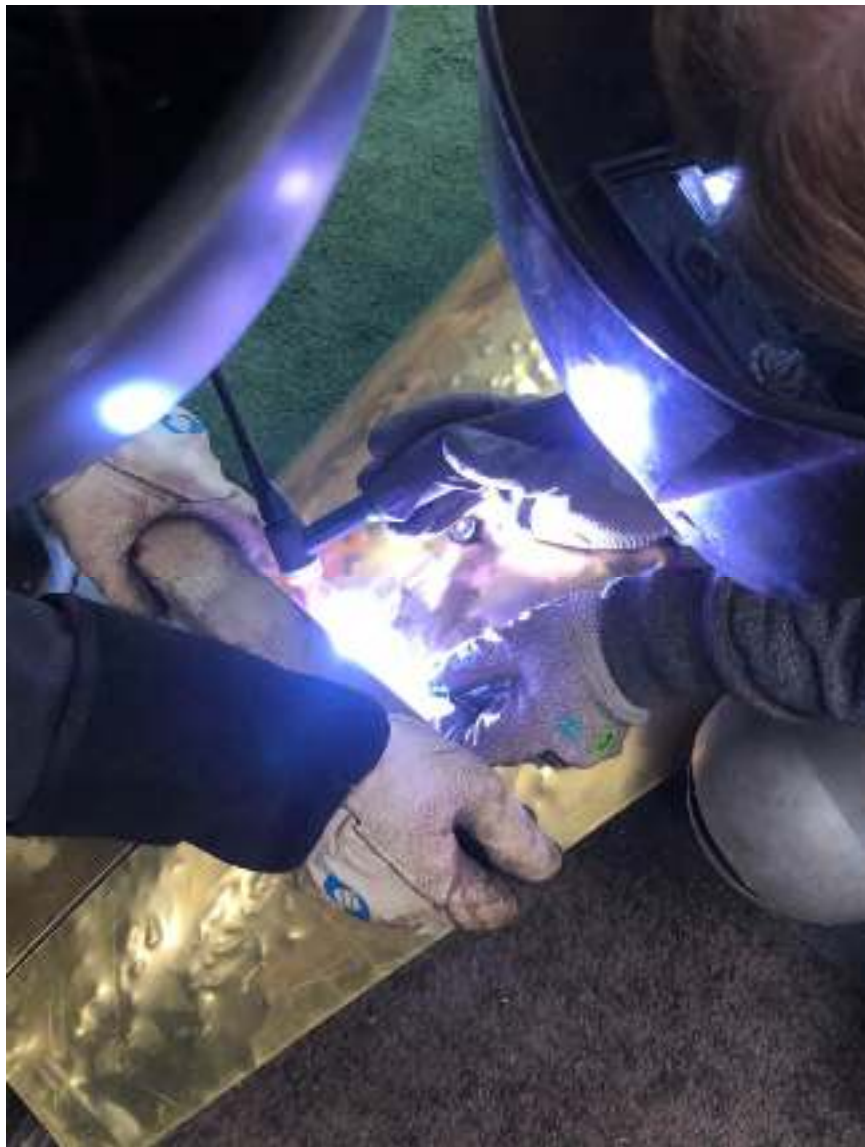




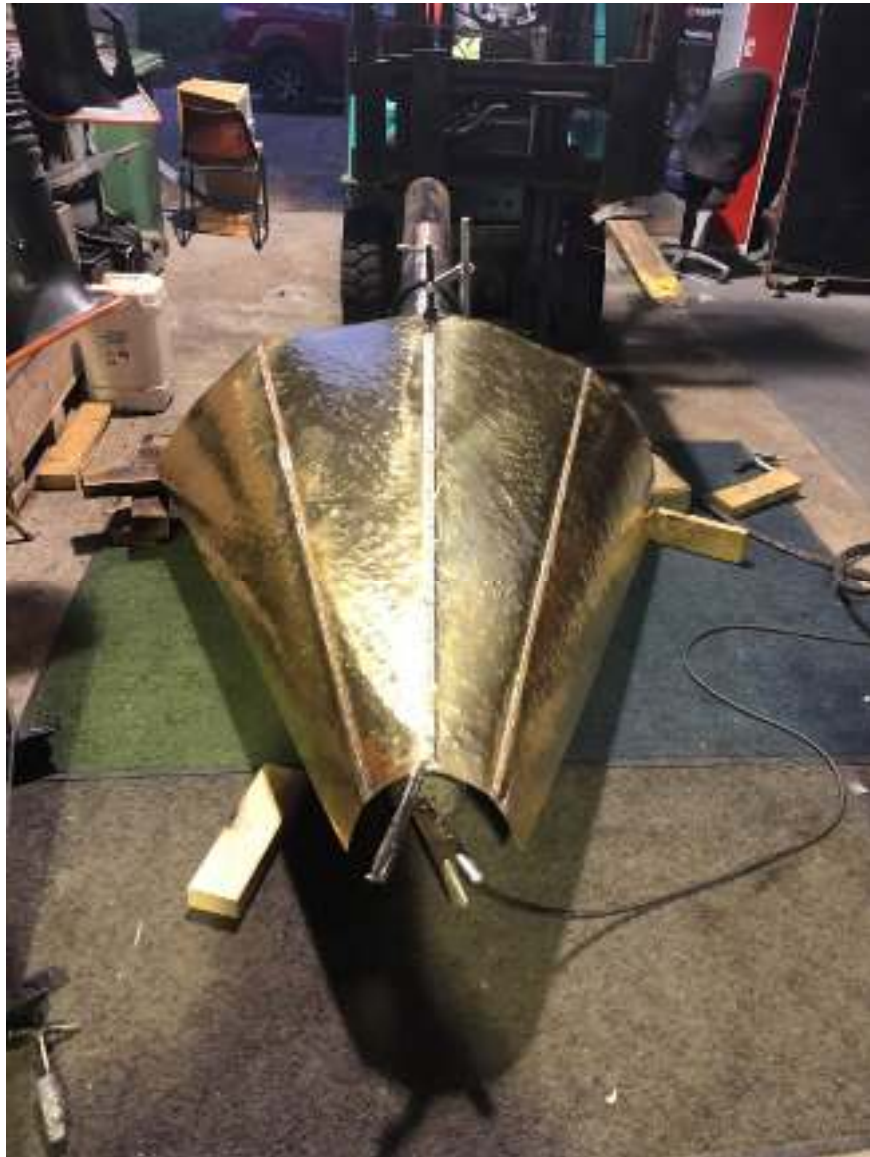


CONE FABRICATION – BRASS SURFACE

















WELDING MORE CONES



BASE FABRICATION - STAINLESS BASE









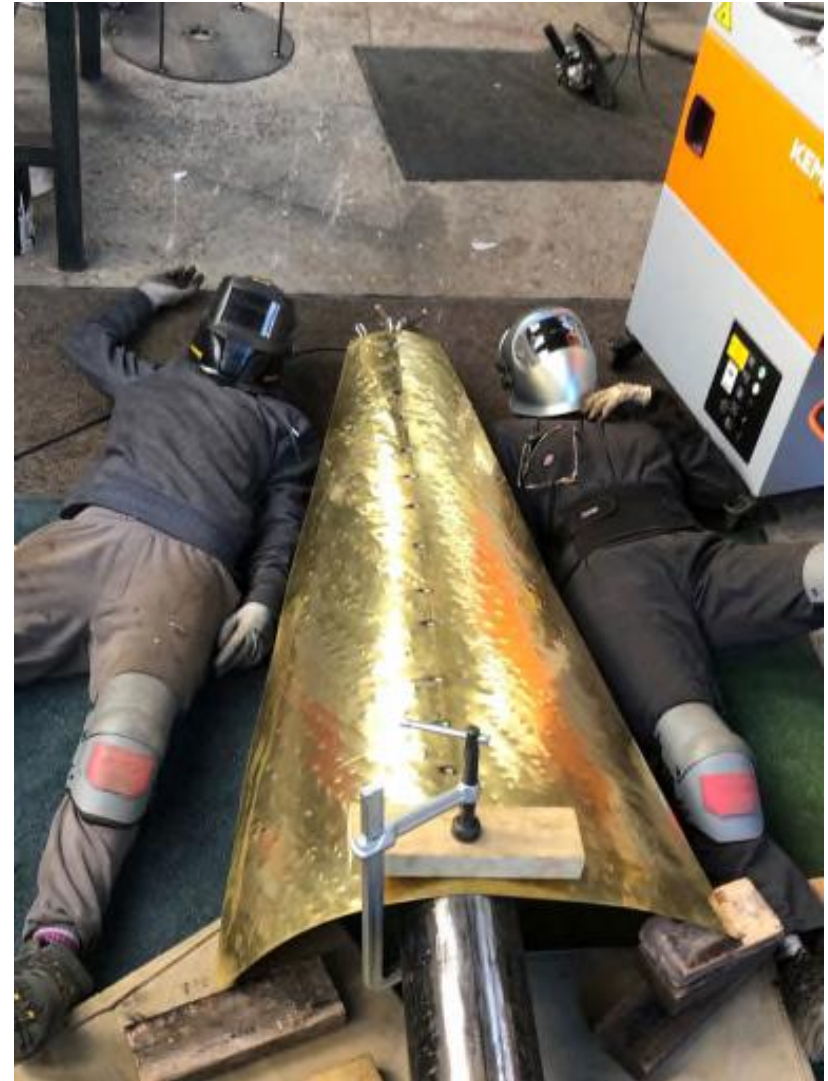




WELDING MORE BASES



MORE WELDING

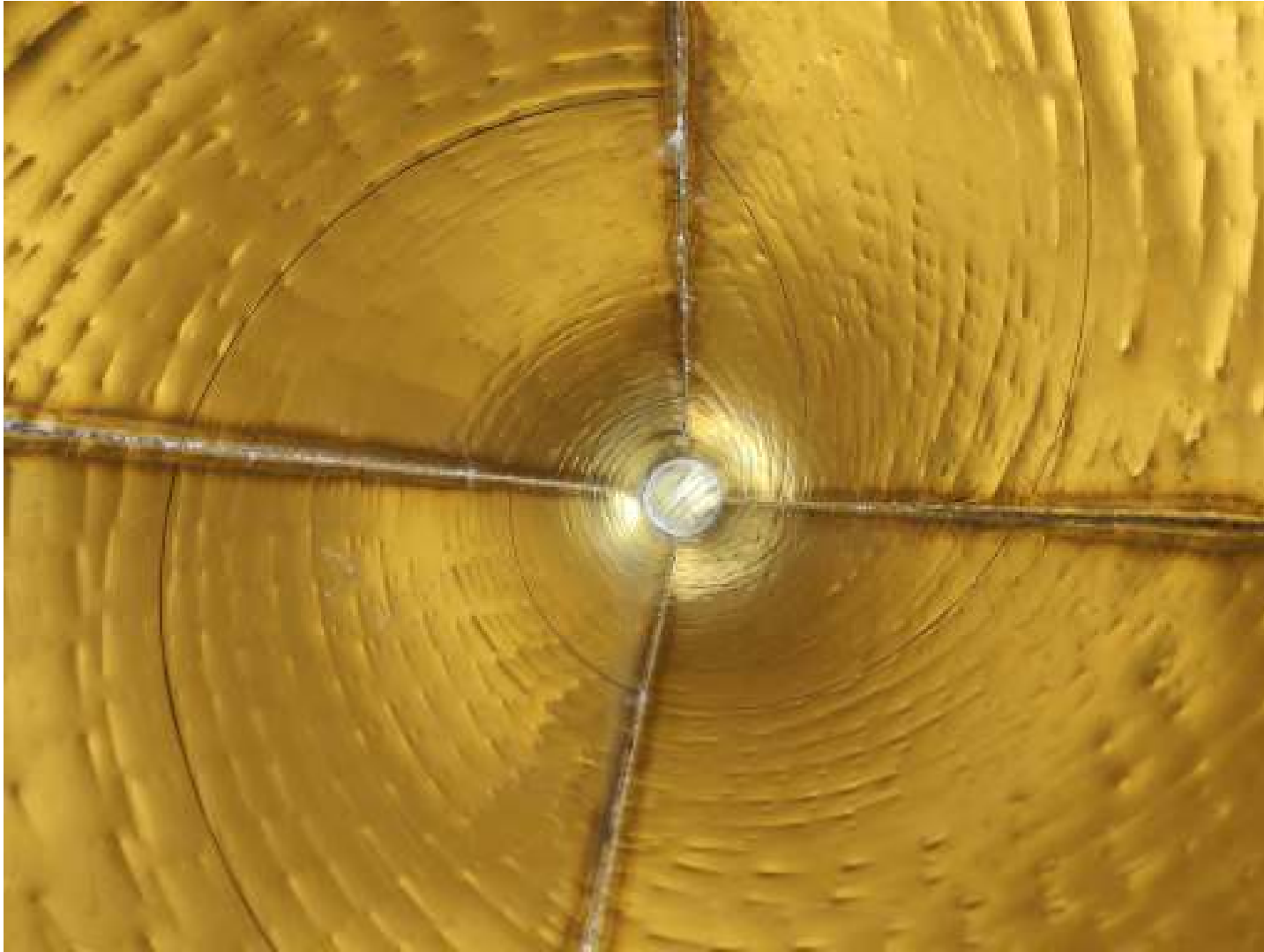


BIGGEST CONE





VIEW INSIDE A CONE



STRUCTURE FABRICATION – MILD STEEL





STORING CONES







EXPERIMENTING WITH PATINAS





BEFORE AND AFTER







STRUCTURE CHECK AND SPIN TEST







CONES' TRANSFER FROM THE WORKSHOP.....



.....TO THE SITE



INSTALLATION'S LAYOUT



FOUNDATIONS' DAY





FITTING CONES





TAKING SHAPE.....



THANK YOU !

Thanks to all friends that helped along the way:

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Liz Moon

Paul Mulley

Robin

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