

Lynwood Senior High School

A Multifarious Playground Patterns of Identity #I & #II



Additions Artwork e-book

Pamela Gaunt

June 2023

www.pamelagaunt.com.au

0421 657 477

About this e-book

Contents

This e-book was developed to provide students and teachers involved in the project, an explanatory overview of how the images for the new additions to Lynwood SHS evolved from classroom drawings into building integrated artworks. The e-book is also intended to highlight the process for parents.

About this e-book	2
Introduction	3
Lynwood SHS Artwork Concept	4
Participants	6
The Process	7
Student Workshops	8
In the Studio	10
Patterns of Identity #I	11
Proposed Façade Artwork - Lightbox Overview	12
Façade Artwork Installation - Lightbox Panels	13
Façade Artwork Installation - Façade Artwork Details	14
Pattern Development Overview	15
Pattern Development	16
Pattern Combinations	20
Façade Day View	22
Facade Nocturnal View	23
Patterns of Identity #II	24
Soffit (Ceiling) Artwork	25
Artwork Overview Patterned Graphic	26
Pattern Development	29
Utilising Material Off-cuts	36
Acknowledgements	37
About the Artist	39



Introduction

Introduction

Lynwood SHS Artwork Concept

A Multifarious Playground - Patterns of Identity #I & #II

What is not immediately obvious from the exterior of the Lynwood SHS is the rich cultural diversity of the student cohort, generated from the coalescing of 65 different nationalities. For Pamela Gaunt, the artist selected for the project, this aspect of the school presented a conceptual opportunity to create meaningful artworks that resonate with the students, parents, and staff, and seamlessly integrate

into the new buildings for Lynwood SHS.

The artworks are located in two different spaces (see next page):

Patterns of Identity #I, integrated, illuminated patterned panels into the façade of the school's new Performing Art Centre (PAC).

Patterns of Identity #II, presents a large-scale printed design, in a softened rectangular shape, on the fibre cement soffit (ceiling) that encircles the void (hole) in the undercover courtyard, Metcalf Road entrance to the school.

The artwork patterns in both locations evolved from a series of workshops conducted by the artist with year 8-12 students. The focus of each workshop was to create abstract drawings based on individual student narratives about identity.

Selected drawings were traced, digitised, and form the basis of a series of patterns. Through the layering of individual patterns into an integrated and combined 'whole', the artworks interweave individual and collective identity, intended as metaphors for the cultural diversity within Lynwood SHS.



Introduction

Lynwood SHS Artwork Concept

The selection of drawings was based on scale, interest, and ambiguity plus the following:

- A drawing’s potential to be abstracted.
- A drawing’s visual interest and appeal once traced and digitized.
- The potential for how the imagery could be repeated in the narrow format (façade), or how the drawing could be deconstructed, and still maintain its integrity, to fit within the space limitations of the facade.
- The potential for how the drawing appeared (once repeated) layered over other people’s images (for both façade and soffit).
- the potential to be applied to the format constraints and the industrial processes chosen for each artwork.

The format for the Façade Artwork was more limiting than the soffit artwork, because of the narrow dimensions, the layering of two discreet patterns, the industrial processes chosen, the illumination, and need for day/night view.

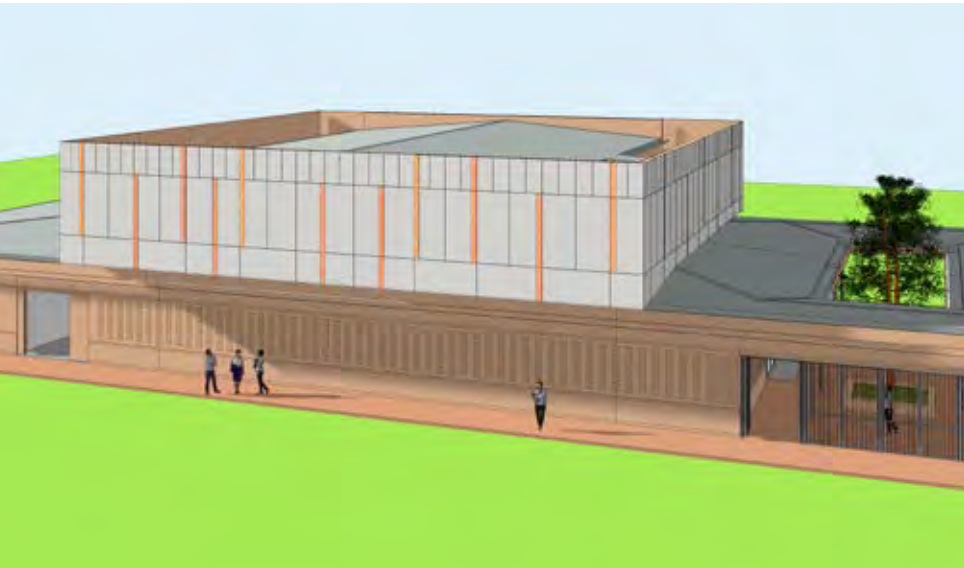
The students’ provided written permission for their drawings to be used as a source for the artworks.

Patterns of Identity #I – Integrated Façade Artwork
From a distance, the 11 coloured Perspex panels present a gentle visual rhythm suggestive of the activities that may occur within PAC (music, dance, theatre etc.). Closer inspection, when standing underneath, reveals a subtle, layered patternation during the day, created from the repetition of two different student drawings per panel. The artwork series hints at, or is suggestive of, something just beneath the surface. The depth of this surface allusion is only fully revealed during nocturnal illumination. The work is programmed to

come on with the school’s lighting schedule. The day view reveals the routed surface (either orange or saffron in colour), while the illuminated night view discloses the cut-through pattern behind (in red).
Patterns of Identity #II – Integrated Soffit (Ceiling) Artwork
The long soffit pattern in the covered section of the Metcalf Road entrance utilizes x 18 different student drawings as it’s source material. Sections of the drawings have been traced, digitized, repeated, and overlaid to create the large shifting pattern, comprised of x 56 printed fibre cement panels. The linear shape and its content was designed to simultaneously compliment and disrupt the geometry of the space. It is intended to appeal to the school community as a welcoming component to the space. Whilst the two artworks are different, they embed patterns that reflect individual and collective meaning.

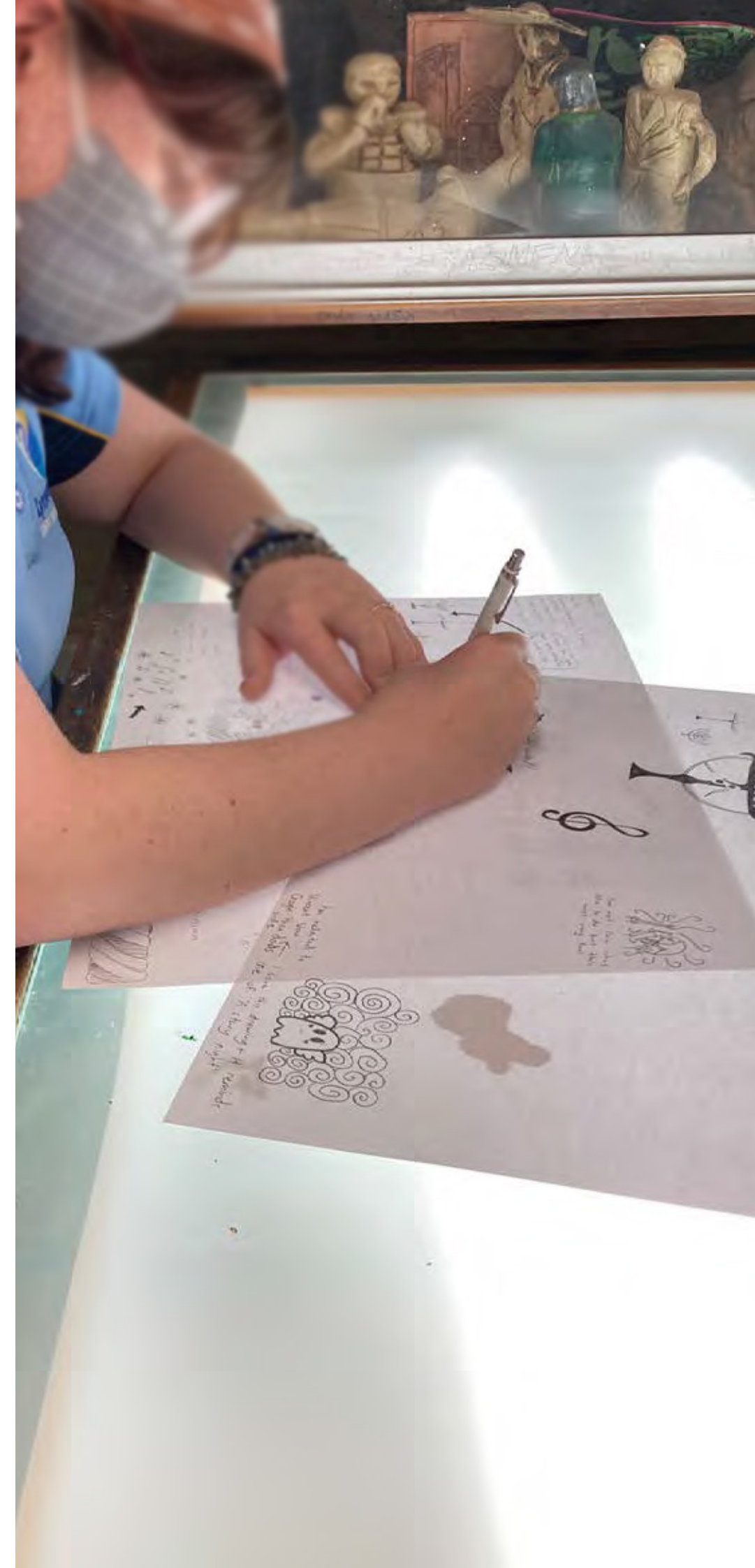
Patterns of Identity #II: _____
Courtyard between Block L and Block K

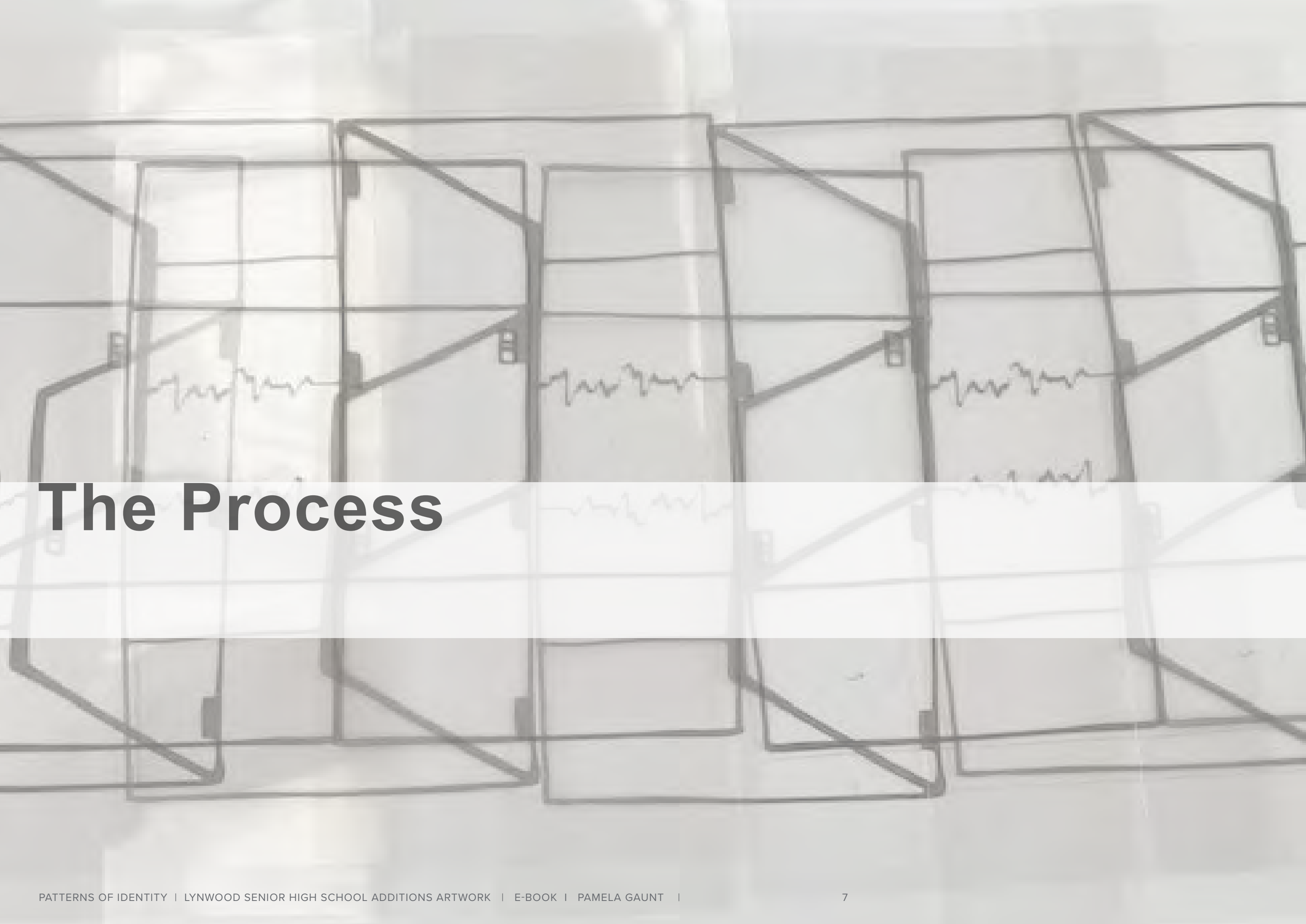
Patterns of Identity #I: _____
Block L Façade



Site plan with indicative location of Artworks #1 and #11.

Participant Sketches



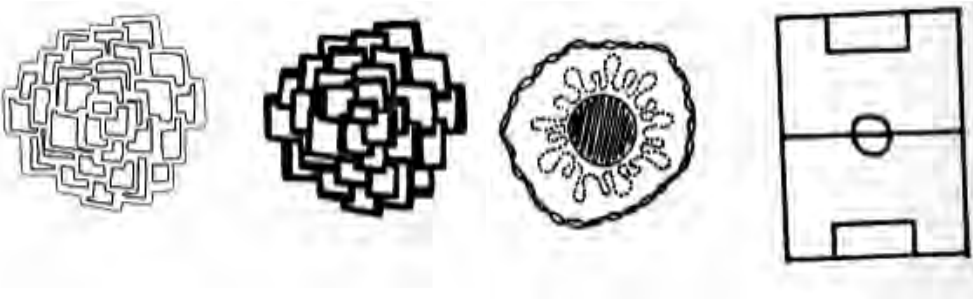
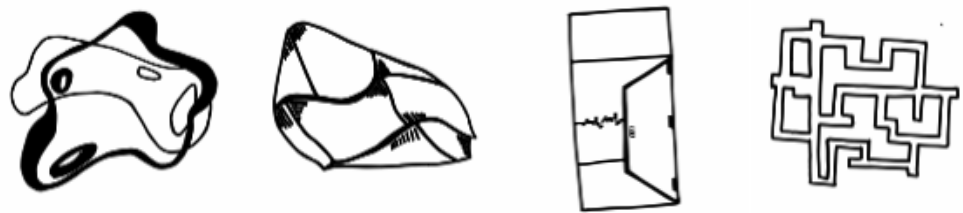


The Process

Process

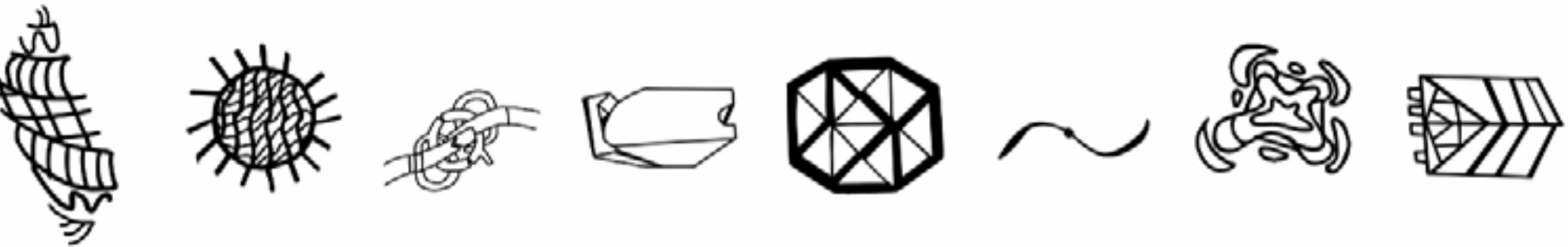
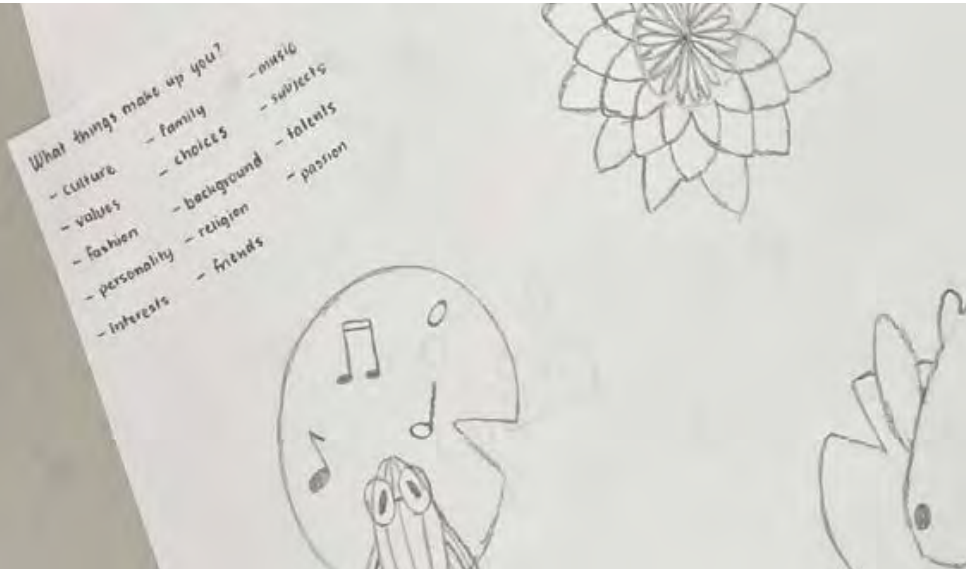
Student Workshops

4 workshops were conducted with years 8 students, plus one extended voluntary workshop for 8-12 students during Art Week. 26 students attended the latter workshop. The theme of identity was used as the conceptual underpinning for the workshops. Students were encouraged to create drawings and then abstract them, with some students responding to this challenge with highly personal abstract imagery.



Process

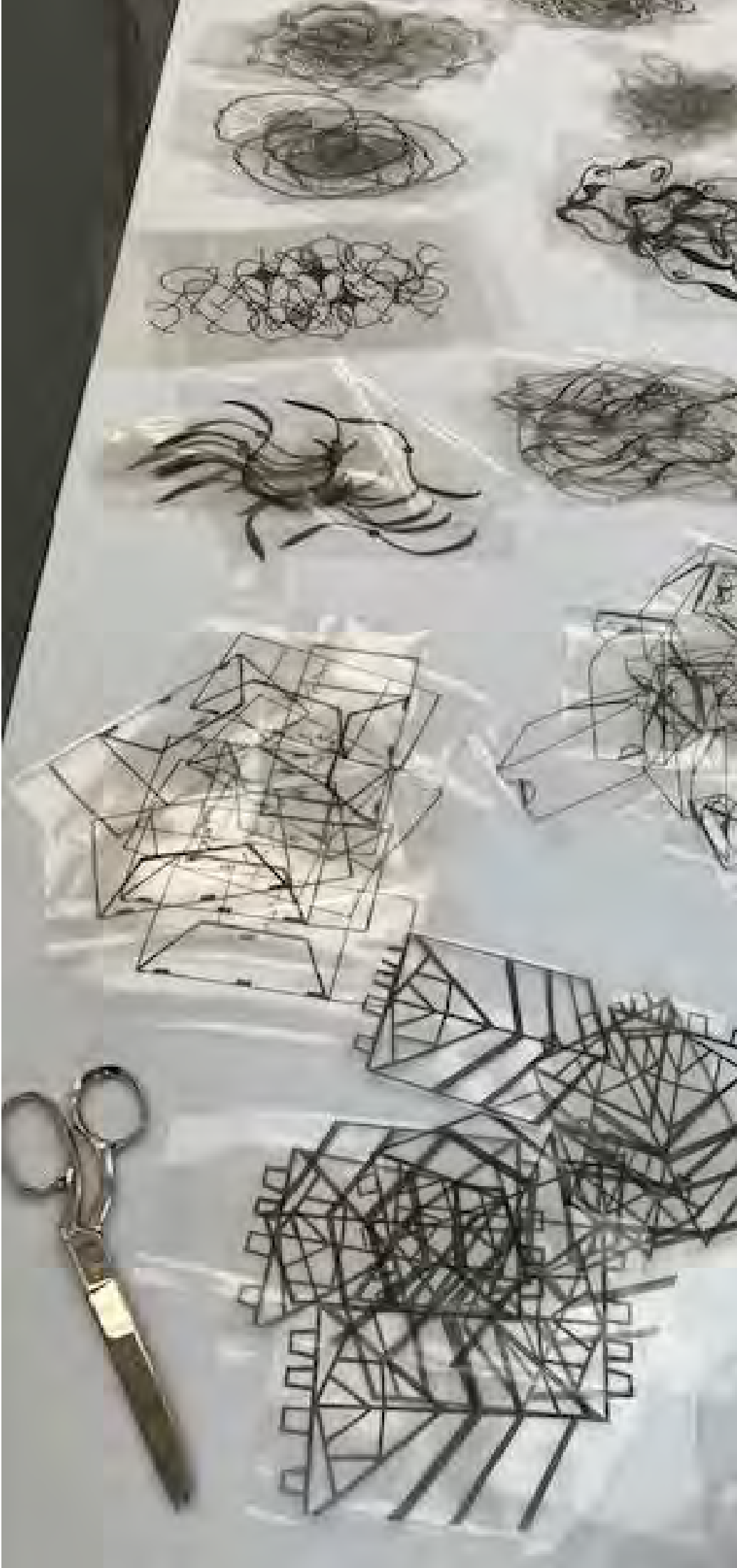
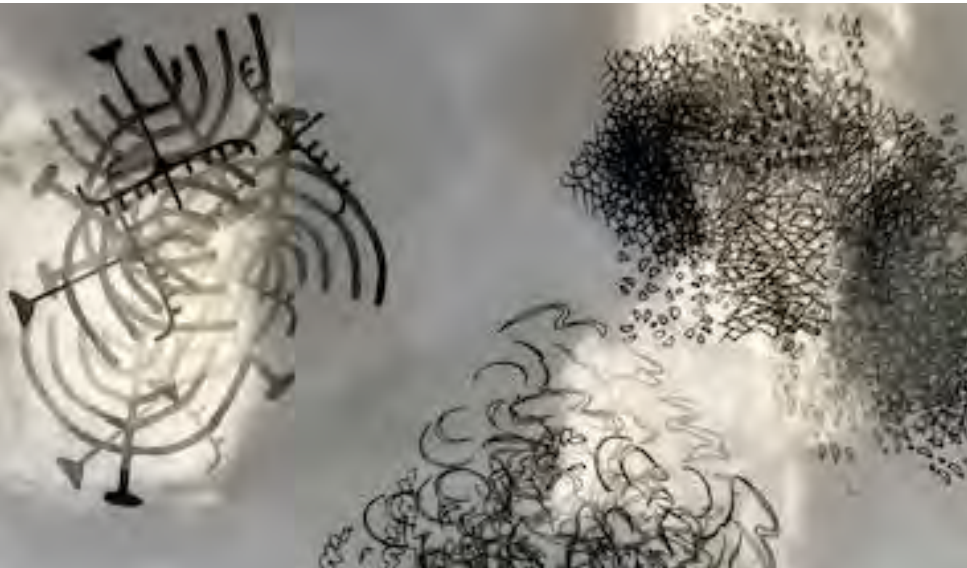
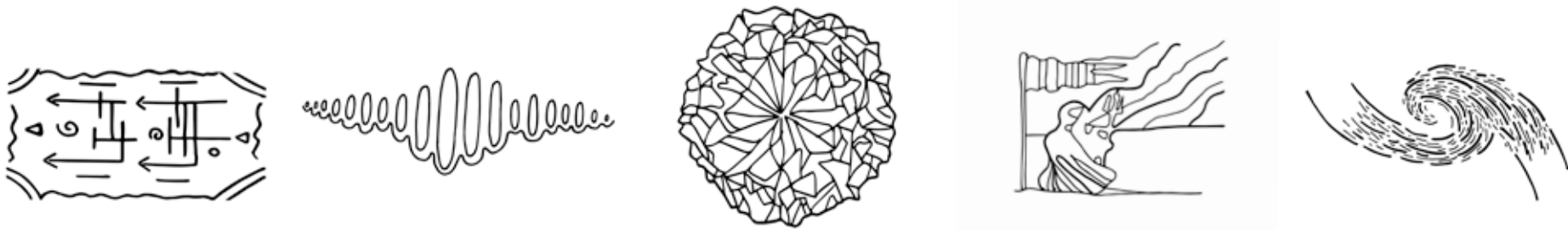
Student Workshops



Process

In the Studio

The original student drawings were sometimes edited a little after selection and then traced by the artist, to ensure a smooth digitizing process. Once digitised, the drawings were photocopied in multiples onto clear acetate. This allowed the images to be easily manipulated prior to deciding which images worked best for each of the two artworks.



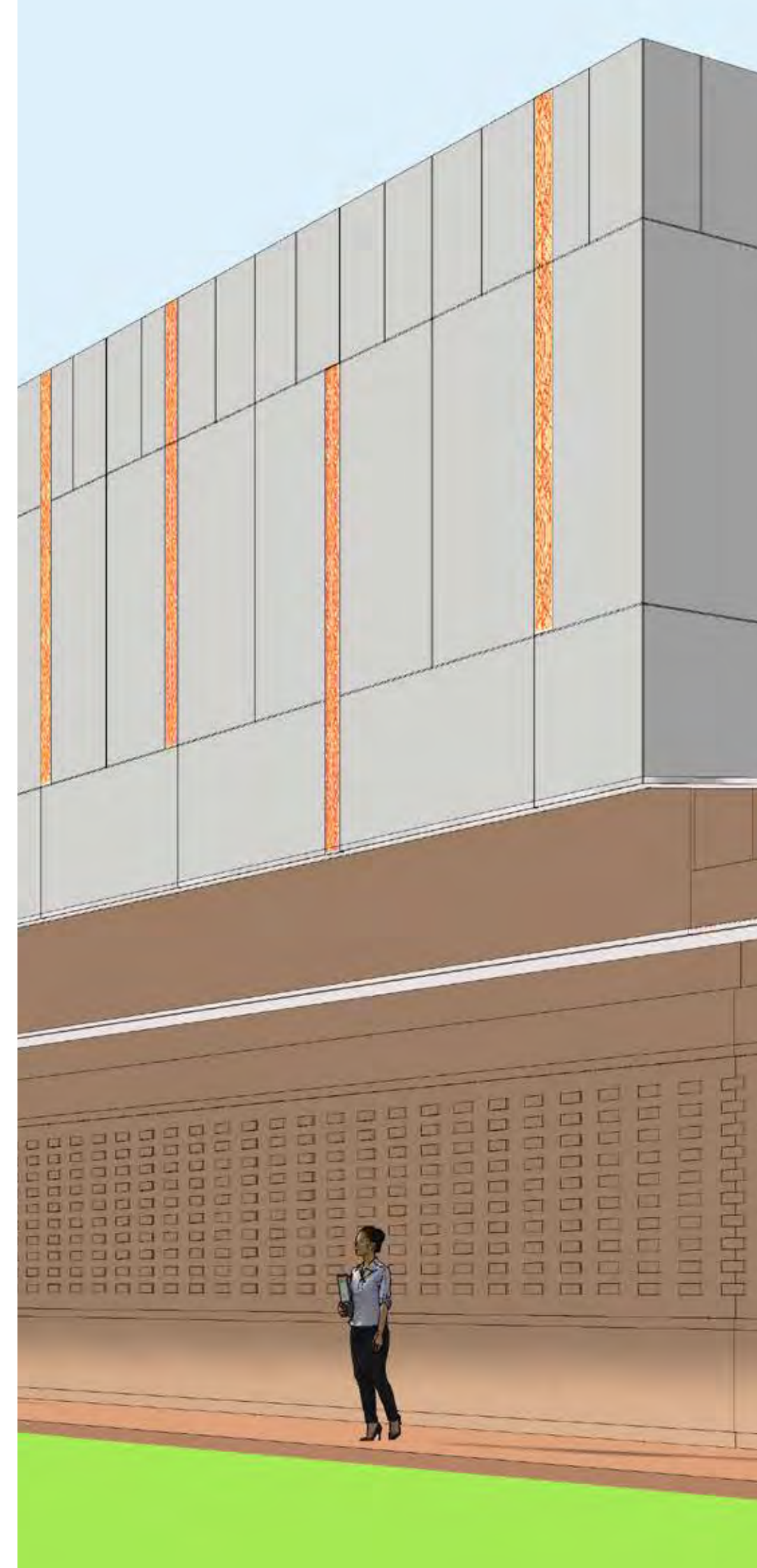
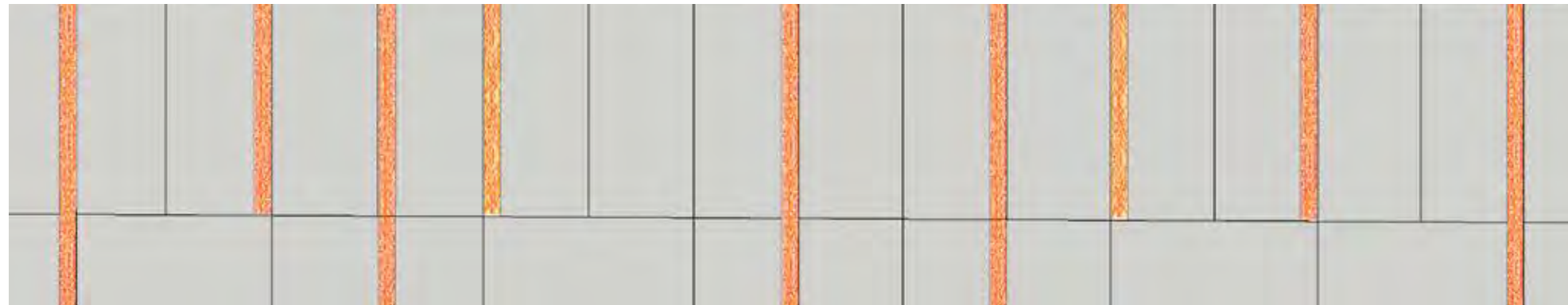


Patterns of Identity #1

Patterns of Identity #1

Proposed Façade Artwork - Lightbox Overview

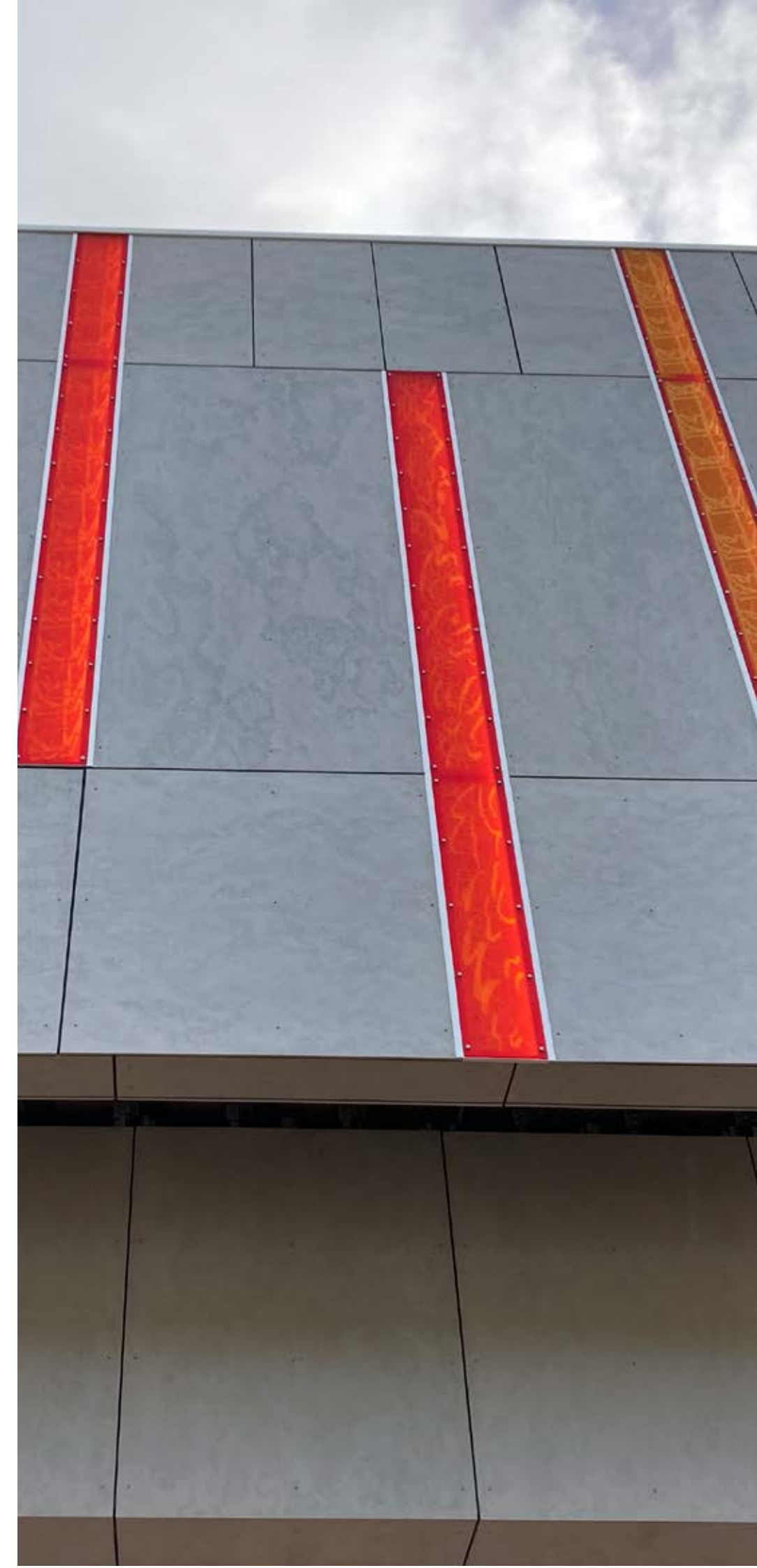
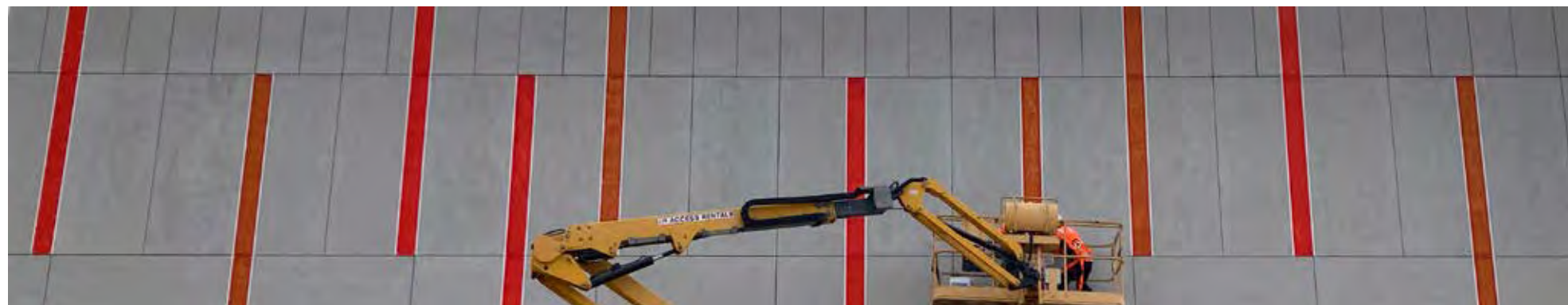
These images show the design ideas proposed for the façade artwork prior to student workshops and fabrication. The interventions in the building propose shallow lightboxes that present as coloured panels creating a gentle visual rhythm from a distance during the day. The panels change as the sun diminishes and they take on an illuminated presence.



Patterns of Identity #1

Façade Artwork Installation - Lightbox Panels

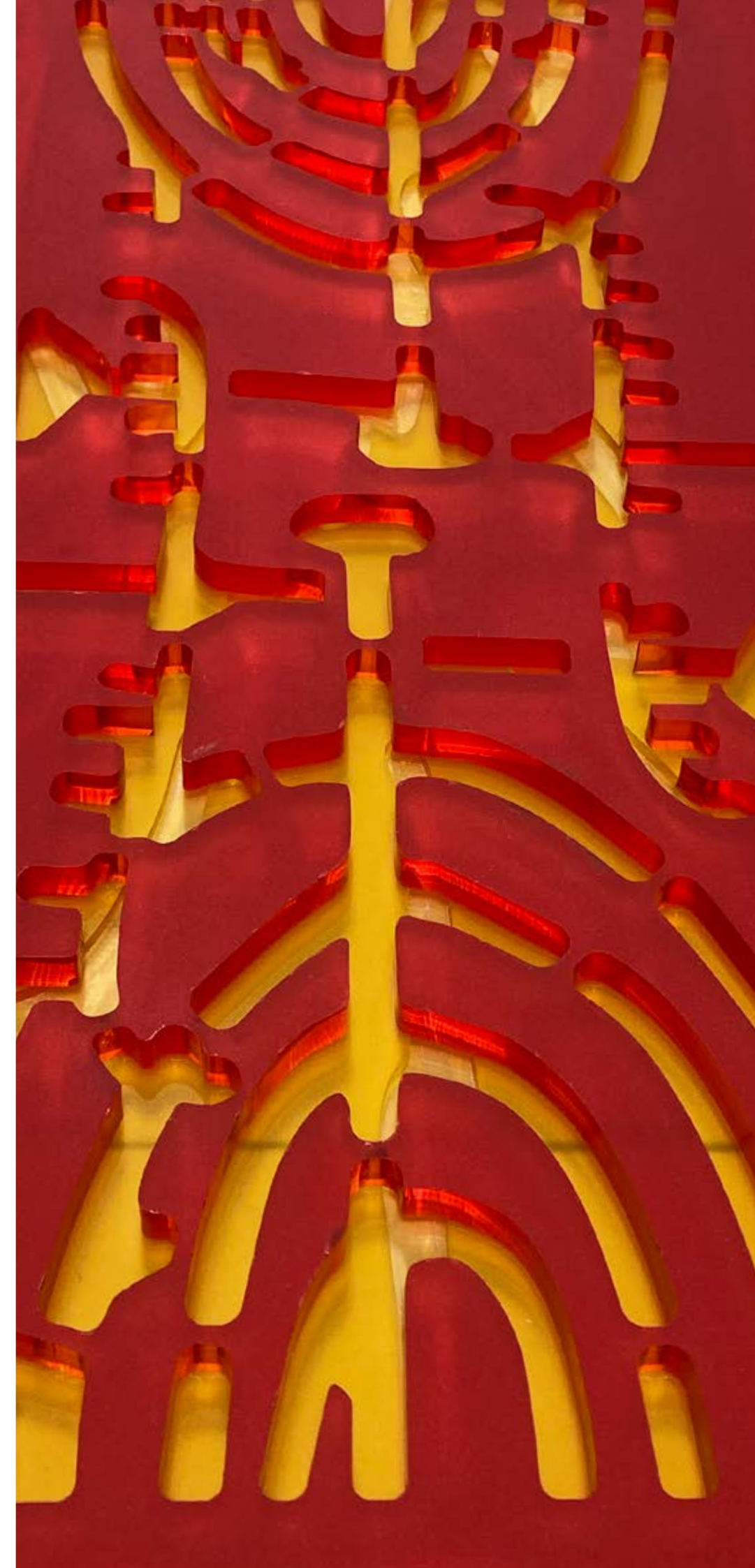
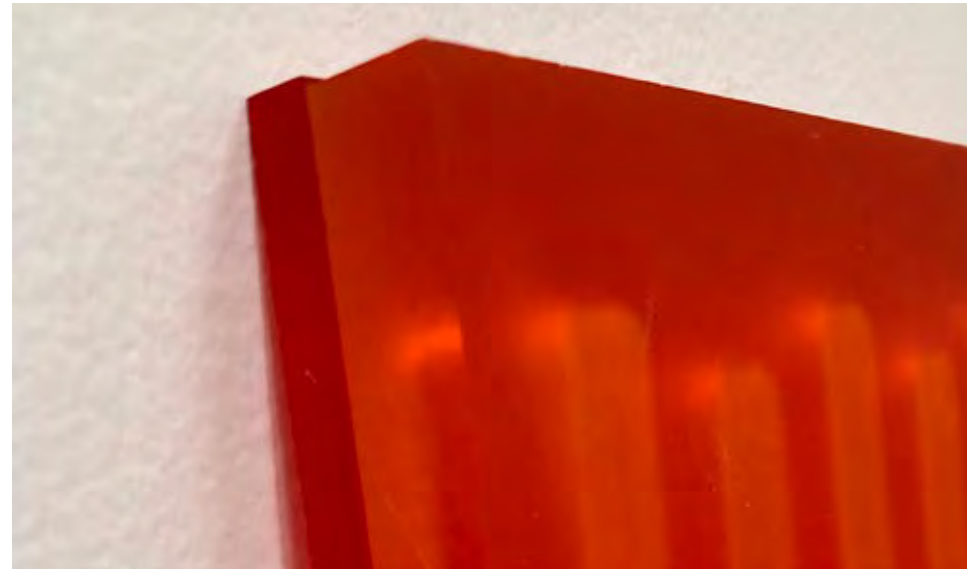
This page shows images of the installation of, and the completed lightbox panels.
11 student's images were used to create the patterns for this aspect of the project.



Patterns of Identity #1

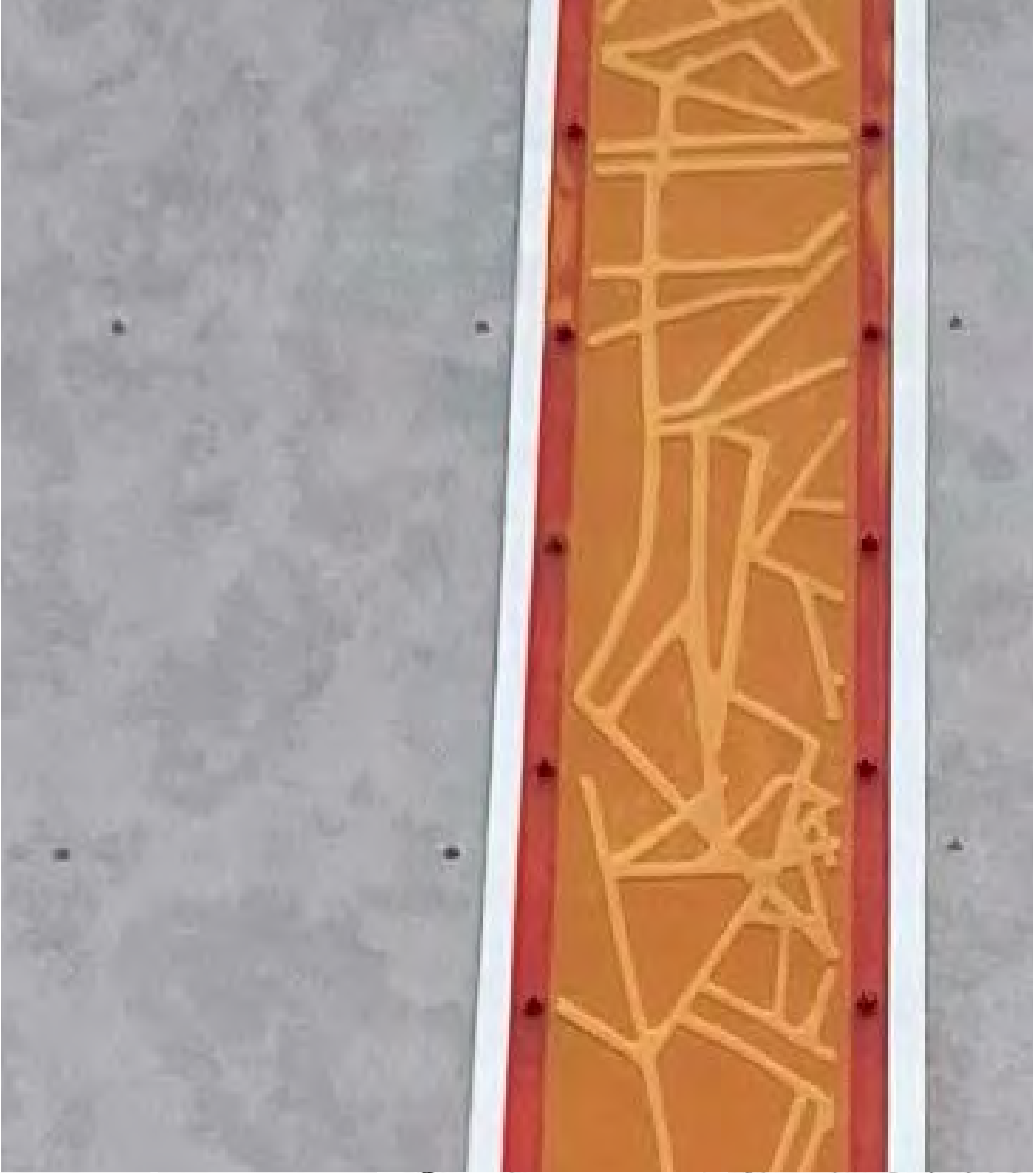
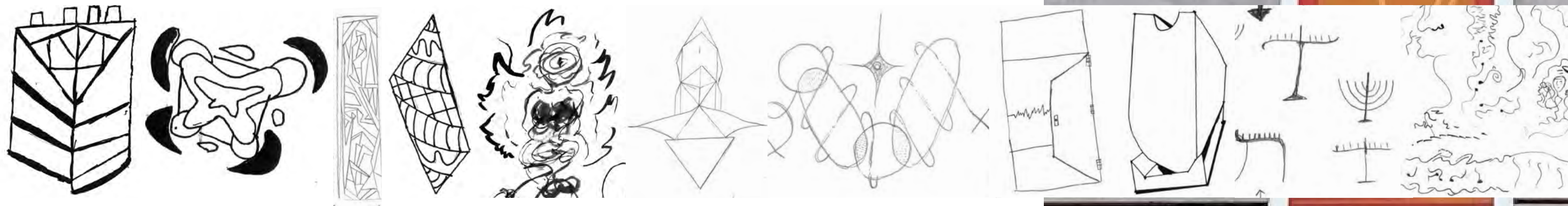
Façade Artwork Installation - Façade Artwork Details

This page shows how the Perspex panels have been fabricated with details of the prototype that was developed. Prototypes help the artist understand what changes to make prior to fabrication. The orange and saffron coloured Perspex has been routed and the red Perspex has been laser-cut through to allow the LED light to show through. The two panels are then layered over each other to create one lightbox. The following pages visually explain which student images were layered together.



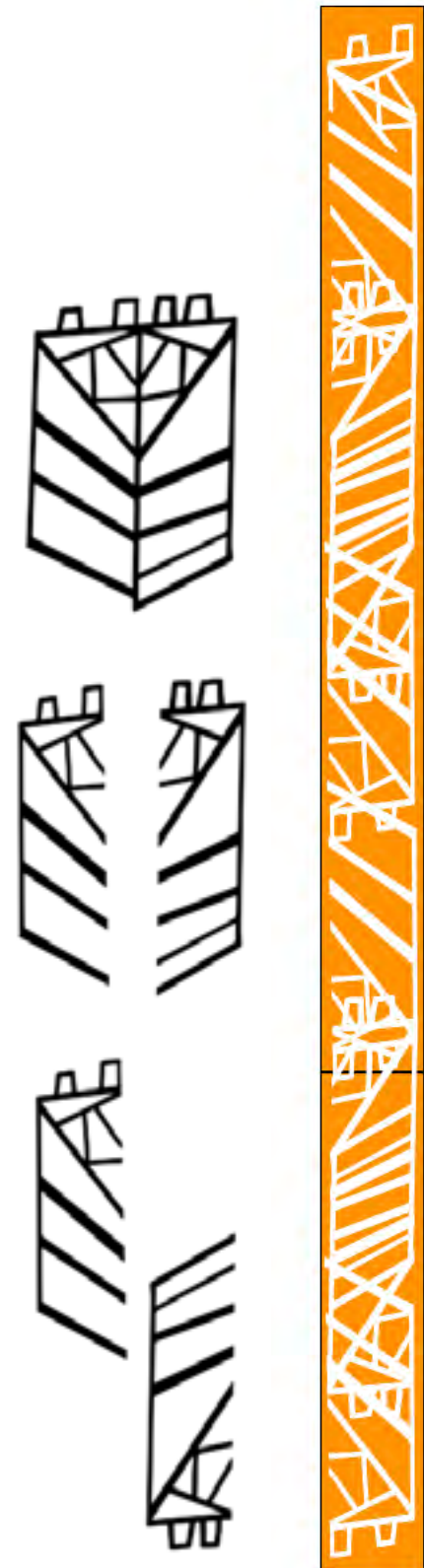
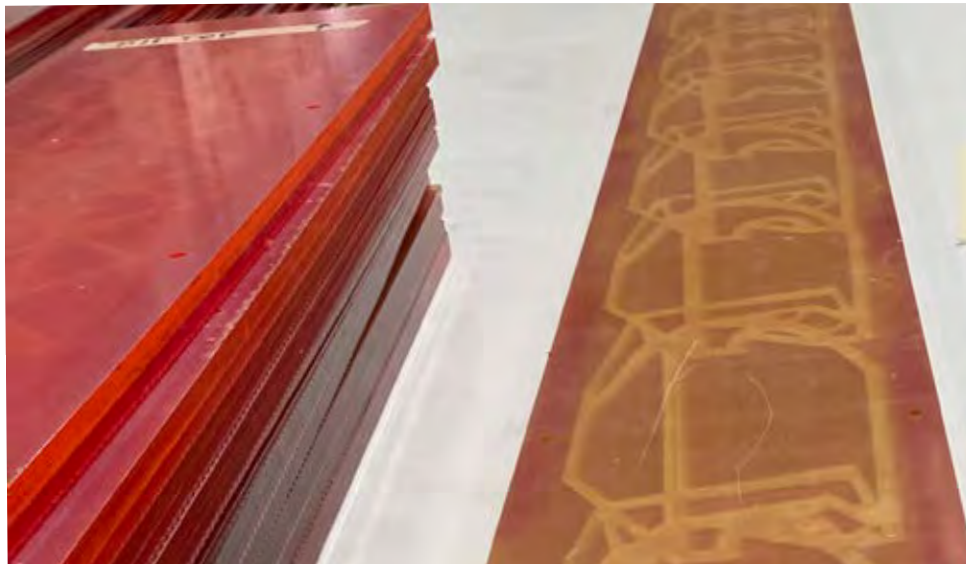
Patterns of Identity #1

Pattern Development Overview



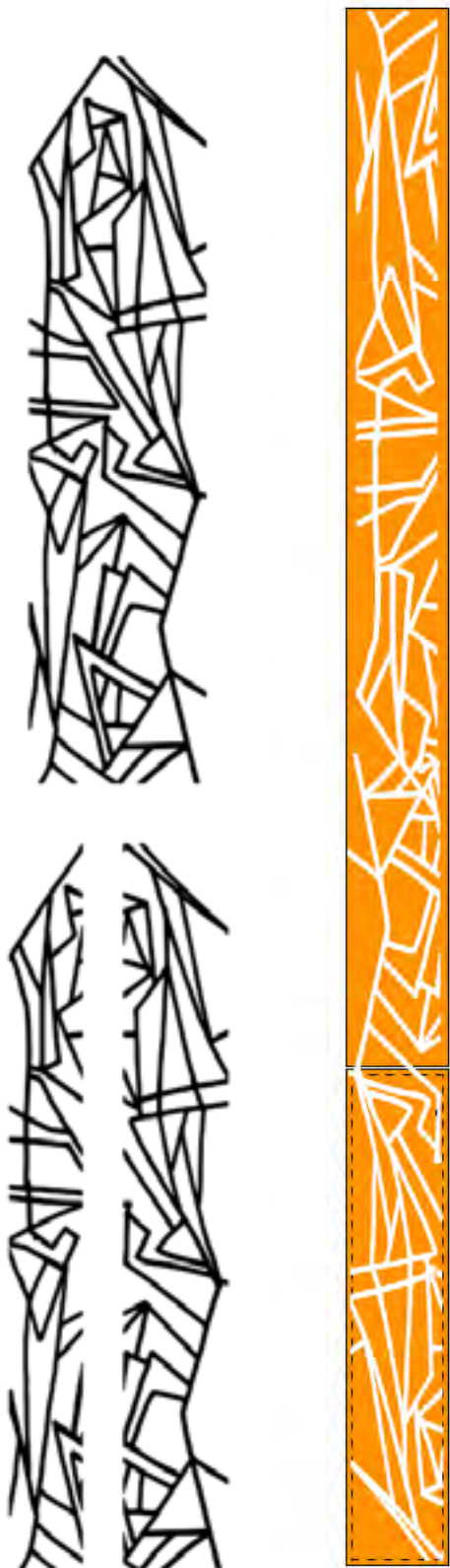
Patterns of Identity #1

Pattern Development



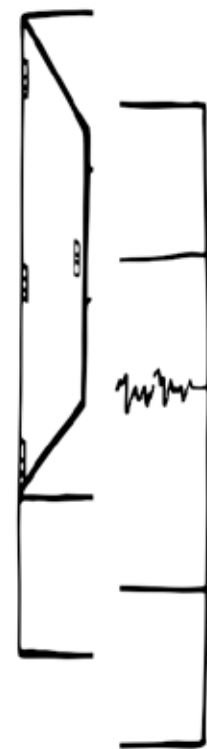
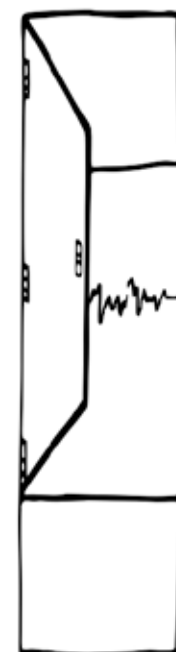
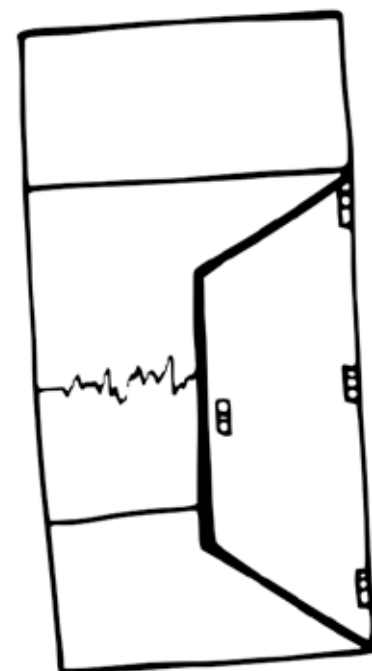
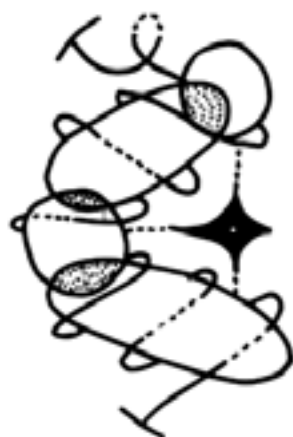
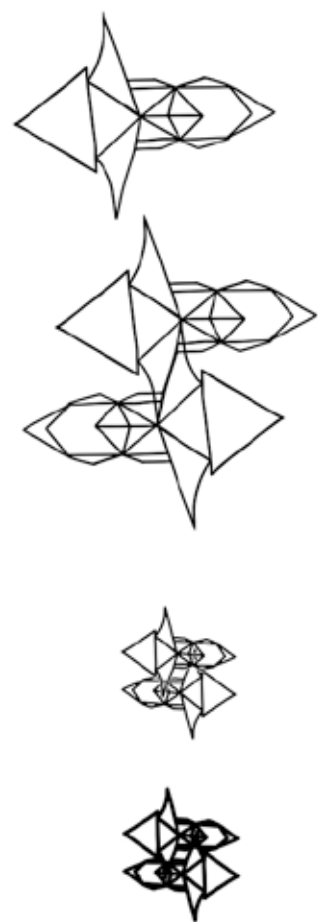
Patterns of Identity #1

Pattern Development



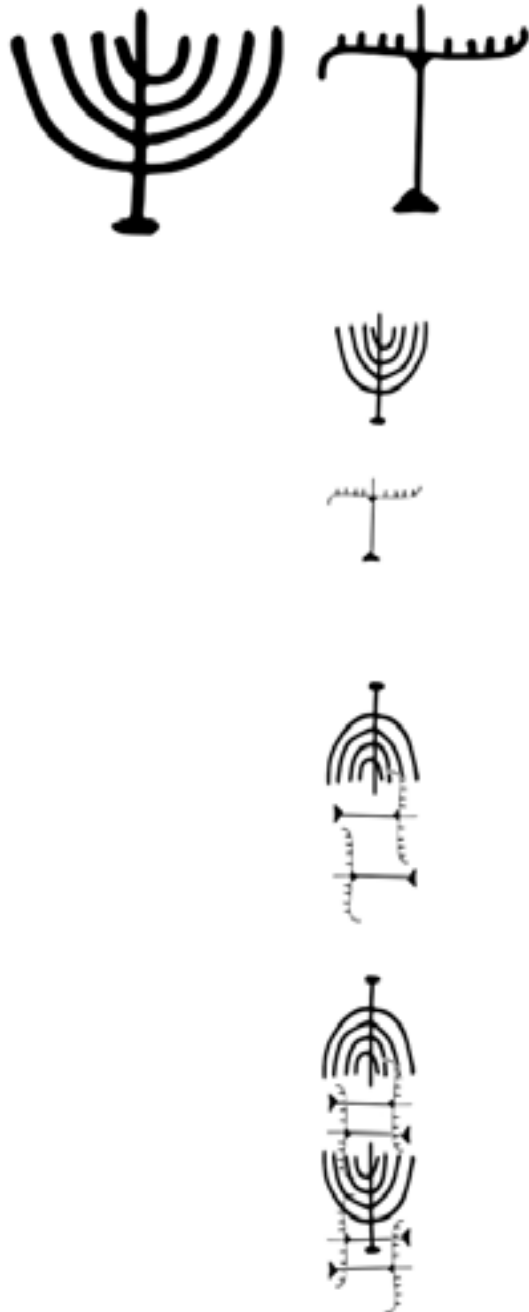
Patterns of Identity #1

Pattern Development



Patterns of Identity #1

Pattern Development



Patterns of Identity #I

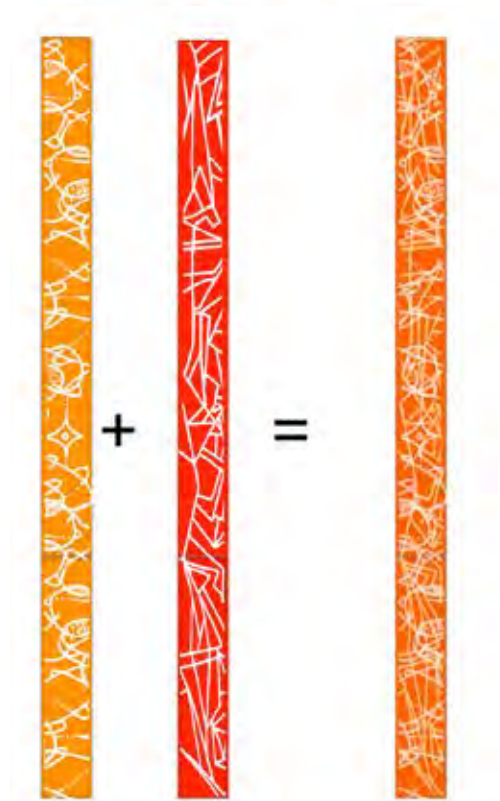
Pattern Combinations

The next two pages show the overlay of patterns for the façade and is described using the student surname combination to distinguish whose imagery was used as a source for the patterns and in what order. Left surname indicates the top panel (orange or saffron); right surname indicates rear panel (red).
Page 23 shows where each panel is located on the building.

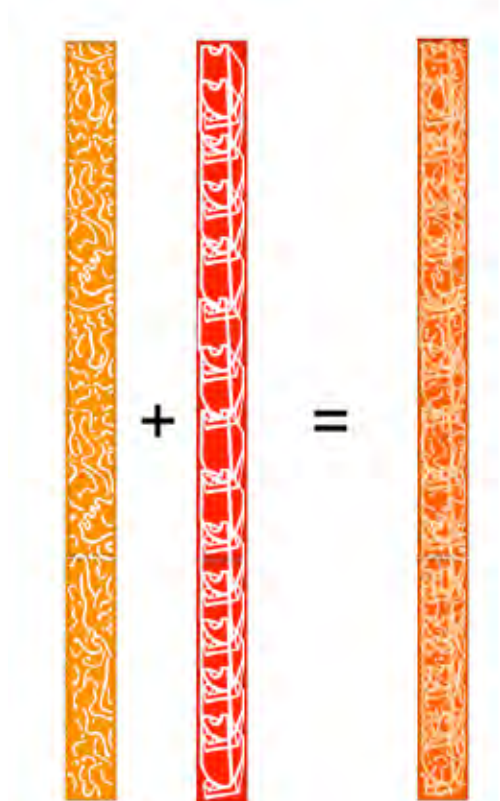
01
Pattern 01



03
Pattern 03



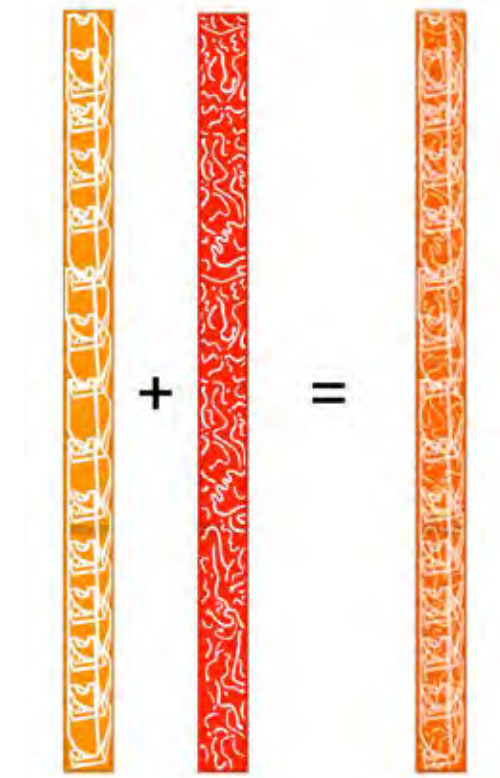
05
Pattern 05



02
Pattern 02



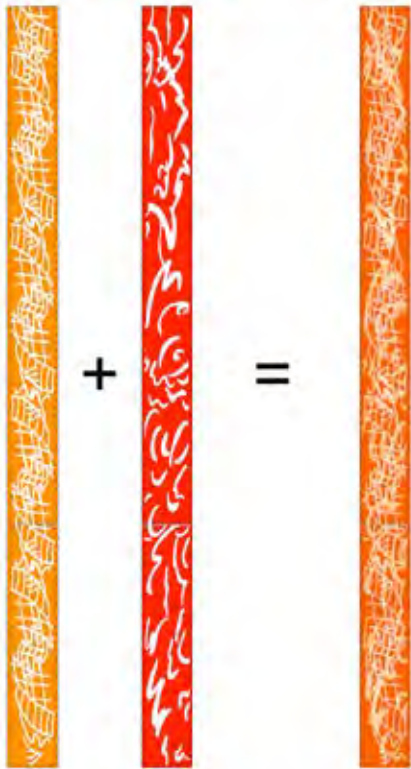
04
Pattern 04



Patterns of Identity #I

06

Pattern 06



08

Pattern 08



10

Pattern 10



07

Pattern 07



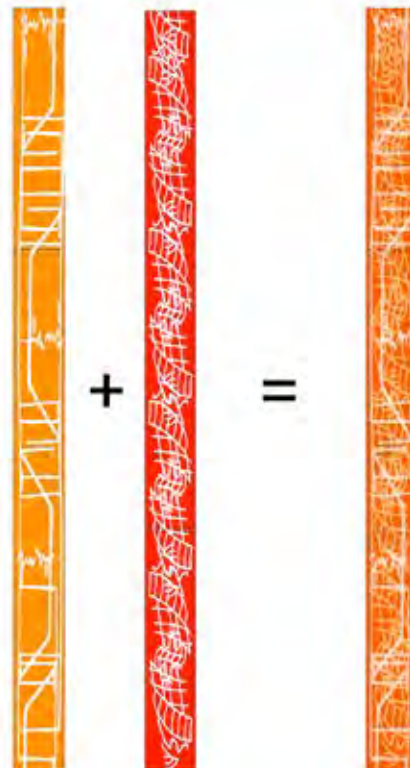
09

Pattern 09



11

Pattern 11



Patterns of Identity #1

Façade Day View

The x 11 artwork panels comprise x 2 Perspex sheets (orange/saffron and red) per panel. Each colour embeds one pattern from one student. Orange being the surface colour is etched from the back; red is laser cut-through and occupies the rear space. The white lines denote either a cut through line or a routed line.



01
Pattern 01 -



03
Pattern 03 -



05
Pattern 03 -



06
Pattern 06 -



04
Pattern 04 -



02
Pattern 02 -



08



11
Pattern 11



07
Pattern 07 -



09
Pattern 09 -



10
Pattern 10 -

Patterns of Identity #1

Facade Nocturnal View



View of how the combined patterns operate as a nocturnal view.



01
Pattern 01



03
Pattern 02



05
Pattern 03



06
Pattern 06



04
Pattern 04



02
Pattern 02



08
Pattern 08



11
Pattern 11



07
Pattern 07



09
Pattern 09



10
Pattern 10



Patterns of Identity #II

Patterns of Identity #II

Soffit (Ceiling) Artwork

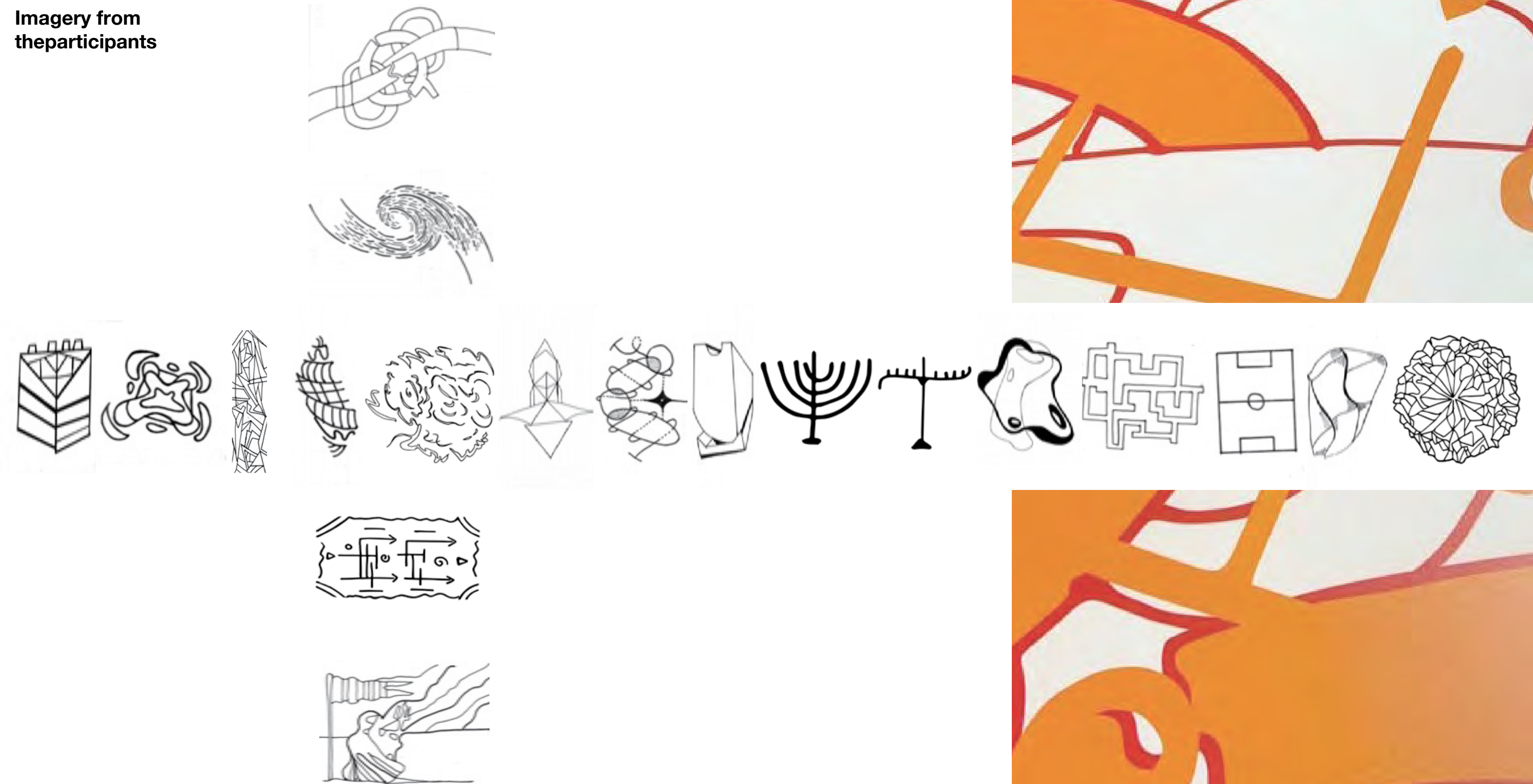
The images on the right hand side refer to the proposed designs prior to the student workshops and the artwork fabrication. This work proposes a large-scale printed design onto the surface of the fibre cement soffit to encircle the void (hole) in the courtyard area. X 18 student designs were developed into a wrapped and shifting patterned narrative (see below image and next pages).



Patterns of Identity #II

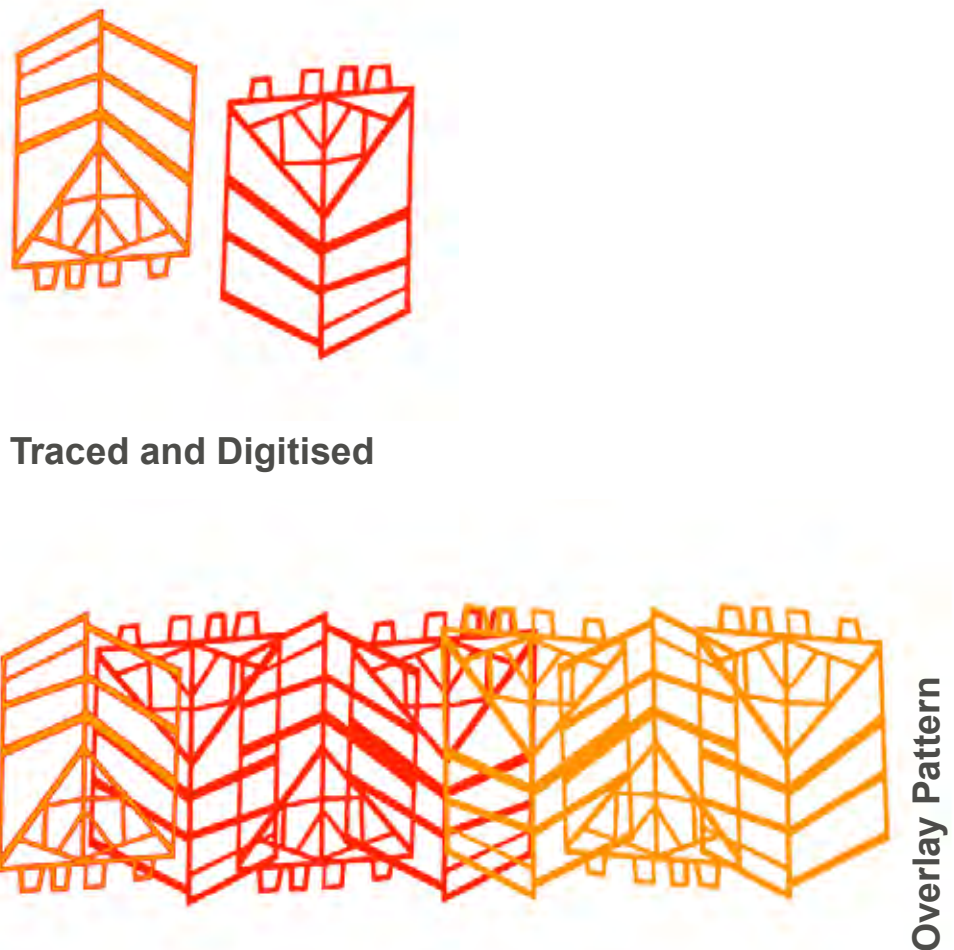
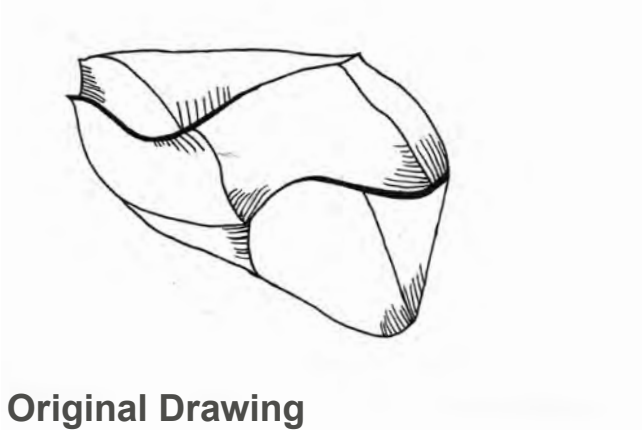
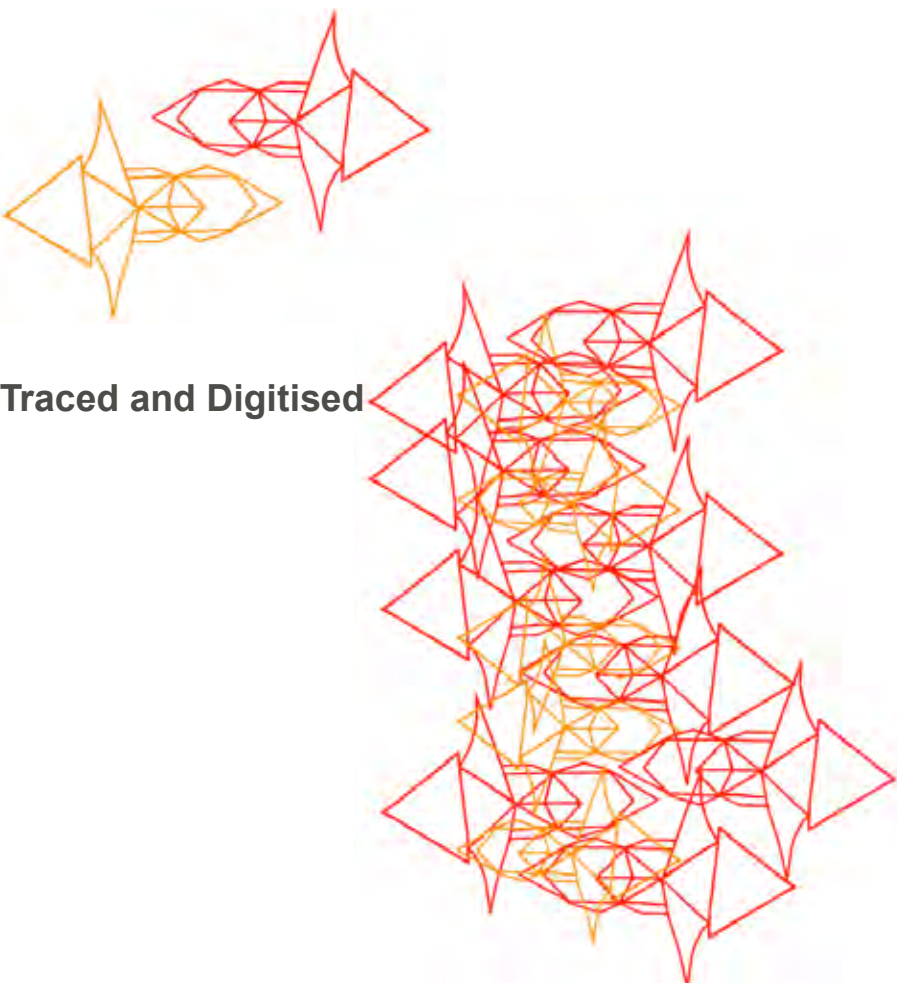
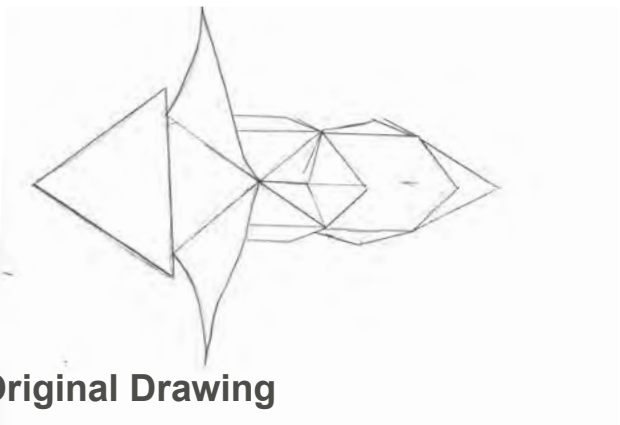
Artwork Overview Patterned Graphic

Imagery from
theparticipants



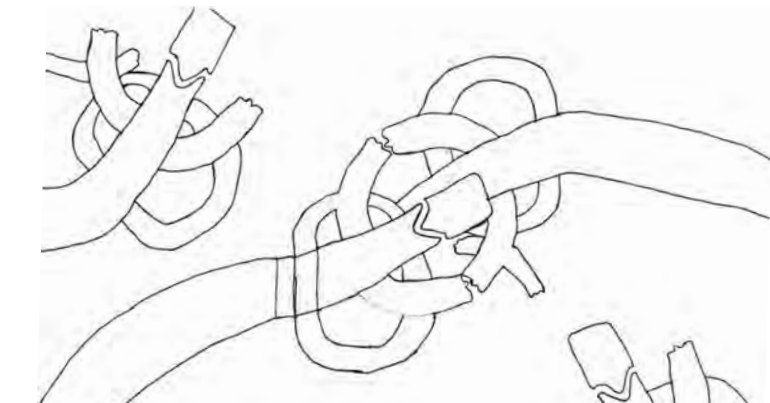
Patterns of Identity #II

Pattern Development



Patterns of Identity #II

Pattern Development



Original Drawing



Traced and Digitised



Overlay Pattern



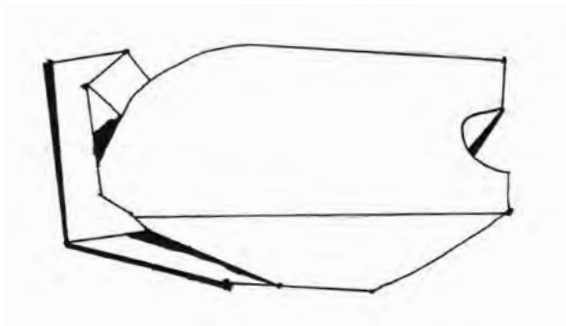
Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



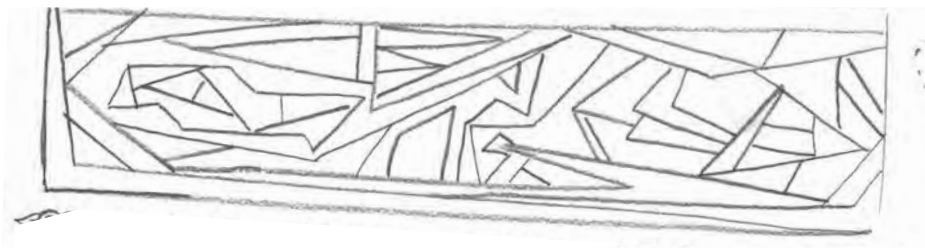
Traced and Digitised



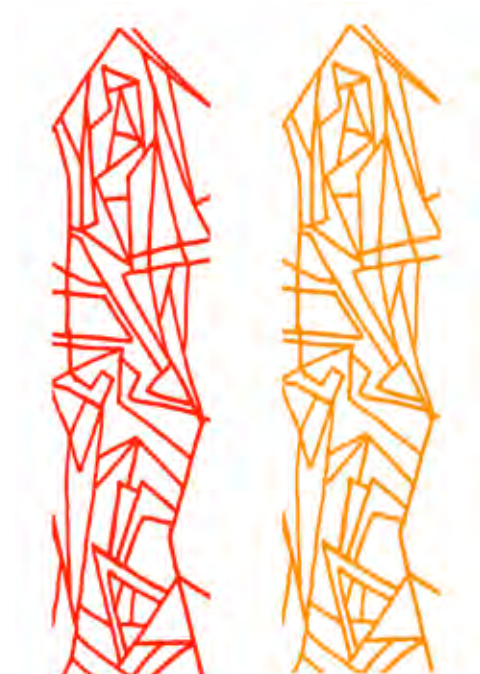
Overlay Pattern

Patterns of Identity #II

Pattern Development



Original Drawing



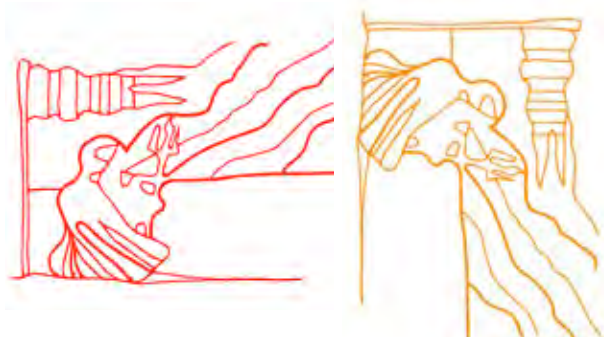
Traced and Digitised



Overlay Pattern



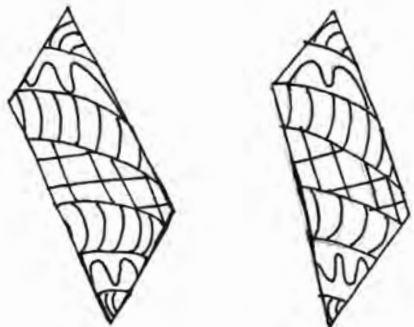
Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



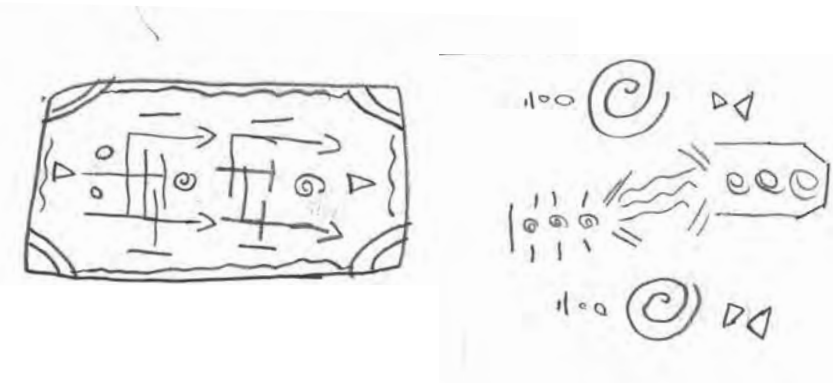
Traced and Digitised



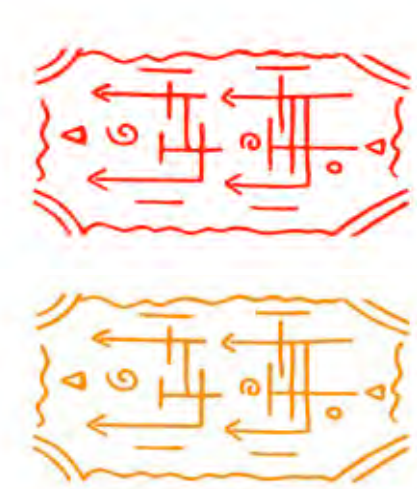
Overlay Pattern

Patterns of Identity #II

Pattern Development



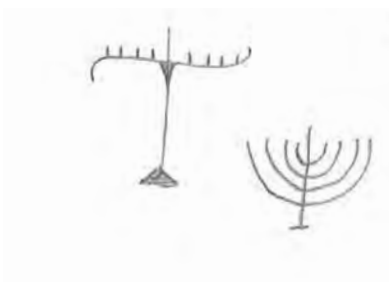
Original Drawing



Traced and Digitised



Overlay Pattern



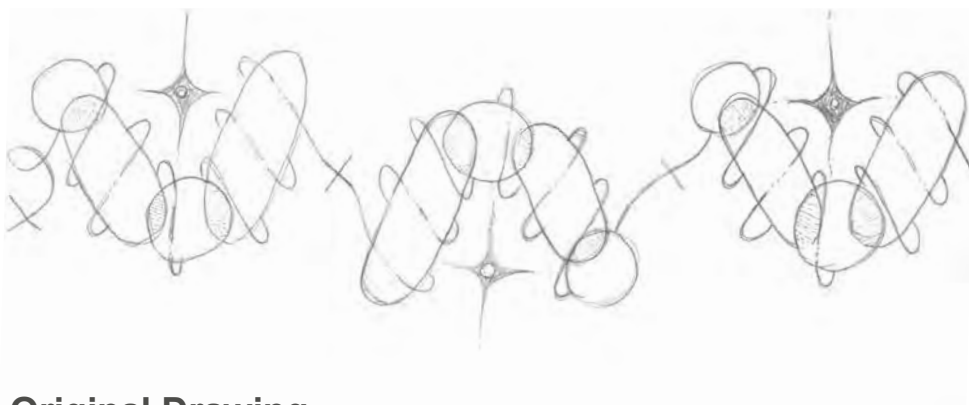
Original Drawing



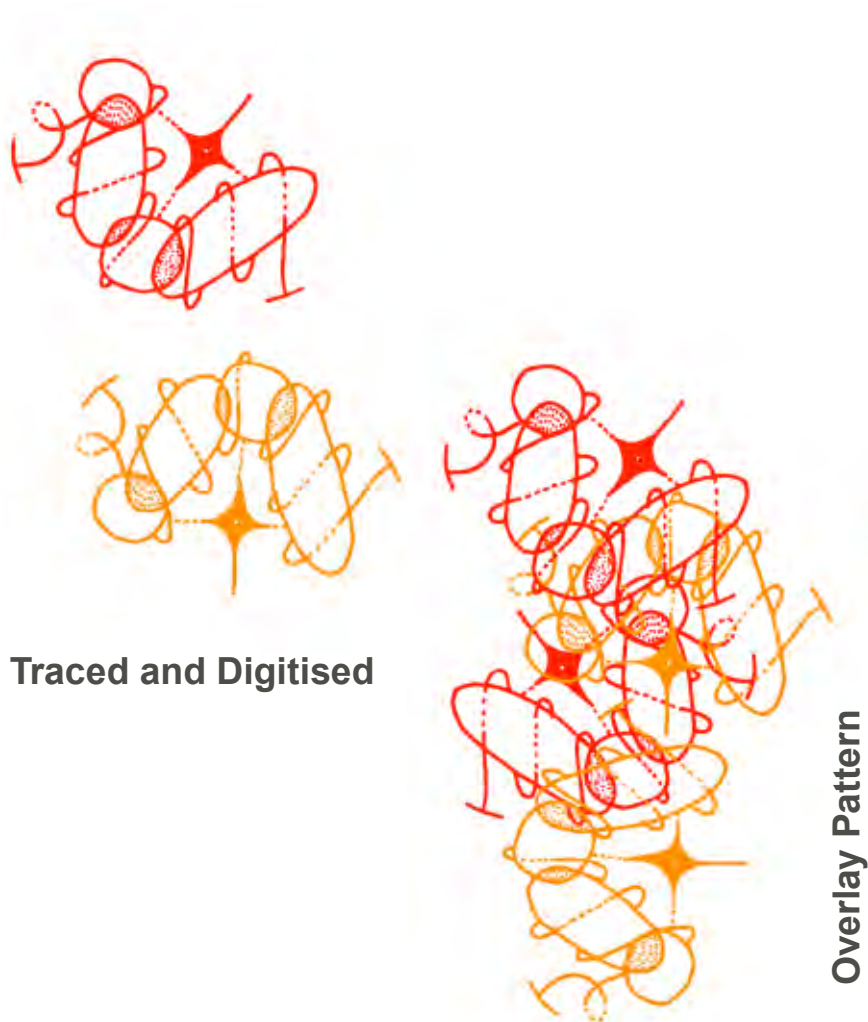
Traced and Digitised



Overlay Pattern



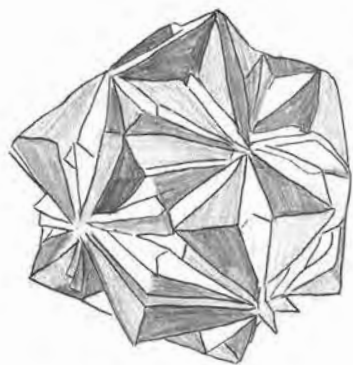
Original Drawing



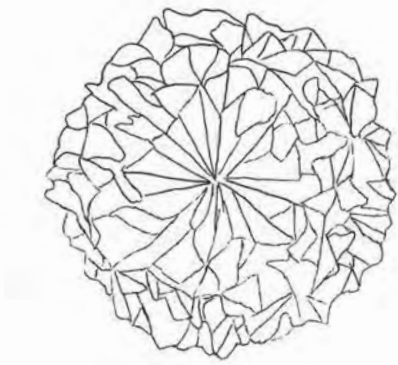
Overlay Pattern

Patterns of Identity #II

Pattern Development



Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



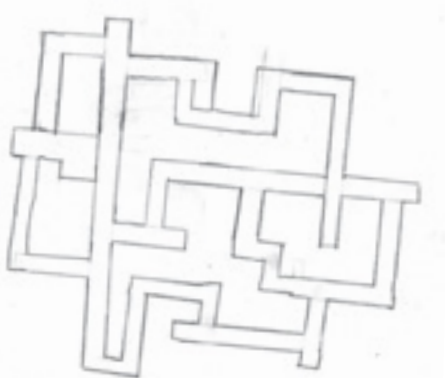
Traced and Digitised



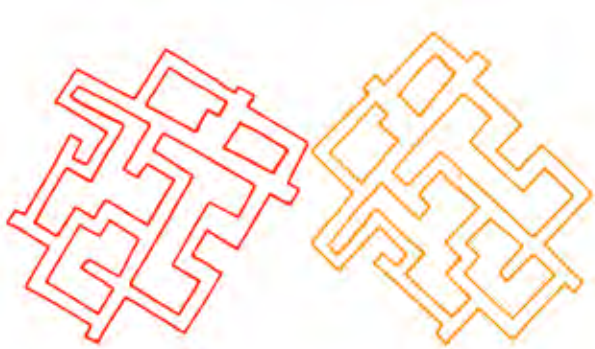
Overlay Pattern

Patterns of Identity #II

Pattern Development



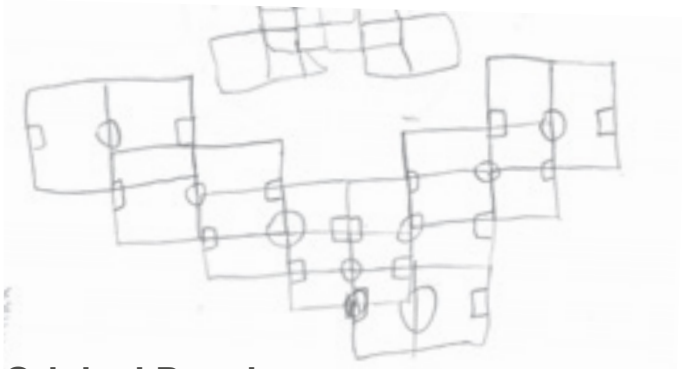
Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



Traced and Digitised



Overlay Pattern



Original Drawing



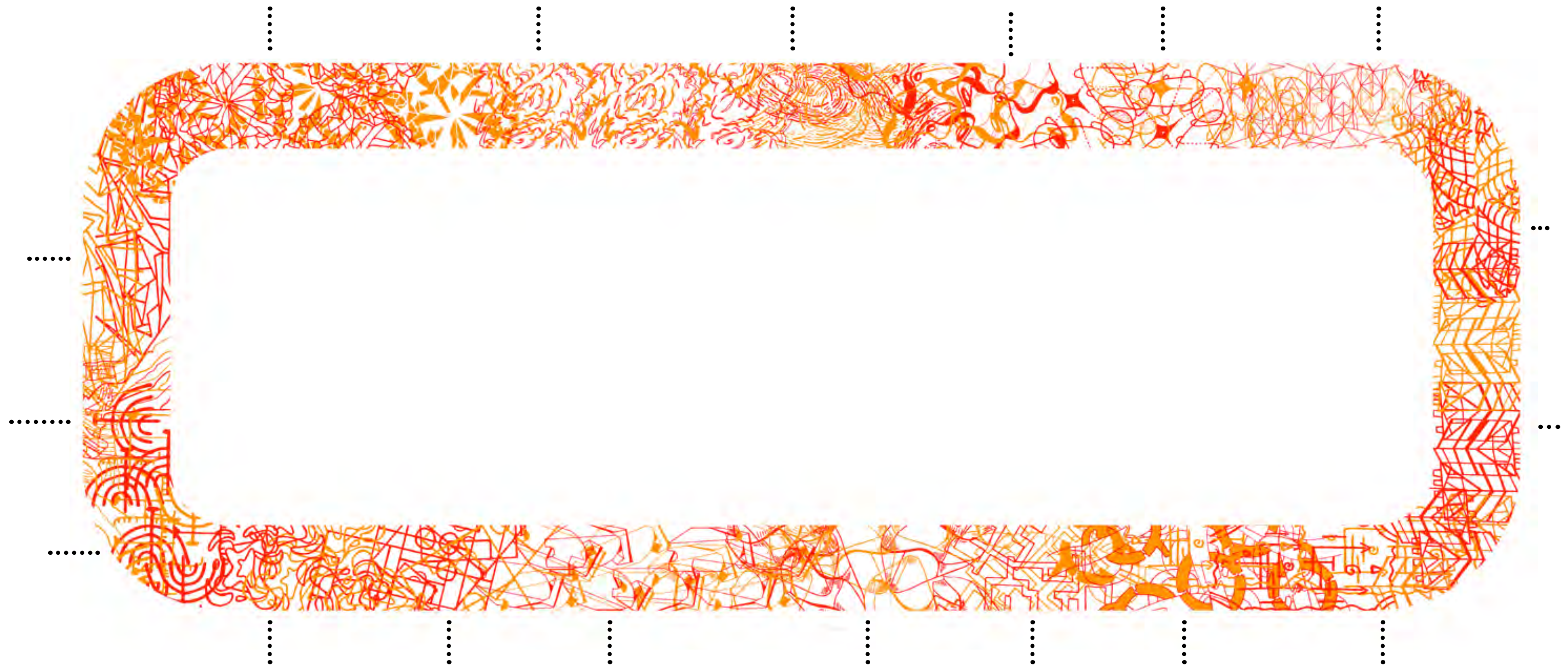
Traced and Digitised



Overlay Pattern

Patterns of Identity #II

Pattern Development: Placement of participant patterns



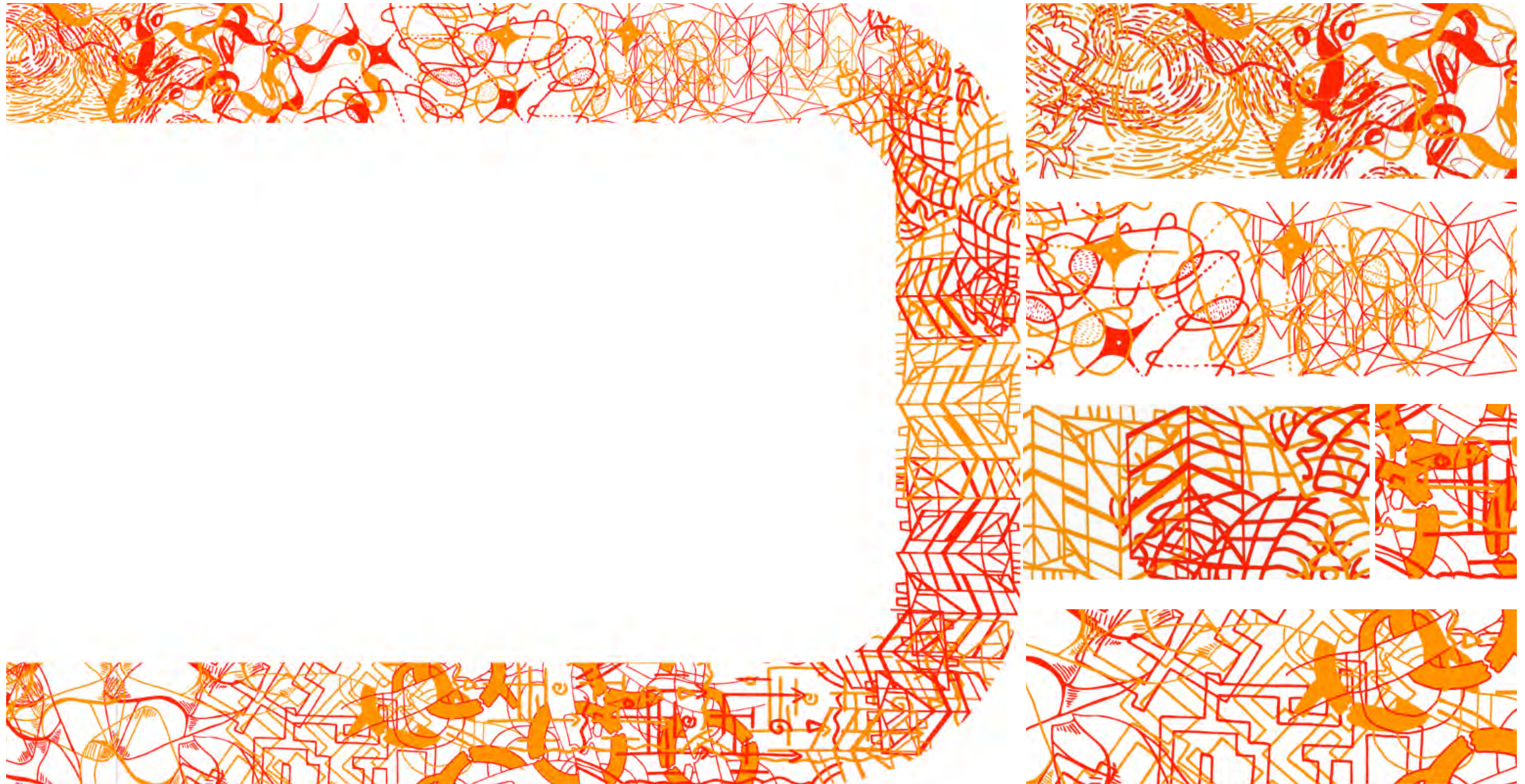
Patterns of Identity #II

Pattern Development: Placement of participant patterns



Artwork 2 - Soft

Pattern Development: Placement of participant patterns



Utilising Material Off-cuts

Student/Staff Key Rings

The artist is always keen to utilize waste material from public art projects. Following the laser cutting of the red panels, the interesting shapes left over from this process provided an opportunity to create something for the students and teachers involved in the project. With the input and sponsorship from Artcom Fabrication, a series of key rings were created and engraved with student and teacher names.



For the students whose images were cut from the red Perspex, the key ring is a piece from their panel. For everyone else the shape is randomly selected.





Acknowledgements

Acknowledgements

The artist would like to thank:

The participating Lynwood SHS students for their creative input into the artworks; the support of Principal Geri Hardy; acting Principal Kelly Summers (during Geri's absence); and Kirstie Moore, Alesa Law, and Peter Hotinski, the art staff who supported the whole workshop process.

In addition, acknowledgement to:

- George Yang and Daniel Lee, PAA - for their support with both the project artworks.
- Mark Walkden and the Artcom Fabrication team for the fabrication of the Perspex Façade Artwork panels. Artcom generously sponsored the engraving and hole drilling of the keyrings.
- Caroline Di Costa CDC – Digital Design and key collaborator.
- Josh Webb - Joshua Webb Studio – Digital Design.



- With Architecture Studio, in particular, Daniel Aisenson and Ryan Davies.
- Maggie Baxter, Art Coordinator.
- Ros Marsland, Principal Project Officer, Capital Works and Maintenance Infrastructure, Department of Education.
- EMCO
- The Department of Finance

About the Artist

Pamela Gaunt

Pamela Gaunt - Artist

Pamela Gaunt has a long-standing art practice that connects to architecture, design or liminal spaces of these and other discipline areas. She has exhibited work in Australia and internationally and has almost twenty years' experience in creating public art. Pamela works with a broad range of mediums and processes and has recently become interested in illumination. Underpinning much of her work is a persistent engagement with the ornamental and serial structures via the application of layered patterns with embodied meaning. This approach draws from her on-going interest in aesthetics in relation to affective and sensorial

illuminated viewing etc. These qualities ensure her artwork is more enduring and also offers an enhanced experience for the viewer encompassing integrated patterned, illuminated works using LED's, electroluminescent light, electrochromic glass, and where relevant, solar responsive artwork. A high level of industrial collaboration has been essential for the success of many projects. What interests the artist in these collaborative projects, is to achieve something beyond the expected and the predictable. By stretching the capacity of machine processes, technologies and fabricators beyond known outcomes, surprising and unexpected results evolve.



experience in art. Pamela's imagery develops from well-researched, contextually relevant sources that may involve: ubiquitous sources evolving from the quotidian; social or geographical/geological phenomenon, or hidden aspects of nature. The outcomes have produced contextually relevant imagery for both building integrated and exhibition work. In the past decade her work has embedded aesthetics into selected technologies - or the reverse. This process founded her interest in exploring light as a material. A prime concern in Pamela's work is to create art with a shifting presence - work that changes when observed from distant and intimate proximities, seasonal changes, illuminated/non-

Unwoven, 2022, Illuminated artwork commissioned by the City of Perth Laneway Enhancement Project, off Irwin Street, Perth City.

Pamela Gaunt is a former Senior Lecturer in Art, Director International, School of Design & Art, Curtin University. She holds a Master's degree in art history/theory from The College of Fine Art (COFA), UNSW and has received several significant grants, including an Australia Council Studio Residency in Milan in 1997 and an ArtsWA Fellowship Grant in 2001. Since departing academia, she has worked part time, in various capacities, for Culture and the Arts, Department of Local Government, Sport and Cultural Industries (DLGSC).



