



pranati satti

nothing to hear here

the outcome

The Open Work was an all round balanced module, in understanding the relation between the critical, social, historical and material aspects of situated practice and also on a more personal level, understanding the dynamics of coordinating in a group – I would like to thank James for the experience.

The Clarnico Quay site provided an ideal ground – both figuratively and literally – in terms of researching the past, in relation to the present and future. Thank you Jan and Crysanthe for giving us the opportunity to work on this site and also for guiding us through the entirety of the project with timely tutorials. This would not have been possible without you.

Thank you Anastasia, Anusha and Hilary for being such a good team. Thank you Anastasia and Anusha for working with me in the workshop for countless hours, just to see our project near completion.

Thank you Hilary for talking to people most relevant to our project and also for single handedly managing the interviews.

Walking into the workshop, we had been inducted, but we knew nothing about working with the equipment on a scale that we wanted to. I would like to thank everyone in the workshop for helping us turn our drawing into reality. Thank you Ivan and Melis for working with us to design the initial internal skeleton of the structure and for all the guidance while executing it. Thank you Johnny and Hamish for teaching us how to cut steel, weld and rivet.

Thank you Rafael and Leo for taking time out and lending a hand whenever we had to carry our structures in and out of the workshop or onto the site.

ROLES

Pranati Satti

Research: Acoustic methods and site history

Drawings: Conceptual, construction and 3Ds

Construction: Wood work, riveting, painting, welding and fabric installation

Other: Writing the context, stories and interviews, sourced fabric

Hilary Bonnell

Research: Communities in Hackney

Drawings: AutoCAD

Other: Interviews and networking

Anusha Siddapur

Research: Site history and geography

Drawings: Site plans

Construction: Wood work, riveting, painting, welding and fabric installation

Other: Sourced construction material

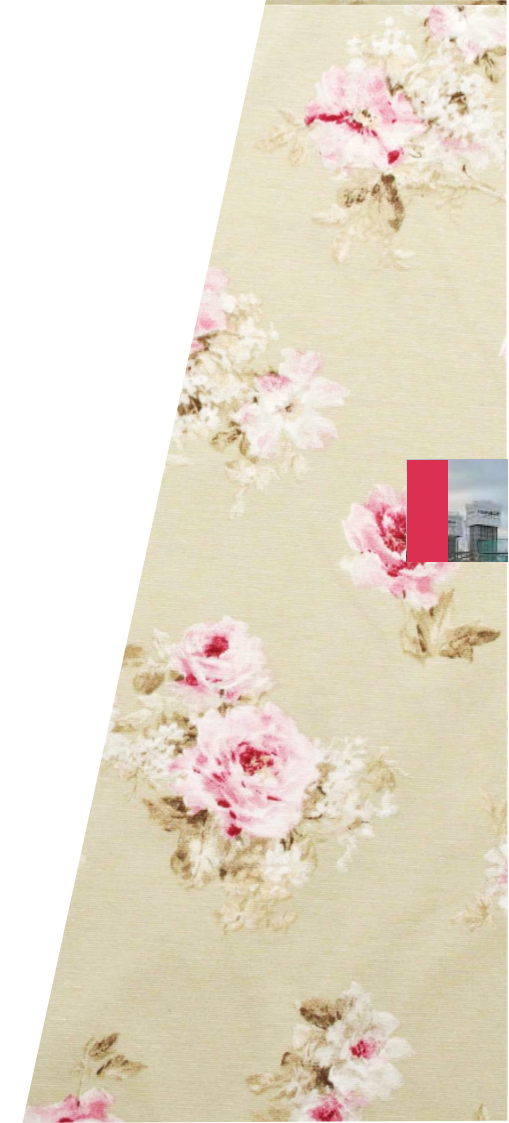
Anastasia Balykina

Research: Objects on site

Drawings: Site CAD

Construction: Wood work, painting, welding, and sound installation

Other: Sourced sound equipment



“After all the excitement and sporting glory, after the Olympic and Paralympic flames dies, 220 hectares of east London settled down to fulfill the second part of its promise to become a new postcode for London E20.”

- Stan Medland and Simon Rodway, Blue Badge Olympic guides⁽¹⁾

Once a marsh used extensively for grazing, then a thriving industrial estate famously known for the Clarnico Sweet Factory, home to a community of artists - to now a place that is trying to claim its position in a city that is developing at a different pace – is the site as we see it today.

To situate ones practice, it becomes necessary to understand the social, historical and cultural context the site has to offer. Additionally, it has seen transformations in its visual and aural field. Combining these two aspects, ‘Nothing to Hear Here’ is an installation that brings forward the voices of Hackney that have been forgotten. A sense of complete isolation and intimacy is created by being enveloped in an environment which addresses the political, social and cultural aspects of Hackney primarily through the use of voice and additionally through activating the senses of touch, smell and vision.

the social aspect

Over time many communities in Hackney Wick have been displaced, newer communities have moved in and a few have remained. What started as research on collecting stories of the displaced Traveller community, the pods now accommodate the voices of a wider community of people that have been forgotten or unheard. The stories, sound recordings and interviews collected, have been chosen as best representations of the area, with each pod containing voices of people belonging to different communities.



acoustic experiments on site



physical aspects

the structure

i. acoustics:

After experiments to test the acoustics of readily available materials, such as two cups on a string in tension and a pipe with L sections, three specific prototypes were designed 1:3 and tested for their acoustic quality.

ii. geometry:

Signature elements of branding during the 2012 London Olympics were geometric shapes – such as trapezoids and triangles.

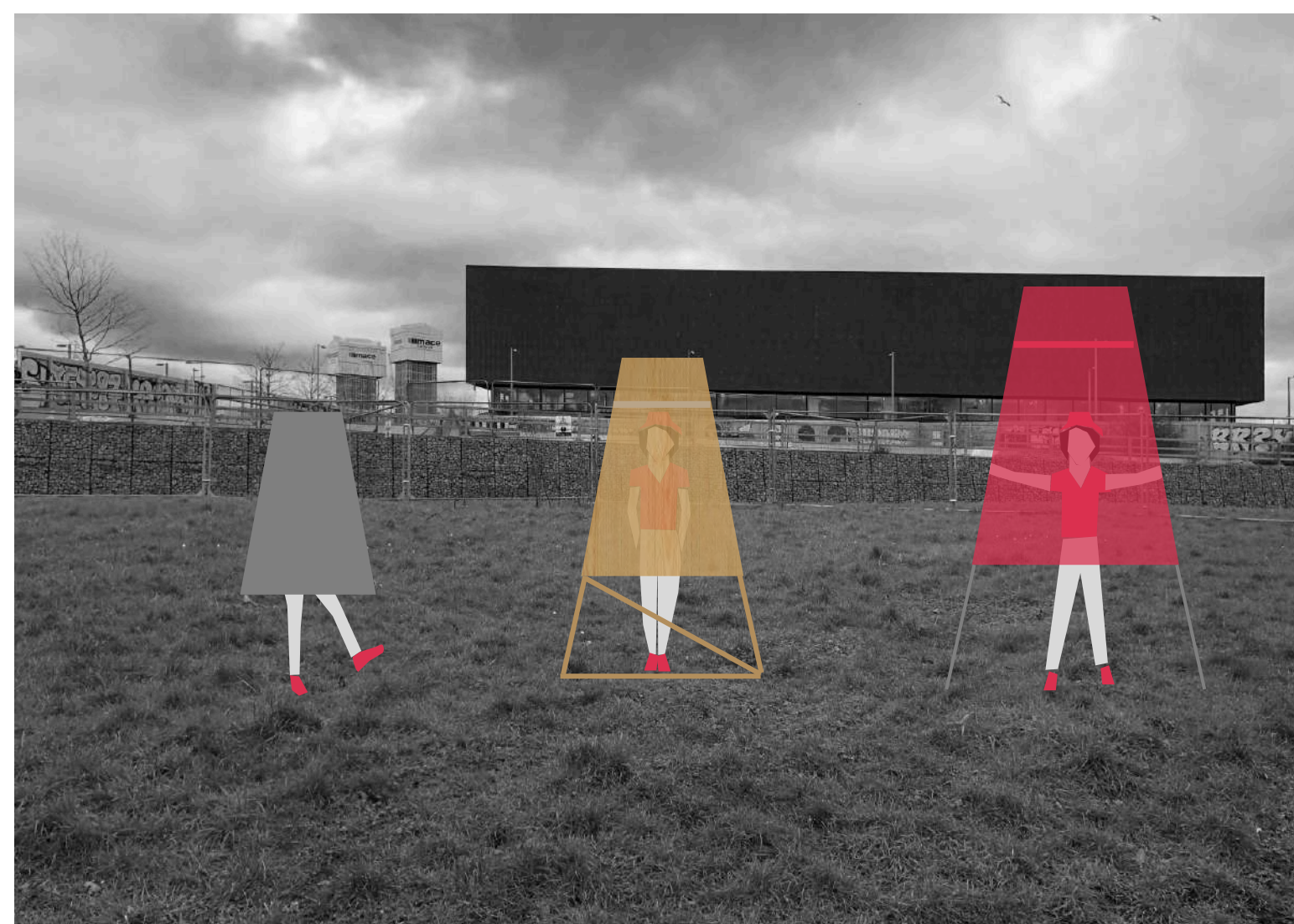
The final form of the pods was determined by combining the acoustic nature of the cups on a string in tension and the geometry of the London Olympics while keeping in mind the practicality of production.

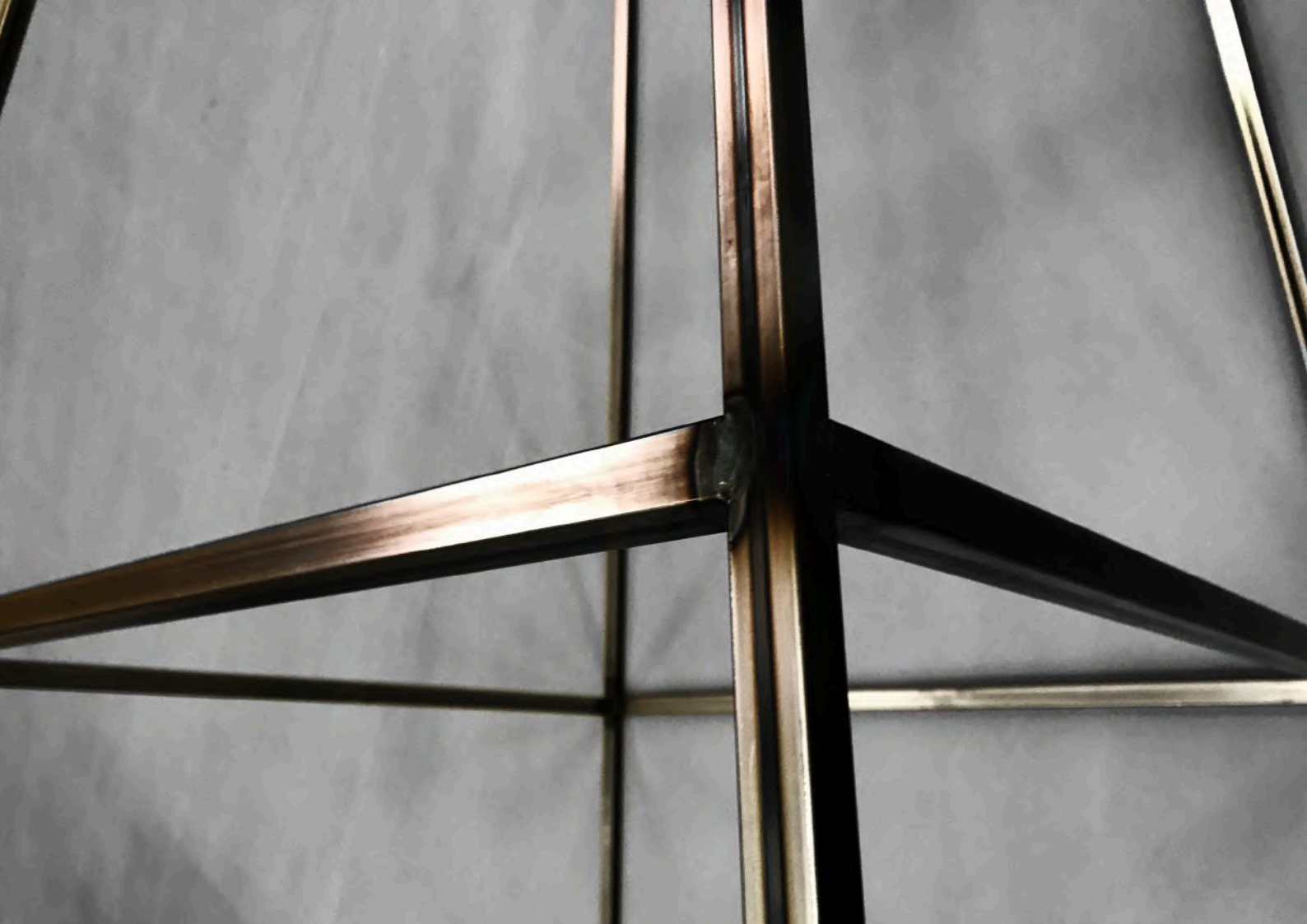


the structure

iii. scale:

The mount board prototype of the structure was designed without legs to determine the height. However it faded into insignificance on site, due to its scale in relation to that of the site. The wooden prototype was then designed with an increase in height by 300mm. This however, after addition of the electrical equipment compartment was inadequate for a person of 180cm in height – with his head touching the bottom of the mount. The final pods were then designed keeping the proportions, but increasing the scale by 30 percent. The top of the structure was determined keeping in mind the tallest person, and the bottom, just sufficient to still create a sense of isolation and complete privacy for a person shorter than the average height of 170cm.





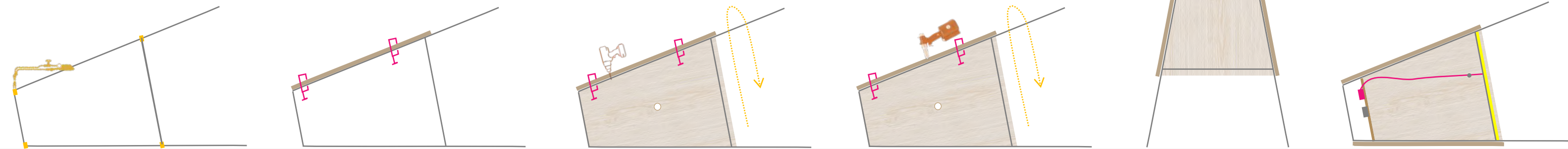
the structure

iv. construction:

The internal skeleton of the pods is made of 22mm hollow steel sections TIG welded at angles. The wooden panels were measured, drawn on the 6mm thick plywood sheet and cut out using a Festool. The waste from the process was used for the top. The panels were then marked and holes drilled for the rivets. Openings were marked and cut using a jigsaw or drilled using a power drill. The panels were then clamped onto the skeleton, one at a time and 4mm thick holes were drilled through the steel. Three panels were simultaneously pop riveted using an air riveter and

4mm x 0.5mm rivets. The speaker mount was then slid in and the lights and switch were connected to the power source. The top was left detachable for charging the power source when necessary. The fabric was then laid and fastened to the structure either by using a wood stapler or binding wire, depending on individual structures. The fourth side was the pop riveted and the.

fabric finished. The structures were then painted with two coats of waterproof paint and additionally elements such as the key holes and the periscope were attached.



testing scale and proportion



physical aspects

inside the structure

i. fabric:

The internal character of each structure is different and was determined by the person speaking – his/ her voice, personality and physical living space to get the audience as close as possible to the actual person.

The fabric used in each pod is different texture wise and has been treated differently accordingly. Most of the fabric having been picked up from Charity shops around the area, has a certain odour infused, which contributes to the character of the structure.



inside the structure

ii. openings:

Design of the opening: the form of the opening has been determined by the character of the person speaking, while keeping in mind strategic view points.

viewpoints + position on site: The position of the pods on site and the position of the openings on the structure is determined by specific viewpoints or representations gathered directly from the stories being told. Each opening is fully operable and whether to open it or not, is left to the discretion of the audience.



inside the structure

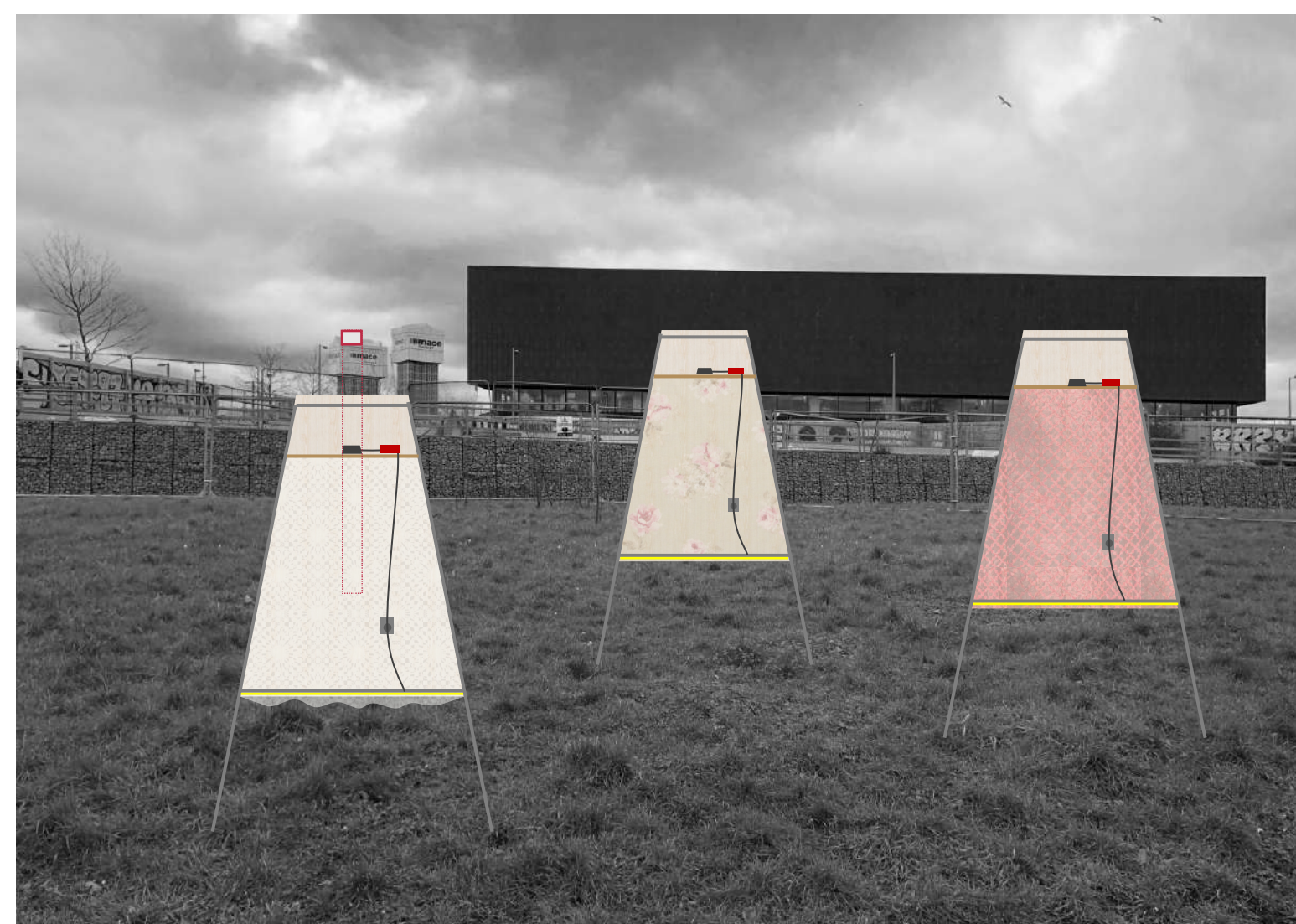
iii. electronics:

Each pod is fully equipped with lights and a speaker system connected to its own 12V power supply and can be operated through a switch.

Speaker: The speaker is placed on top of a speaker mount and connected to the power source and can also be charged externally through a USB. Each speaker is paired with a Bluetooth compatible device to allow transmission of sound into the pod.

Lights: LED Strip lights run along the bottom of each pod to create a warm and inviting environment for a passerby. The lights are powered by a 12V battery source and can be operated by a switch connected in series.

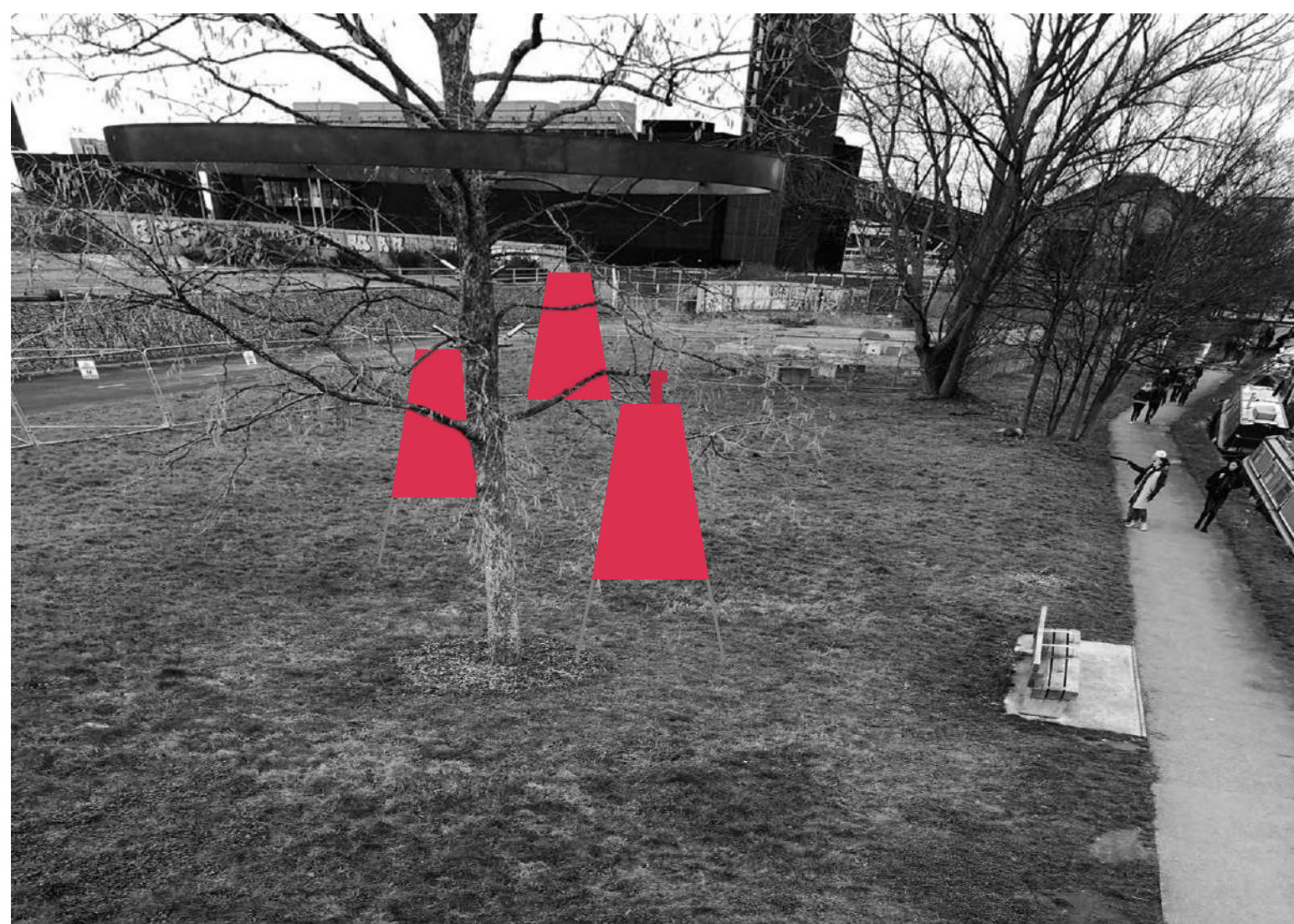
Wiring: The power supply and the speaker are placed on a mount at the top of the pod and a wire passes along one side to connect the source to the lights at the bottom. The wiring and the switch are concealed behind the fabric.



the pods on site

Placement: Though the pods are meant for an individual private experience, an external field is created by the overlap of the audio from all three pods playing in tandem. The pods are placed within this field, in order to create a fourth experience outside the pod - also as a way of attracting people to interact with them.

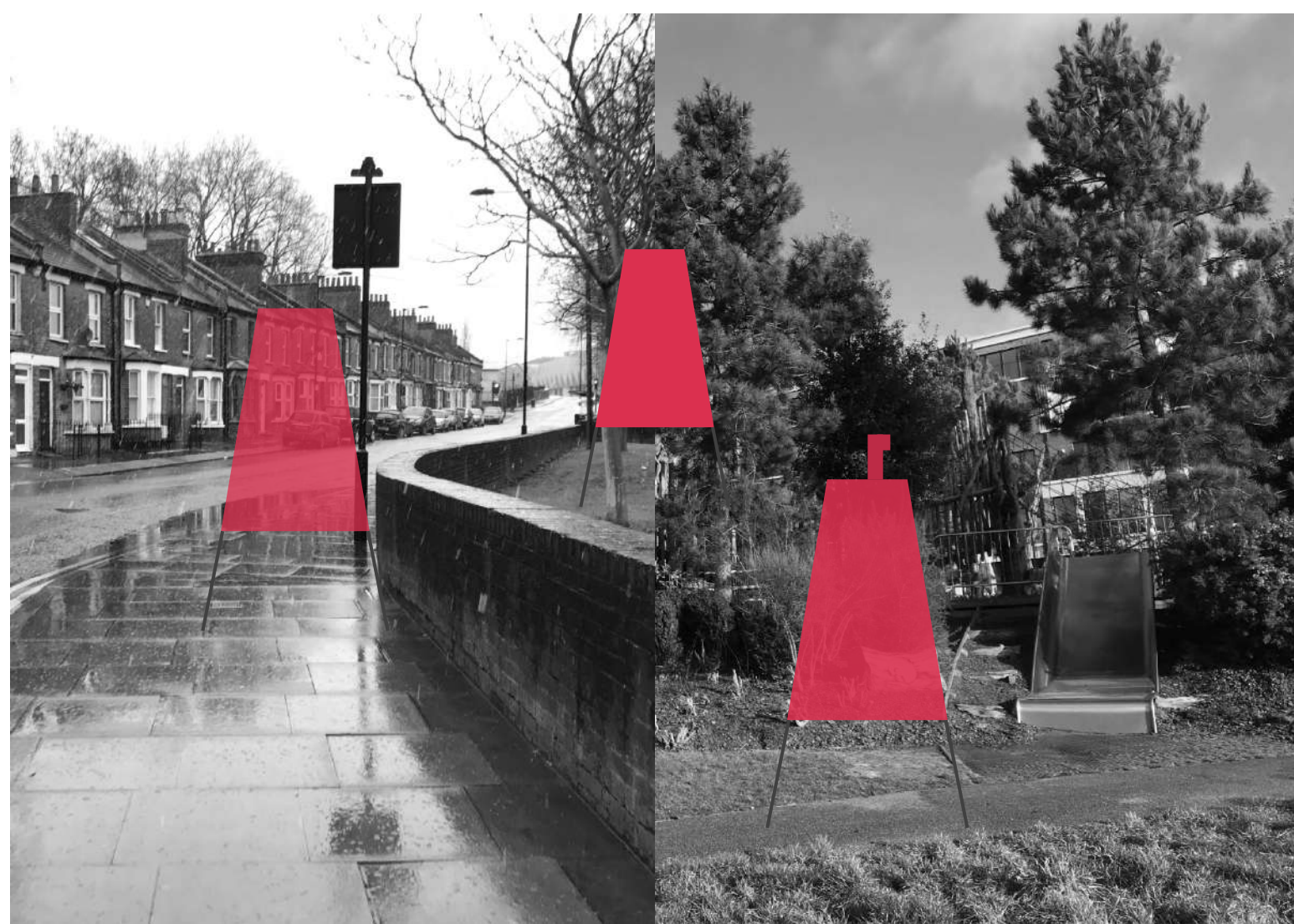
Orientation: The pods are oriented according to the view from the opening. What the audience sees has been decided by the audio element of each individual pod.



the future of the pods

Though the pods' original home is the Clarinco Quays site, if they were to be removed – they could be installed in multiple places around Hackney wick. Different stories or the same ones could be told. The fabric and the audio system are relatively flexible and easy to change to support a new story.

Further the pods can become conversation boxes – where people can record their own story for the next person to listen to. Being isolated and losing connection from the outside makes sharing a personal memory easier. In this way, the pods become an archive of the voices unheard and unknown.



nothing to hear here

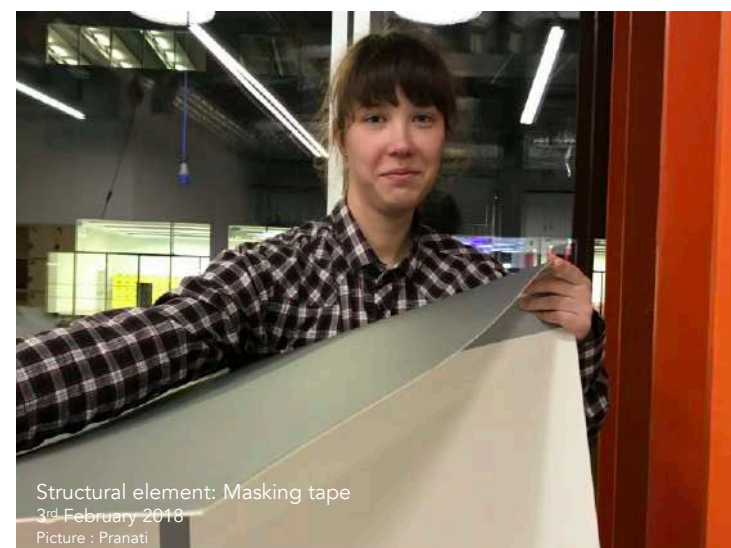
the process in pictures



First time on the site
16th January 2018
Picture : Pranati



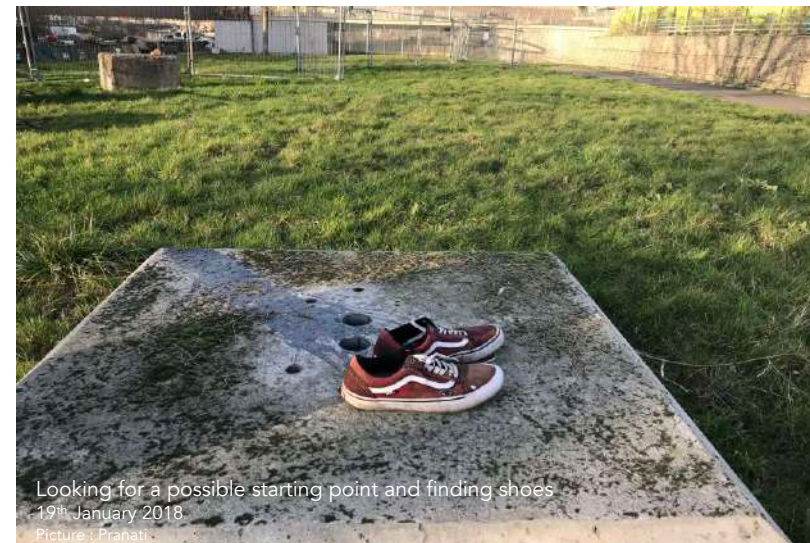
Walk with Alberto Duman
10th January 2018
Picture : Pranati



Structural element: Masking tape
3rd February 2018
Picture : Pranati



Acoustics on site: Take 1: Cups + Trash Can + Umbrella(?)
31st January 2018
Picture : Anusha



Looking for a possible starting point and finding shoes
19th January 2018
Picture : Pranati



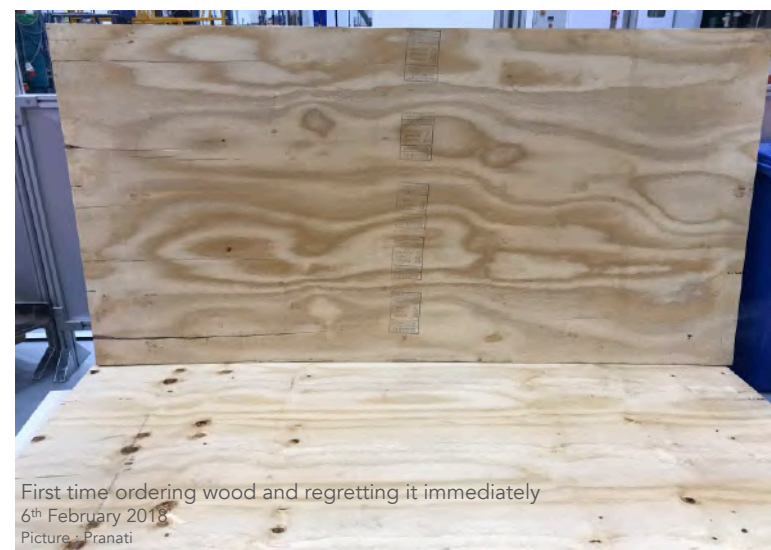
Looking over the bridge at the site for the first time
12th January 2018
Picture : Pranati



Big enough to sleep in
5th February 2018
Picture : Pranati



Take 4756: Pipe + Trash Can + Umbrella(?)
31st January 2018
Picture : Anusha



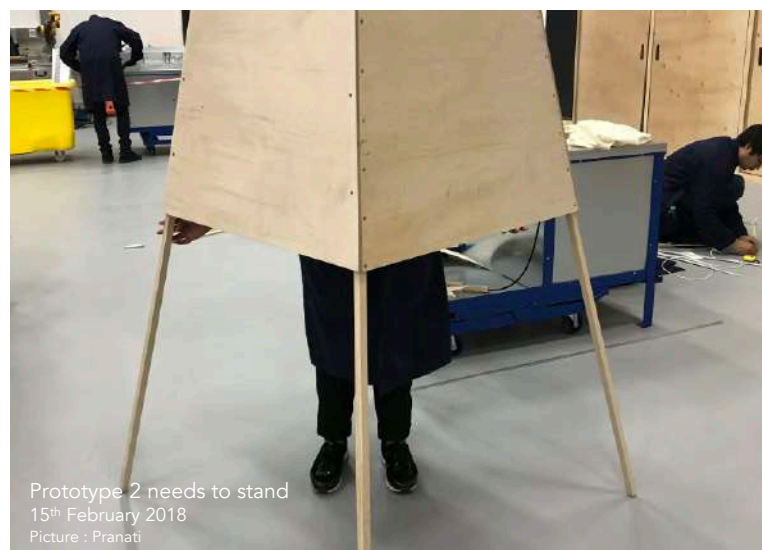
First time ordering wood and regretting it immediately
6th February 2018
Picture : Pranati



Experiment 1 too small on site
5th February 2018
Picture : Anastasia



Prototype 2
17th February 2018
Picture : Anusha



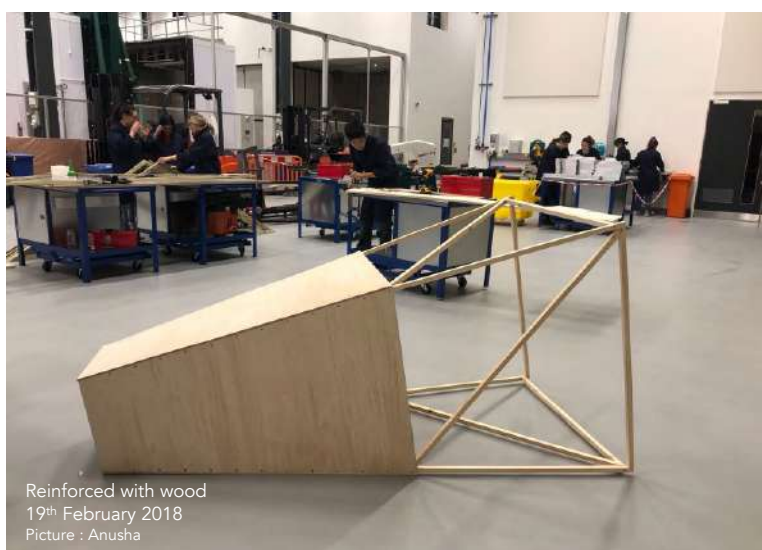
Prototype 2 needs to stand
15th February 2018
Picture : Pranati



The first cut
13th February 2018
Picture : Anusha



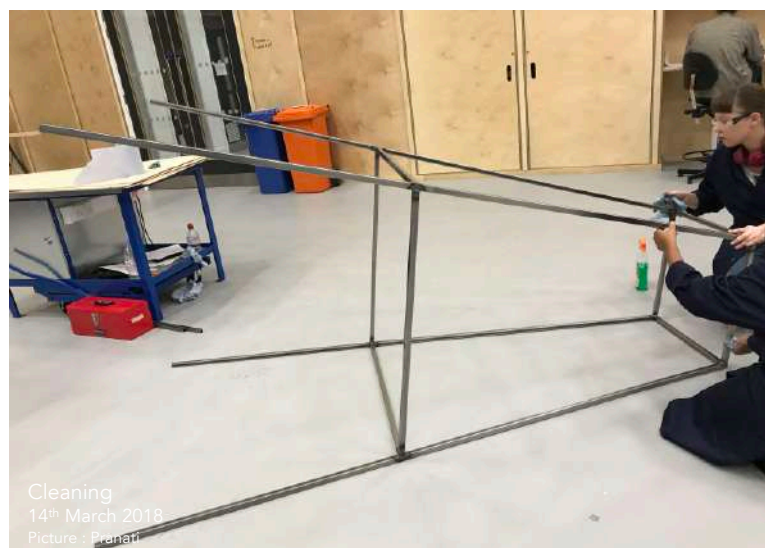
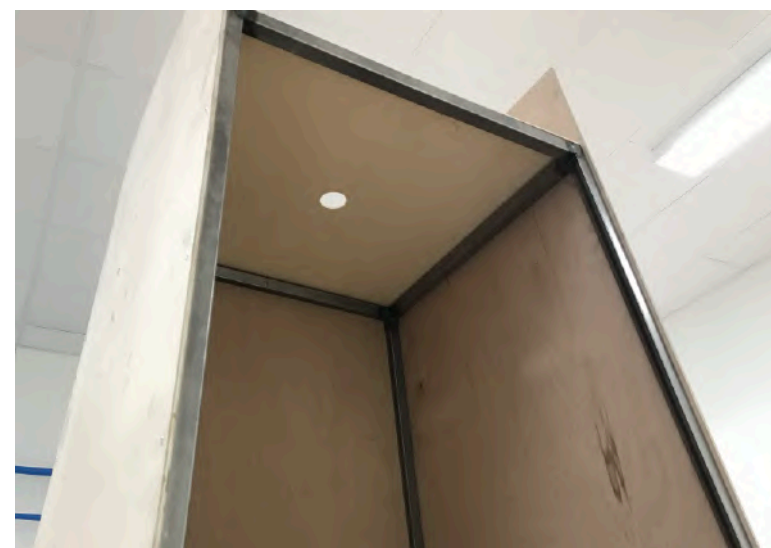
First time in the workshop
5th February 2018
Picture : Pranati



Reinforced with wood
19th February 2018
Picture : Anusha



Great for a nap
15th February 2018
Picture : Pranati



Cleaning
14th March 2018
Picture : Pranati



Electronics. Openings. Drilling. Riveting.
16th March 2018
Picture : Anastasia



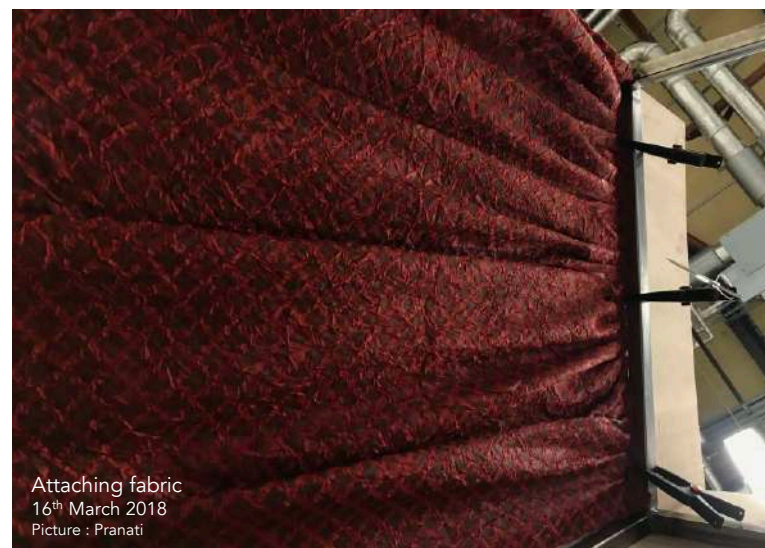
My love for the bandsaw
14th March 2018
Picture : Anusha



First time welding
14th March 2018
Picture : Pranati



Fully welded
14th March 2018
Picture : Pranati



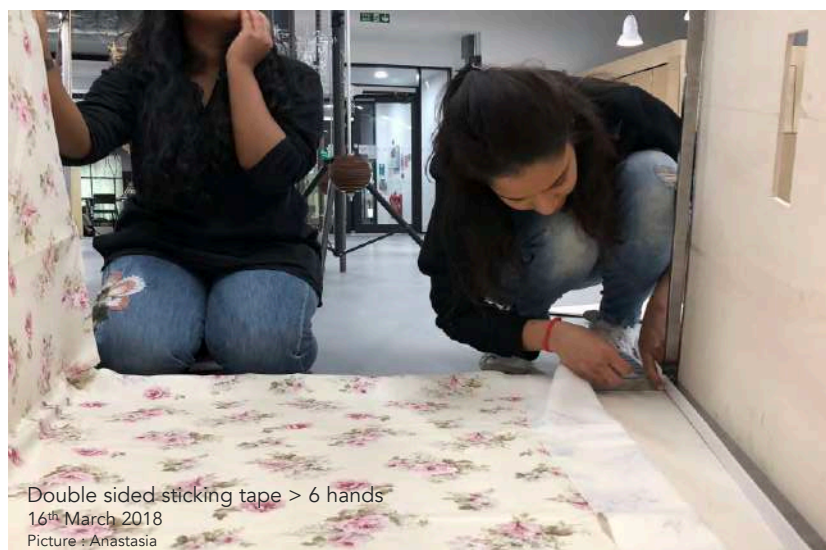
Attaching fabric
16th March 2018
Picture : Pranati



Moving
14th March 2018
Picture : Jean



Two structures!
16th March 2018
Picture : Pranati



Double sided sticking tape > 6 hands
16th March 2018
Picture : Anastasia



Pink!
21st March 2018
Picture : Anusha



21st March 2018
Picture : Pranati



Fully dressed
21st March 2018
Picture : Pranati



Some structure loving
16th March 2018
Picture : Pranati



Fabric Shopping
15th March 2018
Picture : Pranati



First coat of paint
21st March 2018
Picture : Anusha



Viewing
23rd March 2018
Picture : Pranati



Fixing
23rd March 2018
Picture : Pranati



In Action
23rd March 2018
Picture : Pranati



23rd March 2018
Picture : Pranati



On site!
23rd March 2018
Picture : Pranati



Occupied
23rd March 2018
Picture : Pranati



23rd March 2018
Picture : Anusha



Moving
23rd March 2018
Picture : Anusha

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page 08: Background Image: Picture: Anusha Siddapur, Edited by: Pranati Satti

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Graphic Content: Pranati Satti

page 30: Background Image: Picture: Anastasia Balykina, Edited by: Pranati Satti

Graphic Content: Pranati Satti

page 32: Left: Eastway, Right: Slide in Queen Elizabeth Olympic Park: Background Images:

Picture: Pranati Satti, Edited by: Pranati Satti

Graphic Content: Pranati Satti

references:

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- (4) "The making and remaking of Hackney Wick,1870–2014: from urban edgeland to Olympic fringe", 1870–2014: Planning Perspectives
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