

**Belinda Mitchell is a visual** artist and senior lecturer in Interior Architecture at the University of Portsmouth. Her current work explores Wymering Manor, a sixteenth century house in the suburban area of Cosham, Portsmouth. She uses drawing and movement practices as practical, theoretical and material tools to rethink *how* interiors are produced.

Matter of the Manor – Material Assemblages



Buildings decay and mutate; they are made of hybrid assemblages of material sourced from near and far as Tim Edensor states they are “...emergent mosaics of various temporalities, collages of matter characterised by an incessant becoming”. New materialist thinking supports a shift away from a reading of historic buildings as objects analogous to documents inscribed with fixed histories to one where space, time, materials and people are intertwined in an unfolding process.

Wymering manor, a 16<sup>th</sup> Century house in Cosham is currently undergoing restoration by a community trust. Until 2006 the manor functioned as a youth hostel, but it is now obsolete and faces an uncertain future which depends on the efforts of the voluntary community that now own it. There is currently no planned programme in place for its restoration and reuse, which would otherwise implement a unifying design and conservation scheme aimed at achieving a fixed end point, a completion of the project. The house provides a space of cultural and historical ‘affect’ in the middle of a suburban setting where local people are invited to engage through volunteering or as an audience member to one of its varied events.



#### Work 1: Matter of the Manor: Material Assemblages

Glass - Material assemblages, 1500 mm x 1500 mm high, 2021

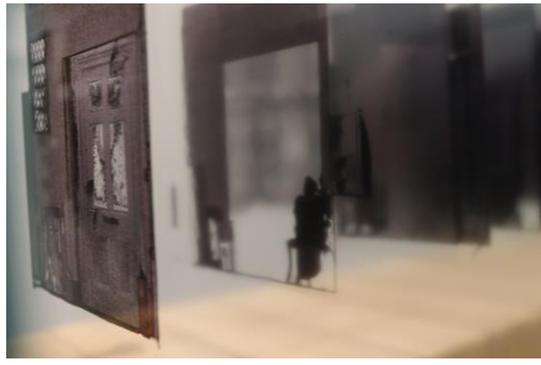
Glass, tables from Wymering, oak timber sleeper, 3 mm plate glass with vinyl images

LiDAR slices of Wymering Manor, Cosham, Portsmouth, UK.

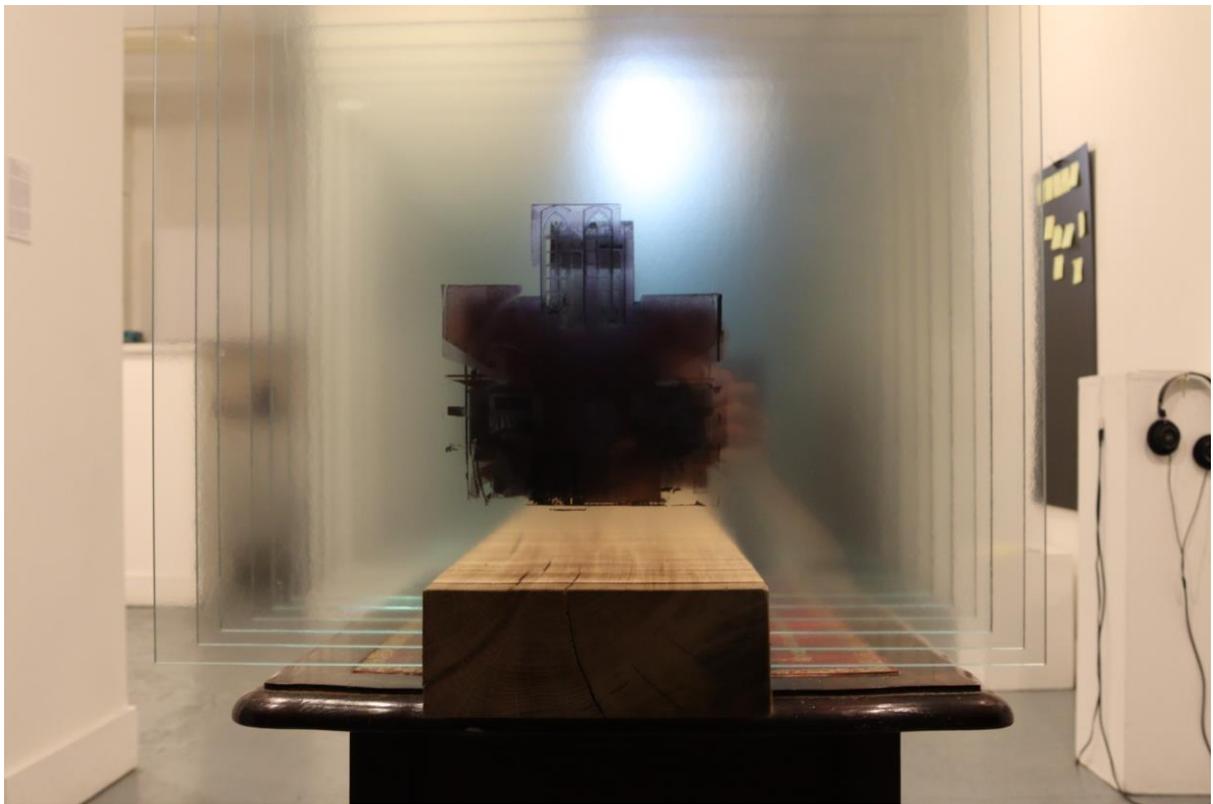
LiDAR scans are produced through cloud point data; a laser scanner is put in the middle of a space or room. The scanner transmits brief pulses of light to the surrounding surfaces. The pulses are reflected or scattered back and their travel time is used to construct images made up of three-dimensional data and photographic documentation. With cloud point data, it is possible to collect an assemblage of surfaces together and to move through and around the images. The high resolution slices create a series of images that move away from orthogonal architectural drawings to cloud point data and the representation of all material matters.

The scans of Wymering document the house and its artefacts as a way of engaging with everyday relations in space. The scenes that emerge from the scans blur the edges between precise cloud point data – scientific information – and the entanglement of the everyday – between fact and fiction. They allow the free flow of the imagination and an unfolding response to our embodied experiences – they create movement – affective assemblages of materials, space and time.

Fabricated in conjunction with Geosight 3D – Emma Thompson.



Details: Matter of the Manor: Material Assemblages





Work 2:  
Audio score for Wymering, 2021, Virginia Farman

Virginia Farman is a choreographer-researcher and senior lecturer at the University of Chichester. Farman's site-situated choreography explores a range of locations, (urban, and rural) and situations (festivals, exhibitions, civic spectacles, and community events) has been presented internationally.

Current projects explore using audio – recordings to guide movement and spatial explorations of alternative spaces.

Work 3:  
Wymering LiDAR drawing, 850 x 600 mm, North and East Walls, 2021  
Belinda Mitchell with Emma Thompson – Geosight 3D



Work 4:  
Wymering LiDAR drawing, 850 x 600 mm, West Wall, 2021  
Belinda Mitchell with Emma Thompson – Geosight 3D



Work 5:  
Wymering LiDAR drawing, 850 x 600 mm South Wall, 2021  
Belinda Mitchell with Emma Thompson – Geosight 3D

