



The Saltley Geyser (1998)

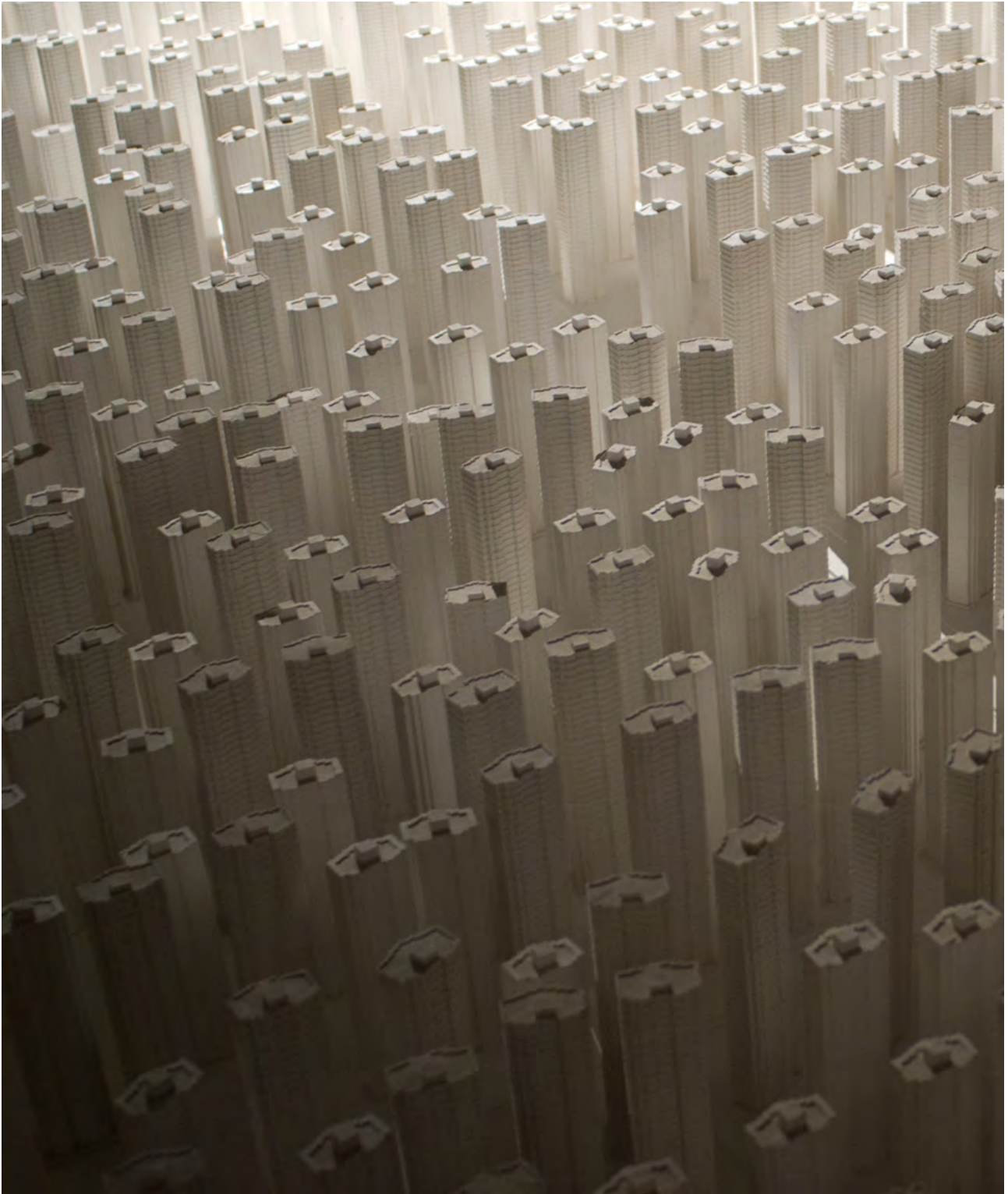
A temporary installation in a deprived area of Birmingham. The Saltley Geyser was designed to 'erupt' once per day for 26 seconds. For its short duration, it created a landmark in a neglected open space, drawing children, parents and architects together to discuss the possibilities for urban renewal within a disillusioned environment. The work was commissioned as part of 'A Splash of Colour' project and ran for a period of twelve months.

Dimensions: 0.3 x 0.3 x 30 metres

Materials: Grundfos SP60-5 borehole pump, steel, piping, 3 phase electricity inverter & 500L of water

Project Partners: Shillam + Smith Urbanism, Parkfield Primary School, Saltley and Small Heath SRB

Budget: £12,000



SouthFacing (2006)

A model of 1000 miniature towers, each between 25 and 35 storeys and capable of housing 750 people each. This dystopian vision was created by rapid-prototyping from the architectural designs for actual buildings in use and rigorously conforming to planning regulations in Shanghai. Printed in Resin, the originals are reproduced in fine plaster for insertion into the gleaming maquette for extreme urban growth. The modular transport layout, routed in MDF offers a geometric solution to traffic management. Clustered in 20 block arrangements, this suburban 'Utopia' houses more than half a million souls in search of a centre.

Dimensions: 4 x 3 x 0.3 metres

Materials: Cast Plaster, Gesso and Machined MDF

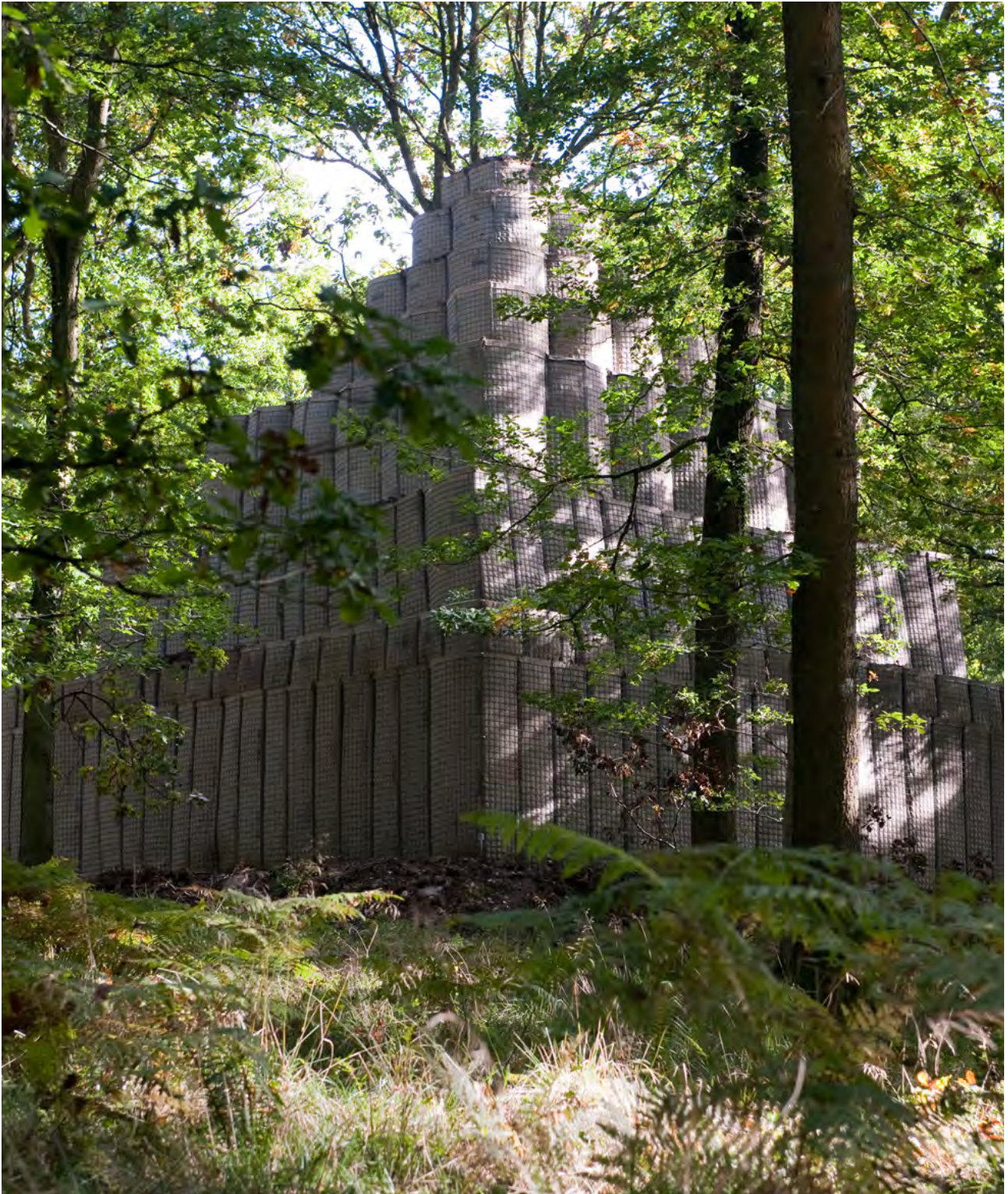
Project Partners: British Council, Shanghai Biennial and Massachusetts Museum of Modern Art



Searchlight (2007)

Searchlight is a series of temporary installations, commissioned to mark the beginning of a massive investment in the public realm and housing of Sunderland. Hundreds of local volunteers were filmed from cranes at locations across Sunderland. In the following months, from vantage points across the city, including helium balloons, bridges and historic buildings, scanning projection systems superimposed the recorded population as silhouettes across the streets, public squares and river of Sunderland. As the moving lights searched the landscape, they revealed the life-size animated shadows of an invisible population. Viewers could stand in the projected beam and find their own shadow accompanied by those cast by a virtual community.

Materials: Military balloons, projector,s weatherproofed computers and custom software.
Project Partners: Sunderland Arc



Hill33 (2010)

A massive earthwork, constructed in the Forest of Dean. The work recycled two thousand tons of landfill (originally taken from the Forest as the result of open cast mining) to produce a sculpture of grandiose proportions: 11.5m tall and 11m wide, it emulated the formal geometry of Mayan pyramids. The work references the industrial archeology of the Forest of Dean and its now deceptively 'natural' appearance. It is also an attempt to invert the design intention of the architecture of war Hill33 was designed to be redundant but visible in order that the decay of this most instrumentalised of architecture could be witnessed over time, creating a contemporary folly or memorial for a population coming to terms with its role in conflict.

*Materials: Hesco Concertainer Ballistic Wall system, Coal Waste.
Project Partners: Arts Council England, Forestry Commission.*



Slipstream (2011)

Slipstream is filmed from the air using a specially-constructed aerial drone, exploring airspace previously occupied by buildings, relaying lost views of Peckham and the wider area. This journey investigates a landscape researched through found footage, archived maps and the photographic and printed material supplied by the participants. The project represents a convoluted and labour-intensive journey to replicate views, which might at one point have been simple to attain. Slipstream is an experiment, which aims to enable the residents' memories rather than the area's current architecture to guide the navigation of space.

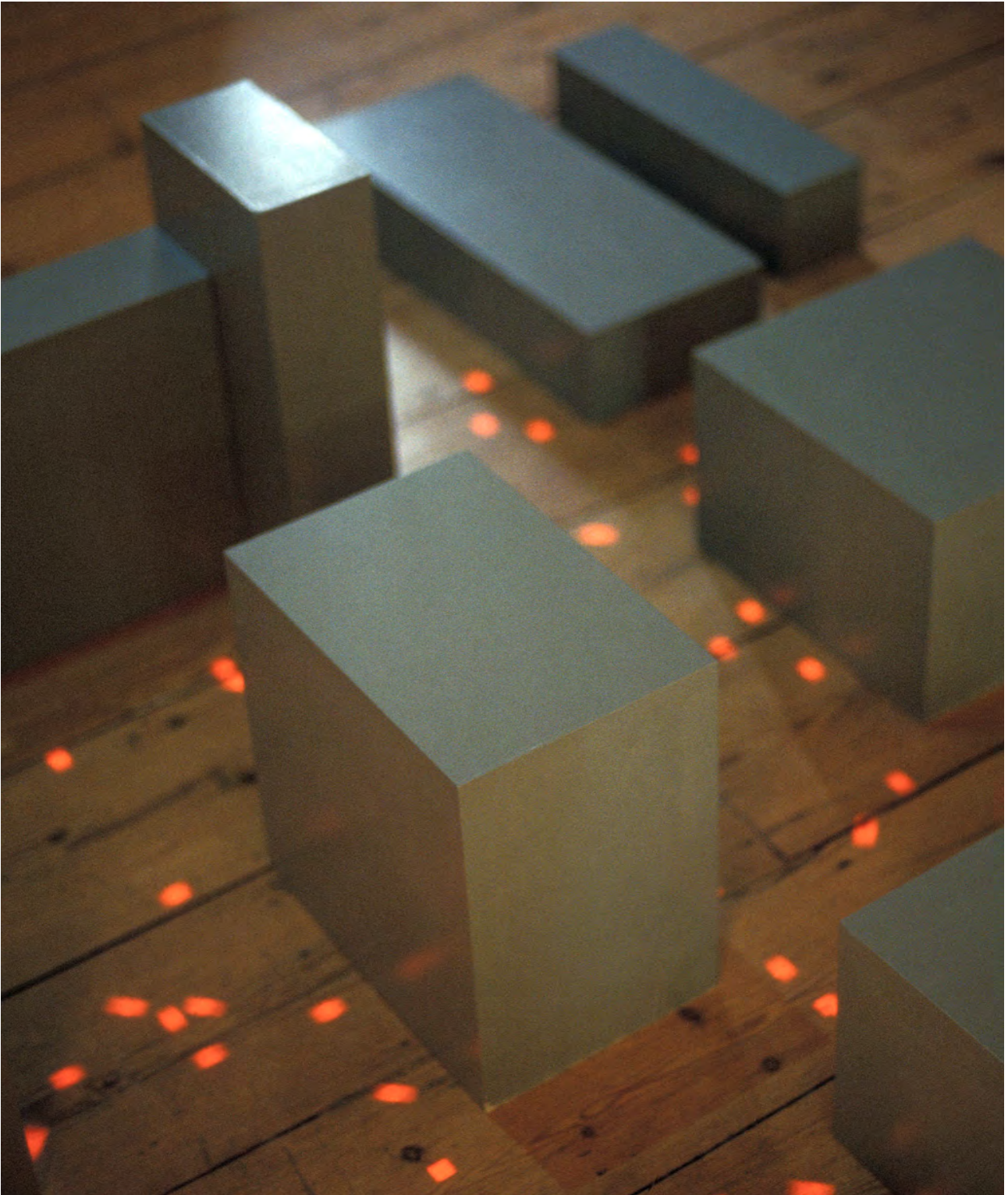
*Materials: 2 Channel HD Video (filmed with custom built GPS controlled aerial drone).
Project Partners: Arts Council England, University of the Arts*



In Other World's, I Love You (2012)

In Other Worlds, I Love You is a spherical viewing environment sited in the gardens of a National Trust property. The installation translates the electromagnetic signatures continuously recorded by Jodrell Bank and other terrestrial radio-telescope arrays into a visual spectrum of light. Processed, geometrically corrected and animated in real-time the view from the sun to the centre of our galaxy is projected onto the 56m² internal surface of the sphere. Spatially corrected via a parabolic mirror, it is possible to be immersed within a reduced interpretation of infinite complexity through data that we are assured is representative, yet will never be able to experience without the mediating abstraction of technology.

*Materials: Single channel generative spherical display, sectional custom display environment,
Project Partners: Heritage Lottery Fund, Tatton Park Biennial, Jodrell Bank Centre for Astrophysics
Budget: £25,000*



Gods Eye View (2003)

One of three projections exploring facets of the symbolic order imposed on human experience of the world, God's Eye View both celebrates and questions the wisdom of attempting prediction. Red dots, each representing a human life, dash to and fro: bunching together in 'desirable' spaces, leaving others abandoned. At times, the audience is reminded of the behaviour of flocking birds or lemmings as we see human choice and naturally occurring patterns reduced to game-like conditions. The quest for God-like status is brought down to earth by the limitations imposed by humanity's collective imagination: prediction machines are only capable of replicating identified trends.

Materials: MDF, Data Projector, Custom Software, AppleMac and x86 Computers

Project Partners: Danielle Arnaud contemporary art, Centre for Advanced Spatial Analysis (UCL) & Shanghai Museum of Contemporary Art



Realty (1996,2006)

Realty is an installation seeking a response: its temporal nature, the fact that it can be moved around in the back of the artist's car and erected in less than 10 minutes, suggests a multiplicity of sites. The work challenges assertions of ownership over the built and natural environments. The extreme costs associated with living in London, the ferocity with which the city is being regenerated and reinvented, and the thriving business of buying and selling property are all taken to their most ludicrous extremes through the intervention. The installation was accompanied by an advertisement in the property pages of local newspapers inviting bids in the silent auction for a 'Desirable bijou property boasting 360° water views'.

Materials: Wood, Acrylic Pipe, Chain and Anchor

Project Partners: Illuminate Productions, The Lord Mayors Festival

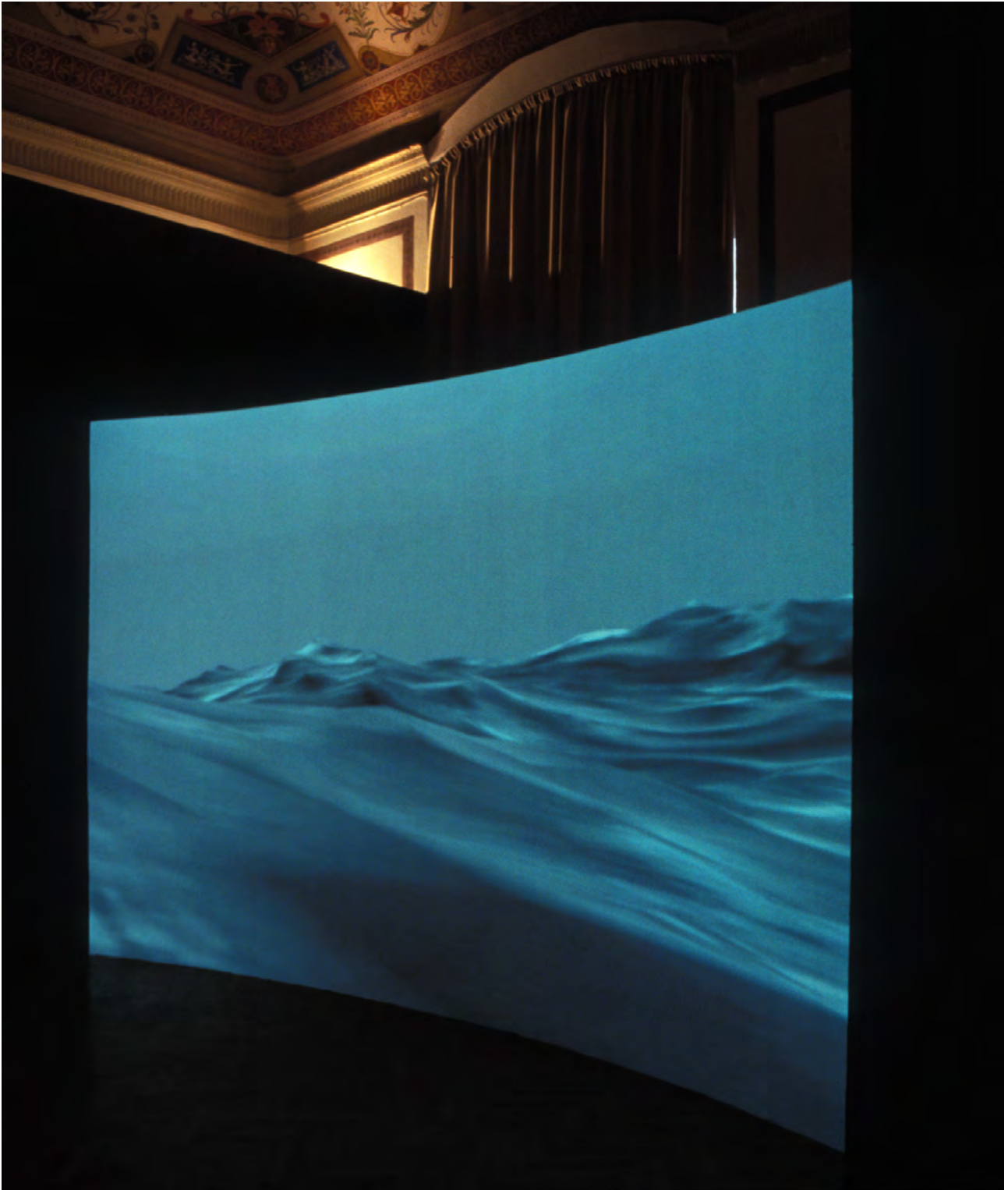


Underworld (2005)

In 2005, Cotterrell was commissioned by the Unicorn Theatre to develop Underworld, a permanent installation for the company's new home in Tooley Street, London. Developed in discussion with Keith Williams Architects as an integral element in the foyer of the building, the work is a constantly evolving algorithmically generated urban environment. It is an alternate virtual space that meets with the physical architecture of the Unicorn through a floor-level illuminated screen. Rendered in real-time, the cityscapes develop and disintegrate in rapid succession, referencing competing twentieth century theories of urban design and town planning.

Materials: Armari PC, Custom Software and iLite LED screen

Project Partners: The Unicorn Theatre, Keith Williams Architects, Tower Bridge Primary School, Arts Council England, Arts & Business.



Latitude (2005)

Focussing on the notorious mutiny on the HMS Bounty, Cotterrell constructed a simulation of Bligh's historic 5,800km open boat journey taken in the ship's lifeboat. Directly informed by the anecdotal and navigational notes taken from Bligh's log, the panoramic first-person view charts the shifting horizon witnessed by Bligh and his companions on their travels. Generated in real-time the imagery is not pre-recorded but created mathematically through the coordinates, weather, and other information available. In a sense this is a reverse engineered log-book allowing the audience to translate the notes and figures recorded in Bligh's journal into sensory experience.

Materials: Projected Generative Video Stream (9 Hours), Folsom Warp Generator

Project Partners: Parabola Trust, Palazzon Delle Papesse (Siena), Hattan Gallery, South Tyneside College, Kongsberg AS