

Student Name: Nicole Jeremiah

P Number: 2000849

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Ways of Perceiving Lecturer's Name: Julia Lockheart

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A sense of place



Fig one (Hangar 4 at John Lennon airport)

I have chosen to curate an art exhibition entitled 'A sense of place'. This will house five pieces of work from four different artists. Ideally, I would hold this exhibition in an empty aircraft hangar to emphasize the theory of super modernity, in particular anthropological spaces of transience labelled 'non-spaces' (Augé, 1995). I have chosen the Keenair and Liverpool flying school, hangar 4, on the ground of the John Lennon airport in Liverpool to host this exhibition (fig one). I believe the hangar to be an appropriate place to hold the exhibition as it is classed as a non-space.

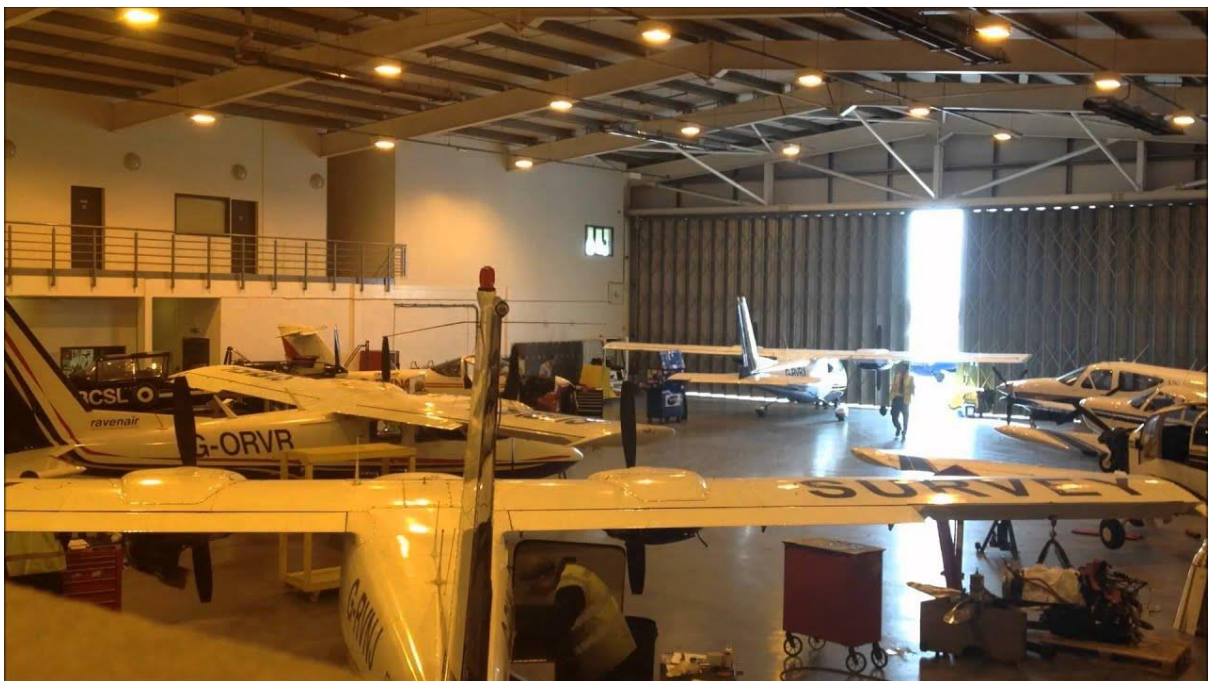


Fig two (Inside Hangar 4)

The outside world is out of sight once the hangar doors are shut, therefore there is no sense of time, day or place from surveying the surroundings (fig two). Without seeing the outside world "you could just as well be in Mulan, Dubai or London" for the reason that is the place is unvaried and uniform to the rest of the world (Maynard, 2016). The hangar is a good location to hold the exhibit to give people the feeling of no sense of place. By making use of the hangar it holds a purpose, this turns a non-place into a place. This is the theme I am referring to through each art piece. Throughout the exhibition I would like to detach people from the automated society we live in by continuing to broaden the minds of the viewers with each piece.

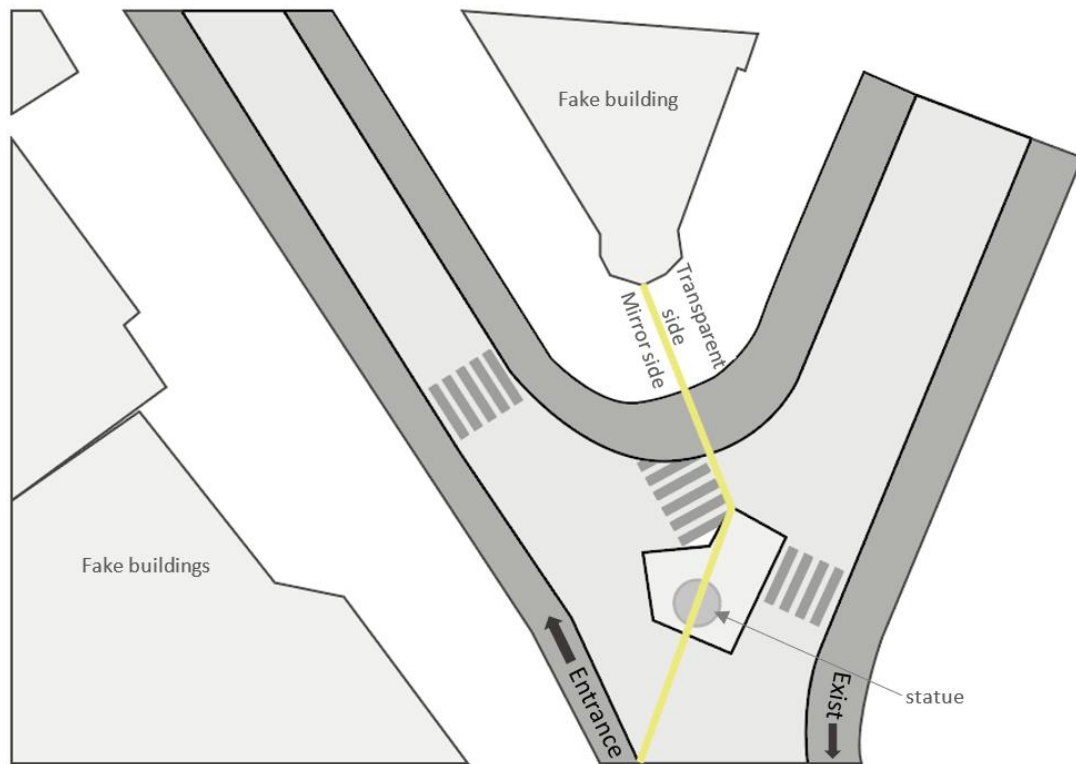


Fig three (Digital drawing of crossroads)

I intend to place a crossroad at the start of the exhibit to simulate a non-place (fig three). People are stuck on their own route, with no interaction, like androids going on a predetermined path from point A to B. The viewers will want to stick to the path, “their brain has already constructed a picture of reality in which change is possible or not”, they can only change if they can imagine what that change looks like, in this case understanding there are no cars therefore they can walk on the road (Ha, 2013). There is no sense of place due to the fact crossroads are “almost identical no matter what city you find yourself in”, they are globally unrecognisable (Calvino, 2003, p.168). According to the oxford dictionary, non-places are designed “*for the frictionless passage of a nameless and faceless multitude*”, we are programmed to know what to do without exiting our ‘bubble’. This would be simulated at this point of the gallery. I would construct the crossroad based off figure 3 and place a mirrored wall going diagonally through the centre of the crossroads to create the illusion of more people using the space. By doing this it will imitate a busy cross road.



Fig four (Interloop by C. Fox)

A path will lead to the 'Interloop' (fig four). It will be suspended from the ceiling. This aims to unhinge people from the habit of looking down, especially in non-places. In non-places we have no need to look up because we are "comfortable with the familiarity of the experience knowing it will be the same every time", we have no need to take in any of the surrounding (Maynard, 2016). When using escalators we are trapped in a chain. We can subconsciously use an escalator because we are guided by the space or rather non-space because the instructions have been imbedded in our minds from an early age. When we are young we are taught to replicate actions performed by others. This behaviour is implemented in society across the world, this is why escalators are globally used with ease. The Interloop is made from two escalators that intertwine but never touch, like two individuals in society; we are all on separate paths, "where nobody crosses anyone else's path" (Augé, 1995, P.107). This art piece has enabled a non-place to be converted into a place. These wooden escalators were originally used in Wynyard station, Sydney. Reinstalled as an art piece, this turned a typical station into an art gallery. This awakens the consciousness mind of passers by.



Fig five (The smile of fear)

I intend to place a phone box by De Pedro and Duffelen further along the path (fig five). A phone box use to have a purpose. It has now lost its previous use since the commercialisation of the mobile phone and has been repurposed as an artists' canvas. "These were once a feature of every high street in the country", it is now estimate half of the remaining boxes serve a decorative purpose (Moss, 2019). Around the phone box the path will be curled and twisted . This will make people question weather to stay on the path or to view the phone box at a closer distance. I want this to make people feel uncomfortable as well as pressuring for a quick decision wheather to follow societies unspoken yet acknowledged rules. Non-spaces instruct people to "keep in line, go where they are told", I want to break this chain of society (Augé, 1995, p.101). To gain a better view the viewer must go against the grain and step off of the path, this is why I have chosen a phone box with a lot of detail. Viewers will start to think independantly. Only after this we can start to connect and collabarate. If the viewer subcoinuosly contiues on the path they will be unaware of what they have missed. This often happens in the outside world.



Fig six (Poppy streetlights)

I have decided to place these streetlights either side of the foot path (fig six). I would like people to discover that they open and light up through their own exploration and curiosity. This would make people the dependent variable for the lights to work allowing people to physically interact with the space. I have chosen to put this in the collection due to the fact it gives a purpose to what would be a non-place. It gives people a reason to stop, take a break, and use the space. It allows them to interact with other people they would not necessarily meet within the area. It makes people look up instead of staring at the floor. This creates a space within a community where culture can thrive and ideas can be generated. This sculpture increases the possibility of people meeting, increasing the opportunity of collaboration. The bright colour takes away the characteristics of a non-space. The size, colour and form creates an emotional response; either people like or dislike them, either way they make a talking point between friends and strangers. This sculpture has the ability to make a place and release people from their daily routine.



Fig seven (The Cadillac Ranch)

I have chosen to add in the Cadillac Ranch to give the viewer a chance to add their thoughts and feelings to the gallery (fig seven). The cars would make a great blank canvas. They can be considered an artwork at any phase; plain, half covered or fully painted. It symbolises these non-spaces can be a blank canvas and can be enhanced through artwork. This can be covered with more artwork at any point to show progression of the area, this could reflect culture or politics. This gives the viewer the freedom by becoming their own artist. The artwork is only there for a limited amount of time, therefore people will hopefully feel privileged to be one of the few to see the artwork at that specific time. I would place the Cadillacs on a parking lot to resemble a car park that has been turned upside down, making a non-place a place. "A parking lot could pull a complete switch from Non-Place to Place on the weekend if it hosts a farmers market", in this case the farmers market would be a gallery for the public to create (Agnew, 2012).



Fig eight (Abbey road South East facing)



Fig nine (Abbey road North West facing)

Inspired by the City Repair Project, I would like people entering the gallery to get involved. Therefore, I would guide them back to exhibit 1, but the otherside of exhibit 1 (fig three). On this side, the mirror is transparent to watch how new people in the gallery interact. This will also be a space for people to get creative using the 'non-space' as a blank canvas. I want to encourage people to paint the streets. The cross roads are based on the images above (fig eight and nine).

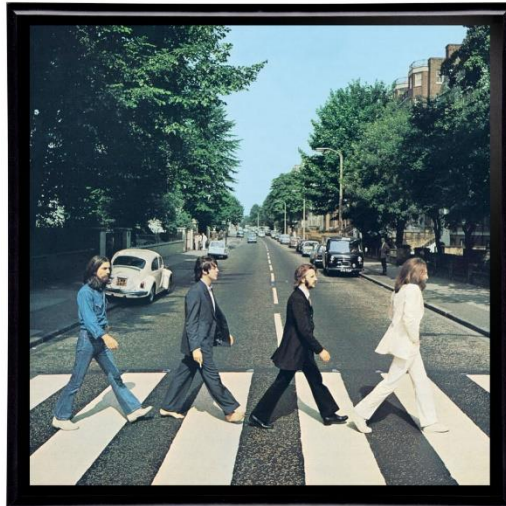


Fig ten (Album cover (From left to right), G Harrison, P McCartney, R Starr and J Lennon)

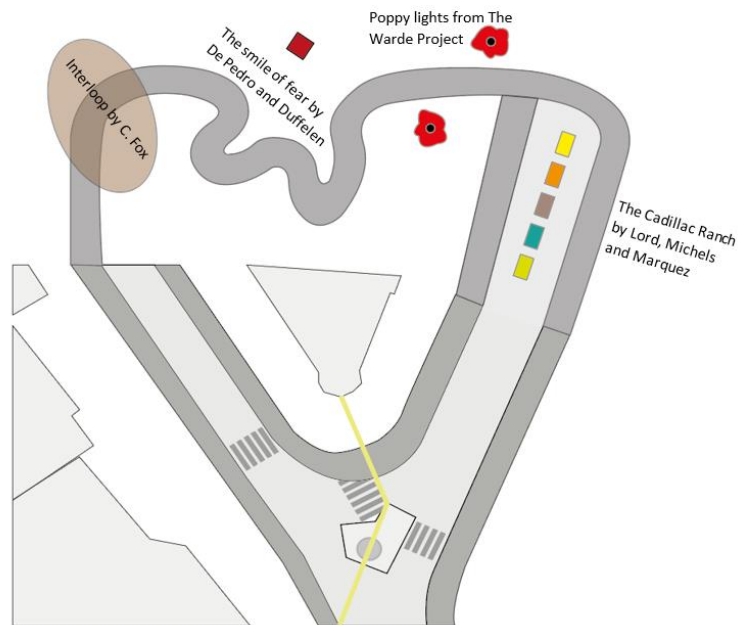


Fig eleven (map of gallery)

The reason I have chosen the grounds of the John Lennon airport is because the crossroads are based off of Abbey Road from the album cover Abbey road by The Beatles (fig ten). Hangar 4 in the airport ground is also big enough to build a replicar of Abbey Road(fig eleven).

After viewing each piece of the exhibit the viewer should feel more aware of their surroundings. My intentions are to give them the inspiration to go forth and start being creativity especially in non - places.

List of figures

Fig. one: Keenair. (2018) *untitled* (Hangar 4) John Lennon airport, Liverpool

Fig. two: Keenair. (2018) *untitled* (Inside Hangar 4) John Lennon airport, Liverpool

Fig. three: Jeremiah, N (2021) Crossroad Map (Digital Generated Image)

Fig. four: Fox, C (2017) 'Interloop' (Photograph) Wynyard station, Sydney

Fig. five: De Pedro, L and Duffelen, F (2012) The smile of fear (BT phone box) (photography) National Gallery, London

Fig six: The Warde Project (2015) 'Warde' (Photograph) Jerusalem, Israel

Fig. seven: Lord, C., Marquez, H. and Michels, D (1974) 'Cadillac Ranch' (Photograph, Digitally Enhanced) Amarillo, Texas

Fig. eight: Google Maps (2021) *untitled* (Abbey Road, South East Facing) Abbey Road, London

Fig. nine: Google Maps (2021) *untitled* (Abbey Road, North West Facing) Abbey Road, London

Fig. ten: Macmillan, I (1969) Abbey Road Album Cover (The Beatles) Abbey Road, London

Fig. eleven: Jeremiah, N (2021) Exhibition Map (Digital Generated Image)

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