

# **NON-PLACE**

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**Critical Position (Reader group)**

**<https://readymag.website/u397025738/4749524/>**

# **NON-PLACE**

**CONNECTION WITHIN A DISCONNECTED PLACE**

# Glossary of Terms

## Collective Document

Here are 10 glossary terms that I gave the meaning by myself for my major project.

### NON-PLACE

A location where people remain anonymous and disconnected.

### STORY

A narrative that captures moments of connection or disconnection between people, expressing feelings and emotions.

### HEALING

Experiences that provide warmth, comfort, and recovery, lifting the heart.

### FEELING

The emotions experienced in different situations.

### SIMPLE

Easy, straightforward, and not complicated.

### SHARING

Interactions and exchanges of actions or emotions between known or unknown people.

### CONNECTION

Relationships between people, objects, emotions, or places.

### BEAUTIFUL

Moments or things that bring smiles and uplifting feelings.

### BUSY/MESSY

A bustling and chaotic environment filled with people.

### COLLECTING

Observing and gathering moments from various places, including non-places.

### MOMENTS

Short periods of time when something significant happens.



# Investigator, Site

My Major Project focuses on the concept of Non-Place through practical works.

I position myself as an investigator. I am really interested in the idea of a site investigation through visiting these sites.

I am particularly drawn to train stations where there's a transient flow of people. I realized that train stations are perfect examples of Non-Places, and thinking of sites as Non-Places allows me to explore multiple sites—Waterloo Station, Brighton Station, and Heathrow Airport—and see how they start to merge into one ubiquitous experience. A site with no clear beginning or end.

## Non-place

 13 languages ▼

Article Talk

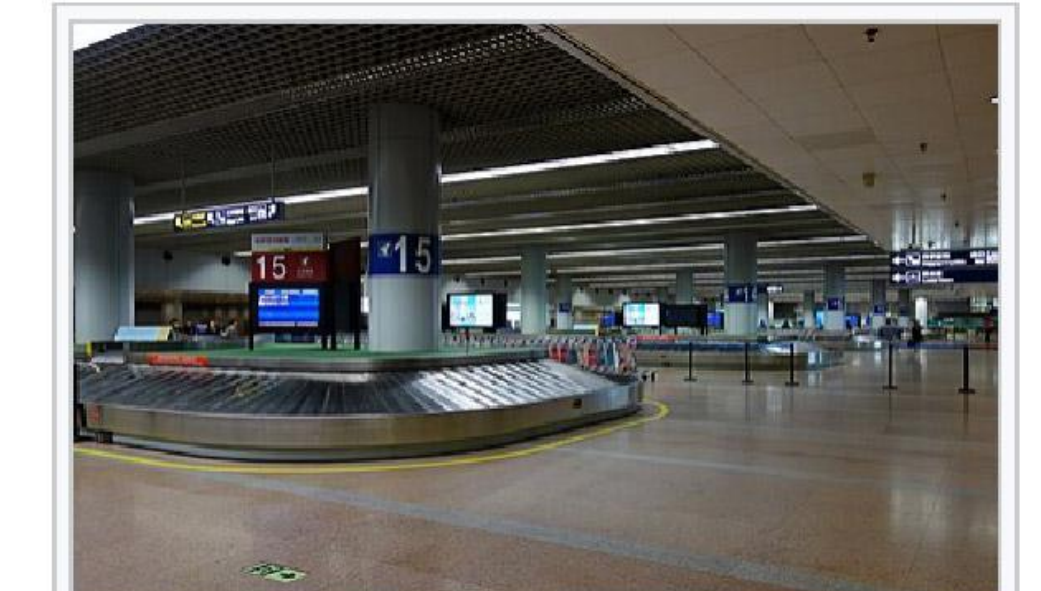
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From Wikipedia, the free encyclopedia

**Non-place** or **nonplace** is a **neologism** coined by the **French anthropologist Marc Augé** to refer to anthropological spaces of transience where human beings remain anonymous, and that do not hold enough significance to be regarded as "places" in their anthropological definition. Examples of non-places would be [motorways](#),<sup>[1]</sup> [hotel rooms](#), [airports](#) and [shopping malls](#). The term was introduced by Marc Augé in his work *Non-places: introduction to an anthropology of supermodernity*.<sup>[2]</sup>

The perception of a space like a non-place is strictly subjective: any given individual can view any given location as a non-place, or as a crossroads of human relations. For instance, a shopping mall is not a non-place for a person who works there every day.<sup>[3]</sup>

The concept of non-place is opposed, according to Augé, to the notion of "anthropological place". The place offers people a space that empowers their identity, where they can meet other people with whom they share social references. The non-places, on the contrary, are not meeting spaces and do not build common references to a group. Finally, a non-place is a place we do not live in, in which the individual remains anonymous and lonely. Augé avoids making value judgments on non-places and looks at them from the perspective of an ethnologist who has a new field of studies to explore.



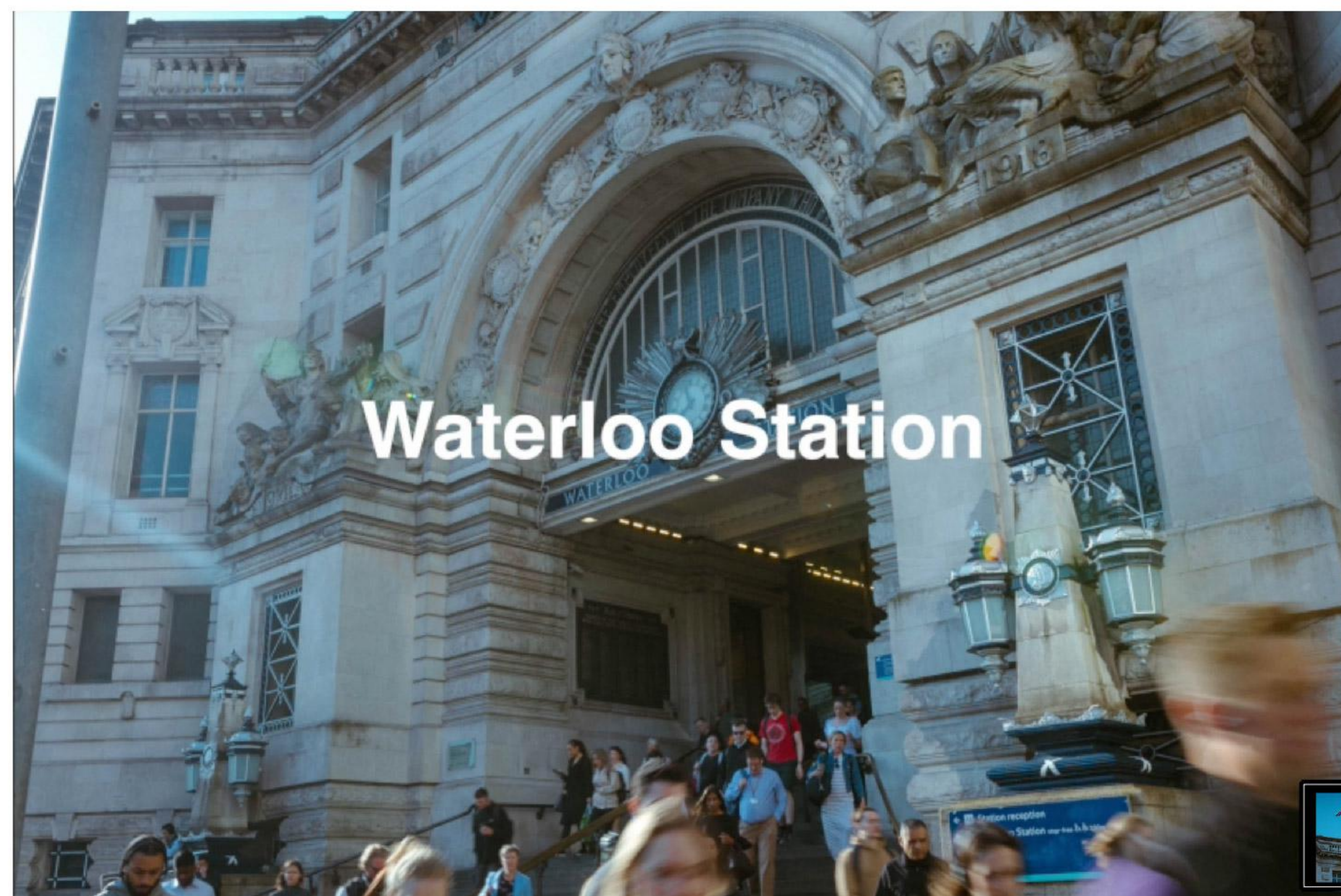
Baggage reclaim at Beijing Capital International Airport 

# Primary Research

To begin my investigation, I defined a unique first-hand research approach by making multiple visits to Waterloo Station, Brighton Station, and Heathrow Airport at different times of the day. This included holidays, weekdays during rush hours in the morning, and rush hours after work in the evening. By immersing myself in these environments, I was able to capture a comprehensive view of human behavior and interactions in these Non-Places.

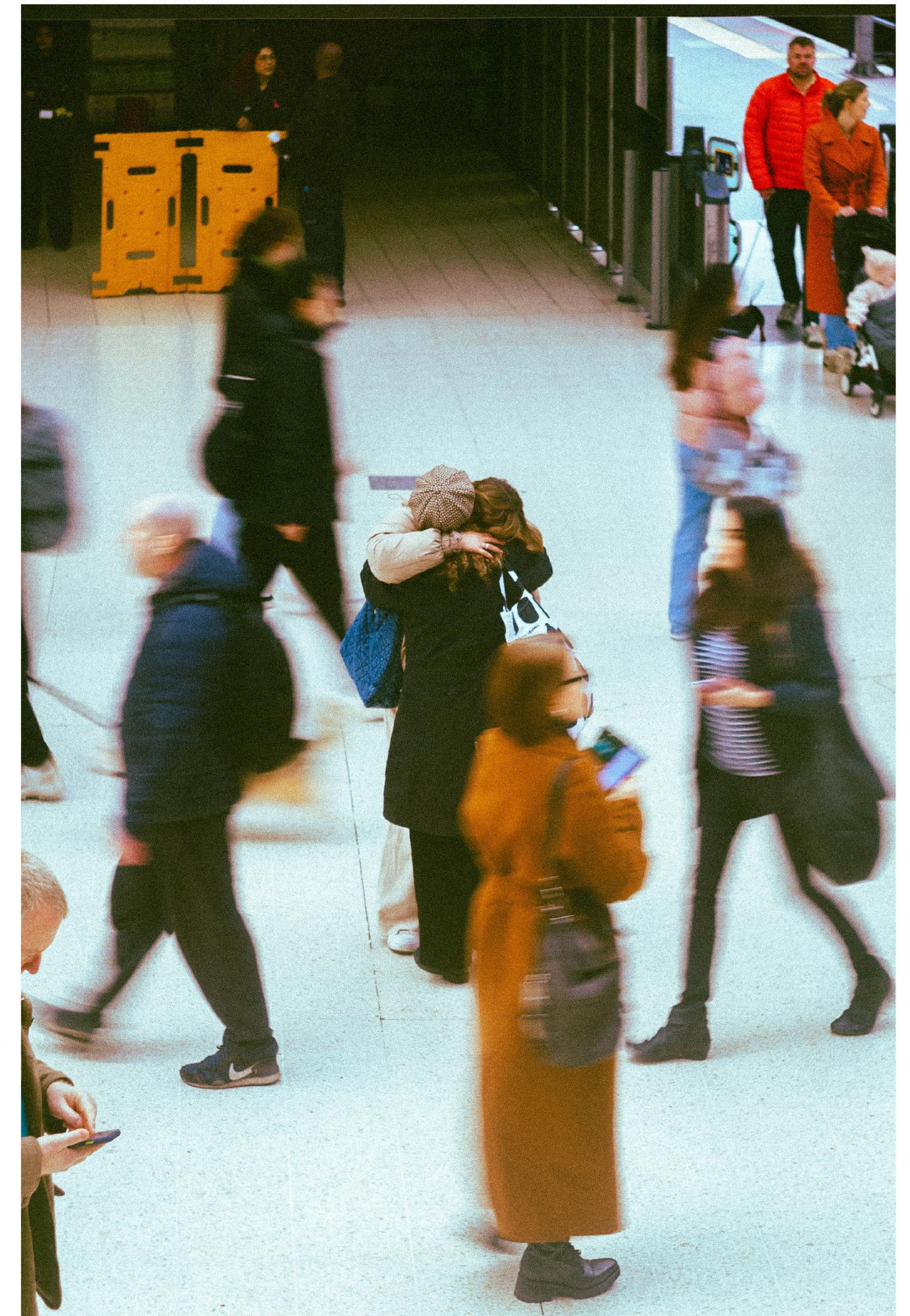
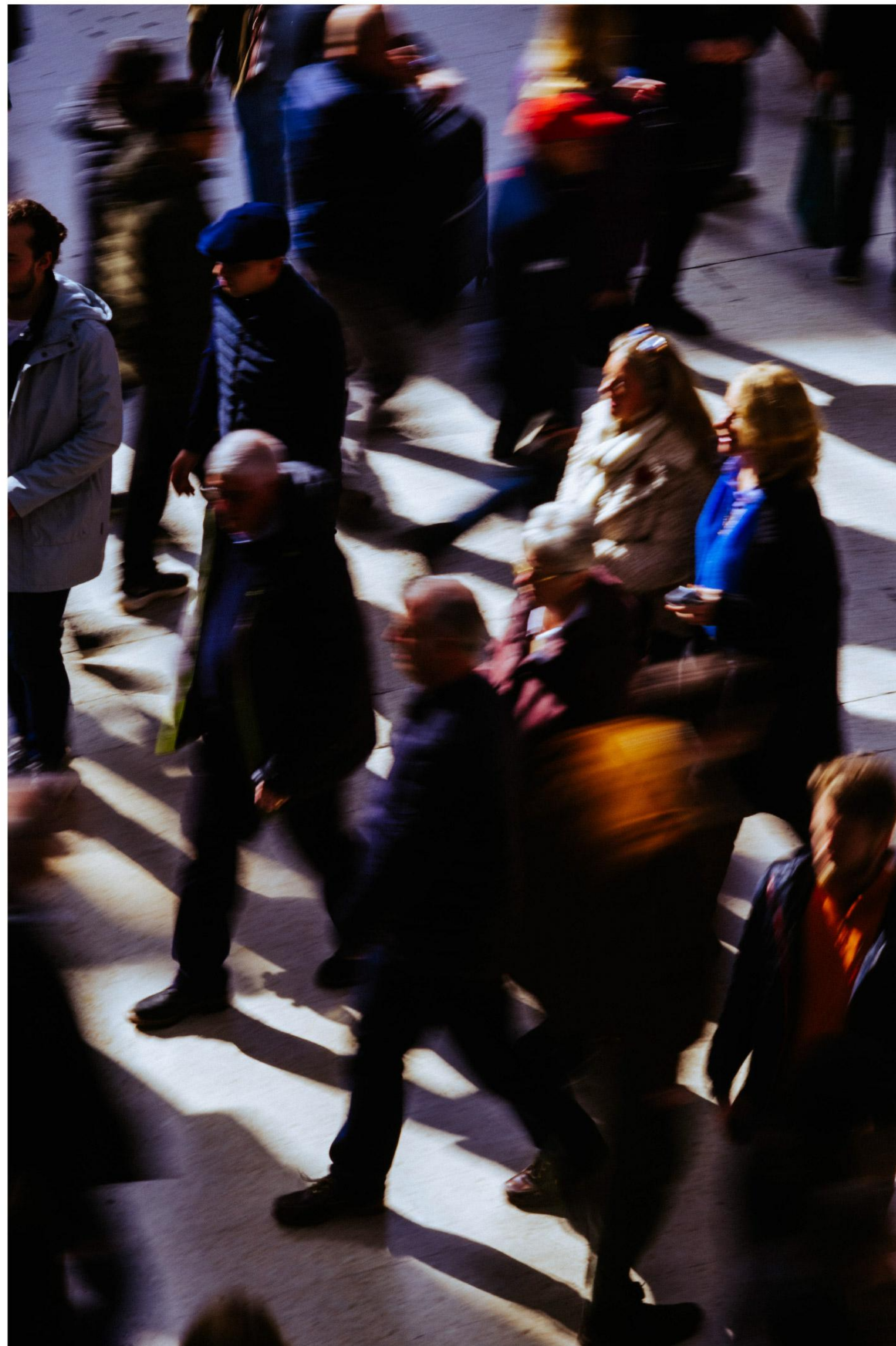
Primary research involved direct observation and data collection at these sites. This included sketching, taking photographs, and capturing video footage of people in transient spaces.

Photos of three locations that i went for investigating

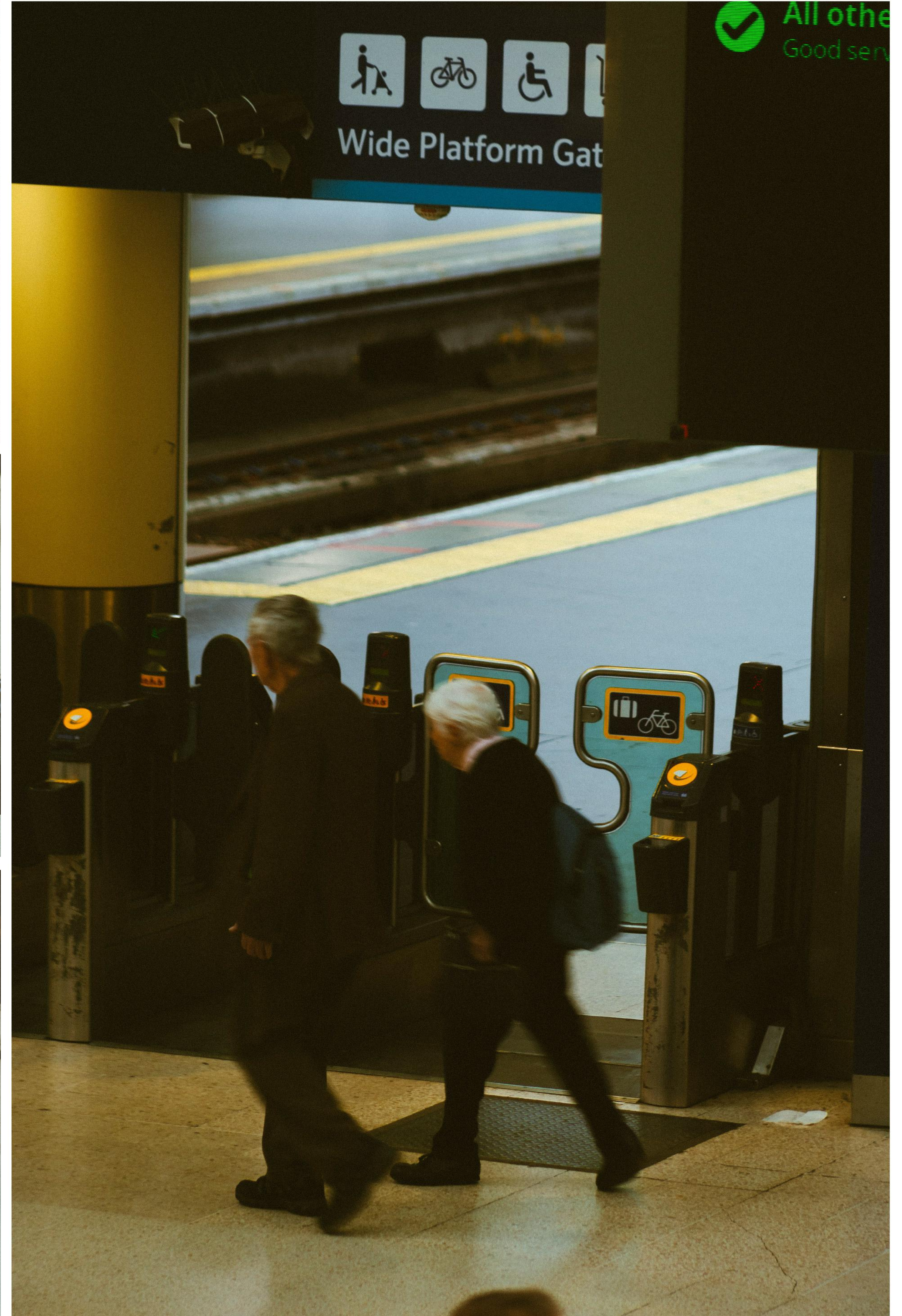
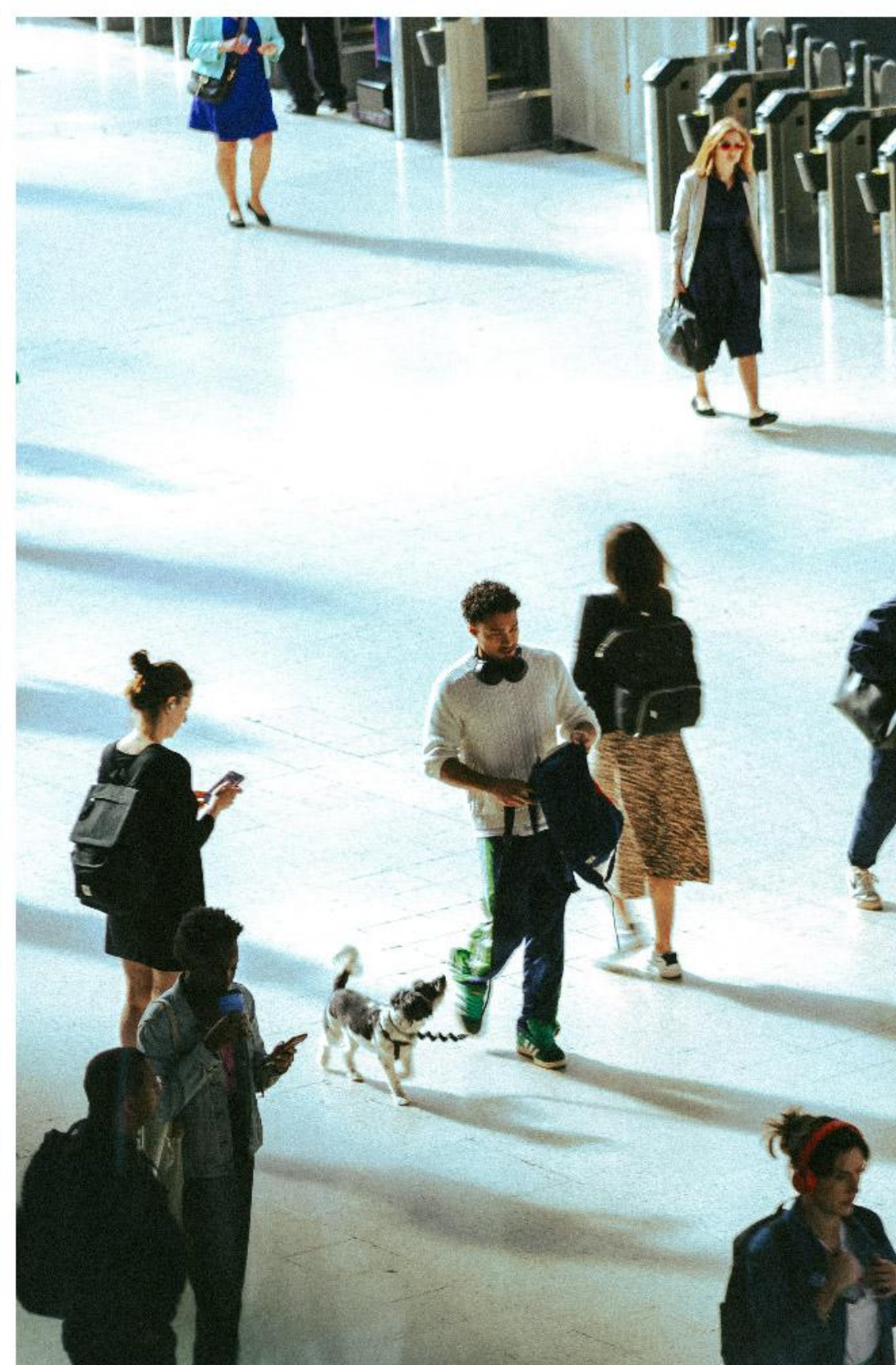
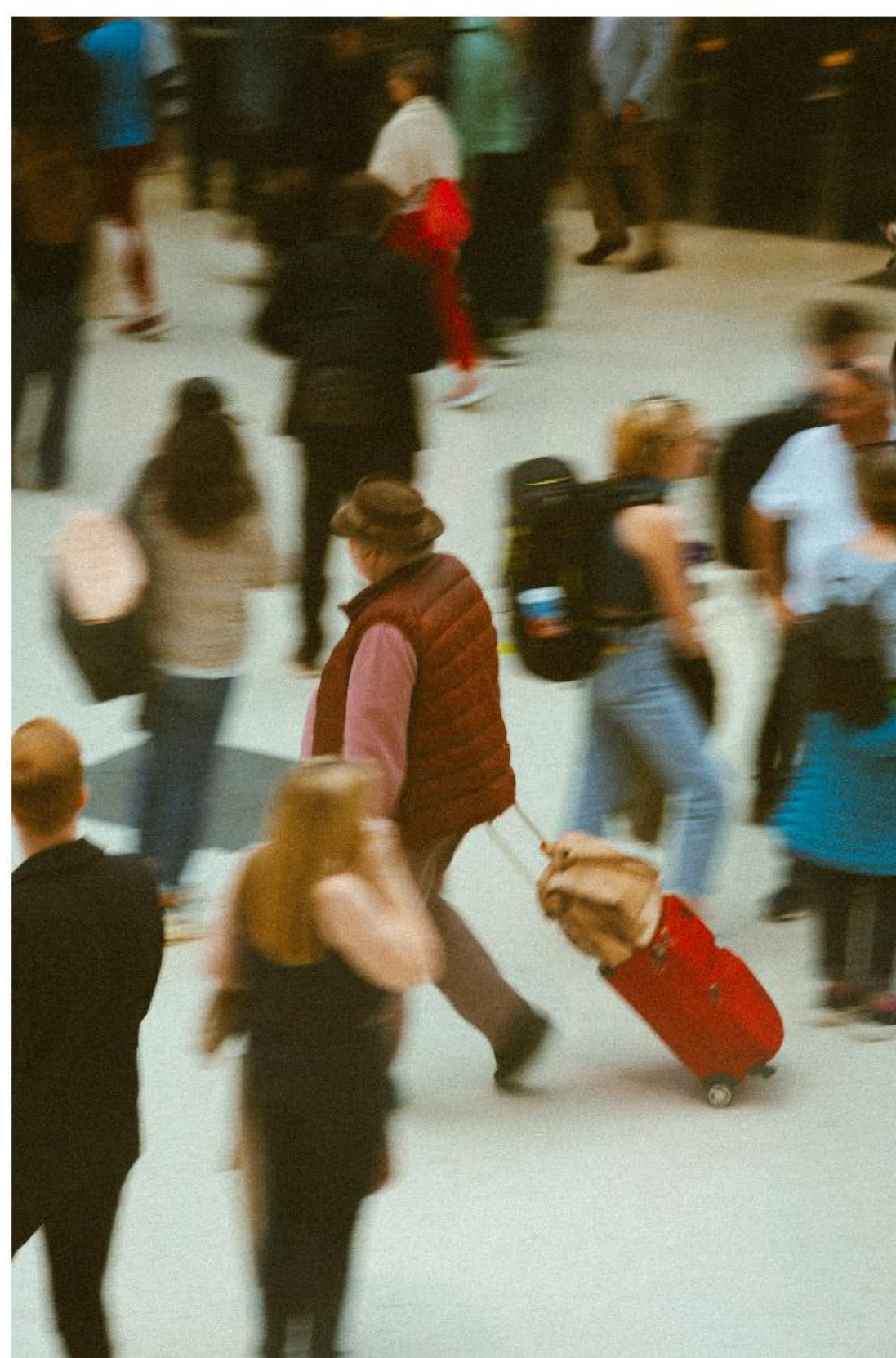
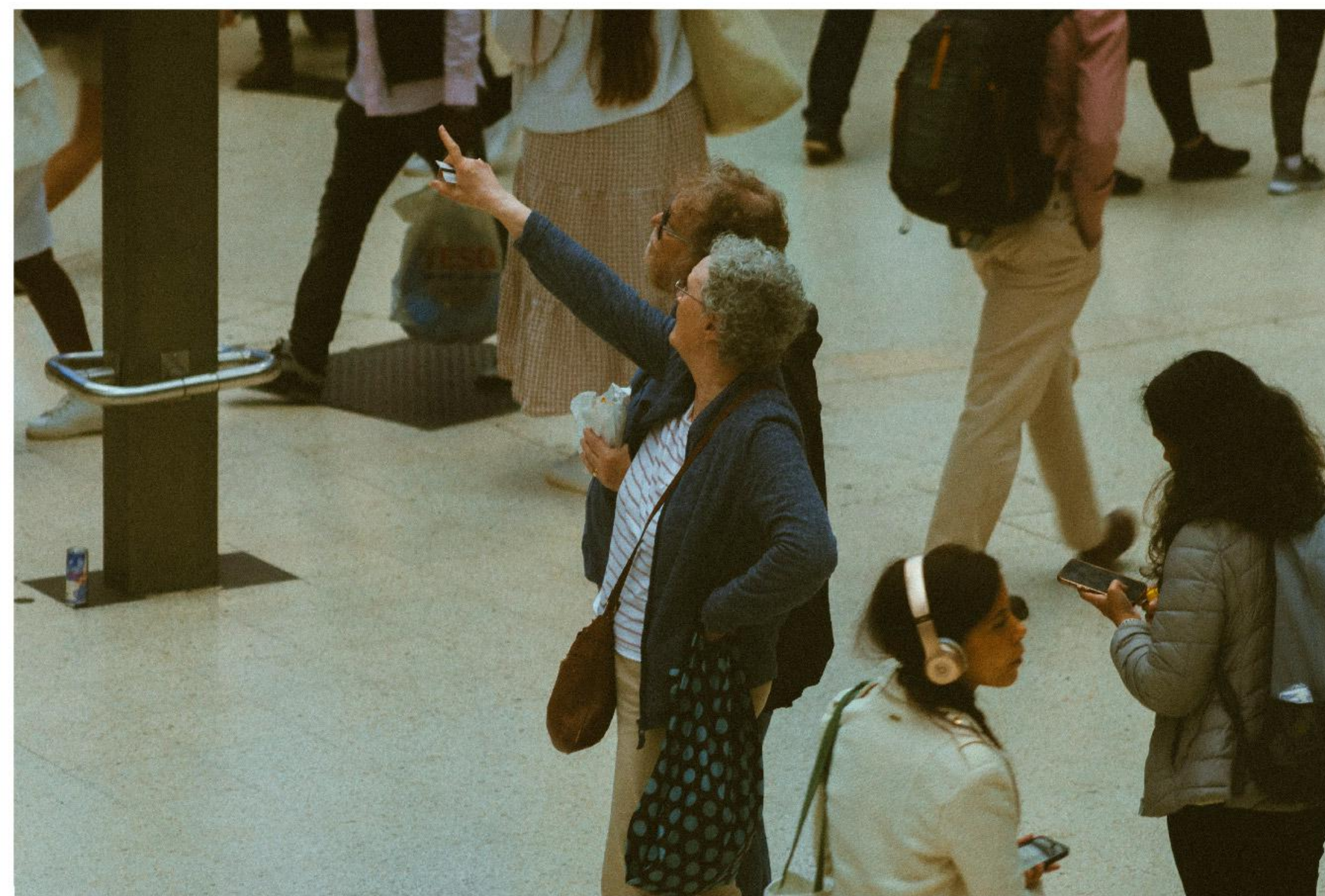
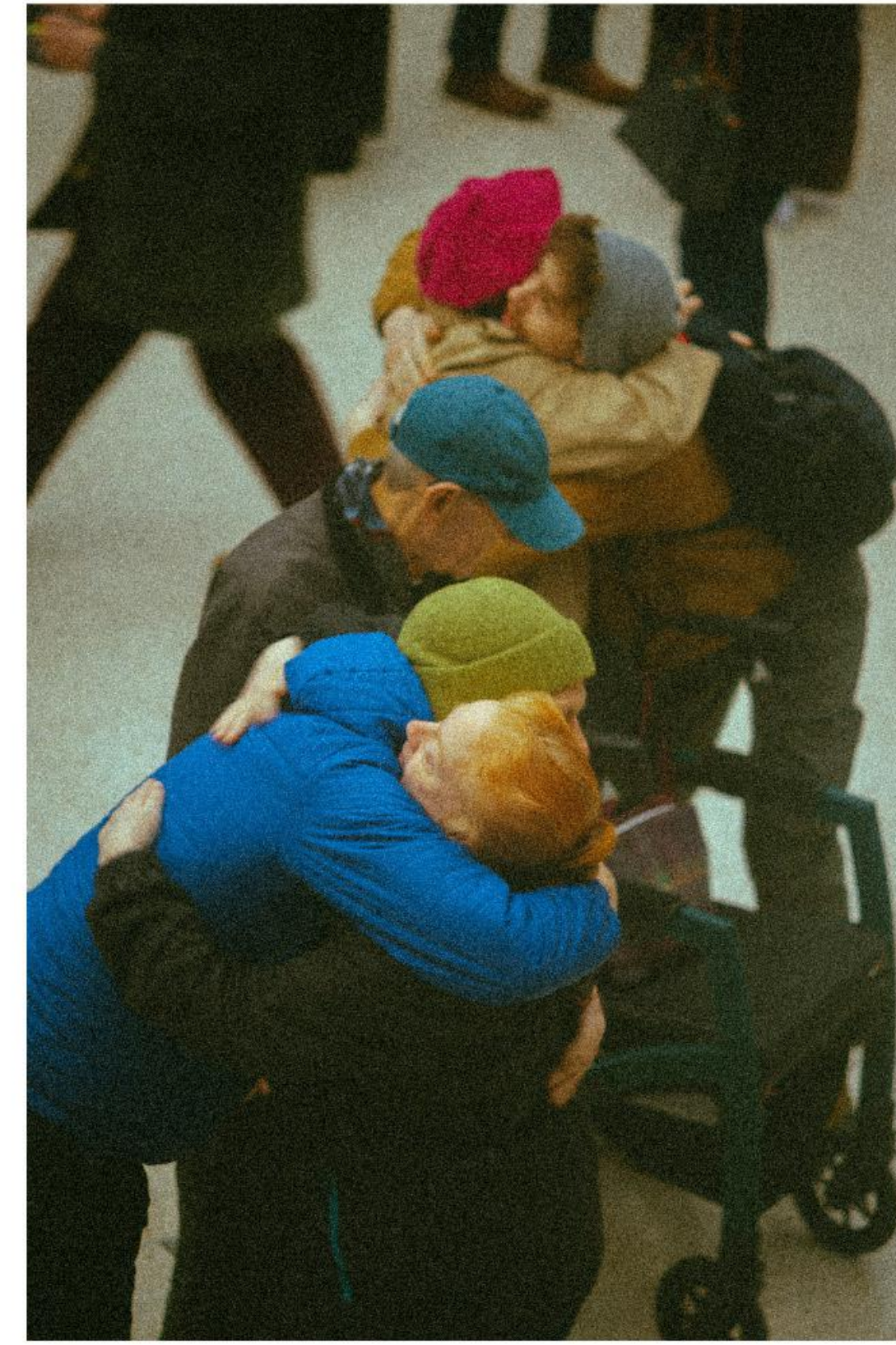


# Waterloo Station

Taking photos at Waterloo Station

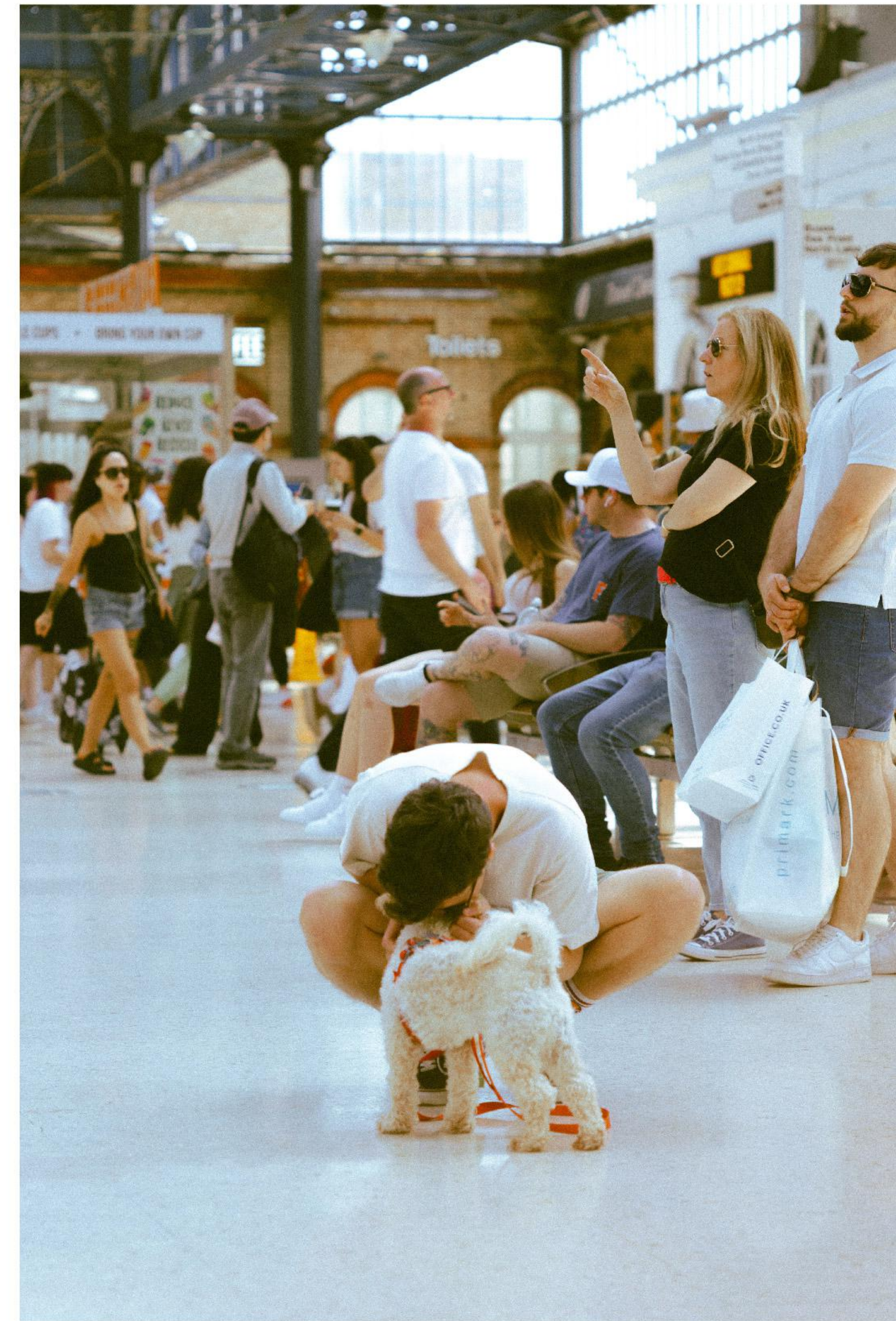
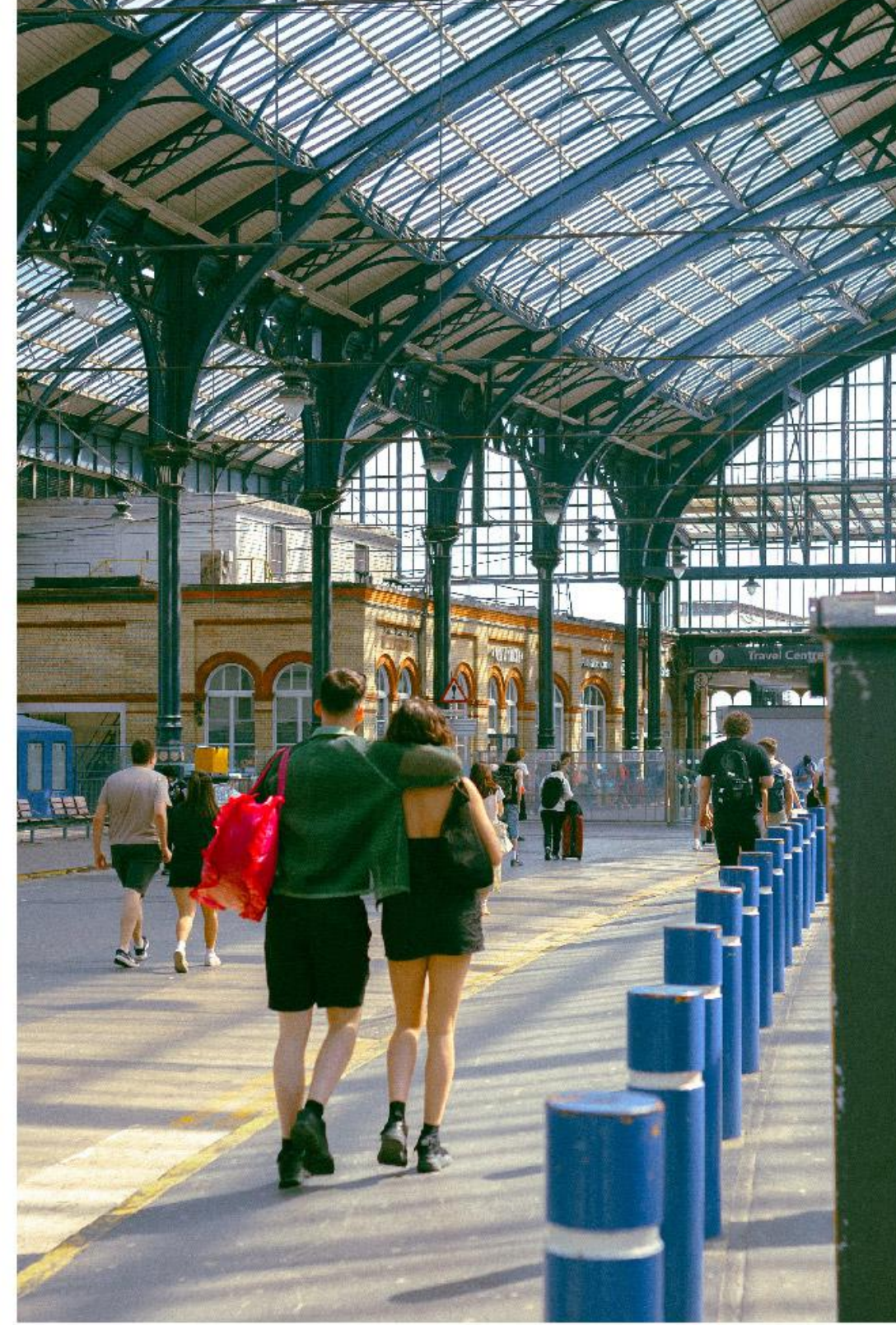


# Taking photos at Waterloo Station



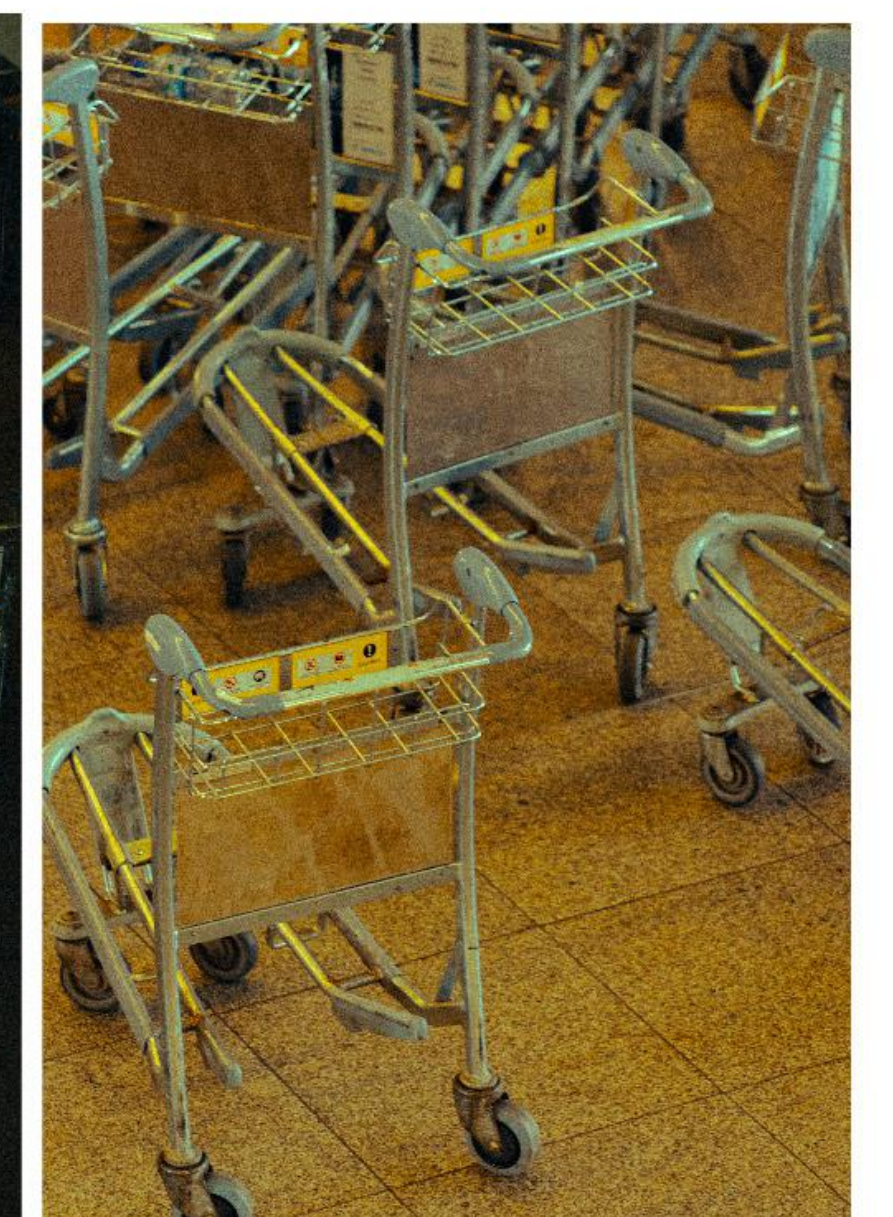
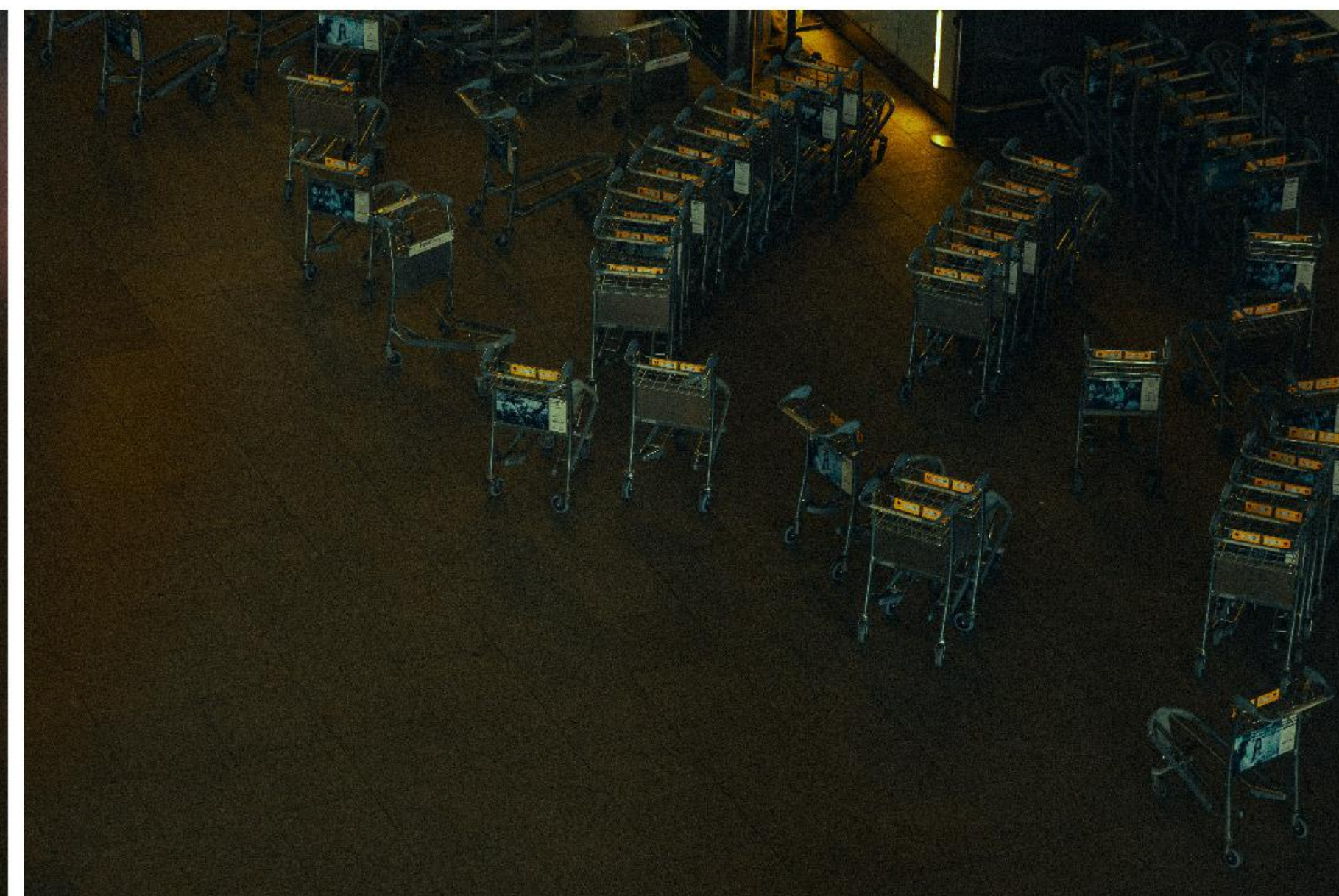
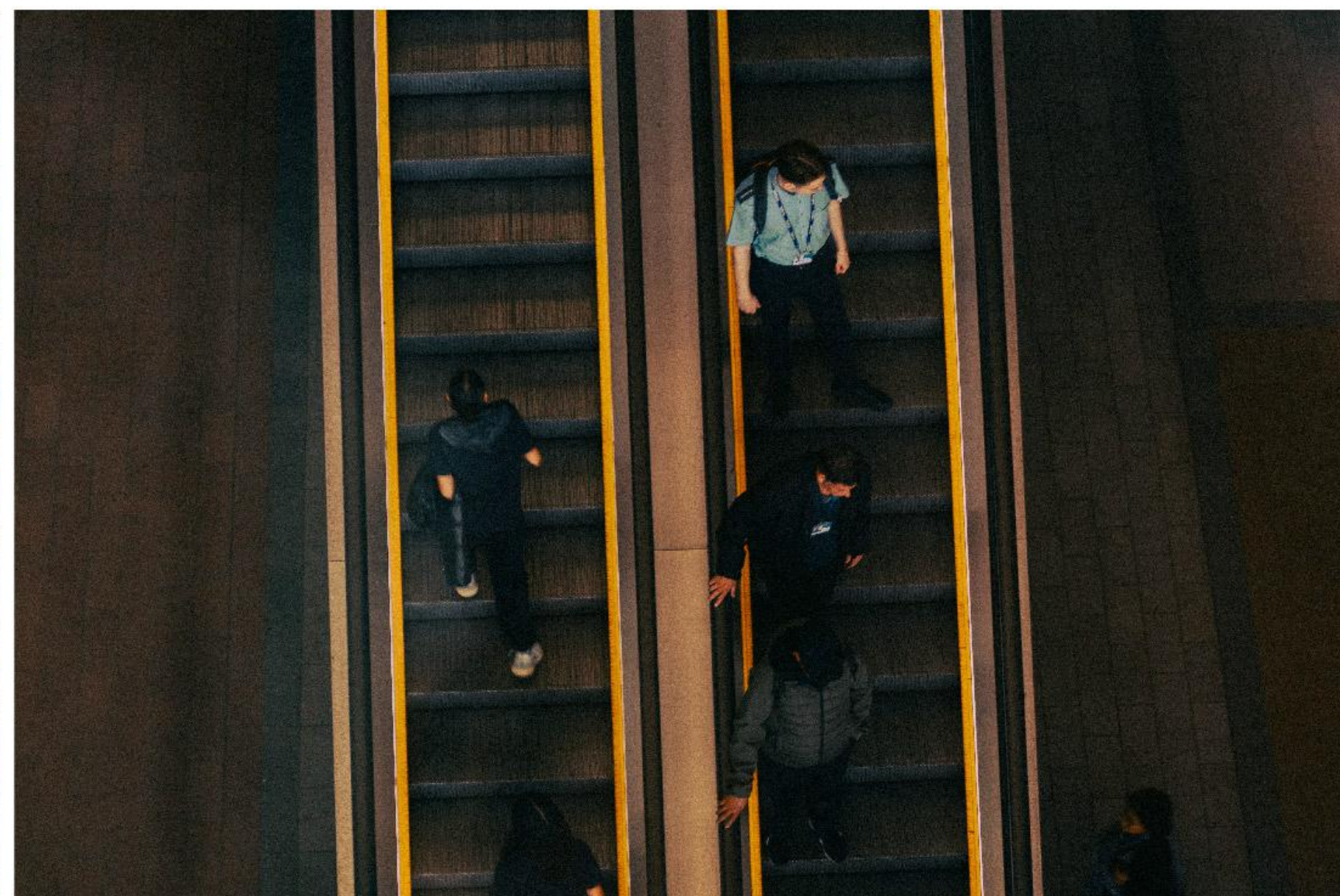
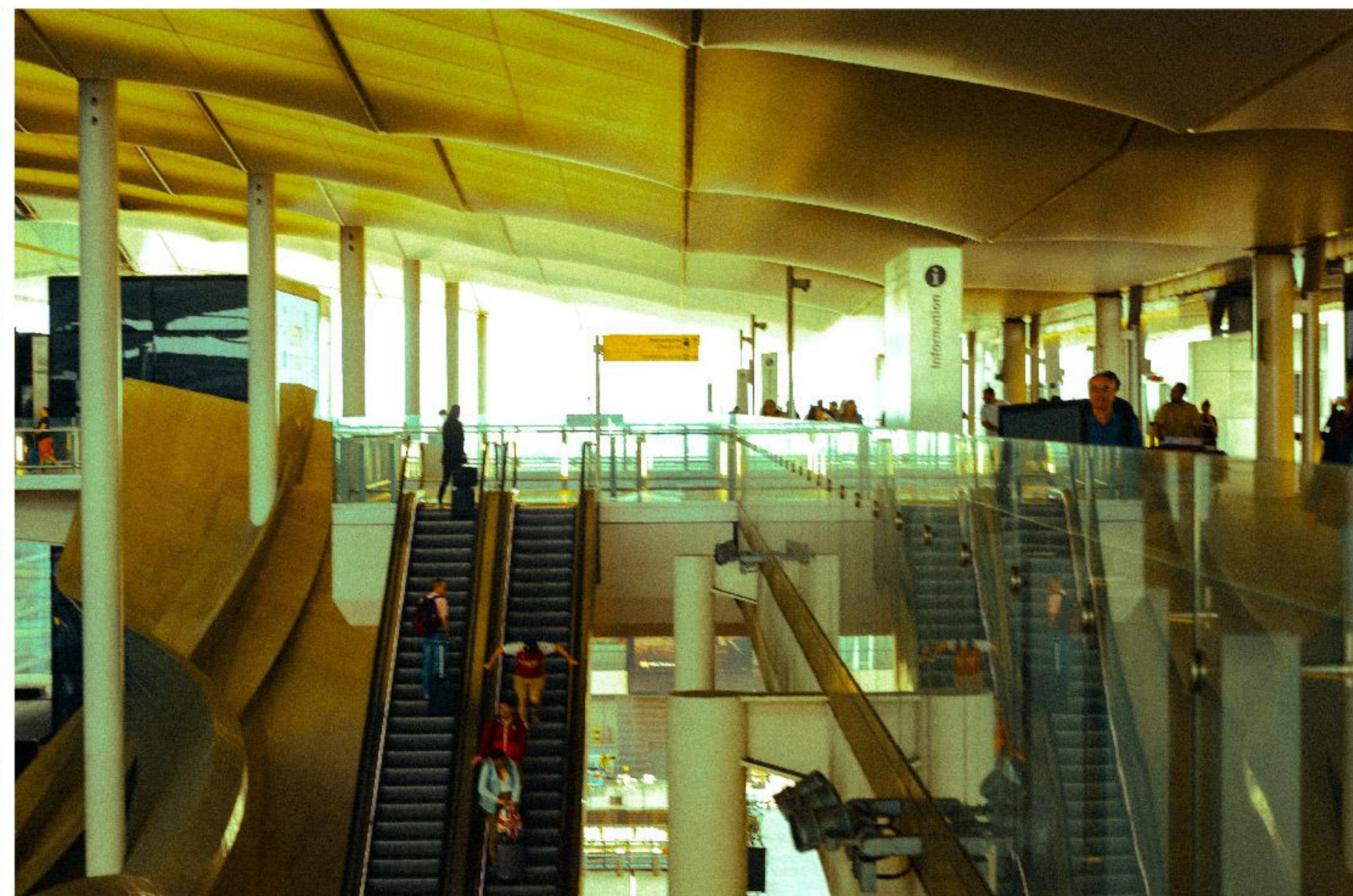
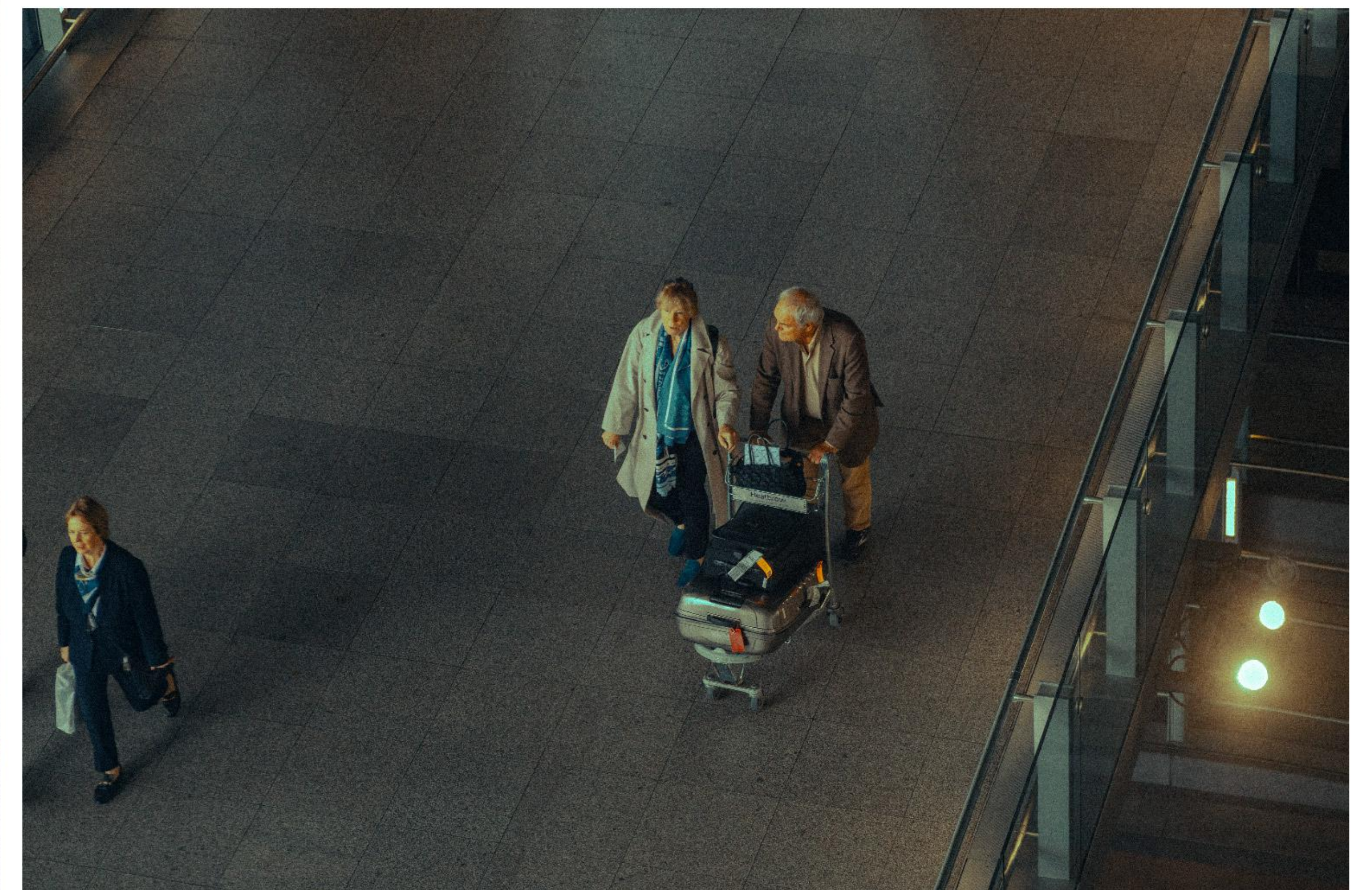
# Brighton Station

Taking photos at Brighton Station



# Heathrow Airport

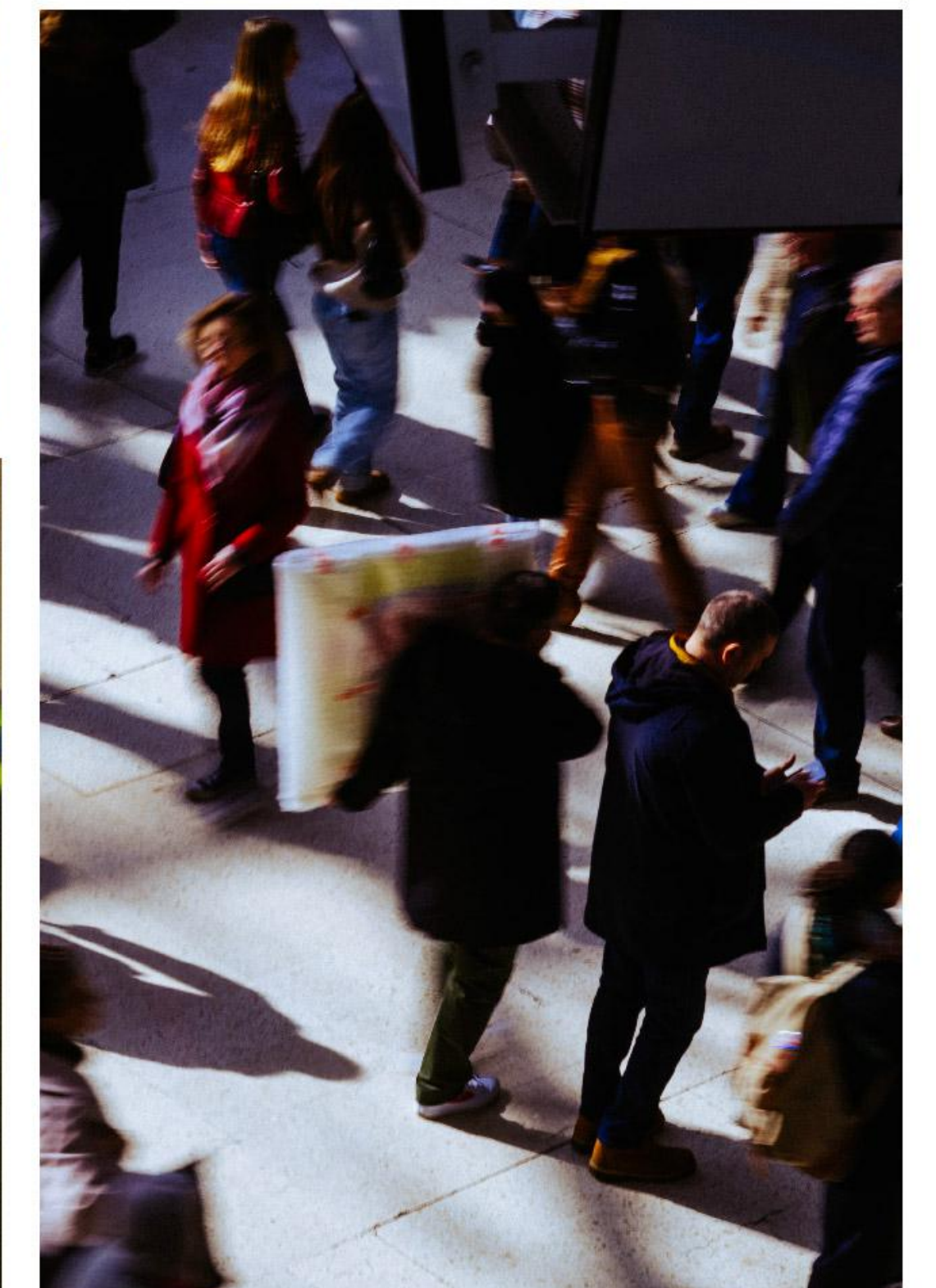
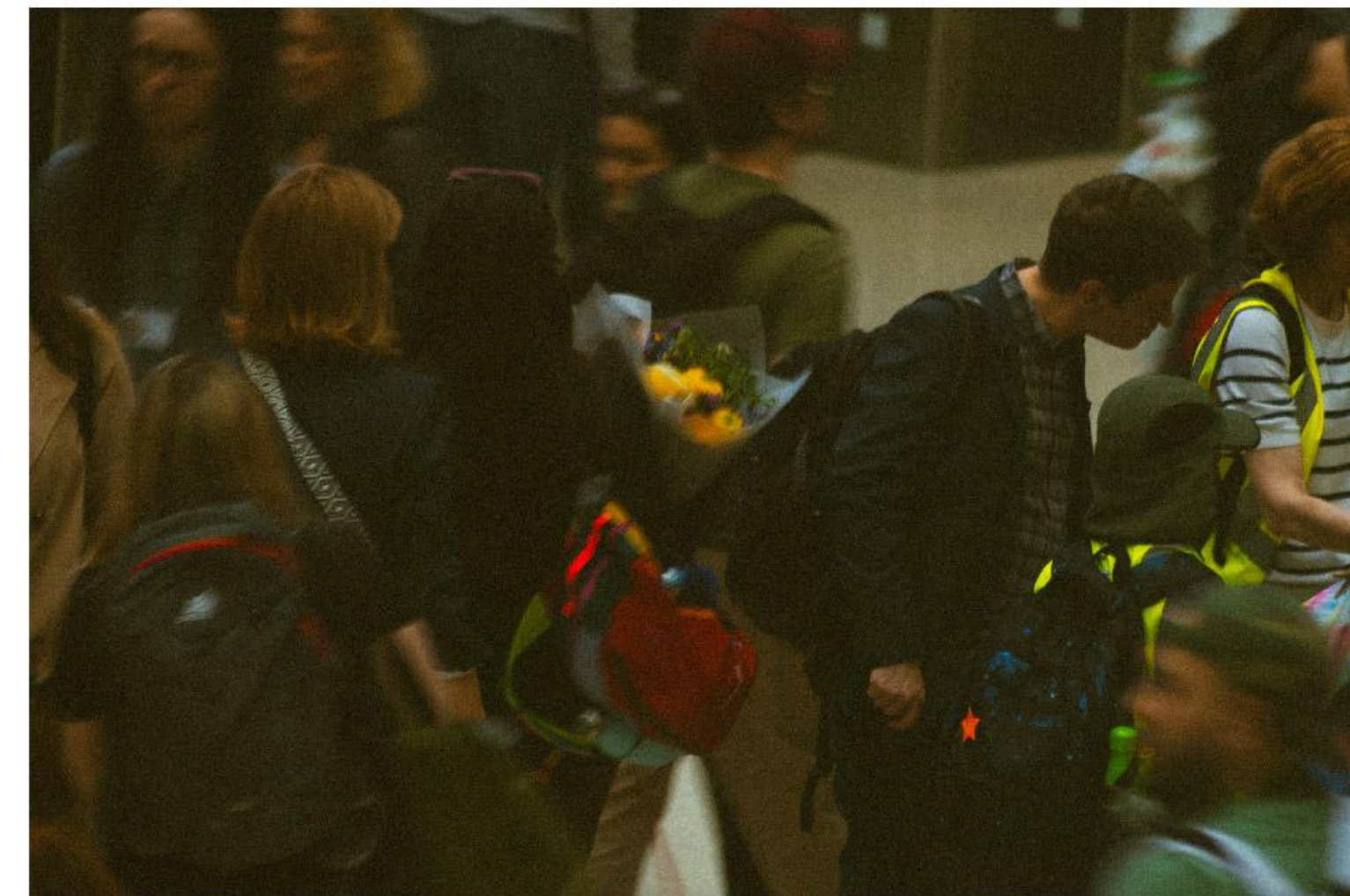
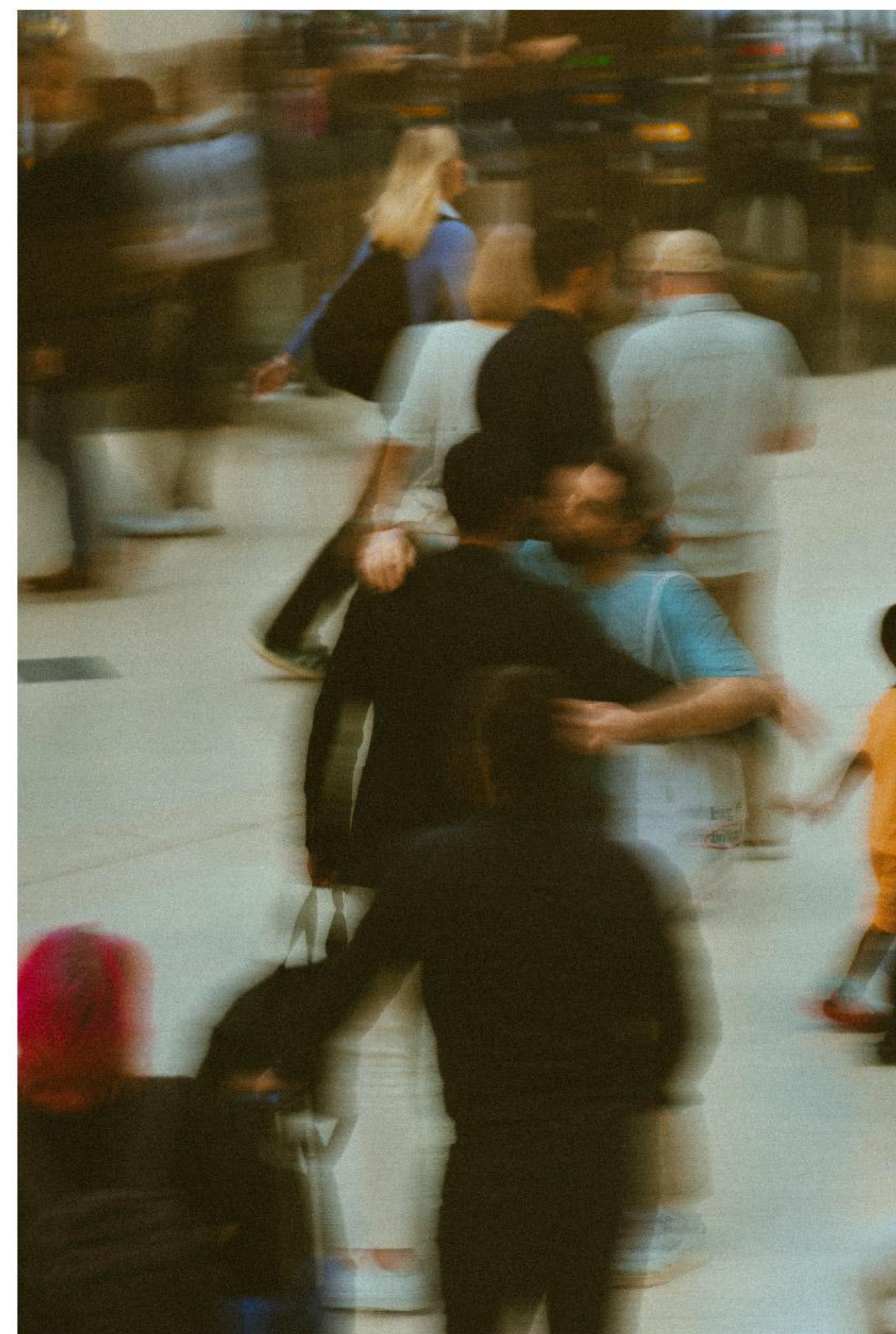
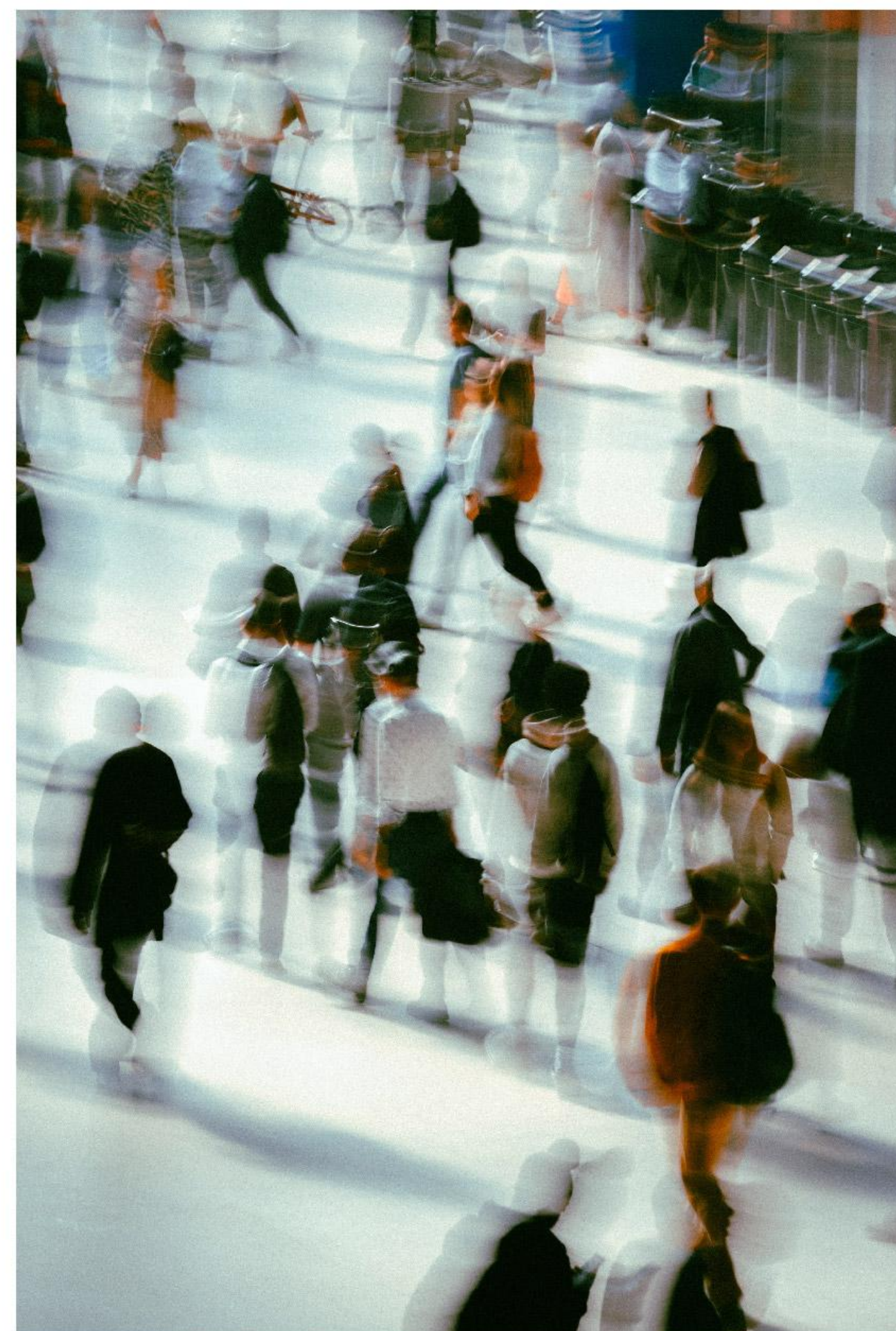
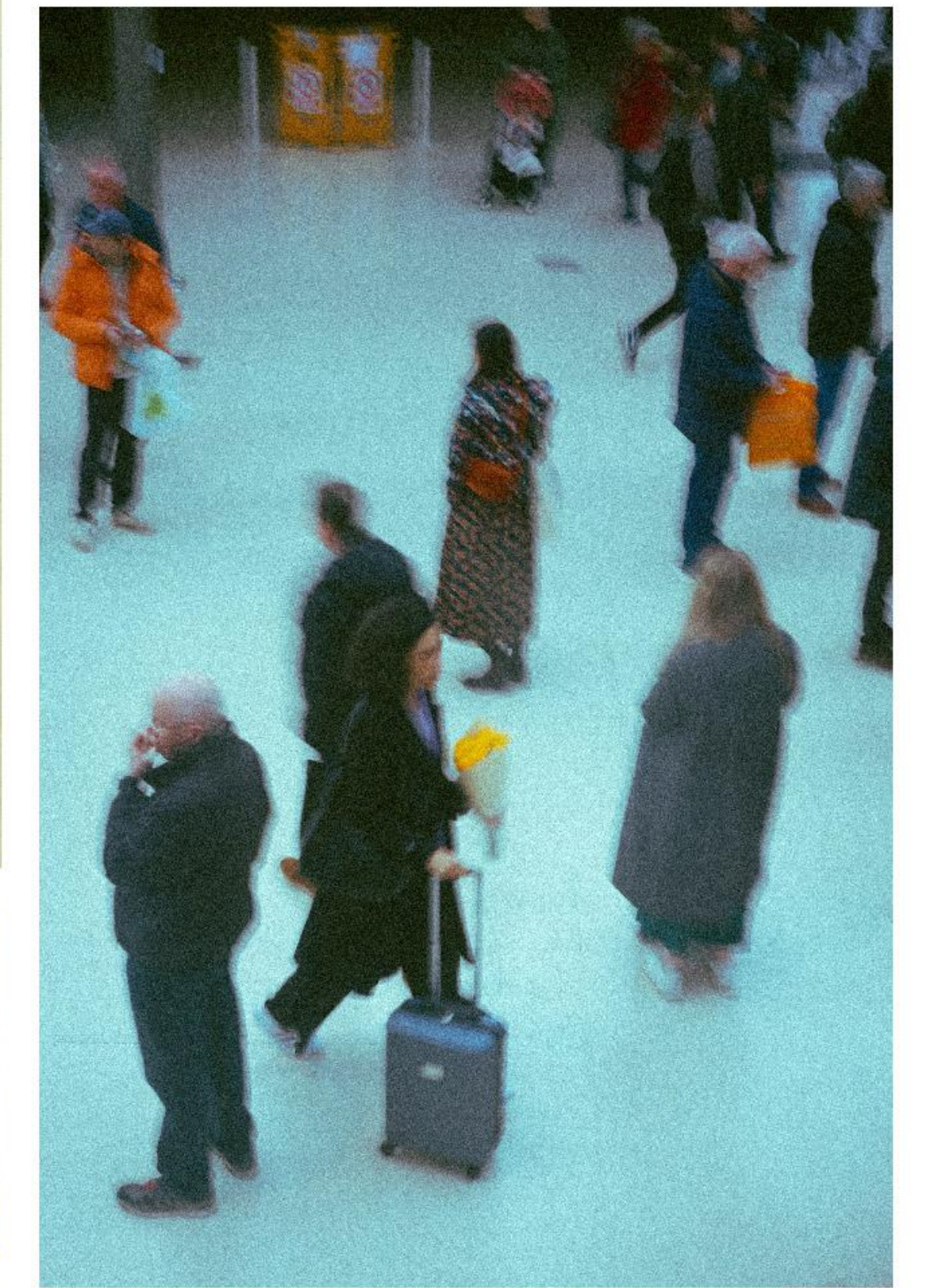
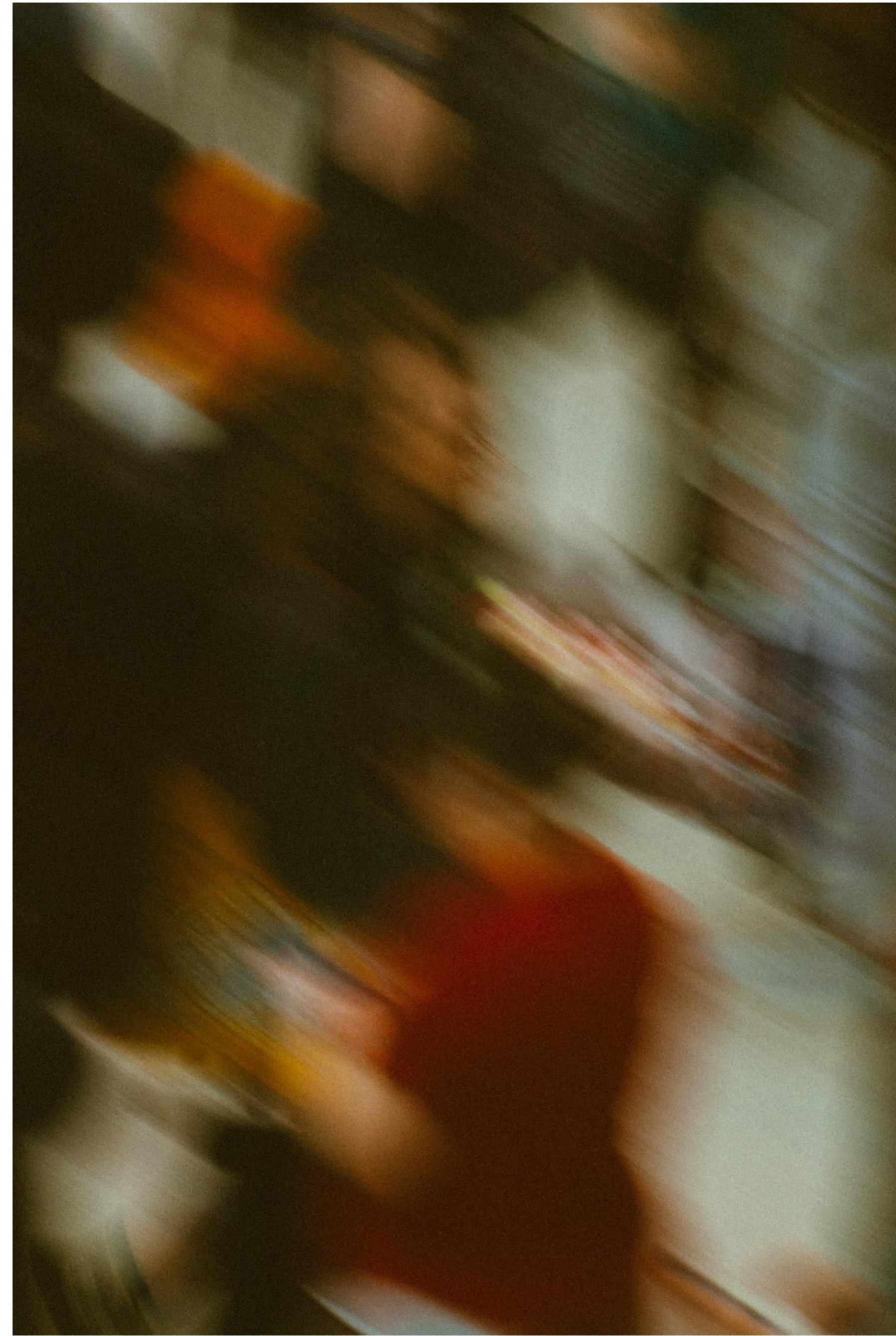
Taking photos at Heathrow Airport



# Experimental Blurring

Experimented with blurring  
in different ways to  
emphasize the anonymity of  
people in Non-Places

# Taking photos with low shutter speed



Using digital filters to blur



Painting over them



# Removing people's identity during post-processing

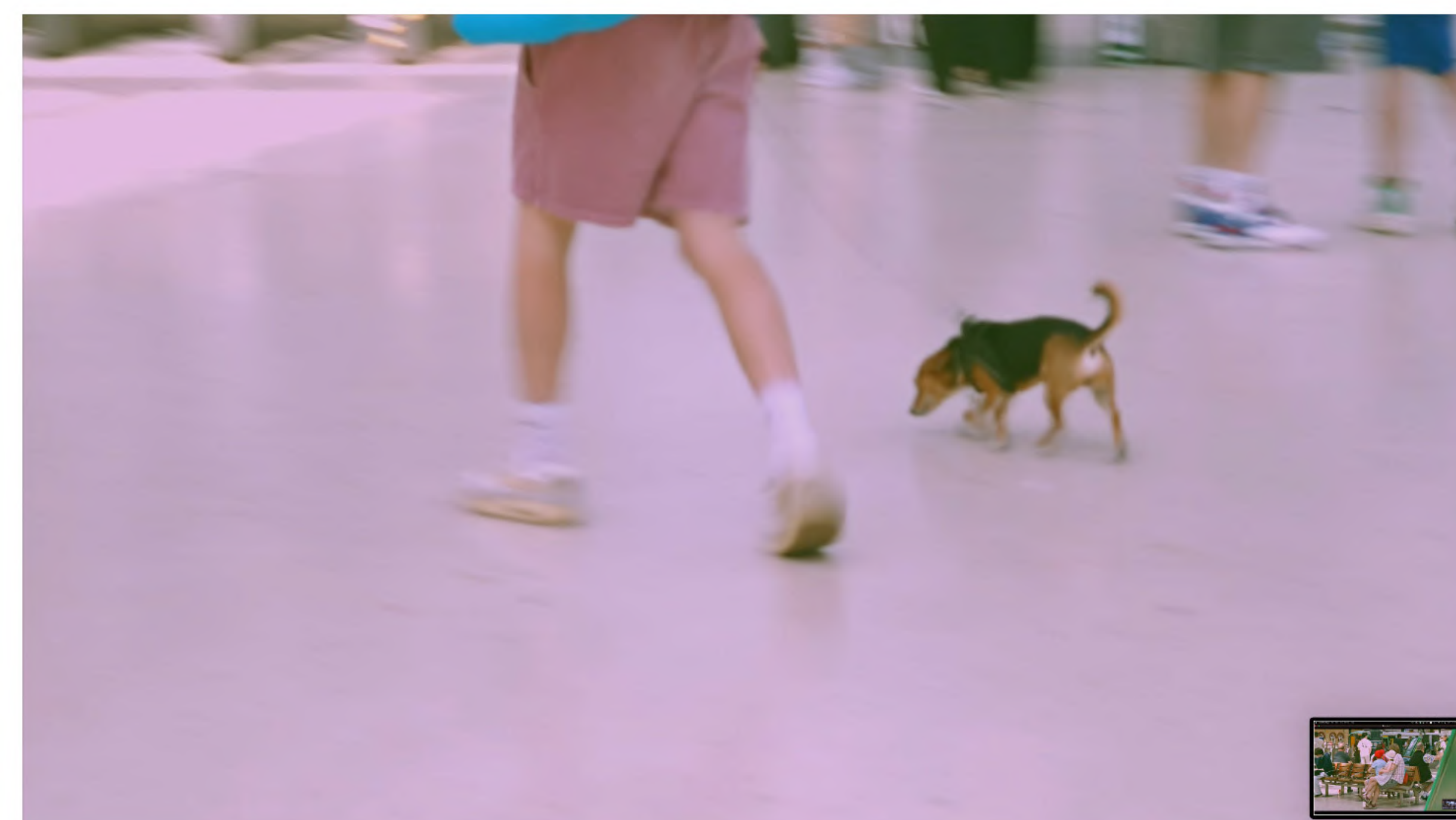


# Video and Field Recording

I conducted primary research at the train station, capturing video footage of transient spaces. This provided valuable insight into the movement and interactions of people in Non-Places.

# Video Footage

Recording videos at three locations (Waterloo Station, Brighton Station, and Heathrow Airport)



# Field Recording

Recording field sounds investigating environments sounds

## Waterloo Station 3

9 Mar 2024

05:23

## Waterloo Station 2

9 Mar 2024

02:28

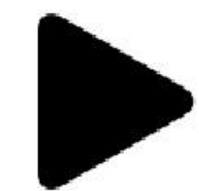
## Waterloo Station 1

9 Mar 2024



0:00

-4:34



## Brighton Station 2

12 May 2024

10:07

## Brighton Station

12 May 2024

00:56

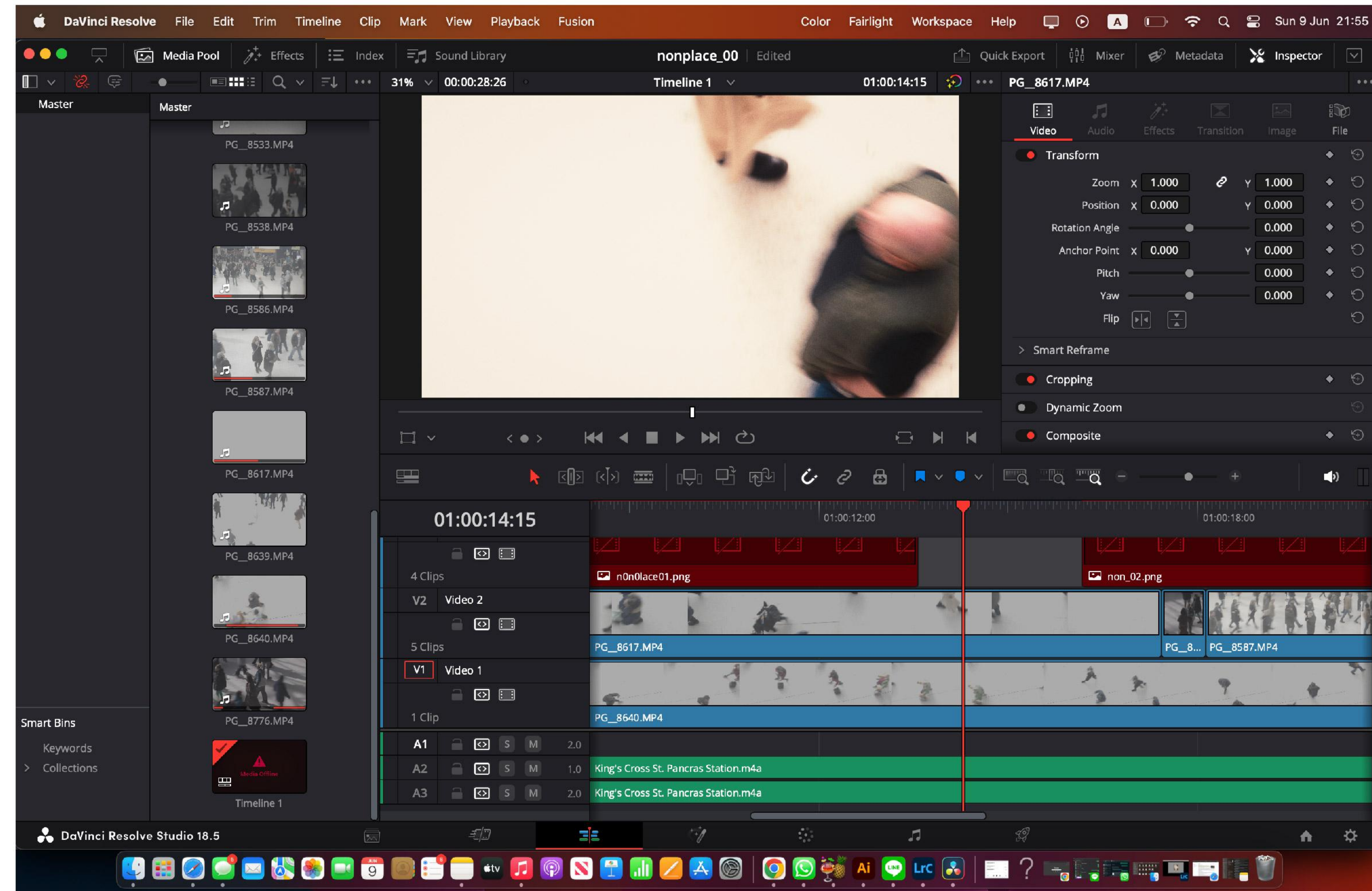
## King's Cross St. Pancras Station

8 Mar 2024

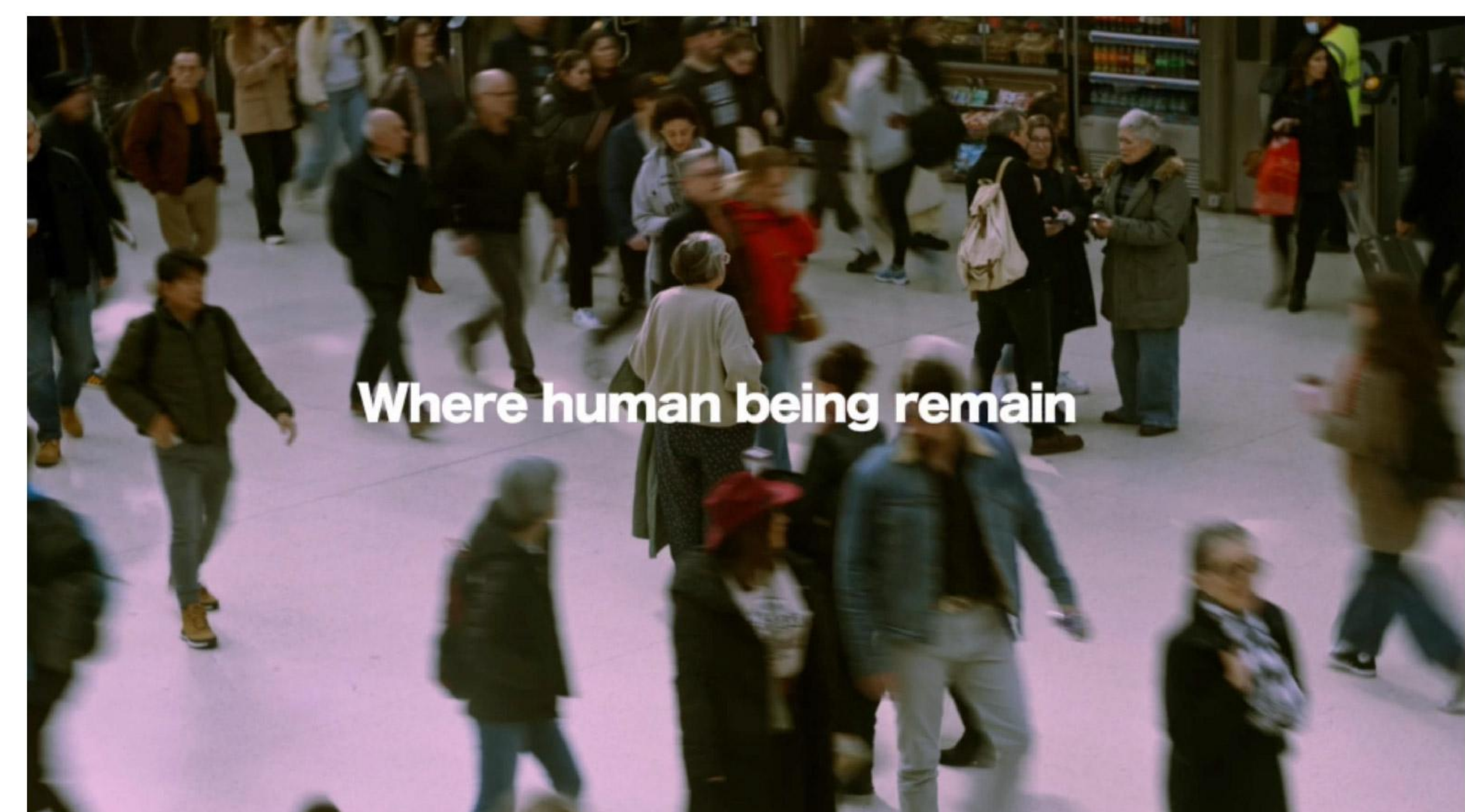
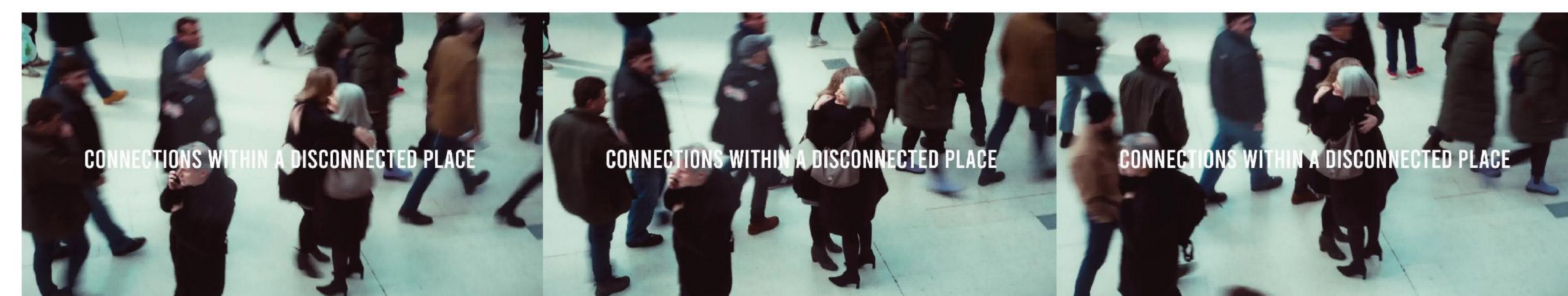
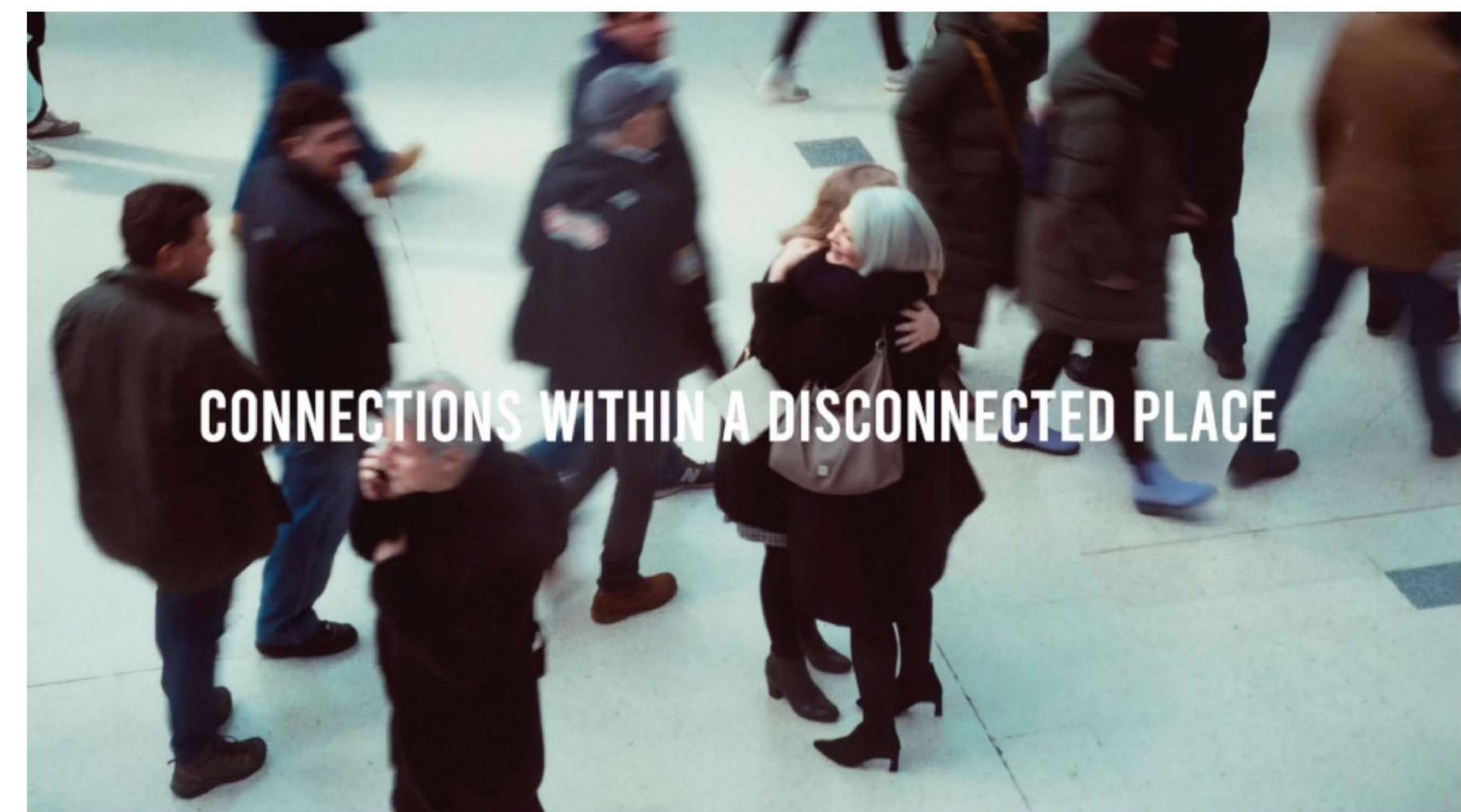
04:22

# Video Editing

I use video, sound, and sentences to describe the concept of this video for my major project.

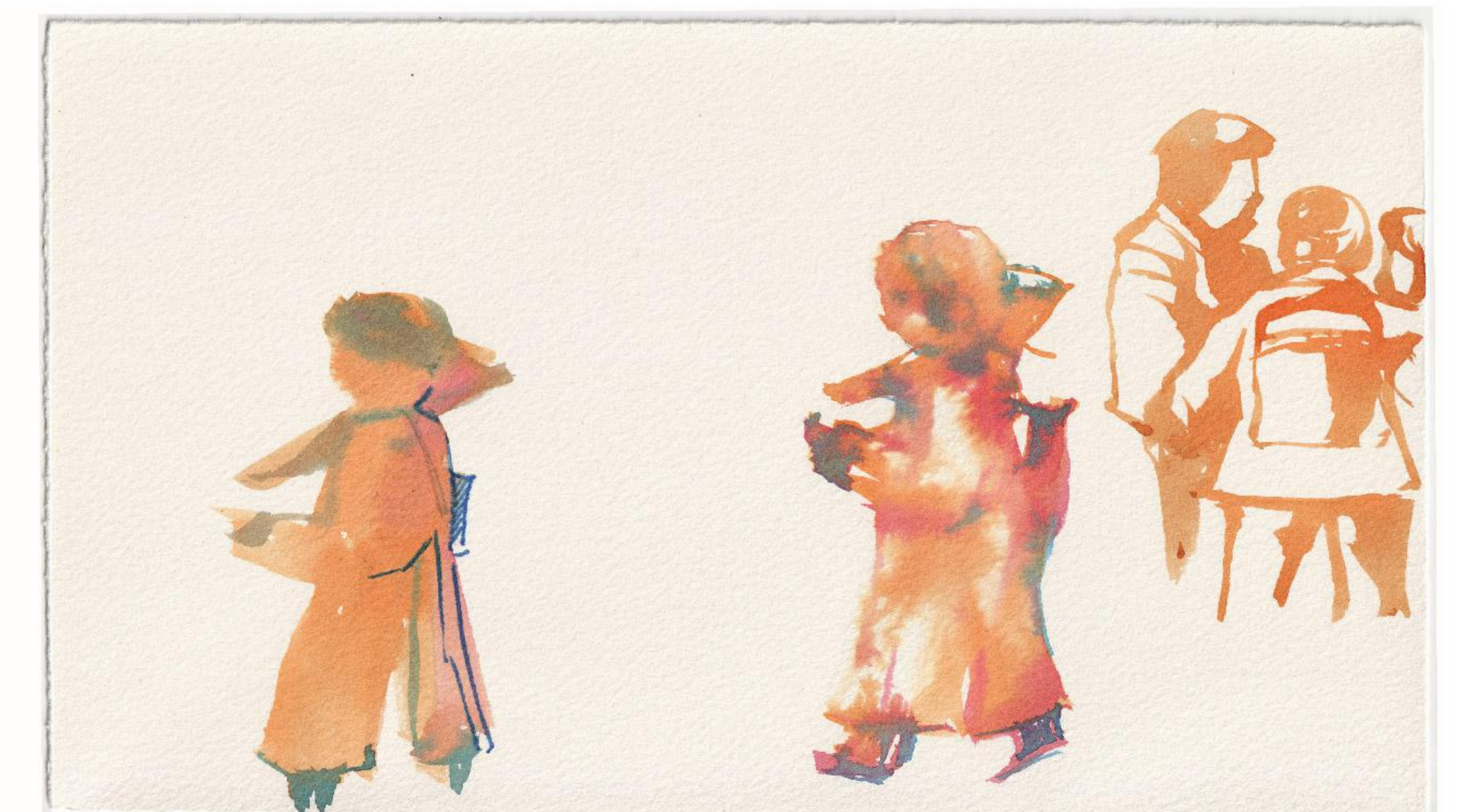


Using DaVinci Resolve to edit videos



# Sketching Studies

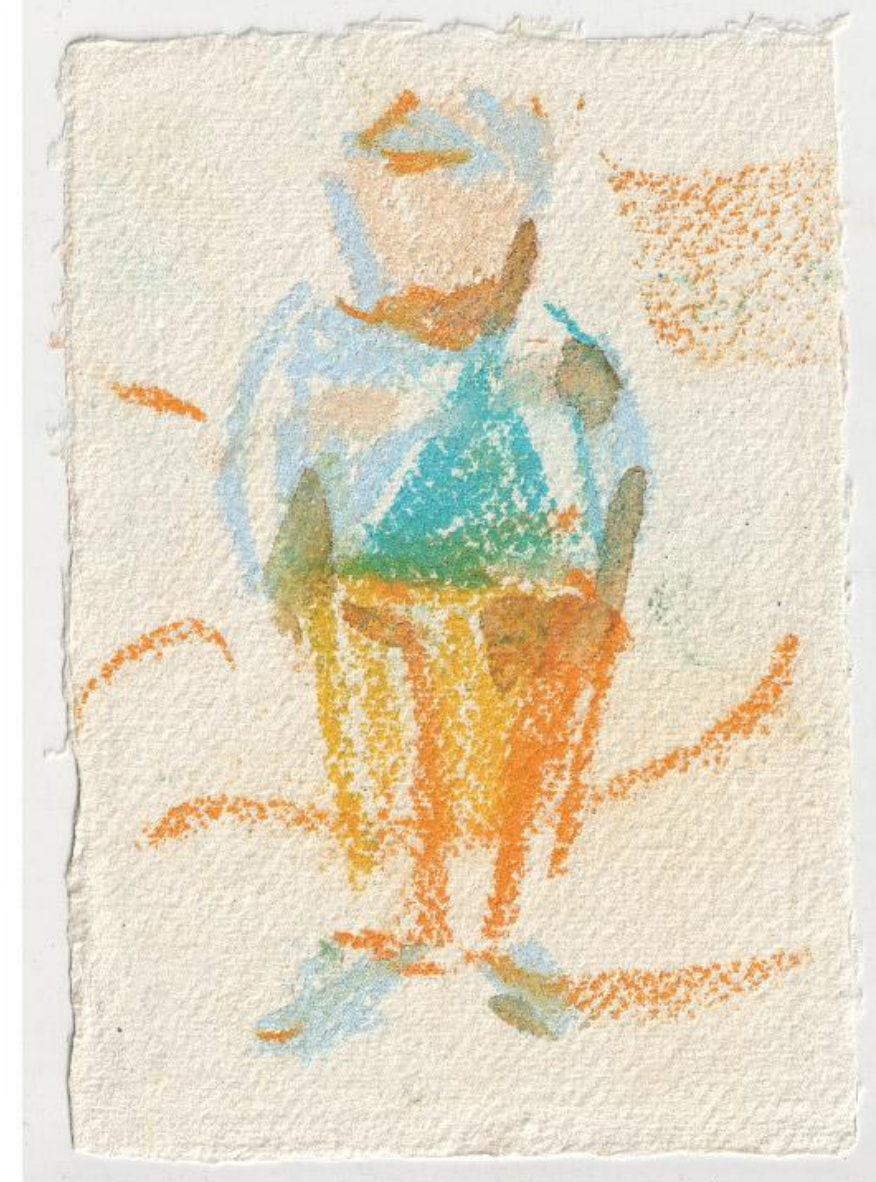
I began with many quick sketches to capture the fleeting moments in Non-Places. I used oil pastels, ink, watercolor, acrylic, pen, and pencil.



Some of my sketches



hug



people who were waiting



holding hands



family



friends

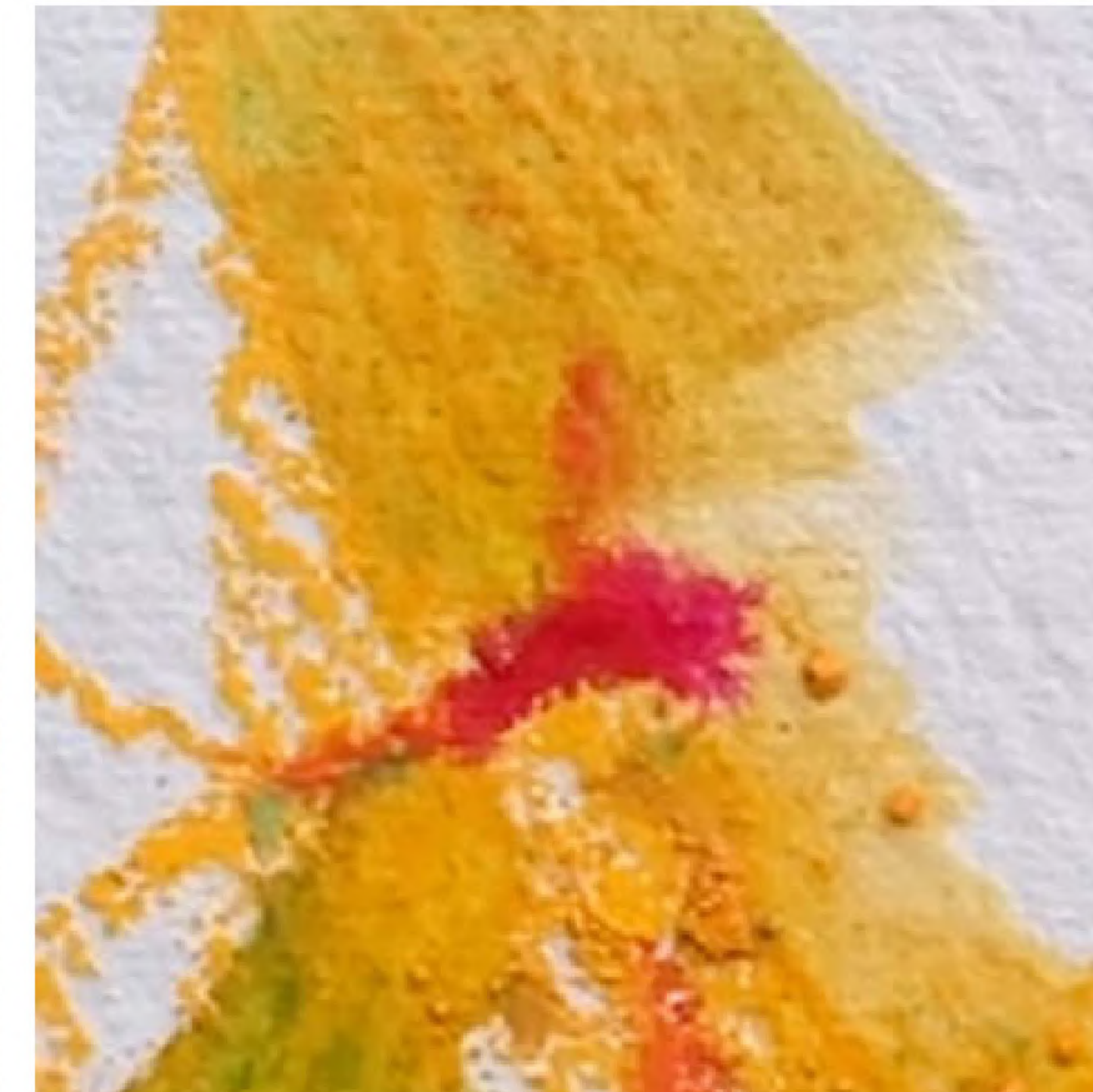
# Ink Experiments

Ink was chosen for its fluid nature, capturing the transient essence of Non-Places. Techniques included layering water and ink, combining pastels, and creating 'fogging' effects with water spray.



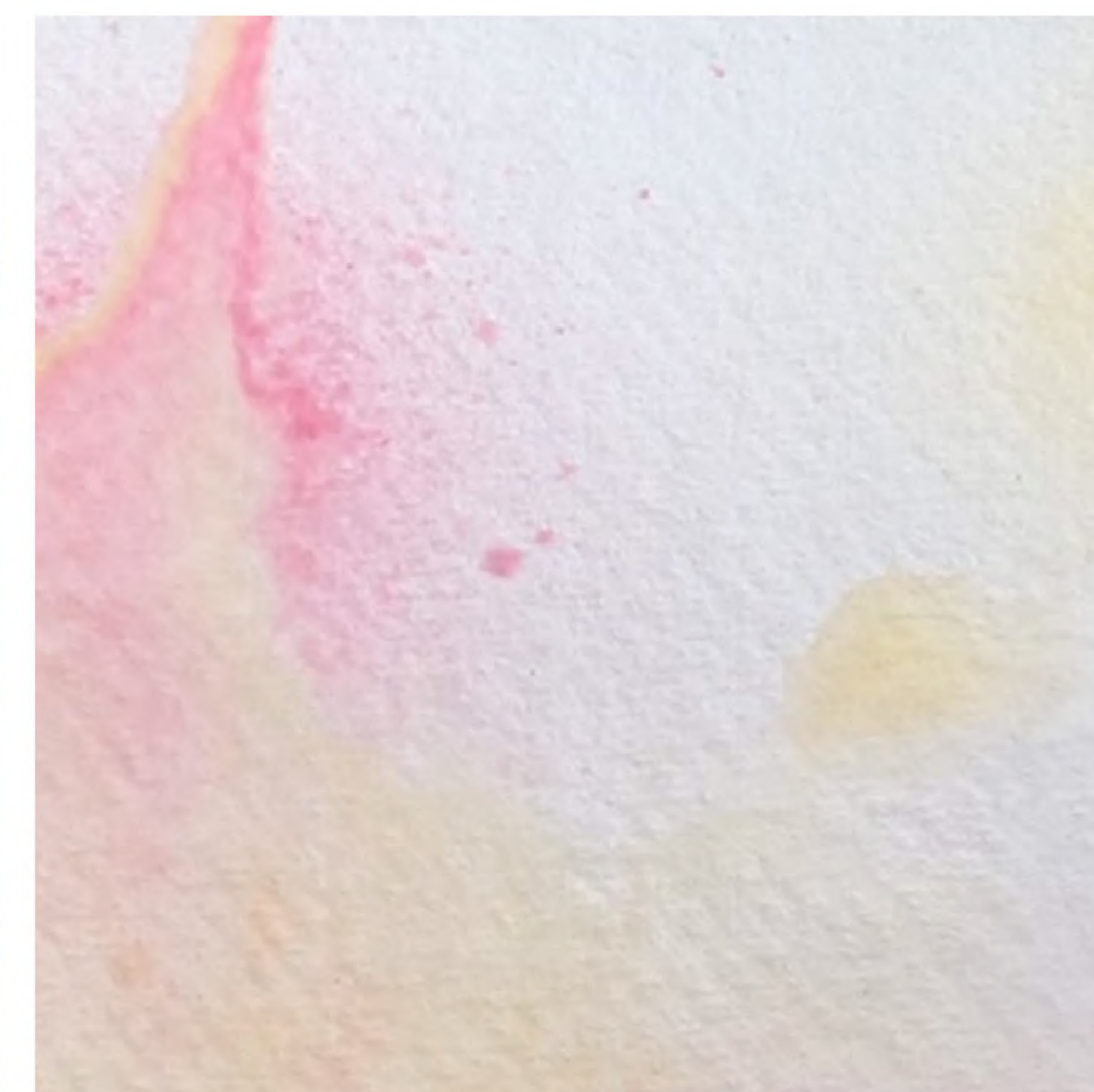
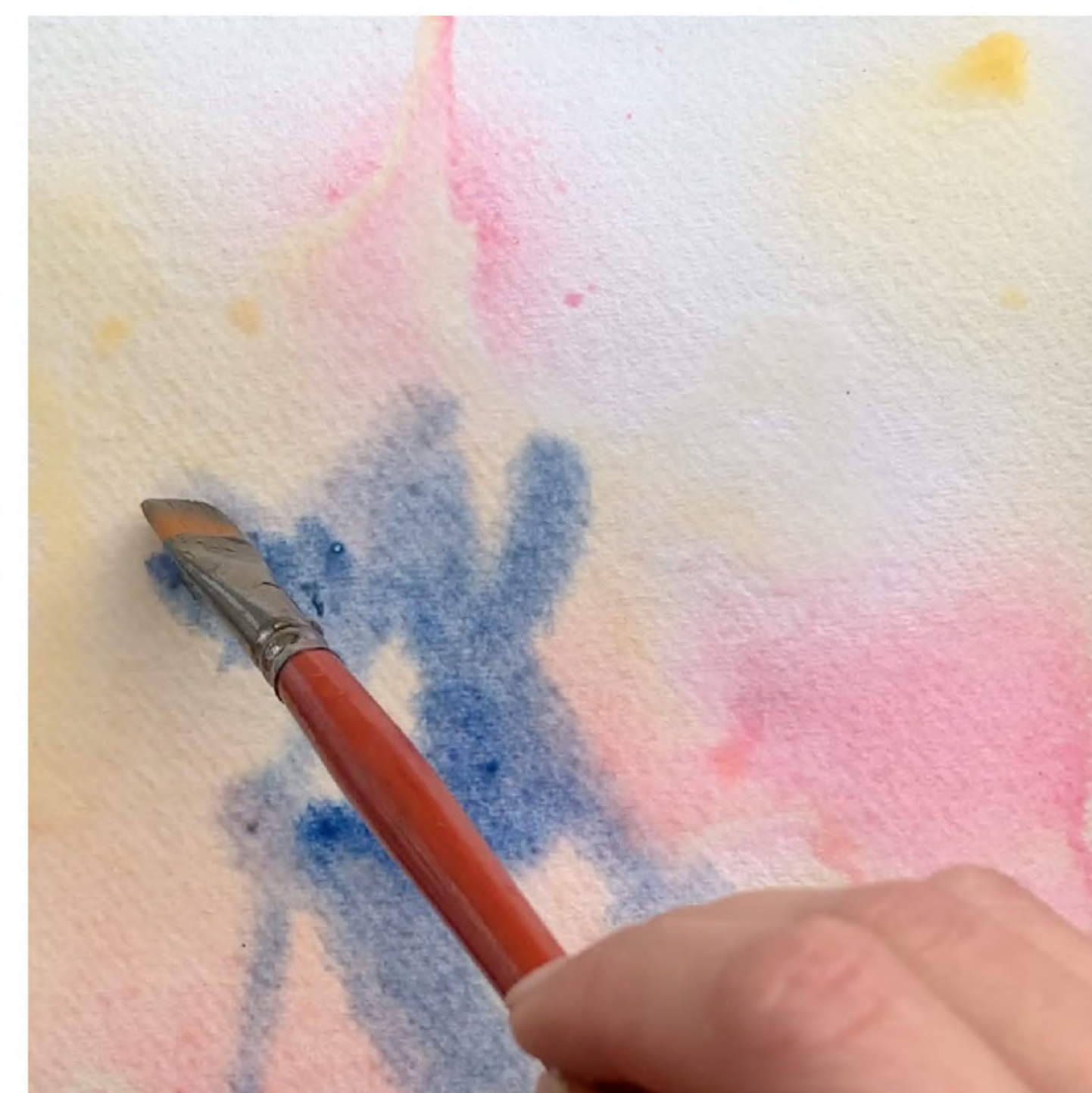
### **Water with ink,**

gave me the subconscious fluidity with freedom, edges bleeding and the flow of the ink expanding into the water, which gave me the feeling of quick movement.



### **Pastel with inks and watercolor,**

where the watercolor smudges, created very interesting textures and feelings.



### **Water spray with ink and watercolor,**

I was able to create my own “fogging” technique to get softer edges and a softer feeling, which was what I was searching for.

# Secondary Research

Secondary research included studying the works of artists like Peter Doig, Luc Tuymans, and Leanne Shapton. Their approaches to capturing transient moments and fluidity greatly influenced my techniques.

## Peter Doig



UNTITLED, monotype in watercolour and crayon on paper, 2011



Ooty Boathouse, Oil on paper, 22" x 29 3/4", Peter Doig, 2002

## Luc Tuymans

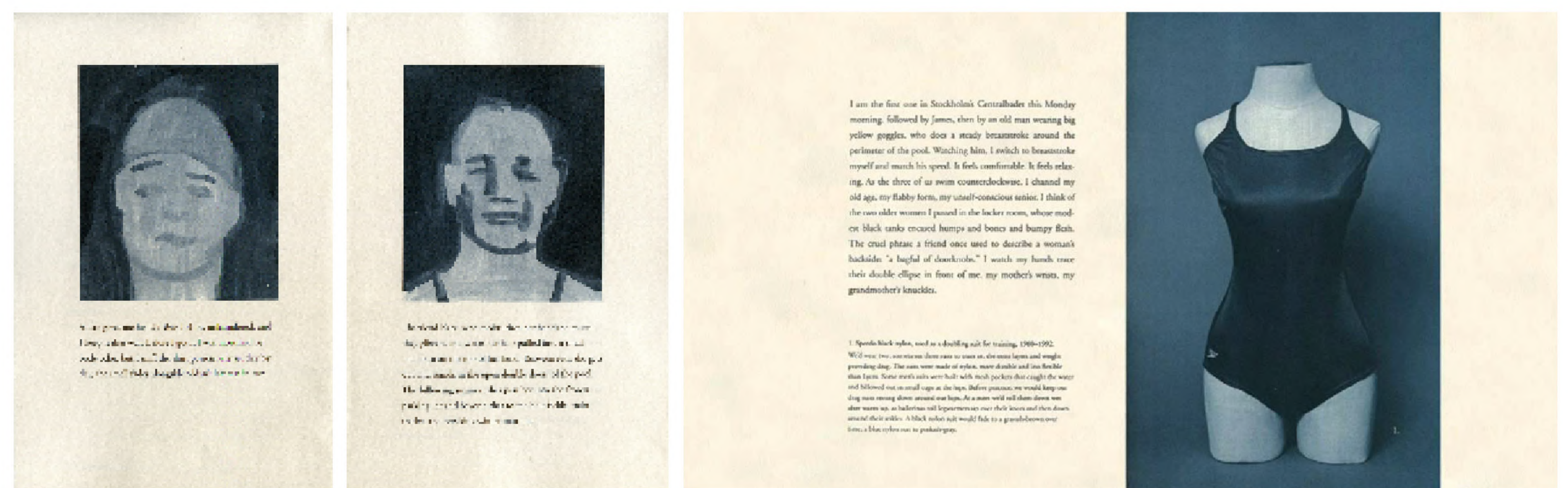
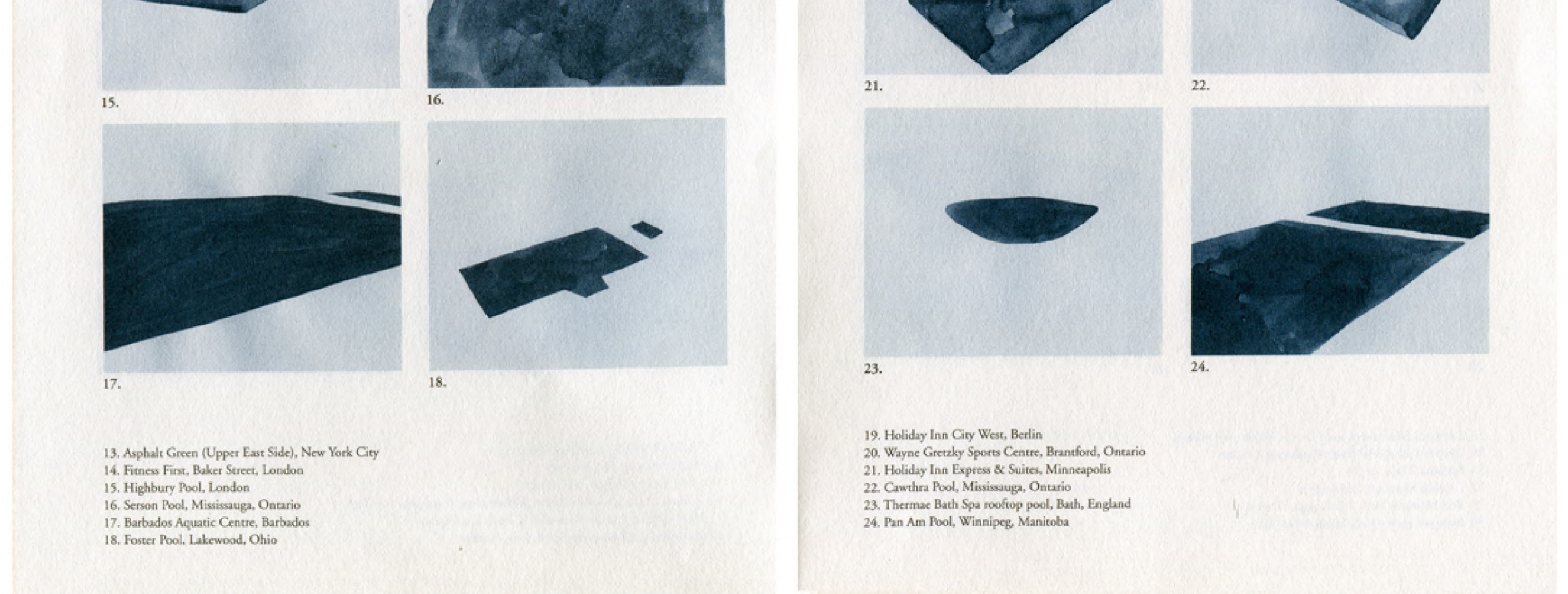


Issei Sagawa, 2014



See, Oil on canvas, 58 1/8 x 57 1/4 inches (147.7 x 145.3 cm), 2021

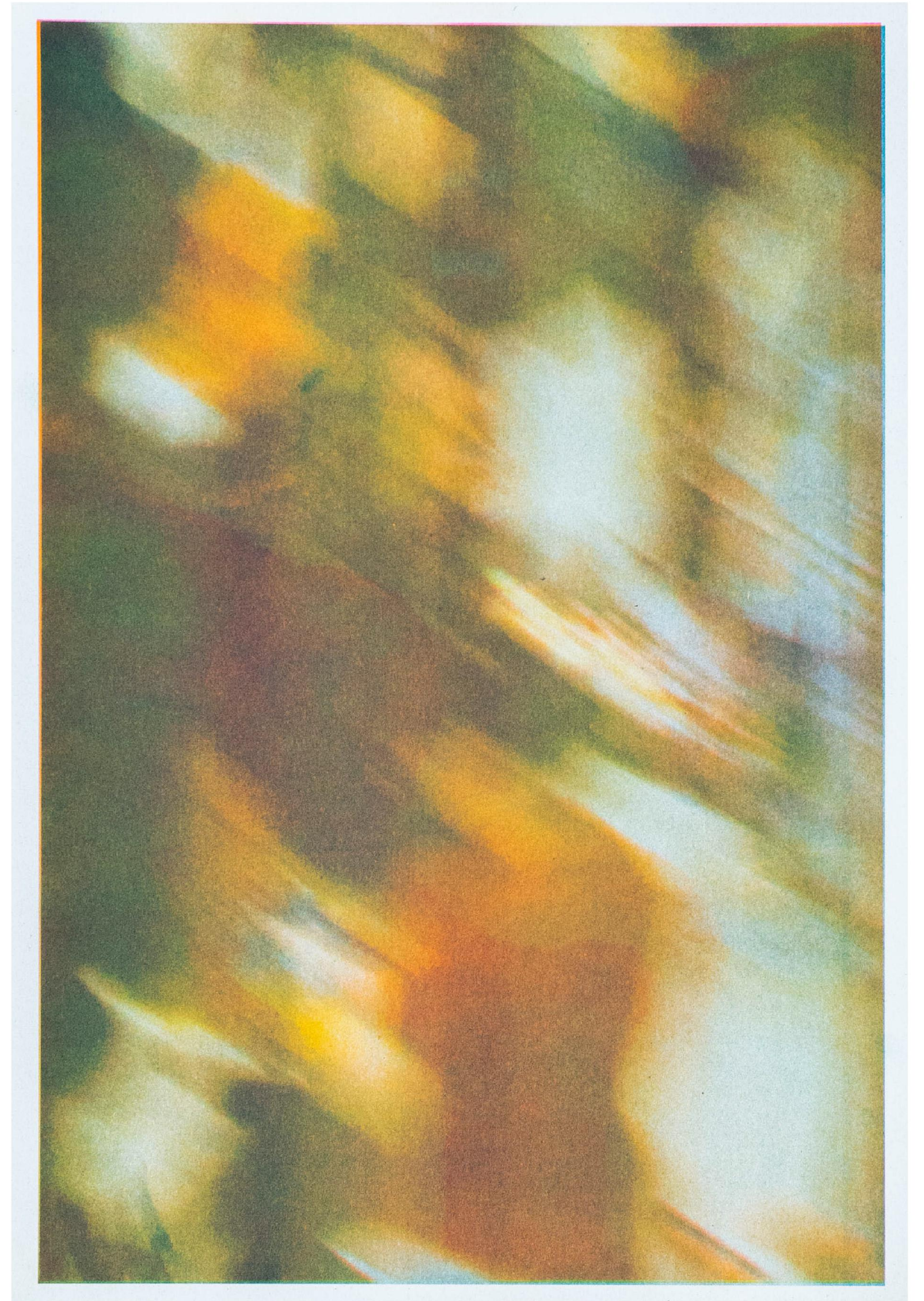
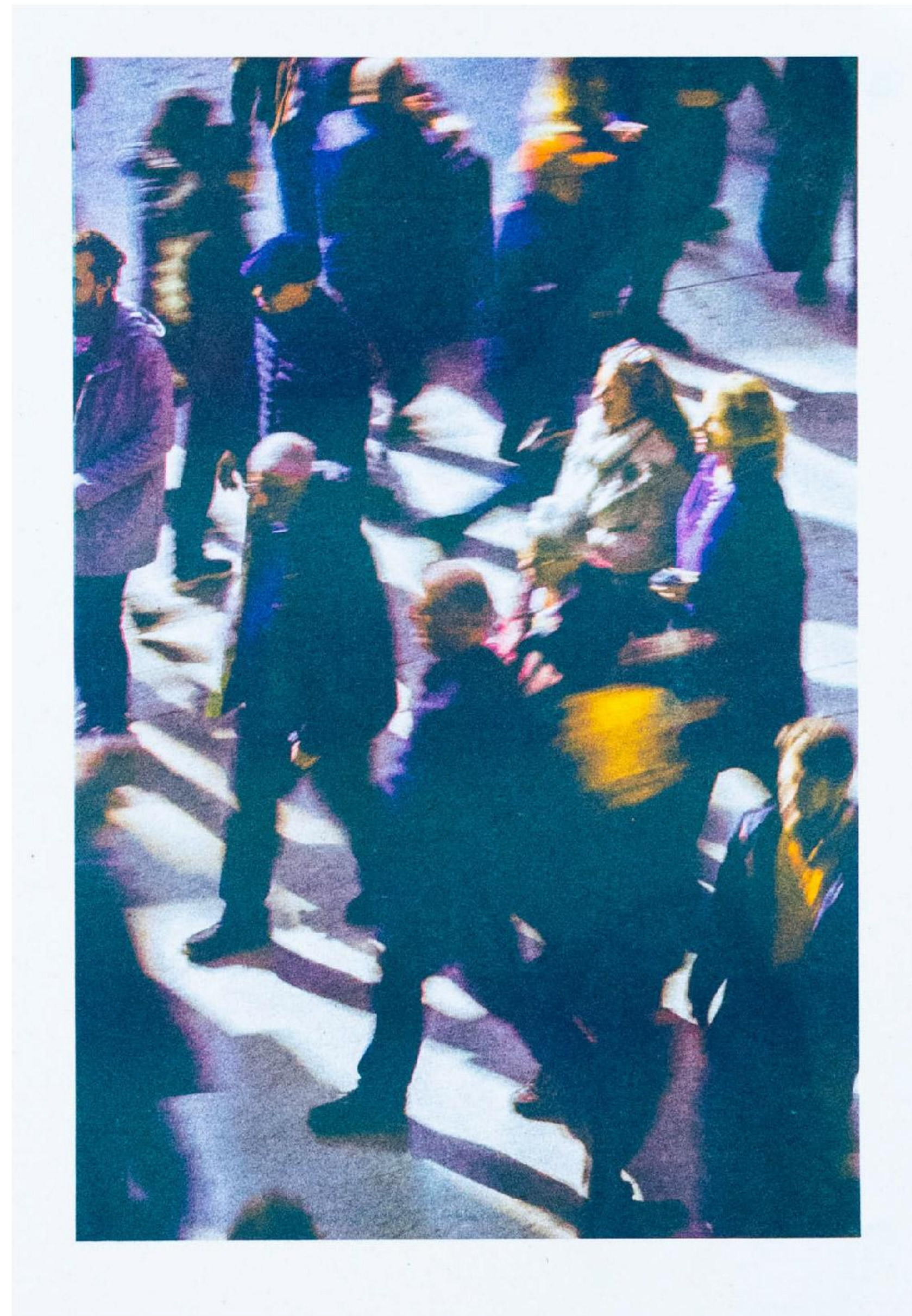
# Leanne Shapton



# Risograph Printing

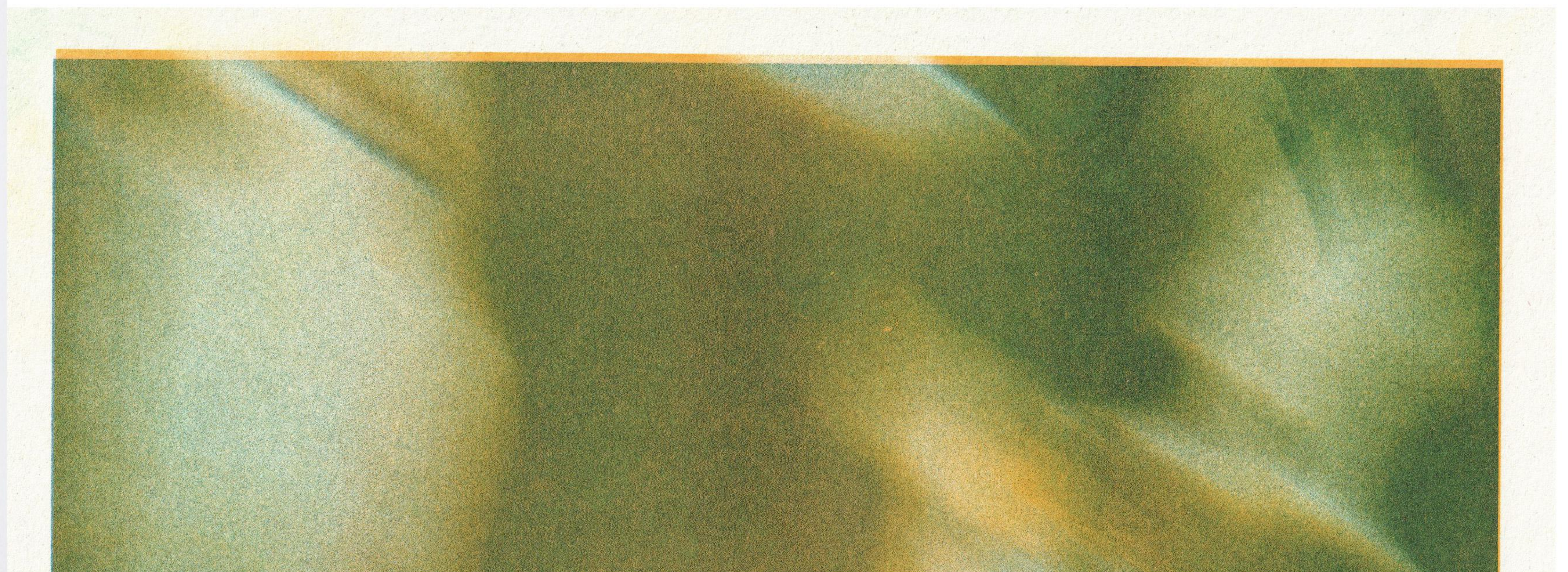
Risograph printing was chosen for quick experimentation with texture and color.

Risograph printing is known for its speed and slightly human feeling of misregistration.



One of the unique features of Risograph printing is the inherent unpredictability in the registration of colors, meaning that each layer of color may not align perfectly.

This slight misalignment becomes a charming characteristic of Risograph prints, giving each piece a natural.



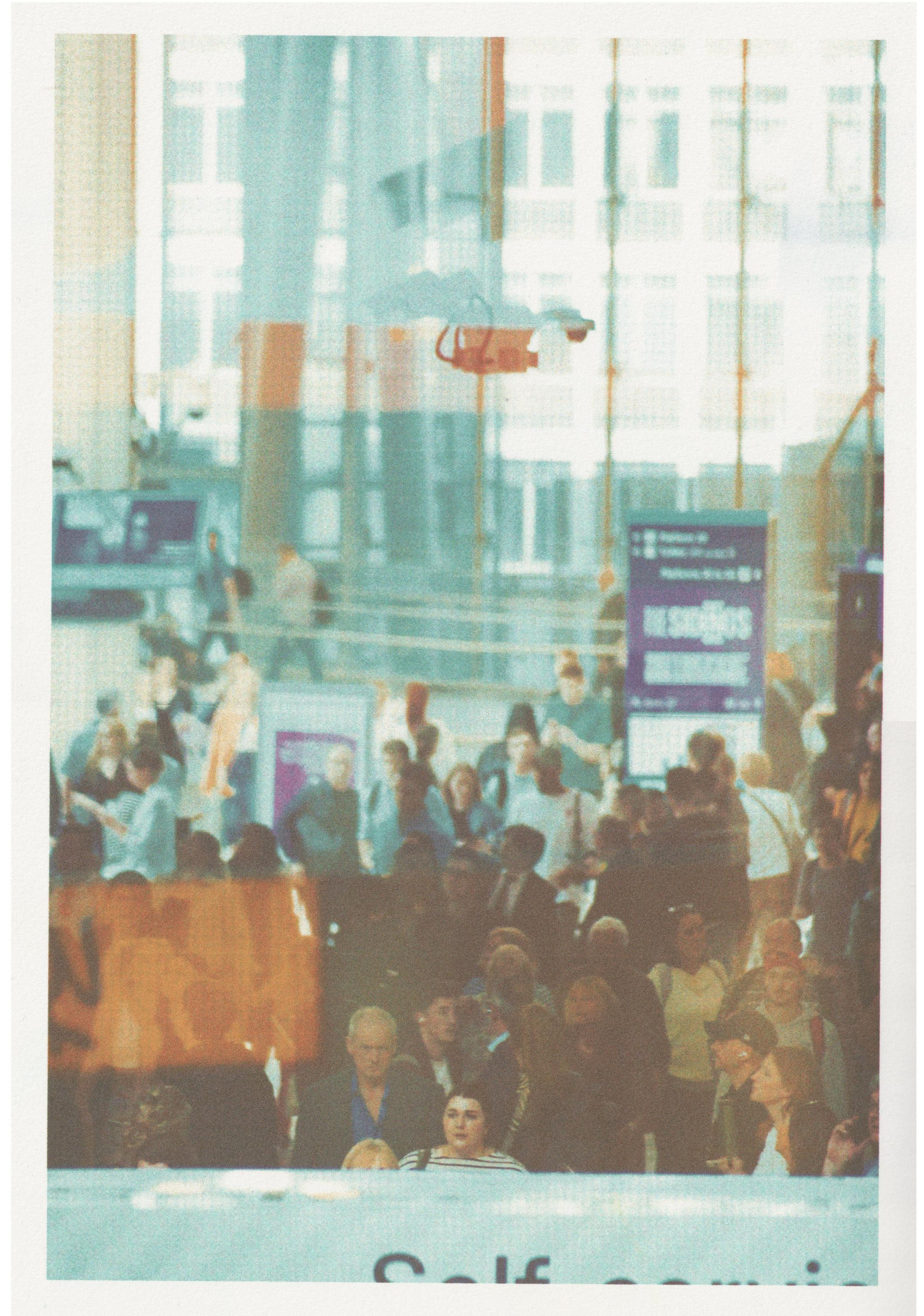
Colors: Sunflower, Fluorescent pink, Teal

Texture

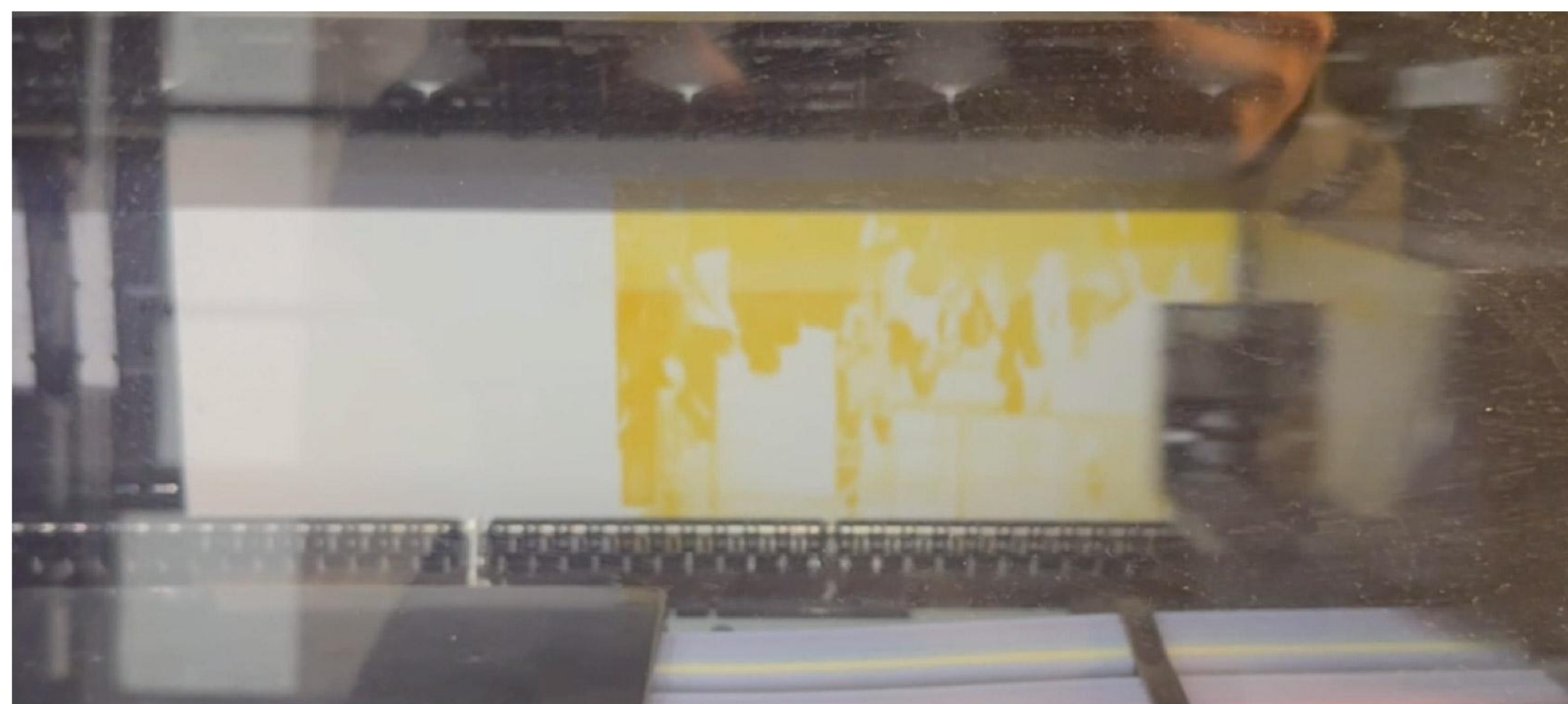
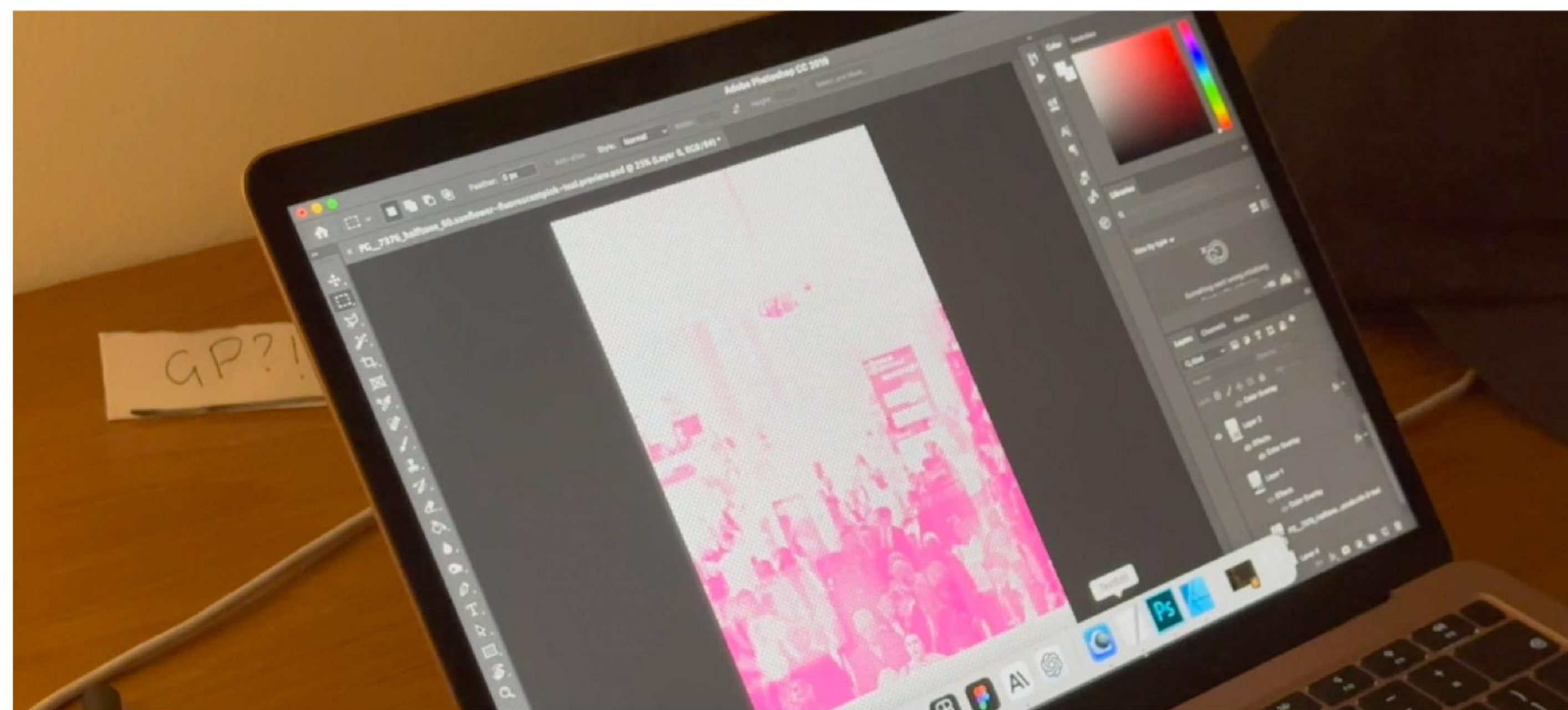
# Giclée Printing

Due to the limitations in booking slots for the Risograph printer, which requires a day for the ink to dry before printing the next color, I utilized Giclée printing to simulate the Risograph process.

Giclée printing allowed me to print one color at a time as needed, achieving a complex and refined texture and color combination.



The blur effect from the blending colors and the lack of clear facial details can sometimes express emotion and imagination better than clear details. This method enhances the emotional depth and artistic expression of my work, providing a unique visual experience that captures the essence of transient moments.



Printing one color at a time

# Canvas Paintings

Although the canvas paintings are not yet complete, they didn't convey the feeling of transient sites and felt too formal for this project, which is about the movement of people in Non-Places.

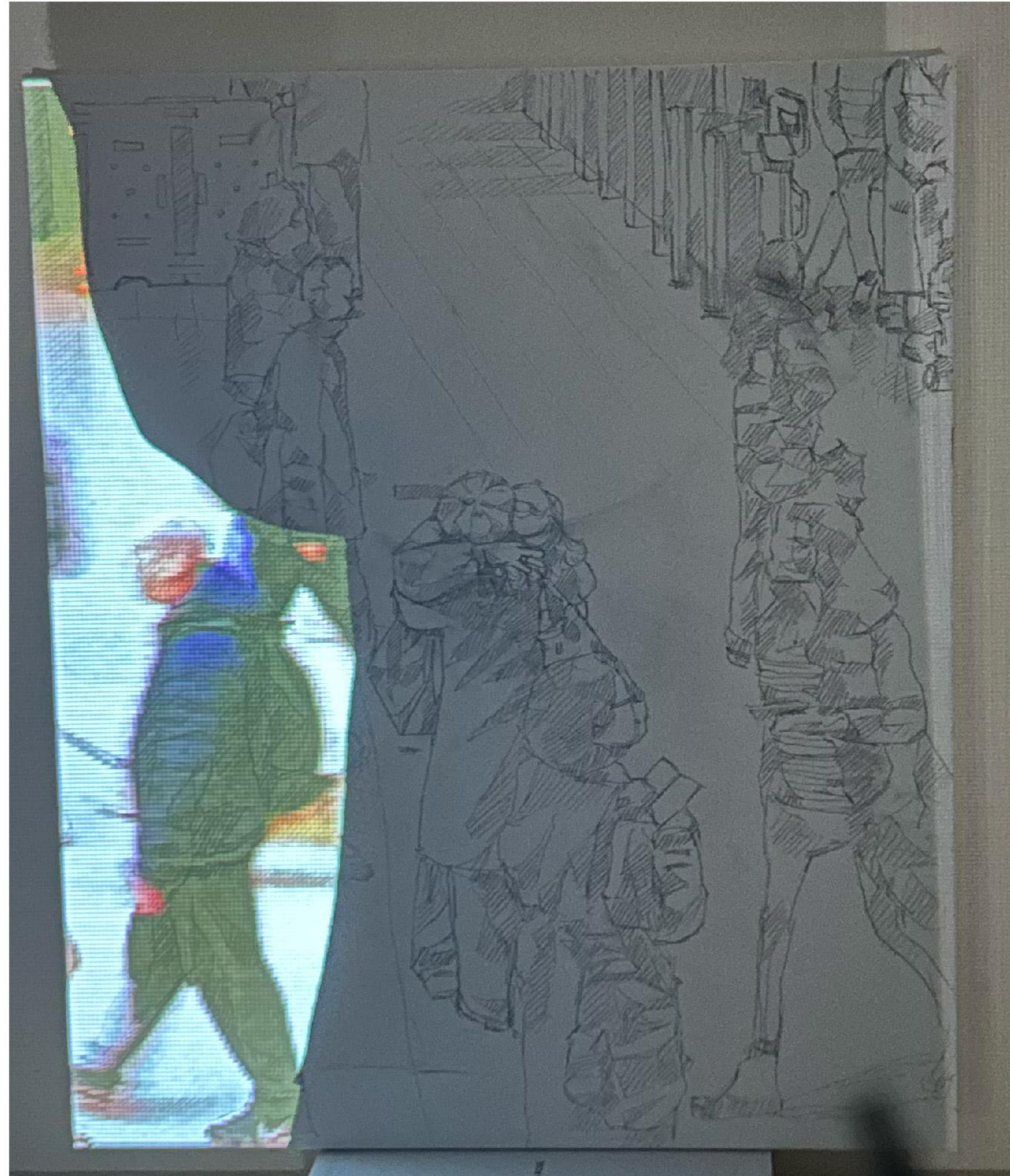
However, they represent my intention to create more refined and detailed artworks in the final stage of the project.

These paintings are explorations of color and composition.

By using the photos to create narrative structures and recomposing them on canvas, I explored the full range of color, which I intentionally limited in the other mediums, namely the sketches, etchings and Risograph prints.



The canvas paintings are unfinished because they are purely experimental, allowing me to see what compositions and color palettes would work best. This exploration was necessary to bring together the various elements from photos and sketches, and to achieve a fuller expression that was not possible in monochromatic mediums



# Screenprinting & Printmaking

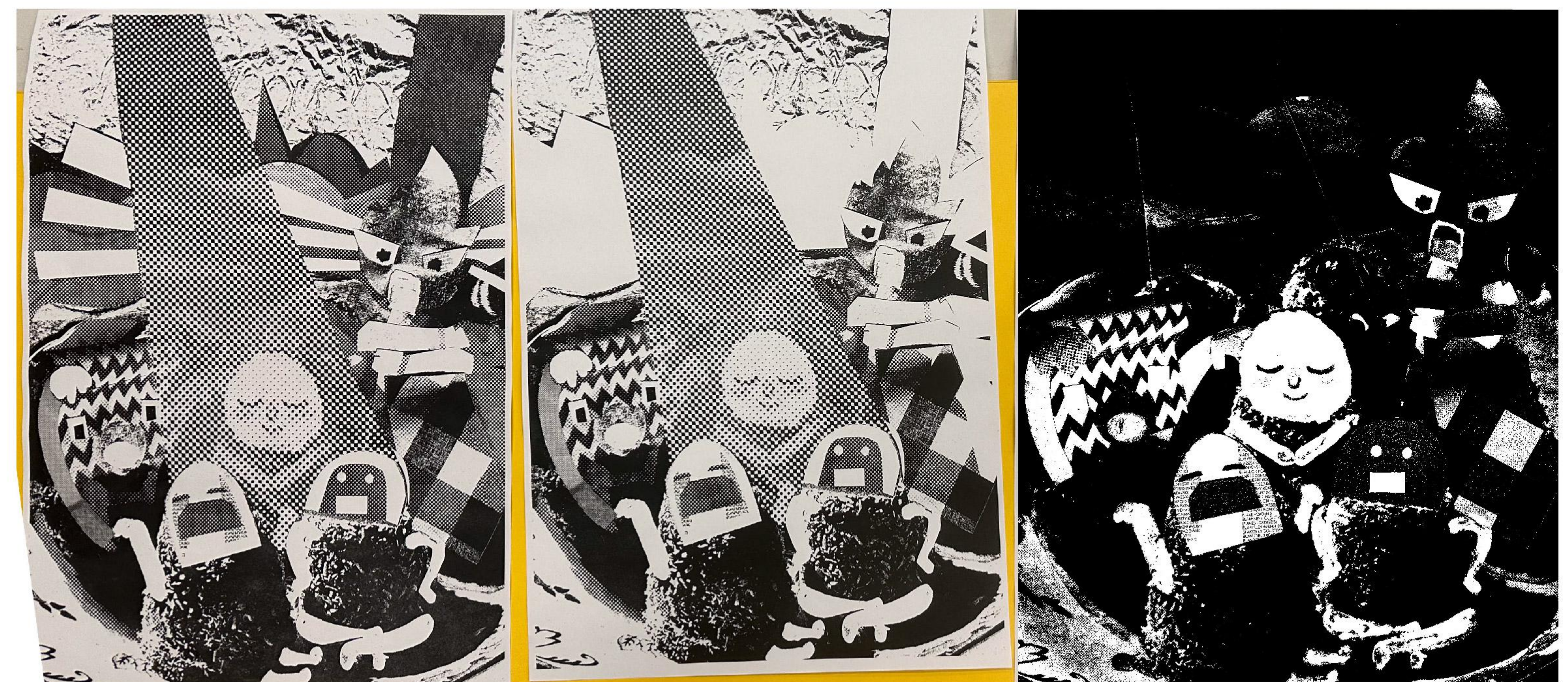
Screen printing allowed me to explore different textures and layering techniques. It provided a different way of rendering my sketches and photographs.



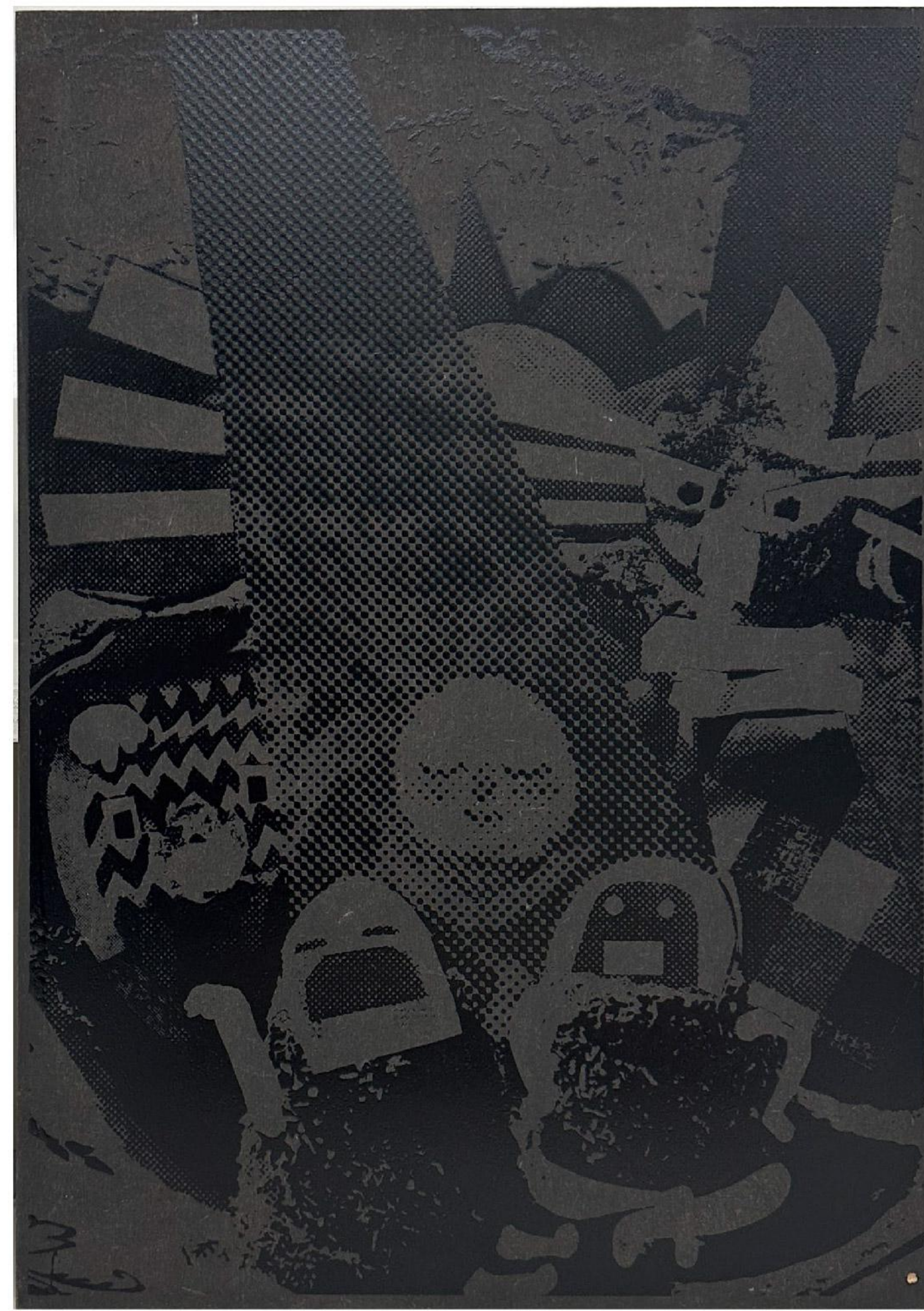
The angry space as the busy space and the peaceful space as the beautiful moments.



collage from magazine, screen print on paper, drawing on top



using Photoshop to create a halftone and experimental grayscale



silkscreen on woodblock



crafting on woodblock



paper



collage paper



textile

screenprint on different mediums

# Etching Techniques

I used soft-ground, hard-ground and photo etching techniques. The process involved sketching on plates and direct photo etching using UV light.

This created grainy, dust-like effects that I found intriguing



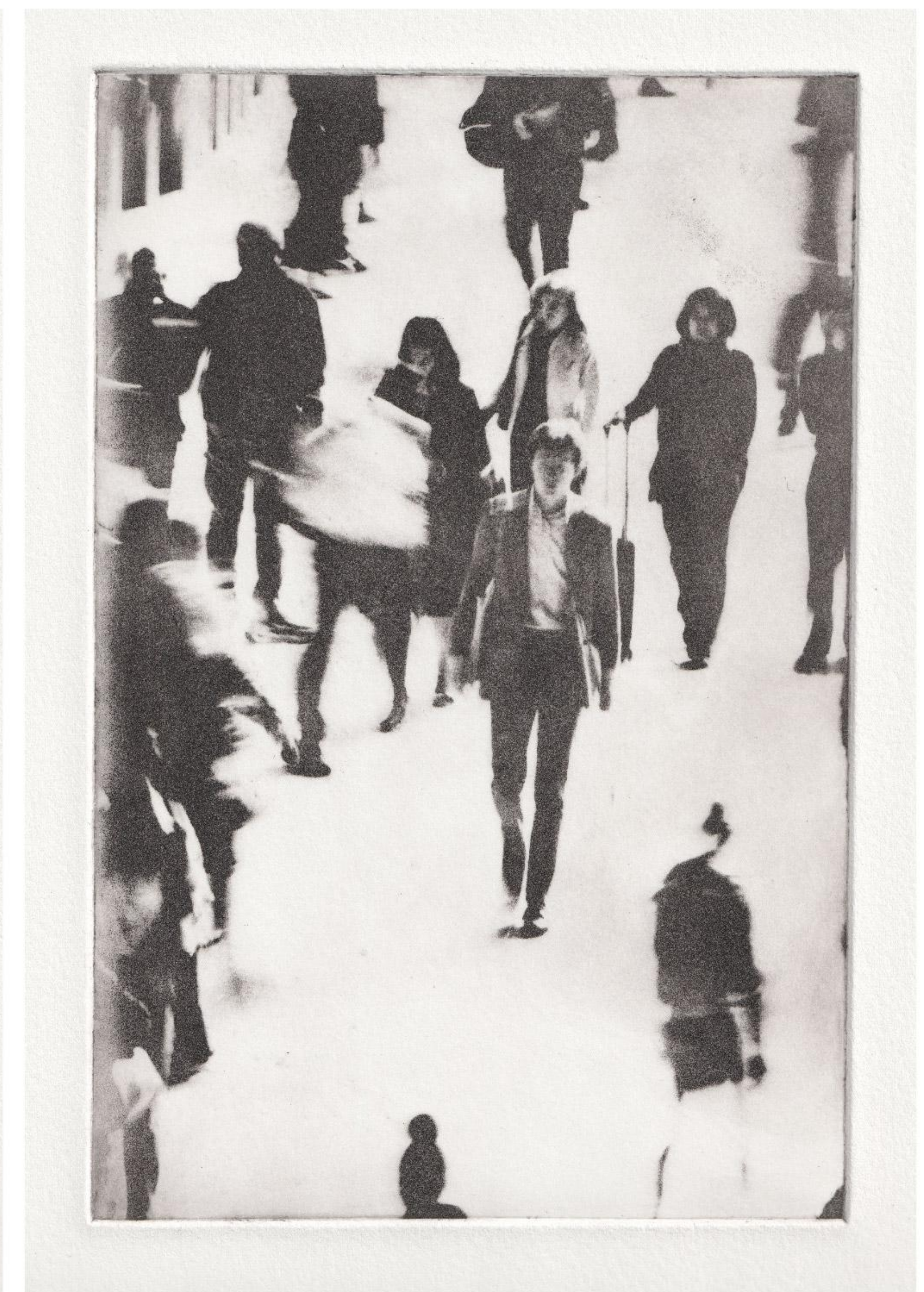
soft-ground



hard-ground



photo etching



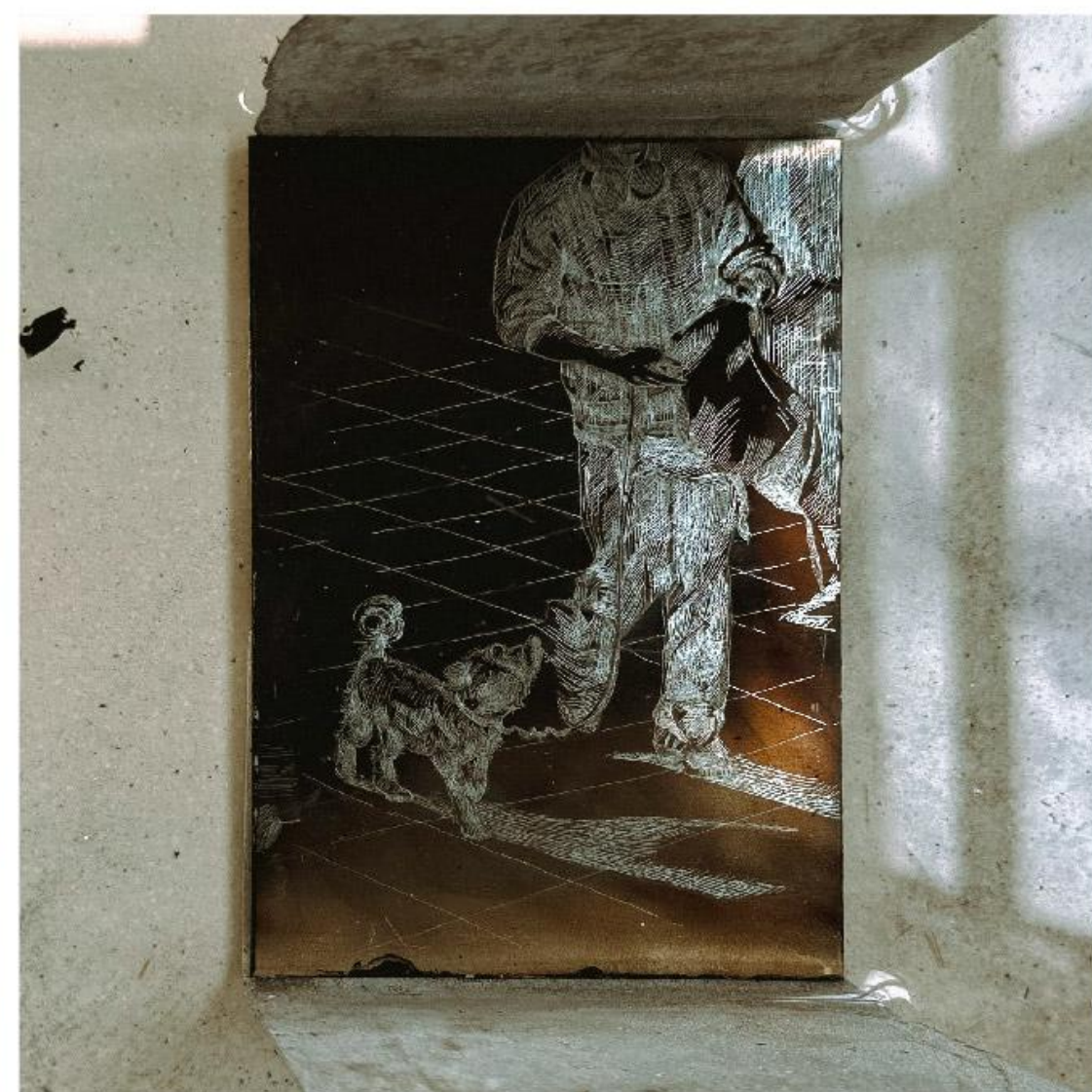
# Soft-Ground Etching

The etching by sketching into the plate involves translating from a photo to my sketch and then to the plate.



# Hard-Ground Etching

The etching by sketching into the plate involves translating from a photo to my sketch and then to the plate.

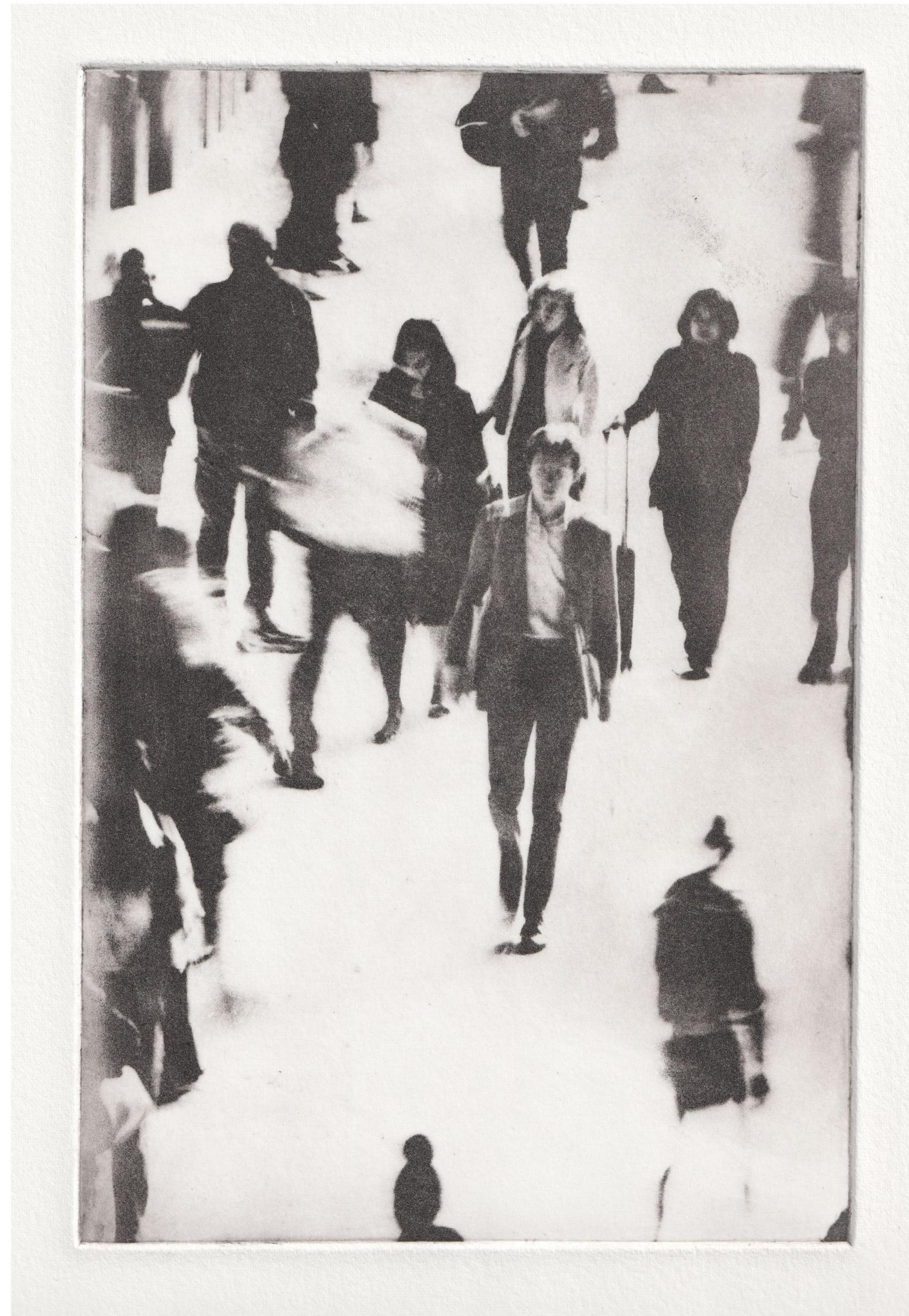


# Photo Etching

Photo etching involves translating directly from the photo to the plate by making a master film, using UV light, and etching

This method intrigued me due to the grainy, dust-like effect, which I found fascinating. I am interested in exploring more by drawing onto the photo etching plate in the future.

Very importantly, these etchings became a synthesis of my explorations, combining elements from photographs and sketches.

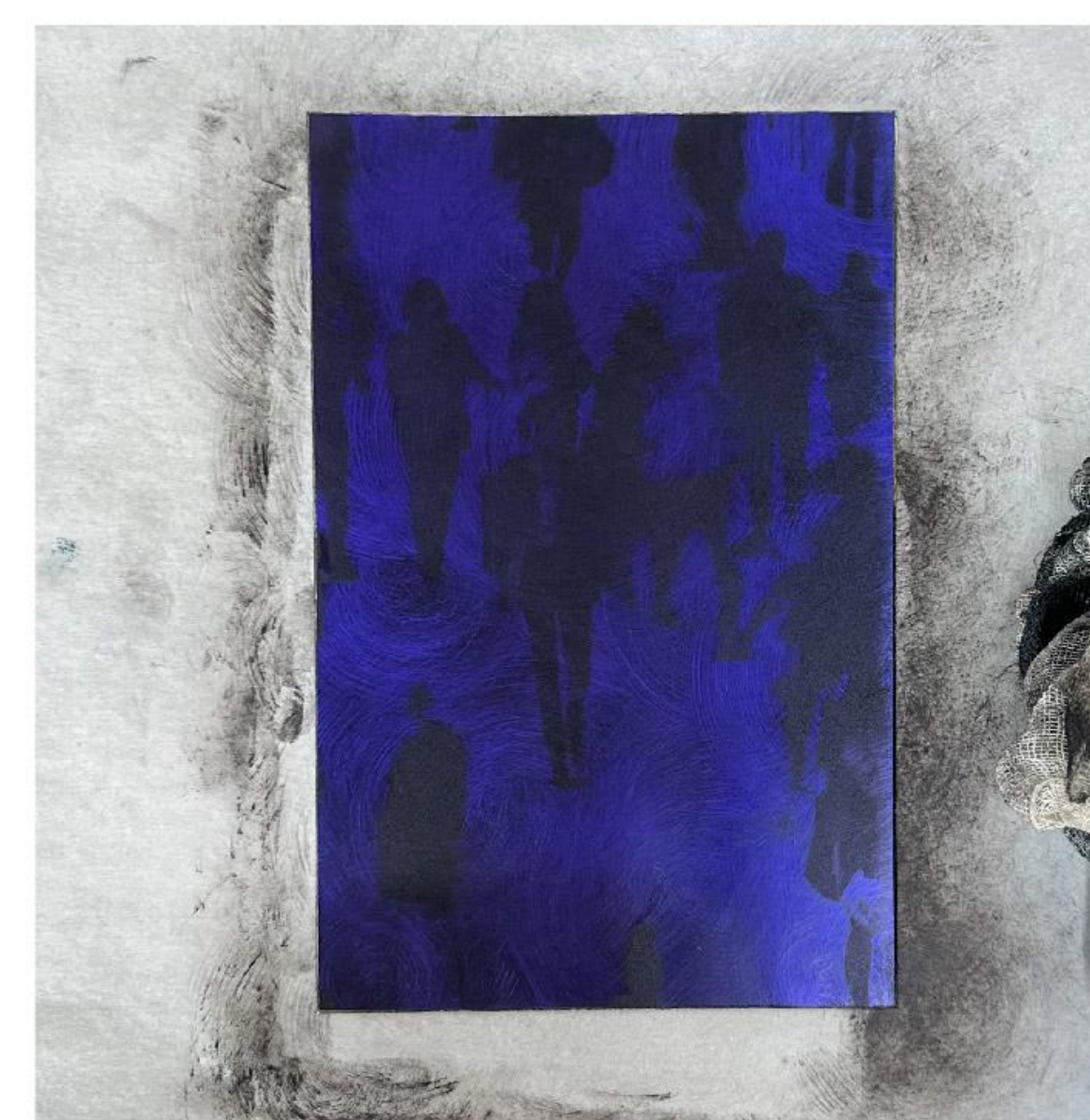
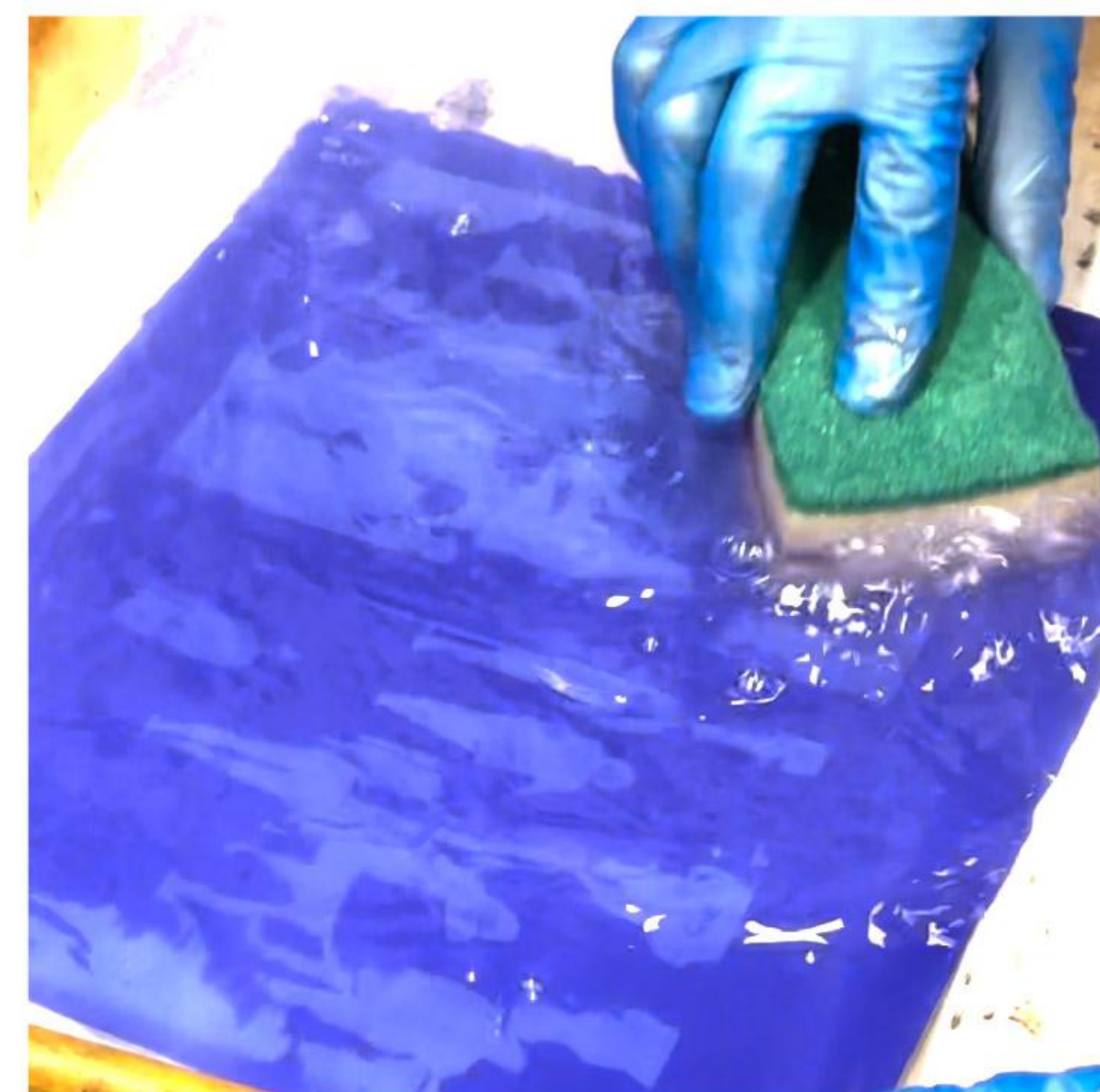
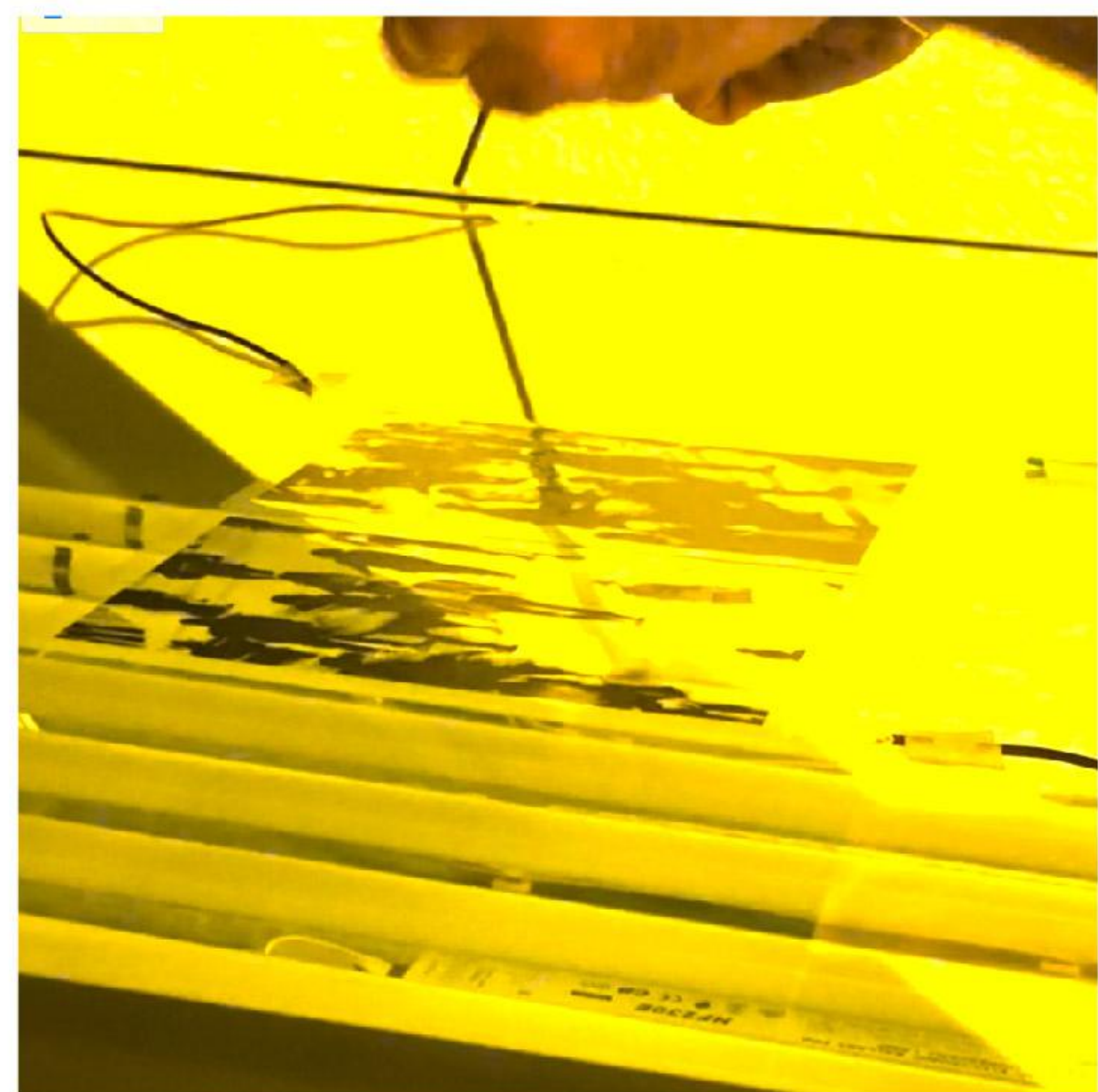


# Photo Etching

Very importantly, these etchings became a synthesis of my explorations, combining elements from photographs and sketches.



Transparent positive (milky film) for hydrocoat

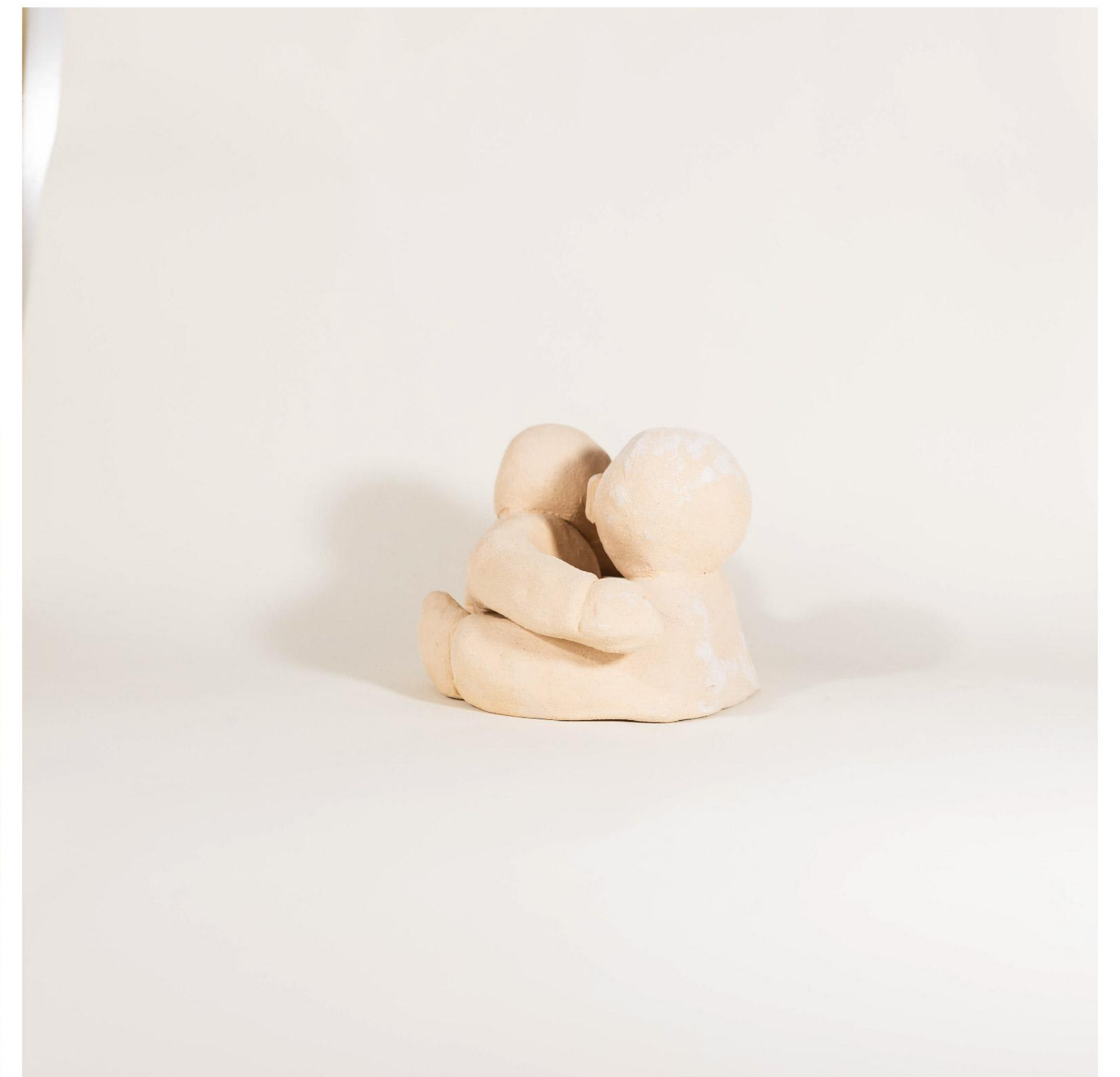


# Sculptural Studies

Inspired by photos at Waterloo Station, I sculpted figures of people hugging. These sculptures emphasize the physical and emotional connections in transient spaces. I used a 3D scanner to digitally capture and manipulate these sculptures.

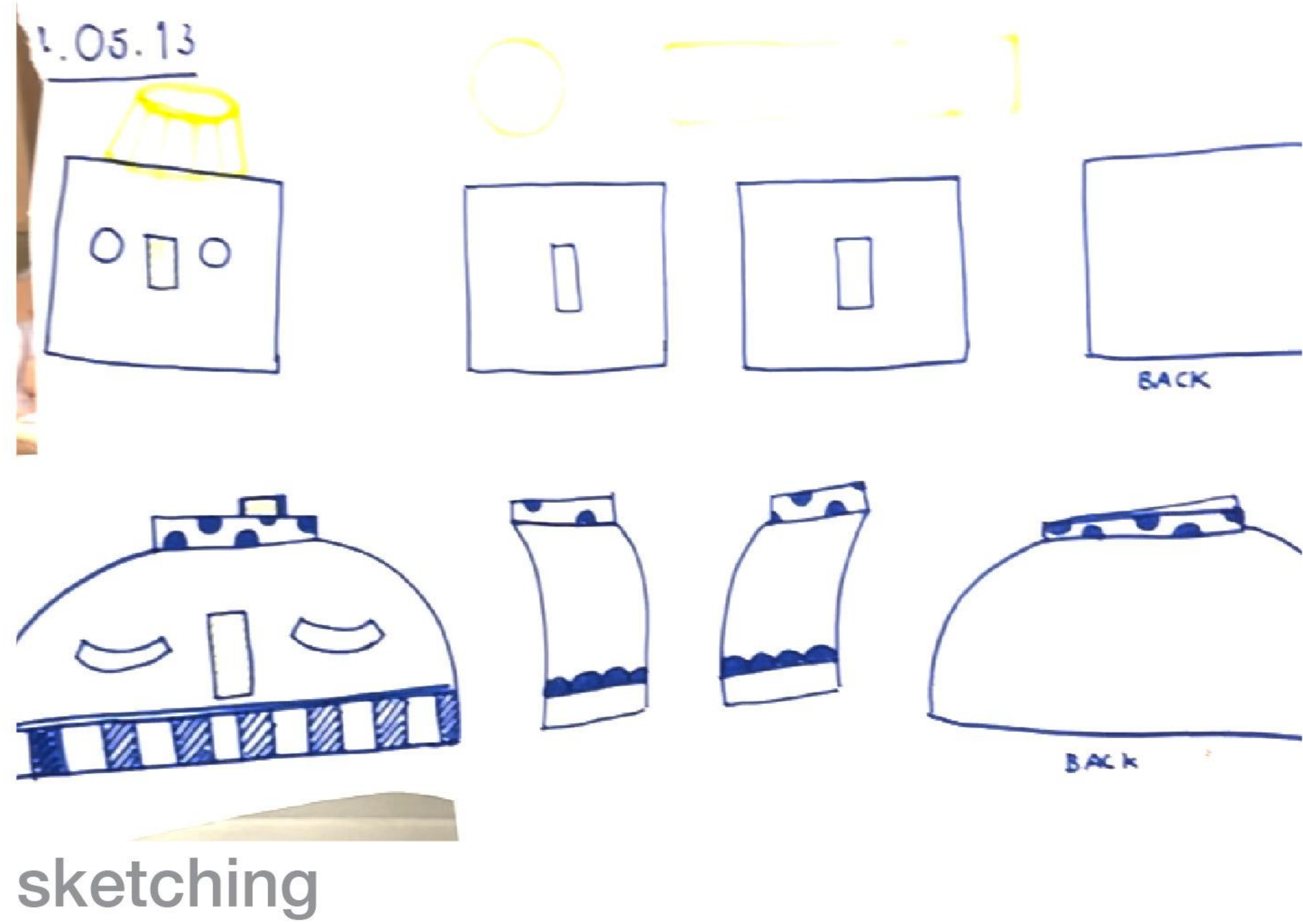


connection



hug

# Sculptural Studies



clay



disconnected



connecting

# Sculptural Studies

This tactile medium allowed me to explore the contrast between the permanence of the sculpture and the ephemeral nature of the moments it depicts. The sculptures were focused on conveying the feeling of connection, rather than specific imagery from my other works.



sketch



hug



3d scan



# Photo Book

I compiled my photographs into a book to tell the story of human connections in Non-Places. This photo book creates a cohesive visual narrative.

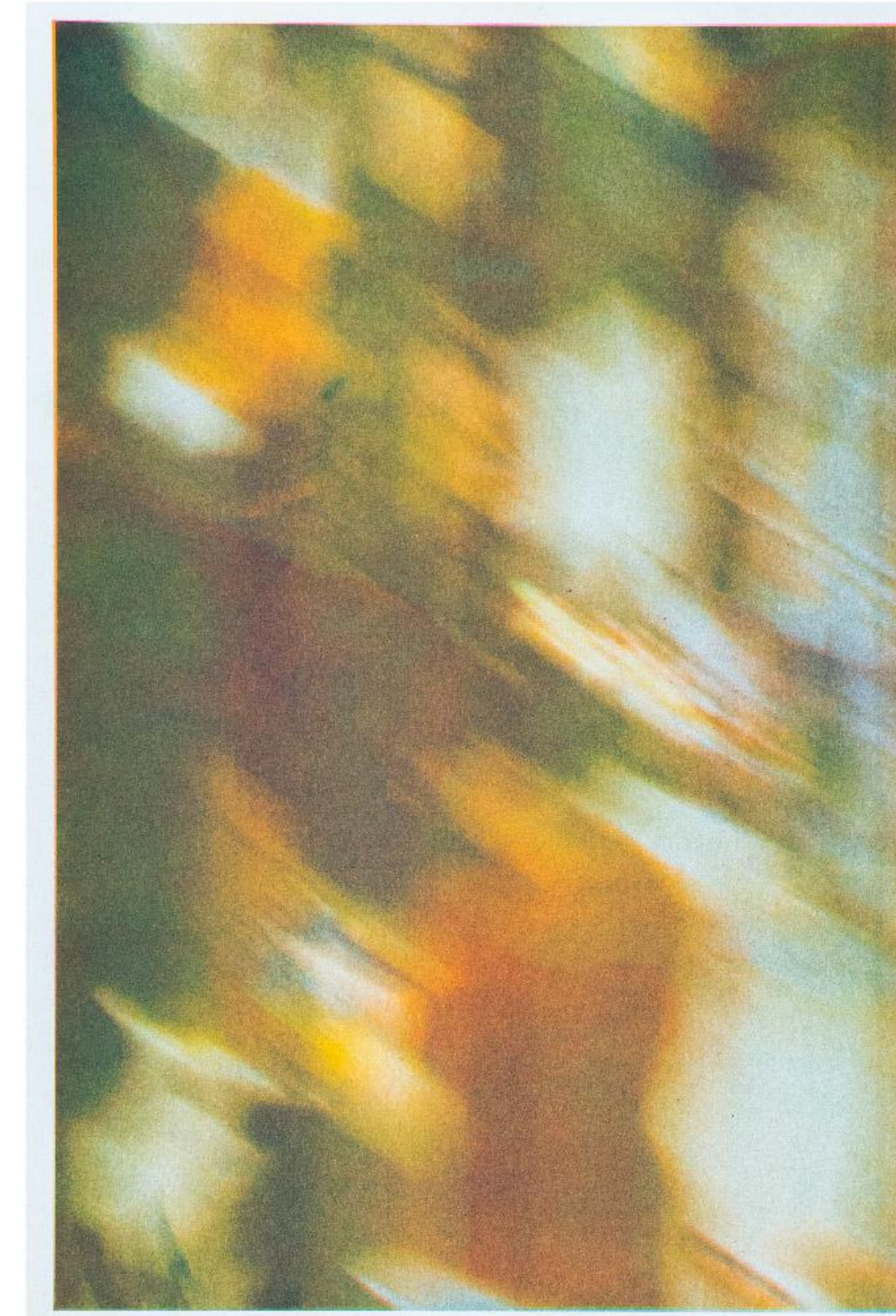


# Non-Place

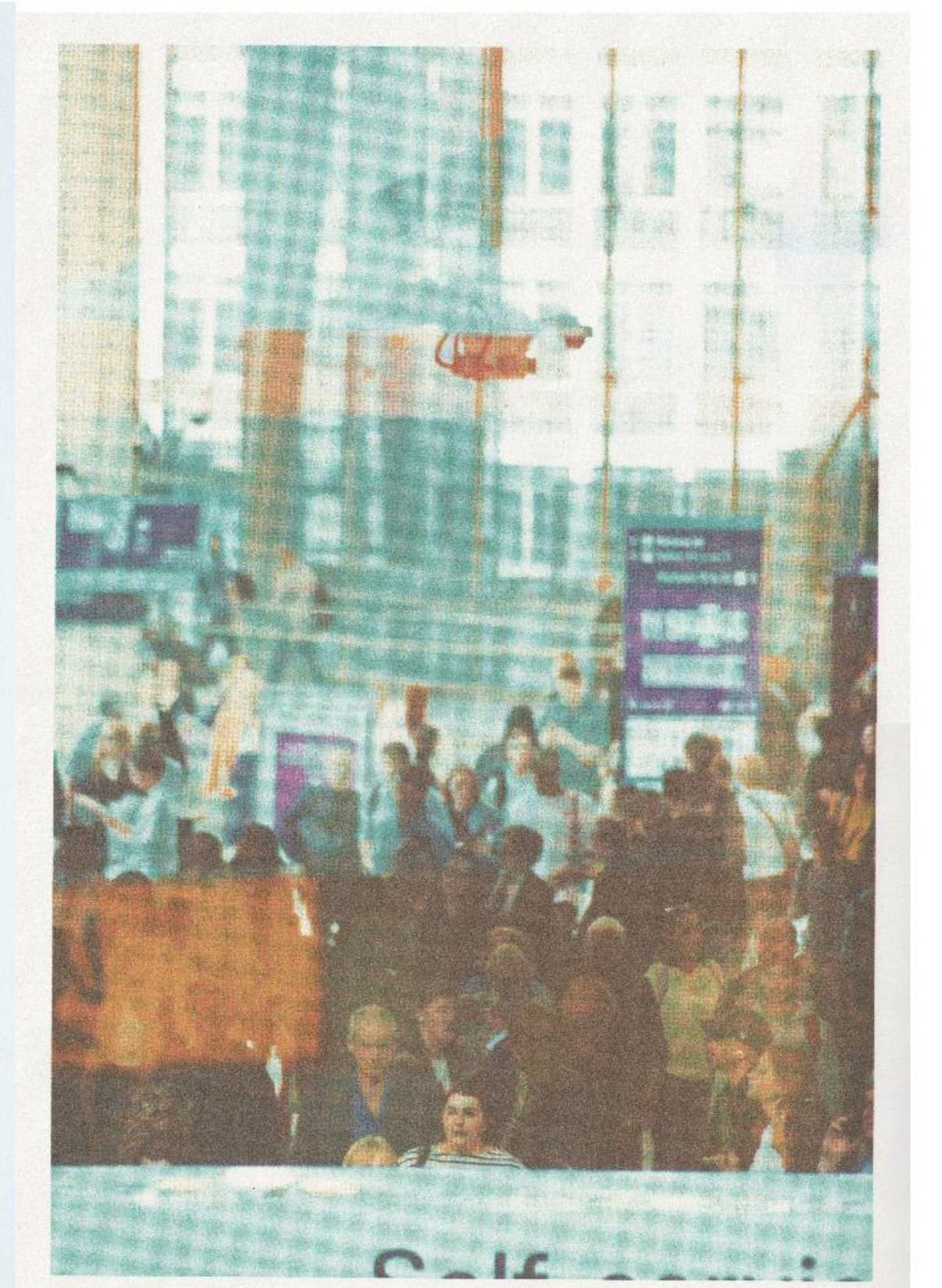
This project combines various techniques to explore and represent transient spaces. Future directions include continuing these explorations in more refined and detailed works.



Sculptural Studies



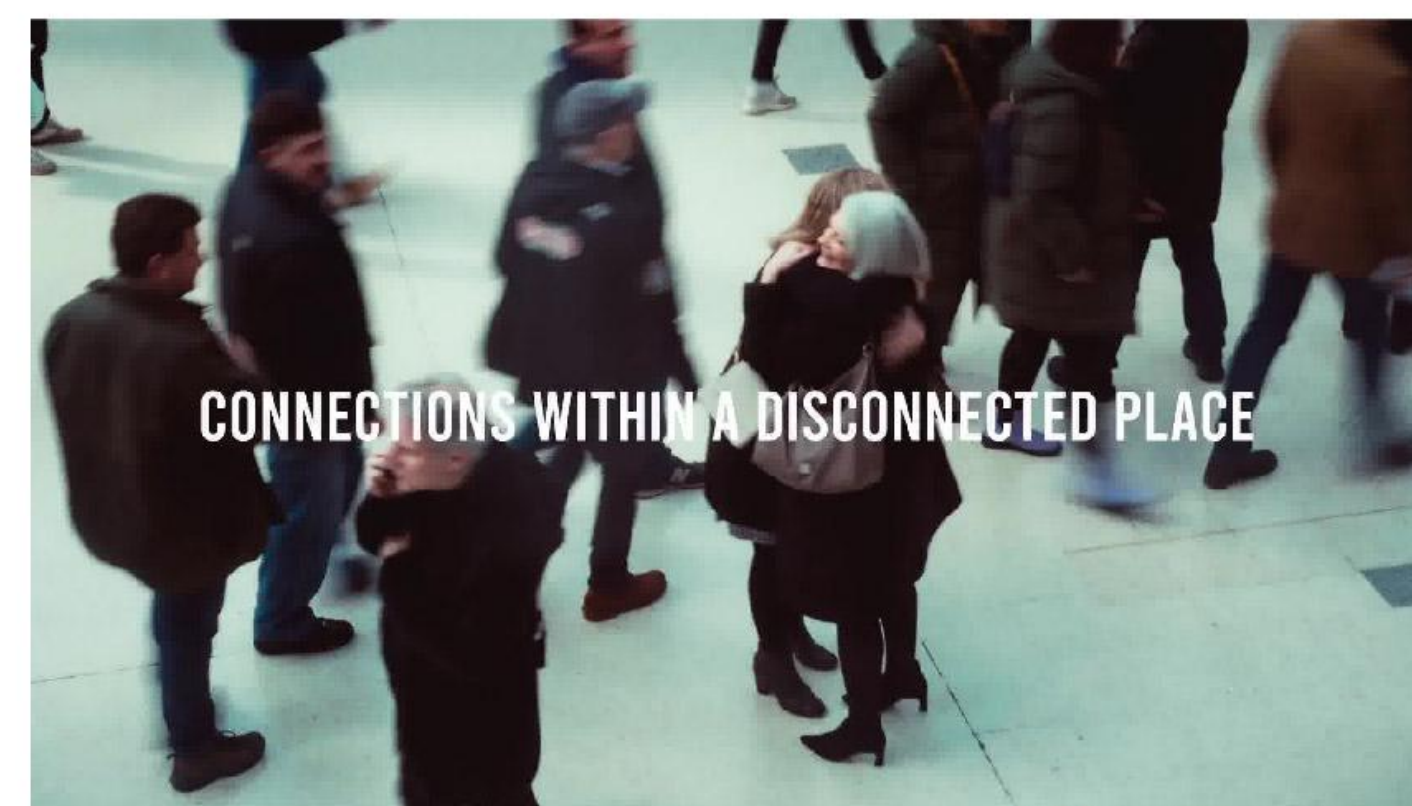
Risograph Printing



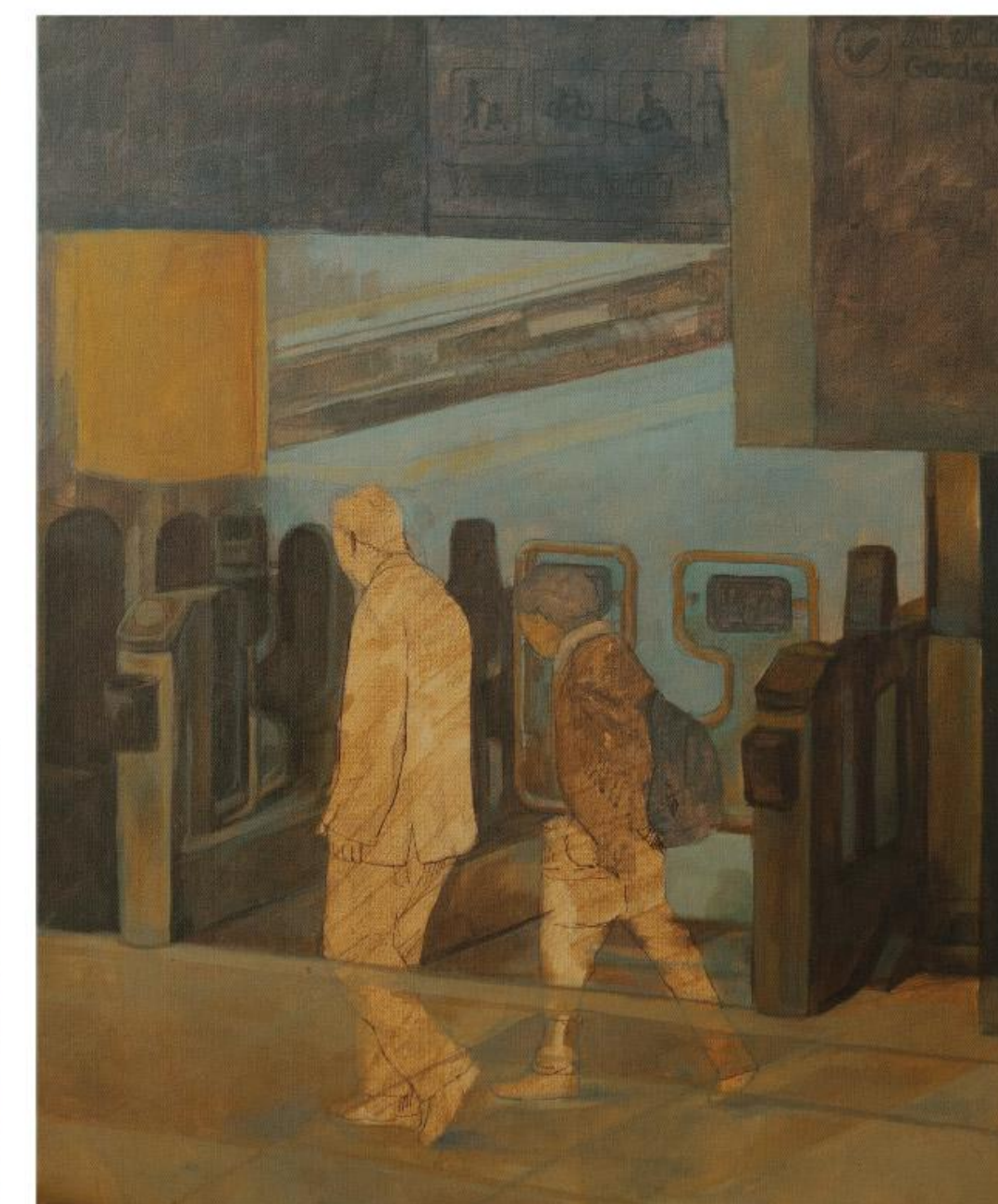
Giclée Printing



Ssketches



Video



Painting



Etching



Photos

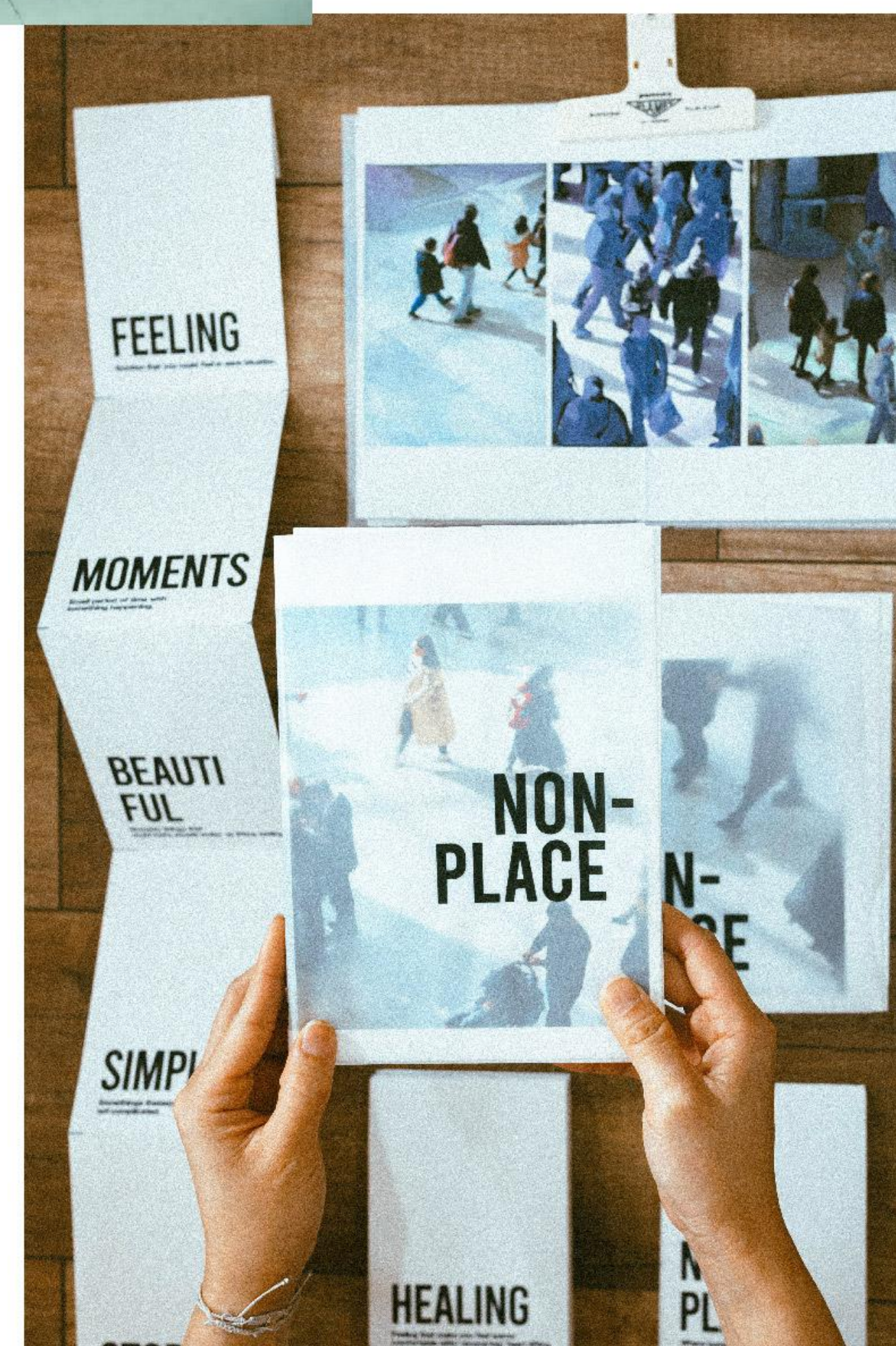
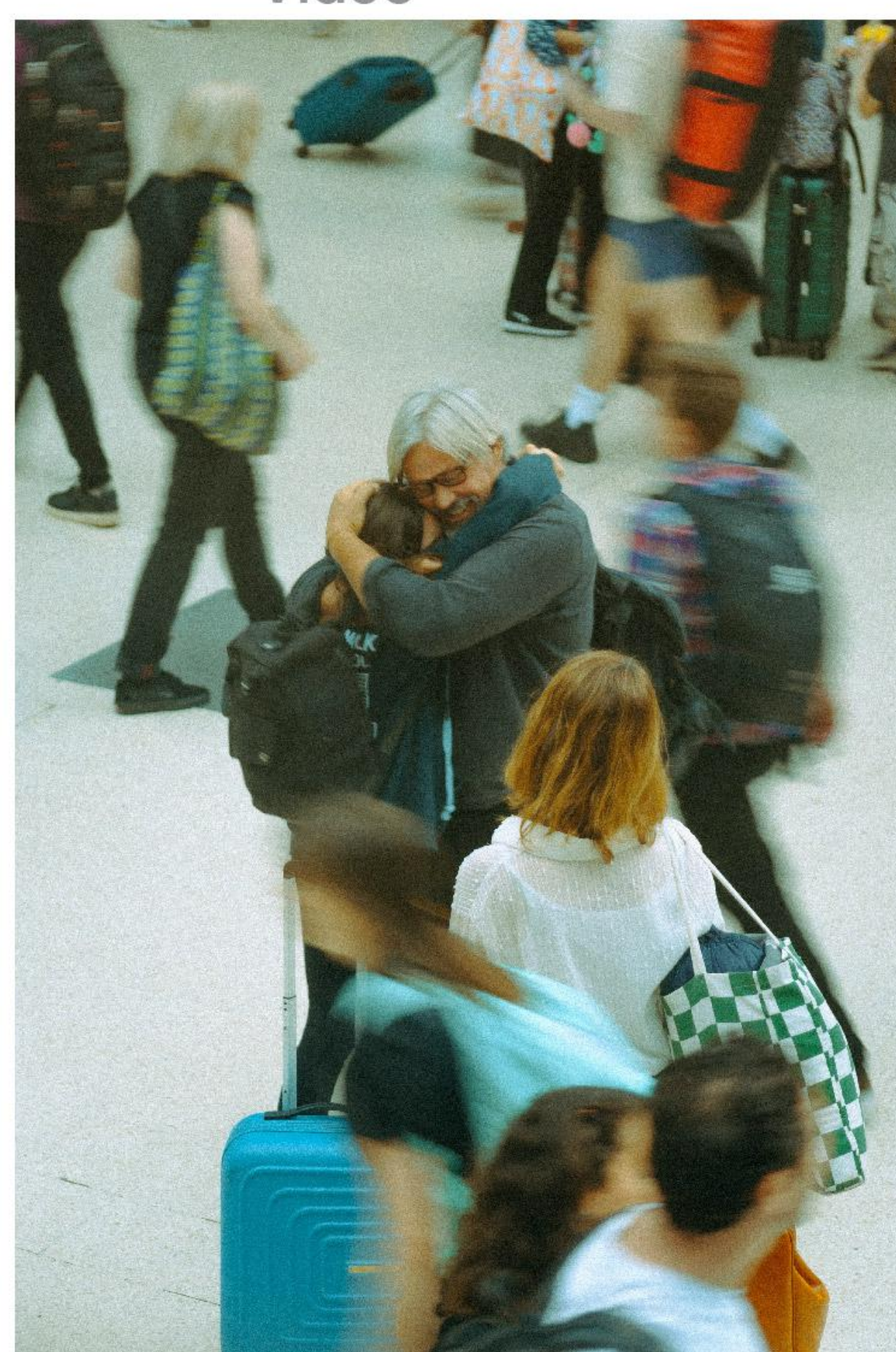


Photo books

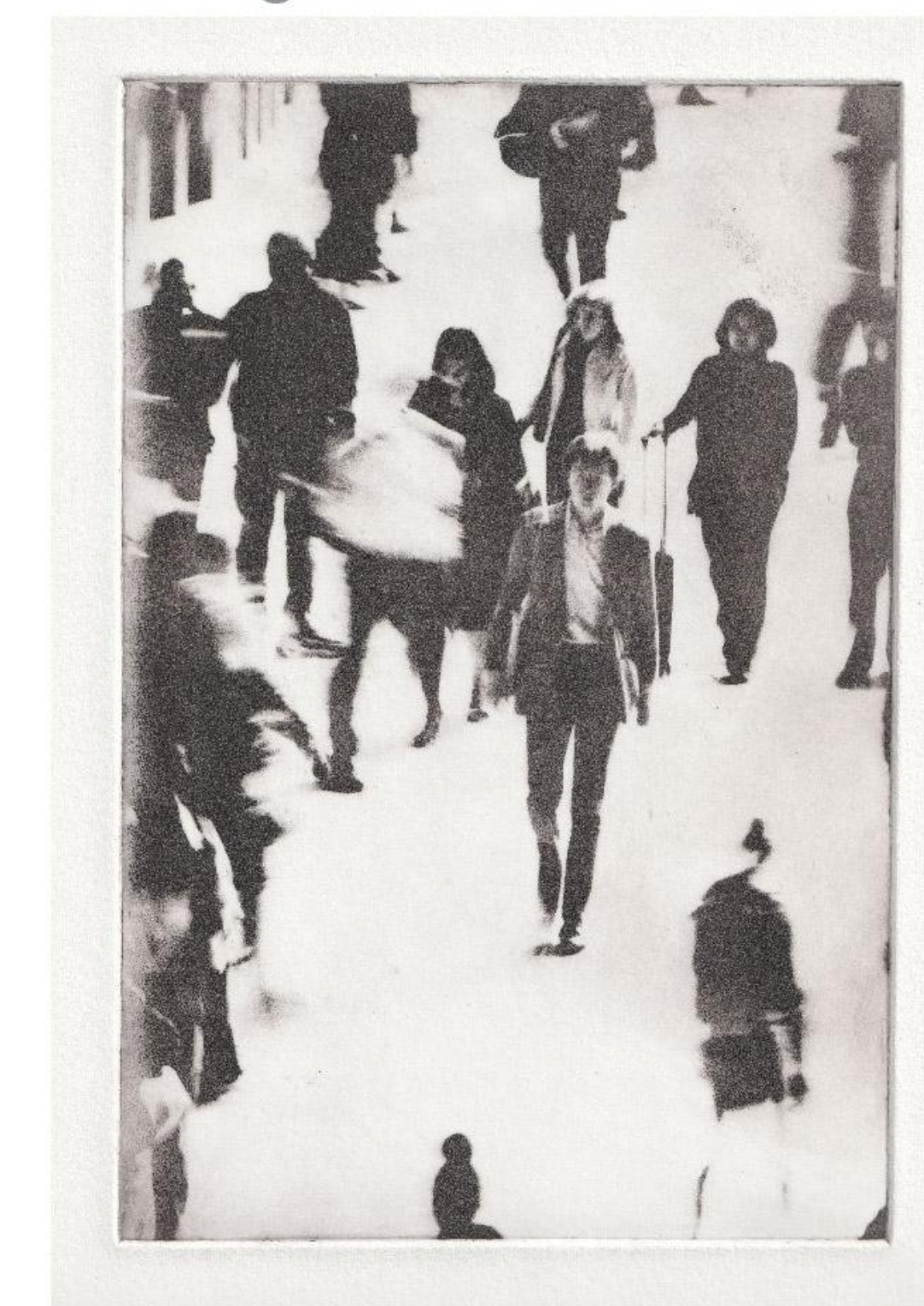
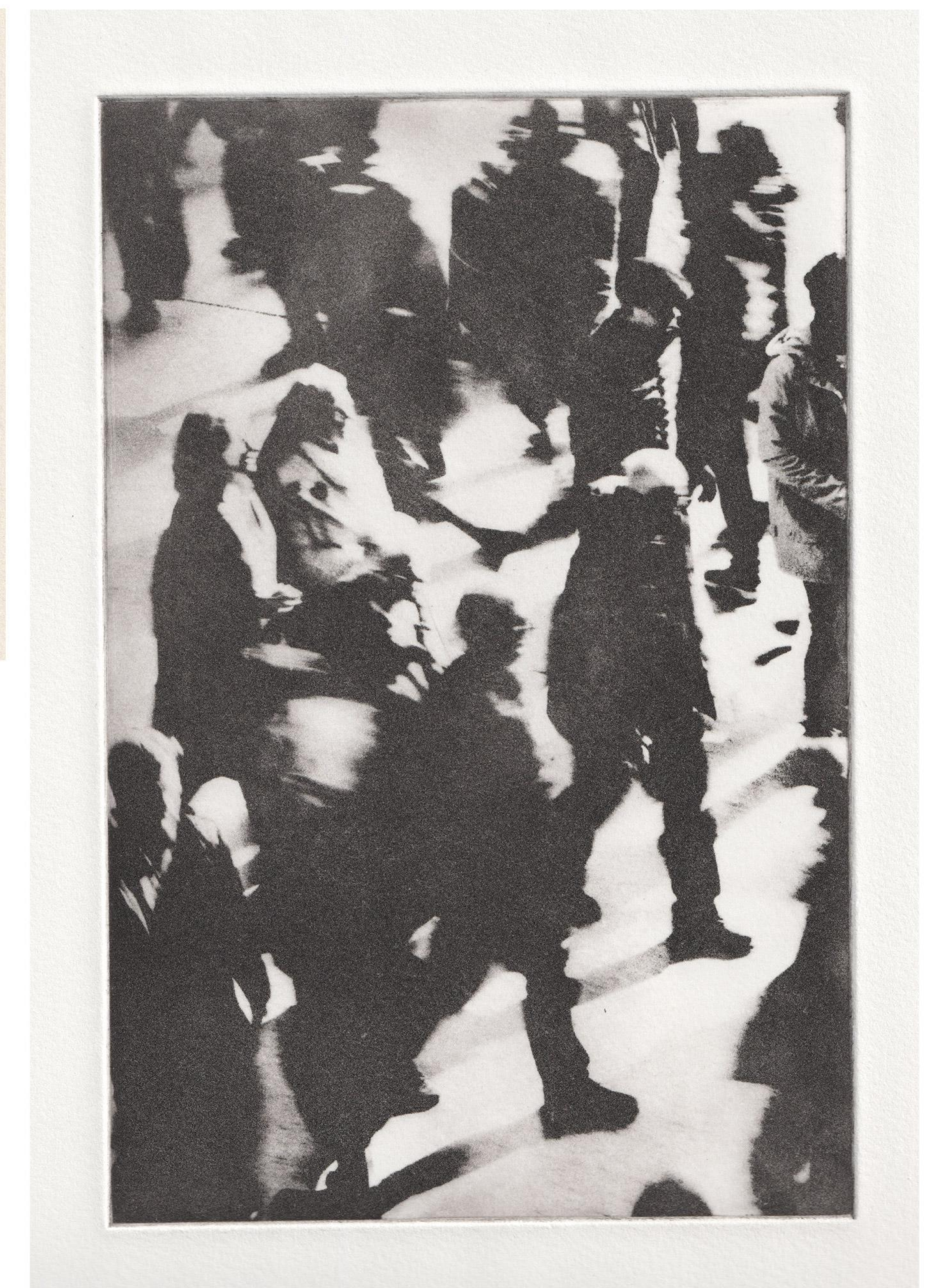


Photo etching



# Critical Position (Reader Group)

Even though my project topic is not directly related to my reader group's themes like Exhibitionary Order-Orientalism, display, and colonial/postcolonial contexts, I have still found a meaningful way to contribute.

## Role in Readymag:

My role is as a leader of the design team for Readymag. We work collaboratively to achieve several key tasks:

## Illustration Translation:

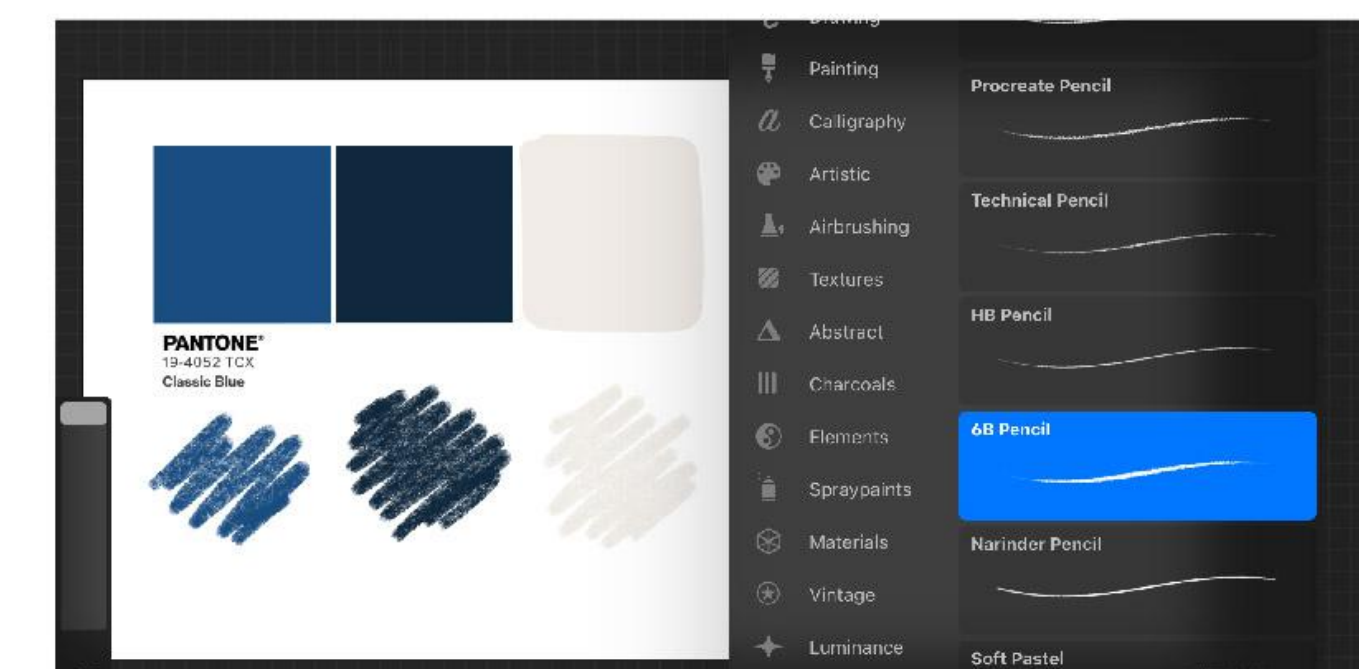
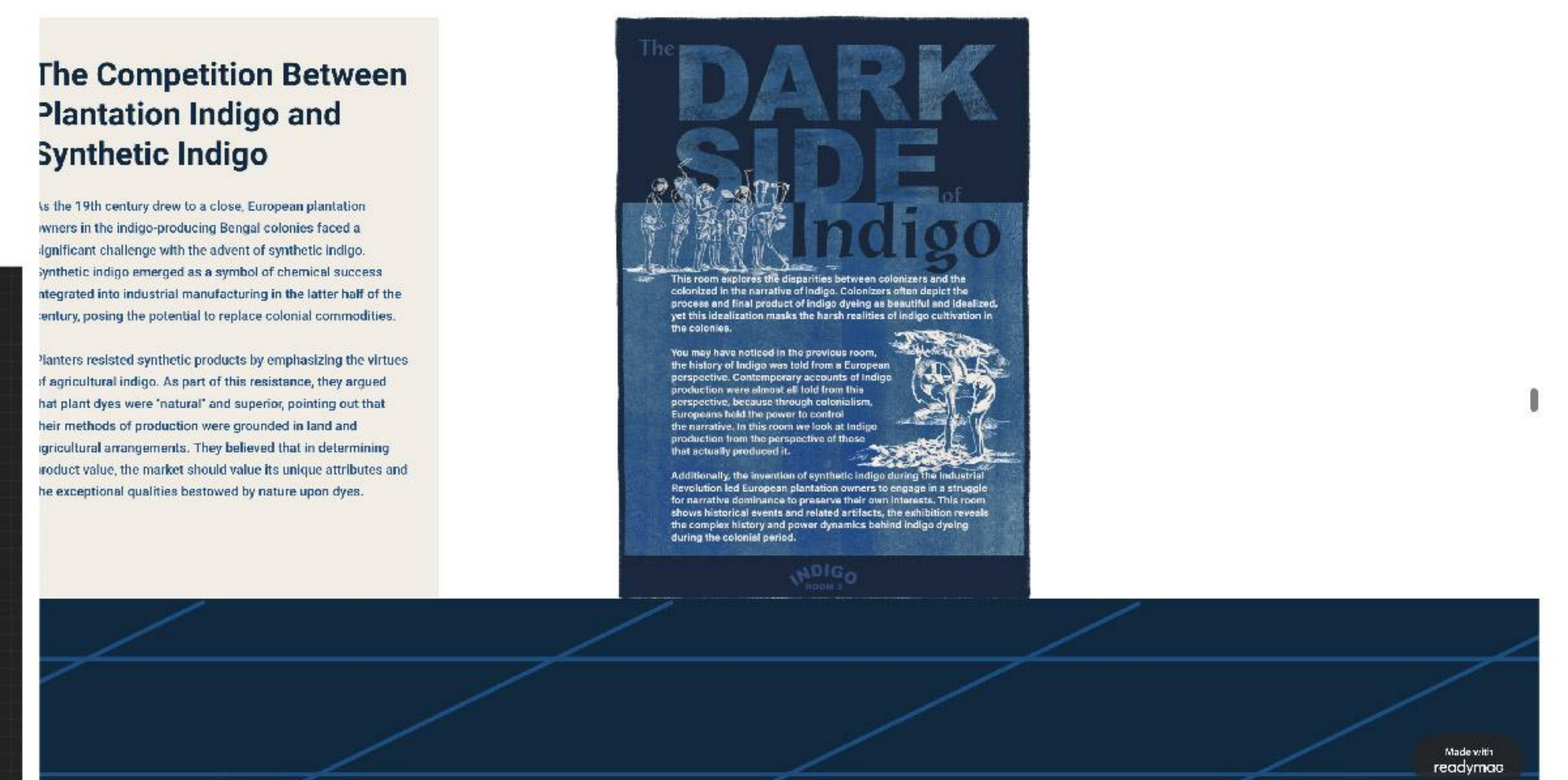
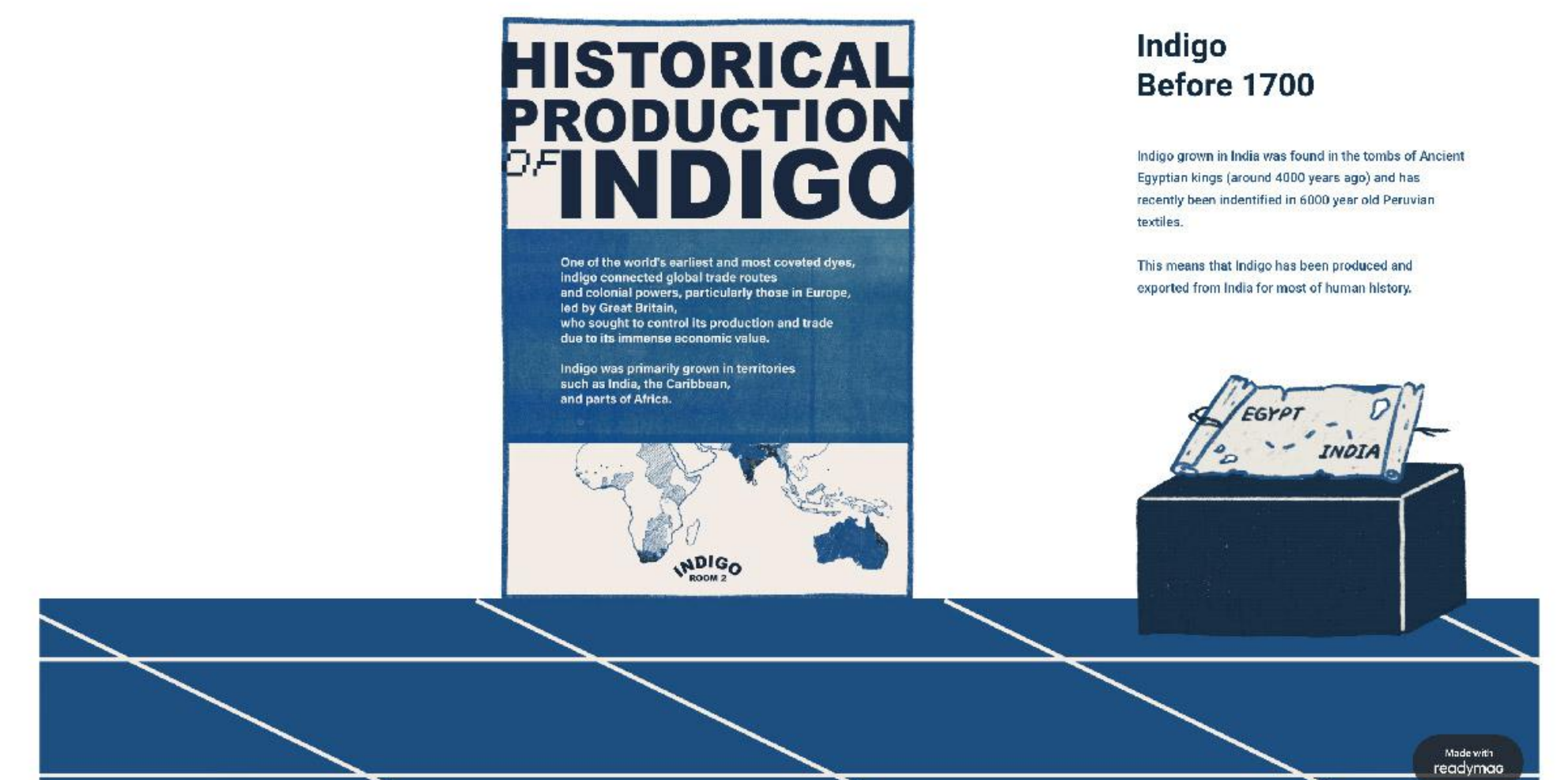
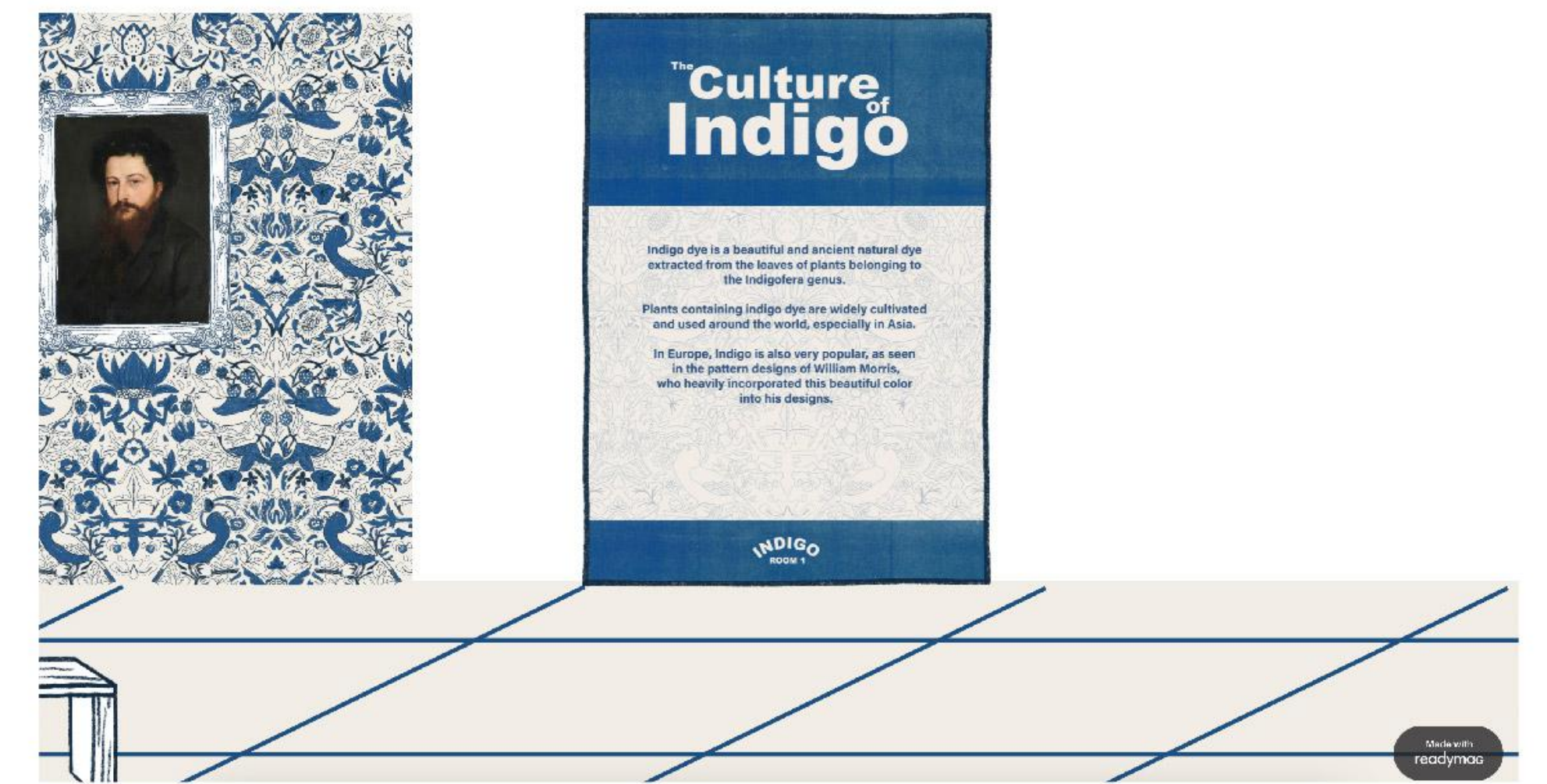
I convert complex text into visual illustrations, ensuring they align with the article's context and themes.

## Poster Design and Layout:

I create visually appealing poster layouts, selecting typography, colors (chosen together), and images that fit the magazine's aesthetic.

## Overall Design Oversight:

I oversee the design process for consistency and quality, collaborating with team members to ensure all elements align with the magazine's vision.



colors theme and brush

posters



some illustrations that I illustrated



map



MAP

home page

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