



Unit 9: Urban Fabric Visual Essay

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19005874

With themes around horizontality, my visual essay is portrayed as a continuous landscape. Please use your trackpad or mouse to zoom in and out when reading the next spread



'Junk' Map, WIP

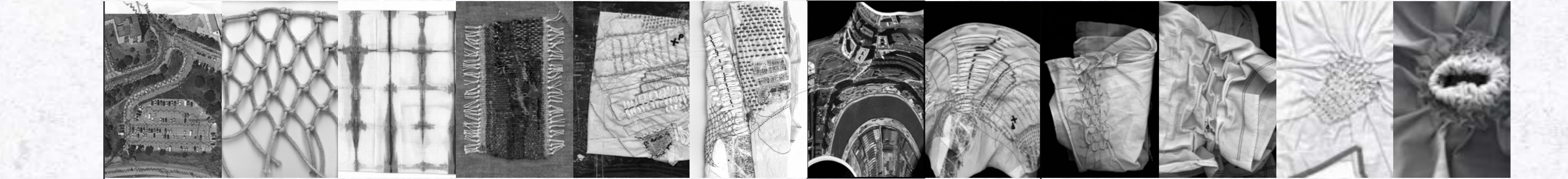
Concurring with the director of MAS Studio Iker Gil's description, there's something magical about transitional places. We can hypothesise about their history and future, but we are "aware of living on borrowed time, [and] the present is where experimentation takes places, testing interesting activities and social interactions..." (Gil, 2012 p. 382) Parallel to both this essay and ZAWP's "The Island that Never Was", my final map and its story are also 'works in progress' aiming to question the importance of the present and the possibility of a permanent "meanwhile" in Zorrozaurre a decade on from Zaha Hadid's Master Plan.

Chan, K. Image of my final smocked "Junk" map from a photoshoot. 26 January 2022. [Image]



Initially inspired by the pleating and one-pull mechanism of my chosen garment—a Japanese Shupetto foldable bag, I responded to origami textiles produced by Reiko Sudo and Issey Miyake.

Initial Garment
Chan, K. Image of my Shupetto reusable bag. 15 October 2021 [Image]



Initial Experiments: sewing, weaving and dyeing
Chan, K. Week 1-6: Experiments with different materials and techniques. 28 September-12 November 2021 [Photographs]



Experimental Textile Map 1: Photoshoot
Chan, K. Week 8-10: Visual recordings from experimental photoshoot employing the processes of tying, wrapping and interaction. 29 November- 8 December 2021. [Photographs]

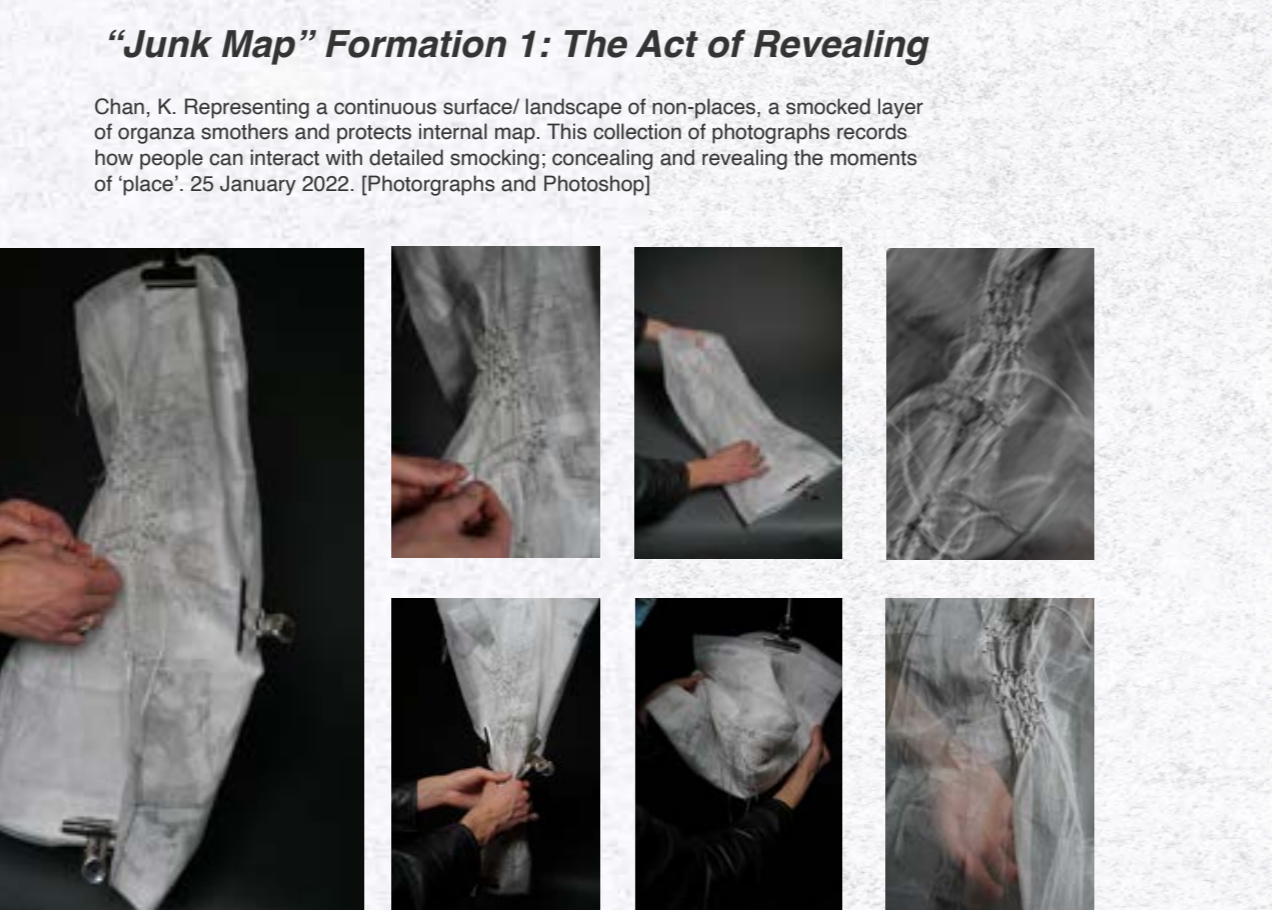
Visual Essay Starts Here



"Junk" Map
Zorrozaurre
2003-2021-78C
XS, S, M, L, XL
70% Mixed Cotton
30% Organza
Made in London

Final Outcome: "Junk" Map

Utilising systems of threads and symbols, I have identified non-places as car parks, disused factories, empty warehouses, and vacant lots mostly towards the no-man's land near the point on recycled portable maps (handkerchiefs). Contrasting traditional methodological smocking, 'modernised' techniques of irregular smocking on lightweight fabric additively gathers these moments of 'placelessness'. Like non-places, fabrics are layered, combined without hierarchy.

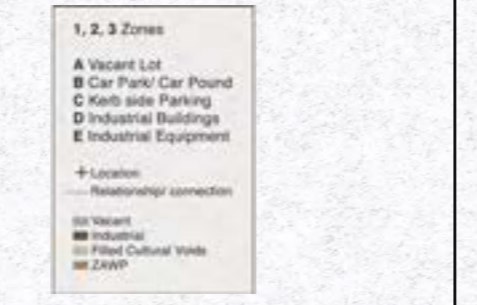


"Junk Map" Formation 1: The Act of Revealing
Chan, K. Representing a continuous surface/ landscape of non-places, a smocked layer of organza smoothers and protects internal map. This collection of photographs records how people can interact with detailed smocking, concealing and revealing the moments of 'place'. 25 January 2022. [Photographs and Photoshop]



"Junk Map" Formation 2: The Act of Wrapping
Chan, K. With a structure of three components, the map can be assembled and dissembled to perform the plasticity and mobility created by non-places. Applying fabric-like wrapping techniques, the map will be distorted and moulded around the object, taking new forms. 25 January 2022. [Photographs and Photoshop]

Dissecting Final Textile Map



Chan, K. Legend for garment map. 20 January 2022 [Illustrator]

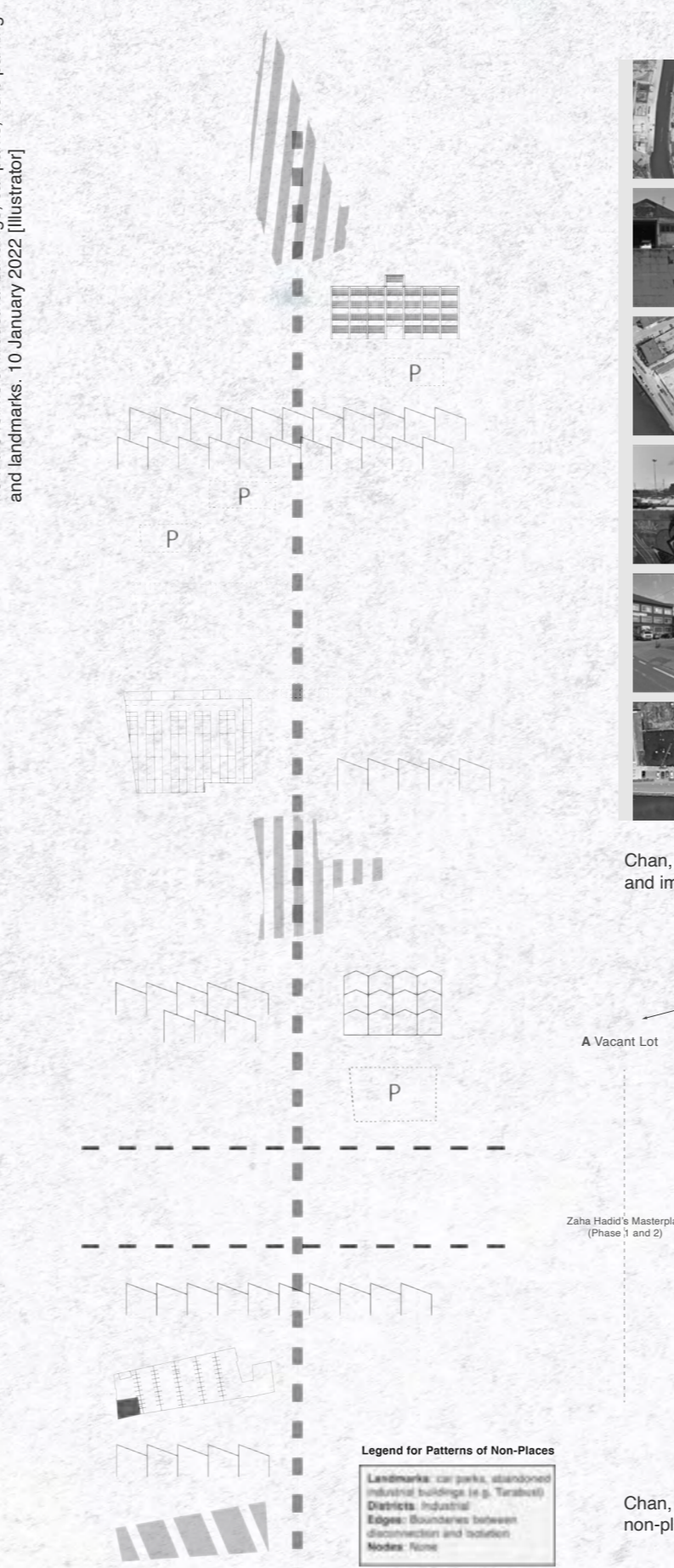
With isolation and human inactivity due to construction and demolition, many conditional, repetitive 'non-places' are produced in the central industrial area (as revealed in my diagrams). As opposed to the typical plan for a map to survey 'places', my mapping process maps 'non-places'. In conjunction with my thesis, the terms for categorisation of "non-places" and "junk", to me, talk about the mixed value of these spaces.



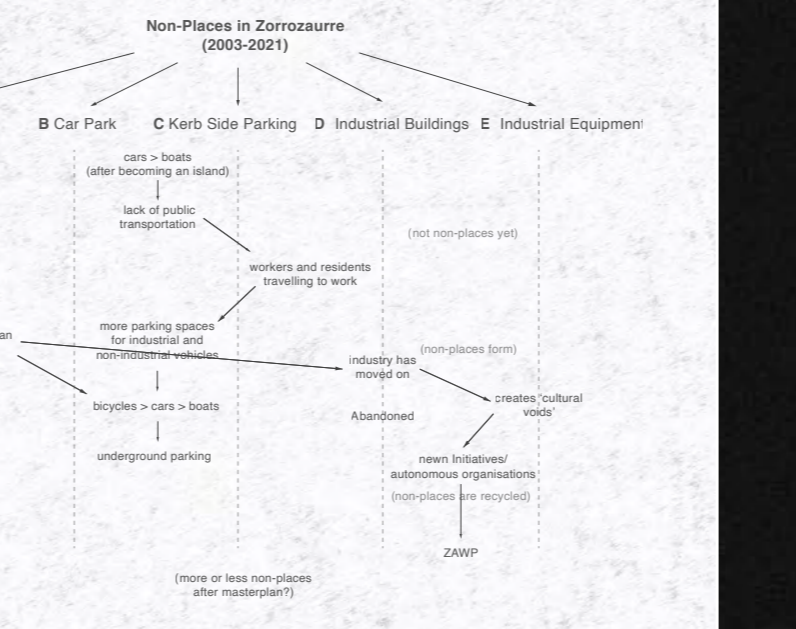
Chan, K. Scan of combined garment map highlighting the layers of details in thread and sketching. 20 January 2022 [Scan]



Chan, K. Diagrammatic decoding of garment map using numbering and lettering systems inspired by Urban Flotsam. 20 January 2022 [Illustrator]



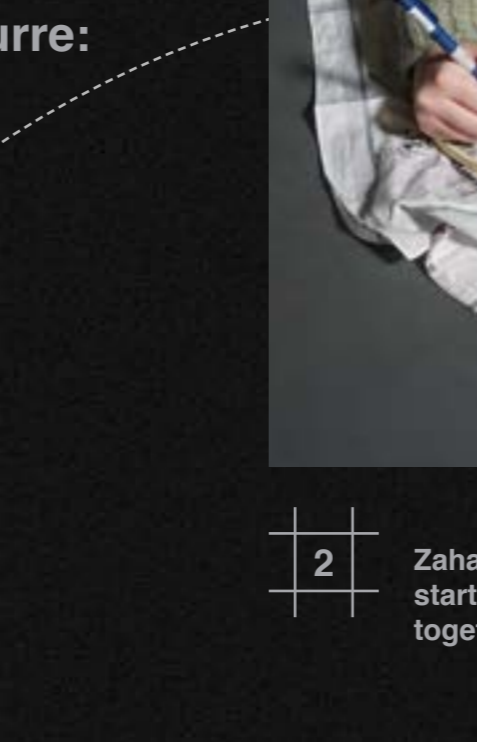
Patterns of Non-Places in Zorrozaurre
Chan, K. Mapping the formation of non-places in Zorrozaurre from the forms of industrial buildings, car parks, vacant parking and landmarks. 10 January 2022 [Illustrator]



Chan, K. Diagram mapping my understanding of the formation of non-places on the island. 9 December 2022 [Illustrator]



Chan, K. Collage of non-places on the island using Google Earth and images from IED Students. 10 October 2021 [Photoshop]



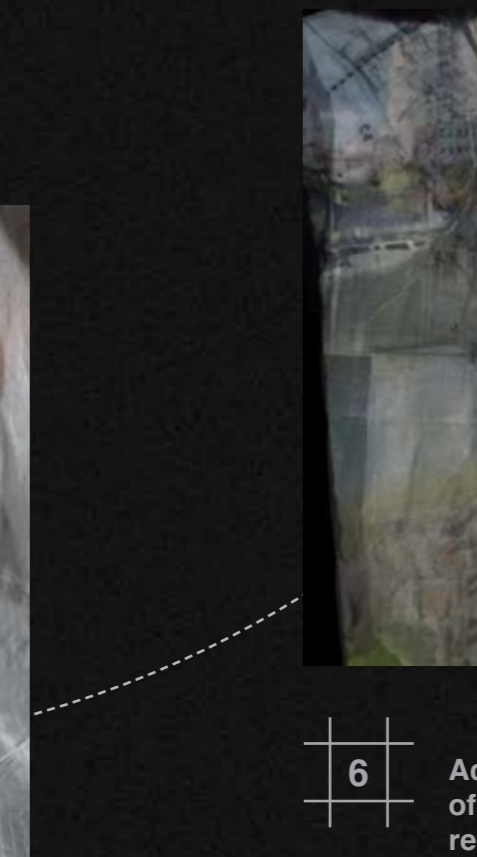
2 Zaha Hadid's Masterplan started to take place, putting together a new island.



3 When construction began, relationships between infrastructures also began to deteriorate.



4 'Non-places' are the residue that remained when the tools of industry had moved on.



6 Actors started a network of upstart projects that recycled 'non-places' and filled 'cultural voids'.

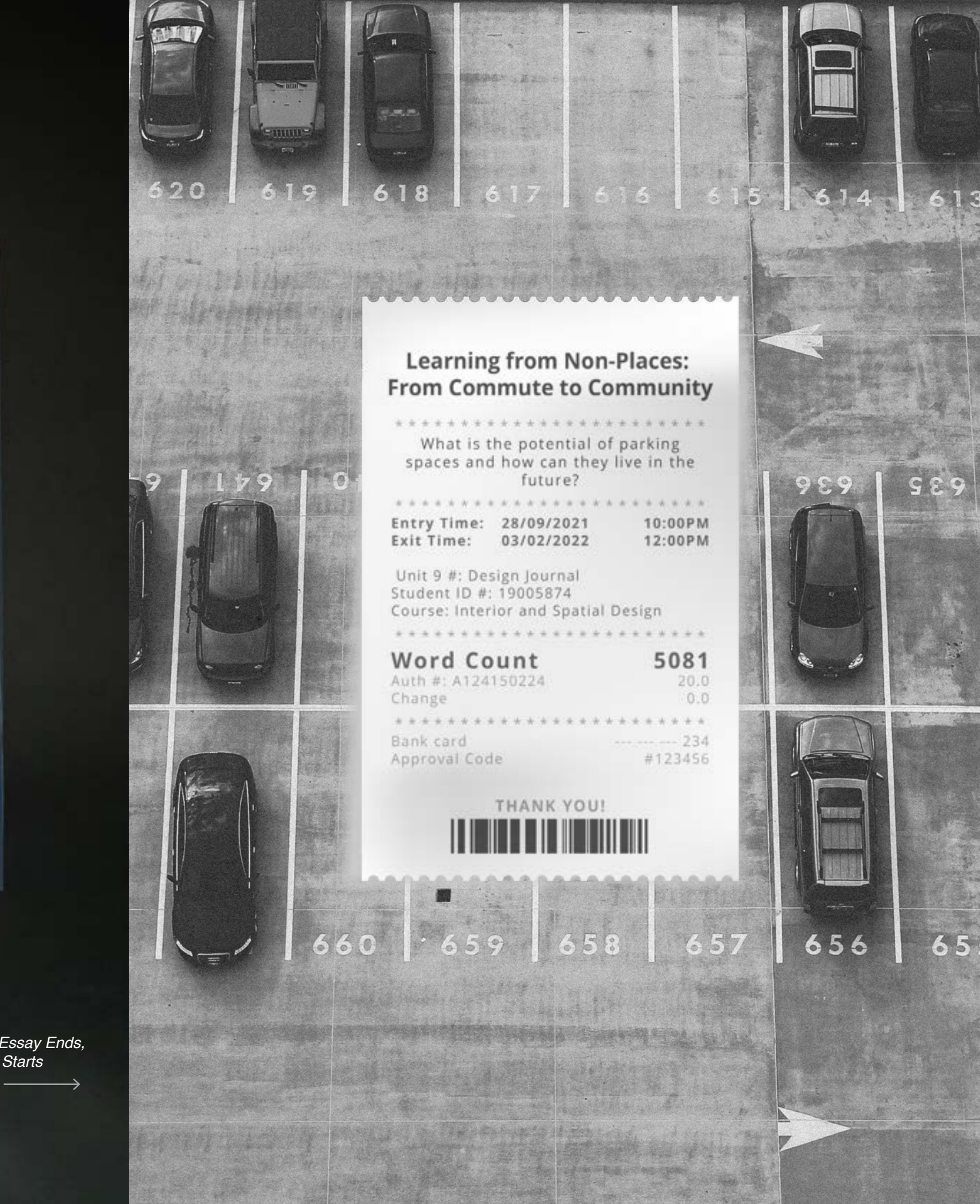


5 The phenomenon of ruined buildings and overgrown vacant lots start to spread, emptying half of the island. The actors of the island are isolated.



7 Waiting 'towards a car-free, sustainable paradise' with nothing else to store.

Visual Essay Ends, Thesis Starts



Learning from Non-Places: From Commute to Community

What is the potential of parking spaces and how can they live in the future?

Entry Time: 28/09/2021 10:00PM
Exit Time: 03/02/2022 12:00PM

Unit 9 #: Design Journal
Student ID #: 19005874
Course: Interior and Spatial Design

Word Count: 5081
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**Learning from Non-Places:
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THANK YOU!



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Learning From Non-Places: From Commute to Community

What are the potentials of parking spaces and how can they live in the future?



Figures 1-6. Chan, K. (2022) Collection of Initial photographic observations around non-places under mobility in London. [Photographs]

Preface

Convoluting within the essence of place being 'a center of meaning and a field of care' (Verstraete and Cresswell, 2002), 'static concept' (Tuan, 1977) and 'meaning-laden' (Relph, 1976), the author of the term 'non-places' – Marc Augé theoretically defined 'non-place' as the most important space that humanity faces today. Non-places of transit, beyond *genius loci*, are a 'meta-concept' (Sandin, 2003) contingent on short-term transitory moments of everyday existence. Quotidian spaces of modern living are detached from places by their absence of history, culture, and locality (Augé, 1995). Residing in the notion of absence, non-place embodies the absence of relationships with the environment, people, and social function relations (Zecca, 2019). Although Marc Augé is at the forefront of non-place theory in the social sciences, other theorists have developed similar terms like 'placelessness', (junk)space, 'unplace' and 'atopia' in association with standardised landscapes coagulated from rapid modernisation, environmental decline, and the globalisation. To keep up with the capital flow, architecture is copied and pasted; duplicated and reassembled. As a concept, supermodernity is comparable to post-industrialism, late capitalism, and the condition of postmodernity.

In my application of Augé's non-place to the island of Zorrozaurre in Bilbao, I discovered a large ratio of non-place to place. Owing to vacant lots, disused industrial buildings, empty warehouses and car parks, they dominate almost one-third of the 60-hectare peninsula. Non-place is not inherently a major problem if it occupies only a proportionally small area, but as a result of large coverage, it creates an isolating pedestrian environment. Due to the overwhelming number of automobiles photographed on Google Earth (2019) and pictures from local students at IED Kunsthal, I was intrigued by the four vast surface-level car parks, coupled with car pounds and kerbside parking surrounding the area. According to El Correo News, Zorrozaurre was known for car collection by Bilbao locals. Now, with car pound relocated to Punta Zorroza, it has been transformed into Bilbao's new "storage room," "junkyard," and "forgotten neighbourhood" (Hair, 2019). Considering the immense subjects and typologies within the idea of 'non-places', I decided to car parks as a starting point to investigate 'non-places' and 'placelessness'.



Figure 7 Maclean, S. (1996) 'Baltimore, Parking Lot for Orioles Game' from *Carchitecture*. [Image]

Introduction

"Mobile finance capital along with new forms of transportation and communication, what Relph calls 'mass culture', produce time-space compression and thus the dilution of place stability." (Verstraete and Cresswell, 2002) The factor that unites airports, railway stations, highway rest areas, car parks... is that they are all characteristic spaces of transit and mobility, and are primary landscapes of 'non-places'; where anthropological boundaries are being blurred. As itemised by Rem Koolhaas (2013, p.15), 'Traffic is *Junkspace*, from airspace to the underground; the entire highway system is *Junkspace*', these "other-directed" places constitute the space of the traveller and often are so organised as to spare the traveller from having to visit actual places. Marked by "fleeting, the temporary and ephemeral" state (Verstraete and Cresswell, 2002), the place of transit being interpreted as 'ageographical' and 'placeless' supports Yi-Fu Tuan's argument that the human experience in these spaces is shallow and irrational: "Modern man, might be so mobile that he can never establish roots and his experience of place may be all too superficial", and that nomads can only develop a feeling of place as a result of their frequent journeys and the borders of their travels. (Tuan, 1977)

In this thesis, I will explore the archetypal of

transitional non-place—car parks. With an etymology related to 'tree parking' (Richmond, 2015), car parks are an underappreciated part of the urban landscape, yet they are a microcosm of the larger infrastructural issues and our way of life regarding automobiles. Implementing the parameters of the non-place, these chapters examine the theories and architecture of car parks, but also conversely use car parks as a lens to investigate non-places beyond literature. This intends to question does parking undermine the sense of rootedness or can car parks lessen the prevalence of placelessness? (Relph, 2018) As 'non-places' represents a profound range of concepts, non-place may progressively appear as "ambiguous", as "evolving," as a "site", and as an "urban character" in this investigation. Influenced by the lesson learnt from *Learning from Las Vegas* (1972) and Rem Koolhaas' knowledge from 'what exists' (Koolhaas and Foster, 2013), this thesis learns from "non-places" in similar ways. 'There is a perversity in the learning process: We look backwards at history and tradition to go forward, [but] we can also look downward [on the existing] to go upward.' (Venturi and Scott-Brown, 1972, p. 3). Learning from existing conditions and case studies in Europe and North America, this thesis ultimately aims to develop a deeper appreciation for the design, value and potential of car parks and ultimately encourage a future where car parks can live in culture and communities.

Chapter 1: Ambiguous Evolving Non-Places

This chapter revisits and examines the evolving validity of Augé's oxymoron concept 'non-place' in the 21st century, taking into account its inherent ambiguities and inconsistencies prompted by various critics. Initially, Augé's ambivalent position between an existentialist and a sedentarist metaphysicist differs from the understanding of non-place into two; "advocating place against space" and "breaking the authority of place" along while also revealing new possibilities of space in the culture of 'excess' as a pioneer in the field of anthropology (Üngür, 2015). In social and cultural theory, 'nomadic metaphysics' favours the "routes" of the traveller and nomad over sedentarist philosophy of nostalgic 'roots' of place (Cresswell, 2002, p.11). Corresponding to Erdem Üngür's conclusion, the ambiguous character of non-place gives rise to a 'transitional spatial concept', in between the sedentarist and nomadic. There is significant complexity in understanding the subject and physicality of non-place, specifically why and under what context a place can be transformed into a non-place. Although Augé already asserts that place and non-place can coexist and interchange, this still leads to one of the main debates around non-place— a single location experienced as a non-place by one person may be regarded as a place by another at the same time. Analysed by multiple research publications like "Philosophical problems

in the theory of non-place" and 'The Rise of the Productive Non-Place', the place to non-place paradox, in reality, is heavily dependent on the actors—people; individual behaviour, interaction and attitude produce daily elaborations and negotiations of what a place means. It can be argued that the subjective sensation of absence or deficiency suggested by this type of place is often created by long term or short term discomfort and 'solitary contractuality' in a specific way of living. However, as this perception of non-place is unable to produce identity, the distinct characteristic of inhabitability also ignores the position of workers, vagabonds and homeless dwelling in typologies like a car park (Gregory, 2009; Korstanje, 2015). In the twenty-first century, Augé's non-place may still be applied as a theoretical instrument to study the new spatial logic as well as the anthropological and sociological value of over-modernity or late capitalism spaces. The phenomenon of non-places has not died, and its fluid status can now be expanded beyond transitional [transport, transit, commerce, leisure] spaces (Üngür, 2015), to 'the spatialisation of biopolitics' and 'disciplinary confinement within non-places' (Sharma, 2009) and even to cyberspace, other virtual realities. It governs 'flows of capital, information, technology, organisation interaction, images, sounds and symbols'. (Castells, 1996)



Figure 8 Chan, K. (2022) Diagram of aspects around non-places, adapted from 'Non-place Schiphol Airport' by Frank Jongen. [Illustration]

Chapter 2: Mobilising Place: Non-Place Under Mobility

Car Parks as Non-Places

Considering mobilities alongside ‘mooring’ or ‘spaces of rest’ (Hannam et al. 2006; Crang, 2002), in these global ‘spaces of flows’ (Castells, 1996), pluralities of opposing elements coexist in a dynamic ‘conditional’ relationship; always adjoined to shopping centres, hospitals, and schools. As Koolhaas warns in an apocalyptic way (2013, p.5): ‘conditioned space [car parks] inevitably becomes conditional space, and sooner or later all conditional space turns into *Junkspace*’. Applying the physical manifestation of *Junkspace*, the existence and typology of car parks, albeit its formulated patterns, can be seen as ‘formless’ in an abstract sense. They ‘represent a reverse typology of cumulative, approximative identity, less about kind than about quantity’. Further drawing from *Learning from Las Vegas*, these ‘parterres of the asphalt landscape’ in front or at the rear and are ‘appropriate fillers’ to the Strip. Constituting to the public’s impression of vast parking lots, the term ‘fillers’ implies a lack of identity and meaning behind their function. As an evocative symbol of convenience, “the patterns of parking lines give direction much as the paving patterns, curbs, borders, and tapis vert give direction in Versailles” (1972, p.9), but is parking only about function? Stepping away from theory, this chapter studies the architectural position of car parks against three components, cars as actors and determiners, parks as storage and parking as tools.

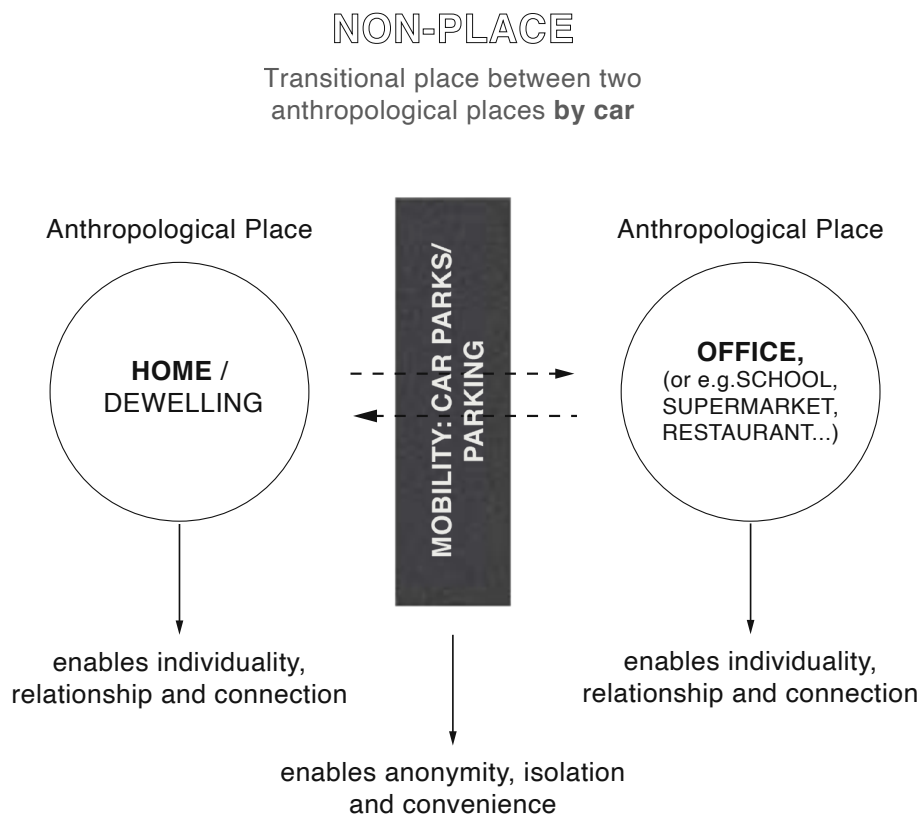


Figure 9 Chan, K. (2022) Diagram adapted from Tarek Mourad’s diagram highlighting the transitional place between anthropological places by car [Illustration]



“ The car is an instrument of freedom that has enslaved us. ”
(Speck, 2012)

Figure 10 Tu Wien, (n.d.) Dr. Knoflacher and his “Walkmobile” [Image] Available at: <https://www.forbes.com/sites/carltonreid/2020/05/26/the-car-is-like-a-virus-says-urban-planner-but-this-is-one-pandemic-that-politicians-can-prevent/?sh=2187a2e9212a> (Accessed 18 December 2022)

Cars as Actors and Determiners

Whether by law or need, as long as the demand for cars continues, these ‘non-placers’ will likewise continue taking up space (Ben-Joseph, 2012, p.8). As occupying elements that move in and out, automobiles are actors that determine parking proportions, ratios, dimensions of auto-landscapes by demand. Car parks emerged as a significant building type in Europe and the United States following World War II, from the 1940s through the early 1970s, when vehicles became more accessible. The increase of automobile ownership in Europe coincided with the destruction that wartime bombing had inflicted on our cities (Henley, 2007, p. 12). Austrian civil engineer Hermann Knoflacher’s invention in the mid-1970s– *Walkmobile* (Figure 10) exemplifies the spatial possibilities of urban areas without automobiles. Long before the ongoing global pandemic, he precedently drew an analogy between cars and viruses (Reid, 2020). With a lightweight frame of wood strapped around his body, Knoflacher measured the definite physical space one driver occupies being in a vehicle as opposed to one person walking. This visual demonstration made a compelling case, exposing the human behind metal

and glass and has accordingly been used as a tool of protest against the record of cars in the city. Moreover, the mathematician Christopher Alexander also speaks to the same notion in *A Pattern Language* (1977): The issues with vast parking lots are mostly due to the fact that an automobile is considerably larger than a human. He calculated that an automobile takes up about 100 times the area of a person, occupying around 350 square feet when stationary and another 1000 square feet at 30 miles per hour. As a consequence of meeting the requirements of cars, large parking lots have the wrong properties for people, as they are ‘too wide’ and ‘contain too much pavement for people to linger’ (Alexander, 1977). The variation in scale and materials communicates the issue of humans engaging with ‘carscapes.’ (Bell, 2011). To avoid overcrowding the environment with automobiles, he devised a ‘9 per cent rule’ developed from simple arithmetic and the idea of zoning to balance between different parking densities (like surface parking and parking in garages against subdivided zones. It is important to find a balance between cars and people within carchitecture.

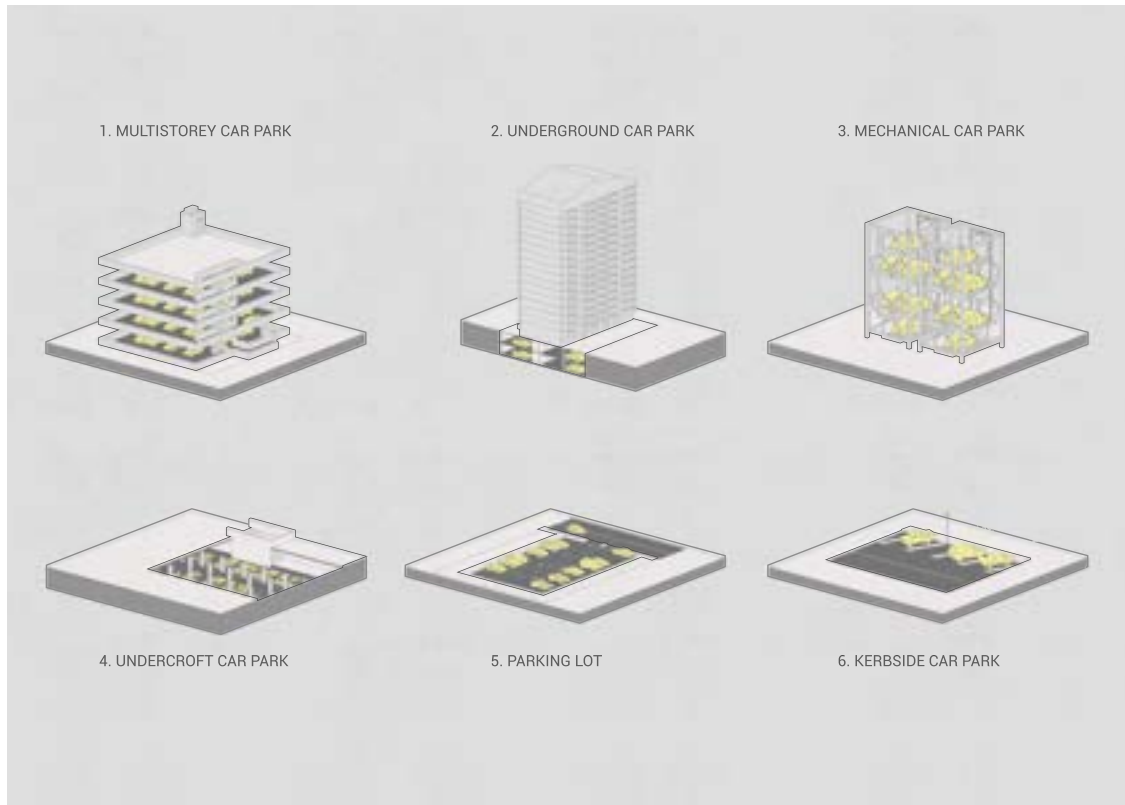


Figure 11 Chan, K. (2022) Three-dimensional model/ diagram of common global car park typologies. [Illustration]

Parks as Storage

It is not uncommon for a single parking space to take up an equivalent of a big room for both storage and circulation (Alexander, 1977), considering the factors around space efficiency, lot size, landscaping... According to Eran Ben-Joseph, a typical parking area measures 2.5-3.0 m long by 5.5-6.0 metres wide, totalling 13-19 square metres. Having said that, the area needed to fit one automobile rises to 28-32 square metres when including additional access lanes and minimum landscaping (2012, p.13). The most common typologies of on-plot 'storage' identified are multi-storey, underground, mechanical, surface-level parking lots, with off-plot being kerbside parking (Design for Homes, 2007), as illustrated in Figure 11. However, in search of additional reliable data, I found that the global inventory of parking facilities is lacking. The dataset of car parks in the UK from the Department of Transport has not been updated since 2015 and the relevant reports from the RAC Foundation, British Parking Association, and International Parking Community are all privatised

for staff or buyers from the private-sectors. This little to no statistical data on the quantity and quality of car parks in the UK could suggest a lack of transparency and information for the public. That being said there are immeasurable and uncontrollable factors to cross-city comparisons like the rigidity of parking requirements. Again, like most studies in Rethinking A Lot (2012), the case studies cataloguing the relationship between parking standards and supply mostly stem from North America. Although car parks are rarely examined in scholarship except in functional analyses including paving compounds, environmental impact studies, assessments of security and more recently smart parking system reviews, there are “invisible” automobile policies regulations parking standards. In addition to or instead of parking minimums, several European nations, including the UK have begun to utilise parking maximums, which limit the amount of parking spaces developers may give. While major cities in the United States, such as New York City and San Francisco, have enacted maximum parking regulations in central districts and loosened minimum parking standards. (Li and Guo, 2014, p.5-6)

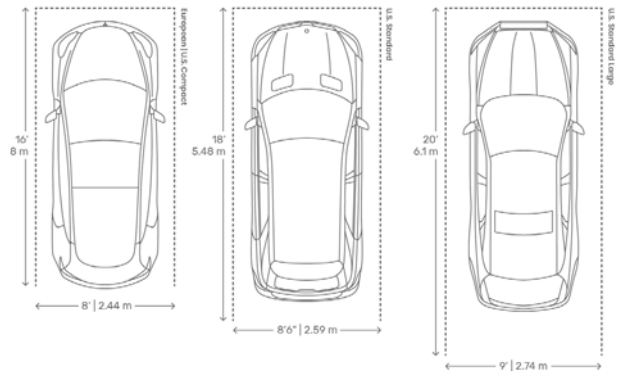


Figure 12 Dimensions, 2021. Parking Spaces. [image] Available at: <<https://www.dimensions.com/element/parking-spaces>> (Accessed 22 January 2022).

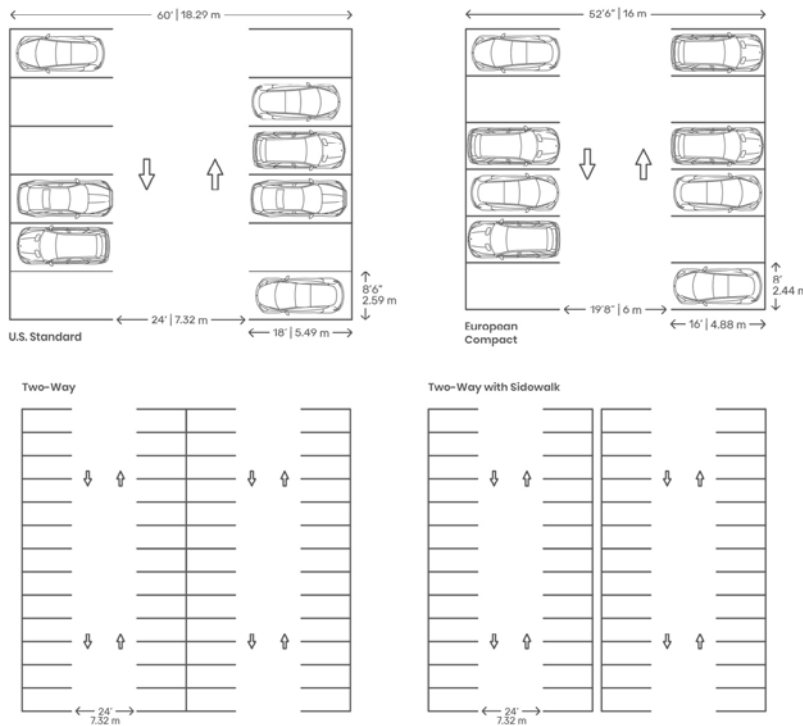


Figure 13 Dimensions, 2021. 90° Parking Spaces. [image] Available at: <<https://www.dimensions.com/element/90-degree-parking-spaces-layouts>> (Accessed 22 January 2022).

Beyond Parking

The bigger picture: parking, transport and sustainable development - part 1

AUGUST 06, 2020 · HOST: PETER JONES · SEASON 1 · EPISODE 7



Figure 14 Chan, K. (2022) Screenshot of the podcast Beyond Parking by British Parking Association. [image] Available at :< <https://www.buzzsprout.com/1026337/4876337-the-bigger-picture-parking-transport-and-sustainable-development-part-1>> (Accessed 5 January 2022)

Parking as Tools

Landscape writer J.B Jackson in *Love of Everyday Places* argued for raising awareness of our social engagement and daily routine in generic spaces (Jackson, 1997, p.76). “Each journey begins with a parking spot and concludes with a parking spot.” (RAC, 2012) Surpassing the idea of transport behaviours in anonymity and conflict, there are developing ways of favouring parking as a positive tool. *Beyond Parking Podcast* with UCL’s Professor of Transport and Sustainable Development Peter Jones opened an eye-opening discussion about “the four instruments or pillars of parking control to support efficiency and populations in different sectors: location, quantity, user and price” (British Parking Association, 2020). Part of present debates, he introduced hospitals as an example of how setting up parking policies can be practical and valuable for hospital staff and people in need. Previously intended to discourage staff from travelling by car, many hospitals have adapted their policy to ensure they have sufficient parking spaces for central workers at a time when public transport was not fully operating. Also, through

regulation pricing for limited parking spaces, patients with disabilities or who are car-dependent are prioritised and considered. Although the kerb has been an important asset for a long time, there is an interesting change in the recognition of the kerb parking in the last four years. The identity of kerb parking was generally perceived as a rather ad hoc series of activities, constructed by the use for parking, for loading, to drop and pick up et cetera. Given the availability of new software, we can now better understand how the kerb space is being used and the importance it contains for sustaining businesses through customers, parking, servicing, building. The technological reconstruction of its role empowered kerb parking to become a more active space on our streets that can be managed and advocated to promote various objectives of environmental, social impact and economic benefits. In addition to providing local authorities with a way to generate a new, constant revenue stream, digitalising the kerbside also aligns with the wider government agenda of health, wellbeing and building a liveable city and additionally gives local authorities a way to generate a new, constant revenue stream.

Figure 15 Ruscha, E. (1967) 7133
Pershing Square Underground Lot, 5th
& Hill. [Photograph, gelatin silver print on
paper].

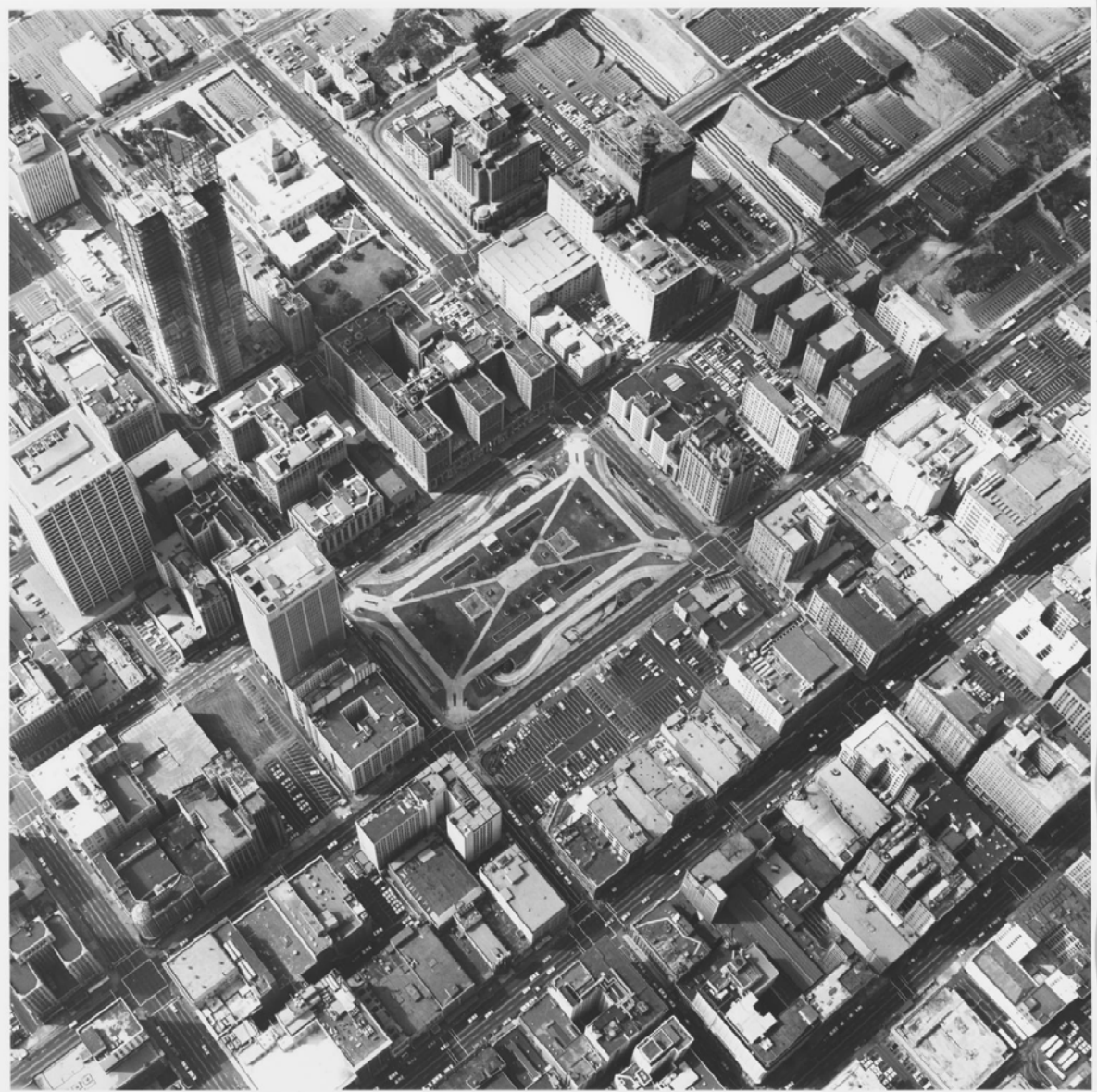




Figure 16 Ruscha, E. (1967) 7133 Kester, Van Nuys. [Photograph, gelatin silver print on paper].

Figure 17 Ruscha, E. (1967) Gilmore Drive-in Theatre, 6201 W. 3rd St. [Photograph, gelatin silver print on paper].

Figure 18 Ruscha, E. (1967) Litton Industries, 5500 Canoga, Woodland Hills [Photograph, gelatin silver print on paper].

Figure 19 Ruscha, E. (1967) Universal Studios, Universal City. [Photograph, gelatin silver print on paper].

Chapter 3: Deeper Appreciation for Non-Places

Non-Places in Culture and Art

As questioned by Gareth E. Rees (2019): ‘Are car parks simply slabs of tarmac or are they something more? Do they have the potential to contribute something of worth to society? Or are they pernicious entities?...’ These generic spaces are not just merely representations of utilitarian efficiency. Despite that their foremost value is “mediocrity”, they are imbued with social, cultural values (Ben-Joseph, 2012). The car park’s surface and ephemeral can be blank canvases. Since the 1950s, only a handful of artists and designers have recognised the possibilities and built new identities of these non-places. Utilising case studies including Thirtyfour Parking Lots, The Ghost Parking Lot, and Hoenheim-Nord, this chapter critically explores the value and potential of car parks with or without parked vehicles through ways of design, art and culture.

Photographed Non-Place: Thirtyfour Parking Lots

Connecting with Jim Brodgen’s approach in Photography and Non-Place, Ruscha captures the essence of non-place whilst revealing a synergy between photographic research and writing (Brodgen, 2019). In 1967, Ed Ruscha took to the air by hiring a professional aerial photographer to capture these portraits of contemporary and archetypal urban places in Los Angeles one early Sunday morning. Composed within frames inside frames, the thirty-so photographs in his book titled Thirtyfour Parking Lots are able to highlight these regularly neglected asphalt surfaces and their abstract patterns in arrested movement. Considering parking lots are never empty (one of the characteristics of Junkspace), Eleanor Antin

compares Ruscha’s documentary of parking lots “Alain Resnais’ neoclassical fantasy” (Antin, 1973). As result, the erasure of individuals and refusal of inhabitation in his photographic contents enable an alternative observation of the empty landscape without human flow which accepts and celebrates banality (Garland, 2020). This repetition draws attention towards the mild variations of size, shape, pattern and irregular oil stains of isolated grey lots amongst initial mediocrity and anomie (Bois and Krauss, 1996). Yet, I think that Ruscha celebrates the openness of the Angeleno landscape. Viewing in line with the larger context of Ruscha’s production like Twentysix Gasoline Station in 1962 and Sunset Strip, these studies of infrastructures additionally led me to recognise different typologies, conditions of asphalt and its boundless theoretical framework of carbon modernity. The urban ‘paradigmatic trio of concrete, glass and steel’ inextricably bound up the development of the modern world (Lumely, 2019, p. 25), and the articles “The Invisible Bituminous Desert” and “Homage to Asphalt” to a greater extent, support discussions on this overlooked material that frictionlessly transformed how we move.

Figure 20 Wines, J. (1978). Ghost Parking Lot. [Cars, Concrete]. Connecticut: Hamden Mall Available at: <<https://davidbermantfoundation.org/project/ghost-parking-lot/>> (Accessed 17 December 2021)



The Art of Non-Place: The Ghost Parking Lot

Freshly exhibited in MoMA, SITE's *The Ghost Parking Lot* (1978) is evidently still a symbol, a landmark of Hamden Plaza and arguable one of the most well-known public art installations that is solely built for and in the parking lot. Commissioned in 1977 by President of National Shopping Centre and art collector—David W. Bermant, the whole concept of Ghost Lot has always been to make a public space out of something that has always been there (Moss and Wines, 1991 p.57). This not only refutes the sustained existence of cars as part of every asphalt parking lot, but it also makes viewers focus on these everyday non-places during their shopping rituals. Combining two components—cars and asphalt archaeologically, the asphalt field of buried automobiles pokes fun at the irony of asphalt (a petroleum product) consuming the car; in view of our problem with fossil fuel consumption. James Wines said in an interview, “the physicality of [creating] was an event”, the interiors of twenty cars were emptied, sandblasted, and overflowed with concrete to various depths, ranging from full exposure to complete burial, before being resurfaced with a thin layer of asphalt. The selected array of distinctive 1960s-cars that the average person drove, which included a Cadillac, Sedans, and Mercedes-Benz further speaks to the mediocrity around non-places. However, my focus is on the poignant burial of a

Volkswagen Karmann Ghia, which belonged to a soldier who had passed away in Vietnam. The process of submerging and solidifying his personal belonging in a frame of asphalt was almost like a memorial. Another thing to note is that SITE's projects have always taken for granted their actual inhabitation (non-places) and are not just an abstract gesture in space, but a humane contextual environment. Drawing a connection between my perspective of individuals being in the centre of non-place in Chapter 1, Wines, also explains in “*Design Dialogue #11*”, that “people’s interaction is the raw material of architecture and the more they interact the more they are a part of it as performers”. Like his other work *The Parking Lot Showroom* (1976, p.9), these projects are very much community-orientated, allowing viewers and local residents to interact, to play, and to touch. Through ‘attacking architecture’ and using ‘environmental thinking’, he builds a new perspective on public art in non-places by incorporating ‘art **as** the environment’ in comparison to ‘object art **in** the environment. Understanding its context is key, as the structure cannot be removed or presented without losing its meaning completely. This could allow non-places to become or have their own social, psychological, physical and ecological context and not conditional attachments to the existing architecture.

“The ghost cars may be history, but their ghosts remain.” (Gurwitt, 2019)



Figure 21 Wines, J. (1977), Ghost Parking Lot. [Pen and ink on paper] Connecticut: Hamden Mall Available at: < <https://drawingmatter.org/held-fast-sites-ghost-parking-lot/>> (Accessed 17 December 2021)

Figure 22 Wines, J. (1978). Ghost Parking Lot. [Cars, Concrete]. Connecticut: Hamden Mall. Available at: < <https://www.archdaily.com/783491/interview-with-james-wines-the-point-is-to-attack-architecture/56e02fa0e58eceb7a0000070-interview-with-james-wines-the-point-is-to-attack-architecture-photo>>

Designed Non-Place: Hoenheim-Nord by Zaha Hadid Architects

Concurring with Ben-Joseph's description, the Car Park and Terminus in Hoenheim-Nord (1998-2001) is a prominent precedent of a designed non-place where rail, parking, art and architecture amalgamate as one; unifying both form and function (2012, p.113). As part of a strategy to resize traffic, the city of Strasbourg commissioned Architect Zaha Hadid to design a tram terminus with an adjacent 700-space parking lot for their system of suburban park-and-ride schemes and new tramline. Not in conventional straight rows, the elaborated parallelogram composition models after site geometry and angles. Synthesised as a 'magnetic field', the arrangement of parallel lines on black asphalt works in diverging geometry of randomly arranged circles and orientate along the road at each successive row. Described by "an array of twenty-eight lines at the south and twenty-five lines at the north", the patterns of rotation and echelon represents the understanding of cars as transient and ever-changing components.

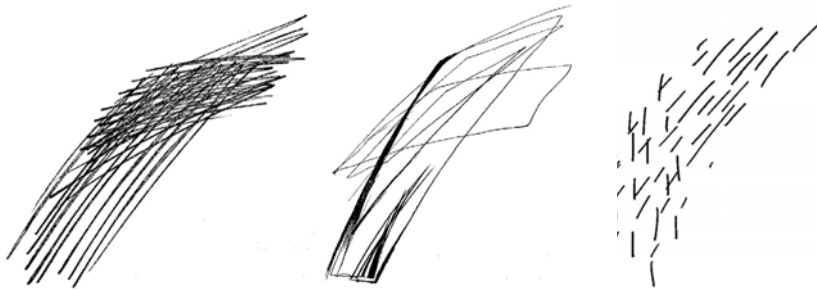
(Henley, 2007, p. 83).

Continuing with this play of lines in the form of light and three-dimensionality, there is a synchronous rhythm of tilted vertical light-post on the floor, furniture pieces and ceiling strip-lights ceiling in transitional moments of public and private. In Zaha Hadid: 1996-200, Hadid expressed the concept as a field with 'trajectory, trace, as well as static fixture', where each 'pattern of movement' is based on hybrid forms of mobility encompassing cars, trams, bicycles and pedestrians (Henley, 2007, p.83).

Coordinating with flows in the field of electromagnetism, the material, spatial transition, and landscaping of the terminus render between contingent 'static and dynamic components at all scales' (Hadid, 2001). Despite

its simplicity, the application of white against same-coloured material paving and building roof generates a flattening, unifying effect when viewed in plan. The bold white strip bounding together the car park and the station harmonise with the information signs and 10-metre single line markings of the parking spaces; bringing the geometry of motion to conventionality. As shown in Figures 28 and 29, they produce a consistent hatching, an artificial sculpture, and a visual pattern that is spotlighted amongst the superimposed greenery (Dall'Ara, 2012, p.17). Becoming a means to communicate, the graphic result is a car park that bears resemblance to abstract works of sculpture or painting, which adds a new representation that transcends its sole function of parking. Supported by its feature in *The Architecture of Parking*, the ingredients within this car park design manifests how attention to material, expression, programme and light can dynamically transform a statistic 'transferia' parking lot. Therefore, it shows that the potential of the car parks does not lie in the implementation of functions, but in the design of the place.





In addition to the newly discovered identities of non-place, there also are other factors of non-place within the processes and results of these three cultural precedents such as the growth of time, memory, community and form that should be appreciated and valued more.

Figure 23 McManus, D. and Binet, H. (2014) Hoenheim Nord Terminus Strasbourg. [image] Available at: <<https://www.e-architect.com/wp-content/uploads/2010/02/hoenheim-nord-terminus-j240114-h7.jpg#main>> (Accessed 17 December 2021)

Figure 24 Müller, P. (2011). Parking relais-tram Hoenheim. [image] Available at: <<https://flic.kr/p/9hZbYW>> (Accessed 17 December 2021).

Figure 25 McManus, D. and Binet, H. (2014) Hoenheim Nord Terminus Strasbourg. [image] Available at: <<https://www.e-architect.com/wp-content/uploads/2010/02/hoenheim-nord-terminus-j240114-h7.jpg#main>> (Accessed 17 December 2021).

Figure 26 Brucker, F.(2014). Station “Hoenheim Gare”. [image] Available at: <<https://flic.kr/p/9hZbYW>> (Accessed 17 December 2021).

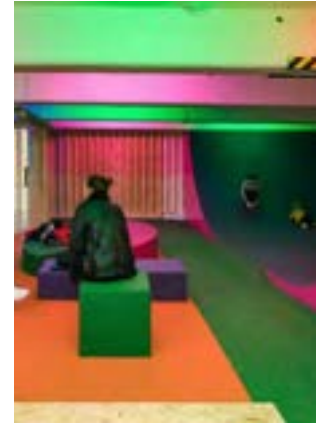
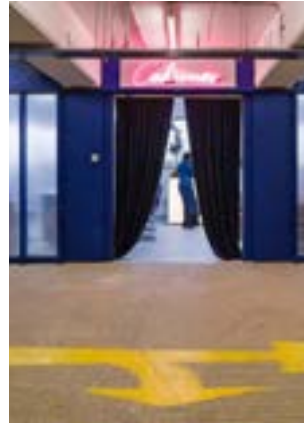
Figure 27 McManus, D. and Binet, H. (2014) Hoenheim Nord Terminus Strasbourg. [image] Available at: <<https://www.e-architect.com/wp-content/uploads/2010/02/hoenheim-nord-terminus-j240114-h7.jpg#main>> (Accessed 17 December 2021).

Figure 28 Rothan, R. (n.d.) Intermodal Transportation Terminal, Strasbourg. [image] Available at: <[https://arquitecturaviva.com/works/intercambiador-estrasburgo->](https://arquitecturaviva.com/works/intercambiador-estrasburgo-) (Accessed 17 December 2021).

Chapter 4: A Future Where Car Parks Live

From (Non-Place) Anonymity to (Non-Place) Urban Character

Symbolised as a car-based culture, car parks bring foreseeable controversy between the destruction of our landscape and economic vitality. Cities like Paris and Copenhagen have started eliminating car parks from the urban fabric, filling these gaps with the new. Captioned by the Guardian headline, “*Lots to lose: how cities around the world are eliminating car parks*” (Berg, 2016), yet, there are still so much to explore with regards to car parks and their future possibilities. The ways for car parks to live is binary; there is not a direct solution but pluralities. This chapter advocates two possible approaches for car parks to live in a car-free world: through culture and community. The cultures of car parks would activate ‘non-places’ with life, disrupting the predictable parking pattern with unpredictability.



From Commute to Community

I think the process of repurposing and Peckham Levels by Carl Turner Architects is a more recent innovative model that trades cars for culture by repurposing a council asset—an abandoned multi-storey car park in Peckham, UK. With a convoluted lifecycle, as Peckham Rye Car Park was originally established as a Sainsbury in the 1980s, but when the store closed ten years later, the front fragment of the building was turned into a multiscreen independent cinema called PeckhamPlex (Turner, 2016). In spite of the standing speculation around the reason for abandonment, the history is very much compatible with Rees’ retail car park stories from *Car Park Life* (2019). With frequent reports to the Council, all seven vacant levels were blind hotspots for violence, crime, illicit affairs, drug use and other anti-social behaviour (Turner, 2016; Rees, 2019), especially during the phase of solitude and lack of management. Dark and exposed, these deserted levels were in poor conditions with just basic lighting, non-functional lifts and were sometimes inhabited by rough sleepers (Turner, 2016). It was not until Bold Tendencies initiated their art project in 2018 that reconstructed life into this moribund non-place. Benefiting from the tiering along with little details such as inclined parking ramps and signage, from my first-hand experience (Figures 34-35), the design makes use of and develops a new resourceful structural framework. It integrates a market of arts and crafts at the base, 50 private

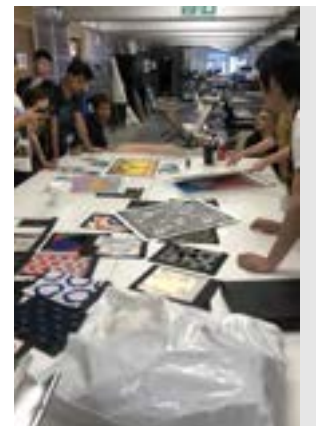


Figure 29-32 Crocker, T. (n.d). Interior of Peckham Levels. [image] Available at: <<https://turner.works/works/view/peckham-levels-2/>> (Accessed 11 January 2022).

Figure 33 Chan, K. (2019) Adaptive use of car park structure in Peckham Levels. [Photograph]

Figure 34 Chan, K. (2019) Screen printing workshop at Peckham Levels. [Photograph]

Figure 35 Park(ing).org, (n.d.) “Park in Progress” –Parklets on Park(ing) Day. [image] Available at: <<https://www.myparkingday.org/>> (Accessed 11 January 2022).

Figure 36 Agile City, n.d. Park(ing) Day Street furniture. [image] Available at: <<https://agile-city.com/agile-city-research/parking-day/>> (Accessed 9 January 2022).



studios and shared workspaces for creative enterprises at Level 1 to 4 and lastly a range of food stalls, event spaces, yoga studio and salon at Level 5 to 6 (Turner, 2016). On top of enhancing Peckham’s reputation and drawing new visitors, the lease of the upper floor and middle levels allowed for the establishment of a unique facility that serves as a community venue and centre for the expansion of the borough’s creative and cultural industry.

Following Peckham Level’s case of recycling, this methodology looks at open-source reimagining, renting and activism. Although REBEAR, a San Francisco-based art and design group, and its annual Park(ing) Design event paradoxically represents one of the most prominent exhibitions of non-verbal political parking criticism, the concept of dedicating a day to parking is viable and adaptative. (Ben-Joseph, 2012, p.117). Tying in with etymology between trees and asphalt (Richmond, 2015) , Park(ing) Day began in 2005 as an act of protesting against the deprivation of greenery in a space of mobility and storage exclusive to private automobiles in the city. In line with Peter Jones’ future of digitalised kerb parking, participants reclaim parking spaces for pedestrians by renting out a metered kerbside parking spot to play and rest during the two-hour limit. While this worldwide day centres around kerb parking being an epitome activism platform, their notion of open-source design through activism actually reinforces the alternative reality of kerb parking. This could be positively expanded to other potential communal uses like pop-up stores, markets... As the event continues to grow and operate in recent years, participants creatively have built art installations, street furniture—Walklet, parklets, and even held a wedding. They also use an accessible online platform to stimulate community and public engagement by producing resources including a free online “how to” manual, a social network, and an interactive global map. Applying Endres and Senda-Cook’s phenomenon (2011) that articulates ‘wherein the repeated reconstruction of place can lead to a more permanent change in the meaning of the place’ (Endres, Senda-Cook, Cozen, 2014, p.17-19), I also look to continuous, temporary reconstruction for the future of car parks.

Conclusion

Coinciding with Eran Ben-Joseph's final verdict in *Rethinking A Lot*, we need to learn, reconsider and 'rethink' traditional car parks beyond just storage for parked cars and other vehicles (Ben-Joseph, 2012, p. 136). Like Professor Peter Jones and other organisations like the British Parking Association, we can learn to see parking as tools and parks as places that can contribute to social, environmental and economic growth, in a more practical sense. One of the lessons learnt from Zaha Hadid's sculptural car park is that if designed thoughtfully, design has the ability to build on the evolving identity of non-places. Adapting Jones' four pillars, location, quantity, policy and programme in design can transform these 'asphalt fillers' from (non-place) anonymity to (non-place) urban character and enable them to live. In a speculative sense, there are still many unexplored possibilities for car parks to live without their actors, for example 'from commute to culture'. Expanding on the idea of community, the 'place' of car parks has become its own contextual site where it could be a stage, a theatre, a cinema, an exhibition and more. With strong connections to performance and theatre, like Doon Street Car Park, car parks could be a place of celebration; for art, culture and even car subcultures. Resembling the Ghost Lot, we could use non-place as extensions to exhibitions; for instance, extending on past car-centric exhibition V&A's *Cars: Accelerating the Modern World* (November 2019- April 2020) and MoMA's *Automania* (July 2021–January 2022). Moreover, as we approach a turning point in automotive design—electric cars, electric parking spaces and charging points also open up another conversation if car parks can be completely eliminated. As a leading expert on zero-emission and mobility, Sara Sloman states that 'on-street parking will never go away, the cars are getting bigger and the streets are remaining narrow, ' but electric vehicles may bring new forms of parking and architecture. To conclude, it can be said that the liveability of car parks lies in the evolution of technology and cars, but I believe its value lies in its tools as well as its potential role in culture and community.

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