

# ΟΥ-ΤΟΠΟΣ

NO-PLACE

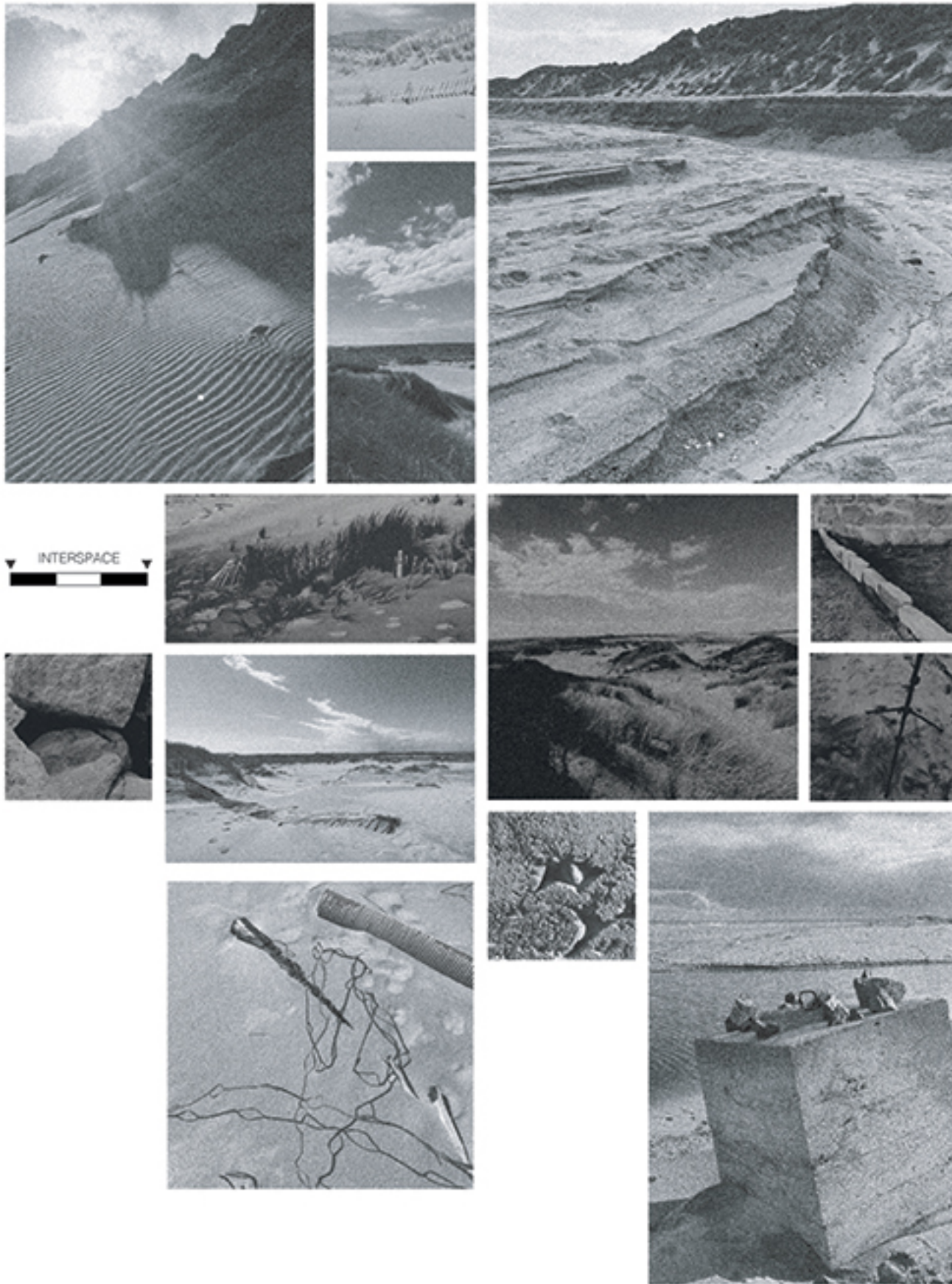
A perennial collection by Cameron Lyall

On behalf of the Atelier of **C.N. LYALL**

Grays School of Art





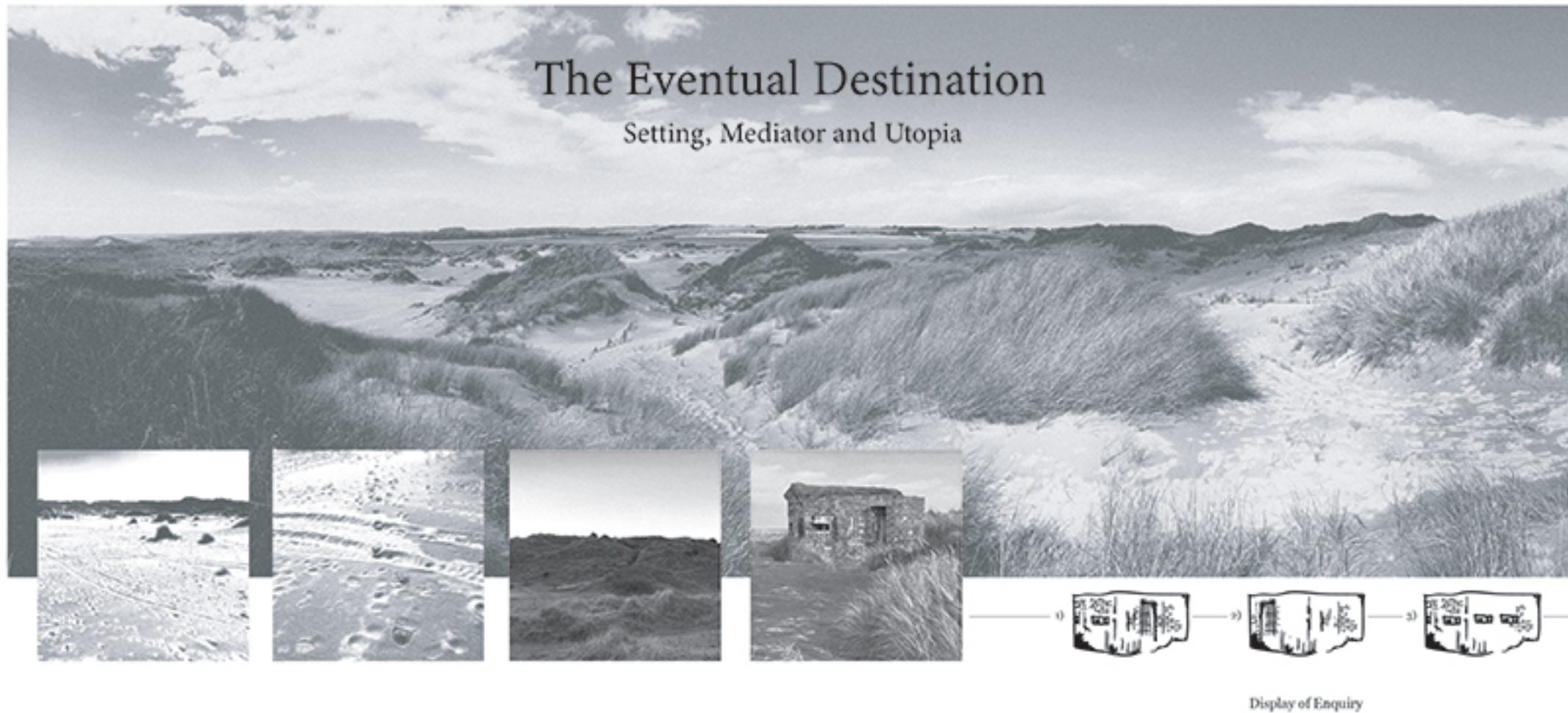


## Balmedie, Scotland

57°15'34.7"N 2°02'08.1"W

A solitary space disconnected from the mundane velocity of everyday life. The setting and mediator of the NO-PLACE





History and past experience are both major influences that dictate an individuals identity  
We study what is or once was, so that we may design what may be - towards a preferable future

The physical identity of the NO-PLACE can be characterised by its desolation and serenity contrasting the bustling contemporary society. Evidence of the regions' past 'experiences' can be found in the form of shallow footsteps, walkways and even war-era pillbox bunkers

My own identity as human and creative required dedicated focus and meditation to truly study & articulate my own design language. I found that by using the NO-PLACE as a mediator, I was able to reflect on and display my own experiences in an uninfluenced monochromatic manner

Viewing my own experiences as objective and true led me down a natural path of sustainable and function-based design where I could recontextualise what I understood into something completely new

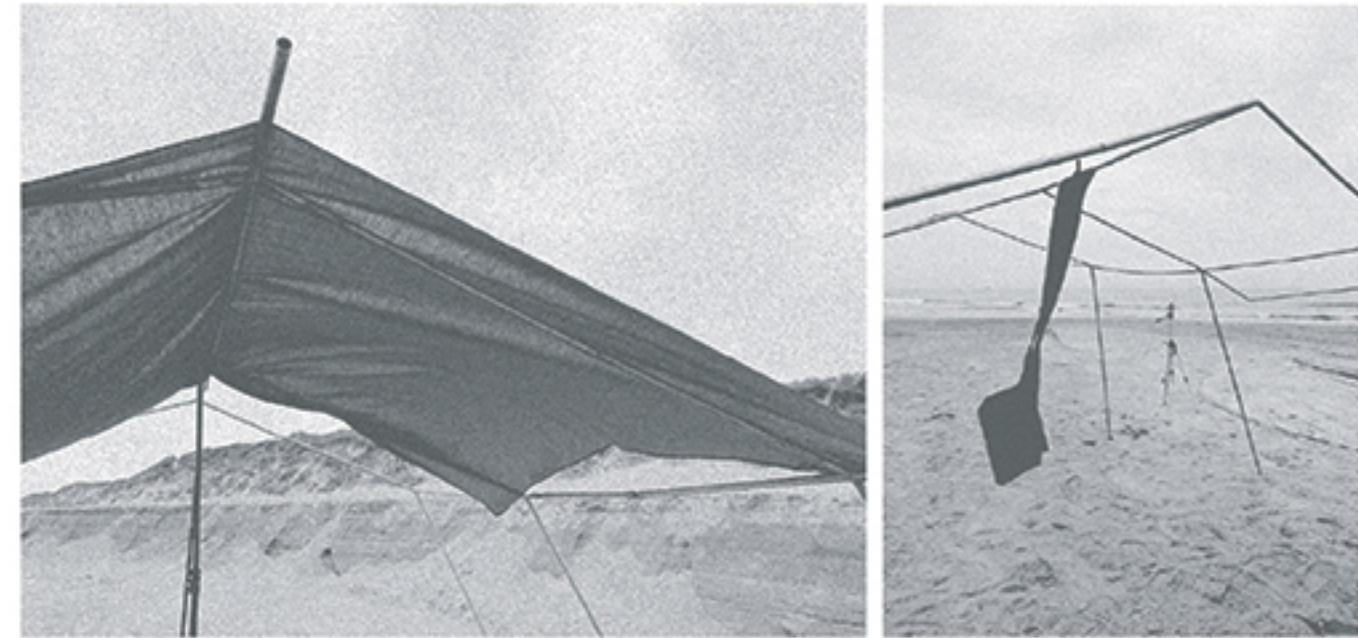
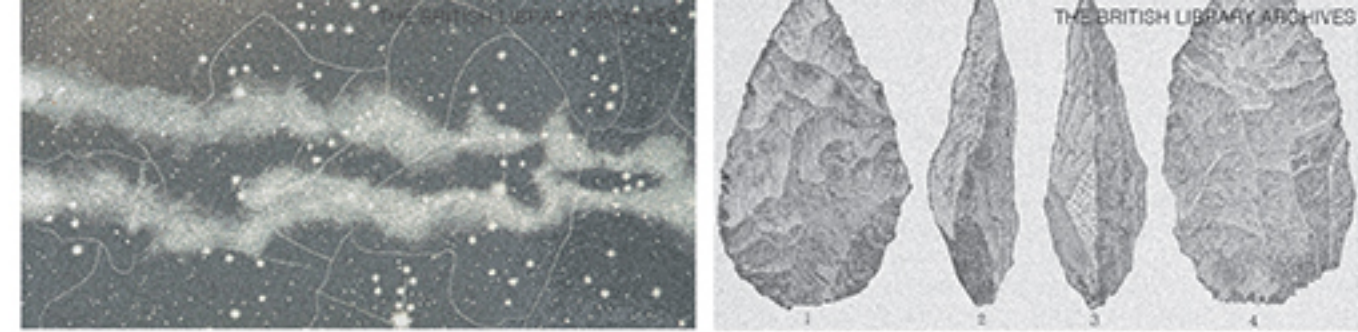
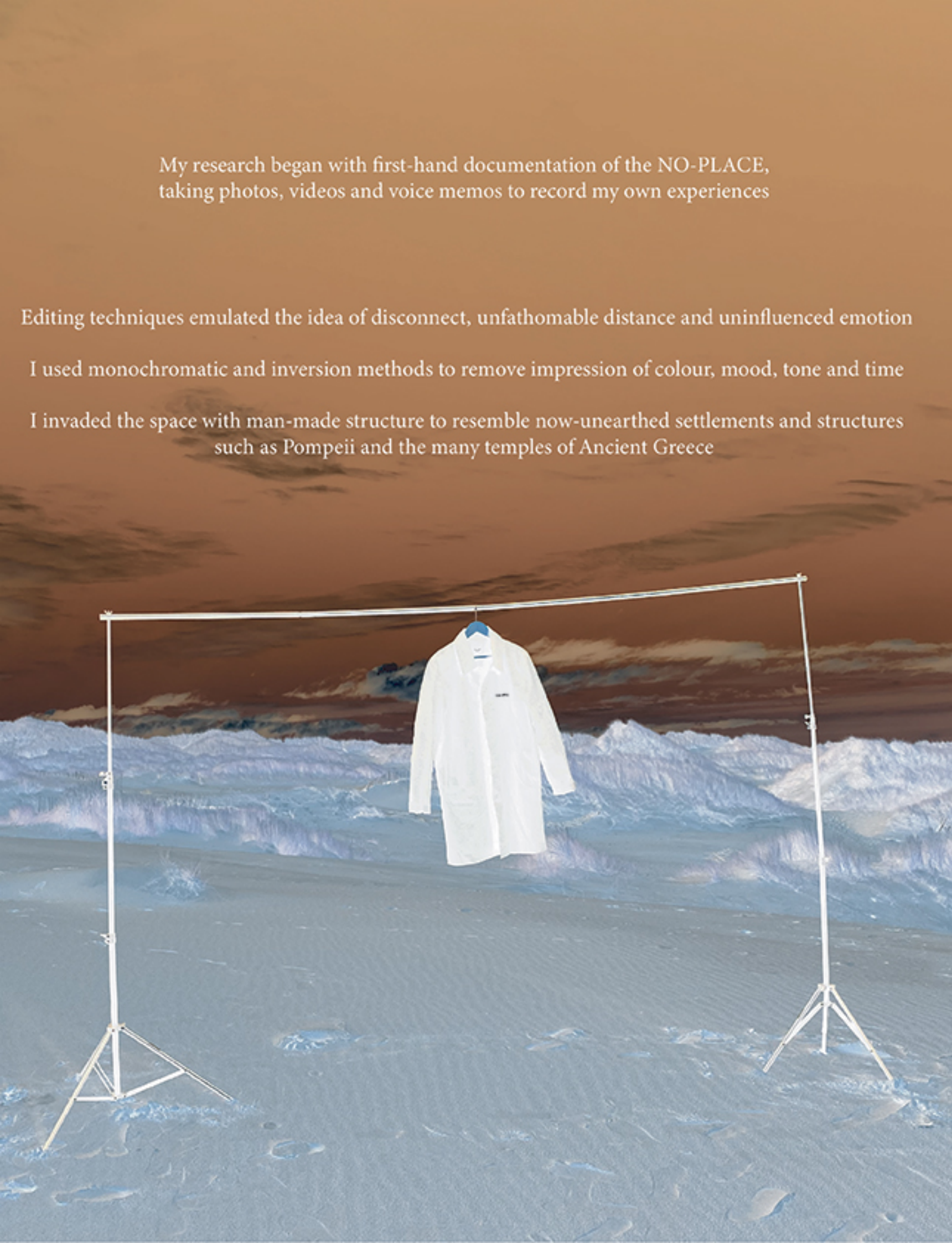


My research began with first-hand documentation of the NO-PLACE, taking photos, videos and voice memos to record my own experiences

Editing techniques emulated the idea of disconnect, unfathomable distance and uninfluenced emotion

I used monochromatic and inversion methods to remove impression of colour, mood, tone and time

I invaded the space with man-made structure to resemble now-unearthed settlements and structures such as Pompeii and the many temples of Ancient Greece



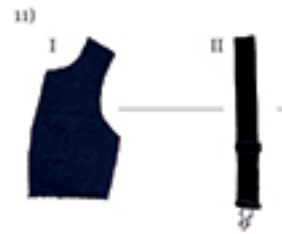
It is my belief that identity and design is in its most malleable form when the facilitator is aware of historic influence. Experience cannot be changed or altered, and by considering history as 'artefacts', we can only react and adapt in order to move forward



CREATING ANEW FROM  
WHAT ALREADY EXISTS



SECOND-HAND GARMENTS  
ARTEFACTS OF PAST LIFE



Translating my process of recontextualising identity into a fabric-based process of disassembly and display - emulating the display methods of archaeology





Expanding on the disassembly and display process by further using digital means to sample recontextualised garments from organic artefacts into new and exciting shapes





The garments that were disassembled consisted of mostly outerwear as an ode to the function requirements of garments in the NO-PLACE.

Reassembled shapes subconsciously responded to this, creating a series of outerwear silhouettes

Digital medium allowed for sustainable use of disassembled garment shapes









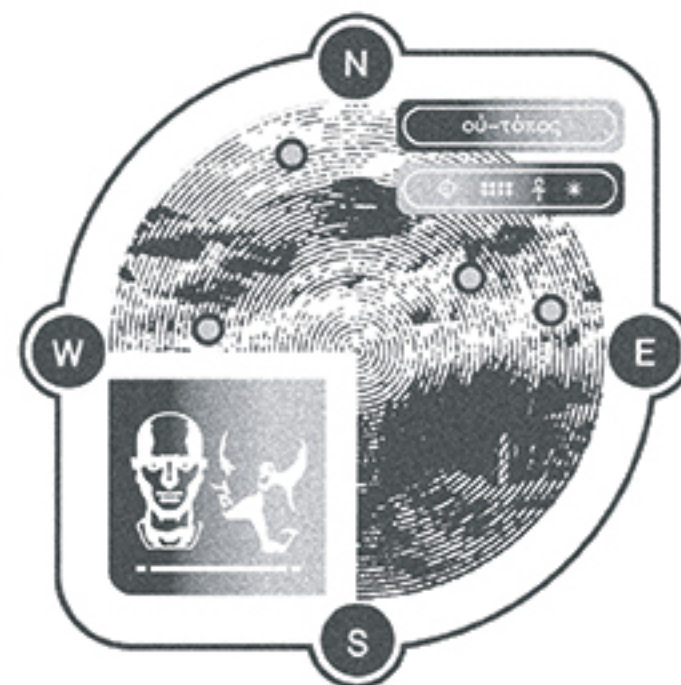
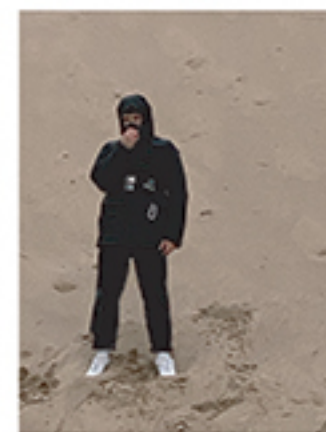
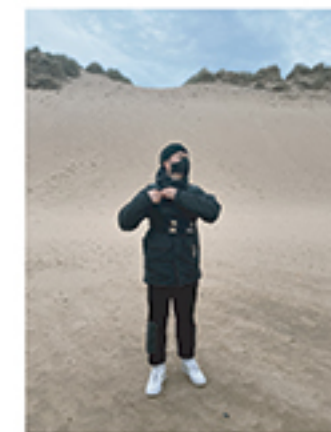
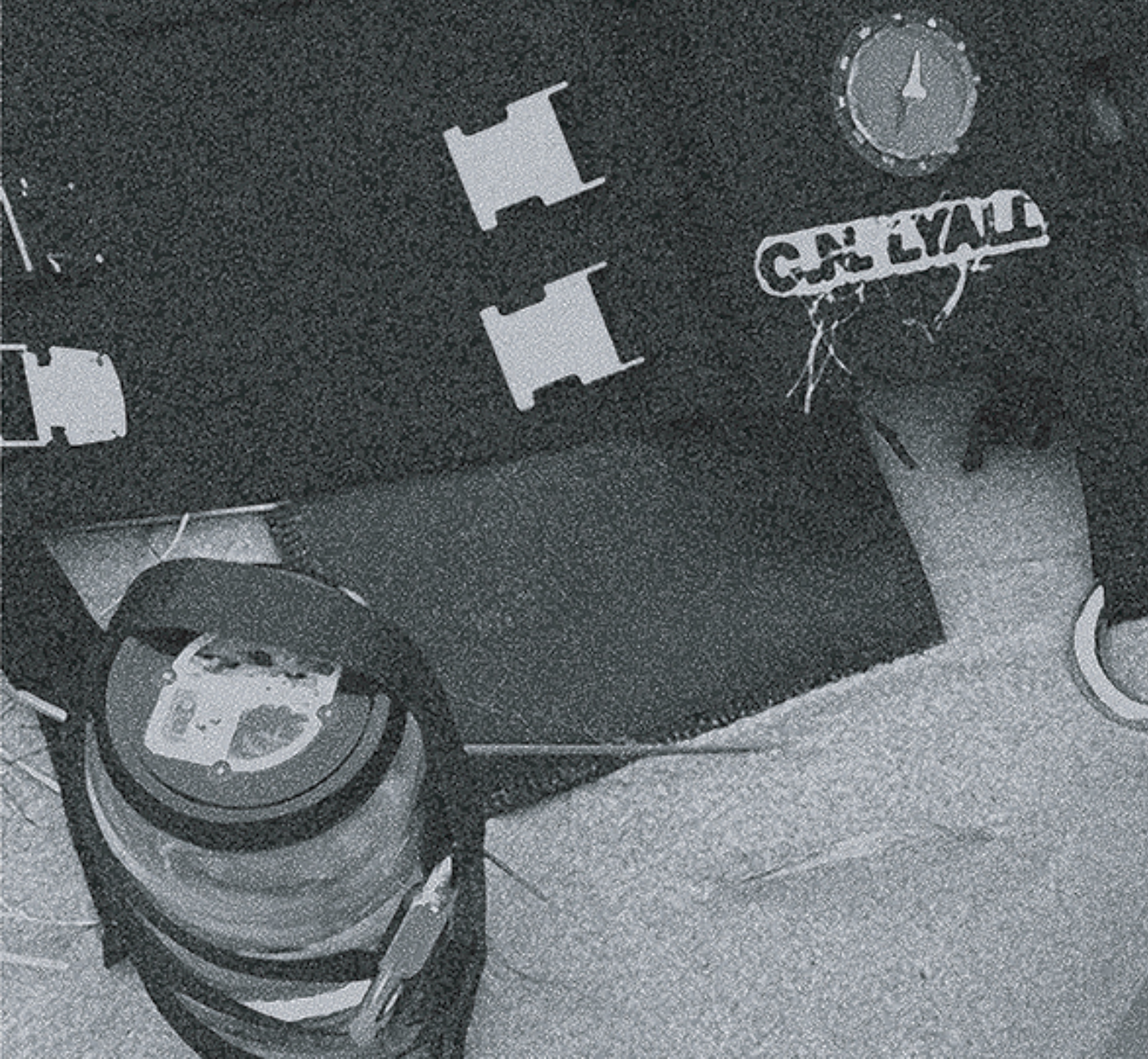


## Field Issue

The NO-PLACE Mission Badge

The artefact of an expeditionary 8-person unit, consolidated into one emblem that remains to tell the story of a perennial pilgrimage towards the eventual destination

A patch that will emblazon the outside of every outerwear garment



cameron@cn-lyall.co.uk  
@c.n.lyall

**C.N. LYALL**

