

THE

Morag

Myerscough -

A sense of Joy

during the

Covid Crisis

NEW

NOW

“To encourage, with communicative joy,
to build an after to the Covid crisis and arouse,
in a poetic and popular way, the imagination.”

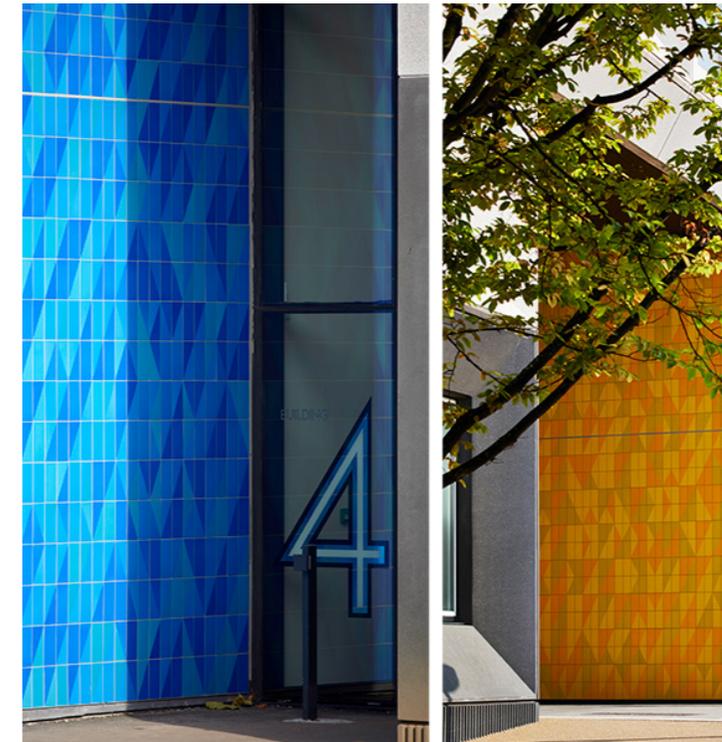
EMPTY SCHOOLS

“Stay Home” is the new
colour for students

Morag has always been fascinated by how colour pattern and words can change urban environments and peoples perceptions of spaces into places. From schools and hospitals to cultural hubs and town centres Morag transforms public spaces by creating engaging experiences for everyone. Her work is rooted in creating a sense of joy and belonging for all those who encounter it. Morag creates specific local responses to each distinct audience that will see and experience the work, using it to create community.

Working closely with the school and AHMM architects Morag created a series of artworks that integrated into the architecture and as intuitive wayfinding. Using simple shapes and colours. The brief to Morag from the school was simplicity and they “loved the Bauhaus”. The transformation of Burntwood School pieces together a 1950’s modernist education campus for 2000 pupils and 200 staff in south-west London.

EMPTY SCHOOLS



Within an existing mature landscape, six new buildings-as-pavilions develop the heritage of the existing, orchestrating a system of bespoke constructional components to bring both efficiency and delight. Using simple shapes and colours. Her work is rooted in creating a sense of joy and belonging for all those who encounter it. Morag creates specific local responses to each distinct audience that will see and experience the work rooted.

CLEAR CULTURAL HUBS



Culture-Life has come
to a sudden end

Love at First Sight puts Aberdeen firmly at the centre of Morag's family narrative. The journey north east has been an emotional re-connection with the city where her parents first met, in a chance encounter on the stairs of an Aberdeen boarding house. This new work references that pivotal moment and highlights the traditional role of the Mercat Cross as a meeting point and place of exchange. Morag has been working with the local poet Jo Gilbert, who has written poems in Doric that are incorporated into the structure.

The new installation provided the stage for a range of performances from the local Aberdeen spoken word, comedy and music scenes, curated by Jo Gilbert. “I want people to fall back in love with their own city, go out and look at it as if it’s the first time they have seen it.” says Morag. For her first project in Scotland, Morag presents Love at First Sight, a large scale structure; part pavilion, part-stage, that encircles the Mercat Cross in the historic Castlegate, animating it with her signature super colourful work.

CLEAR CULTURAL HUBS



For her first project in Scotland, Morag presents Love at First Sight, a large scale structure; part pavilion, part-stage, that encircles the Mercat Cross in the historic Castlegate, animating it with her signature super colourful work. Jo Gilbert also collaborated with Aberdeen Multi Cultural Centre and these new works are powerfully emotional in their outpouring of love for the city.



ISOLATED HOSPITALS

Visitors are no longer allowed

Morag had to meet strict clinical regulations to bring her bright colours and geometric prints to the wards of Sheffield Children's Hospital. Morag was invited by Artfelt, the Children's Hospital Charity's arts programme, to design the interiors for wards of the children's hospital. She designed 46 en-suite bedrooms and six multi-occupancy suites for a new wing of the hospital, added by Avanti Architects. The objective was to make the rooms feel more comfortable and domestic.

Although children's rooms might seem perfectly suited to Morag's colourful and bold approach, the design process was not straightforward. "We managed it — but it did take a year!" Morag gave some of the rooms a blue green colour range to suit children with autism and others who have an intolerance to colour and patterns. In addition, the hospital environment required that everything be sterile and easy to clean, so Morag had to work entirely with Formica laminates.

ISOLATED HOSPITALS



She also wanted the room to feel appropriate to older children. "Although the rooms are for children, I didn't want them to be too childish because children of all different age groups will be staying in them," said Myerscough. "I also wanted to create some-where parents would be happy to spend time in too. It was just about making a bedroom that you felt good to be in as close to the warmth home gives you."

LONELY TOWN CENTRES



Strolling alone the
closed shops

A New Now will be in Paris from 03 October to January 2021. This colourful work which rises 8m in height has a double ambition: to encourage, with communicative joy, to build an 'after' to the Covid crisis and arouse, in a poetic and popular way, the imagination. "I have always felt strongly that we need art in every form to stimulate us and transport us from the everyday, but at this time it is essential for our well being. I do not believe in the phrase a new normal I have always disliked the word normal."

For a while we were all on pause. We have all experienced this together we have had time that we have never had collectively before in the majority of our lifetimes to spend reflecting, to start understanding, rethinking about what is important to us as individuals, families, local communities and the global community. I believe it is impossible to predict the future and we are living in “A New Now”, we need to embrace and find ways of moving forward here and now.

LONELY TOWN CENTRES



In 2019, the City of Paris organized a call for Embellishing Paris projects in order to encourage initiatives to embellish small public spaces with works of art. In the heart of the city, next to the Pompidou Centre and Saint-Merry, a 16th century church, called Petite Notre-Dame, the 6M3 Collective was chosen for its innovative project: to erect a large pede.



Museum für Kunst und Gewerbe Hamburg, Steintorplatz,
20099 Hamburg, Telefon: 040
428134880, service@mkg
hamburg.de, Opening Hours:
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thursday 10am - 21 pm. Con-
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Silke Juchter and Prof. Sasse.

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