

# Sara Nesteruk

## MANCHESTER BUDDHIST CENTRE INTERIOR WINDOW PROJECT

### Dates

August 2016 – June 2017

### Outline Description

I submitted a proposal for an open competition, to design a glass panel, artwork, for an interior window, at the Manchester Buddhist Centre in the Northern Quarter.

My design was successful and won the competition.

Production started in the autumn of 2016 and the installation was completed in June 2017.

### Research Problem / Question

{Intro / About}

A piece of work about light,  
colour - glass, transparency.

A sense of looking in, and entering.  
And looking out - the centre, as  
a location for finding a perspective,  
self, a position, and view, out -  
into the world.

A welcome for visitors, newcomers,  
guests and friends.

A meditation point, for contemplation,  
for regulars, a familiar point  
to re-visit

The competition was a collective effort, to create a welcome to the centre, to represent the ethos and philosophy of the Buddhist practice at the centre, and to create something light and welcoming, for visitors to the space.

The original text was text from the Dhammapada, and is an ancient Buddhist text. Exploring the idea of pairs, contrary pairs, a back and a front, alternate views, of a space and ideas.

I wanted to create something that offered a view into the centre, and, an alternative view, out into the world.

The original text proposed was taken from the 1975 penguin Classics version of the text, translated by Juan Mascaró.  
The text used was supplied by the manager of the centre, and is an alternative translation.

Research Process / Methods.  
The text was installed onto a glass panel, and uses cut vinyl. The vinyl was delivered and supplied by a manufacturer in Manchester, and stuck onto the reverse side of the glass.

The intention is to make something visible and clear, seen from a distance, on entry to the centre, and at a more intimate scale, from the seating area upstairs.

“*Dhammapada* suggests the Path of *Dhamma*, the right path of life which we make with our own footsteps, our own actions”

From - Introduction to the  
Dhammapada.  
Juan Mascaró  
Page 9, Penguin Classics, 1975.  
Middlesex, England

#### Significance.

The design brings a piece of ancient text, into public view, and effectively represents the values of the centre. The work also uses contemporary design, into a more traditional area. Design meets ancient philosophy.

#### Originality.

The work was designed to be easy to manage and produce, I pitched the designs with that in mind. Using the language of shop window clutter, and culture (where vinyl is often displayed.) in a context to create a different meaning, about an inner, deeper world, self reflection.

The concept arose from the properties of the window. Glass, transparency, and the ability to see an object, clearly, from both sides 2, or, an alternate point of view. Conceptually linking the project materials to the values of the organisation, physical manifestation in space.

The work drew for reference from designers including Why Not Associates, well known for large scale design and typography, environmental projects.

I have never used these materials before, it was new for me to create a piece of physical, interior work in practice.





Artwork -  
Pitch presentation



Final designs



