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Pineapple door knocker meaning

Elvis DuranBy Allie GoldAug 8, 2019Pineapples and swingers... Those are two words I bet you wouldn't see in the same sentence. This morning on the Elvis Duran Show, Froggy told the story of how his neighbors asked if he and his wife Lisa were swingers. When he asked them why they thought so, they replied that the pineapple mat was then thought. It seems that pineapple on the door is a way to let your neighbors know you're a swinger. Pineapple represents hospitality and welcome according to the investigation of eye spies. A pineapple that is placed on the porch or mailbox of swingers allows everyone to know that there is a swinger party going on. A pineapple that is turned upside down is when someone is looking for a swinger party. Swingers also use the symbol to look for themselves in public. It is also said that the pineapple left on the front door in the middle of the night is an invitation to join swingers. Did anyone else know about this? So I think it's good to know that pineapple has a different meaning than tropical fruit... Photo: Getty Shutterstock They say no one knows what's going on behind closed doors - but is your neighbor giving away secret clues that they're a swinger? Yesterday we told how the sale of garden pampas grass has plummeted because it is believed to be a secret signal that swingers live in the house they belong to. But it turns out that the exotic plant is not the only giveaway that the inhabitants of the house are into liberal sexual practices. While The Sun Online can't verify any of these claims, here are some of the tell-tale signs that you could live next door to a swinger. According to Cooper Beckett, host of the podcast Life on the Swingset, many swingers wear a black ring. Said Stranger: Wear your black ring on your right hand if you are outside and open to meet other swingers. If someone with a black ring on your right hand approaches you, start a conversation with them: I see you have a black ring on your right hand. Maybe we're in the same club. Other secret swinger symbols include a woman wearing an anklet, finger rings, thumb rings and switching her wedding ring to her right hand, according to alternative lifestyle website Greater Love. Shutterstock They also cite white landscaping rocks and pink or purple decorations in the front garden as a signal of swinger activity. Bizarrely, the website identifies the pineapple as another swinger signal - in the form of a door knocker. Shutterstock They may look sweet and innocent, but it turns out that garden elves are a likely indicator that a resident is into swinging. A real estate agent in the US found out hard when their client was warned against buying in the huge swinger community. The claim is also supported by a Reddit thread, which also suggests that pink flamingos on the lawn even if the user who uploaded the post was skeptical. According to the Swinger Code website, people who are in for exchanging sexual partners often wear a bracelet that waves a special sign. A gentle symbol was created to help swingers get to know each other and help them find potential partners. According to the website, the label is inconspicuous and respects the privacy of those who wear it. The symbol, which consists of international male and female characters arranged horizontally with intersecting circles, with three plus or minus signs on both sides, varies slightly depending on what the swing is into. Three plus signs on both sides mean they are looking for partners as a couple, while minus signs mean they would also join without their partner. Garden elves are another sign that someone might be a swinger. Shutterstock Having a hot tub in the garden is also known for being a common swinger feature. But according to Ross Phillipson, sales director at hot tubs superstore in Blackpool, it's a myth now. He explained: The biggest misconception is that hot tubs are retaining swingers, indulgent Premiership footballers or flashy types who live in Essex. In fact, everyone buys them and everyone buys them. Another sign is that your neighbor will never open the garage door until they are in the car with the door closed, according to a Reddit thread. See: Visual Door Knocker Theory13 Things See: Visual Theory of Door Knockers in 1990, an architecture critic named Stanley Abercrombie wrote that our first encounter of any interior is the result of our entry into it, a movement from the outside inside (Abercrombie 5). Of course he's wrong. By the time we actually enter the building, we have encountered it extensively from the outside, and that exterior cannot be divorced for the experience, expectations and organization of the interior pretending to mask. On the contrary, the exterior of the building is as much a place to transfer the interior of the building, as well as covering or incorrect. Window panes on the outside, for example, reveal the location of light sources on the inside, and the position of the outer door ways can be said to convey an understanding of how a person could move in and through the interior spaces. The doors thus become an important guide to the contents of the interior of the building. It also, perhaps more importantly, acts space demarcation, separating the interior from the exterior, but not without passing the feeling of both to the other. Entry is a physical transition point, of course, and also mental, wrote Abercrombie in his philosophy of interior design, the participant brings to the interior memories of the exterior and expectations based on these memories (Abercrombie 7). If To change Abercrombie's understanding of the door, it would be important to add the fact that the door is more than a physical and mental transition point, it is also a visual transition point. While this document can not engage the theoretical and historical understanding of the doors needed to make this point, sufficing to say that the door is generally made to be visually different from the façade it is embedded in, and in this visual differentiation achieves somewhat symbolic value. Its otherness, represented visually and physically, expresses its purpose and meaning. If one could say that the wall expresses stability, then the door speaks to malleability, the opportunity of entry and exit. So we stop before we go to Abercrombie's interior and stand on the street or hallway and stare at the door. Our visual engagement is generally our first engagement with things, and all this is a quickly over-looked argument by Abercrombie that entry is an experience, not a visual recognition of the opportunity to enter. And more. As Mary Harrod Northend wrote in 1921, doors can be a visual symbol of wealth, class, employment, experience, history, and identity. She asked: Is (the door) just an entrance, or does it represent a decorative element? and wondered: But could it tell what wonderful stories it might relate to, because it is not symbolic of the most dramatic scenes in life? (Northend 1). These are certainly things to think about before we push the door aside and enter. It is with this grounding in the idea of the door as a physical, mental and now visual transition point that we could first come to see the knocker on the door. In addition to her claims to the door as a central mediation of personal identity, class and history, Mary Northend also believed that the door represented the central center of the façade of the home, and if this is true, then the knocker door is the central center of the door (Northend 1). It certainly came out in my own fieldwork, as well as in more than 60 door knockers documented on Benefit Street in Providence, Rhode Island, only one was placed off the center vertical of its door. In addition, all these centrally aligned knockers were suspended on doors between four and five and a half feet from their foundations, a height that roughly corresponds to the idea of eye level. So what appears in this door study is that the knockers are first (but not necessarily primarily) a visual object. The incentive to connect the door knocker as a visual object results not only from its location on the door, but also from the point of view of its construction and construction. According to Mary Northend, American colonial knockers began as pragmatic objects whose design was simple and utilitarian, but quickly gave way to hammer type and late to human figures and (Northend 9). The knocker, as Northend explains, was the main outflow of the metal designer's ingenuity, because there were no bells in those days, and the knocker symbolized the welcome (Northend). Here we see two traces of knockers as a visual object. The first clue is the fact that the knocker was an object created by a metal designer (my italics), suggesting that the knocker shape and form were considered alongside functional values. The second clue is Northend's use of the word symbolized, which highlights the fact that in Colonial America the knocker had visual and symbolic value in addition to its practical purpose. These critical arguments and explanations for the door knocker as a visual object are further manifested in field work on Providence's Benefit Street. In several interviews with residents whose homes had knockers on the door, I was told that the door knockers gave the home a certain historical characteristic. When I followed up on this proposal, many residents told me that the knocker meant that the home was old or original, and thus acted as a symbol of authenticity. This was all the more interesting when I found out that many of these same knockers were not original, but were hung, 'with historical consideration' to design the originals. Even more shocking is that this historic refit knocker is something that has been going on for almost a century, as Mary Northend wrote about knockers... it is not replaced, not for use as in the old days, but for ornament in the 20th century. (Northend 10). In any case, the impulse for Benefit Street homeowners to use a door knocker on their door to create a sense of authenticity certainly points once again to the immense value of knockers as a visual object. Even without talking to the owners and residents, it was clear that the door knockers had rich visual properties and consequences. One experience of the force of the knocker as a visual object stemmed from one exceptional knocker, which was not located along the vertical wassoce of the door. This knocker was found on a split door, which generally lacked knockers because they did not have sufficient structural support. The benefit street has many split doors, and yet only this one had knockers attached. On both sides of the central army, about the height of the waist, a knocker was attached to the door. Since only one was required, two appear to have been placed on the door to provide harmonised visual symmetry. Observing this door, it was clear to me that only the right knocker was widely used, because it was well worn to shine, while the knocker on the left side had long since oxidized. A series of two pineapple knockers on the streets led me to knock as a symbolic form in itself. Pineapple has been associated with hospitality and prosperity in the state of Rhode Island, and so these knockers became brass articulations of the same spirit, through local visual semiotics. Some other exceptional knockers included a revolver attached to the door, the military implications of which may once have symbolized the occupation of a resident there (a soldier, or a member of the armed forces) or building his own history (such as an arsenal, or military office). One woman also told me that she chose a particular lion head wether for her home because it was the same knocker as the one at 10 Downing Street in London, home of the British Prime Minister. This example is a fascinating contrast to the local symbolic value of pineapple, as it presents a knocker on the door as a place for visual connection with distant geographical and political entities, the knocker of the door as a global visual symbol. When we look at the knockers, we deal with them as symbols and visual objects, just as we consider the ways in which they are more than things to be seen. The visual meanings of these objects, as evidenced by my field work and research, reveal multiplicity of meanings that may be associated with these knockers. Since the impierence of meaning in symbolic systems, the meaning of knockers as visual objects is constantly changing. Where pineapple knockers may have once meant welcome, today they can only be symbols of authenticity for their residents and visitors. It would be unfortunate if these symbolic, ornamental and visual values were taken as superficial. This is because the knocker door was a visual object because it is an invention and popularization. More importantly, it is to assess the shift in these visual meanings, and wonder how they relate to the value of the knockers as a whole. For example, while we might be tempted to see the evolution of an electric doorbell as the end end for a knocker as a practical object, and at the beginning it is developed into simply a visual object, we might just as soon see that inflection point as the rebirth of the door knocker as a visual symbol because of the choice to include it with or instead of the doorbell. Abercrombie, Stanley. Philosophy of interior design. New York. Edition icons. 1990 Northend, Mary Herrod. The art of home decoration. New York. Dodd, Mead & Co. 1921. Page 2 13 things: Archaeology, Material Culture, Scientific Studies and Design ARCH0300 Krysta Ryzewski (), office: RI Hall 212. TBA MWF Office Hours 10:00-10:50 at RI Hall, Room 008 This course represents one thing a week to introduce different approaches to studying things and consider the connection between technology, culture, science, engineering and design. A total of 13 things: bike, Neolithic megalith, castle, light bulb, punch bowl, map, barbed wire, blade, mirror, bottle of Coca-Cola, portable radio and camera. Emphasizing the issues of human-matter relations in the long run, the course critically questions the importance of goods, technologies, artifacts and materials that are made of for humanity. 13 Things are designed to appeal to a wide range of students because the course expands things from many disciplinary angles, including anthropology, archaeology, design studies, engineering, and history technology, to name a few. Students are entrusted with the task of selecting a thing, old or contemporary, and examining it based on the perspectives we encounter in the course. Evaluation This course emphasizes project learning. Project-based learning involves creative and critical integration of topics (concepts, ideas, approaches, questions, etc.) detailed and acquired skills during the course within the course within the study of things chosen by each member of the course. Cooperation between course members is welcome and encouraged. Class members are required to develop their projects during the semester by meeting a number of milestones in the specified dates – from determining the case to writing a project proposal to completing the final task. The emphasis will be on cooperation and exchange through the wiki course located at: 13 Things of course wiki projects will take the form of either a wiki-based portfolio or classic paper essays. These should be the equivalent of 8 to 10 pages in total. There will also be the possibility of creating an exhibition in the gallery of the campus, which we will discuss in the middle of the semester. Participation in the class is a large part of the final class. Opportunities to participate include classroom discussions, Friday discussions conducted by pre-assigned small groups, and wiki posts. Breakdown of evaluation: participation in the classroom (including reading the discussion), meeting and cooperation milestones = 40%, final project = 60%. Proviso: I reserve the right to choose alternative data if necessary. The plan and details can be found in the links below. 13 Things Home / Syllabus / Schedule / Students & Projects / 13 Things 2008 2008

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