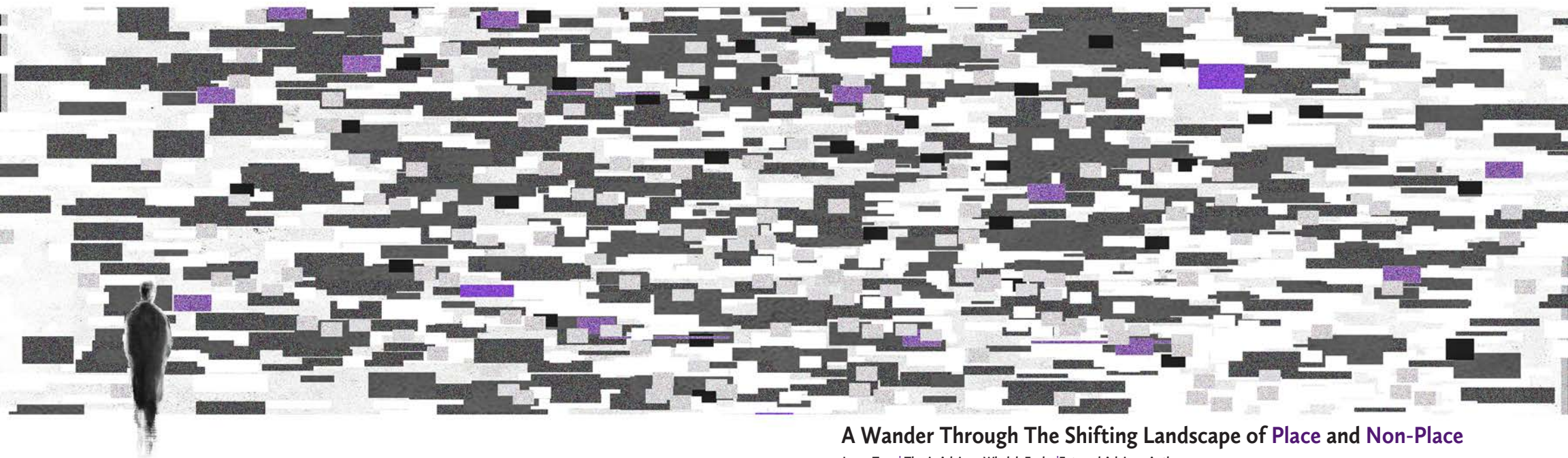


A minimalist poster featuring a person walking on a horizontal line. The person is a small silhouette, seen from behind, walking towards the right. They are walking on a thin, light gray horizontal band that spans the width of the image. The background is a solid, very light gray. The word "PLACELESS" is written in large, white, sans-serif capital letters across the middle of the image, with the person walking on the letter "P".

PLACELESS



A Wander Through The Shifting Landscape of **Place** and **Non-Place**

Jason Tran | Thesis Advisor: Wladek Fuchs | External Advisor: Anthony Martinico | University of Detroit Mercy | School of Architecture | ARCH 5200 - Winter 2020

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Thank you to **Claudia Bernasconi** for her continuous support, energy, and feedback over the years. Without you, I would not be where I am today.

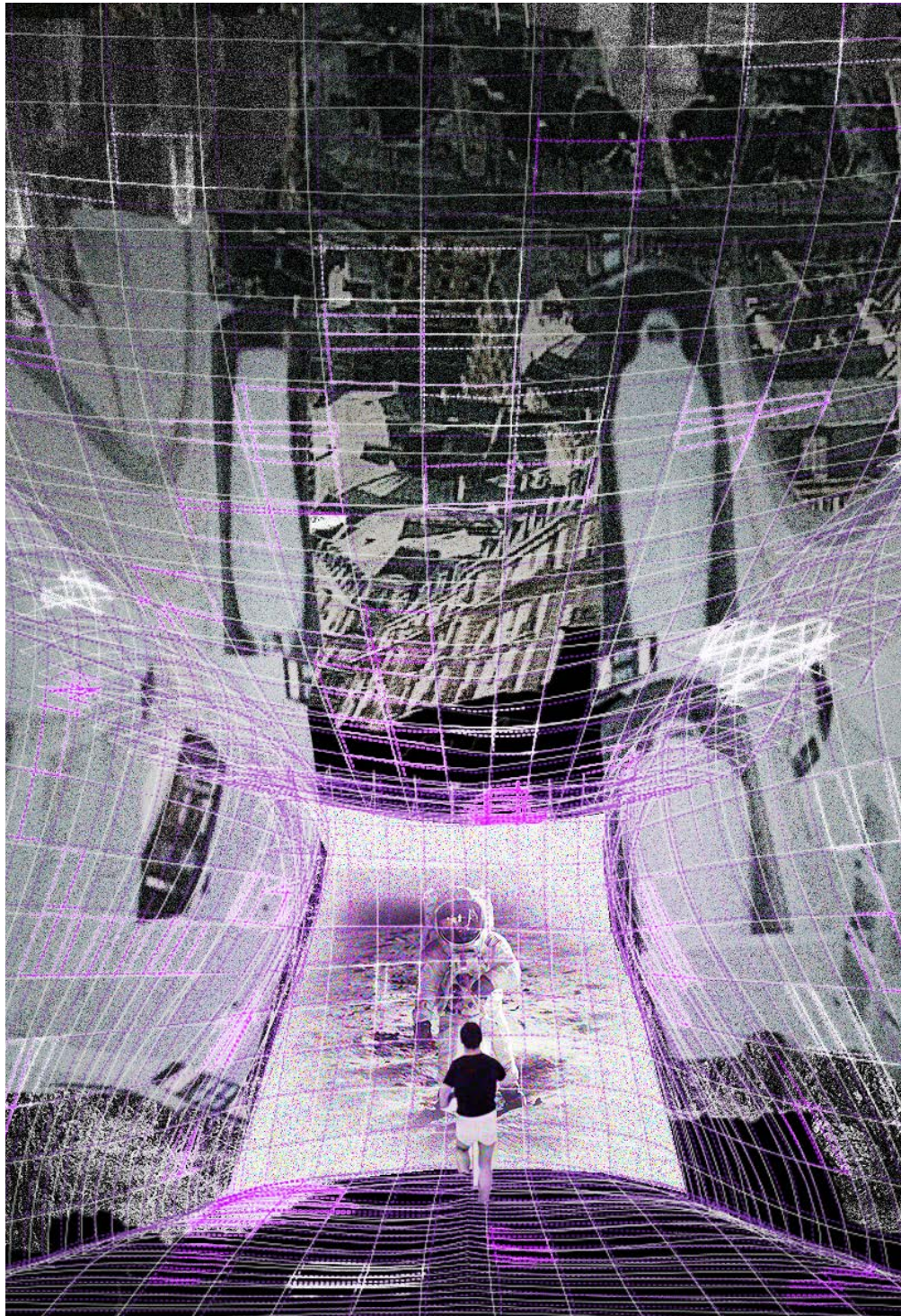
Thank you to **Tony Martinico**, for always making time for me and giving me new perspectives and insights along the way.

Thank you to my **family** for their continuous love and support throughout my architecture education.

Lastly, I would like to thank my **friends** for all the good and bad times that we shared throughout the years. And most importantly, for always being there.

Abstract

To be in place is to know where you belong in the world. However, before you are in place, you must first find it. Traditionally, the idea of place is a fixed concept. Usually, it is the place in which we are born and thus come from. When we think of home, it is the first place that comes to mind and is the place in which we long to return to when we are away. However, in today's world, we are always on the move, frequently switching homes for others in far distant cities. Therefore, one's idea of home becomes blurred. To the contemporary dweller, a home is merely a space in which we occupy before taking off again. To always be on the move, makes it very difficult to establish a relationship with place. To know a place is to identify with it and fill it with meaning and can only be achieved through dwelling within it for a fixed amount of time. Without a connection to place, we become alienated to the environments that we reside in, which in turn, affect our perception of who we know best, ourselves. With that in mind, this architecture thesis seeks to investigate the effects of alienation, the role of place, the spread of non-places and how one can truly find **home** within the world amongst all of this.



Thesis Statement

Traditionally, the “non-place” as described by author Marc Augé is used to describe a place that is itself not a destination but rather a place of every day passing, a place of being in-between in which one experiences alienation. In this space, identity remains anonymous, and all relationships are contractual. Examples of this are airports, train stations, shopping areas, and hotel lobbies. He argues that a non-space compared to an anthropological place, such as a town square, lacks history, meaning, and organic relationships between passersby.

Although Augé’s definition of the non-place is sound, this thesis is critical of his inadequacy to describe and capture the true essence of the non-place, and the root causes of alienation in these spaces.

From Augé’s definition of the non-place, a few questions began to emerge. What is the non-place today? Can “anthropological places” become non-places? And finally, what is the relationship between the non-place(unknown) and user? Through these questions, perhaps the non-space isn’t a defined space but rather a nomadic sensation that one carries with them that occurs when the individual is feeling alienated, isolated, or uncomfortable by being thrust into the unfamiliarity of the unknown.

The relevancy of this alienating sensation is further accentuated when considering how often modern man migrates from place to place either for work, pleasure, or need. In a sense, the hyper-mobility of today has furthered the growth of non-spaces not just in traditionally defined spaces but also in “places.” Generally, space becomes a place when man or woman dwells in it and thus filling it with meaning. However, due to the mobility of modern man, it makes it very difficult to establish a relationship with space and place, resulting in a rootless society where identities are no longer tied to place and thus turning place into non-place.

To fully understand the phenomenon of place and non-place, this thesis turns towards Christian Norberg-Schulz, a Norwegian architect and architectural theorist, theory of dwelling through wandering and staying to create a dialect between the fluidity of place and non-place from the discourse of The Wanderer. This thesis uses the metaphor of The Wanderer as a means to turn Marc Augé’s definition of a non-place inside out. The wanderer is defined by having no fixed home and going from place to place, one unknown to the next, and always living on the edge of society. By embracing wandering as a state of mind, one can begin to transcend frontiers, barriers, borders and allow us to embrace the myth of the unknown(non-place) and befriend it. By accepting the non-space has a place of otherness, it enables us to confront our fears, begin to transcend them, and place ourselves at the edge and prepare to experience what is outside of our boundaries.

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01

To Wander

“People travel to wonder at the height of the mountains, at the huge waves of the seas, at the long course of the rivers, at the vast compass of the ocean, at the circular motion of the stars, and yet they pass by themselves without wondering.” St. Augustine

A start of a wander into place and non-place.



To Wander

Why do we Wander?



Fig. 1
Opening scene from the film “The Hobbit”

The Hobbit
Bilbo Baggins lives a simple life until his friend Gandalf the wizard appears and convinces him to leave his world and embark on an unexpected journey.

When was the last time that you honestly thought about where you are in life? Geographically, you are probably in your home, planted on a chair as you read this. Perhaps, you are scoffing at the thought of being asked such a clique and quite frankly, pointless question. However, the paths we take to arrive where we are today is a journey in which we all partake in. From birth, we are all thrust into the unknown and then indoctrinated into the world in which we reside. As we grow up, we begin to construct our world through the relationships with the place that we inhabit, the people that we interact with, and the culture that we identify within. These known things give us a framework and reference point for our being as we venture further in life. To get where we are today, no matter who you are has been the result of an endless wander of hardships, cognitive discoveries, victories, and memorable moments. So reflecting back, maybe the question of “where are you in life?” needs to be thought of as “how did we get to where you are today?”. To even the most meticulous people, life is full of countless twists and turns, which have led to the present You can plan your own life out, but it only takes a single moment to shake and change everything. Although we may have had some sense of who we are, from an early age, and what we wanted to be, we never really know until we set out and discover what it is that we truly seek.

One of the oldest stories in history that almost all cultures share is of a young man who leaves home in search of adventure only to be thrown through the hardships of reality. In the end, this hardened sense of journey shakes him out of the comfort of his world and allows him to enter a state of becoming what he was destined to be. Although this is a very romanticized view upon life, it does carry meaning in today’s world. Fictitious or not, life is all about this journey of joys and hardships that wake one up out of their comfort zone.

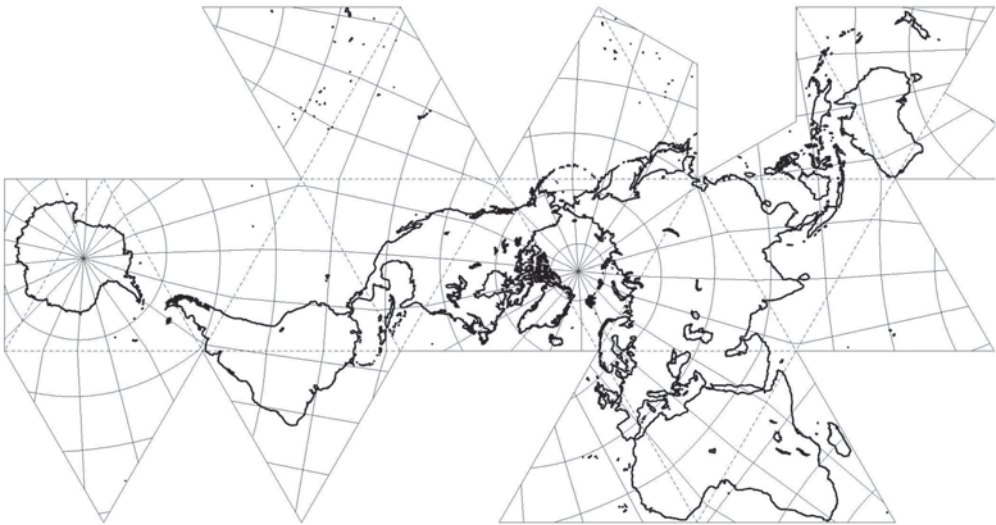


Fig. 2
Dymaxion Map
a projection of a world map onto the surface of an icosahedron, which can be unfolded and flattened to two dimensions.

In a way, life is a grand labyrinth waiting to be wander through. Picture yourself in a tunnel. At first, you can see the light at the end and can picture what awaits you. However, you can only see a few feet in front of you at a time. As you stumble towards the light, the end becomes clearer and more apparent. However, as you venture through the tunnel, hidden within, are things and passageways that you did not perceive at first. As you venture off of the established path, you find that each passageway is a world to be discovered on its own. Suddenly, your world becomes more complicated through the infinite possible routes to take, and no longer is there a simple point a to point b. This maze forces you to make a choice. Do you stay and uncover the unexpected, or do you turn back towards the safety of the known? Although leaving is the safe option, there is something so enticing about discovering what you do not know. By venturing into this abyss of unknownness, leads to unexpected destinations, experiences, and reaffirms what it means to be

Fig. 3
Illustration representing leaving ones home, to venture into a new world and then later returning with new treasures.



Dwelling

To Find Place

human. In the book, *An Essay Concerning Human Understanding*, John Locke, believed that there is no such thing as innate human knowledge. Therefore, all knowledge comes from lived human experiences. To do is to be there in the world and construct who you are in the process.

When the day comes, and you finally reach the end, is the destination still the same as when you first entered? Or has, by venturing off the main path, shifted and changed your perception of yourself, bringing with it a different outlook upon life? This question of what it means “to be” has been pondered for centuries by humans of all kinds. It is the reason why we love tales of self-discovery because it harbors within it, a desire which is inherent in all. The wish to one day dare to leave the mundane of everydayness and embark on a great wander to awaken the potential of one’s possibilities.

Lewis and Clark, Marco Polo, and many others are famous examples of explorers in the past, whose travels have helped create relationships between different countries and societies.

Throughout history, generations of people have set out on an adventure to discover the world for themselves. In the 17th and 18th centuries, young aristocratic European males would depart home to embark on a journey termed the “Grand Tour.” The Grand Tour was a traditional trip of Europe where young men exposed themselves to a variety of art, architecture, literature, and cultures. This tour was a necessary journey for aristocratic European men to become proper gentlemen. A Grand Tour could last anywhere from several months to several years. Upon returning home, they would bring with them art, literature, and a wide variety of memorabilia that they had collected along the way. This wandering journey would make them more worldly, educated, and wise.

Historically, wandering was a means to explore uncharted and unknown territories. These newfound territories would bring new ideas, products, and materials to those who entered into these places. These wanderers would bring their customs, technology, and cultures with them, creating an exchange between the two. Although we cannot wander and explore in the same purist manner as the past, wandering still has a role today.

Today, we wander for many reasons. For knowledge, for new experiences, for pleasure, for escape, for treasures, and need. Although we wander for a variety of different reasons, the central theme is that we wander to find place. Or in other words, our belonging in this world.



Fig. 4
A collection of belongings collected upon one's Grand Tour of Europe.



Fig. 5
A landscape hidden within the clouds.

Martin Heidegger
A German philosopher and a seminal thinker in the Continental tradition of philosophy. He is best known for contributions to phenomenology, hermeneutics and existentialism. (Wikipedia)

Finding place is a great journey, in which we all participate in. The actual act of finding place can be broken down into three stages. Such as dwelling, staying, and wandering. The concept of dwelling is quite intriguing. Simply put, dwelling is the relationship between the occupant and the environment they reside within. Any space can become a dwelling if stayed in for some time. In a philosophical sense, to dwell means to exist between the sky (cosmetics) and the earth and carve meaning into a space. Innately, every human needs to build and define place. For German philosopher Martin Heidegger, “to ‘dwell’ meant to ‘preserve the fourfold’: to save the earth, receive the sky, await the divinities, and escort fellow mortals on their journey through life.”

Physically, the form, natural landscapes and human-made characteristics all contribute to how one perceives and dwells within a place. However, to be able to dwell, one must first get to that point. If dwelling is the state of being within place, then place must first be discovered. Thus, dwelling becomes the oscillation between wandering and staying.

Dwelling



Wandering



Staying



Staying Staying

As a human, we have a natural tendency and instinct to settle and define place. This is done through the process of building and staying. To build, is to define place through stationary elements such as creating a house or forming a settlement. Staying allows one to settle within a place and recollect one's identity before setting out again, staying ends when the dweller reverts back into a state of wandering.

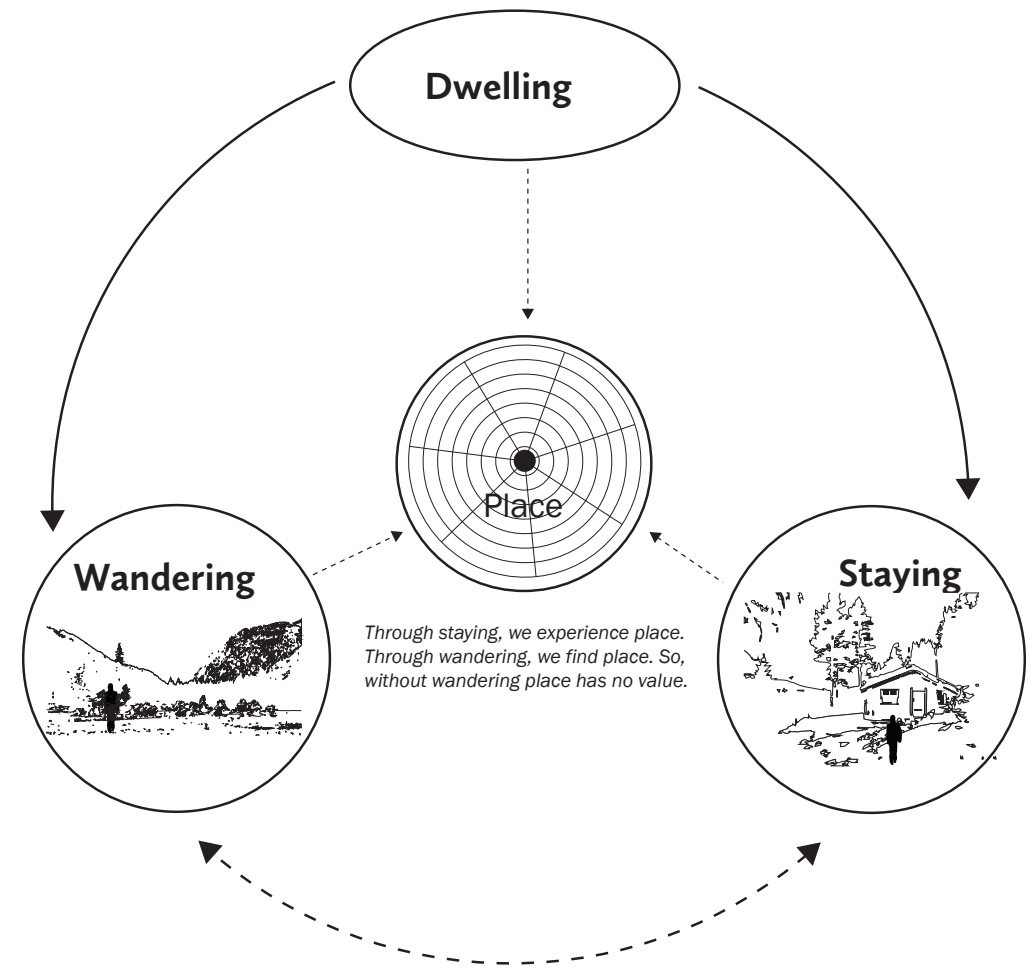
To Wander

Although we tend to settle, there is also a natural tendency to wander. Wandering exists within a state of dwelling because it allows for arrival, and without arrival place does not exist. As a state of dwelling, wandering enables one to remain somewhere and always have a connection to place even within an unidentifiable environment. If someone does not identify with place, then they are lost and, in a sense, nowhere. In this state of confusion, one is prone to becoming alienated within their environment. The state of wandering saves one from the alienating condition of unknownness. To identify and reside in place keeps us from this nowhere. As a human, dwelling begins when one stops wandering and befriends the space that they are in. It is at that moment that they arrive in place.

Christian Norberg-Schulz
a Norwegian architect, theorist,
and phenomenologist. He
attended The Graduate School
of Design at Harvard and came
to prominence during the 20th
century.

Christian Norberg-Schulz writes, "Man, thus, finds himself when he settles... On the other hand, man is also a wanderer. As a Homosapien, he is always on the way..." (Norberg-Schulz C., 1985, p.13) Even when one has a physical place to rest and stay, there remains a need to leave and journey in search of new experiences and surroundings. We do not wander from place to place because we are bored with our current surroundings but rather to experience what is outside of our boundaries. Wandering and staying allow us to enter into states of rest and unrest. The uncomfortable sensation of unrest forces us out of our comfort zone and makes us journey and work to rediscover that state of rest.

Wandering and staying, both exist within a state of dwelling. The dialogue between these three elements acknowledges man has a being of constant departure and arrival. It is in these principles that allow one to find place. In the book, "Being and Time," Martin Heidegger states, "We do not merely dwell-that would be virtual inactivity-we practice a profession...we travel and find shelter on the way, nowhere, now there." (Heidegger, 1971, p.349) As humans, through staying, we experience place. Through wandering, we find place. So without wandering, place has no value.



"To dwell in the qualitative sense is a basic condition of humanity. When we identify with a place, we dedicate ourselves to a way of being in the world." (Norberg-Schulz C.)

Dwelling



Dwelling is the oscillation between wandering and staying. Wandering becomes a key element to dwelling because it allows for arrival and without arrival place does not exist.

Wandering



Man has a natural need to wander. **Even when man has a physical place to rest and stay, there remains a need to leave or continue on a way, to journey, to search and find new interactions.**

Staying



As dweller, humans settle, defining place through stationary elements, staying. The build up of geographies occurs only after one wanders in order to create a sense of place to settle within. **Staying ends when the dweller reverts into a state of wandering.**

Fig. 6

02

Place

“When we identify with a place, we dedicate ourselves to a way of being in the world.”-Norberg-Schulz C.

Place is where we long to be. Where we return to. Where we feel most comfortable. And what we look for.

Overview

What is Place?



Fig. 7
A walk in a Norwegian forest.

Place is part of an architectural totality in which we belong. Often, our everyday activities of life occur within areas that we have identified as places. Perhaps this is your house, a familiar nature trail, or your favorite urban pocket within the city. In these places, we feel a sense of comfort and familiarity, and typically, these places are usually the first place we return to relax after a long day. Through its recurring friendliness, place allows individuals to rest and recollect their identity. For example, the most precise idea of place is our home. We feel at home in our house because it is a space in which we have dwelled in and thus filled with memories and meanings. Every inch is familiar and shields us from the unknowns of the outside world.

Home takes on the form of many things; it is both a physical place and a mental state of mind. In a physical sense, home can be a geographical location existing with a clear and defined boundary or in a more simple way, as a brick and mortar building. Mentally, these places are home to the dwellers because they carry significant sentimental value. They are not home because of their physical appearance but rather the ideas, memories, and meaning which permeate and resides within. Within the home, we are at the center of our universe. Home, in a sense, is a mental construct just as much as a physical thing. One could feel at home in a forest or rock by the side of the road just as much in one's own house if they feel connected to it. When one feels at home, they are, in a sense, in place.

The concept of place is used extensively in the writings of Christian Norberg-Schulz. One of the essential issues Norberg-Schulz questions is what it means to be at home or to be bound emotionally to particular places. To investigate this, Schulz refers to a short story by Norwegian writer Tarjei Vesaas to show how vital the Norwegian pine tree forest is to the existential identity of its inhabitants. In this story, Vesaas describes the life of a young man named Knut. Throughout the novel, Knut questions what it feels like to be at home.

One day, he finds himself in a Norwegian Pine forest. After a hard day, it is there within the confines of the forest where he feels at peace. Within this peaceful state, he can reconnect with his past and identity. Unbeknownst to him at first, the particular species of pine within the forest evoked feelings of his childhood home. This familiarity allowed him to reflect upon what it means to belong to a specific place or to know a place. Feeling a connection among the trees, he stays within the forest for a bit to confirm his identity with the place. According to Norberg-Schulz, this connection to a particular place is what gives life meaning.

Schulz expands on Knut's sense of home within the forest by using a phenomenological approach. Not only did the species of pine tree remind Knut of home, but also the way the sunlight filtered through the leaves, the earthy smell of the soil, and the sound the breeze made as it flowed through the thick brush of trees. His experience of place was just as important as the physical and visual aspects of it. This investigation leads to the next question.

How does one begin to experience place? One's perception of place can be rooted in the concepts of Skog botnen, Himmelen, and Synsranden. To Schulz, Skog botnen means the floor, Himmelen the sky, and synsranden the optic array within the physical world. The combinations of these concepts began to shape the elements which compose place on a variety of different scales. All places are composed of a floor, a sky, and factors that impact the optic array of humans. This concept can be applied to places of different scales. For example, a house has a physical floor and ceiling. Within the house, elements such as lighting, temperature, and the walls define the borders of the optic array. These physical and subjective elements began to compose the perception of place. Next, picture a mountain. The earth becomes the floor, the sky the ceiling, and the sunlight the factor which alters the optic array. "The interplay between these elements shapes a place's structure and collective elements that compose it.

The optical array (synsranden) is the horizon or outer limitation. Objects inside the synsranden make the distinction between the outside and inside. Various types of openings in the landscape towards the sky bring heaven down to earth in different ways." (Schulz, 21) Through these concepts, it becomes possible to describe the characteristics of settlements within the landscapes and cultures they reside and how they began to impact human beings.

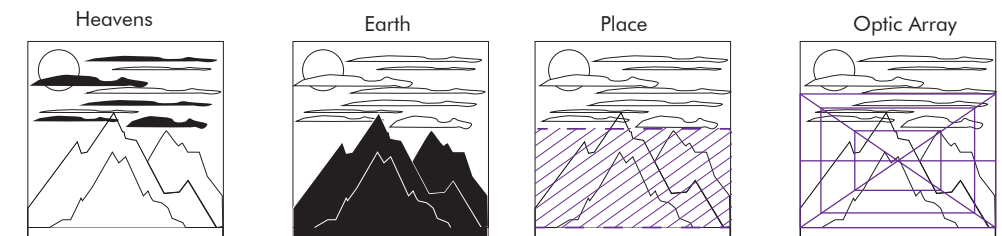


Fig.8
Diagram showing the different components of the world which make up the idea of place.

Phenomenology plays a key role in how we define and perceive a place. Place is not defined through the senses or visuals but in the relationship between viewer and landscape.



Fig. 9
"The matrix of place"
 Place is a dizzying lexicon full of richnesses which allow one to base their identity upon

Now that how humans can begin to experience places has been established in this broad context, how do these places in which we dwell start to influence humans? Where we live and reside, has a more significant connotation than just a pleasant place to be it. In a sense, it is a dizzying lexicon that unites a group of people, gives them a collective identity, and thus a basis for society to grow on. This social identity is created through a shared understanding and view of the world with their context. In a sense, place is the basis on which culture forms in specifics to the unique aspects on which it is built. For example, a person from Detroit will behave differently from someone from San Francisco because the physical environment and culture are worlds apart.

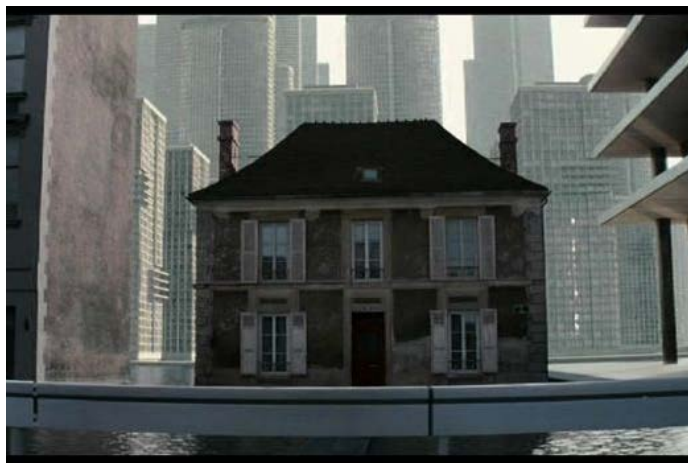


Fig.10
 Mal's House
 From the film "Inception"
 Even in her created world of Limbo she still clings to past memories of her former home.



Examples of Place

Fig. 10
 Collage of shifting landscapes of places



Fig.11



Fig.12



Fig.13



Fig.14



Fig.15



Fig.16



Fig.17

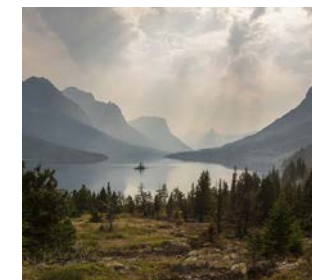


Fig.18



Fig.19

Fig 11. - Fig. 19
 Examples of Place, both urban and natural.

Genius Loci

Genius Loci is another term for
"The Spirit of Place"

To truly experience place, human beings must open themselves and be truly aware of the characteristics and spirit of their surroundings, or in other words, give in to the Genius Loci of place. Genius loci is the embodying spirit or feel, which gives identity to those within it and allows a space to become a place. This concept is determined by the elements or things it consists of. If we return to the idea of a home, we can begin to uncover the essence behind this concept. Physically, the house is a built object which resides in space. Symbolically, the house is a production of cultural, symbolic, and physical characteristics all condensed into a constructed representation. If you were to think of a Dutch village house, it is unique through its color, material, doorways, and windows. These details are the microcosm of the combination of culture, local geographical features, and materials. Through these features, we come to associate Dutch identity with these built reproductions. "The house should thus express how one orients oneself to the place, and identifies oneself with the place. Therefore, to build is to interpret the surrounding spatial structure and character." (Schulz, 40). The built world looks the way it seems, due to the Genius Loci of each place. It is through this concept that it allows us to identify and dwell within place. In total, several factors form this concept, but the most important is the relationship between the natural geographical settings (nature), and the built environment (Humans). It is from these which create the symbolization, boundaries, and collective identity of place.



Fig.20
Build
Man has a natural tendency to settle. When he settles he defines place through creating a settlement from the natural world.

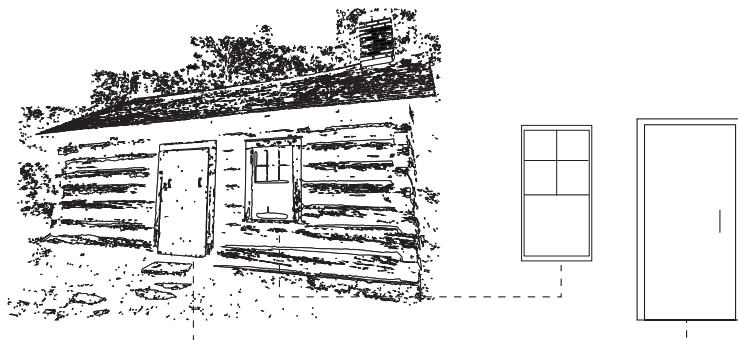
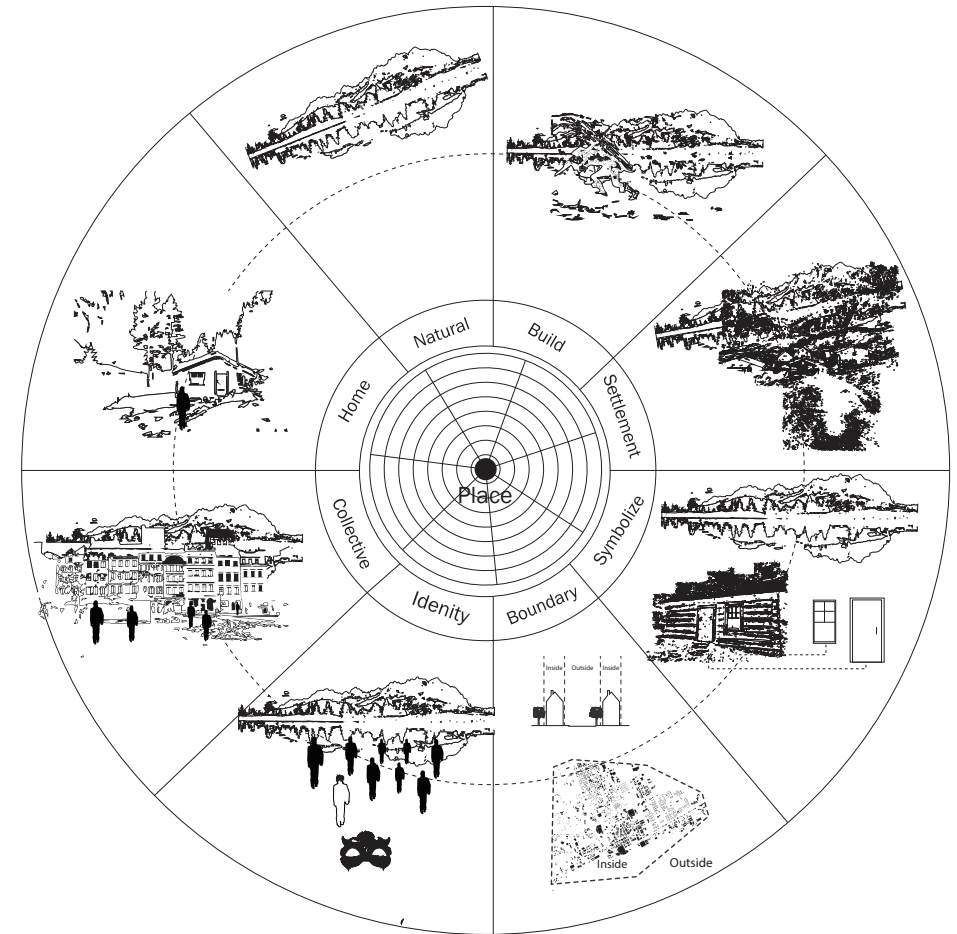


Fig.21
Symbolism
A human settlement becomes a place when it collects and interprets the natural surroundings and then reproduces it in a physical form. For example, doorways, windows and building typography are unique to the surrounding context and is replicated throughout the settlement creating a collective identity.

Genius Loci



Natural

The physical aspects of the site that make it unique. This location has a distinct geography, climate, and natural resources.

Build

Every human being has an innate need to build and define place. These basic needs shape the relationships all people have with their place.

Settlement

A settlement becomes a place when it collects and interprets the surrounding landscape. As Norberg-Schulz claims, it is a base for human identification and makes the settlement a possible home.

Symbolize

Place takes into account how the interaction between local building materials, lighting, vegetation, landscape forms, weather conditions and colours contribute to shape place character.

Boundary

Every place is composed of an inside or outside. Physical and conceptual. To be inside place is to identify with it and be comfortable while to be outside it is to be the opposite.

Collective Identity

Within the collective, the dwellers have combined all of their characteristics to form a single idea of place. Dwellers find commonality over time to create a shared view of the world.

Home

The home presents a personal identity and an intimate center for orientation. The house provides "the fixed point which transforms an environment into a 'dwelling place'".

03

Non-Place

If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relation, or historical, or concerned with identity will be a non-place. The hypothesis advanced here is that supermodernity produces non-places, meaning spaces which are not themselves anthropological places and which, unlike Baudelairean modernity, do not integrate the earlier places: instead these are listed, classified, promoted to the status of 'places of memory', and assigned to a circumscribed and specific position. A world where people are born in the clinic and die in hospital, where transit points and temporary abodes are proliferating under luxurious or inhuman conditions"-Marc Auge

The non-place is a curious spatial phenomenon in today's world. In a sense, it is the place of the traveler.

Overview

What is the Non-Place

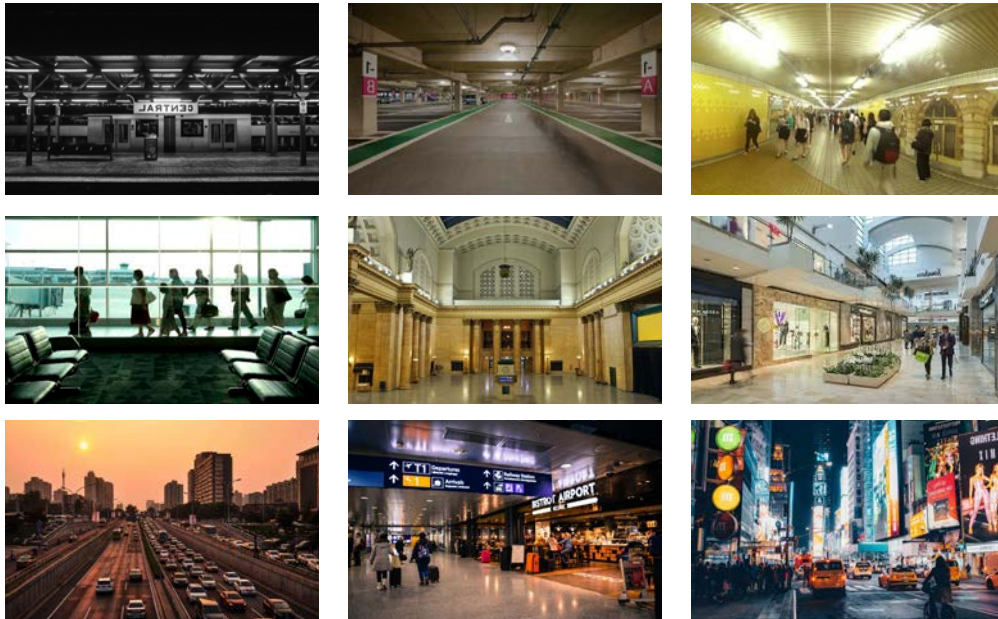


Fig. 22 - Fig.30

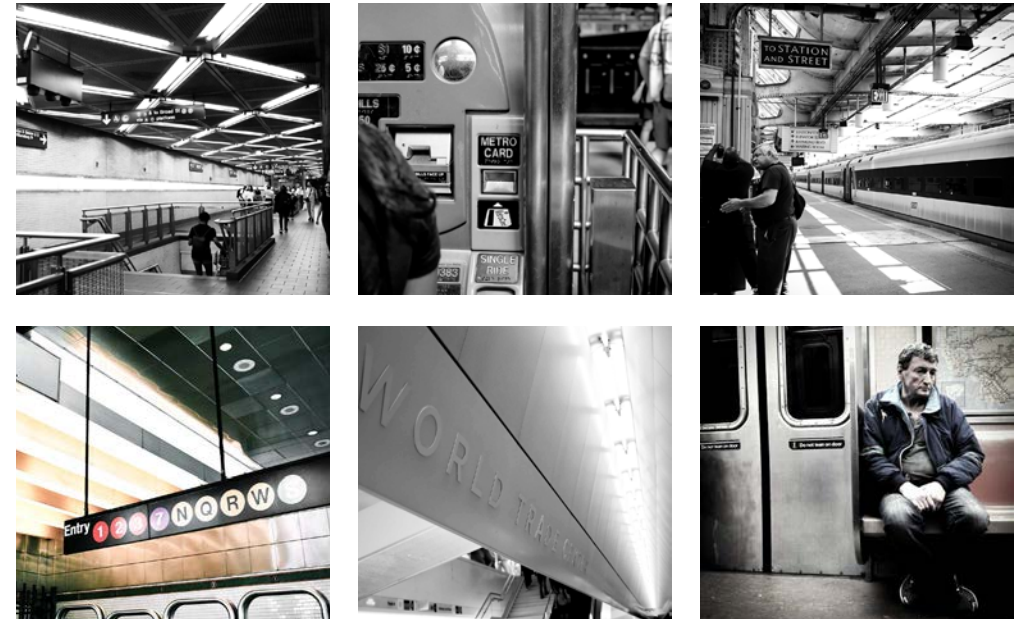
A series of Non-Places.
Airports, Shopping centers, train stations, commercial areas, highways, parking structures, etc.

If place is discussed then the non-place must also be defined. The non-place has formed due to factors within contemporary society and slowly creeps into places. Traditionally, the “non-place,” as described by author Marc Augé represents a place that is itself not a destination but rather a place of every day passing, a place of being in-between in which one experiences alienation. In this space, identity remains anonymous, and all relationships are contractual. Consequently, we can begin to see the term non-place as a description of what place has supposedly become in the modern world. This phrase homogenizes spaces and erases the uniqueness of place.

Examples of this are airports, train stations, shopping areas, and hotel lobbies.

In the non-place, we are not represented by what we say or how we interact in the space; our true identity plays no role in how we are seen. Instead, various documents represent us, such as our passport. These documents are proof of our existence and being. If we do not have these essential documents in these spaces, we could be anyone or anything as the identity of one remains in a cloud of anonymity.

As one travels through this space, they are exposed to a world of signs and symbols and continuously surrounded by strangers. Within the non-place, symbols and signs act as the universal communicator of messages. Think of a highway sign or the logo of a global company such as Starbucks.



It is through their sculptural forms, silhouettes, shapes, and their graphic meanings, that allow them to direct and unify the passersby within and through the space of the non-place. These symbols represent symbolic and semantic connections, communicating a complexity of meanings in mere seconds upon recognition. This universal communication system allows symbols to dominate within the non-place.

Augé argues that a non-space compared to an anthropological place, such as a town square, lacks history, meaning, and organic relationships between passersby. “At an anthropological place social relations arise organically, while at a non-place only contractual relations exist. Omitting the relational and exchange potentials that arise when identities are in transition — temporary, contractual, and constantly emerging and dissolving in normalcy that contradicts any notions of fixity.” (13) To Augé, the non-place falls outside of these established cultural norms and is not bound to the containing structure that conditions humans to behave in a particular way.

Non-places such as airports, train stations, and hotel lobbies have a distinct feel to them. It is as if they are separated from the world around them. These non-places feel like it could be anywhere and everywhere, but in actuality nowhere as they seem only to exist in their own plane suspended in meaning and time. To Augé, these spaces seem to signal the end of borders, of locality, and of identity rooted in place through the homogenous mix of cultures, architecture, and people. These “non-places” are absent from relationships with context and have “no room for history unless it has been transformed into an element of spectacle.” (Augé,20)

Fig.31-Fig.36
Images taken by Author in the World Trade Center Station.

Within this non-place, I was exposed to a variety of signs and symbols that guided me through the space. To enter certain areas required me to buy a ticket to pass through the gates. As I entered the main concourse, I was thrown into the path of the everyday passing of strangers. Within the subway, most people seemed to drift off into themselves, distancing themselves from those around them as they waited for their stops.

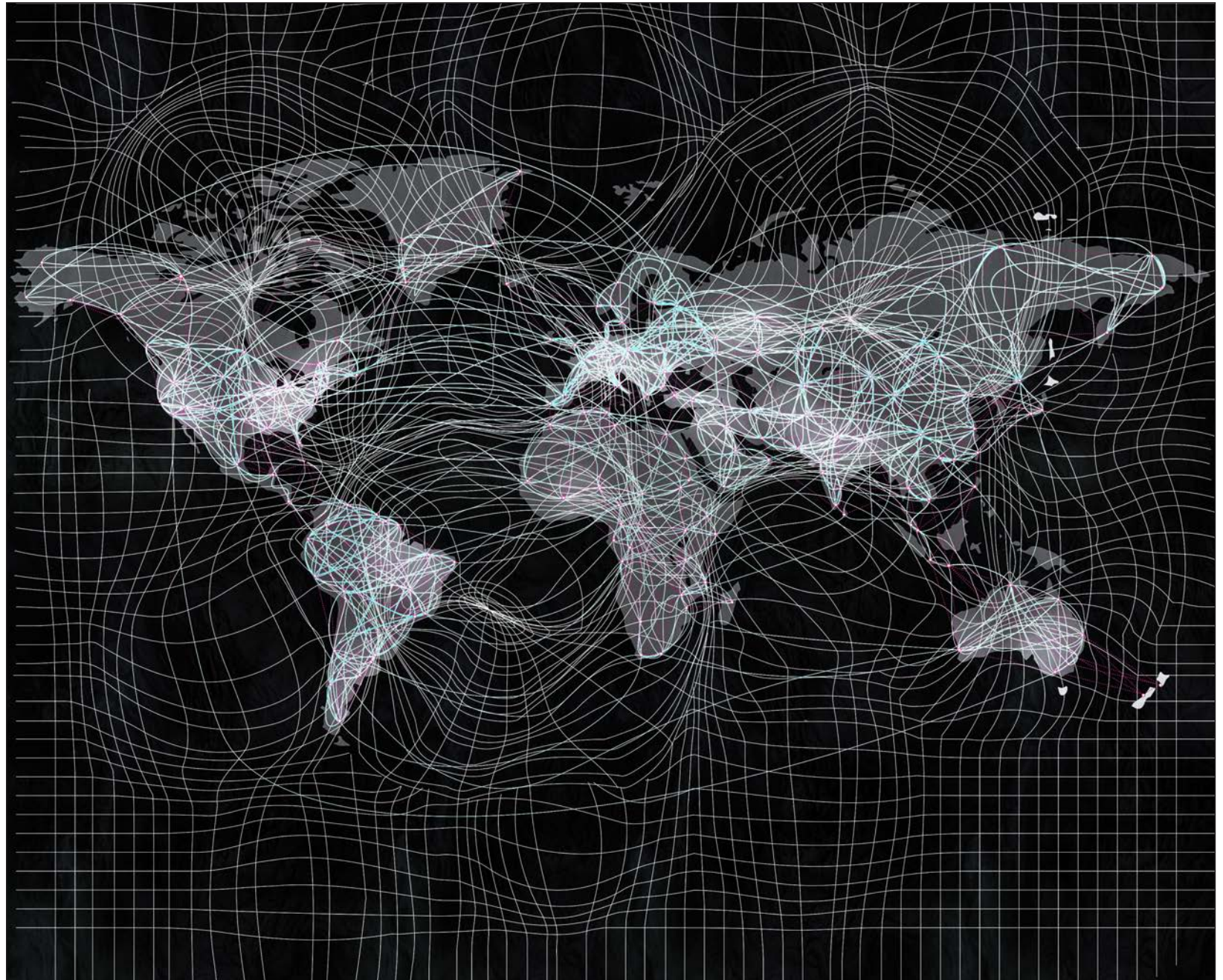
Globalization

“Big cities are defined firstly by their capacity to import and export, products, images and messages. Spatially, their importance can be measured by the quality and scale of the highway and rail networks linking them with their airports. Their relation with the exterior is being written into the landscape at the very moment that so-called “historic” centres are becoming increasingly attractive to tourist from all over the world.”-Marc Auge

Today, these spaces are becoming more and more regular as a result of an increasingly globalized world. The world is more connected than ever through technology and consumption, making it extremely convenient to export and import foreign cultures, people, and products that allow non-places to spread at an exponential rate. Berci Florian argues, “that globalization has erased local and regional differences to such an extent that we now live in a world dominated by a global monoculture so pervasive and so powerful that it threatens the very identity and originality of our cities.”(Nai,1)

A root cause of the non-place is the commercialization of spaces which cater towards a specific audience, such as tourists.

*Fig. 37
Global map showing the interconnected paths between cities throughout the world. Through this connection the world becomes a global village and space and time is compressed through the coming and going of imports and exports.*

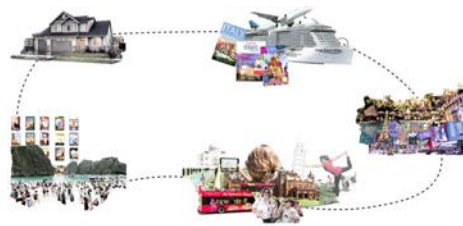


The Tourist

What

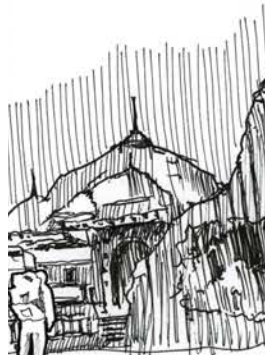
Stays today, leaves tomorrow

The tourist is a stranger, one who is always coming, going and watching. Their world is composed of a composition of fleeting moments as an escape from their everyday life. Their relationship with place is superficial as they are always seeking pleasures and familiarity in the unknown.



Path of the Tourist

One way in which we can experience a place as an outsider, despite being physically present in a space, is through travel. It has become increasingly common and convenient for the vast majority of people, to travel almost anywhere in the world. Once in a foreign place, many take on the role of the tourist, going from destination to destination. In the context of this thesis, a tourist is a stranger, one who is always coming, going, and watching. Their world is composed of a composition of fleeting moments as an escape from their everyday life. Their relationship with place is superficial as they are always seeking pleasures and familiarity in the unknown.



With this view, it is questionable how the tourist fully experiences a place, as they see most sights through the lens of a camera and for a limited period. Despite temporarily living in a foreign place, the goal of the tourist is to visit as many points of interest as possible. The result is a fleeting view as they rush through, trying to compress as many places and activities in a short amount of time, resulting in an inauthentic attitude to place. Agreeing with this 'inauthentic attitude to place' Augé reasons that "Travel constructs a fictional relationship between gaze and landscape." (27) This gives the tourist the persona of an empty being, seeing their surroundings but only to a certain extent, underlying that there is something inauthentic in their appreciation and understanding of the place

Global companies and symbols offer a source of familiarity and comfort to the tourist. These symbols represent the spread of uniformity in an increasingly globalizing world. The paradox of this is that these things offer a familiar sight and point of reference in the vast of the unknown or non-place.

Fig.38-Fig.44
Icons for global companies. And commercial area.

Capitalism/Symbols



ZARA



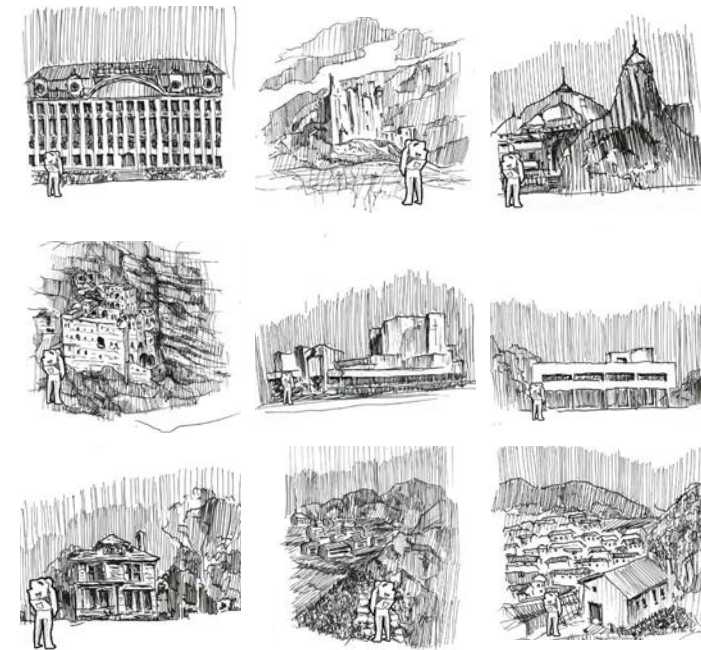
SUBWAY



To the tourist, these visited places are, in essence, one great big unknown through different foods, cultures, businesses, and people who are unfamiliar and foreign. The non-place has Marc Augé alludes to, offers a source of comfort and familiarity to the tourist. In a sea of undefined symbols and signs, global companies and symbols provide a source of familiarity and support to the tourist and direct them through space. These symbols represent the spread of uniformity in an increasingly globalizing world. The relationship between tourist and global symbol forms a paradox within the non-place and place.

The paradox is that global icon offers a familiar sight and a point of reference in the vastness of place. For example, a tourist lost in a place that he does not know can feel at home in the anonymity of motorways, airports, global franchises, or hotel chains. For him, a McDonald's logo is a reassuring landmark that provides a sense of relief and comfort as it is familiar and convenient. Although the non-place represents a space of alienation, unknown origins, and is a result of globalization, these global companies that perpetuate the spread of homogenous globalism, offer a reference point of familiarity in places to the tourist.

Momento Series of the Tourist - A collection of Places



Place is just a destination to be within. In it, pictures are taken and they leave just as quickly as they came.



Opportunity

In contrast to Augé's pessimism, some saw the non-place as a blank space where anything was possible. The idea was that the non-place was not strictly reserved to a physical place with a negative connotation but instead represented an optimistic belief, where one could be and do anything they wanted. This idea is in many writings from Melvin M. Webber.

Melvin Webber

was an urban planner and theorist living during the 20th century. Living through this century saw a boom of technological advances and urban growth that instilled a sense of possibilities of those during the time. As a member of this period, Webber channeled the spirit of his age and country.

Rem Koolhaas

In his publication, "The Generic City," he ponders the question of , "What are the disadvantages of identity, and conversely, what are the advantages of blankness?"(Nai,2)

Growing up post World War II, he shared with many a sense that everything was possible, he believed that the city was a blank slate in which we could create our worlds upon. Those worlds were non-places where we were free to be who we wanted, free to do what we wanted, and free to go where we wanted.(Webber,18)

"For Koolhaas the fact that globalization has systematically stripped the city of its unique identity is not cause for lament but for celebration. It marks the emergence, as he says, of a global liberation movement attempting to free itself from the imprisoning strictures of identity." (Nai,2) He argues that in order to create an original identity for a contemporary city, we must shy away from the obsession of the past and "the paralyzing nostalgia for desire to preserve the past."(Nai,3)

Although Marc Augé does not explicitly define what the cause of non-places is, the pervasive spread of this global phenomenon is still a very prevalent and reoccurring issue to this day. This concept takes on the appearance of many different forms. The underlying idea that allows the term non-place to be discussed today is because it addresses a fear which many of us carry. That the world is becoming ever more homogenized and globalized, and soon the world will be composed of a variety of homogeneous placeless landscapes. Today, we begin to imagine non-places as new sites unable to maintain a connection to the collective and individual due to fleeting time spent passing through them. Within, people don't communicate or interact with others, instead retreating into themselves and becoming solitary figures within this alienating landscape.

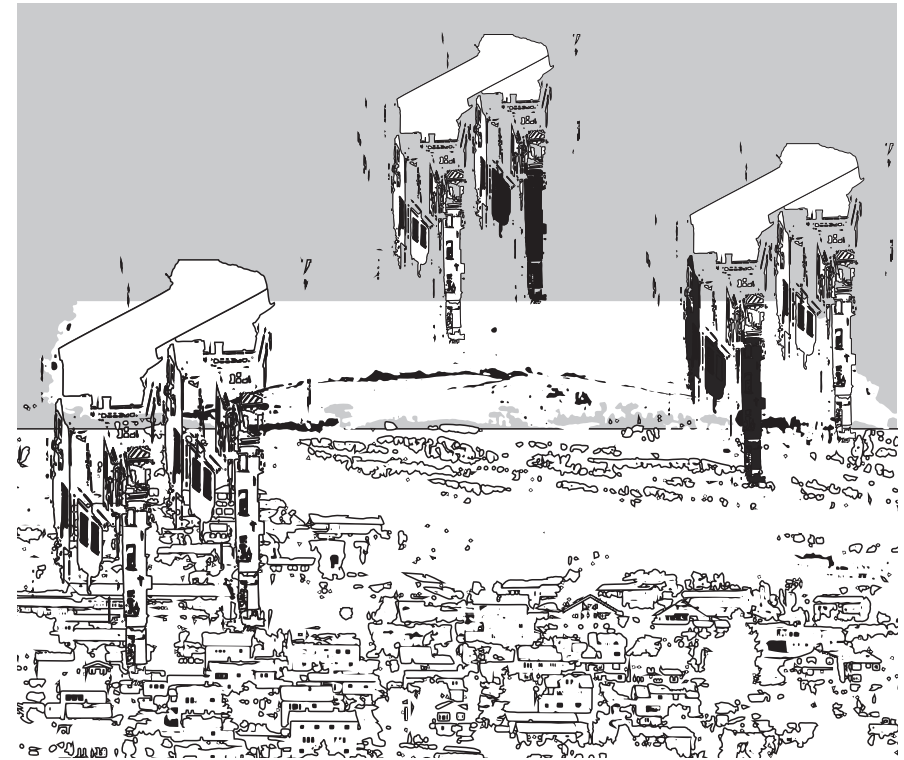


Fig. 46
Image showing a world existing outside of the rules which govern ours. These floating masses, are the representation of the alienating and otherworldly qualities of the non-place.

04

Alienation

The question of the stranger in a society which estranges everybody from it--while forcing everybody to assimilate their own alienation--takes cover under dubious and sinister masks."

Alienation plays a key role in the formation of non-places as well our own identities.

Image: Alienation in Public

Overview

Meaning of Alienation



Fig.47
Nighthawks, Painting by Edward Hopper
Alienation framed in isolation

Notes:

Marc Augé states that alienation occurs in the identityless spaces of physical, defined spaces such as airports, train stations, hotel lobby's, and commercial areas that are devoid of any real connection to the past.

Through **globalization**, we have lost the uniqueness of place from the convenience of supermodernity. Convenient transportation shrinks the planet putting even the remotest regions of the globe within reach, satellite technology allows us to view the world from our living rooms and watch events unfold in real time. (oxfordreference)

Isolation and Solitude is when the individual is either mentally or physically separated from the collective. This can be by choice or by force.

To return to Marc Augé's definition of the Non-Place. He specifies that these in-between spaces are non-places because they exhibit an alienating sensation to the passerby. Simply put, alienation is the state of being isolated and excluded from a group or an activity.

Although Augé's definition of the non-place is sound, this thesis is critical of his inadequacy to describe and capture the true essence of the non-place, and the root causes of alienation in these spaces. To Augé, alienation is a sensation imposed over the user through being in these in-between spaces that occur when one enters this identity-less world. From Augé's definition of the non-place, a few questions began to emerge. What causes this alienating sensation in these spaces? Is it some form of architecture that, upon entering, transports you into the conscious world of the other? Or is it instead the relationship between passersby, which causes one to retreat into oneself? And lastly, what is the role of alienation in today's world? To understand this, we must investigate and gain a deeper understanding of the effects of this sensation.

The word alienation originated from the Latin noun alienatio. Alienatio is derived from a Latin verb alienare. Alienare meaning to 'take away', or 'cause a separation to occur. Over time, the term alienation was adapted by a variety of philosophers and sociologists to describe the isolating and unfavorable conditions of society. Perhaps the two most well-known individuals who used this term in their work were Karl Marx and Melvin Seaman. Both of these individuals are well known for their writings and work within society. Each has a different take on the effects of alienation about their time.



Karl Marx

Fig.48

Being closely associated with the Communism movement. Marx's notion of alienation within society was tied closely to the labor of the working class and material relationships. During his lifetime, Marx witnessed a societal shift in production occurring as a result of a modernizing world through the industrial revolution. With the rise of mass production and factories, humans were no longer tied to their crafts like they were in the past. Instead, workers segregated into assembly lines performing one task again and again. This shift in production and labor further accentuated the divide amongst social classes and led to the extortion of the working class. Laborers were given poor pay and poor working conditions; this shift began to erase human identity through the repetition of mindless tasks. Marx states, "man's essential characteristics are those of individuality, sociality, and sensuousness" (Sarraz, p. 74). Through mass production, labor commodified workers, and they were seen as just another piece in the machine. This impersonal work environment estranged people from the job, the products that created, and in a sense from themselves. From this forced and poorly compensated labor, people did not have the means or the strength, as the work was very draining, to take control of their lives. Essentially, to Marx, the industrial shift formed the foundation for alienation to enter into one's life.

"Consciousness becomes only a means, and alienated labour turns the species-life into an alien being. "It alienates from man his own body, external nature, his mental life and his human life."- Karl Marx

To Marx, alienation meant, "That man does not experience himself as the acting agent in his grasp of the world, but that the world (nature, others, and himself) remain alien to him. They stand above and against him as objects, even though they may be objects of his creation. Alienation is essentially experiencing the world and oneself passively, receptively, as the subject separated from the object" (Sarraz, p. 44). Simply put, the commodification and exploitation of labor no longer put man at the center of their universe. The separation of skilled crafts in the production process, along with the rise of capitalism, leads to man losing touch with himself. Their identity is stripped away through the repetition of mindless tasks and the fact that he no longer works for himself but someone else's benefit. Alienation, from a Marxist perspective, deals extensively with the relationship between man and material objects and the role in which these play in the formation of one's being and identity. Alienation is when one is estranged from their life and thus falls into a nihilist trap of nowhere.

Notes:

Karl Marx was born in 1818 in western Germany. During his time, he was a revolutionary thinker and philosopher. Although he did not live to see it, his writings laid the foundation for modern day **communism**. He believed that capitalism would divide the social classes which in turn, would lead to a political revolution.

Labor

In a capitalist society, labor is any form of human work, that can be exchanged for money. Marx believed that capitalist poorly compensated their labors, to make more profit, and only gave them enough to produce more laborers (children).

In Marxist theory, **consciousness** is an awareness of one's social and/or economic class relative to others, as well as an understanding of the economic rank of the class to which you belong in the context of the larger society.(thoughtco)

Mode of Production

With the industrial revolution, the mode of production shifted to a fordist model. In the first time in history, skilled objects could be produced by unskilled laborers, cheaply, and in mass quantities.



Melvin Seeman

Fig. 49

Notes:

Melvin Seeman

American social psychologist, born in 1918. Was a professor at the University of California. He is best known for his works of researching social isolation and published the book "On the Meaning of Alienation"

To be an **alien** to one's own self is to see their actions separated from their thoughts.

If the first form of alienation examined material relationships as well as societal power structures, the second form will investigate isolation in human relations such as within organizations, friends, family, and even themselves. American social psychologist Melvin Seeman breaks down alienation into a series of stages in which one experiences such as powerlessness, meaningless, self-estrangement, and social isolation.

"Alienation is meant a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. Men are estranged from one another as each secretly tries to make an instrument of the other, and in time a full circle is made. One makes an instrument of himself and is estranged from it also"- Melvin Seeman

Powerlessness

To be in **control** is to have power over one's own life. To live an authentic life, where you can be who you want, without changing for anything.

Similarly to Marx's concept of alienation, powerless is "a lack of control" in one's own life. This social condition can arise through a variety of different means. For example, perhaps one feels trapped in life, through their occupant, social class, relations with others, or any other social construct which hinders one from truly living. This sensation holds one back from achieving what they desire and ultimately taps into one's greatest fear, of not mattering, creating a paralyzing net of uncertainty leading to the alienating sensation of "powerlessness."

Meaninglessness

Meaninglessness is to exist within a state of depression, where nothing you do matters. If there is no point to them, why bother caring.

This category of alienation is a mental barrier when 'the individual is unclear as to what he ought to believe -when the individual's minimal standards for clarity in decision-making are not met' (Seeman 1976, p. 405). Simply put, one is in a state of meaninglessness when they do not find value in the events or social situation in which they are in, making one passive, apathetic and inactive in trying to achieve their goals. This category differs from powerlessness, as one still can control the outcomes of events; however, they choose not to as they do not find any meaning in situations. This passive approach leads to a life where one has every opportunity to achieve what they want. However, due to a variety of cognitive factors, they decide not to and thus leads to anger, resentment, and alienation when events do not have the outcome that they want.

Self-Estrangement

The third variant of alienation deals with how one perceives themselves. In one's life, they always find themselves in a variety of situations that require them to put on a mask and act in a manner that is alien to themselves. The reasoning is that by adapting and acting in a certain way, depending on the situation will yield desired results. However, by entering this state, you are primarily using yourself as an instrument for self gains and thus alienating yourself from who you know best, yourself. According to Seeman, "a person is self-estranged when engaged in an activity that is not rewarding in itself but is instrumental in satisfying extrinsic needs, such as the need for money and security" (Kanungo 1982, p. 28) For example, think of a sales associate in a retail store. Their daily life is composed of putting on a front to others to make ends meet. They must behave in a certain way, which is alien to their true self to get the reward of a sale. They are not performing their job because they enjoy it but rather because it is a necessity. Self-Estrangement creates a cycle of superficialness where one loses touch with themselves and thus leads to a loss of identity and alienation within the self.

Notes:

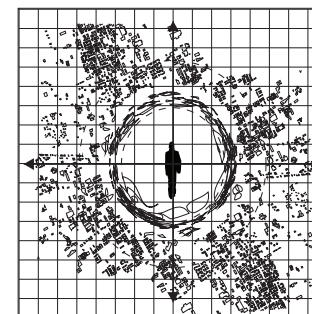
To the individual trying to make a living. Identities are mask to be put on, to better position themselves in society.

Social Isolation

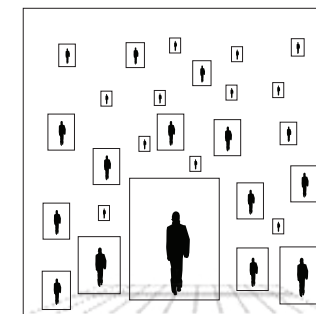
Perhaps the most common and thought of form of alienation is social isolation. Contrary to popular belief, social isolation is not merely when one withdraws from society, preferring to interact very little but rather, is a complex idea where one sees themselves differently from the majority of the community. Social isolation is the process when one no longer sees the value in established social norms and believes that they are not effective in achieving their goal. Instead, they develop their own rules, guidelines, and modify their behavior to fit it. Their system differs from others as it no longer conforms to society and thus detaches one from others. The dissociation from others and the overall social network leads to social isolation and hence alienation from others within society

Fig. 50

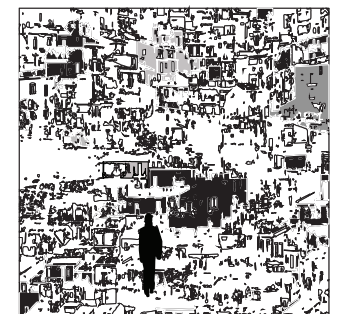
Diagram showing the effects of alienation within society. To be alienated is to be isolated and made a stranger to the self, others, and of place. To not know place means to be lost at sea creating the alienating and secular society in which we dwell.



Separation from Self



Separation from Others



Separation from Place

Overall

“The world of supermodernity does not exactly match the one in which we believe we live, for we live in a world that we have not yet learned to look at. ... It is the person we consider healthy in the mind who is alienated, since he agrees to exist in a world defined by relations with others.”— Marc Augé

The oscillation of these forms of alienation composes our understanding of this cognitive phenomena today. Alienation is much more than merely being isolated or excluded from others but rather a mental sensation when one feels separated from themselves through their behavior, perception, and position in society. Augé relates this concept to the non-place because of the strange and alien qualities which cause one to retreat into their consciousness. However, it can be thought of as a phenomenon that occurs everywhere, just as frequently. Take the worker who feels powerless within his work setting; he feels as if he is not valued, and thus his work is meaningless. He is not likely to be concerned or invested with the goals of the work organization as he is alienated from it. In the contemporary world, alienation plays a crucial role in our relationships with others as well as ourselves. To be alienated is not to aimlessly wander, isolated through life, but rather to do so apathetic and indifferent, unable to take control of one's destiny.



Fig. 51
Workers performing their
designated roles on the assemble
line.

Fig. 52
Alienation in Contemporary
Society.
One can be alienated even when
among people in a lively area.



Age of Hedonism

Notes:

Today, the excess of individuality is the result of the enforced isolation of modern life. People have long commutes to work, days are spent in front of the computer, and lives are wasted working for apathetic companies.

Hedonism
the pursuit of pleasure; sensual self-indulgence.(dictionary.com)



Fig.53

Las Vegas(Example of Hedonism)

In a city like Las Vegas, it is here that the individual can escape the dulls of everyday life and indulge in a hedonistic journey. Places pretend to be other places as their settings are synthetically manipulated and staged to simulate desirable locations, dreams and fantasies. Offering a sense of dislocation, representational depictions of real and imaginary life provide a shallow sense of instant gratification. (Rudzik)

From this understanding of alienation, we can think of this sensation anew. If we relate the alienating effects of a globalizing and placeless world to the theories of Karl Marx and Melvin Seeman, we can begin to see how it is relevant in the discussion of the contemporary world. Due to the alienating conditions of the modern world, many experience a loss of identity as they cannot identify with culture and place. To fill this void, one enters a cycle of consumption and hedonism to alleviate the effects of alienation and lack of identity created from it. Philosopher David Hume points out, hedonism does not engage happiness but averts it. Hedonism is not motivated by pleasure but by the “avoidance of pain,” which is experienced in “loneliness.”(Dorsey, 20) By associating one’s being and existing through material possessions and relationships does not advert alienation but rather furthers it. Lack of identity is not cured by material possessions but rather can only be fixed through truly understanding oneself and knowing their place within the world. In a way, “Hedonism is the repression of an everyday sense of alienation.” (Humes) In a Marxist approach, material possessions and consumption lead to alienation as they create a shallow and artificial sense of self.

Today

According to the HRSA, 2 in 5 Americans feel isolated and that their relationships do not matter. A common misunderstanding is that individuals who experience alienation occur not because of society but instead because of their choices. Perhaps this is the case, but for many, the causes of alienation run far more profound, and usually, these alienated people are a victim of their environment. If we are to return to the theories of place, this issue becomes easier to understand.

The meaning of place is critical to how one identifies and orients themselves within the world. However, place can only be place when one stops and dwells within it for some time. Meaning space only becomes a place when one stays within it and fills it with memories and meaning. To be in place is to establish roots and to befriend the environment in which you reside. The process seems simple and intuitive to human nature; however, as the world globalizes, this is no longer as easy as it once was. Although the world is far more connected now than at any other point in history, we are still suffering much from isolation and alienation. One cause is perhaps the mobility of modern man today. It is widespread for one to be always on the move from place to place either for work, pleasure, or need.

Being always on the move, as so many are today, makes it impossible to have any relationship with place and thus alienating people from their surroundings. When one does not identify with their surroundings, they are lost, wandering within a landscape of nowhere and becoming more alienated by the second.

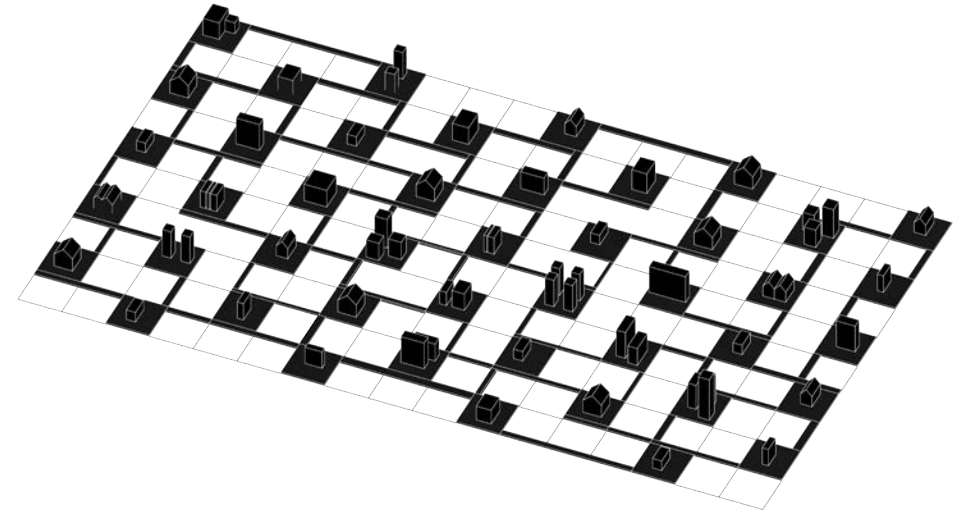


Fig. 54
Diagram showing the mass movement of different dwelling places throughout one's life in today's world.

In the book, Space and Place by Yi-Fu Tuan, he states that “modern man is so mobile that he does not have the time to establish roots; his experience and appreciation of place is superficial.” Many move from location to location in the rootless society of today. To be always on the move as so many people are today makes it impossible to have any relationship with place.” (6) In his writing, Tuan implies that a significant amount of time needs to be spent in one location for it to become a place to us, which is not the case today due to mobility.

Resultantly, a majority of people experience a placeless world resulting in a superficial and fleeting understanding of place leading to alienation. Think of the tourist again; they are not truly part of the country or city that they are visiting and are only able to form superficial opinions of the place. Not belonging to a place and being excluded creates a sense of being an outsider and thus affecting one’s perception of place and turning it into an alienating experience or even non-place.

So, the sensation of alienation is not just reserved for the world of the non-place but can be thought of in a much broader social context. The effects of this are far-reaching, transcending borders, frontiers, and boundaries and affecting everyone regardless of social class, gender, age, and occupant.

Hotel Lobby

Investigation on Alienation in Non-Place



Fig.55
Edward Hopper: *The Hotel Lobby*

"Emptiness and silence set in-between things, frame them in isolation. In this in-between state, tragedy, futility, and the condition of their exile are intimately present in the unsaid tension between people."(Rudzik)

The Hotel Lobby is an example of the mysterious relationship between the alienation within non-place and society.

To better analysis, the relationship between alienation and society, this thesis turns towards the example of the Hotel Lobby. By definition, a hotel lobby is a welcoming space for guests. Within the lobby, it presents a maze of potential interactions with one another. Many times these interactions have zero relation to one another, which in turn creates a world of disorienting patterns and events. As the lobby fills with strangers, it allows for a range of interactions and isolations. How one navigates through this reflects society's culture of engagement or alienation. In many cases, people will retreat into themselves watching and waiting but never interacting. The irony is that although intended to be a social and gathering space, it does neither. Instead, it isolates, excludes, and distances people from one another.

The alienating sensation of the lobby cannot be genuinely defined alone in an architectonic way. The everyday passing of strangers coming, going, and staying places the conscious world of the lobby into the world of the unknown and the other. Within this ambiguity, the lobby creates a sense of being both inside and outside culture and thus in-between place and non-place. From this, the non-place is a threshold, a spatial construct defined by the actions of those within; it is never a pure space but instead exists between things.

The Non-Place Today

One of the inconsistencies within Marc Augé's distinction of Non-Place was trying to tie it down to a physical space with a defined function. He would always go back and forth between whether the non-place was the sensation of alienation itself, or instead, was it the relationships that occur within these anonymous in-between spaces. Despite his ambiguous definition, he alluded that the non-place was a physical space, and the invasive spread of them would result in a world without place. Although this definition has merit, he does not explicitly explain what causes this sensation of alienation. He does not give any architectural reasons but instead relies on everyone's preconceived notion of a non-place such as an airport terminal, to convey his message. From Augé's definition of the non-place, a few questions began to emerge. What is the non-place today? Can "anthropological places" become non-places? And finally, what is the relationship between the non-place(unknown) and user?

Through the analysis of the Hotel Lobby, one can start to think of the Non-Place anew. Perhaps the non-place is not a particular place as defined by Marc Augé but rather a nomadic sensation that is always present but overtakes when one ventures outside of their comfort zone.

As a mental and spatial construct, the non-place does not have a physical form. It is shapeless and invisible but ever-present within our lives. It is something that we all carry with us at all times. This sensation is continuously forming, reshaping, and adapting, which allows it to hide and creep into our lives at any given moment. This alien sensation creates the relationship between place and alienation in today's world.

Contrary to Augé's definition, the non-place is not strictly reserved to a place of passing such as an airport or a train station. Rather it is defined through the relationship between user and place. For example, while an airport could be a non-place for some, it could also be a place for others if surrounded by a well-known company. Take an anxious flyer; to them, the airport is a cloud of anxiety and uncertainty. Once they pass the security gate, they cannot return to the comforts of the world they just left. As they sit anxiously at the gate awaiting their flight, they cannot feel at ease as they are out of their environment and thrust into the conscious world of the other. However, if they were to encounter a familiar friend that they were not expecting, at the same gate, then this sensation of discomfort could suddenly turn into one of happiness. Suddenly, the terminal isn't so distant, and the feeling of alienation begins to slip away. Essentially, the non-place is a mental construct that forms through one's perception of the space as a result of a phenomenological and social outlook upon the world.

In the concrete reality of today, if the non-place is genuinely a mental construct as defined in this thesis, then places and non-places intertwine and tangle together. The concept of non-place is never absent from place. Place becomes a container for non-place to form and place must first be a non-place before it becomes place. Although place and non-place are opposites they coexist and are dependent on one another for definition, which means that any place

In an anthropological place do relationships form naturally or are they already determined? Is a anthropological places so different than a non-place?

Phenomenology is the study of structures of experiences and consciousness about the environment that one resides in.

The airport terminal is a strange mixture of strangers, Commerical entities, and workers.

can be a non-place and any place can be a non-place depending on the circumstances at the time and how one perceives it.

With place and non-place truly established, this thesis will now explore what it means to wander through these mental and spatial thresholds. The two opposing narratives of placelessness and identity will be investigated through the metaphor of the wanderer. **The wanderer** is a social enigma existing outside of the established social norms of the world.

Fig. 56

Drawing of a space, where the figure sits within alone. Is this a place or a non-place?



Experiment

To better understand the phenomenological aspect of place and non-place, a series of drawings was created. On the left are images of non-places as defined by Marc Auge. On the right, they are the same spaces, but the function and relationship between passersby have been tampered with. Are these spaces still non-places if they exhibit a function that allows for interactions between people?

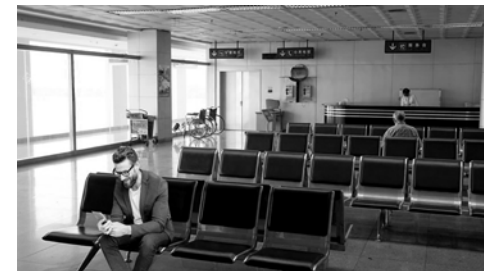
Fig.57 -fig.62
Drawings of non-places becoming places either through the function assigned to them or the relationship that they have with another



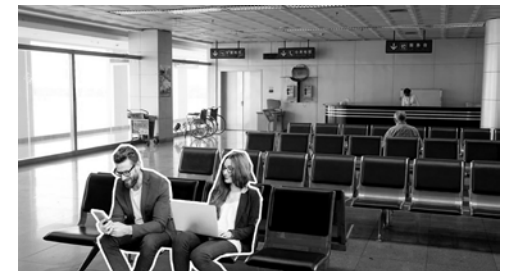
Union Station-Non-Place



Union Station with Art Gallery



Airport-Non-Place



Airport with familiar company



Modernist City



Anthropological City

05

Towards The Unknown

“One is never afraid of the unknown; one is afraid of the known coming to an end.”-Krishnamurti

To venture into the abyss of the unknown reaffirms what it means to be human.



Rootless

A Beginning of A Wander into the Unknown



The Wanderer

noun

a person who travels aimlessly; a traveler.

The wanderer is defined by having no fixed home and going from place to place, one unknown to the next and constantly living on the edge of society.

The wanderer is a social phenomenon that appears one day seemingly from nowhere and leaves just as mysteriously as he came. His life is defined by having no fixed home and going from place to place, one unknown to the next, and always living on the edge of society. In the essay "The Stranger," George Simmel describes the wanderer as "someone who comes today and then leaves tomorrow" who wanders as liberation from space. He is mobile with very few physical and social possessions, and therefore his position is undefined in society, allowing him to move about freely. This freedom will enable him to connect with people from all walks of life from a variety of places, cultures, and demographics. As he is not bound by any natural means such as possessions or a place to call home, and thus his perception of place is placeless.

Placelessness

As he is not bound to place, placelessness is not the alienating identity-less sensation as referred to earlier but rather a worldly view that enables him not to be defined by one place alone. Rather his identity forms and shifts through all the areas in which he flows. Through his placeless perception, he is always in a non-place; however, to him, this means that he has wandered into a place in which he is not familiar. As an outsider, he is free to pass from place to place.

**"We are always
at the centre of
our perceptual
space and hence
in place"**

-Edward Relph

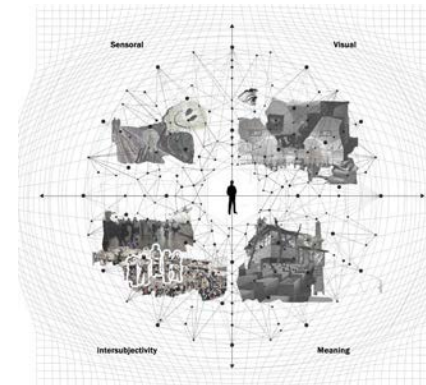


Fig.63
Drawing showing the path of the wanderer as he passes through a series of shifting landscapes.

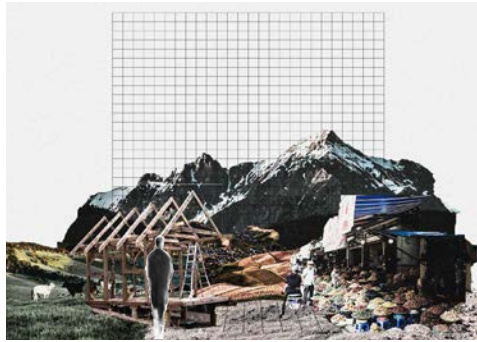
Fig. 64
Diagram showing how one perceives themselves when in a new setting.



Cycle

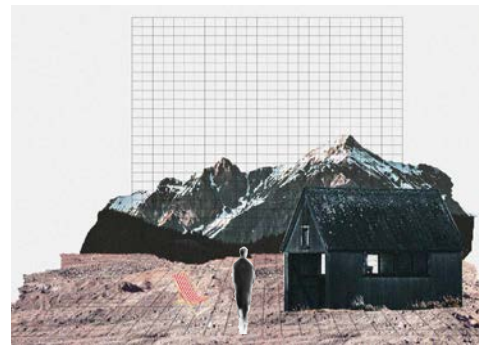


Enter



Stay

Master



Leave



Fig.65 -Fig.68

Showing the entrance and exit sequence of the wanderer. The mountain represents a object of wonder which makes him set out to discover what it is.

The wanderer's travel cycle is in a constant loop of arriving, dwelling, and leaving. Upon entering a place, his perception of place is hazy, and his surroundings exist within a cloud of mystery. Through dwelling, he can uncover the secrets that present himself to him and thus allowing him to master his surroundings, absorbing everything unknown before. As he has learned everything there is to know, it makes him set out on his journey once again, looking for new experiences, challenges, and places to wander.

The Unknown

Ambiguity



Through wandering, we are essentially throwing ourselves into the unknown. If a place represents a familiar point of rest within the journey, then the non-place is everything else. The two are so closely interlinked that they are virtually inseparable, meaning that place is everything familiar, calming, and known. By the same logic, the non-place is the unknown, the alien, and the strange. But what exactly is the unknown?

The unknown is characterized by anything that man cannot perceive, has not experienced, or does not understand. Born from this aura of mystery has been the birth of urban myths, stories, and folk legends. These stories conceptualize the unknown into tangible concepts that express ideas, lessons, and values. The mystery and intriguing nature of the unknown have inspired the need to understand these tales leading to many venturing out to experience these things for themselves. The story of exploring the unknown is as old as human existence itself and is what has brought us to this point today. It is where all things come from, and where ultimately everything returns.

Fig. 69
Snows of Mt. Kilimanjaro
In the novel, *The Snows of Kilimanjaro* by Ernest Hemingway, the mountain symbolizes a deeper meaning in life and a chance for redemption. In search of this the protogynous Harry embarks on a journey to obtain this.

The Unknown to the Wanderer

The non-place can be thought of like the unknown because it carries that same intangible mysterious quality that cannot be perceived or defined. It is a stranger to everyone and is a conscious expression of otherness where events unfold into the abyss. Within it, one is **decontextualized** from their surroundings and overwhelmed by the strangeness of it.

To the wanderer, venturing into the unknown, the unfamiliar and the alien shakes him out of his world and forces him to look onward from different perspectives to master these strange worlds. Upon emerging in one's life, the unknown presents itself as a mystery that is continuously folding and unfolding into itself. It has always been a crucial part of our cultural landscape through its ability to exist within and outside of human perception. By seeing the unknown as such, it allows us to shed our established preconceptions of the world and see things in a new light.



Decontextualization



Fig.70

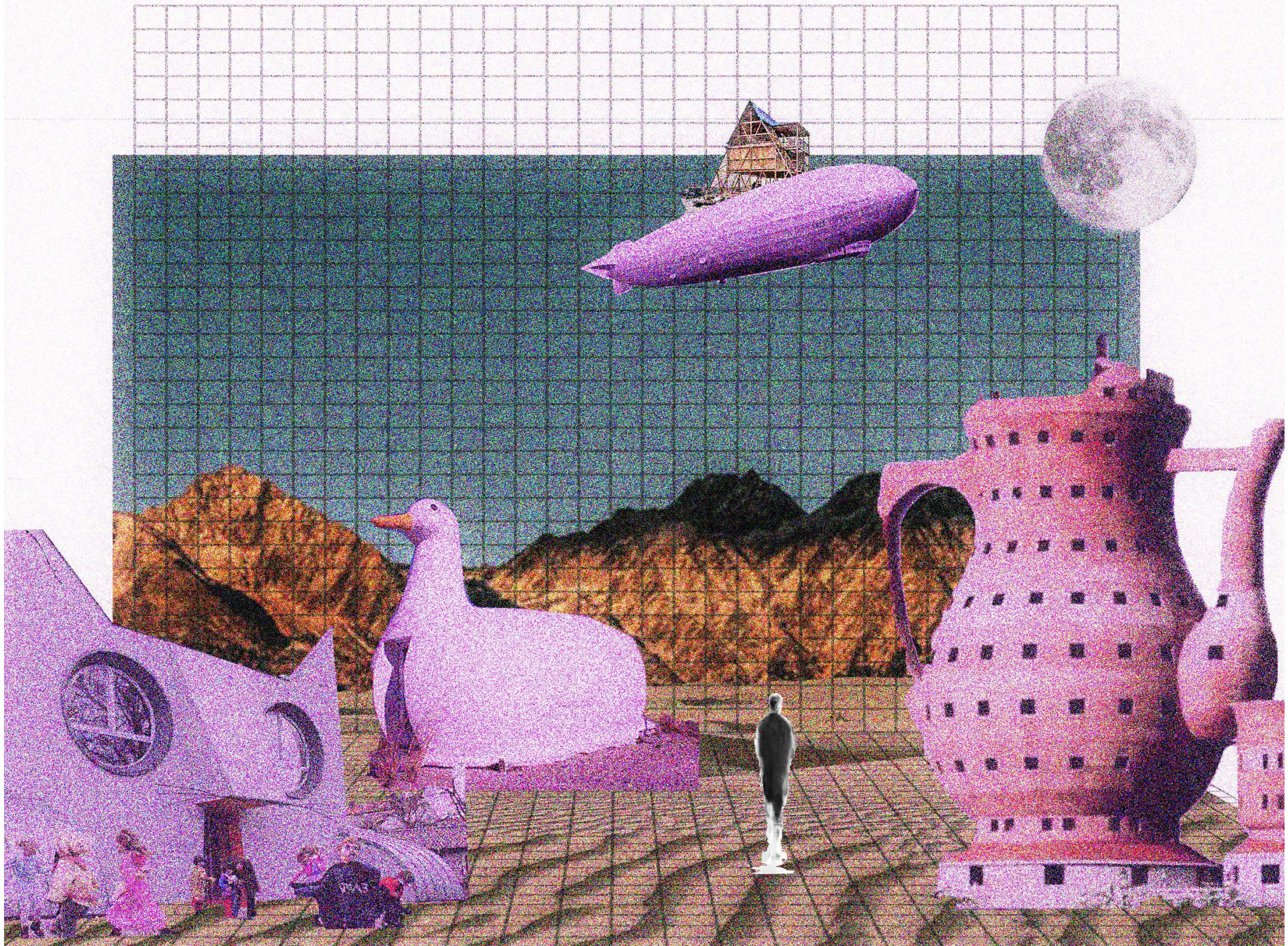
The wanderer venturing into the unknown.

Fig.71

Image of a New York Subway overtaken with grass

Decontextualization means removing something from its original context and placing it within something alien. This concept establishes a dialogue between the wanderer and place. To the wanderer, unfamiliar places decontextualized and destabilize his conception of the world through the influx of everything new. For example, his idea of a house is one that we are all familiar with, a brick and shingle building with a defined entrance and form. Within the right context, this form is never questioned. However, if one were to build this house in a place where their idea of a home is exceptionally different, then, of course, it would stand out! Seemingly, the more regular our environments are, the less likely one feels out of place within it. It is only when something out of the ordinary appears which disrupts the fabric of the space when one wakes up and begins to question the origin and meaning of place. The questioning of these ideas leads one to examine one's own identity and knowledge in this new world.

At one point or another, we have all felt this alien sensation before in our lives. Perhaps it was through a conversation, an observation, or an action. Maybe it was all three. If you were sitting in a quiet room and someone was to get up and scream "**FUCK**," aside from being startled, I'm sure the thought of "what the fuck was that" would run through your head. This sudden disruption shakes you out of the known and pulls you into their world as you try to make sense of their actions.



Home

What is home?

One is prone to moments of decontextualization at any point in their life. To know one's place in the world is to be familiar with one's life and all of the relationships within it. However, to be decontextualized means, to be out of place and to not belong. By being so, it means that one must adapt to their surroundings by placing themselves in the worlds of others.

To better understand this, I have created a series of drawings that put a familiar object such as a house in unfamiliar settings. The idea of a home is an intriguing concept. Every culture, society, and time period have their idea of it. To some, it is a fixed stationary object that plants itself into the ground and never moves. To others, the home is one that is continuously on the move, and forms a relationship with the surroundings that they are in.

Today, the form of a house is seen as a fixed object. One of the first things that come to mind when thinking of a home is a rectangular box with a pointy roof. The house essentially is the foundation in which one builds their life upon, as it represents a safe place where one can always return. However, what if a house was not a house but somewhat just familiar objects in which we reside.

To challenge and decontextualize this idea of home, there are several drawings where the house is placed out of context and changed. In these drawings, is the house still a house? Or has it become something else? Has the house stayed a dwelling place, or is it now a parasite to these other objects. The mystery of these drawings is its freedom and represents the wonder of the unknown. To leave one's comfort zone and enter this void of not knowing is the true essence of the wanderer.


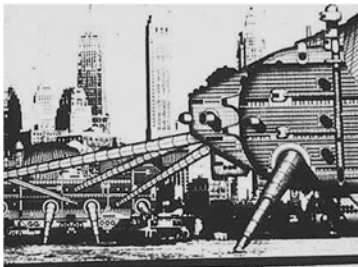
			
I am Home Typical House in Suburbs	Am I Home? Lake Shore Drive Apartments- Mies Van der Rohe	Am I Home? Longhouse	Am I Home? Village Huts in the Jungle
			
I am Home Tent in Landscape	Am I Home? All concrete house- Brutalism	Am I Home? Neoclassical House- Monticello	Am I Home? Post-Modern House- Venturi House
			
I am Home RV Camper	Is this Home? Tent on Cliffside	Am I Home? Neo-Futurism House	Am I Home? Dancing House- Frank Gehry- Deconstructivism
			
Is this Home? Floating House	Am I Home? Walking City- Archigram	Am I in a Home? Forest- Sense of Familiarity	Am I Home? Tiny House

Fig.73
Chart of houses around the world.

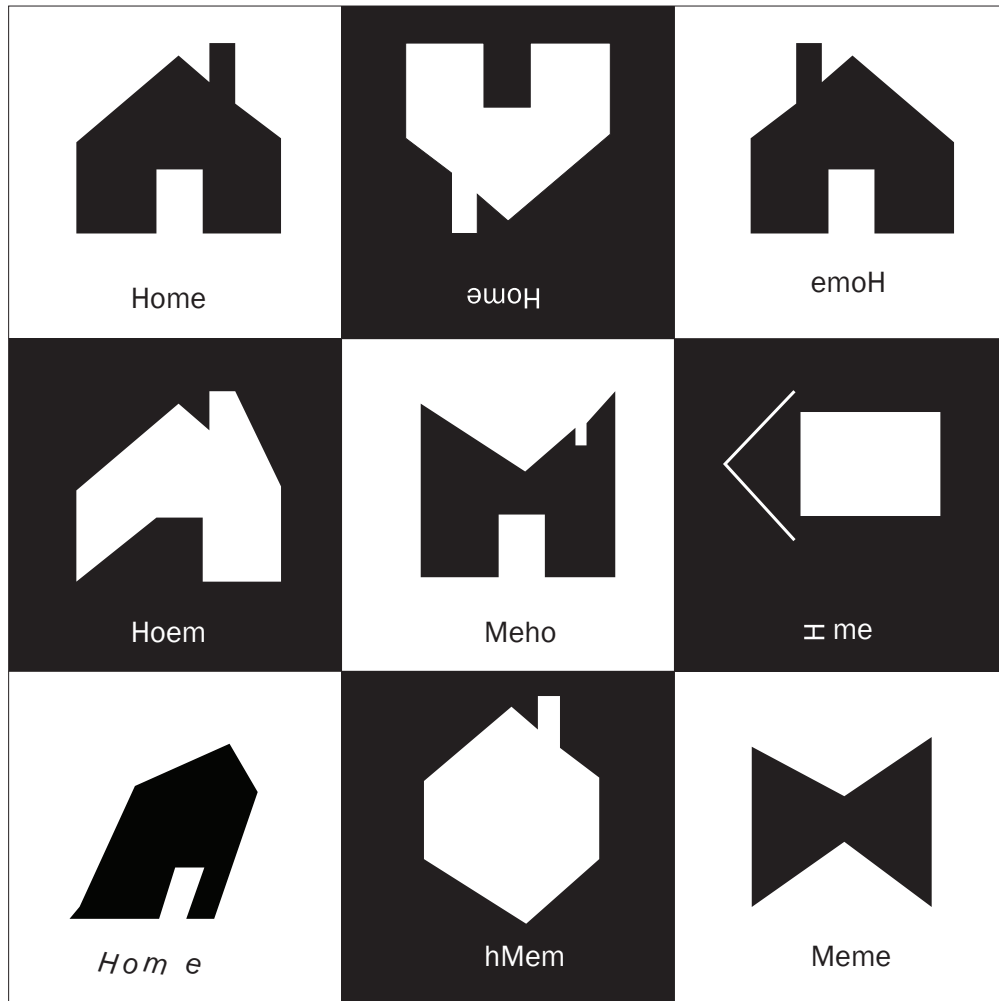


Fig.74
A play between the semantic relationship between the signifier and the signaled. A fundamental understanding of a house is a box with a triangle on top of it. Through shifting, the orientation and order of the letters create a relationship with the signaled form of the building.



Fig.75
I'm flying in a house

Fig.75



I live upside down

Fig. 76



I'm riding in a house

Fig. 77

06

Modes of Wandering

“I wandered everywhere, through cities and countries wide. And everywhere I went, the world was on my side.”-Roman Payne

In life, we are always moving. But are we always percieving what comes our way?

Modes of Wandering

Physcial and Conceptual

Life is all about the journey, and in this case, it is incredibly accurate. The destination is not the most important aspect but rather the physical and cognitive discoveries and experiences that form along the way. In the case of the wanderer, he is on a constant non-stop flight. The places in which he finds himself are destinations, but in the overall big picture, there is no final resting point. Instead, his journey is one of an inverted formality, prioritizing the experience of exploration within the unknown rather than the familiarity of place. Within society, his situation is not one of an established position but rather an outsider who brings with him his views, goals, and world to shake up the established order of place. Place is a fixed term, a binary between identity and culture. However, what happens when the wanderer takes his world into these already established ones? Is he thrown out and cast away by those that see him as an invader, or is he welcomed warmly by those who he encounters? There is no right answer to this as everyone has their skewed perception of others. Still, to the wanderer, encounters represent opportunities to open the worlds of others as well as his own for examination and exchange. To him, there is no such thing as only passing through place.

As he crosses into these worlds, he finds himself genuinely immersed within the social and urban context that he is subjected to, and leaves an imprint and memory of himself before departing. As a being in this world, we are a creature that always questions, discovers, and creates to find meaning within the mundane. It is through the process of genuinely wandering, exploring, and finding in which we can truly achieve this.

The journey of the wanderer isn't an apathetic, meaningless stroll through life, but rather a necessary journey of self-discovery in which he finds meaning through the relations of place. As he goes from world to world, he is always combining and intersecting with the unknown and the known; he undergoes periods of uncertainty and hardship in which he must conquer to get to know himself honestly.

To truly get a grasp of the significance of this, the journey of the wanderer can be divided into two categories. **Physical** wandering and **Conceptual** Wandering

The idea of physical and conceptual wandering will be investigated later on in this thesis.

Being There

A series in transit



In Transit- Hot Air Ballon

Fig.78



In Transit- Boat

Fig.79



In Transit- Subway

Fig.80



In Transit- Bike

Fig.81



In Transit- Bus

Fig.82



In Transit- Van

Fig.83



In Transit- Train

Fig.84

Modes of Wandering

Physical Wandering

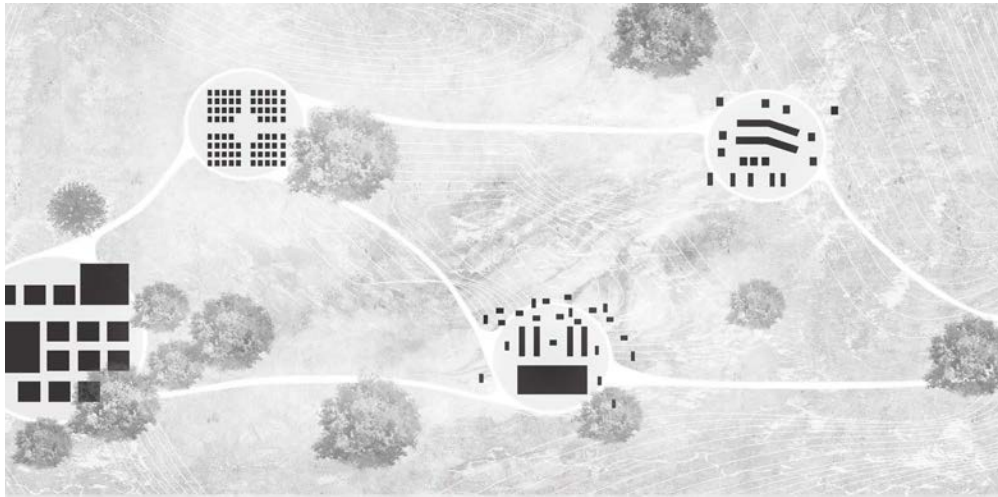


Fig.85
Image of wandering from
location to location

As I leave the train station, I enter into a world of unknown qualities.

Place is a world in itself. It is constantly changing, forming, and creating for those who inhabit it. Physical wandering is the physical act of being in place. Or in other words, how we perceive and relate to place through the relationship with others, objects, and ourselves. To wander into an unfamiliar place is not merely to be in a different geographical point but instead, a whole new world

Network of Worlds

What happens when we wander? Are we merely passing through geo-physical territories? The answer is no, we are really flowing through different thresholds, cultures, and worlds.

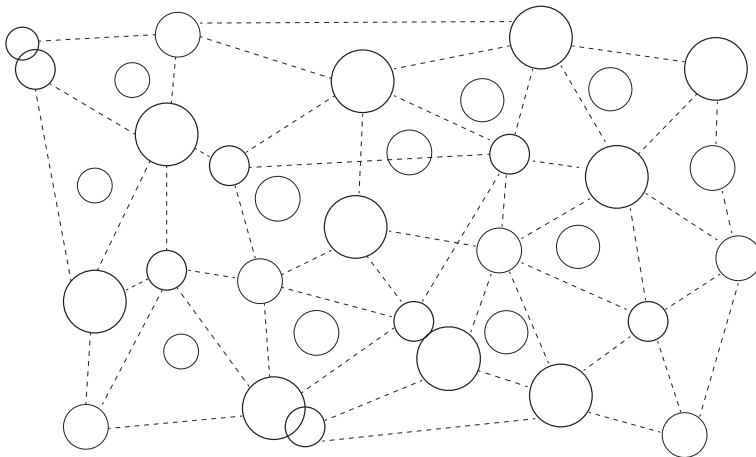


Fig.86
network

Being There

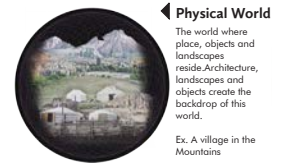
Worlds

Worlds

A world is an abstract concept composed of physical and conceptual objects. In an ontological way, a world is created and defined through the nature of one's being. Thus a world is defined subjectively through the interrelated relationships between individuals and outside entities. For example, the world of the mathematician is different from the world of the artist, as they behave differently, think differently, and are educated in various manners. Yes, there are overlaps, but the concept of a world is found in the binary relationships of ideas and objects as one sees and experiences them. To the mathematician, a pencil is a tool in which equations are to be solved. To the artist, a pencil is a tool to draw with, to sculpt with, to measure with. If they were to break it in half, then it would still have value in itself! I am not saying that the artist is better, but rather one creates their world based on rules, guidelines, and views which create a rhizomatic structure of meaning. To Philosopher Martin Heidegger, a world is merely a system of external and internal relationships existing between specific things. "If one were to dissect the relationship between one object with another, you would find that even within there is a network of internal relationships between its parts, bits, and pieces." (Being and Time, 158) Think of a hammer, what is its role in the world of the craftsman? The purpose of it is to strike various things. If it were to break in half, what is it now? Only an iron paperweight and a wooden handle. It is through the relationship with the parts and the user, which it gains meaning. Even as a whole, a hammer is useless without someone to hammer, something to hammer together, and nails to hammer with. Fundamentally, to understand the true meaning of worlds, one must examine the parts that compose it in all of their worldliness. Meaning the social and physical context in which they derive from and reside within. In a physical sense, the form of one's environment is not merely a backdrop for their existence, but rather the concrete representation of the conceptual network of relationships which compose a world.

Wanderer

From this understanding of worlds as both a physical and abstract representation, the wanderer can carry his world with him. As he arrives at these physical places, he enters into the worlds of others from his comprehensive understanding of culture and the relationships behind the objects that create place. Although it may take some time before he can see it clearly, he will eventually be able to slip in and out of another's being through his understanding of the values which create the structure of another's worlds. In a world that isn't his, his perception of place is altered and upon leaving his view has adapted and changed to reflect the environment in which he once belonged.



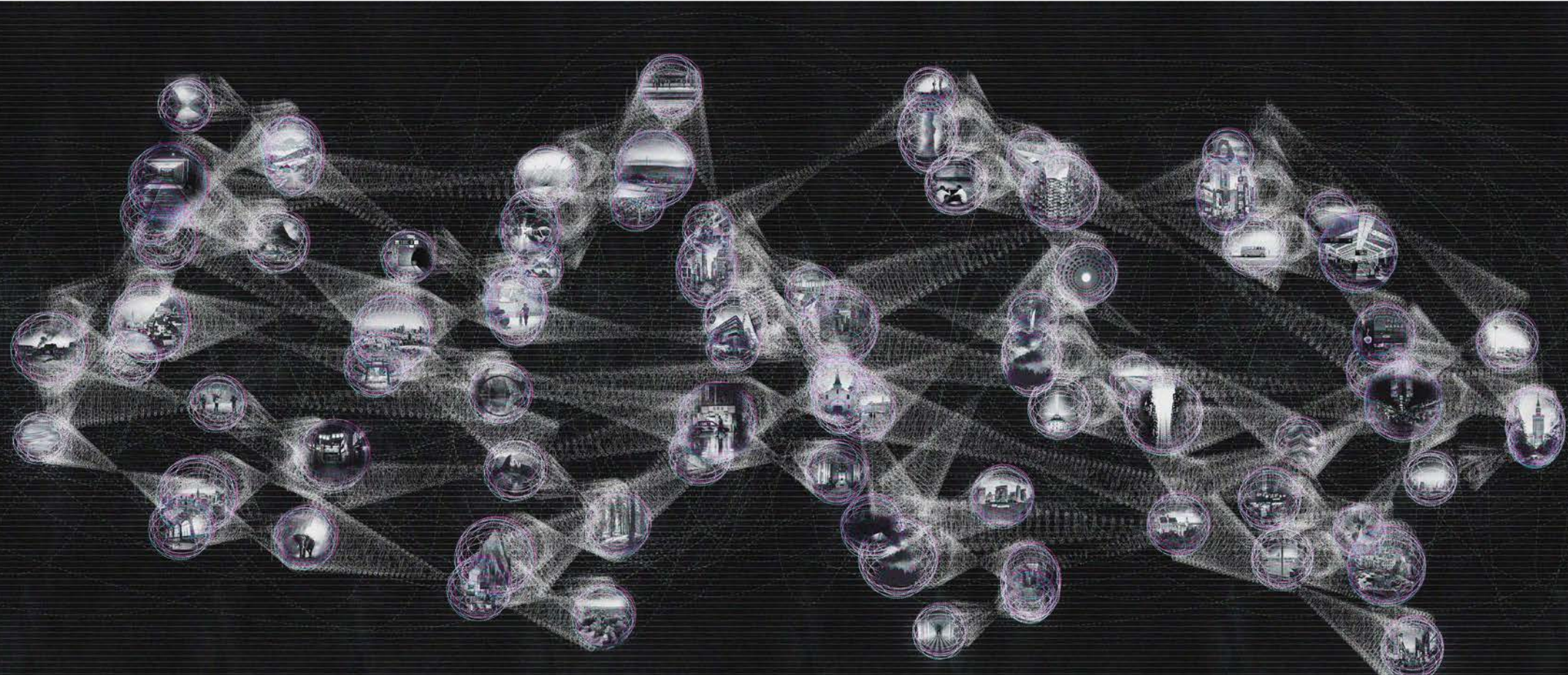
Physical World
The world where place, objects and landscapes reside. Architecture, landscapes and objects create the backdrop of this world.
Ex. A village in the Mountains



Conceptual World
In order to understand the physical world we must consider the origin, meaning, and worldliness behind the objects and symbols that present themselves to us.
Ex. A village house

Fig.87
Kind of World

Worlds
A world in a world



Worlds
A Wander through Tokyo, Japan

Fig.88
Connection of Worlds



Fig. 89 World of Tokyo, Japan



Fig.90 Wandering through the World



Fig.91 Wandering through the World



Fig. 92 Finding Place in the World

Stranger

The newly arrived



The Stranger is an essay in sociology by Georg Simmel, in his book Soziologie. In this essay, Simmel introduced the notion of "the stranger" as a unique sociological category.

In these new places, the wanderer is a stranger. George Simmel describes the stranger as someone "who comes today and stays tomorrow," However, in the discourse of this thesis, one could say that the idea of the stranger is not restricted to how external forces perceive him but instead how the wanderer observes himself in these settings.

The stranger is not just someone "who comes today and stays tomorrow;" instead, the stranger is always present and continually arrives through the experience of everything new. In these settings, the wanderer becomes a stranger to himself through uncovering and reconstructing his being through the exposure of different cultures, and worlds.

In an unfamiliar place, like all, The Wanderer is lost. There is no guidebook to tell him how to feel at home in a new space. Instead, he must create it himself through his understanding of this world concerning his own. To navigate through these unfamiliar and unique settings, the wanderer undergoes a process of Deterritorializing and Reterritorializing.

Diagram



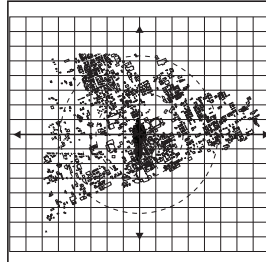
Deterritorialization

Upon entering an unknown area, one loses orientation of place through the overwhelming crash of foreign symbols, objects, and people entering ones world. The deeper one explores the more lost they become, unable to make sense of their new environment and become more alienated by the second.



Reterritorialization

As you spend time in a space, you familiarize yourself and began to see the environment in your image. For example, one may be lost until they see something that is intuitively familiar to them. Perhaps it is a tree that reminds you of your childhood. Once one begins to identify these signifiers are they able to reconstruct and orient themselves in the unknown



Stranger

Deterritorializing and Reterritorializing.

This process is familiarizing the unknown, through the recalling of things, memories, and experiences that help place the unknown into context.

Reterritorialization is a term originating from philosophers Deleuze and Guattari's book "Capitalism and Schizophrenia." It is commonly used in anthropology in the sense of producing culture through the adaption of a foreign culture and fusing it with one's own to create a new cultural identity. Historically, it has been used to express power over another through the erasure of one's heritage and the implementation of one's own over the conquered groups as well as societal shifts in production." Peasants were deterritorialized from the land only to be reterritorialized onto textile looms in the nascent garment industry." (Deleuze,57) However, it has also been used by Deleuze, Guattari, and other spatial theories as a concept of how one can familiarize oneself in unknown territory or place. In the discourse of this thesis, that is how it will be discussed. Taking it further, the formation, identity, and memory of place is in a constant cycle of deterritorialization and reterritorialization.

"Deterritorialization in an anthropological sense is the separation of social, cultural and political practices (such as people, objects, languages, or traditions) from a location." (Deleuze,59)This cyclical cycle creates a process of continuous renewal through the influx of all things new, combining with all things past.

The wanderer, similarly to the formation of place through deterritorialization and reterritorialization, is in a similar cycle when trying to orientate themself in place. When one is deterritorialized, this means that they become separated from anything that they are familiar with. In a sense, they are separated from cultural objects, known things, and familiar landscapes that create a sense of identity and belonging to them. Upon entering an unknown area, one loses orientation of place through the overwhelming crash of different symbols, objects, and people entering one's world. The deeper one explores, the more lost they become, unable to make sense of their new environment and thus become more alienated from place by the second.

An example, in an anthropological sense, is when a group of people is displaced from their heritage site and placed in a new territory. Take an Alaskan Inuit tribe; if they were to relocate to a city in Michigan they would be entirely at odds with their new environment, and all past ways of living that formed over the decades would be obsolete. In a sense, this is what happens when the wanderer enters a new place for the first time. He is lost until he can find

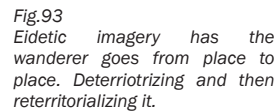
something that orients them and allows them to find their identity in a sea of unknown things. To do so, they must reterritorialize this strange place using their memories on which they come from. To identify with a place is to identify with the culture and is extremely important when orienting yourself in a new place. In "A Companion to Cultural Memory Studies" Jan Assmann argues that

Gilles Deleuze, a French philosopher, and Félix Guattari, a French psychoanalyst and political activist, wrote a number of works together

Refugees are forcefully deterritorialized from their lands. Upon relocating to other parts of the world, they bring with them their cultures and ways of life.

Deterritorializing and Reterritorializing.

With this in mind, the wanderer reterritorializes his surroundings based on his past memories. In this context, reterritorialization is the process of seeing and creating one's world or sense of place through the identification of objects, things, and events that can be related to one's own identity or sense of understanding of the world. This concept is not merely seeing something that you have seen before, but recognizing the significance of objects, and landscapes that carry important personal meaning to you through your memories..Theorfore, by spending time in a new place or space you familiarize yourself with it and begin to see this new environment in a relatable way. For example, one is lost until they see something that is intuitively familiar to them. From this recognition of symbols or objects, the wanderer is reminded of familiar memories and places, thus allowing him to construct his understanding and orientation of place. By grounding oneself with what they know, are they able to gain a foothold in the unknown and begin to escape the cycle of alienation which occurs when one is lost in the non-place.



Colossal

Sketch Problem

A simulation of wandering through place

To further explore the concepts of physical wandering, this thesis will now, for a quick moment, take on the form of a spatial construct going by the name of Colossal. By definition, colossal means something substantial. This can be a building, a landscape, a concept, or a system of objects. In the context of this thesis, Colossal is used as a simulation to define the spatial and mental constructs of physical wandering. In an architectonic way, it is a collection of boxes that are stacked on top of each other in such a way that it begins to become a labyrinth. The scale of this experiment can be thought of as global, urban, building, and individual. Within each scale, represents a different level of detail to wandering. However, the concept remains the same throughout. Within this maze of boxes represents the essence of wandering through the use of disorienting pathways, hidden worlds, and places of internal and external discovery. To the wanderer, Colossal presents itself as a symbolic representation of his view upon the world. Every place is a different world filled with people, culture, architecture, and meaning, and it is through his desire to find it, which enables him to experience these spaces as places instead of non-places. This simulation is made to showcase the true essence of wandering into the deterritorialization of the unknown and then later the reterritorialization of these spaces. As the wanderer moves between worlds, the liminal space between allows him to reflect upon his journey and collect his identity before venturing out into another world.

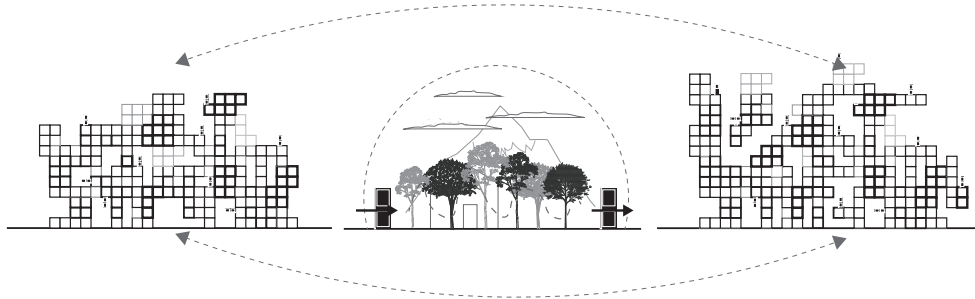
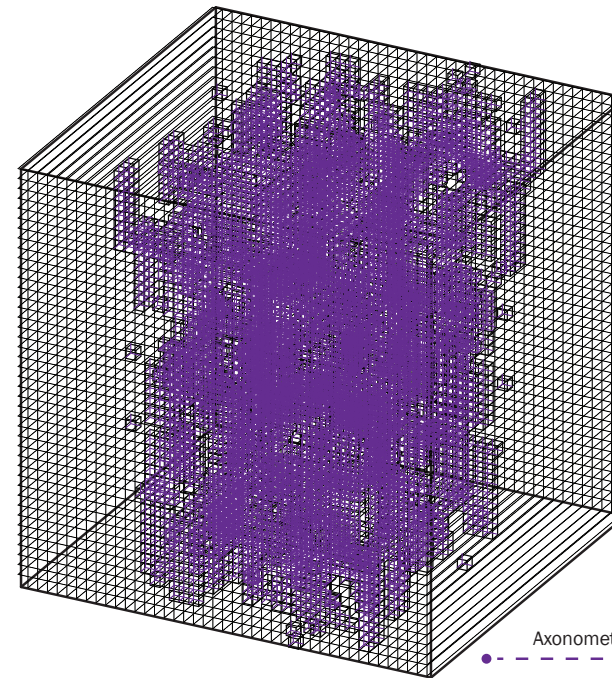
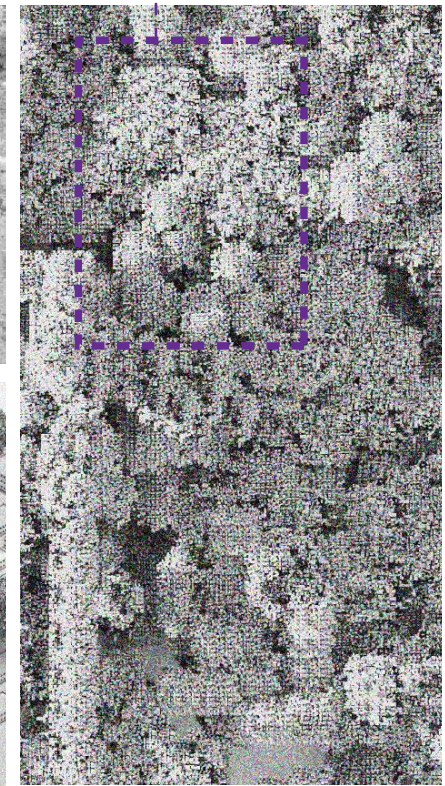
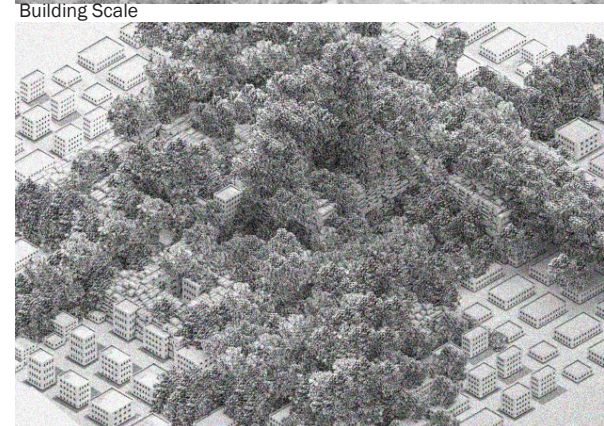


Fig. 94
Diagram for passing between place



Colossal

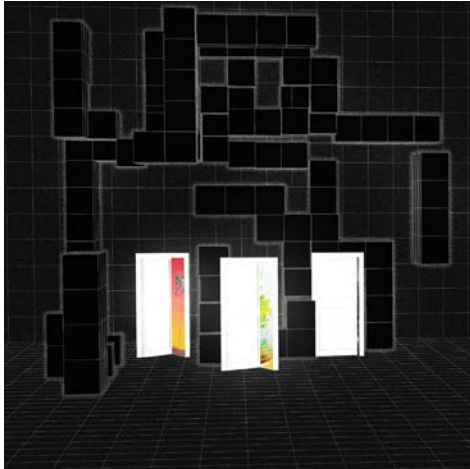
When one physically wanders they are wandering through a variety of worlds, physically and conceptually. They are constantly thrust into new unfamiliar environments. Colossal is a simulation that is meant to represent these different worlds and landscapes. Taking on the form of a labyrinth, this experiment is meant to represent the hidden discovery, sense of choice and mystery in the Wanderer's journey. It is an abstract construct that covers the world and through the process of deterritorialization and reterritorialization can one find their way through it.



Colossal

Sketch Problem

Inside Colossal



Choice
The Wanderer is free to choose any doorway to a world of his choice



Discovery
The doorway reveals a world full of unknowns and discoveries to be made.



Disorientation
The World of Colossal represents a disorienting array of pathways



Wonder
The doorway reveals a world full of unknowns and discoveries to be made leading to experiences that are outside of his boundaries.

Within Colossal, The Wanderer is exposed to a series of doorways that lead to an infinite number of worlds and landscapes. He has the freedom to define his path by wandering into these unknown worlds. These worlds are composed of a variety of different cultures, settings, landscapes, architecture, and people. Similarly to a diverse city, Colossal has an infinite number of hidden treasures and locations that are a world in themselves. Within the world, he is in a constant state of discovery and wonder. The shifting landscapes alter his worldly perception. As he journeys through, he takes his world with him, while adding to it through the exposure of everything new.



Fig. 95
Enlarge view of Colossal existing within the built environment.

Conceptual Wandering

“To be there in the World“



Fig.96
Image of conceptually
wandering

When one **daydream** they escape the world that they are in and awaken in another. When you daydream as you are wandering through place, you take in the conscious world and transport it into your own.

The mind has a funny way of transporting one into new cognitive surroundings and worlds. One second, one maybe drinking coffee at a cafe, the next they are planning and trying to imagine their life in 10 years. Physically, they are in the cafe, but mentally they have been transported somewhere else, creating a world full of dreams, goals, and realities. In truth, there are no limitations on what one can imagine, and it is constrained only by the dreamer. If one wanted, they could imagine themselves as another person, living in another country and during a different period.

Some live in the past, continually peering back into prior memories and reliving them, while others dream to anticipate the future. This sense of “what if” releases a floodgate of scenarios and outcomes in which they are the subject. Through this reminiscing one is in a way, one is in two places at the same time. This plurality of place through conceptual dreaming releases one's inhibitions and opens up a backdrop of infinite possibilities.

When one enters this state, they are subject to a process of conceptual wandering. Conceptual wandering takes the mind of the subject out of the physical world. It transports them to the world of the unknown, a world without rules and consequences existing only within one's cognition. But what does it mean to conceptual wander? Is it simply, when one loses lucid thought and begins to wonder loosely? Is it a flurry of unconnected ideas that paint a disjointed image? The answer is yes, and yes, it is all this, and much much more. Dreams are wanderers; daydreams are wanderers, cognitive thought itself is the result of a long string of mental wanderers on a conceptual level. Thoughts of all forms are the result of a psychological journey that has led you to this point. If mapped, it would show a rhizome of interconnected branches that could be broken off and connected to any other branch. This stream of consciousness leads one always to wander.

The **rhizome** is a philosophical way of mapping relationships together that are organized in a root structure system. There is no beginning and end and no hierarchy to them.

To the wanderer is he only physically there, when in place? Of course not! To indeed be in place is to “be there,” both physically and conceptually. Through physical wandering, he finds place, but it is only through the conceptual analysis within that place has meaning. This experience of place is found in the German term “Dasein” or simply “Being There.” This concept was pioneered by the German Philosopher and phenomenologist Martin Heidegger and was published in his book, “Being in Time.” This book was an extraordinary piece of writing which shook the idea of what it meant to “be.” As a phenomenologist, he believed that the experience, meaning, and description of place was more fundamental than the actual physical makeup of it. To him, the essence of being was the innate human ability to make sense of things. In his life, he believed that too many people drifted through life, apathetic to their surroundings, and thus unable to take command of their lives. The underlying premise of “Dasein” is an outlook upon life, which allows one to reverse this apathy to realize one's full potential.

“...Dasein itself--and this means also its Being-in-the-world--gets its ontological understanding of itself in the first instance from those entities which it itself is not but which it encounters ‘within’ its world, and from the Being which they possess.”-Martin Heidegger

The state of being is being, is to exist within one's world, while remaining aware of “of the contingent element of that involvement, of the priority of the world to the self, and of the evolving nature of the self itself.” (Being in Time,10) . He identifies that the world is composed of an infinite collection of universes with worlds within themselves. The relationship of the being with these worlds is determined through the collision of one's own personal world with alien ones. This process creates a never-ending process of “being” through the projection of one's self into the unknown.

If one was not aware of their being within the world, then they fall into the trap of inauthenticity and alienation. The result would be that one forfeits one's identity and never escapes an anonymous and identity less world. Though genuinely aware of one's place in the world, one's everyday consciousness would always be an authentic version of themselves which would allow them to interpret the world as such. To truly belong to one's world, one must reject the common beliefs that are established by the collective such as logical systems, objects, and language, and create an authentic world in which they belong.

The essence of Dasein forms the basis of conceptually wandering for the wanderer. As a placeless being, his world is continually changing concerning his environment. His projection of the world is frequently colliding and intersecting with unfamiliar ones. Through his own projection of self, he can remain an authentic version of himself as he takes in outside qualities. He grounds his perception of place within his own existence. This allows him to pass between places without being lost. Through conceptual analysis, he can form his observations and create meaning which pertains to him. It is through this process that he escapes the identity-less trap of the non-place

Dasein
Another word for existence.
Dasein translates from German into “Being there”.

Heidegger believed that for one to take control of their lives then they must constantly question and be aware of why things are the way they are. He was fascinated at the idea of how coming into contact with one's dimese would wake them up from their apathetic life and cause them to take action.

To exist in the past, present, and future is to be in multiple dimensions at once. This is not humanly possible but with the correct state of mind and awareness than it becomes conceptually possible to wander through.

Fig. 97
World Trade Center during 9/11

Fig. 98
Overhead shot of 9/11 memorial

Fig. 99
Tesseract shot of 9/11 memorial

Fig. 100
Overhead tesseract shot of 9/11 memorial.

and embarks on a journey full of experiences and meaning. The wanderer is now part of a totality that composes the very fabric and identity of place. As he analyzes, he realizes that all places are a result of ideas, movements, and events which have happened in the past. By thinking, wandering, and questioning, he is transported to a place where all time has stopped, and he can exist within the past, present, and future.

Timelessness

Overview

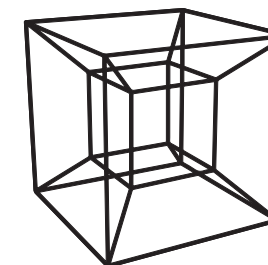
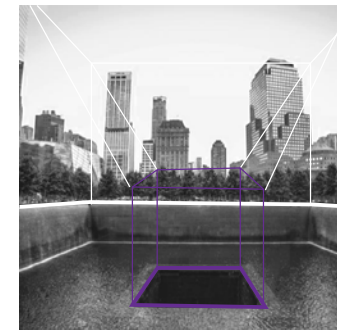
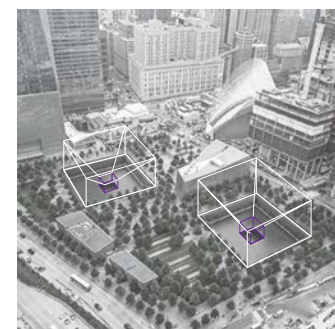
To exist within the past, present, and future essentially means to wander through a timeless landscape. This is done through the conceptual analysis and awareness of your “being” in relation to a foreign place. In place, there is a constant dialogue with the past and the present. Events, memory traces in the built environment, and ideas which have affected the collective identity of place, all arise from the passing of time and are truly visible in the present. It is through cognitive recognition and interaction with these past things, which forms the very present for the wanderer. When he is in the present, it is only the present for a fraction a second before it folds and becomes the past. It is through this interaction were the past, and the present form the future. The future is the time and space where events have not yet occurred. One prepares for the future by analyzing the past and hoping that the present brings with it good fortunes. The exchanges between these three concepts create the idea of timelessness.

Perhaps the best example of timelessness is found in museums. In the essay *The Conundrum of Ephemerality: Time, Memory, and Museums*, Susan A. Crane states, “Existing outside of the linear progress of change and time. Being stuck in time, ever-present, and consistent. Timelessness is rendered visible in heritage sites and “living history” museums. Visitors hope to feel as if they have stepped back in time.” (pg. 99) These museums represent a stable reference point for one to gauge history upon and show the linear progress of change within society. When entering, visitors are transported to a timeless world existing outside of the linear flow of time. This is through the recreation of past events that exist in the present, and the interaction between object and viewer, which form the future.

Take the 9/11 memorial in New York City, for example. Due to the history, it appears as if time has stopped, and visitors have stepped back in time when they are present within. Through this process, one can experience the past, exist in the present while forming the future. In this space, the form of the monument itself begins to resemble a 4-dimensional cube or a tesseract. As the water flows towards the center and disappears down the void, it is brought back to the outside creating an infinite loop.

Timelessness

9/11 Memorial



Memory

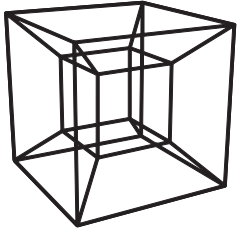
The 9/11 Memorial is a place of remembrance and contemplation honoring the lives of those that were taken on September 11, 2001. According to the architect, Michael Arad, the pools represent “absence made visible.” Although water flows into the voids, they can never be filled.

Tesseract Form

The form of the monument begins to resemble a 4-dimensional cube or tesseract. The tesseract is the physical depiction of time itself. As water flows towards the center and disappears down the void, it is brought back to the outside, creating an infinite loop of renewal and meaning.

Tesseract

Overview



Dimensions as shape

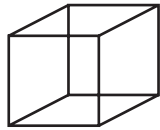
1D-Point



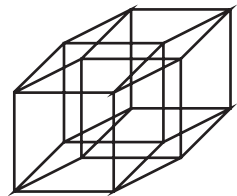
2D-Line



3D- Form



4D-Time



Theoretically, there is an infinite number of dimensions residing within each other. Just as there are an infinite amount of points(1D) within a line(2D) There is an infinite amount of cubes(3D) within a tesseract. (4D)

As the wanderer and time have become synonymous, we can think of his journey as a wander through a tesseract. A tesseract is an actual geometrical concept, or rather, a shape that exists in the fourth dimension. The fourth dimension covers all three dimensions of length, width, and depth with the addition of time. To reach this dimension, it is said one must go in a direction perpendicular to the third dimension. Due to this, the tesseract is seen as the physical depiction of time itself.

Dimensions

To better imagine the fourth dimension, think of the tangible ways in which one wanders through space. If space is laid out on a cartesian grid, then one can move left, right, up, down in any direction, an x,y,z. To move as such is to wander in a three-dimensional sense. However, there is a fourth element that we cannot perceive, and that is time. In the big overall picture, the world is made up of three-dimensional space that is always moving forward through time. The three elements, of point(1D), line(2D), and depth(3D), compose the three dimensions and are inseparable from the aspect of time. Time is an imperceivable fabric which engulfs the universe and reigns supreme over all things. It is consistent, unyielding, and mysterious. Although it cannot be seen, time is as much as a spatial dimension as the other three dimensions. Hermann Minkowski, a German mathematician, thought of time as a spatial concept as well. He states, " If you wish to move through space, you cannot do it instantaneously; you have to move from where you are right now to another spatial location, where you'll only arrive at some point in the future. If you're here now, you cannot be elsewhere at this same moment, you can only get there later. Moving through space requires you to move through time, too."(Space and Time,3)

If we are to return to the idea of the cartesian plane, imagine that it projected over the Earth's surface. Humans are surface dwellers and thus have an exact latitude and longitude or in terms of the dimensions an x and a y. The Earth itself gives the depth dimension(z), or rather the lateral elevation, which one resides. Together, this forms the essential three-dimensional space of the world. This system brings with it the ability to pinpoint objects' exact location. However, this is not the full picture. To truly pinpoint an exact location also requires the realm of time. For example, two different objects can occupy the same coordinates at the same time or in different moments. Think of the chair that you are currently sitting in. It has an exact x,y,z. However, it only tells the physical whereabouts of it and does not show when you were sitting in it. You are sitting in it now, not yesterday, not tomorrow, but here in the present. This may be obvious, but this addition of time allows one to describe and pinpoint the exact moments of events and objects.

In terms of architecture, a building has an exact point in space. It is a fixed object that always stays, no matter what. As long as it is still standing, it will exist within the present. But say, this building was created during 1920

and was built in a Modernist style. By recognizing the period in which it was made, creates a network of cognitive connections which allow the user to travel through time metaphorically. Though it's period, one can relate why it looks the way it does to the particular architecture movement as well as the zeitgeist that occurred at the time. In a sense, the element of time is what gives memories and meaning to objects which they carry with them.

On the same note, conceptual wandering exists within the fourth dimension. It is through the idea of timelessness, where one suspends time in the present while accessing the past to form the future. As one wanders through a place, they are also walking through history, time, and meaning. In a lecture, Minkowski states, " Henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality."

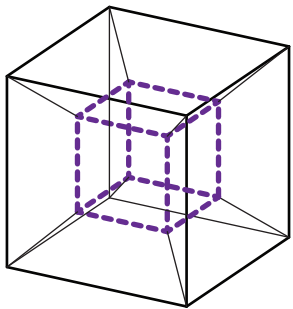
The World as a Tesseract

Returning to the idea of the tesseract, in the context of conceptual wandering, this geometric form is the embodiment of time and the unknown itself. Mathematically, the tesseract is a four-dimensional cube that moves in all directions at the same time and contracts at the same rate in which it expands. Within the tesseract are an infinite number of three-dimensional cubes with all adjacent sides perpendicular, all opposite sides parallel and four lines connected to each vertex. To imagine this, think of two cubes(a small cube inside of a large one) which are expanding and contracting in all directions at the same rate. As the inside cube expands outward, the larger one contracts inward, creating a consistent infinite loop. The world can be thought of as an object constrained within a tesseract as it is always changing, shifting, and renewing. In addition to time, the tesseract is also the unknown as it is inconceivable to the human eye but always present. It is a cocoon of strangeness that is continuously folding and unfolding into itself.

The tesseract is a placeless place, intrinsically ambiguous and outside the individuals awareness of space and time. Like in surrealist depictions where objects do not rest within a Cartesian world but resemble mutated, fragmented and vague forms that embody an irrational world beyond control

Hermann Minkowski was a German mathematician and professor at Königsberg, Zürich and Göttingen. He created and developed the geometry of numbers and used geometrical methods to solve problems in number theory, mathematical physics, and the theory of relativity.(<https://www.britannica.com>)

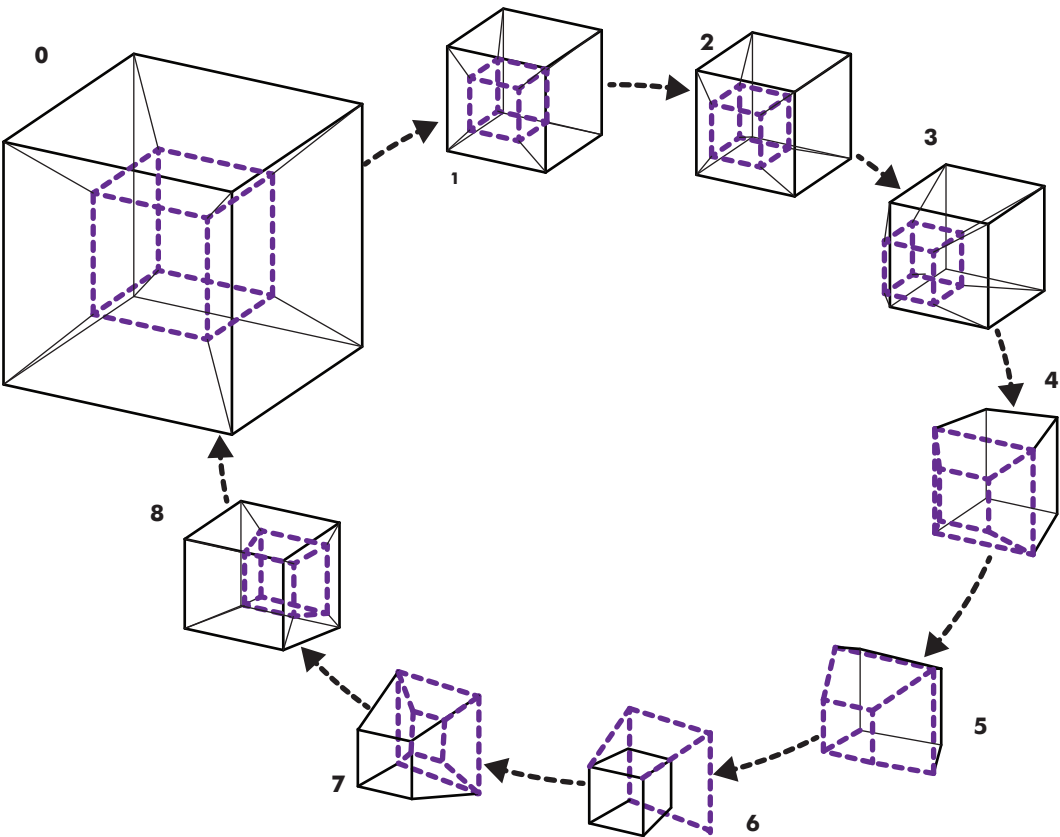
Tesseract
Cycle



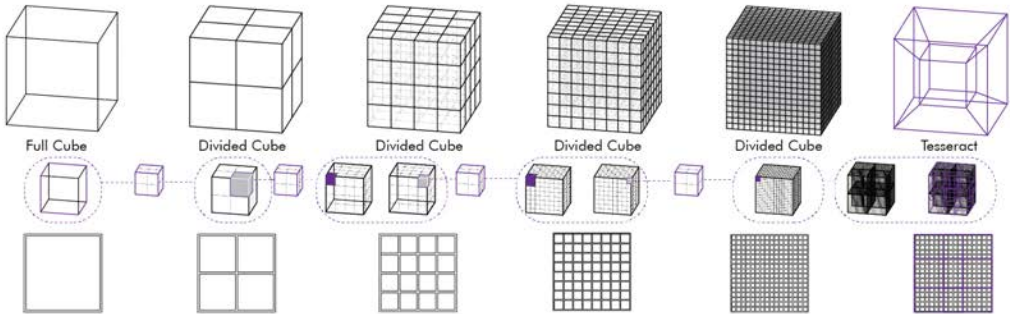
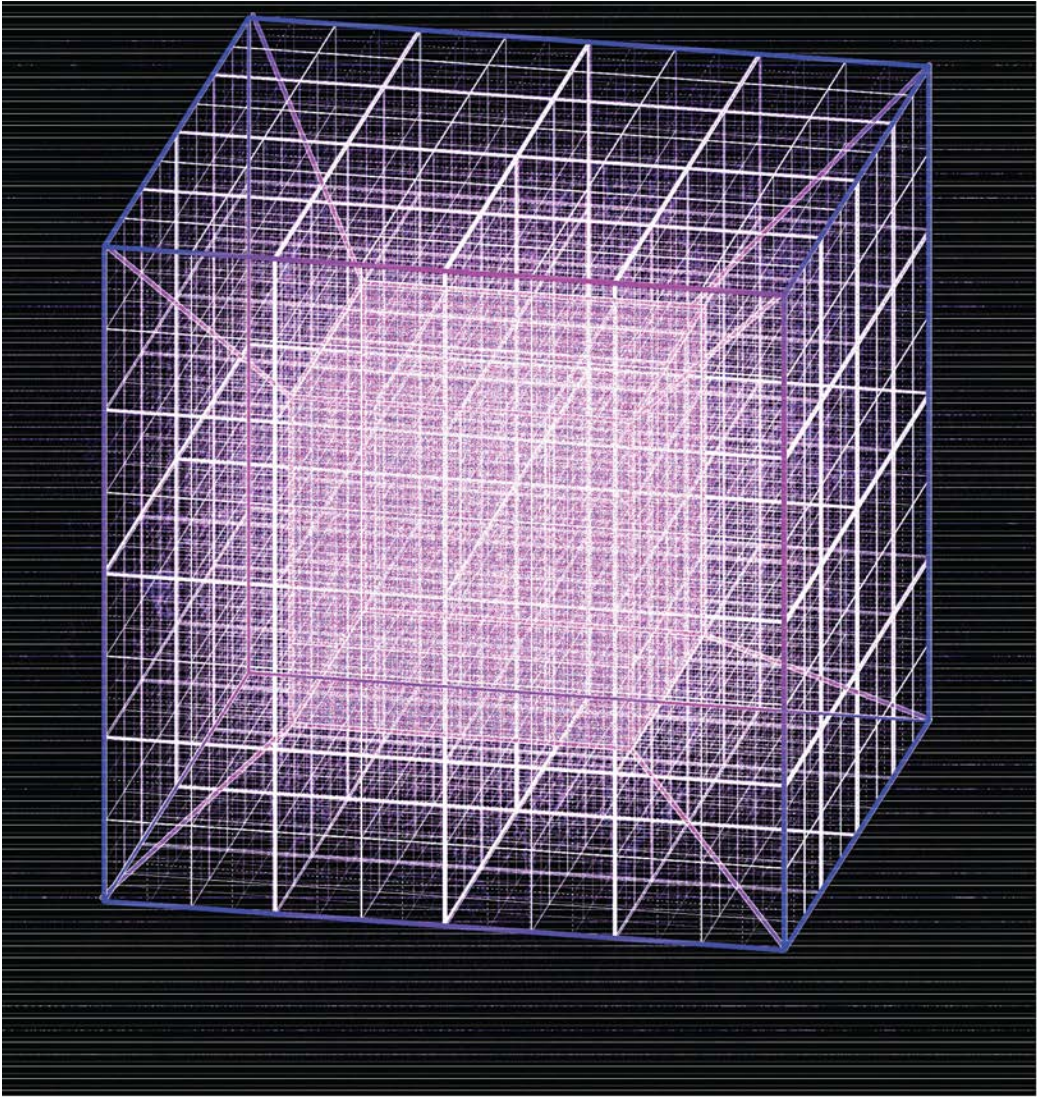
Definition

Eight cubes that are within each other. All adjacent sides perpendicular, and all opposite sites parallel. Four lines connected to each vertex.

Tesseract Cycle



Tesseract
Architecture



Tesseract

Precedent



Fig.101
Depiction of Black Hole
In the film "Interstellar" the main protagonist Copper sees this visual before being sucked in.

Interstellar Brief

In Earth's future, a global crop blight and second Dust Bowl are slowly rendering the planet uninhabitable. Professor Brand, a NASA scientist, is working on plans to save mankind by transporting Earth's population to a new home via a wormhole. (Description taken from Google)

Interstellar

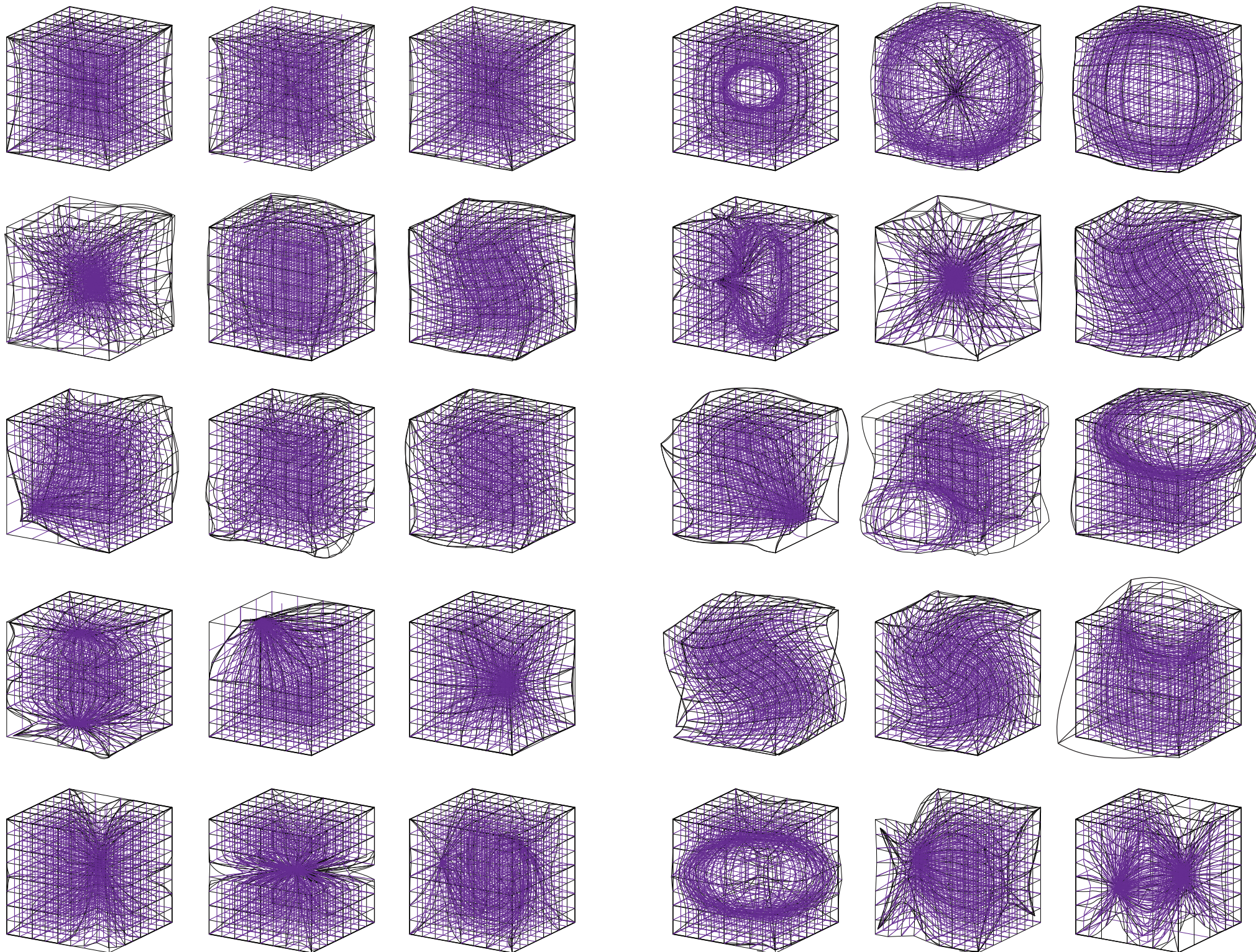
The tesseract makes an appearance in the film "Interstellar" by Christopher Nolan and takes on the form of an enormous hypercube maze structure. The main protagonist Copper enters it when he is ejected out of his spaceship and into a black hole. In the film, the tesseract is used to allow Copper to exist within the fifth dimension. Once within, he can see and physically interact with every moment, including the past, present, and future. The tesseract was created by beings from the future called "Bulk Beings," who had evolved from humans, to save humanity from extinction. This tesseract allows Copper to witness a moment in time with his daughter, where he can communicate with her a message that will save humanity. Although the bulk beings created the tesseract, they have no way of navigating through it as they have no human connection to the past and thus no point of reference or "place." Copper can navigate through it because he feels a link to his daughter and, therefore, can find an exact moment and place in time to give her the necessary information.

Fig.102
Image of Copper navigating the tesseract. It is a maze of shifting boundaries and form.

Fig.103
Image of Copper seeing the past, present and future. He instinctively knows what point in the past in which he needs to return through his love for his daughter.



Tesseract
Shifting



Tesseract

Tesseract and the Wanderer



To the Wanderer, the tesseract is a vessel in which can be wandered through. The relationship between them is unknown, but as he approaches, it crumples, distorts and then opens itself up to welcome him into the depths of itself. The tesseract is a spatial entity, existing within the realm of space and time enclosing all things within it. Although we cannot perceive it, we exist within it at all times, through the passing of time and space.

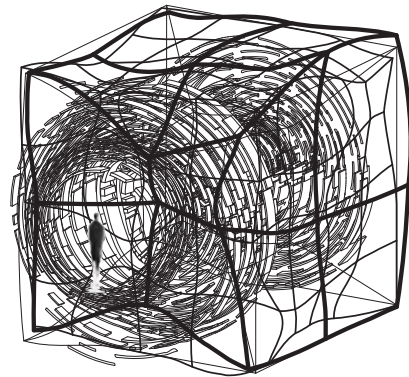
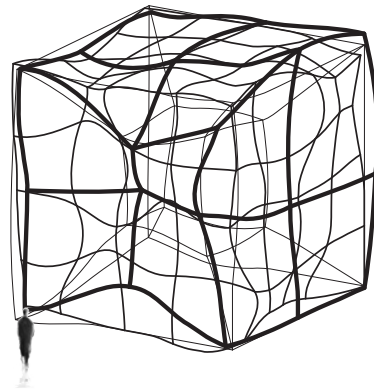
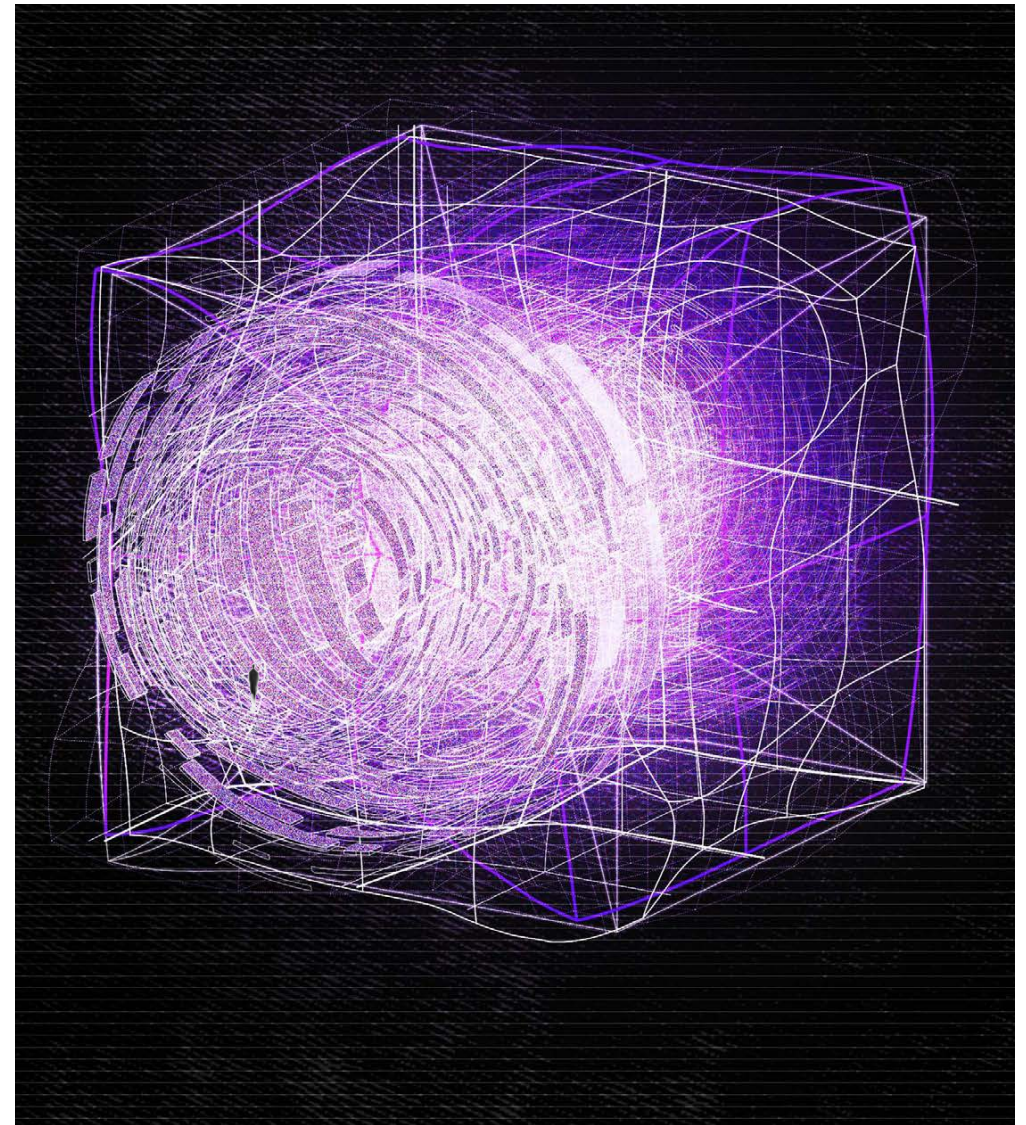


Fig.104
Tesseract *distorting* upon
sensing the wanderers presence

Fig.105
Tesseract *opening itself up to*
allow the wanderer to enter.

Fig.106
Illustrated version



Tesseract

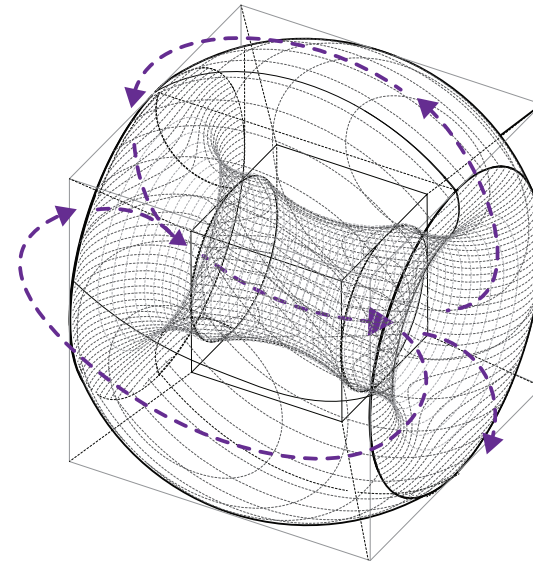
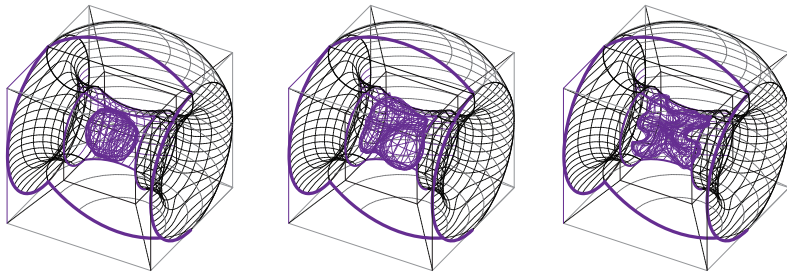
Shifting

As the tesseract represents time and the unknown, we can think of it as a vessel that ideas, social movements, and events that have happened over time flows through. In an architectural way of thinking, these events, movements, and ideas become the floors, the roof, and the walls of the tesseract. The tesseract contains the past, present, and the future but reveals only the present to the wanderer. As the present becomes past, it stretches, elongates, and ultimately returns to the void from which it came.

The tesseract is an invisible force that engulfs everything. It is continually elongating and bringing the outside of it inward to become the inside. Resultantly, the inside becomes the outside. As these two forces work in tandem, they create the world of the present in which the wanderer resides. The current is found in the middle of the tesseract and functions as the home to the wanderer. As time transpires, the wheels of the world continue to churn, pushing out numerous outcomes, ideas, and moments that will be remembered as defining moments in time. In a way, the tesseract is both a container and a producer of memories. Similarly to Coppers' method of navigating through the tesseract in *Interstellar*, the wanderer can navigate through this shifting field of landscapes, moments, and memories through his human connection with place. To know place is to deeply resonate with it, to feel it emotionally, and cognitively, creating a relationship that transcends human perception and bridges moments in time. It is through the cognitive state of conceptual analysis, which stops time and transports the wandered backward and forward.

Distortion

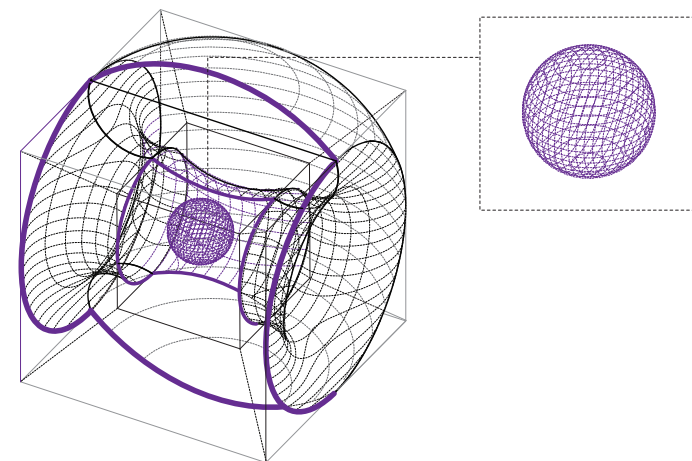
The world of the wanderer is constantly changing in relation to the fluxation of time and the tesseract.



Fluxuating

The tesseract is constantly flowing with time.

Turning inside into outside and outside into inside.



World

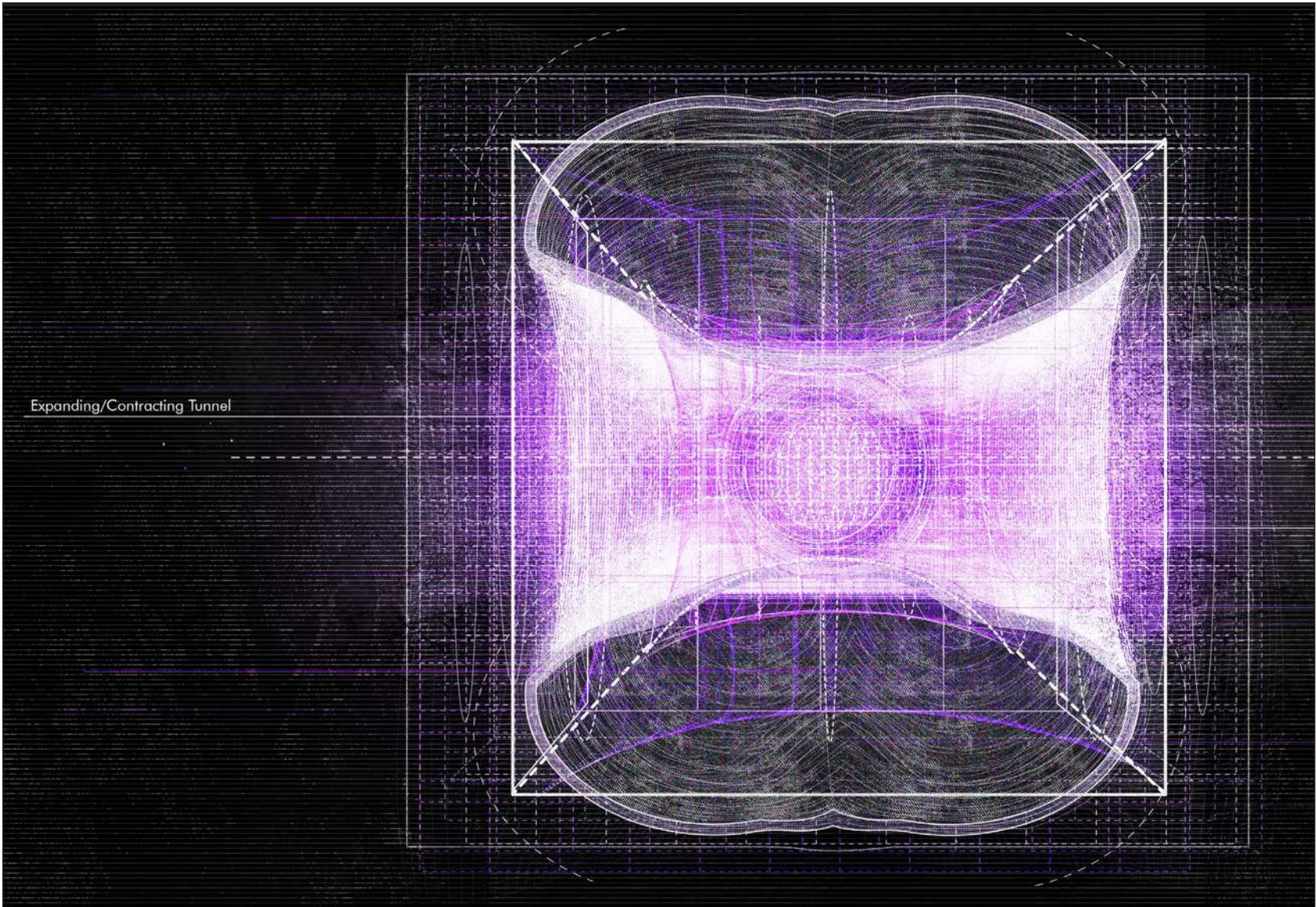
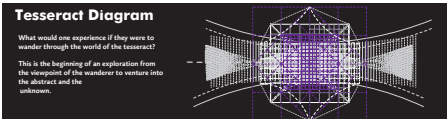
At the center of the tesseract is the world of the wanderer

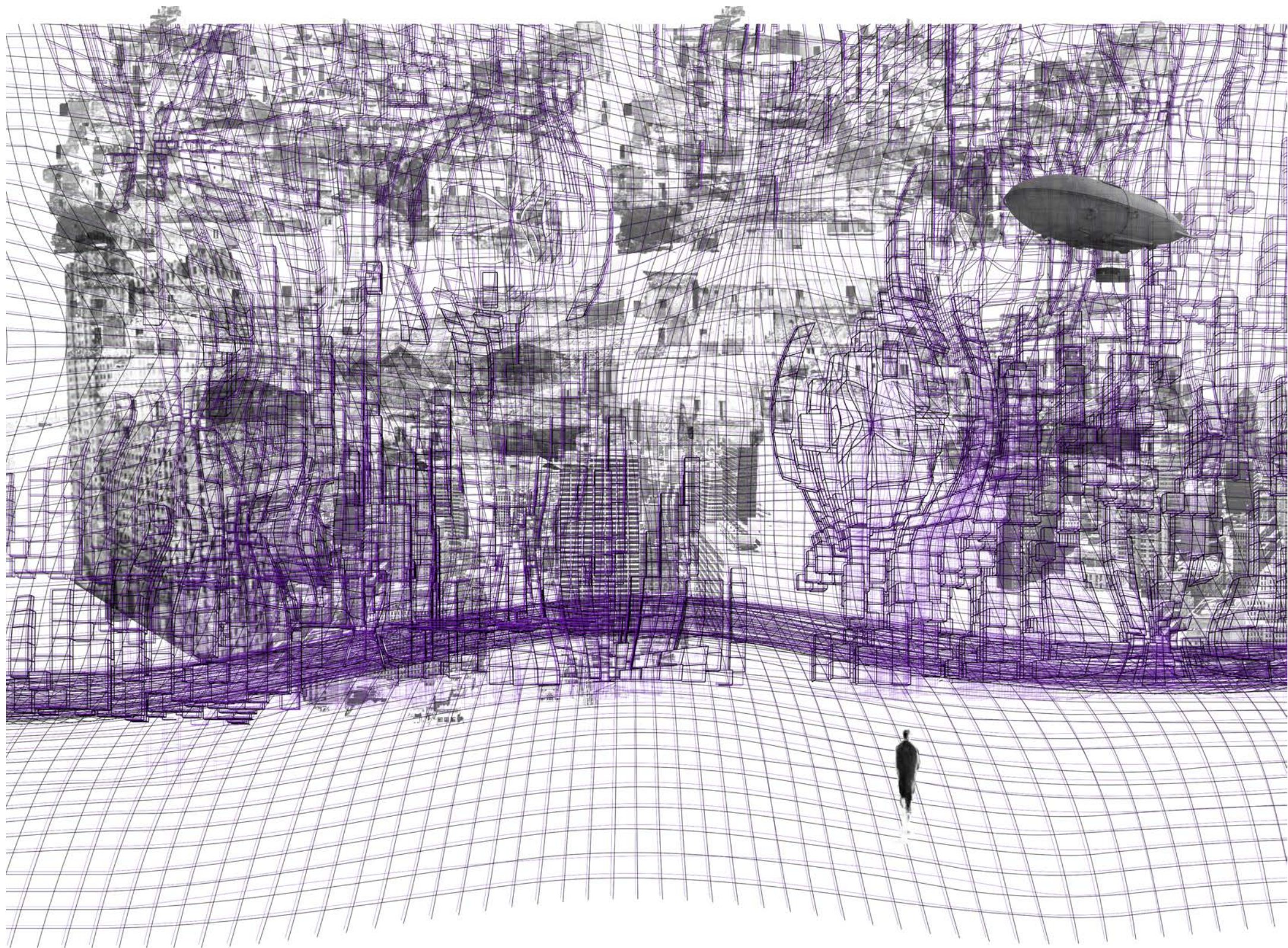
Tesseract
Section

In addition to time, the tesseract is also the unknown as it is inconceivable to the human eye but always present. its like a cocoon of strange things that is continuously folding and unfolding into itself.

Conventionally, society avoids ambiguity, but in the tesseract ambiguity can be positively integrated as an experience of infinite possibility. In his book *The Fold*, Deleuze describes Baroque art in a way that suggests how to include the experience of ambiguity in the non-place. He claims that unlike the Renaissance ideals, which used a classically ordered Cartesian arrangement characterized by a single, immobile centre in a closed, symmetrical system that ensured narrative clarity, in the Baroque period the traditional frame of a static view point was collapsed.⁵⁵ The Baroque was concerned with kinetic motion and used multiple perspectives to create a sense of many shifting centers and a changing dynamic of relativity.⁵⁶ As its space moves between outside and inside, draws back and forth to evoke a vision of infinity that is itself disorienting, it simultaneously creates a sense of continuous connectivity.

A abstract idea of a tesseract, if it were to be wandered through. Would it open itself up?





Tesseract Zeitgeist

Zeitgeist

The defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time.

In place, each object represents a piece of history through its date of creation and meaning. The recognition of these objects places one back in time and lines them with the zeitgeist of the period. When one sees an image of World War II, they are transported back to the totalitarian ideology of the period; to understand why events unfolded the way they did, they must examine the ideas which lead to those horrific moments.

This is the same with place. All places have a history, a meaning, and a reason for being. Have you ever wondered why things look the way they look? It is because of a long string of ideas, experiments, and theories that reflect the zeitgeist of the time, which results in a physical representation of it. For example, a Postmodernist building does not look the way it seems to be eccentric. Instead, it is the result of the radical belief and events of the 1960s and is a direct contrast to the formal and rigid style of Modernism that was becoming outdated during this period.(Jenks,30) There is a saying that is "all things happen for a reason," and it couldn't be more accurate in this case. Time links all things together, while everything is not a direct result of a cause and effect, there will always be some relationship to the past that will continue to influence the present and the future. This interplay between the past, present, and future creates the existence of the tesseract, and it is through wandering that allows one to carve out brief moments, where time has stopped, and you can see the past, existing in the present, and form the future.

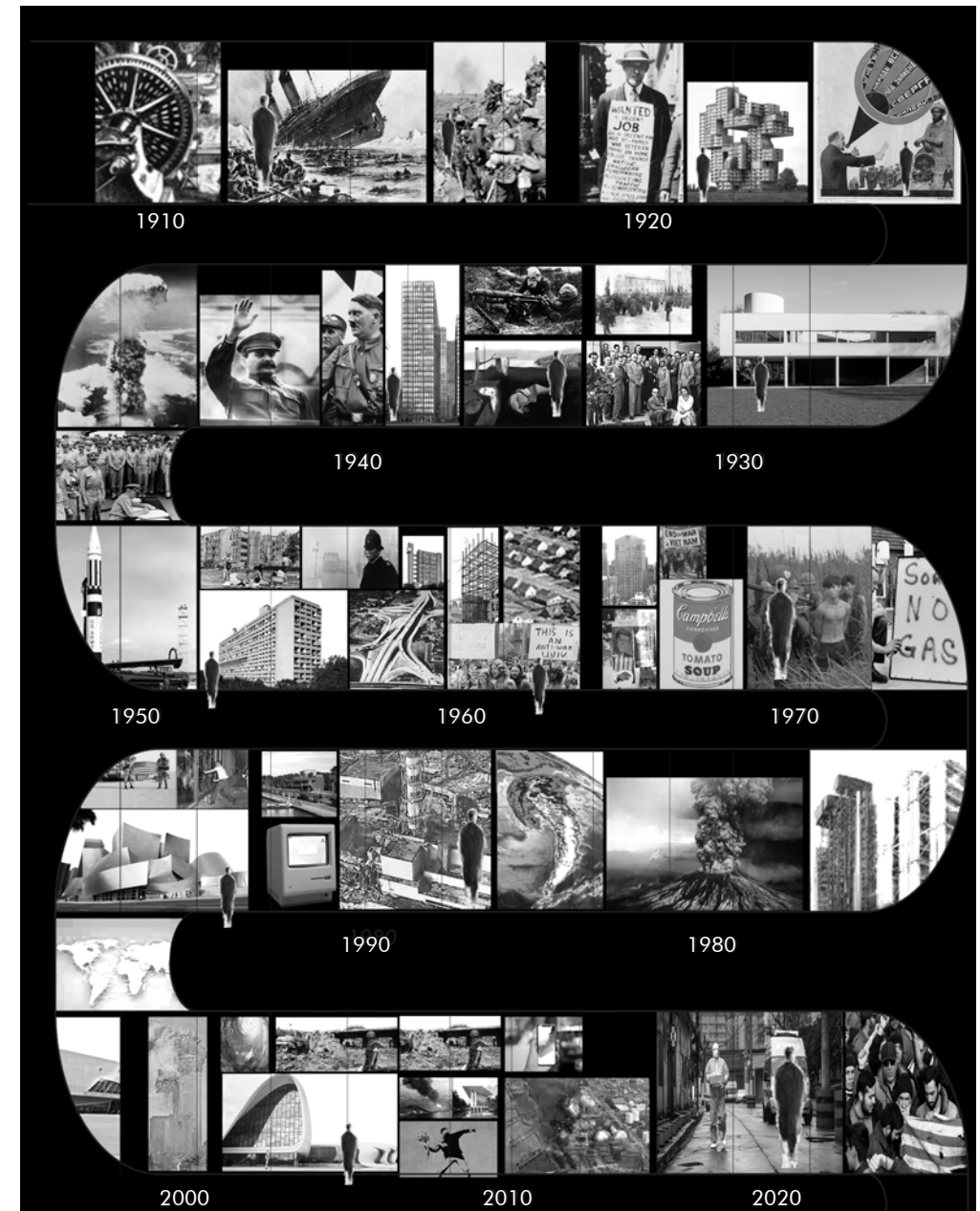


Fig.107
A wander through the history of
the 20th and 21st century.

Tesseract elements

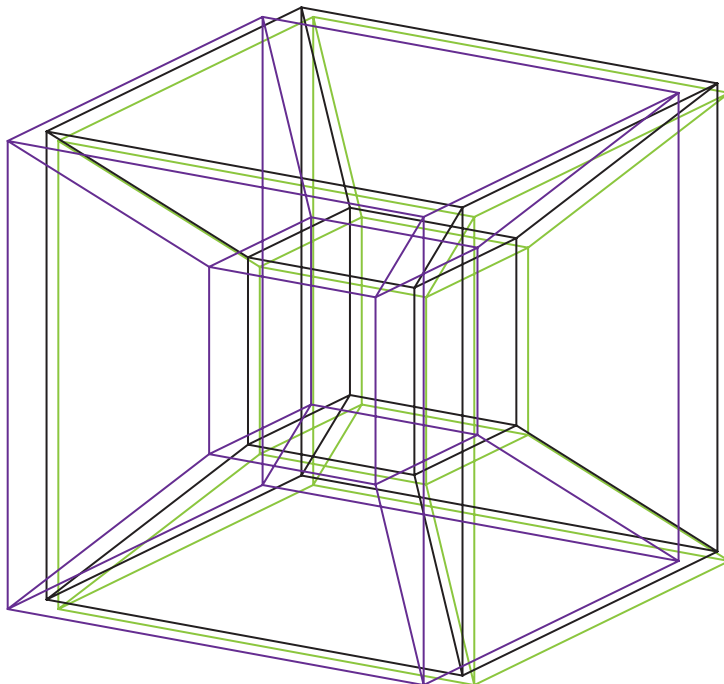
Role of Architecture in Time

From its conception, architecture has been used as a tool to reflect the current state of society. The expression of architecture has always been informed by a variety of factors that characterize the current values of the time. These factors are environmental, social, economical, and formal.

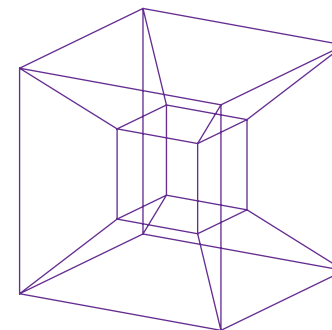
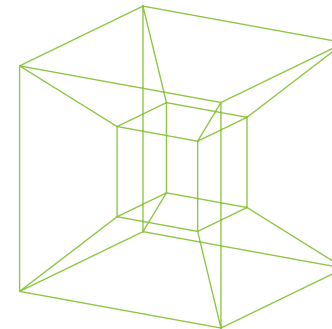
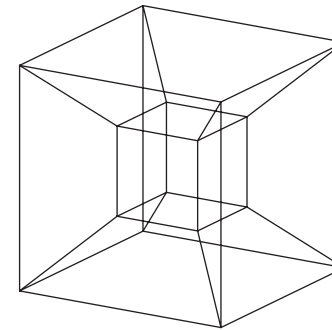
These variables have fluctuated over time, and resultantly, so has the physical manifestation of buildings. Embodied in the formal design of buildings are repeating themes that have reinvented and imposed themselves on architecture in relation to the present. In a sense, the evolution of architecture is in direct connection with the development of society

and reflects what is prioritized and neglected. This is especially evident during society during the 20th and 21st century, through the evolution of multiple architecture movements that have in a sense, shaped the zeitgeist.

Within the tesseract, the social, formal, and environmental elements are constantly fluctuating and shifting, which in turn alter the construction of the tesseract and its content. These variables are inseparable, and are responsive to one another.

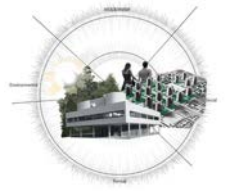


Tesseract elements



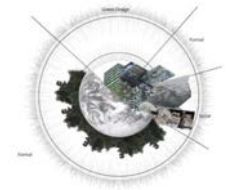
Formal

The 20th century is traditionally divided into a series of periods that can be identified by their unique positions towards economic, social, formal, and environmental goals. These periods can be used as a way to measure the progress that we have taken as a society about the past. In terms of architecture, the formal expression of the built environment is the physical world in which we reside. Throughout the century, it has undergone shifts in periods and movements resulting in a different expression, which is characteristic of the epoch.



Environmental

An environmental shift can be characterized by a few different factors. This shift means how society has changed to accommodate concerns regarding the environment or other ecological issues. Currently, society has shifted to become more environmentally conscious and responsible in response to numerous environmental disasters and growing awareness of human impact upon the earth.



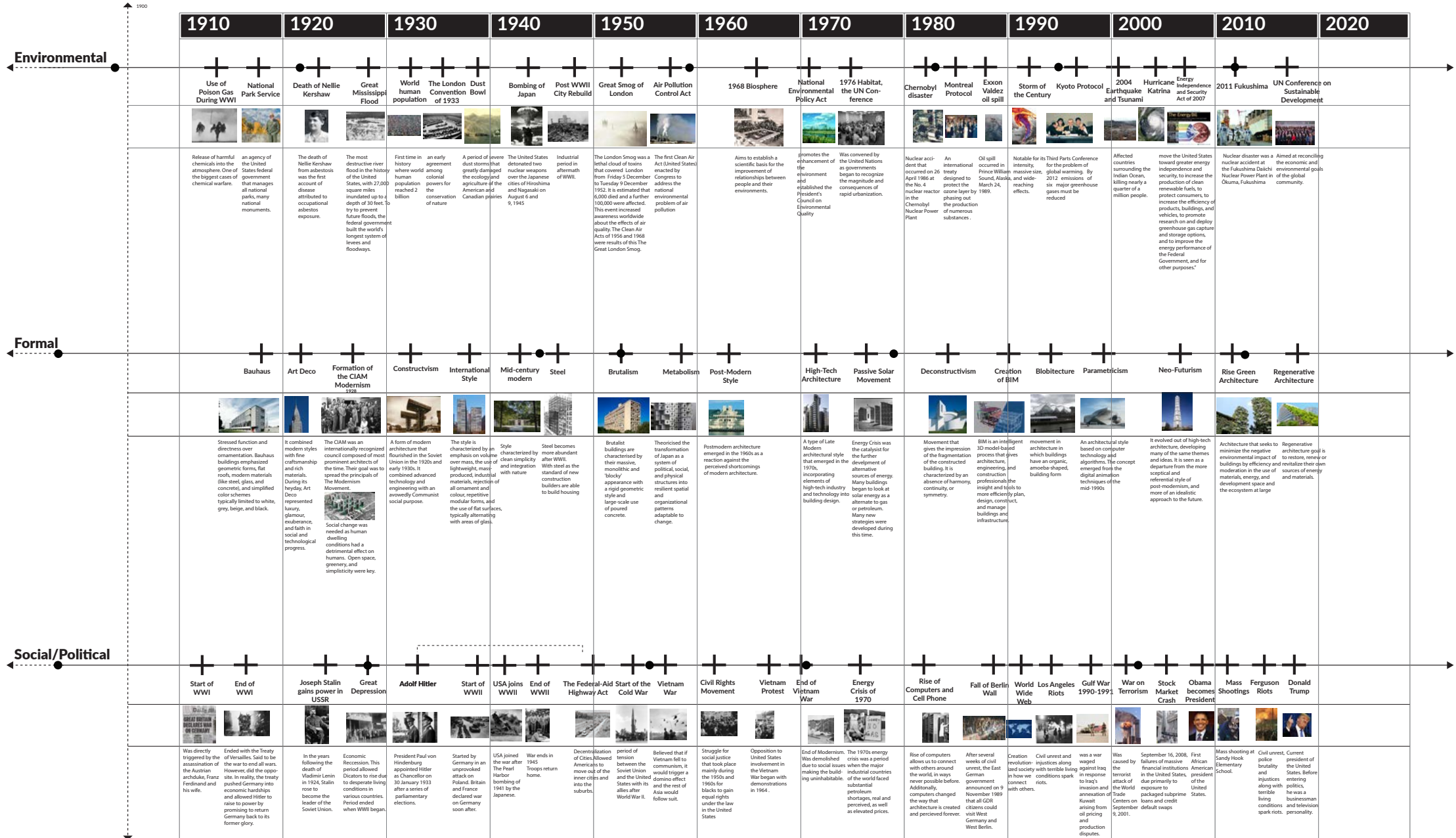
Social

A social shift can be characterized by a radical change in how we function and behave as a society. This can be created by either significant social events, such as war, economic issues, or technological creation. While this is a vast criterion, some visible distinct developments and inventions have impacted the social fabric and forever changed the way that we live. Through this lens of comparing the past ways of architecture to the events of the time, patterns and trends began to emerge that show a direct correlation with the zeitgeist of the time.



Tesseract
Zeitgeist Timeline

Fig.108
Timeline of Events



This is a chart of significant social and environmental events that have impacted the world of architecture. Architecture changes as a result of a changing world. Each movement has been created and formed by the social and environmental reactions which triggered these movements to form.

As the era changes, the shift in values and technological progress has a direct influence on the state and expression of architecture. Each movement has had a direct impact upon the current state of architecture, either intentional or unintentional, and has led to where we are today.

Tesseract
Zeitgeist Architecture Timeline

	Modern	Constructuctivism	International	Brutalism	Post-Modern	Metabolism	High Tech	Deconstructivism	Parametricism	Neo-Future	Sustainable	Regenerative
Symbol												
Basics	1920's-1970's Modern architecture is built on three basic principles, emblematic of Modernism at large – a Rejection of Ornamentation and Tradition, an Embrace of Newfound Industrial Forms and Materials, and an Ambition to Improve and Reshape Life.	1920's-1930's A form of modern architecture that flourished in the Soviet Union in the 1920s and early 1930s. It combined advanced technology and engineering with an avowedly Communist social purpose.	1920's-1940's The style is characterized by an emphasis on volume over mass, the use of lightweight, mass-produced, industrial materials, rejection of all ornament and colour, repetitive modular forms, and the use of flat surfaces, typically alternating with areas of glass.	1950's Characterised by simple or sculptural raw concrete forms. Very heavy visual style.	1960's Rejects architectural universalism and pleads for local style, pointing to historical past, which means the return of ornament, symbol, parody and quotation. Employers double coding means that a single architectural product is multilingual, which enables different perceptions of the building.	1960 A post-war Japanese architectural movement that fused ideas about architectural megastructures with those of organic biological growth.	Late 1970's Architecture movement incorporating elements of high-tech industry and technology into building design. It aimed to achieve a new industrial aesthetic, inspired by technological progress and the computerisation of industry.	1980's Architecture movement that gives the impression of the fragmentation of the constructed building. This movement is characterized by an absence of harmony, continuity, or symmetry.	1990's Parametricism promoted as a successor to post-modern architecture. Parametricism relies on programs, algorithms, and computers to manipulate equations for design purposes.	2000's Neo-futurism is a late 20th to early 21st century movement. Characterised by organic forms and flowing curves.	2000's Architecture movement that seeks to minimize the negative environmental impact of buildings by efficiency and moderation in the use of materials, energy, and development space and the ecosystem at large.	2000's Regenerative architecture goal is to restore, renew or revitalize their own sources of energy and materials.
Shift	Social/Formal Rejection of tradition in order to modernize the world and create an ideal society through social and architectural reforms.	Social Architecture that was created to program the economic and social development of an entire country.	Formal Deprived of social idealism, became a dominant architectural concept, which overwhelmed other styles of architectural modernism. Was created to be able to be put anywhere.	Social Was adapted by many post-war cities as a means to quickly rebuild. Many social housing projects were created in this style. Was adopted by political forces such as communism in order to project a certain belief.	Social/Formal Signaled a change from the constraints of modernism and was a social shift from an object oriented society to a more symbolic consumerism one.	Social Theorised the transformation of Japan as a system of political, social, and physical structures into resilient spatial and organizational patterns adaptable to change.	Formal Stylistic principles allow relatively cheap, efficient and modern-looking buildings. Decrease in the price of materials, in the 70s, like aluminum, steel, and glass, allowed architects to create ideas and visual concepts that were previously unthinkable.	Formal Well known architects such as Peter Eisenman focused on the concepts of presence and trace. Daniel Libeskind concentrated on the concept of absence, and Frank Gehry focused on binary oppositions and free play.	Formal Parametricism implies that all elements of the design become parametrically variable and mutually adaptive. Architects used simulations and design engines to "find" form rather than to draw conventional or invented forms.	Social/Formal Rejects postmodern ideas and represents an idealistic belief in a better future by using architecture as a medium to propel society into a futuristic state.	Environmental This architecture movement became more popular and accepted with the growing public awareness of the impact of humans upon the earth. Building codes have tightened up to further regulate architectures impact upon the environment.	Environmental With growing public environmental awareness. This movement seeks to replenish the natural resources of the world.
Zeitgeist												
Critique	Oversimplification of architecture creates a disconnect with the history of place. Sterility of the formal style dehumanization, fragmentation, alienation inhabitants and creates unfavorable living conditions.	A critique was that the style merely copied the forms of technology while using fairly routine construction methods. Additionally, was called inhumane and ugly and hard to sustain in a still mostly agrarian country such as the USSR.	A critique was that the style was elitist, indifferent to location, site, and climate and made no reference to local history or national vernacular. Some also associated it with totalitarianism and communism.	Critique is that it represents an artefact of European philosophical totalitarianism. In addition buildings in this style were called "cold-hearted", "inhuman" and they did not age well when exposed to natural elements.	Critic Martin Filler avers that "it is now widely acknowledged that postmodernism, which began two decades ago as a populist rejection of rigid and repetitive late modernism, has turned out to be just as formalist and schematic as the style it intended to supplant. Additionally, called superficial and artificial.	Humans do not behave like machines. Built projects proved the difference between an ideal utopian theory and the actual behavior of humans in urban areas.	Criticized for strange form and no relation to place, history or urban grain. Critics say it is dangerous to consider the act of building merely as a technological process and architecture needs to respond to the social fabric.	Critics of deconstructivism see it as a purely formal exercise with little social significance. Some finds it "elitist and detached". In addition, since the act of deconstruction is not an empirical process, it can result in whatever an architect wishes, and it thus suffers from a lack of consistency.	Main criticism is that parametricism is an opaque, pseudo-intellectual facade for the formal preferences of certain architectural practices. These buildings have little social ideologies and have no relationship to the context of the site.	Main criticism is that it does not deliver on its initial promise. Built projects are criticized for being mainly commercial and flashy without contributing or improving the overall urban area.	Main criticism is that it does not deliver on its initial promise. Many projects miss the mark in terms of energy efficiency and many buildings do not employ a rigorous contextual analysis to maximize local environmental factors. Sustainable design emphasize ethics over aesthetics, leading to many to complained that it lacks inspiration.	Similar to Sustainable design, critics of regenerative say is that it does not deliver on its initial promise. Projects are said to be too idealistic and too high of a start up cost as well as not being inclusive to all.
Sin Shift												
Formal	Modernism Era				Post-Modern Era				Green Era			
Social	Fordism Period				Post-Fordist era							
Environmental	Holocene Period								Anthropocene Period			

Fig.109
Chart of Architecture and events

The chart above chronologically shows the progression of architecture movements as well as art movements, significant events, and famous buildings during the time. The evident shifts are in line with intellectual movements such as Modernism, Post-Modernism, and the Green movement of today. Individually, these movements all encompass their ideologies. These values played a significant role in the Zeitgeist of the time. Some movements are more theoretical, while others are an attempt to revolutionize society.

These shifting movements have created the society that we live in now. Through a series of formal and social shifts, we have fluctuated between movements that prioritize different values that are meant to shift us in either environmental or social ways. In the next section, the three primary eras will be examined as well as their impact upon society.

“Time is a sort of river of passing events, and strong is its current; no sooner is a thing brought to sight than it is swept by and another takes its place, and this too will be swept away.”

—*Marcus Aurelius*

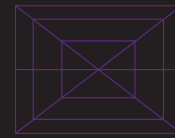
Tesseract

Wander through

What would one experience if they were to wander through the world of the tesseract? Would they be lost, in its ever-changing landscape?

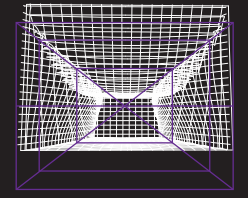
If the tesseract is the world itself, then it is indeed the home of the Wanderer. The tesseract continually expands and contracts, bringing with it events, movements, and ideas that relate to the time of the place that he is physically within. As these things come at him, he can recognize and recall the importance of these events, objects, and movements. From this, he can construct his world based on his understanding of these things.

Point of View



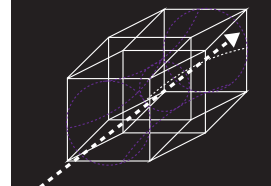
Once within the tesseract, due to the linearity of time, the wanderer will always experience things from one one-point perspective as they come towards him.

Inside



The relationship with the tesseract and the wanderer is never the same due to the fluxation of the tesseract and the changing perspective of the wanderer

Wandering



Once inside, the form of the interior is always in a constant state of expansion and contraction.

This is the *beginning* of an exploration from the viewpoint of the wanderer to venture into the abstract, the unknown, and the world of time.



Fig.110
1/20 A wander through space and time

Each single frame identifies various sensual layers or moments in space and time, spatial changes (i.e. form, programs, functions), ephemeral passings (e.g. people, sounds, light), and signs or symbols. Together, these two-dimensional depictions become kinetic. As each frame is both complete (has drawn limits that work against ambiguity) and incomplete (as ambiguity is always present), in a successive sequence they capture the elusive relationship between space and time, and include the enigma of the fourth dimension.

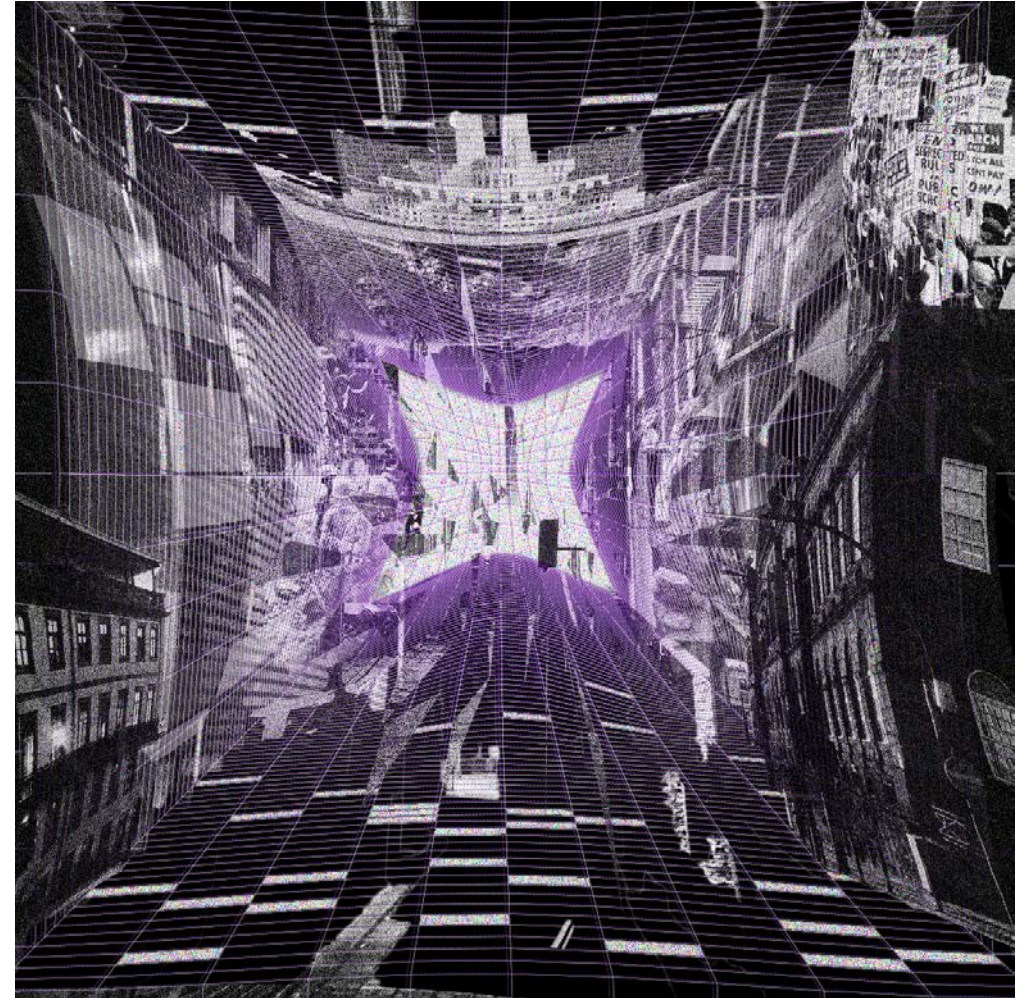


Fig.111
2/20 A wander through space and time.

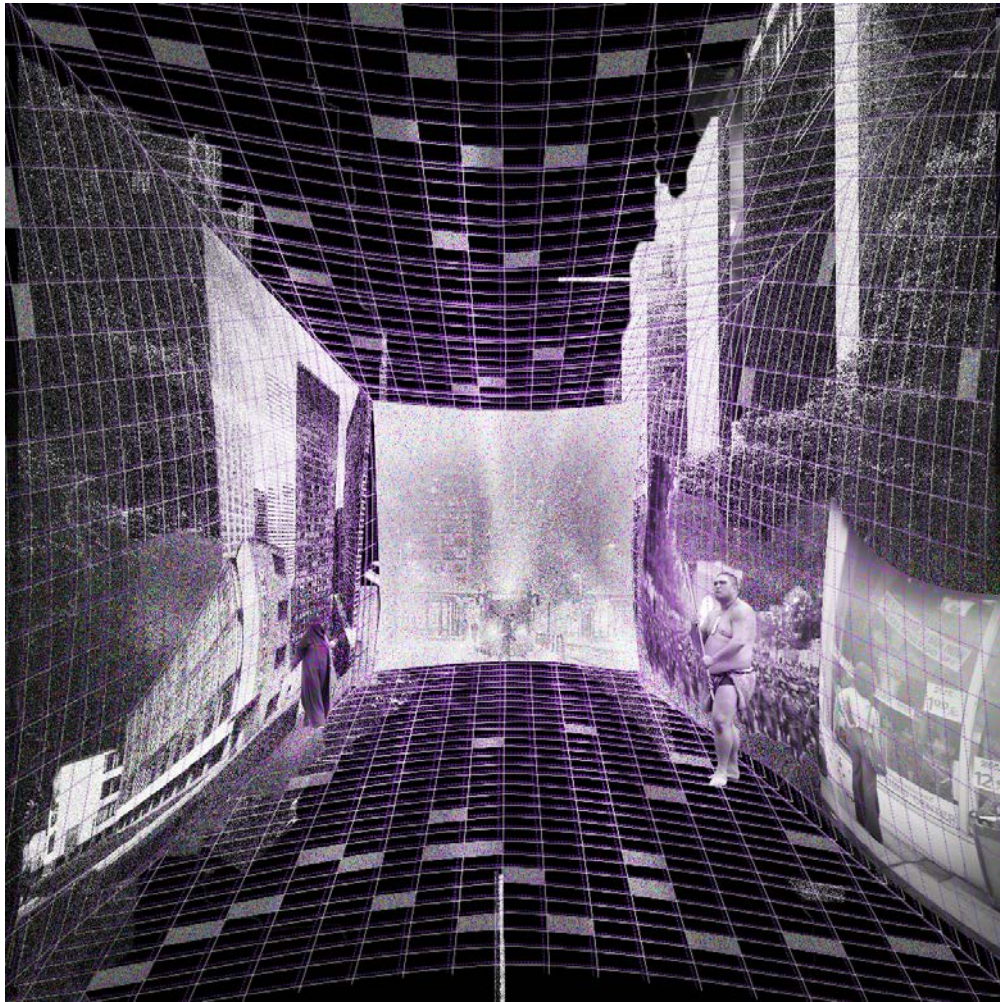


Fig.112
3/20 A wander through space and time

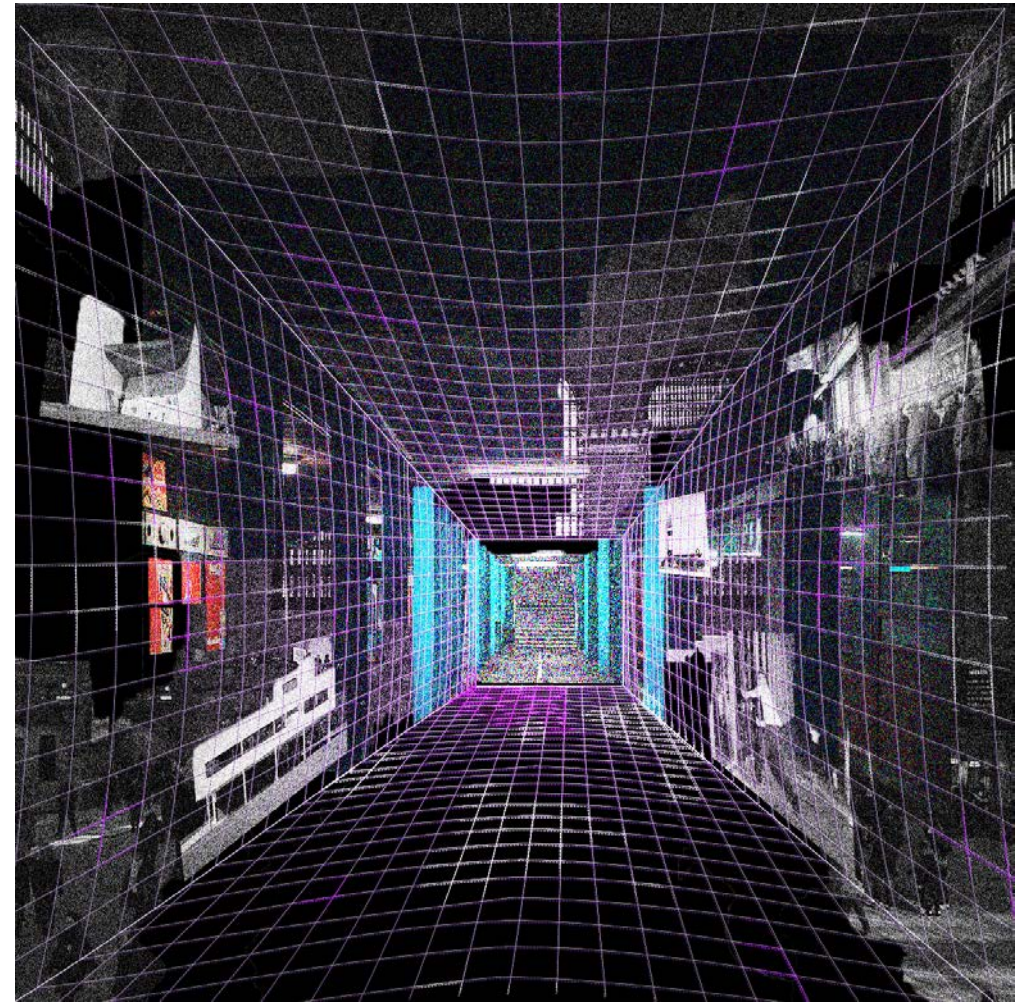


Fig.113
4/20 A wander through space and time.

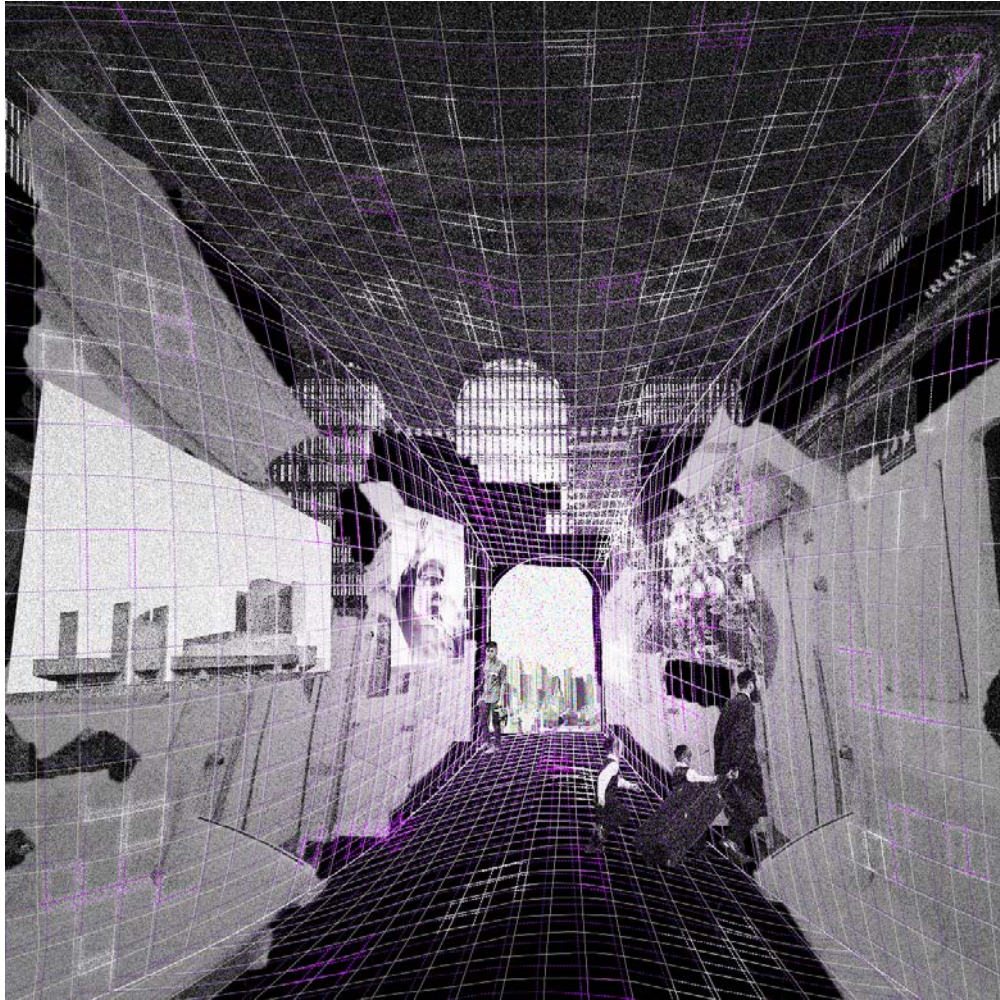


Fig.114
5/20 A wander through space and time

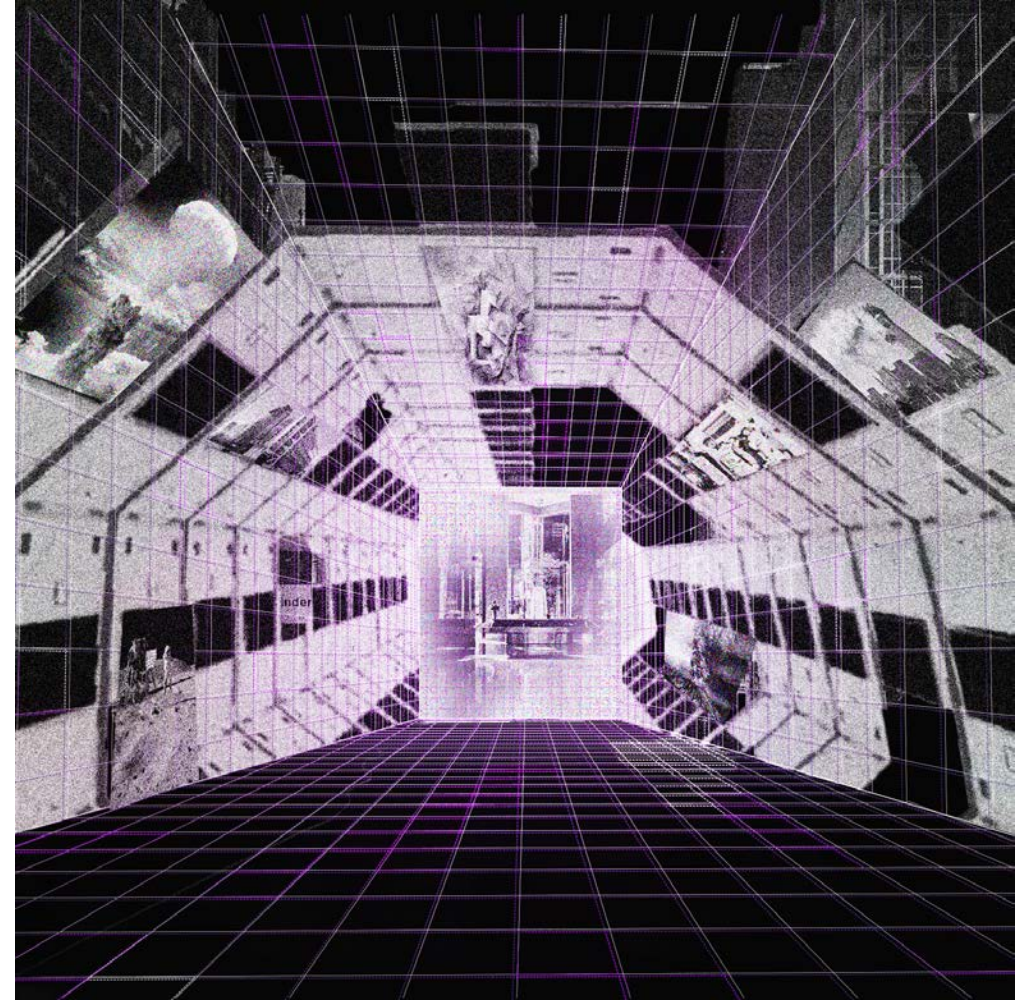


Fig.115
6/20 A wander through space and time.

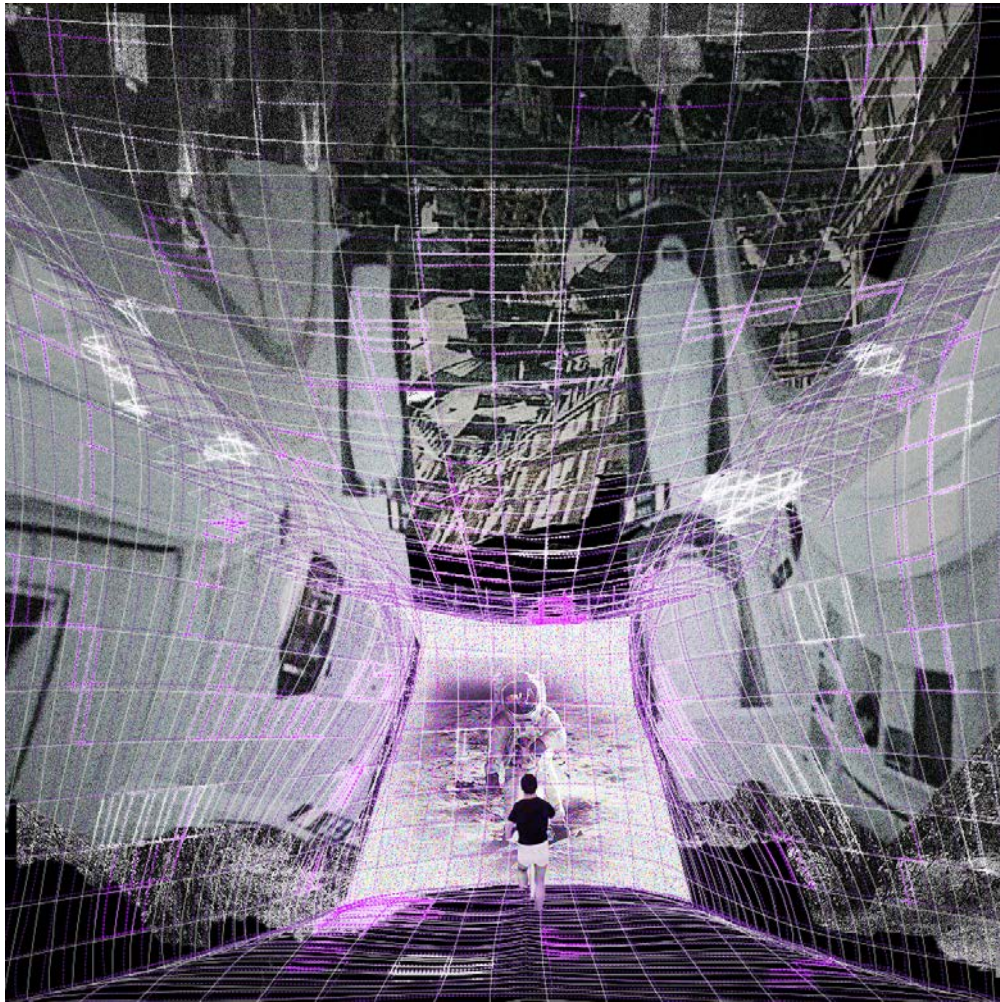


Fig.116
7/20 A wander through space and time

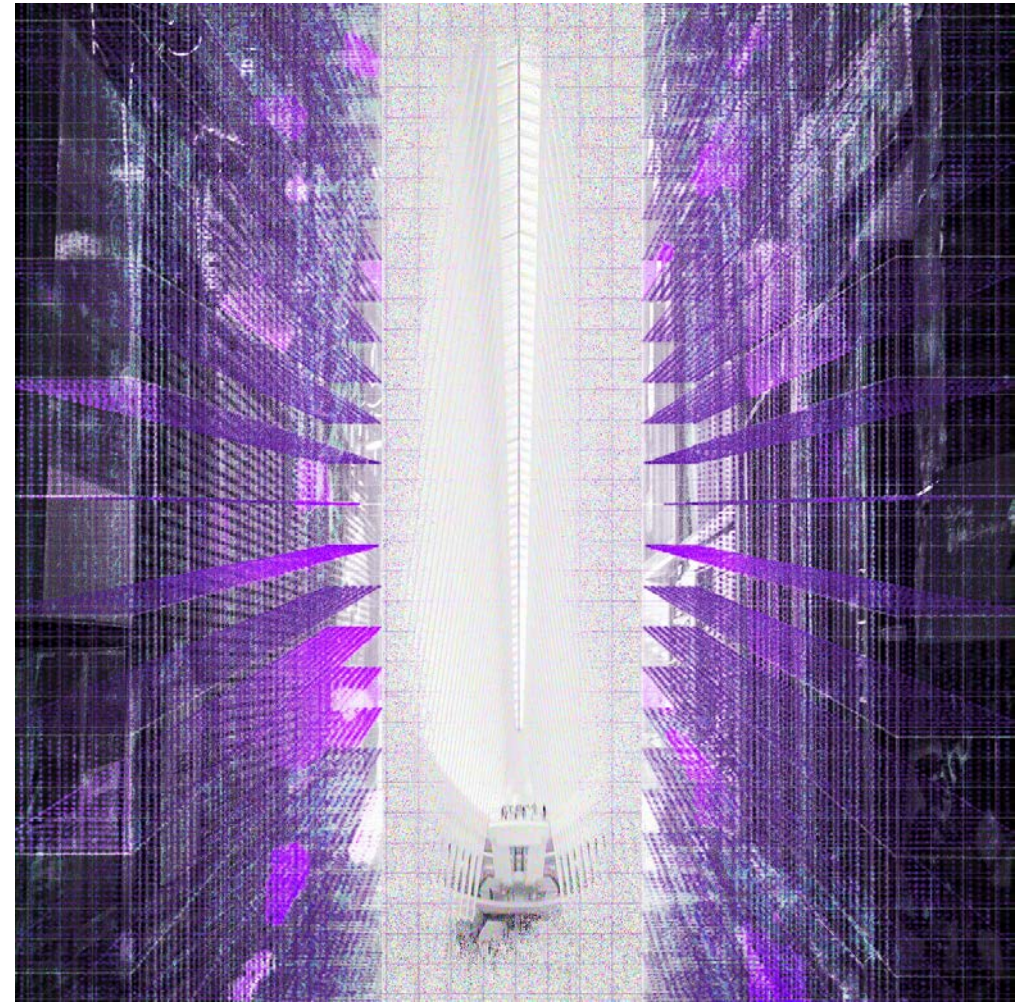


Fig.117
8/20 A wander through space and time.



Fig.118
9/20 A wander through space and time



Fig.119
10/20 A wander through space and time.

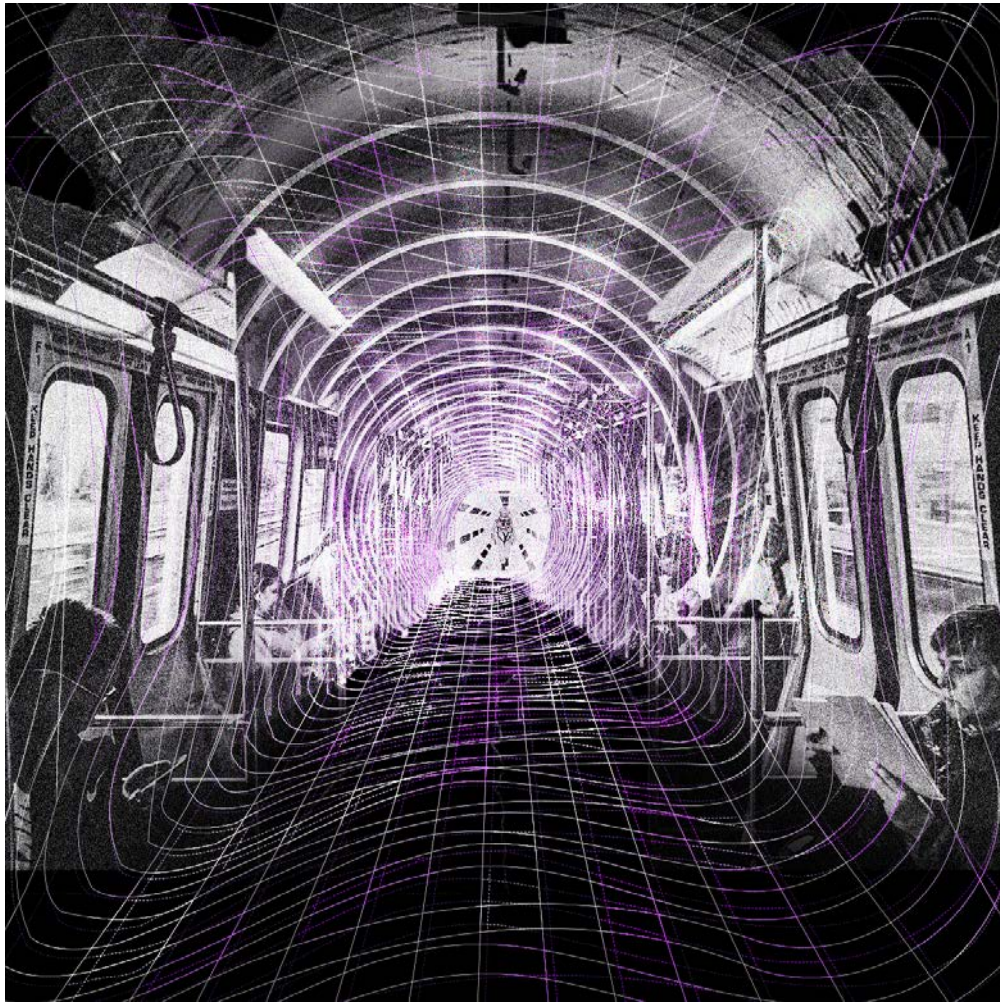


Fig.120
11/20 A wander through space and time



Fig.121
12/20 A wander through space and time.

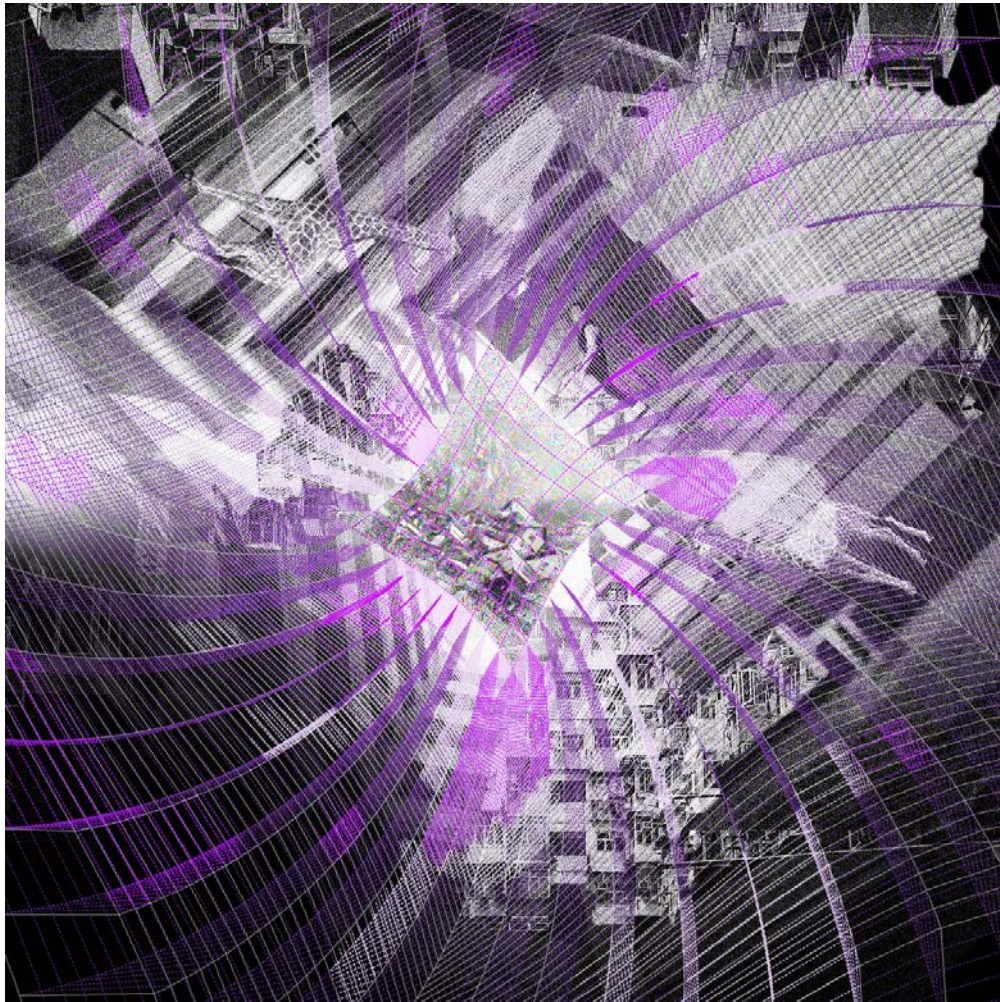


Fig.122
13/20 A wander through space and time

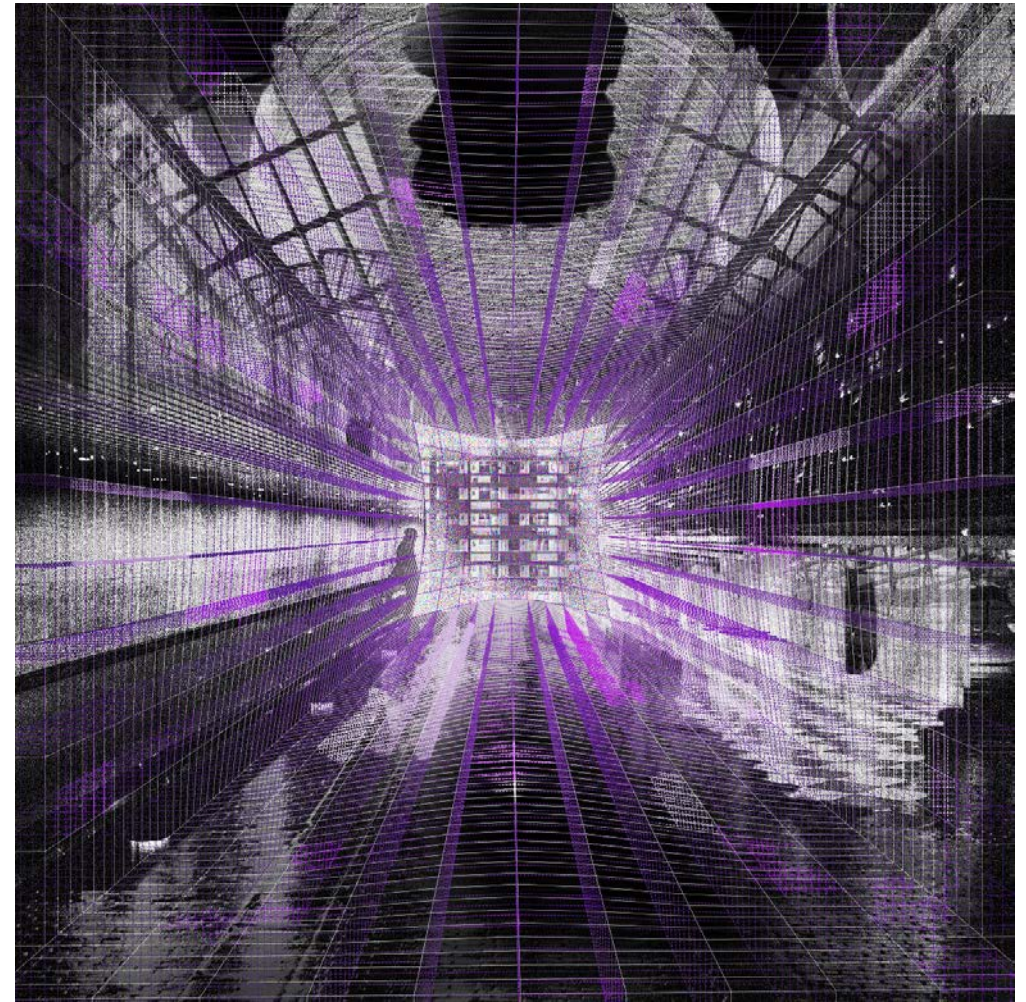


Fig.123
14/20 A wander through space and time.

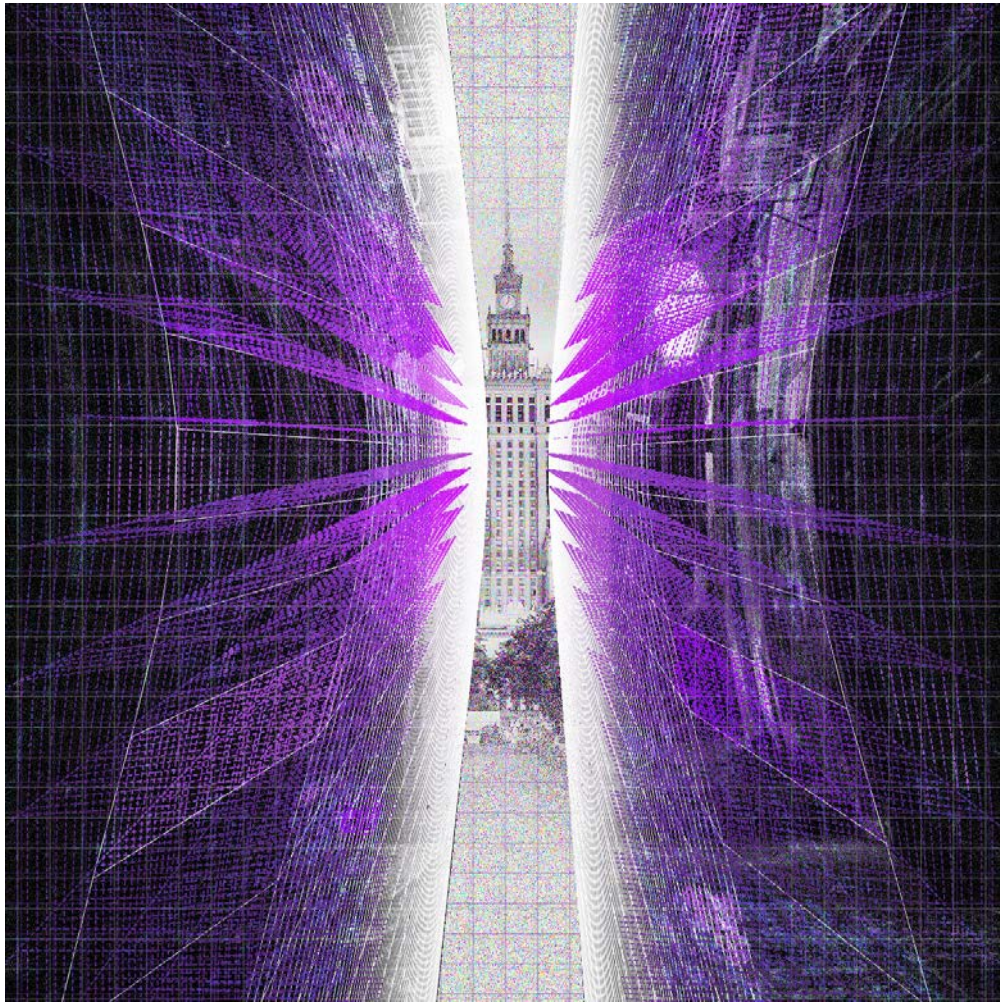


Fig.124
15/20 A wander through space and time

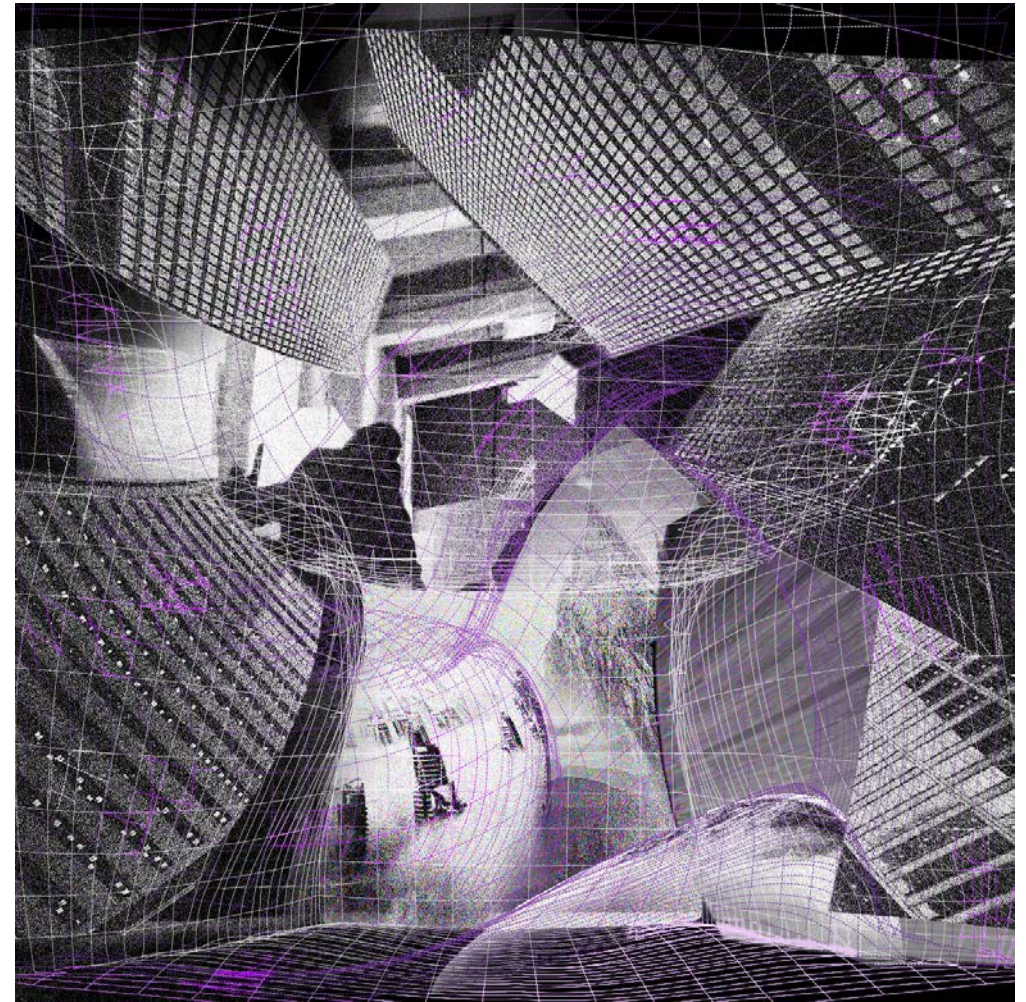


Fig.125
16/20 A wander through space and time.



Fig.126
17/20 A wander through space and time



Fig.127
18/20 A wander through space and time.

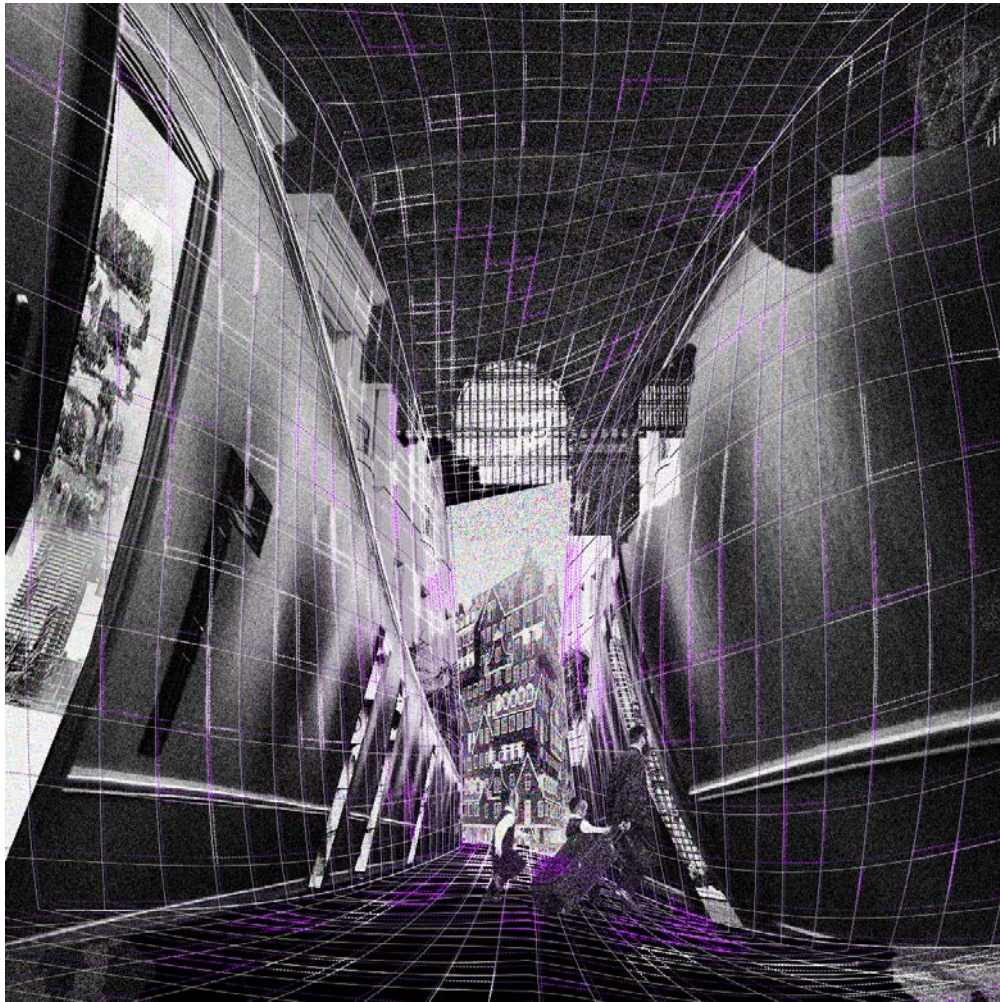


Fig.128
19/20 A wander through space and time

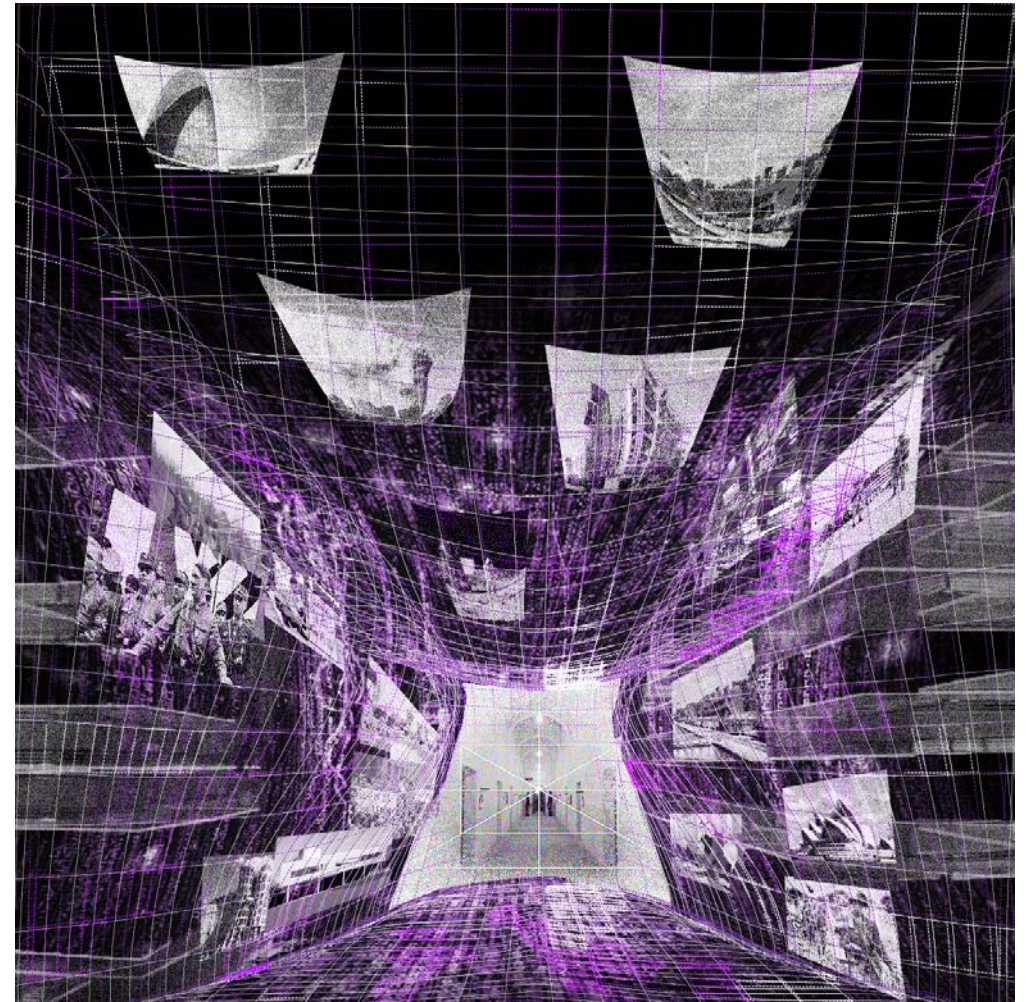
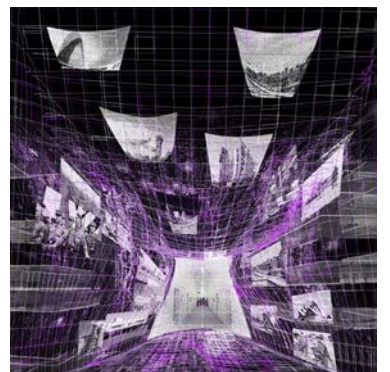
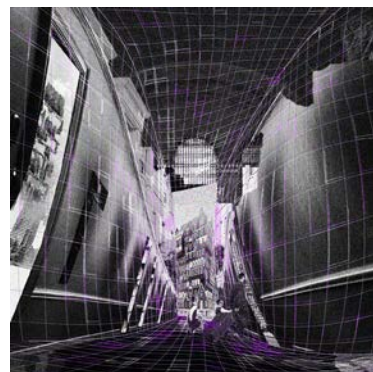
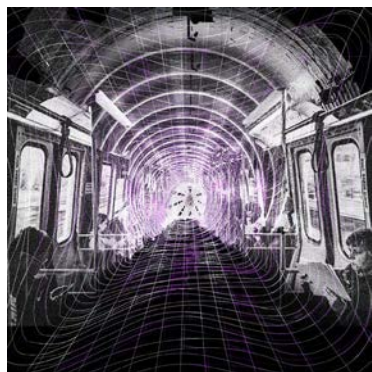
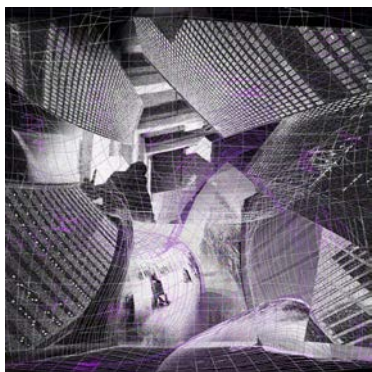
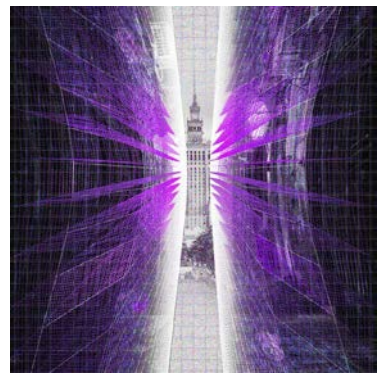
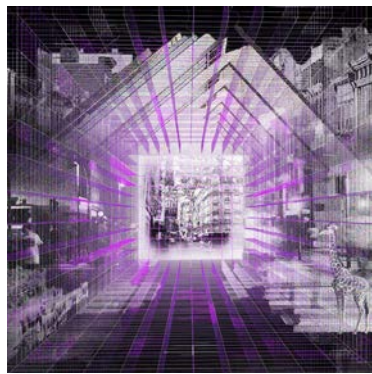
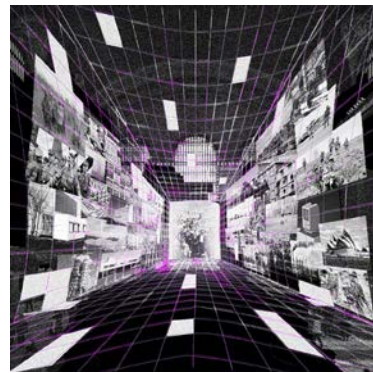
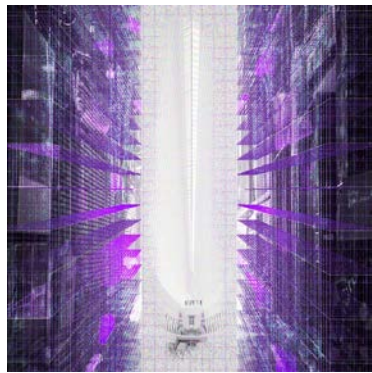
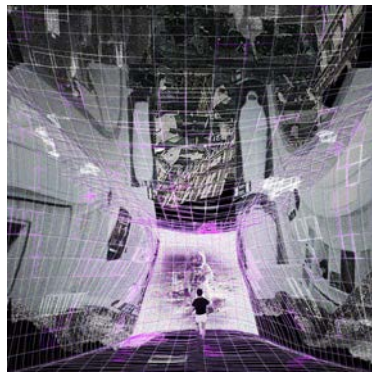
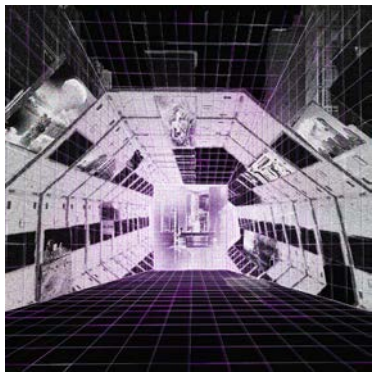
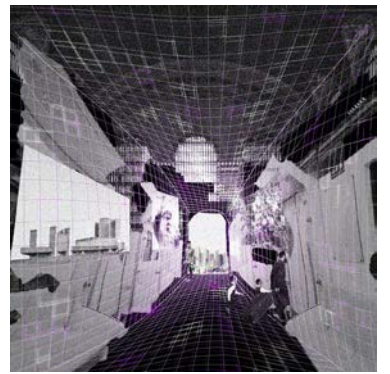
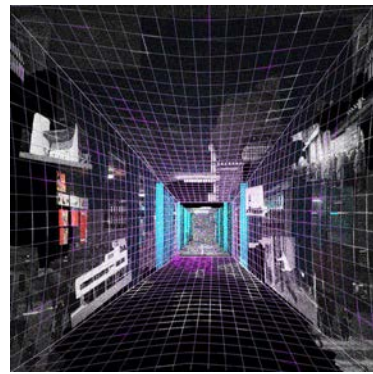
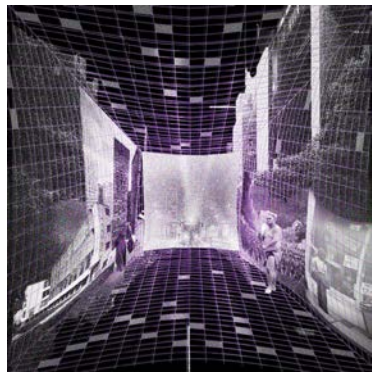
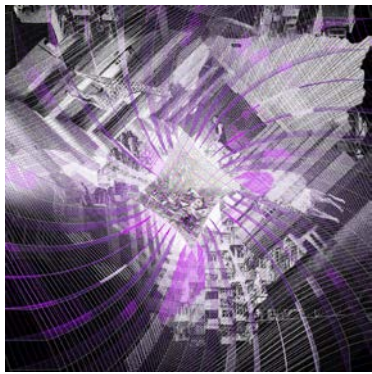


Fig.129
20/20 A wander through space and time.



As the wanderer moves from place to place he brings with him his world while absorbing the ones that he passes through. He is constantly analyzing and questioning his surroundings allowing him to exist in time. ►

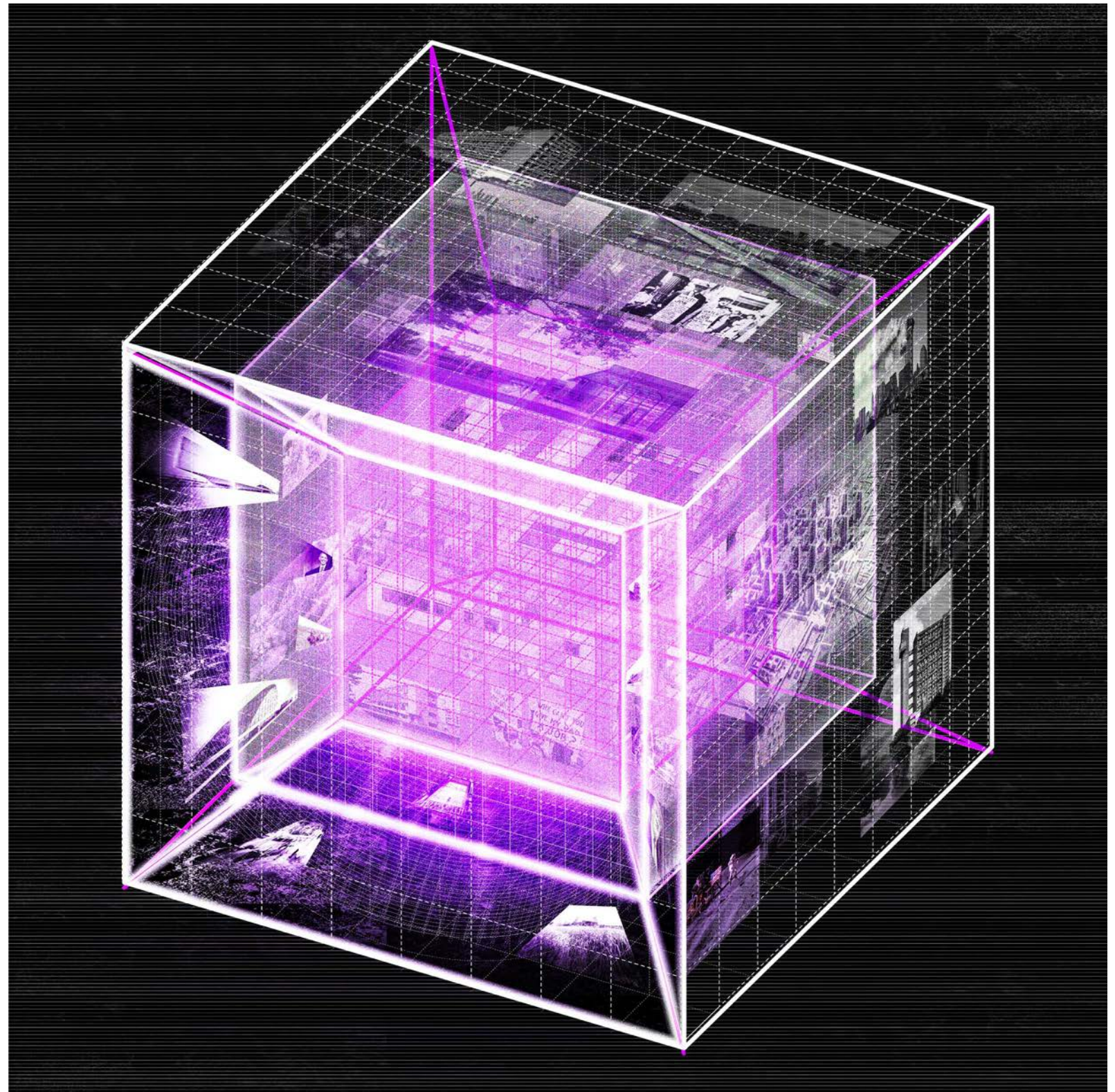


Fig.130
Image of the Tesseract
Outside View



07

Being

“But “nowhere” does not mean nothing; rather, region in general lies therein, and disclosedness of the world in general for essentially spatial being-in. Therefore, what is threatening cannot come closer from a definite direction within nearness, it is already “there” - and yet nowhere. It is so near that it is oppressive and takes one’s breath - and yet it is nowhere.” -Martin Heidegger

Through Wandering, we dedicate ourselves to a way of being in the world



Fig.131
A city full of tesseracts.

Everydayness
ordinariness as a
consequence of being
frequent and commonplace.
commonplaceness,
commonness. ordinariness,
mundaneness, mundanity - the
quality of being commonplace
and ordinary.(Dictionary.com)

"To be" is to exist in the world. To live each day with wonder, meaning, and awareness, to embrace the joys and the pains which compose our lives, embracing the journey to the end. In the end, life is all but a journey filled with moments, events, and things which give it meaning. From birth, life is littered with defining landmark moments which, when looked back upon, define one's being at the time. From graduating High School to buying one's first car to graduating College and then getting married, these events are the final destinations before one starts a new chapter in their life. As each one passes, you leave your world of the known and embark on a new journey through the unknown. However, to arrive at these destinations, there first has to be a build-up of moments, things, and events that result in the climax. These moments happen in our everyday lives. Without them, it would not be possible to have these defining destinations at the end. Now the question is, which is more important? Was it the transcendent destinations, or was it the small events that compose our everyday life? Of course, there is no right answer to this, and it varies depending on your outlook. Both know that without the other, both would have no reason to exist.

If there were no destinations, what goal would you work towards? One would aimlessly drift through every day in a meaningless existence. These destinations give us our motivation, our release, and our hope. When one reaches this place, there is a sense that one has truly "arrived" and without

arrival, there is no place. It is that profound sense of accomplishment, joy, and discovery that gives us the strength to keep moving, wandering, and finding.

Now without the little moments and wanders, there would be no destinations in the end. There is no such thing as arriving without journeying. For example, to graduate, one must first put in work every day, to pass their classes. It is only through the success of those little things in which one is entitled to walk across stage upon their graduation day. Although not possible, if one was to skip all the hardships and then arrive at graduation, would it be as meaningful? I imagine not! To those who have made sacrifices, choices, and have poured their blood, sweat, and tears in earning their place on stage, this event is a bittersweet moment full of joys, pains, and meaning. As they wait, sitting in the sea of graduates, waiting to cross the stage, their life for the last few years flashed before them, and they remember all of the good times, the bad times, and the people in which they have shared memories with over the years. It is not the official piece of paper or the flashing lights of the cameras, which gives this event importance, but rather the compilation of all previous events which have led to this achievement. As you cross the stage, it is then that you indeed arrive in place, and where you leave your world of studenthood behind and cross into the threshold of unknownness.

*To progress in life, there are
thresholds that must be crossed,
and moments that must happen
to let us arrive at place.*

In the unknown, one is lost until they find something to work towards. Maybe it is a new promotion, an object, or a person. To orientate themselves, they must first wander before finding something that strikes them. To wander, both physically and conceptually, leads one to new destinations and allows one to construct their worlds as they go. It is there, in the everydayness of life, through the mundaneness, the hardships, and the little things that spark joy, which give substance to being. The world has always been and will continue to be, a galaxy of interconnected components influencing all and transcending borders, frontiers, and time. How one lives their life is up to them. That is the freedom of today.

We form our beings through wandering through multiple different tesseracts a day. A tesseract is a series of shifting relationships that compose them.

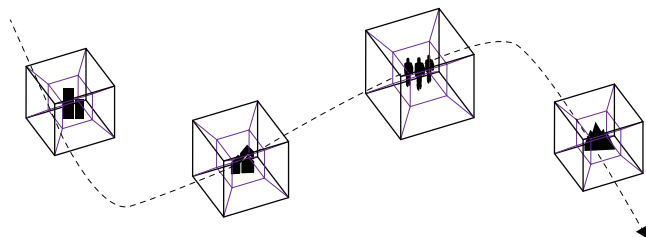


Fig. 132
The formation of place within a tesseract

Everyday life is composed of a series of events, things, and exchanges that construct our being. For instance, take the life of a city dweller. Throughout their day, they are continually moving and flowing between different public and private thresholds. They wake up and take the tram to work, have a conversation with a coworker at work, afterward go to the gym and then read a book as they go to bed. Without knowing, they are dwelling and interacting in a series of different worlds.

Now take these worlds and think of them as tesseracts. These worlds are constantly pulsing and changing over time and take in the consciousness of the city while recreating themselves in the process.

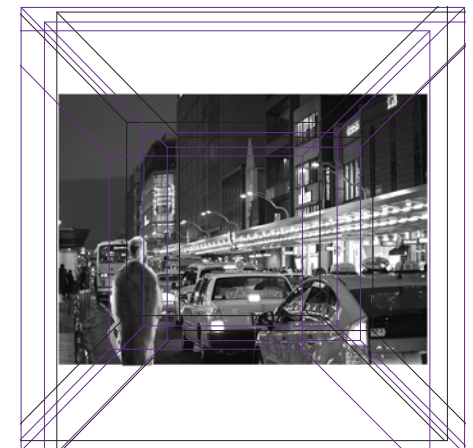
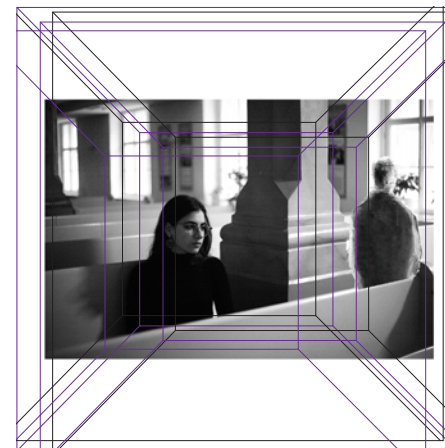
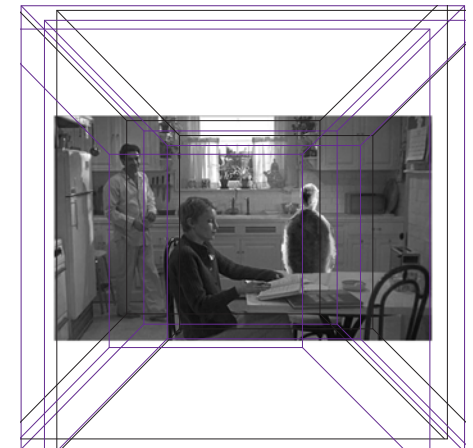
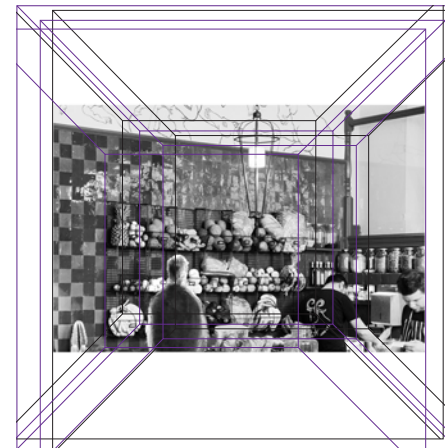
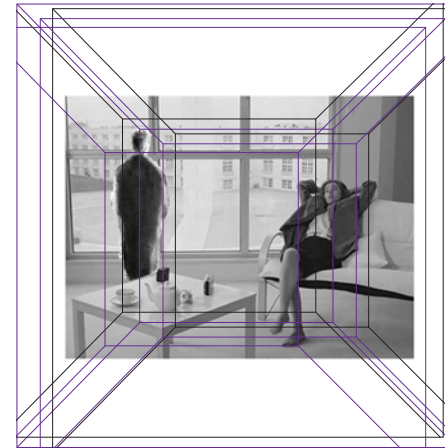


Fig.133 - Fig.138
Everyday life through the lense of
the tesseract.

The World as series of Tesseracts

The world can be thought of as a collection of tesseracts with a variety of worlds residing within them. The undulation of these tesseracts determines the constructs of the worlds within them. They are continually compressing, expanding, changing, and taking in the conscious expression of place through the ever-flowing nature of events and time. Although they are shown separately, one could say that they are all part of a collective whole, which creates the image of the world. Of course, some tesseracts may be completely independent, while others rely on others to operate.

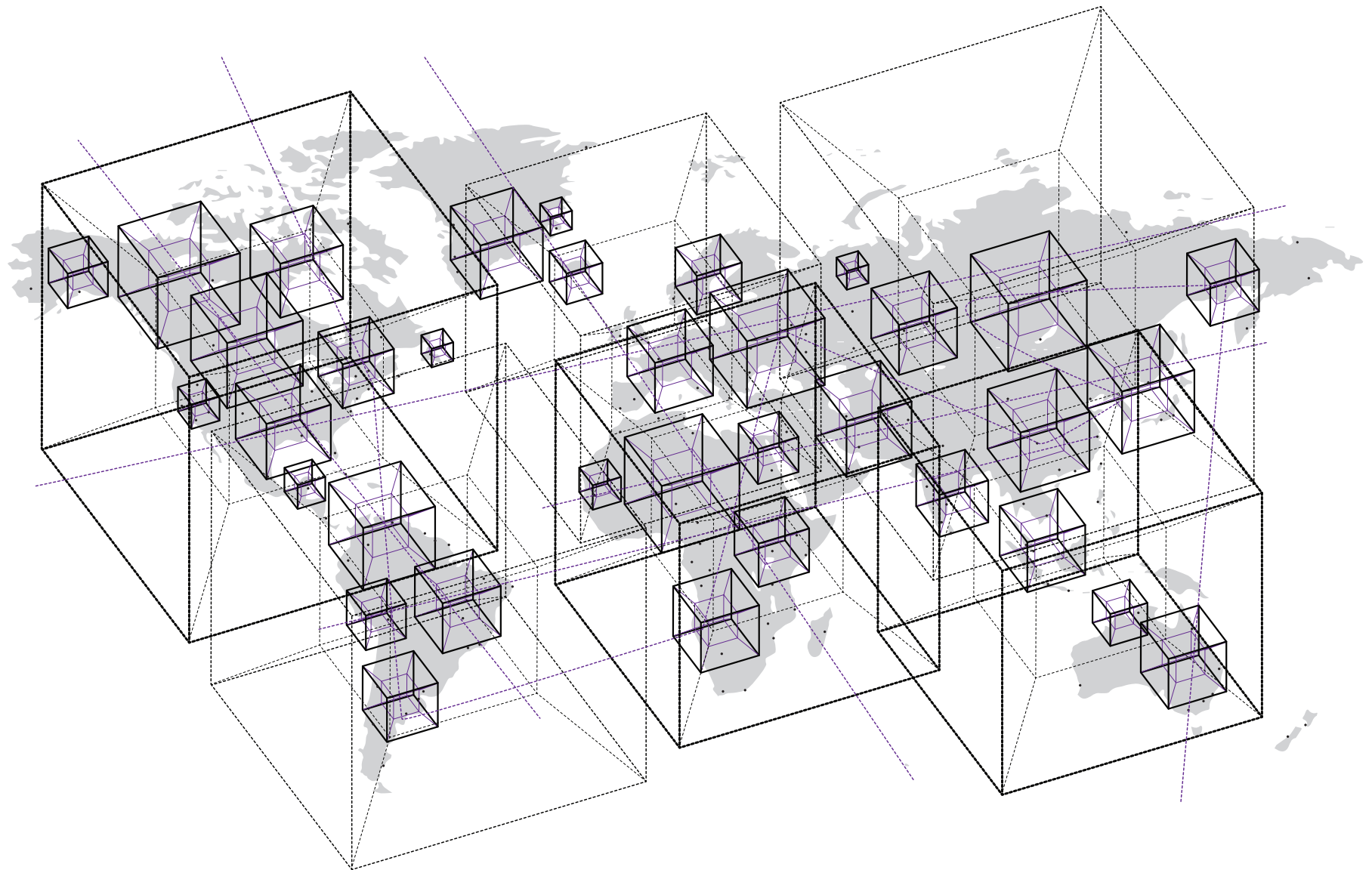


Fig. 139
The world is the result of the
changing nature of tesseracts

Rhizome

Spread of the Wanderer

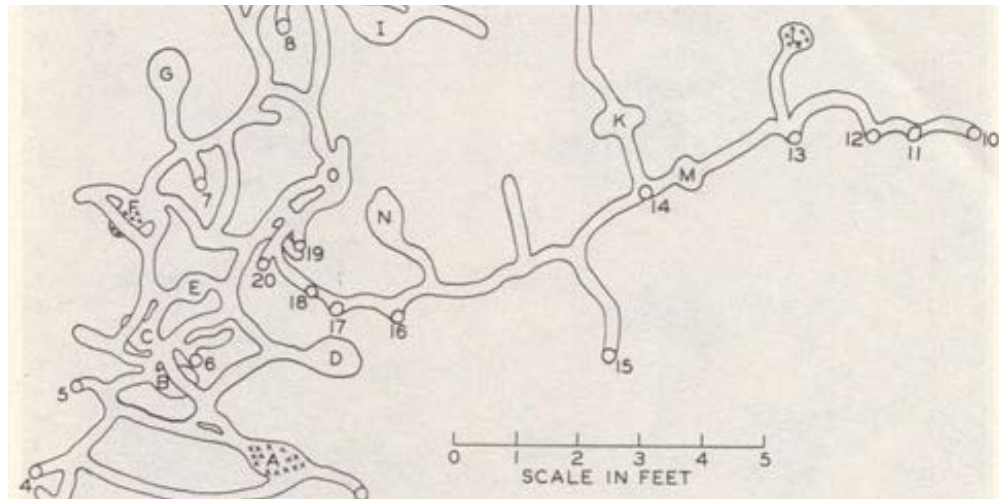
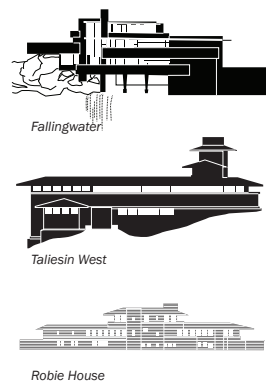


Fig. 140
Map of a Rats Burrow

The wanderer is a being that flows between place, time, cultures, and people. As an outsider, he comes and stays in another's world, and brings with him his world. Is his world and the world that he remains in forever separate, or is there some exchange that occurs between the two? In theory, there is always an exchange.

Work from Frank Lloyd Wright



Showing the shifting style of
Frank Lloyd Wright

The exchanges which have occurred from wandering have impacted the society of today. Today, the world can be seen as a bricolage of various forms of architecture, literature, and social movements that have then resulted in how we carry ourselves. For example, Frank Lloyd Wright, perhaps the most famous American architect ever, was able to hone his signature form of architecture through his travels in Japan. It was during his first trip to Japan in 1905, in which he was able to see the local architecture and landscapes that would define his work for the next few decades. Looking at the work that he left behind, it is clear to see the influences. Much of his work has philosophies ingrained in it that were prominent in the east during the time. Works such as Fallingwater and many of his residential houses merge the use of natural materials and the idea of harmony between natural landscape and building. Contrary to many Western architects of the time, rather than using architecture as a way to assert dominance over the landscapes, his work is seen as a natural extension of them. The unique style in which he crafted, through the merging of eastern and western ideologies, resulted in a unique form of architecture at the time. Reflecting back upon his work, the influence of his buildings is clear to see even today. In a sense, Wright's buildings didn't just have a significant effect on the world of architecture, but also the world of literature, and art through his influences in the movements of American Transcendentalism and many other forms of architecture, art, and literature.

When looking at the greater picture the wanderer can be seen as part of a Rhizome that connects and flows between place, cultures, and worlds.

A rhizome is a non-hierarchical organizational structure that resembles the construction of a plant root. The term rhizome is used as a philosophical concept extensively by Gilles Deleuze and Félix Guattari in the book, "A Thousand Plateaus." This concept is used to connect related and unrelated theories, disciplines and ideas together in a non-linear and illogical way that are arranged in a network of branches. Within the rhizome, any branch can be broken off and connected to a different point creating a new relationship. It is through this multiplicity in which there is no beginning, end, or hierarchy to the relationship between worlds and concepts which form the rhizome. Deleuze and Guattari claim that a rhizome is "a map, not a tracing," because "it is entirely oriented toward an experimentation in contact with the real" (A Thousand Plateaus. p.12). A rat and a rat's burrow form a rhizome, a bee, and an orchid build another through their ever-changing non-hierarchical relationship with one another. Opposed to many other forms of philosophical thinking, the world is not composed of isolated and static objects but of an interconnected totality where the relationship of these things form the basis of reality. The rat's burrow is not a rhizome on its own despite its appearance but needs the rat to create it. Rats, in a sense, form a rhizome on their own as they continuously swarm over each other, making and breaking connections and building communities but still need the burrow to live and move. There is always an exchange between the relationships of the elements in which compose it.

An example of the exchange of ideas found in rhizome philosophy is the concept of the wasp and the orchid. The orchid deterritorializes itself to imitate the wasp to draw it to itself. The wasp, in return, becomes part of the orchid's reproduction apparatus; the wasp then reterritorializes the orchid by carrying pollen and spreading it to other parts of the world. In this vein of thought, the wanderer can be seen similarly to the wasp. A Wanderer is a carrier of ideas. A being that flows between borders, territories, and cultures and brings with them their world while leaving an imprint on the ones that they visit. They are continually deterritorializing and reterritorializing the world as they go. Memory also allows one to form connections with an unknown territory and thus integrate themselves into the landscape of place. Michael Rothberg states, "acts of memory are rhizomatic networks of temporality and cultural reference that exceed attempts at territorialization (whether at the local or national level) and identitarian reduction." (Rothberg, 7). It is here, through memory, where the wanderer can tap into this network and weave themselves into the fabric of place and thus begin to influence the collective identity of place.

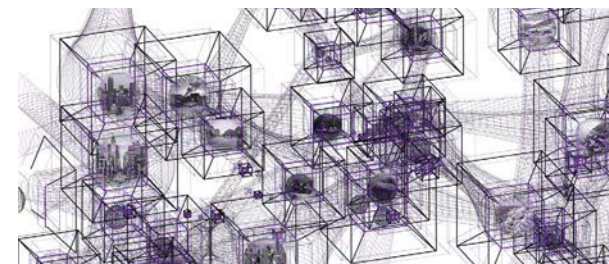


Fig.141
A Rhizome is an organizing
structure taking on the form
of a root.



Fig.142
Wasp and Orchid

The Wanderer is part of a Rhizome that connects and flows between place, non-place, worlds, and tesseracts. A rhizome is determined by the relationship between the elements that compose the organizing structure. A Wanderer can be thought of as a carrier of ideas. A being that flows between borders, territories, and cultures and brings with them their world while leaving an imprint on the alien worlds that they visit.

Rhizome

Spread of Worlds

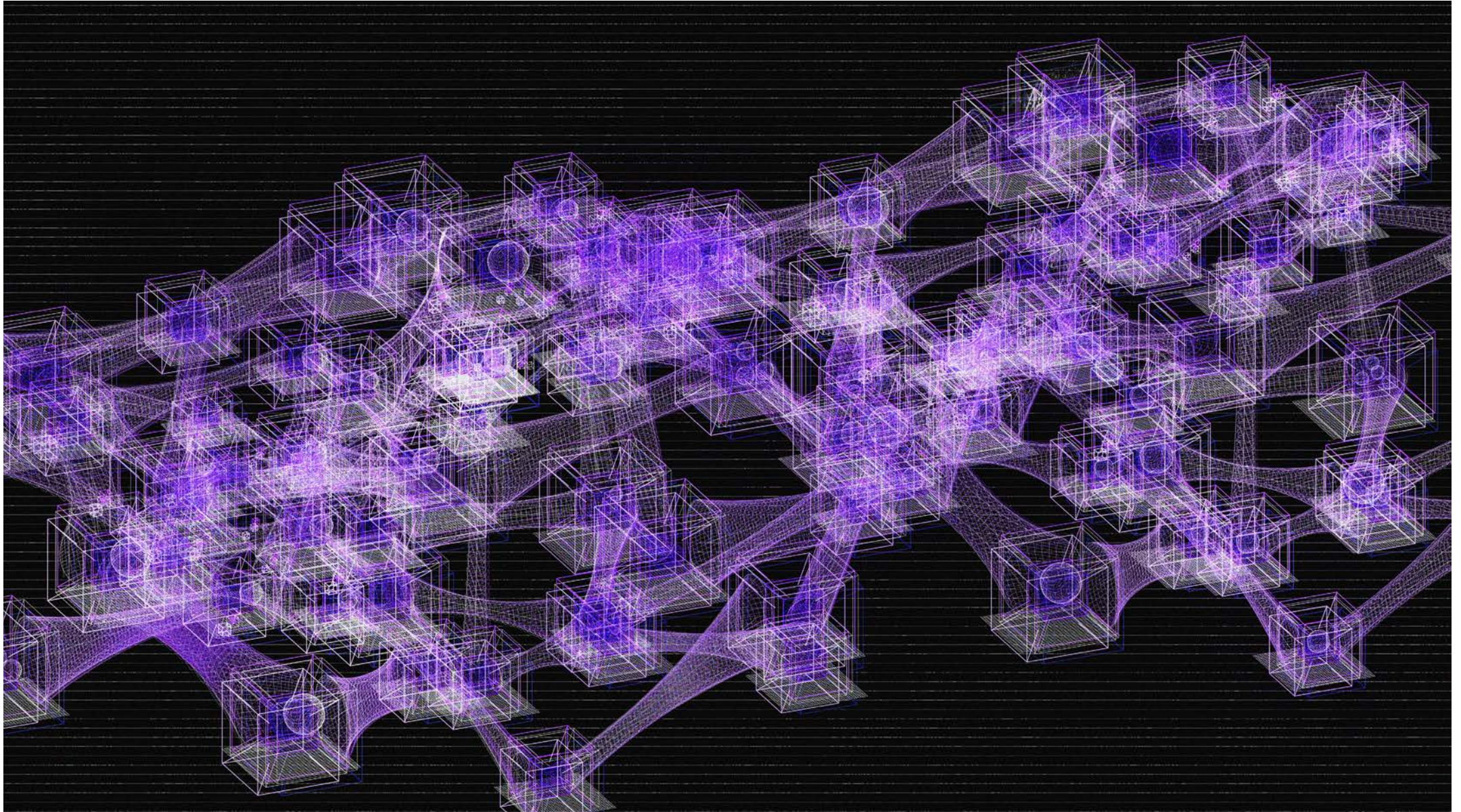


Fig.143
Rhizome of the Wanderer
Linking worlds and tesseracts
together.

Wasp

Sketch Problem

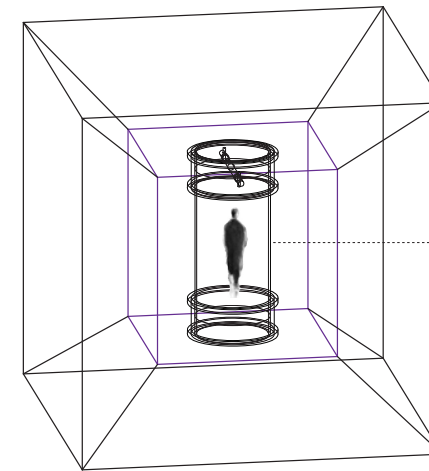
Capsule Space

Capsule space is a conceptual proposed vessel that allows different kinds of people to share culture, memories, and items. This proposal intends to investigate further the ideas of the wasp, orchid, and rhizome of the wanderer. Although the world is more connected than ever through globalization, technology, and transportation, it feels as if the convenience of these things have made human interaction not nearly as relevant as it once was. Today, people engage differently than the past, and information is available to us at the click of a button. The majority of society relies on information found on the internet to expand their knowledge. In the past, this transfer of knowledge was done from person to person, generation to generation.

Capsule space, in a sense, is a return to that idea of gaining knowledge through actually experiencing moments and events while also taking advantage of the technology that we have. The way that this capsule function is similar to that of a free time capsule whose location can be broadcasted through an app. In theory, there would be hundreds of these capsules at any moment in time. These capsules could be carried from place to place through the wanderer and could be either exchanged with others or hid away for someone to stumble upon. Within the capsule would be a collection of items, things, and objects. Ideally, these objects would carry a great deal of meaning or memories and through the exchange of these capsules, would facilitate the greater exchange of ideas, and cross-culture and generation customs.



Capsule Space



Memorabilia of the Wanderer

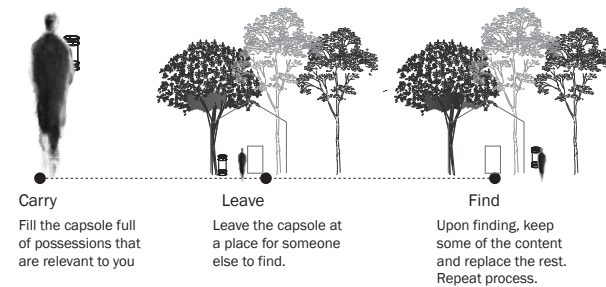
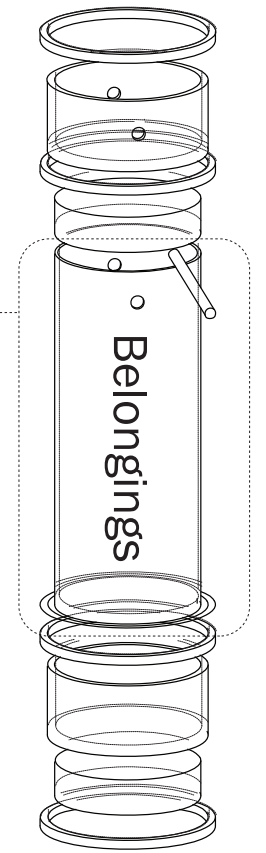


Diagram of the System



Exploded Axonometric



Map of Capsule Locations

In place, one is always in a dialogue of exchange. Through this meaningful exchange, you are always giving to something and get something in return as well. This can be physical or conceptual exchange. This capsule allows you to impart cultural and meaningful objects to another and truly creating an exchange between different kinds of people.

Capsule Space

Moving through Place

As the capsules settle and relocate, they are subject to the changing effects of time. Through this, it functions has not only the container of belongings but also memories of former places and wanderers. Through this capsule, one can examine the contents and, in a sense, be transported back in time through the artifacts inside. As time passes, the meaning shifts and perhaps the physical appearance but not the memory. Although there is a plurality to memory, the memory of these artifacts is a constant that tells stories and transmutes meaning across different groups of people from different times. The contents could be anything that carries meaning. Perhaps a cultural object, a personal item, a photograph, or even an electronic recording of yourself.

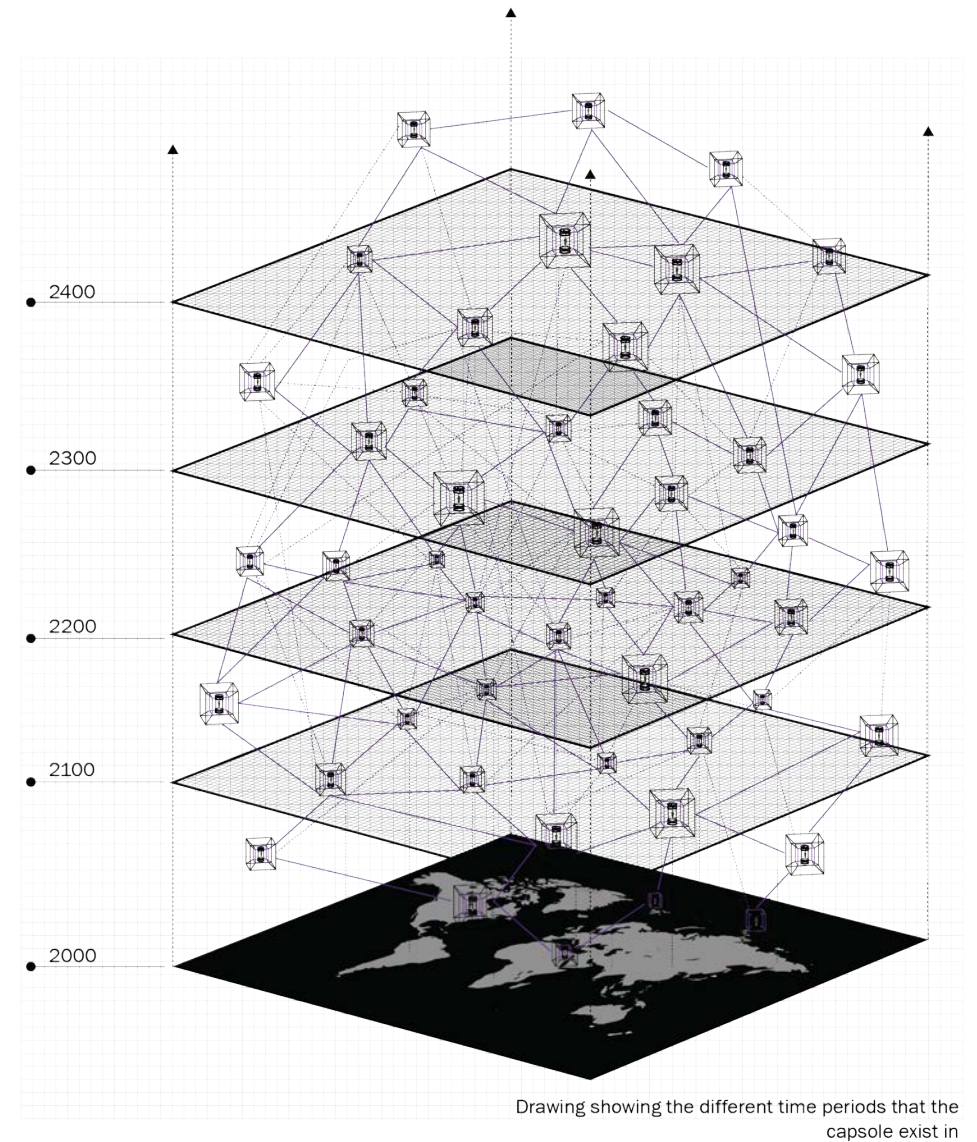


Fig.144
Changing location of the capsule

Capsule Space

Moving through Time

The capsule flows through time, retaining the memories within and adding new ones. Its existence in the world is defined by the content within. Through the addition and subtraction and exchange between user and capsule, does it fulfill its purpose. It is a placeless vessel containing objects, memories, and things which have been displaced throughout the years. This displacement deterritorializes the content within its removal from its cultural background and transports it to a different place, world, and time. In turn, these objects reterritorialize the world and the being which carries them in which they are relocated. This decontextualization of these cultural things makes strangers out of everyone, and through the reterritorialization of them do they find a place within their current world. These repurposed objects, create a flurry of exchanges between all walks of life and facilitate interactions making a rhizome connecting culture, time, people, and ideas. Through this, it can connect and influence people from different periods together and functions as the "living history" of the Wanderer.



08

Placeless

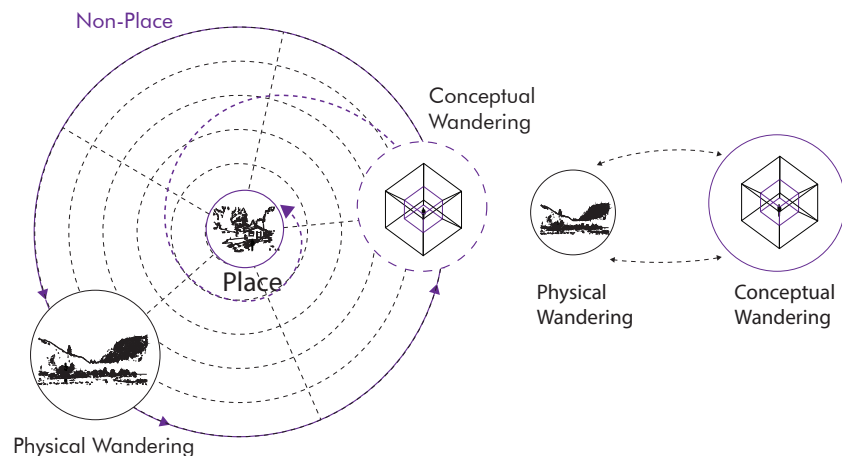
“When we are asleep in this world, we are awake in another”-Salvador Dali

Wandering is a mode of habitation. There are no destinations, only places to be passed through.



Recap

Placelessness



To Find Place through Wandering

By wandering one turns Non-Place into Place. Place finds meaning through the combination of physical and conceptual wandering. Everyone physically wanders, however it is meaningless without the conceptual analysis. To wander without thinking, similarly to a tourist, is to eat without digesting.

The Wanderer is unlike that of the tourist or flâneur who creeps anonymously into hiding, observing, fetishizing, and objectifying one's mystery while remaining at a distance. Instead, The Wanderer is openly conscious of the mysteries and unknowns seen by the tourist. By embracing the non-place as a sensation of otherness, allows one to exist outside of their boundaries. The Non-Place, as defined by this thesis, is an alienating sensation that overtakes one when they are thrust into the unknown. To many, this is a paralyzing sensation, due to its vast ambiguity and strangeness. However, the uncertainty of the unknown is its freedom, and with it, it brings an infinite sense of possibilities. It is only through being in non-place that allows us to find place. Place can be physical, semi-physical, or entirely conceptual. To be in place is to belong and identify with the context and oneself.

Today, the world is changing faster than ever. A globalizing world brings with it new challenges and opportunities. While Augé may be correct in his prediction of the invasive spread of non-places, one can transcend this sensation of alienation through their state of being. Today, "places" aren't what they once were. Although there are a definite start and end to them, their boundaries and frontiers are becoming blurred and the distinction between them is not as obvious as there were in the past. As the world continues to globalize and change, history has shown us that borders will go down, while others arise. Languages will change, identities will disappear, while others will take their place. Through this change, the places of today are the non-places of the past, while the non-places of today are places of tomorrow. It is impossible to predict what the future will bring, but it is through wandering in which we discover it. As time passes, we must continue to pass and bring our worlds into non-places to reach the places beyond. By accepting alienation as a form of change, it allows us to face our fears, beat them, while simultaneously instilling a sense of our own infinite possibilities.

To Wander

The significance of the Wanderer was to show how one can adapt to place while escaping the effects of alienation. By opening himself up to a backdrop of infinite possibilities, worlds, and opportunities does he began to challenge his sense of place as placeless. The Wanderer's sense of place is no longer bound to his own internalization of his world but rather the potential experiences in worlds yet to be wandered through. To wander is to take in the world both physically and conceptually, to see it as a world full of pains and pleasures, differences, experiences, and meaning. To him, he is never not at home. His home is a state of mind that allows him to exist anywhere. His house is the world itself. It is a house with no rooms, no walls, located within the shifting landscape of humanity. This "placelessness" allows him to dine with strangers, intermingling freely, and intertwining in their daily lives, leaving with them a piece of his soul and taking with him a part of theirs, as time flows, his presence shifts and aligned with the beliefs and cultures which define the epoch. This fluidity allows him to freely wander wherever his heart desires, no matter where he is in the world and what period. By being able to exist both inside and outside of another's world, culture, while having the ability to turn outside(non-place) into the inside(place) and make it home disrupts the alienation of our otherwise rootless secular society.

To be without place, means that you can be anywhere. You are no longer held back by where you need to return. To be placeless, is to have the freedom to be anything, anyone, and anywhere.

Fig. 145
Image of undefined house

Fig.146
Image of defined house



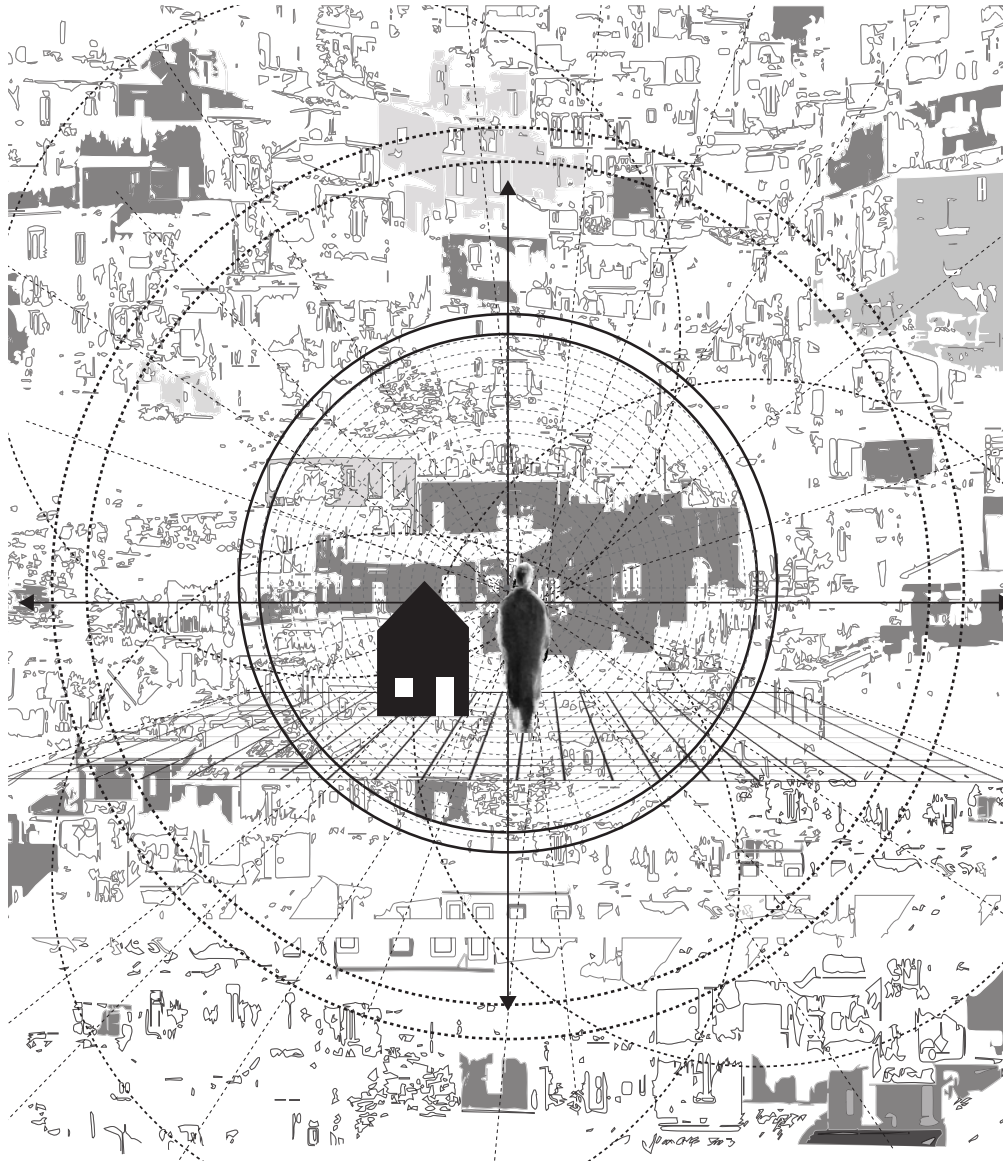
Non-Place

The Non-Place as defined by this thesis, is an alienating sensation that overtakes one when they are thrust into the unknown.

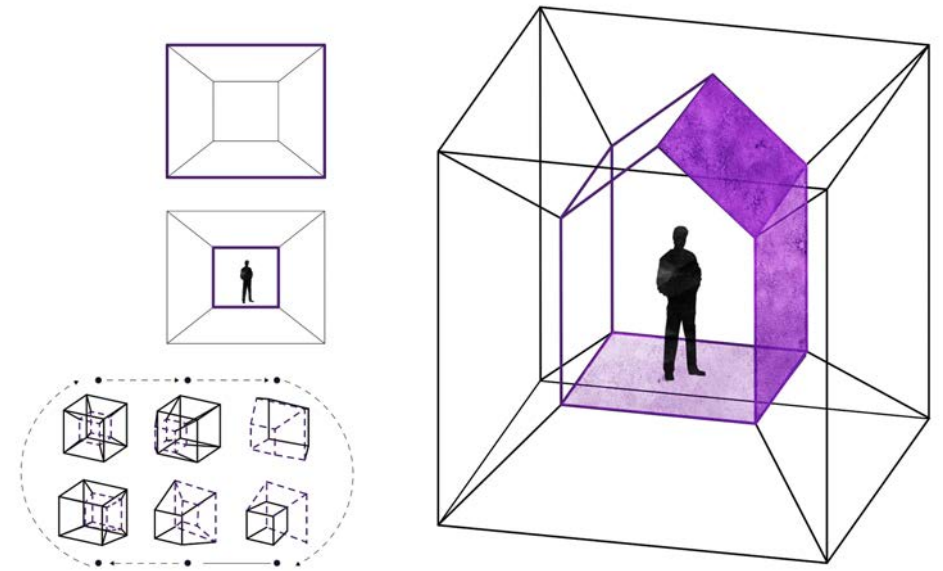


Place

Place can be physical, semi-physical or completely conceptual. To be in place, is to belong and identify with the context.

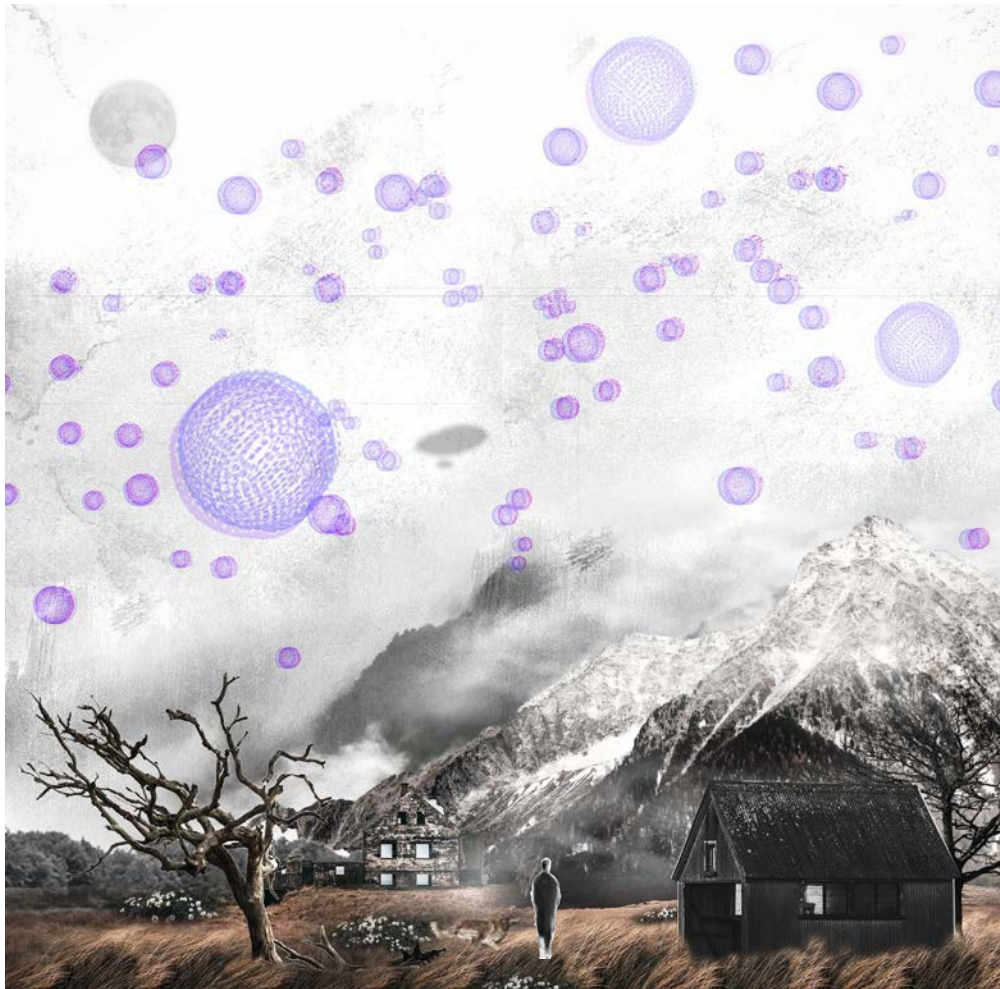


▲ We are always at the center of our world. When in the unknown we turn towards our perception to rationalize what we do not understand. By doing so, it allows one to gain orientation of place.



By embracing wandering as a state of mind, one can begin to transcend frontiers, barriers, borders and allow us to embrace the myth of the unknown(non-place) and befriend it. By accepting the non-place has a place of otherness, it enables us to confront our fears of the unknown, begin to transcend them, and place ourselves at the edge and prepare to experience what is outside of our boundaries.

▲ *The home of the wanderer is the tessera itself. As the tessera pulses and changes, the wanderer adapts and forms with it.*



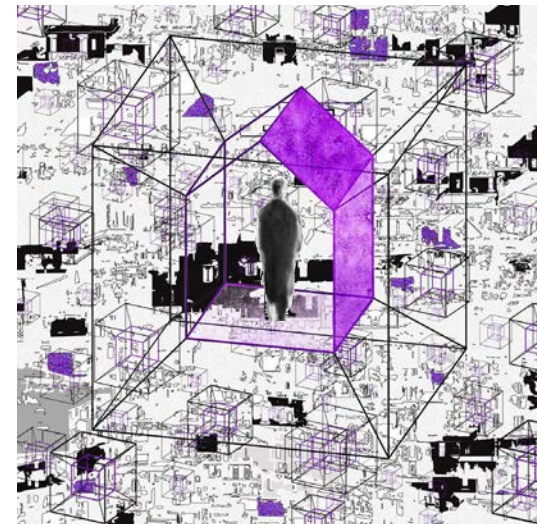
We are all Wonderers.



We are all searching for meaning



We are all searching for Place



We are all Wanderers.

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