

A series

by
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*A thesis
presented to the University of Waterloo
in fulfillment of the
thesis requirement for the degree of
Master of Architecture*

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DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

I have written *a series* of abstracts — an infinite string of summaries with formal and functional resemblances — none of which ended up in my thesis. The complication was that of practicality, none of the abstracts could concisely contain the *space* of my content (concisely being of 150 to 350 words). *Space* — a fairly familiar concept within architecture — is defined by the dimensionality within which all things exist (*length, width, height, depth, etc.*) — this includes, but is not limited to, *outer space*. However, our capacity to interpret *space*, is restricted by our ability to measure it. The following *series* of illustrated short fictions that envision sites in which my philosophical theories are spatialized, do not fit into these *measurable spatial limits*.

As such, there is an absence of an abstract. Yet, the absence of the abstract is not an absence at all. It is a *void* that I have constructed for you, the reader. A *void* that did not exist before this moment, but now exists as a potential for knowledge, a *space* that you can choose to inhabit by reading on.

(181)



ACKNOWLEDGMENTS

On December 3rd, 1961, Susan Sontag noted the following,

“The writer must be four people:

- 1. The nut, the obsédé*
- 2. The moron*
- 3. The stylist*
- 4. The critic*

1 supplies the material; 2 lets it come out; 3 is taste; 4 is intelligence.

A great writer has all 4 — but you can still be a good writer with only 1 and 2; they’re most important.”

I’d like to thank my advisor; Robert Jan Van Pelt, my committee members; Andrew Levitt and Rick Haldenby, and the other humans, for bringing out at least one of the “four people” in me.



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*BUT I DON'T HAVE TO KNOW
AN ANSWER. I DON'T FEEL
FRIGHTENED BY NOT KNOWING
THINGS, BY BEING LOST IN
THE MYSTERIOUS UNIVERSE
WITHOUT HAVING ANY PURPOSE
– WHICH IS THE WAY IT REALLY
IS, AS FAR AS I CAN TELL. IT
DOESN'T FRIGHTEN ME.*

- Richard Feynman¹

¹ Julia Rothman and Matt Lamothe, *The where, the why, and the how: 75 artists illustrate wondrous mysteries of science* (San Francisco, CA: Chronicle Books, 2012), 5.



A SERIES

*A Master of Architecture Thesis
by Chanel Dehond*



HOLD OUT YOUR HANDS. THIS IS YOUR LAST CHANCE. AFTER THIS, THERE IS NO GOING BACK. YOU TAKE THE BLUE PILL AND THE STORY ENDS. YOU WAKE IN YOUR BED AND YOU BELIEVE WHATEVER YOU WANT TO BELIEVE. YOU TAKE THE RED PILL AND YOU STAY IN WONDERLAND AND I SHOW YOU HOW DEEP THE RABBIT-HOLE GOES. REMEMBER THAT ALL I AM OFFERING IS THE TRUTH. NOTHING MORE.

- Morpheus¹

¹ *The Matrix*, directed by The Wachowski Brothers (1999; Warner Bros.), Film.



ATTENTION

The following pandemonium – caused by rapid shifts in scale – may induce: feelings of euphoria, senses of relaxation, hallucinations and distorted perception (visual, auditory, body, time and space), disorganized thoughts, confusion and difficulty concentrating, anxiety, agitation, paranoia and feelings of panic, dizziness, blurred vision, loss of coordination, increased breathing rate, increased heart rate and blood pressure, irregular heartbeat, palpitations, nausea, increased body temperature and sweating, chills and shivering, numbness, and creative thought.

The effects may vary from person-to-person, as you might expect on a trip such as this.



CRUST

*REDEFINING THE SPATIAL
STRUCTURE OF THE UNIVERSE.*

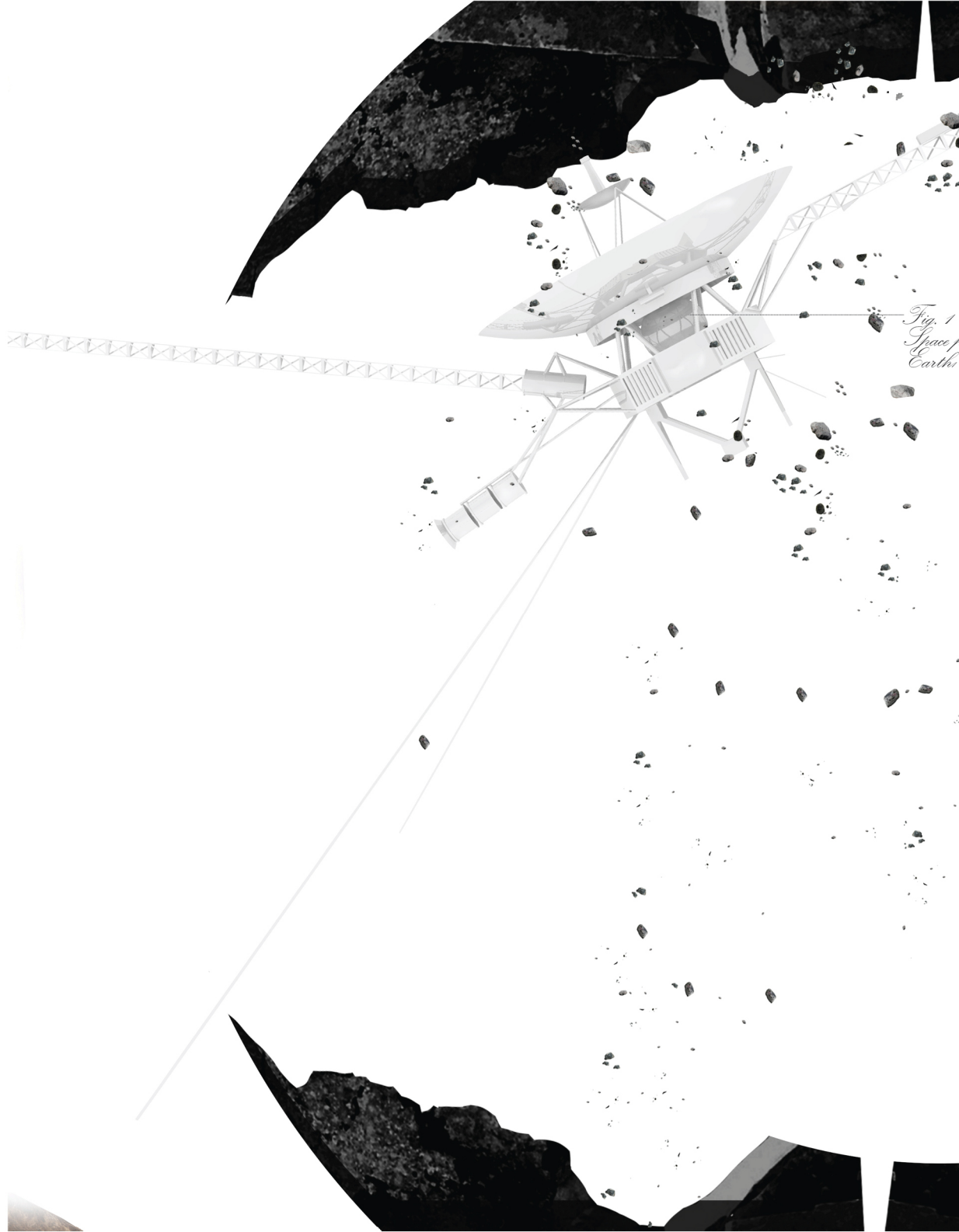


The
reverberant
sound
of the
collision
was
unbearably great,
though

– in
the
vacuum
of the
universe –

unheard.





*Fig. 1
Space
Earth*





Fig. 2
crust surrounding Earth's
according to the transmitted radio
waves received by the Deep
Space Network

Fig. 3
Earth's space probe launch

150 km

FIGURE I

At precisely 150 *astronomical units* from the Earth, humankind's farthest space probe was halted. The Deep Space Network received radio waves transmitting the space probe's collision with an *unforeseen mass*.

On this interstellar mission, for the advancement of human knowledge, the space probe was programmed to continuously
d i s t a n c e itself from the Earth's surface. In the case of confrontation, this 1.5 tonne apparatus would recalibrate its trajectory to complete its expedition.

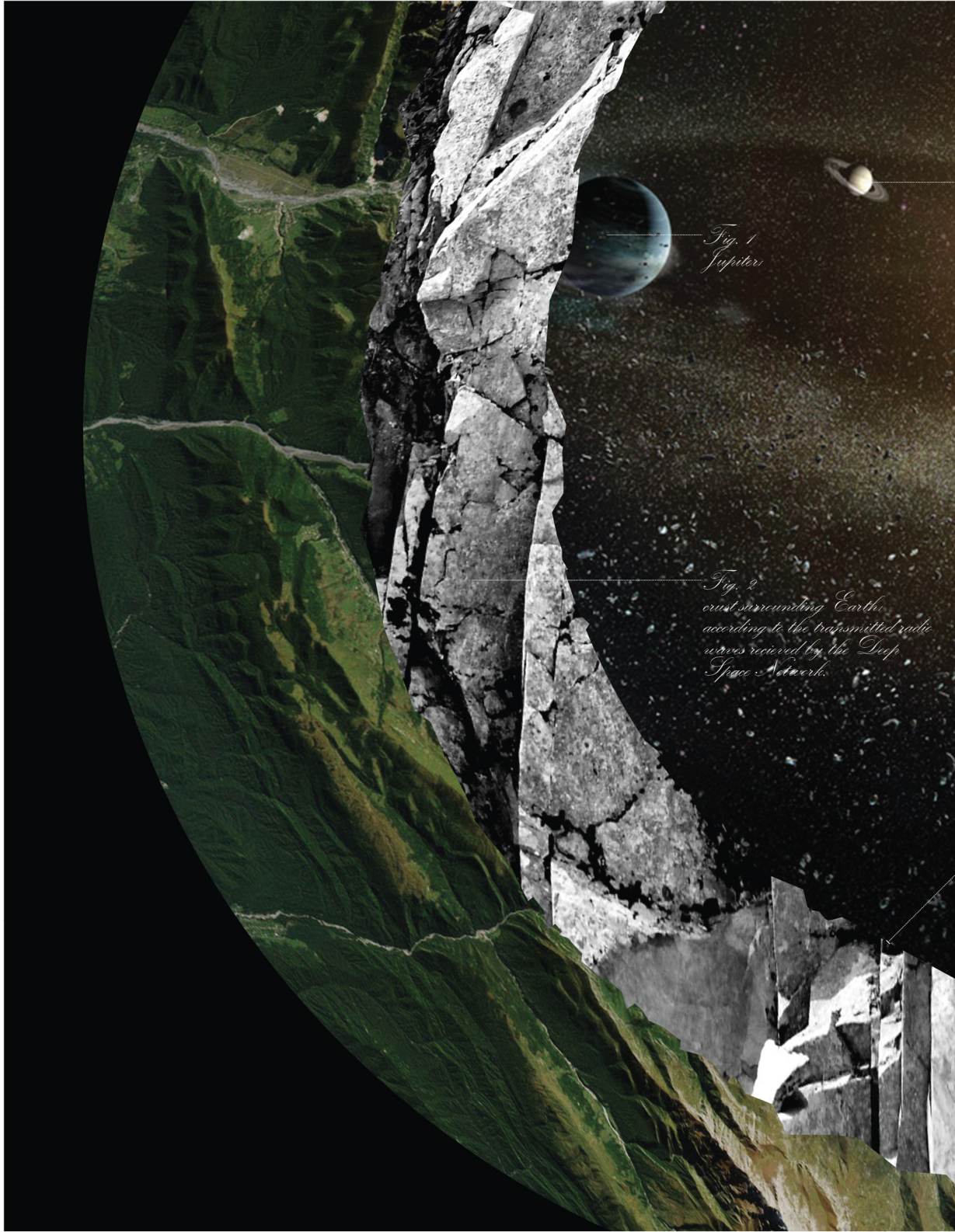


Error *shooooop* *beep boop beep* *click*
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 beep* *click* ----- Error *shooooop* *beep
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 boop beep* *click* -----



The boundary persisted *infinitely*, at the given radius
(precisely 150 *astronomical units*) from the Earth, and thus
was made the greatest human discovery to date
– the discovery that changed the perception of the entire
race –
the discovery of
 a *crust*
 surrounding
 the universe.





*Fig. 1
Jupiter*

*Fig. 2
crust surrounding Earth,
according to the transmitted radio
waves received by the Deep
Space Network.*

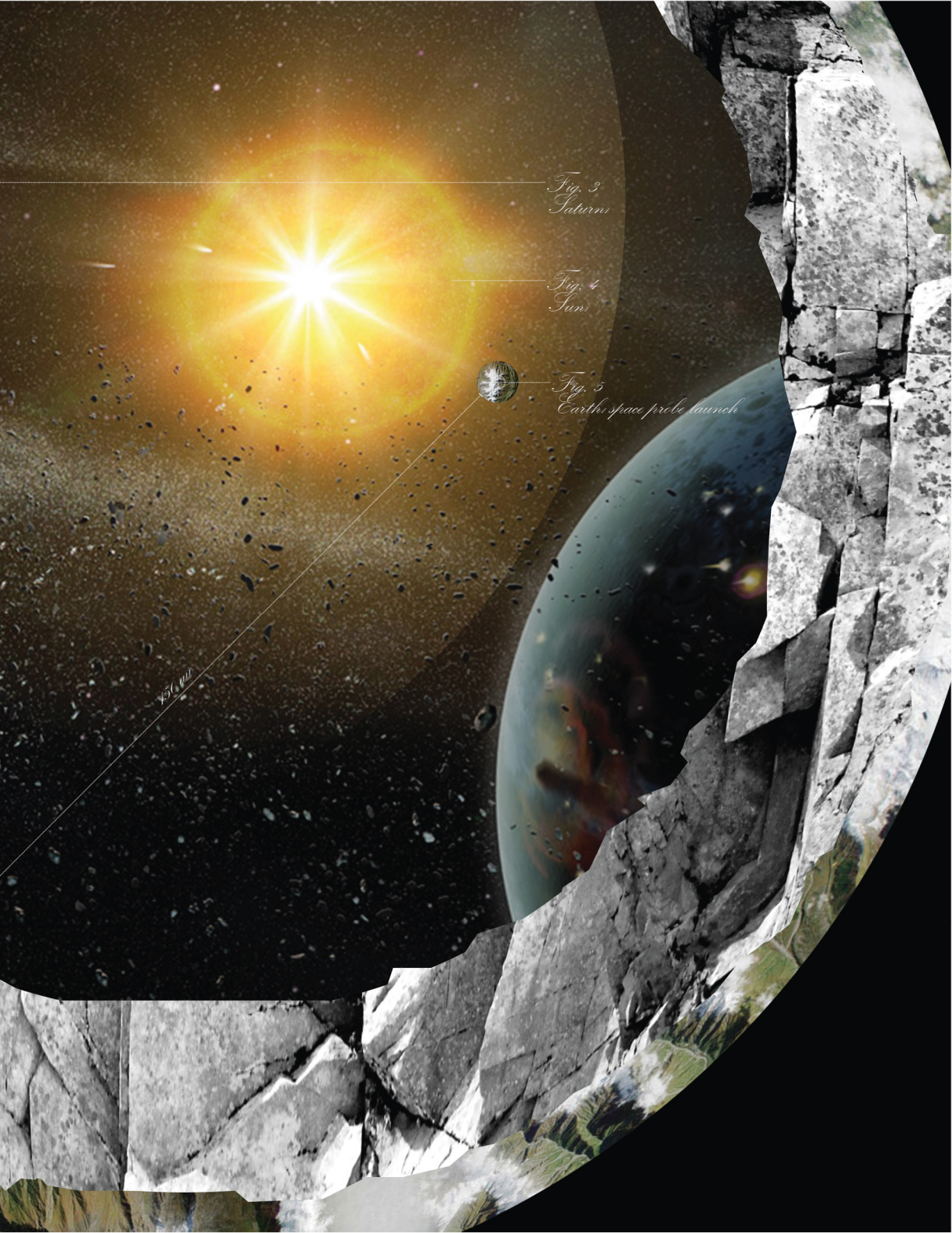


FIGURE II



A paradoxical conundrum presented itself; the Earthlings lusted to expand their understanding of the universe, but retracted with fear of the unknown. The PROS and CONS – for tunneling through the *crust* – were weighed;

PRO: *the answer to the ultimate question of life, the universe, and everything* could be beyond the *crust*.

CON: humanity could be sucked into a black hole.

CON: the *crust* could be impenetrable.

CON: the *crust* could be infinite.

CON: the universe could explode.

CON: the universe could deflate.

CON: the plug could be pulled and the fluid – in which the universe floats – could be released, drowning the entire galaxy.

CON: the portal to hell could be unlocked.

CON: the force field, protecting the universe, could be penetrated.

CON: destructive extra-terrestrials could infiltrate the universe.

CON: humanity could discover that they existed within a beaker on a shelf of supplementary beakers.

CON: God could confound their speech, so that they could not understand each other, and scatter them globally.

CON: there could be a barbaric giant, who recites, “*fee-fi-fo-fum!*”

CON: humanity could be living on a speck, on a clover, held by an elephant.

And so, despite the unbalanced nature of this exercise, mankind’s curiosity prevailed and the unanimous decision was made to tunnel through the *crust*.



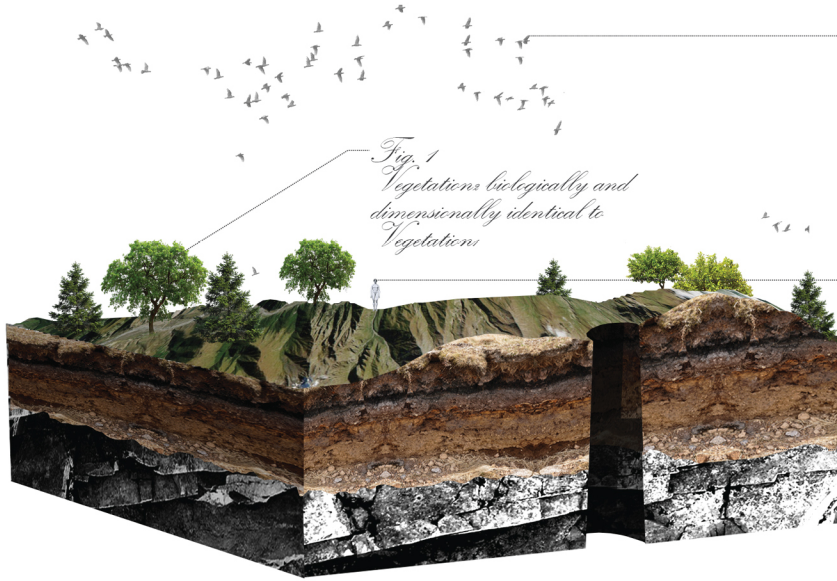
At precisely 150 *astronomical units* from the Earth, the *space mole* – containing surveillance technologies – commenced the tunneling procedure. Aboard the craft was audio-visual evidence of the Earth, in the event that it came into contact with extra-terrestrial life. Humanity waited tensely.

The breakthrough –

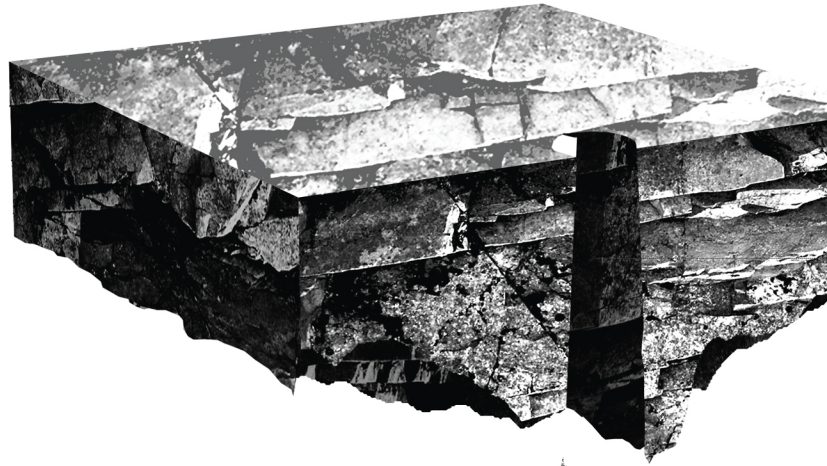


inhale





*Fig. 1
Vegetation biologically and
dimensionally identical to
Vegetation*



*Fig. 7
Space in
Earth*



*Fig. 8
Earth*



Fig. 2
Gulls, biologically and dimensionally identical to Gulls

Fig. 3
Human Races biologically and dimensionally identical, but far less advanced than Human Races

Fig. 4
Soils

Fig. 5
Crust

Fig. 6
Tunnel drilled through the crust

etc launched from

FIGURE III



The
silence
was
deafening.



exhale

Not ever was there an incident so indiscriminate.

The *space mole* began transmitting images of the Earth, *to the Earth*. The population erupted in confusion, as the *space mole* was *not* designed to broadcast the “enclosed evidence” homeward.

This however, was not the “enclosed evidence”.



The reality of the broadcast did not resonate immediately. Mankind was unknowingly gazing upon another Earth; an Earth *encrusting* their universe.

This Earth had humans – a human race *outside* of their human race, on an Earth, precisely 150 *astronomical units*, *outside* of their Earth.



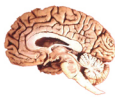
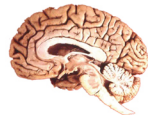
Further analysis determined that the “outer” human race was biologically and dimensionally identical to the “inner”, though far less advanced. The following formula was derived:

$$\text{Earth's Scale} \propto \frac{1}{\text{Advancement of Human Knowledge}}$$



In layman's terms; an Earth's scale was inversely proportional to the advancement of human knowledge (e.g. if a human could walk around the Earth in a day, they could know the entirety of things much quicker than a human who took 802,701 years to walk a different Earth).





$H_m \sim 1.7 m$

Formula 1
Earth's Scale $\propto \frac{1}{\text{Advancement of Human Knowledge}}$

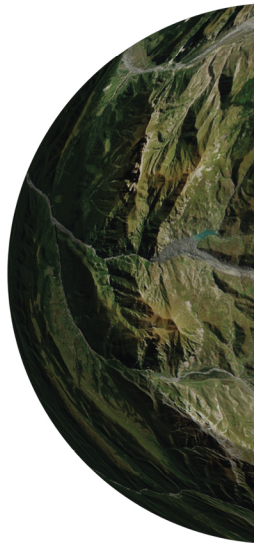
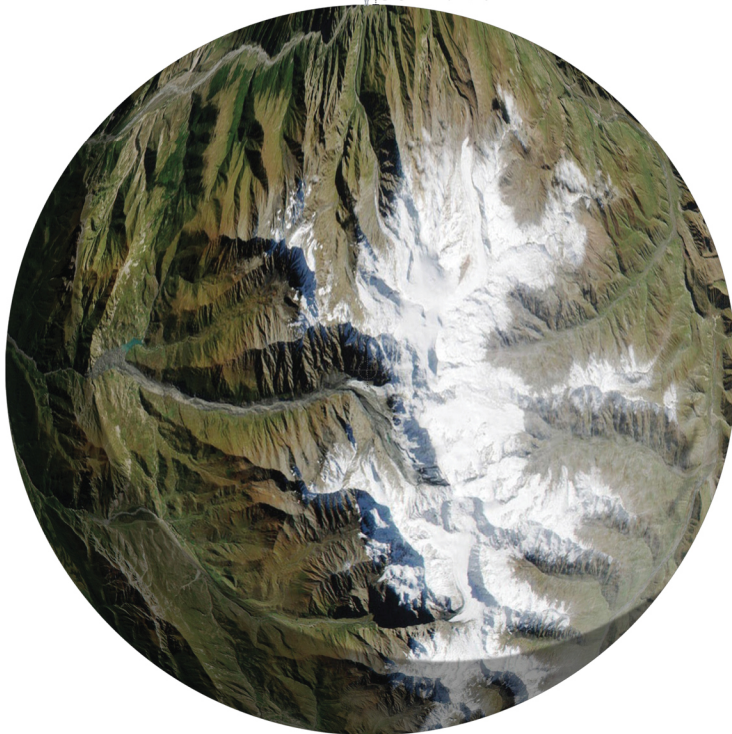




Fig. 1
Earth's Scale



Fig. 2
Advancement of Human Knowledge

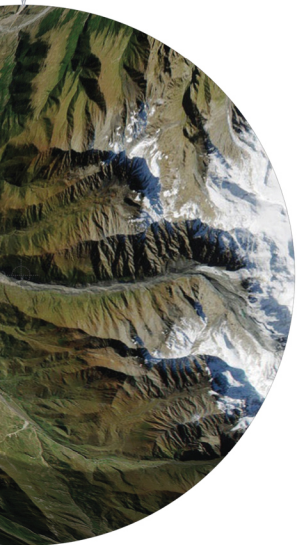


FIGURE IV



The complexity of this circumstance
b r o a d e n e d
exponentially, as the *truth* revealed itself.

The answer to
the ultimate question of life,
the universe,
and everything
was indeed beyond the *crust*
– beyond *innumerable crusts*.

Yet, just beyond the “Outer” Earth
– beyond both Earths –
were innumerable Earths.
Innumerable Earths with men *still* unknowing,
existing as Russian nesting dolls in a limitless set.



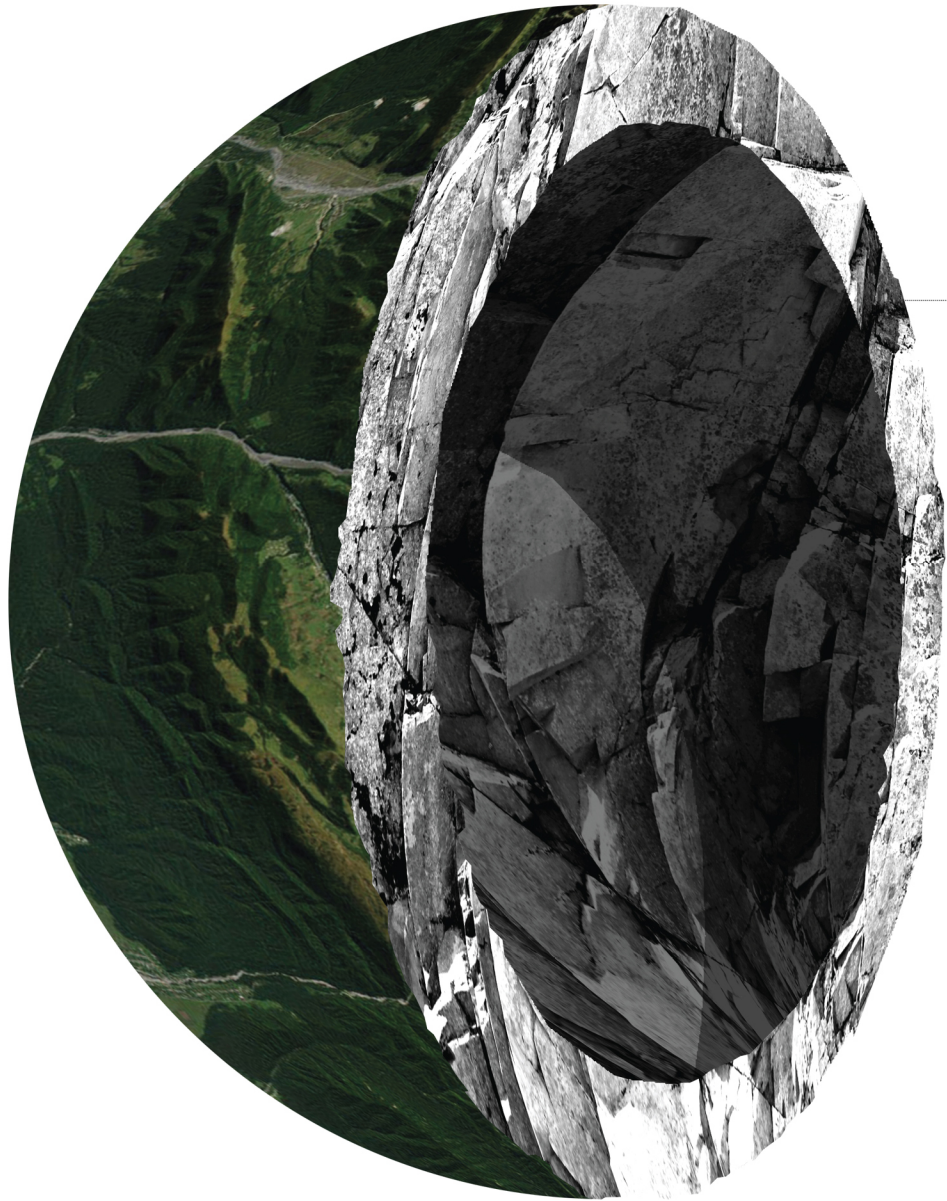


Fig. 1
Earth



Fig. 2
Earth

Fig. 3
Earth



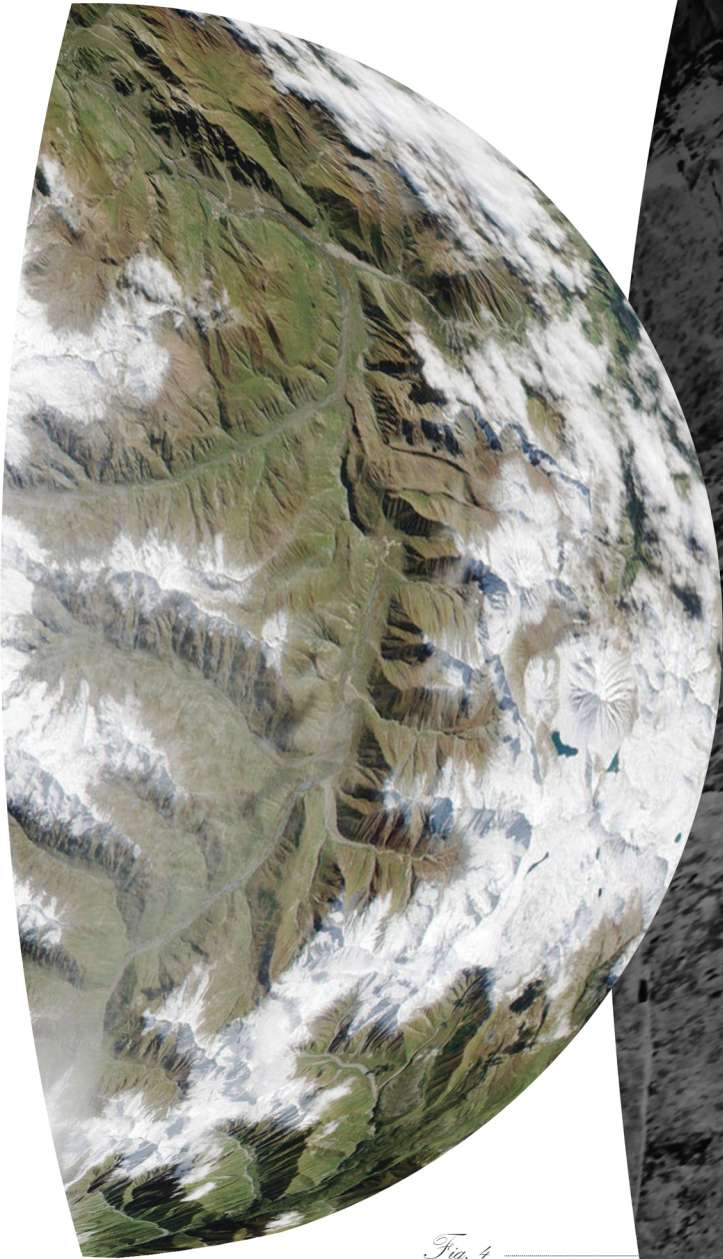


Fig. 4
Earth

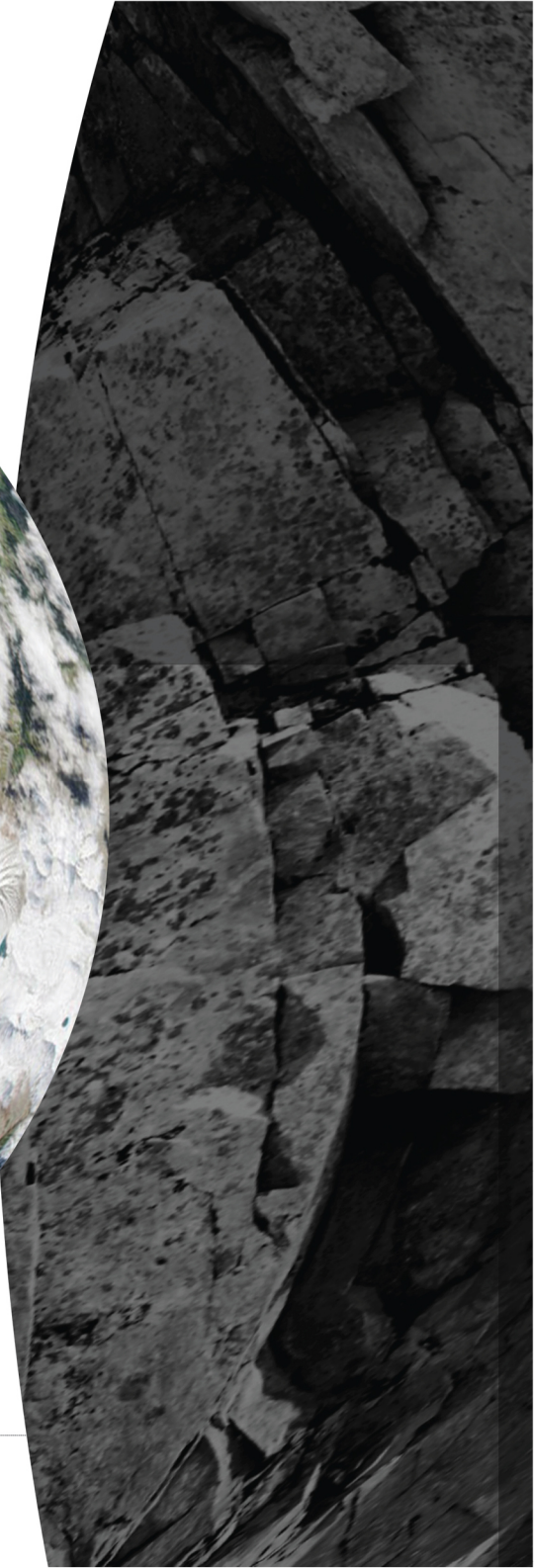


FIGURE V



VERSE

*REDEFINING THE PLACE WE GO
WHEN WE DREAM.*

The heart quickened
to 100 beats per minute

fffump fump
 fffump fump
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fffump fump
 fffump fump* *fffump fump
 fffump fump* *fffump fump
fffump fump
 fffump fump
fffump fump
 fffump fump
 fffump fump
fffump fump
 fffump fump* *fffump fump
 fffump fump* *fffump fump
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 fffump fump* *fffump fump
fffump fump



fffump fump
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fffump fump
 fffump fump **fffump fump**
 fffump fump **fffump fump**
fffump fump
 fffump fump

and
the *black hole* reopened.



The foundation of this imminent discovery was

the *multiverse*

– a set of infinite universes existing in parallel to the *observable* one. It was derived when a diversion in the *observable universe* (this one) transpired, and propelled onward down a new

trajectory.



These diversions perpetuated exponentially defining a series of *infinite universes*; some with hereditary mutations and others unrecognizable.

The *multiverse* implied the existence of *alternative* histories and futures.



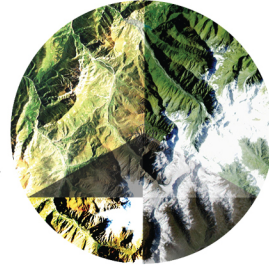
e.g. In the *observable universe* (this one), an Earthling with the variable " e_1 " defecated at 8:02. However, e_1 could have defecated at:

7:01, 7:02,
7:03, 7:04,
7:05, 7:06,
7:07, 7:08,
7:09, 7:10,
7:11, 7:12,
7:13, 7:14,
7:15, 7:16,
7:17, 7:18,
7:19, 7:20,
7:21, 7:22,
7:23, 7:24,
7:25, 7:26,
7:27, 7:28,
7:29, 7:30,
7:31, 7:32,
7:33, 7:34,
7:35, 7:36,
7:37, 7:38,
7:39, 7:40,
7:41,

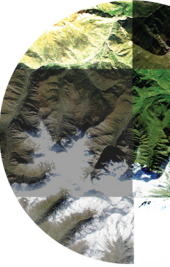
7:42. birthing forty-two universes
with forty-two new trajectories.



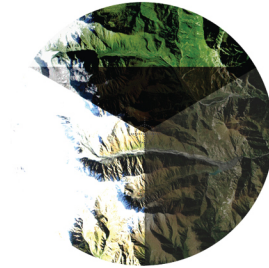
*Fig. 1
Universe =
The Observable
Universe*



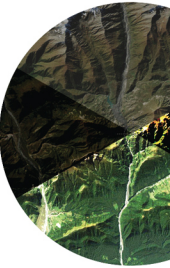
*Fig. 2
Universe*



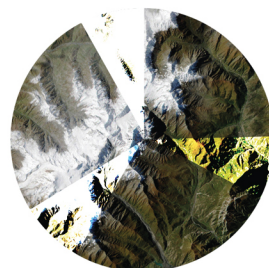
*Fig. 6
Universe*



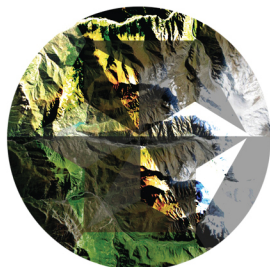
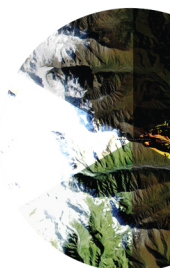
*Fig. 7
Universe*



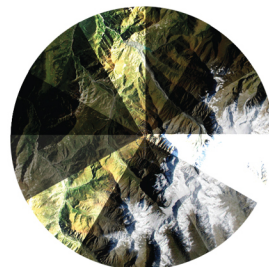
*Fig. 11
Universe*



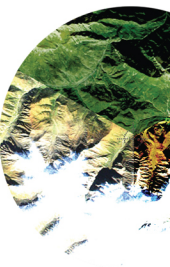
*Fig. 12
Universe*



*Fig. 16
Universe*



*Fig. 17
Universe*

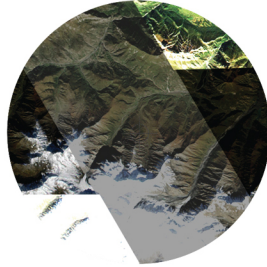




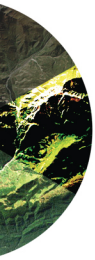
*Fig. 3
Universe.*



*Fig. 4
Universe.*



*Fig. 5
Universe.*



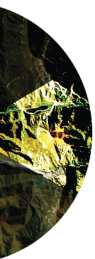
*Fig. 8
Universe.*



*Fig. 9
Universe.*



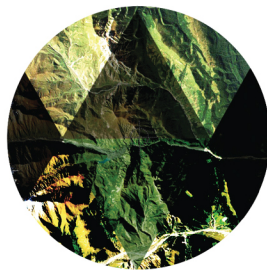
*Fig. 10
Universe.*



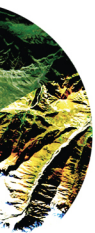
*Fig. 13
Universe.*



*Fig. 14
Universe.*



*Fig. 15
Universe.*



*Fig. 18
Universe.*



*Fig. 19
Universe.*



*Fig. 20
Universe.*

FIGURE VI

As the *multiverse* existed in parallel to the *observable universe* (this one), there was but one threshold – the *black hole*.

The *black hole* was the method of traversing the *multiverse*.

Now,



the
discovery
was that of
a *black hole*
in the *pineal*
gland of the
mammalian
brain.

The
discovery
was originally
discounted
as *error*, as
the wave^{ring}
was attributed
to a glitch in
the *scientific*
apparatus.





Fig. 1
Black Hole in Pineal
Gland



FIGURE VII

The wave^ring was that of a *black hole* in the *pineal gland*.

– a spherical-like, grain-of-rice-sized gland in the centre of the brain.*

**Note:* after this discovery, the *pineal gland's* definition was amended to include the locus of a *black hole*, activated in parallel to *dreaming*.



Upon this discovery,
dreaming
– the activity
that consumed
 one
 eighth
of the human existence

was
redefined.



*Fig. 1
Active Mind*





FIGURE VIII

The complexity of this circumstance
e x p a n d e d.

There existed a *black hole* in the
mammalian brain, and the *black hole*
was the method of traversing the
multiverse,

thus,
the discovery of the *black hole* in
the mammalian brain indoctrinated
dreaming as a voyage into the
multiverse.

And so, for

one
eighth

of the human existence, the *dreamer* was transported –
through the *black hole* – from the *observable universe* (this
one) to alternative universes where they could have:

existed,

not existed,

died,

killed,

fell,

flew,

ran,

chased,

bonked,

raced,

drowned,

swam,

ate,

fed,

read,

dressed,

kissed,

confessed,

desecrated,

urinated,

floated,

boated,

screamed,

jumped,

cried,

lied,

spied,

danced,

pranced,

worked,

fought,

drove,

wrote,

∞







*Fig. 1
Multiverse*

*Fig. 2
Darting eyes*

*Fig. 3
Paralysed State*

FIGURE IX



The heart slowed
to 60 beats per minute

fffump fump
 fffump fump
 fffump fump
fffump fump
 fffump fump* *fffump fump
 fffump fump* *fffump fump
fffump fump
 fffump fump
fffump fump
 fffump fump
 fffump fump
fffump fump
 fffump fump* *fffump fump
 fffump fump* *fffump fump
fffump fump
 fffump fump
fffump fump
 fffump fump
 fffump fump
fffump fump
 fffump fump* *fffump fump
 fffump fump* *fffump fump
fffump fump
 fffump fump

and
the *black hole* closed.



Fig. 1
5 seconds



Fig. 2
4.25 seconds



Fig. 5
2 seconds



Fig. 6
1.25 seconds



Fig. 3
3.5 seconds



Fig. 4
2.75 seconds



Fig. 7
6.5 seconds



Fig. 8
0 seconds

FIGURE X

Safe travels.



ALT

*REDEFINING OUR ELEVATIONAL
RELATIONSHIP TO THE EARTH.*

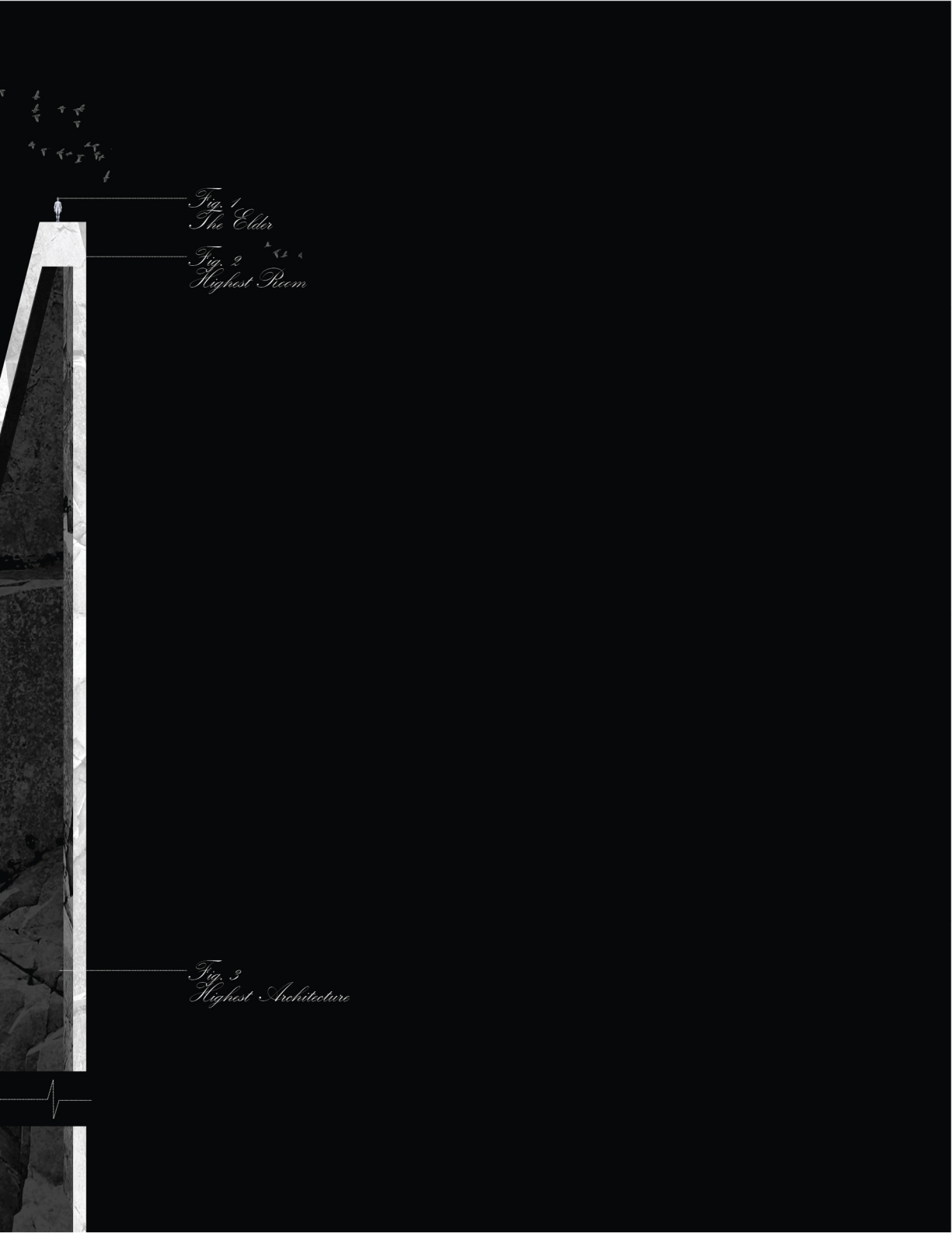


And it began at the *highest* altitude,
on the *highest* landform,
in the *highest* architecture,
within the *highest* room,
to an elder of the *highest* age.

The elder of the *highest* age,
within the *highest* room,
in the *highest* architecture,
on the *highest* landform,
at the *highest* altitude, had the *lowest* immunity.







*Fig. 1
The Elder*

*Fig. 2
Highest Room*

*Fig. 3
Highest Architecture*

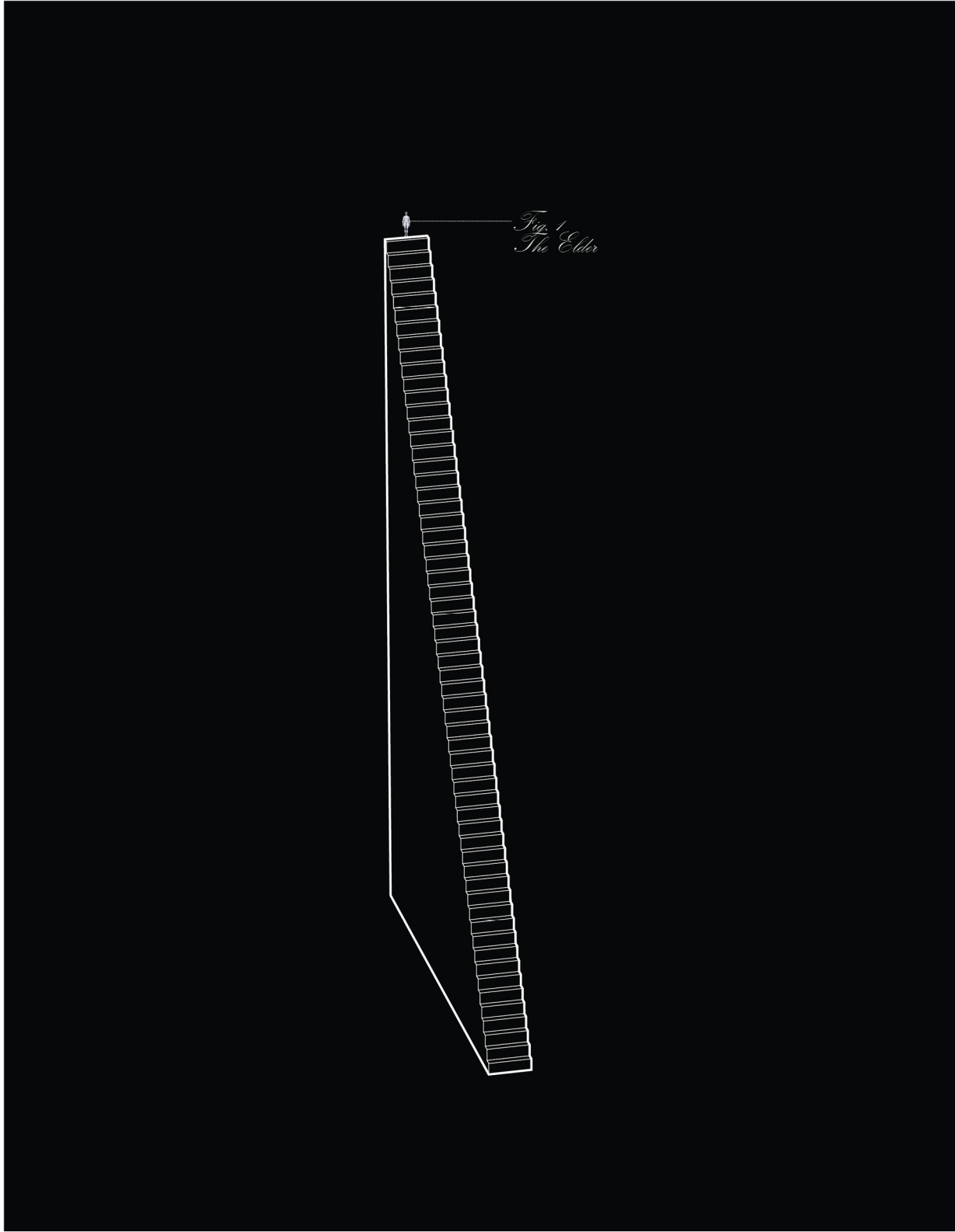
FIGURE XI

The elder – though unaware of the physical law – was victim to an inverse relationship of *immunity* and *altitude*;

$$\textit{Immunity} \propto \frac{1}{\textit{Altitude}}$$

In layman's terms; the higher the "being" from the Earth's centroid, the lower the immunity of that "being" (e.g. if the elder was at the highest of high, the elder's immunity would be at the lowest of low).

Immunity – the ability of an organism to resist a particular infection or toxin through the operation of specific antibodies or sensitized white blood cells.



*Fig. 1
The Elder*





Fig. 2
White Blood Cell

FIGURE XII



The elder was dying. All Earthlings were dying, but the elder was dying at a higher rate than the other Earthlings.

The elder – though unaware of the physical law – was able to discern *change* as the remedy.

Thus,
the elder of the *highest* age,
within the *highest* room,
in the *highest* architecture,
on the *highest* landform,
at the *highest* altitude,
began the pilgrimage to the *lowest* of

low.

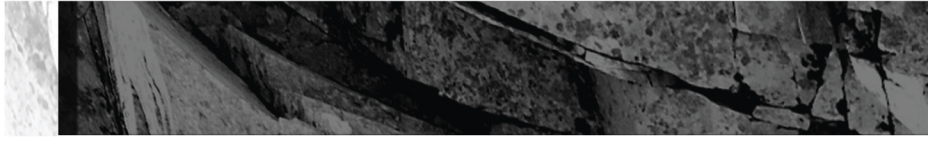


So,
the elder of the *highest* age,
journeyed

to the *lowest* altitude
to the *lowest* landform
to the *lowest* architecture,
to the *lowest* room,

plus one year,
plus one year,
plus two years,
plus three years,

and the
elder's
immunity
was at its
highest.



*Fig. 1
The Elder*



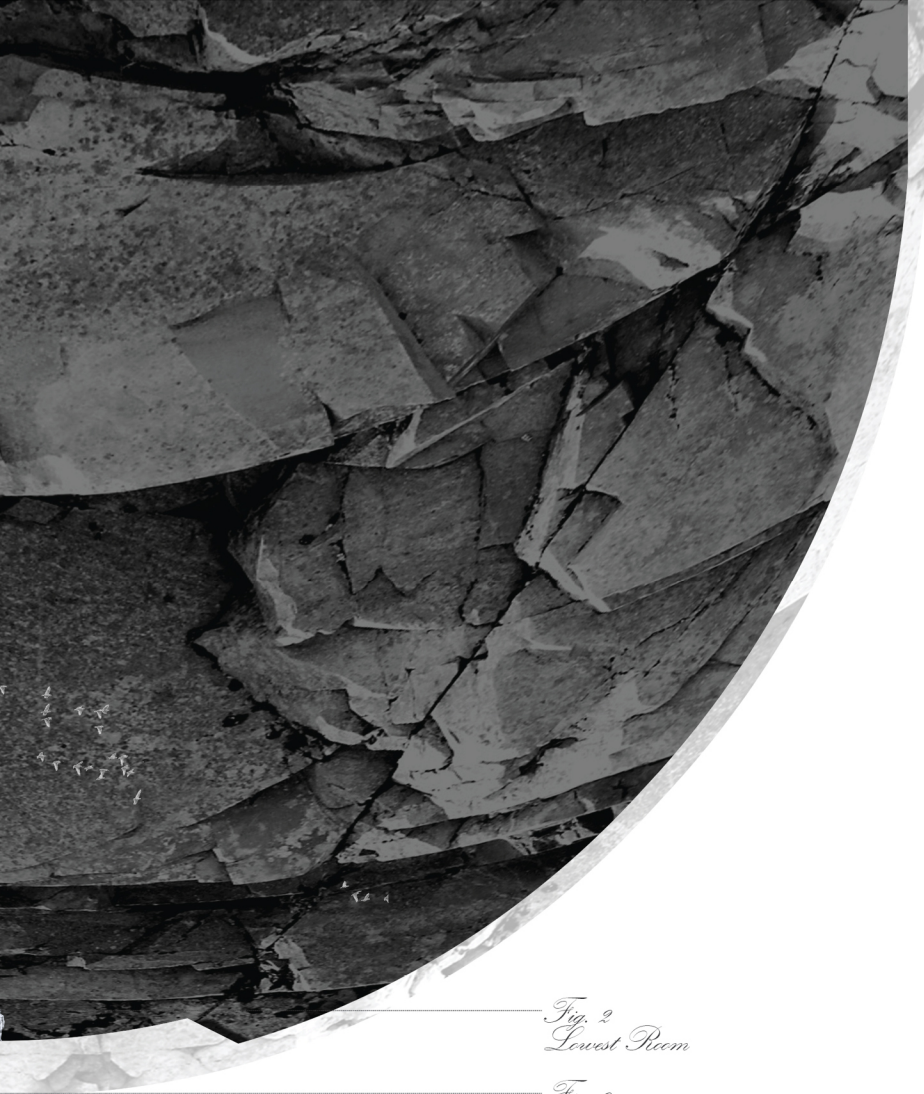
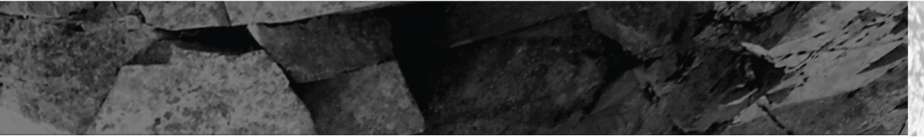


Fig. 2
Lowest Room

Fig. 3
Lowest Architecture

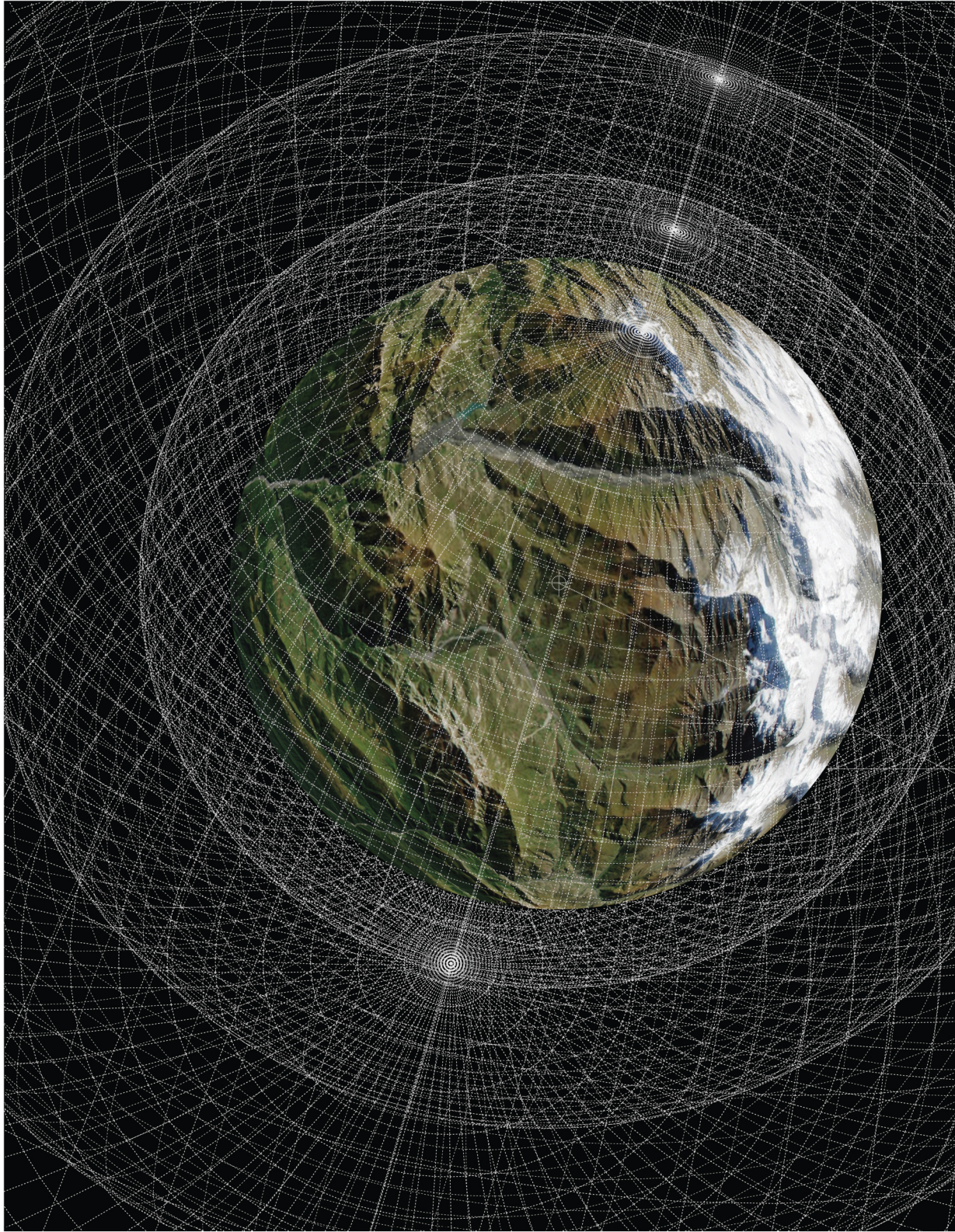
FIGURE XIII



Now,
the elder of the *highest* age,
within the *lowest* room,
in the *lowest* architecture,
on the *lowest* landform,
at the *lowest* altitude,
gained;
not one,
not one,
not two,
not three,
not five,
not eight,
but thirteen years

– thirteen years that were lost in *alt*.





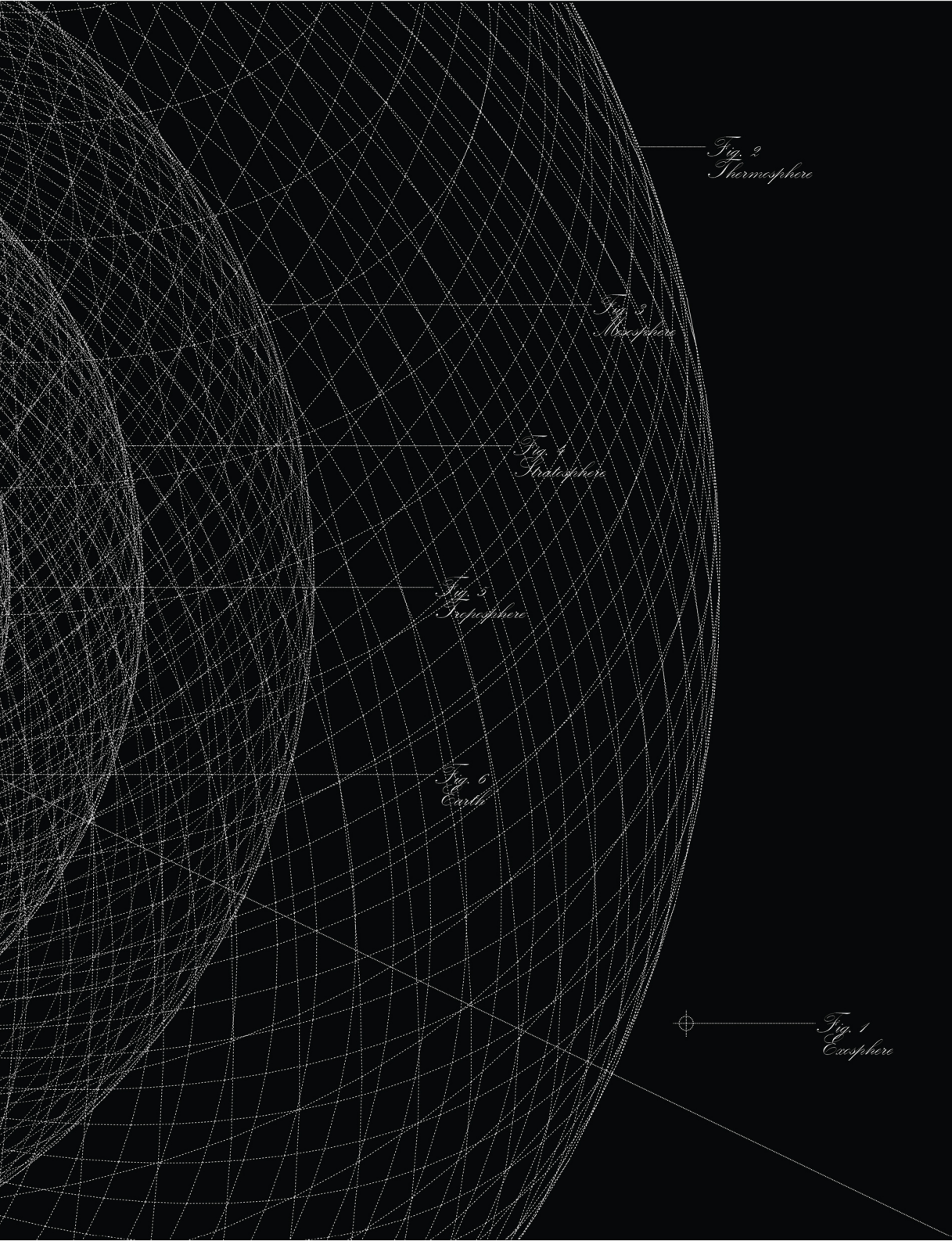


FIGURE XIV



SENSE

REDEFINING CONSCIOUSNESS.



Ahhhhhhhhhhhh

ahh

ahhhhhhhhhhhhh

uh

uh



The baby was born.

Shrieking

as it was ejected from the *sensory* deprivation room
– the womb.





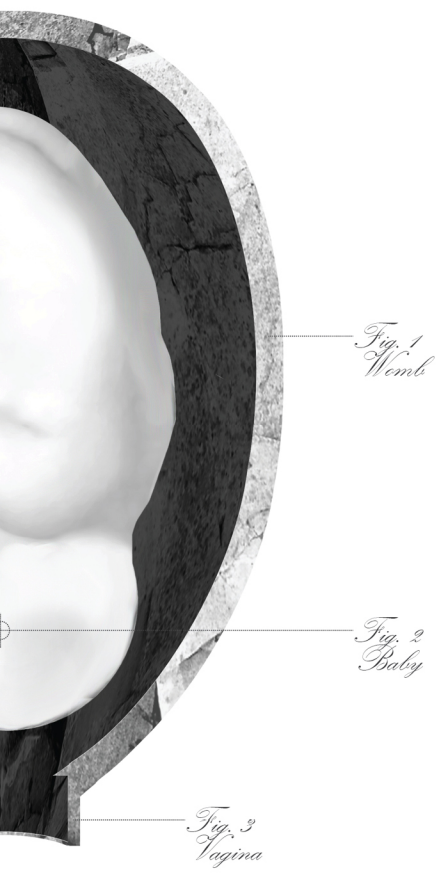


FIGURE XV

LIGHT
was *light*,
was *light*.

HARD
was *hard*,
was *hard*.

SWEET
was *sweet*,
was *sweet*.

LOUD
was *loud*,
was *loud*.

STRONG
was *strong*,
was *strong*.



Fig. 1



Fig.



Fig. 4



Fig. 2

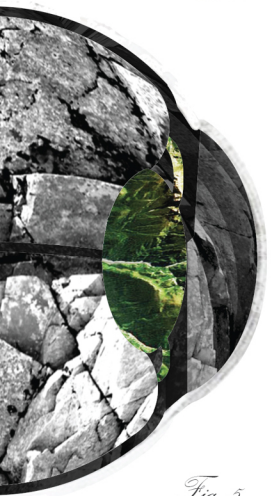
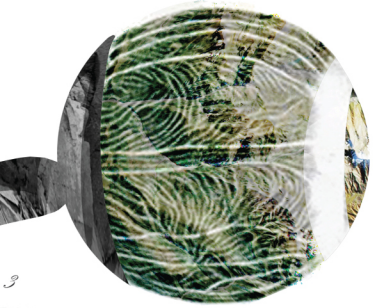


Fig. 5



FIGURE XVI



There was no simpler explanation of the *sensations*
– other than to convey what they were *not*.

Light was *not* dark.

Hard was *not* soft.

Sweet was *not* salty.

Loud was *not* quiet.

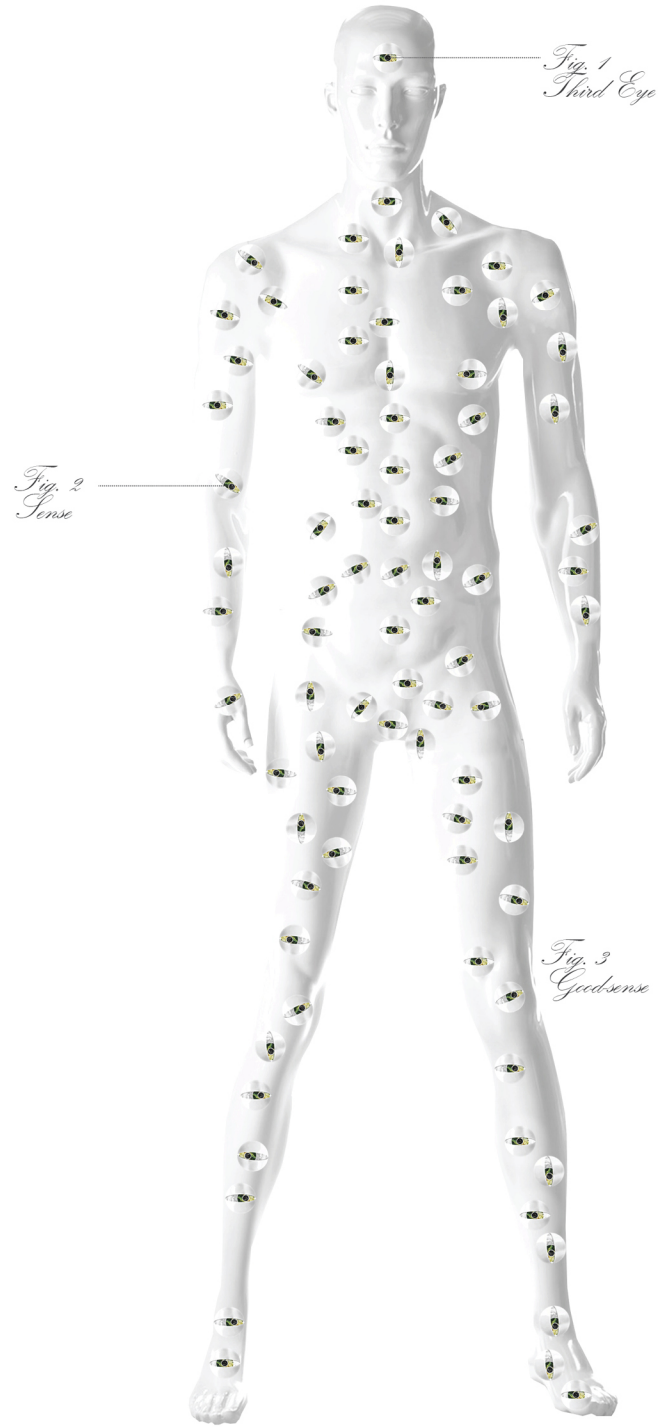
Strong was *not* weak.



The baby aged like all babies do.
And with each age, the *senses* degraded.

The child – great *sense*,
the youth – good *sense*,
the adult – bare *sense*,
the elder – bad *sense*
and
the deceased – non-*sense*.







*Fig. 4
Nonsense*

FIGURE XVII



The living lived because the living *sensed*.
And as the living aged, the living became *senseless*.
Thus, non-sense

was

death.



END

*REDEFINING OUR SOURCE OF
ENERGY.*



The end.



The sun
flⁱckered
the
way
an
 antique television
would
while
switching
off.

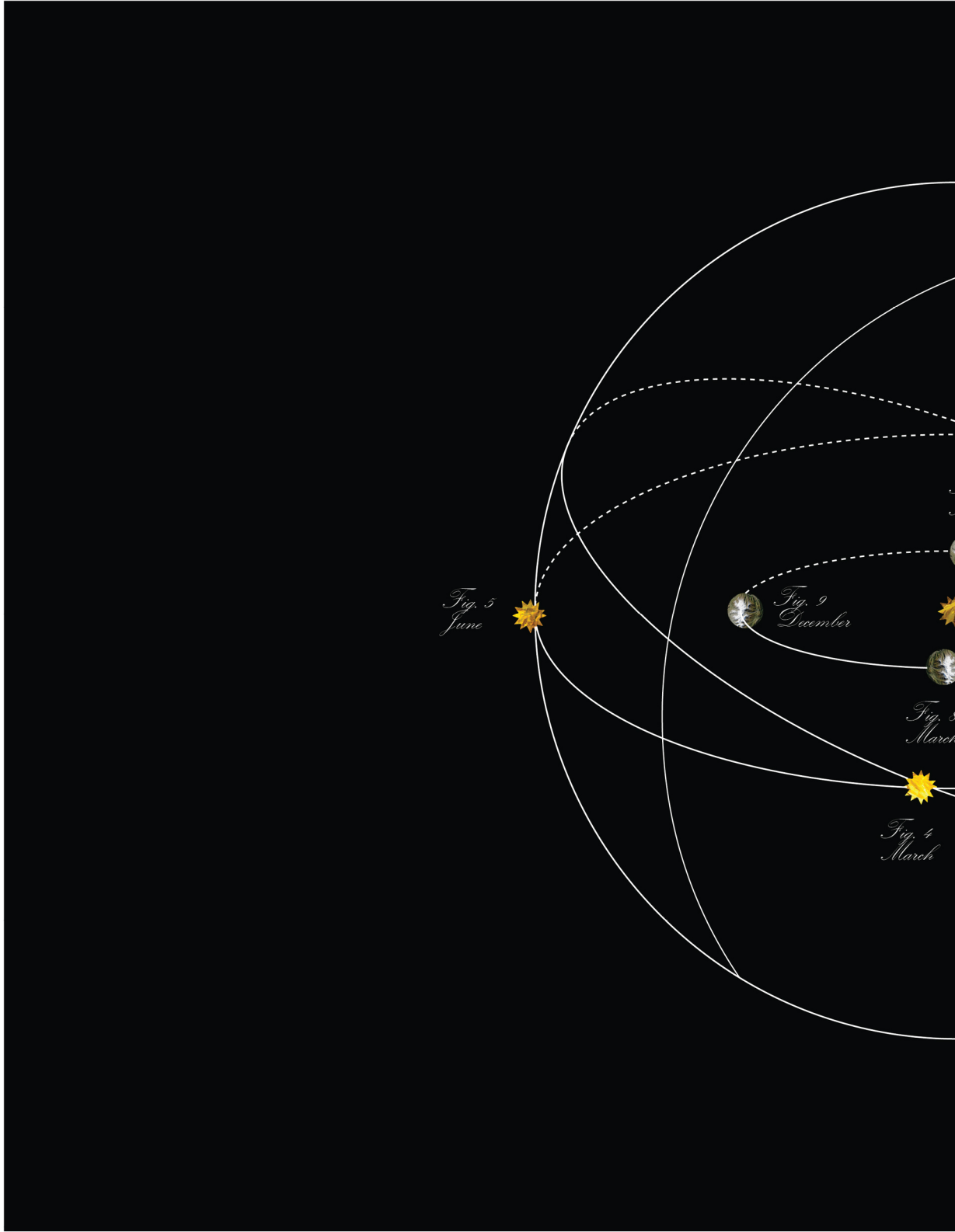


The better part of the population gathered for

the *end of the world*,
while the cynical realists persisted.

The *end of the world*
was an indiscriminate happening, as the end of the *Sun*
– the ball of energy in which the solar system revolved –
meant the inevitable end of humanity.





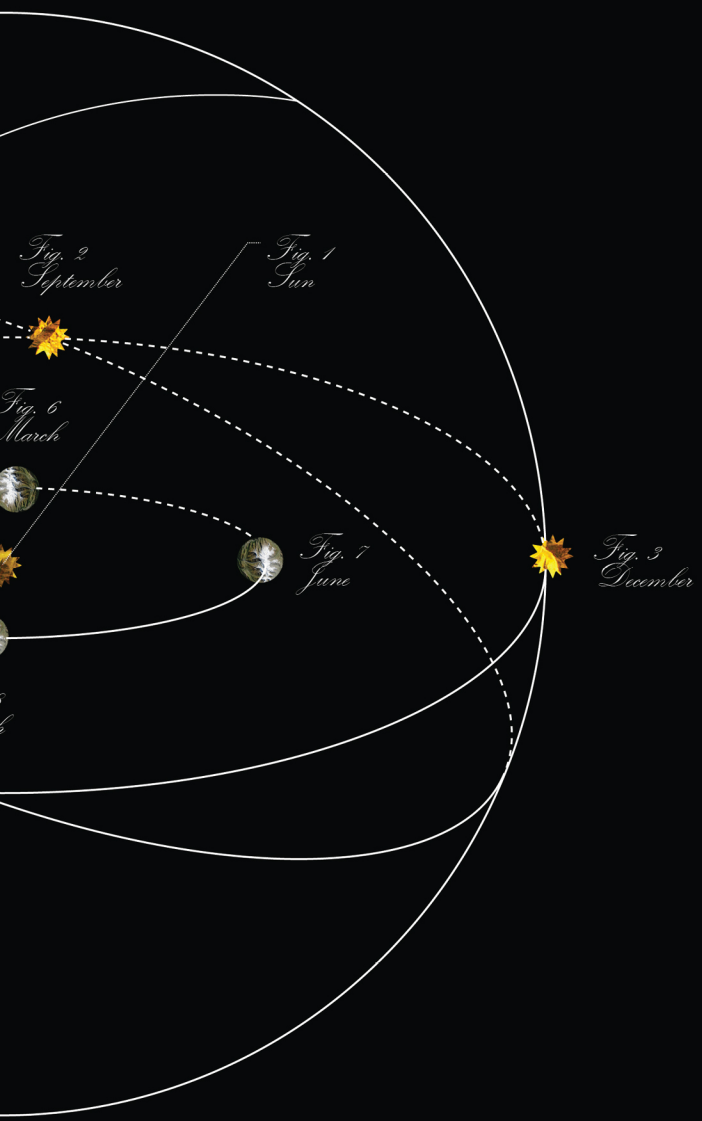


FIGURE XVIII



A unanimous progression through the five stages of grief preceded this event:

1. Denial and Isolation **nah**
2. Anger **ahh**
3. Bargaining **hmm**
4. Depression **ugh**

and

5. *Acceptance*



Acceptance was thus the remaining air in this terminal condition. The entire population was not more unified than it was presently. In the least, the academics assured a quick and painless death.



The sun flickered yet again,
this time like a reverse lightning strike – *light-dark-light*.



All of
Earth's oxygen
was consumed
at once,
held,

and then
released
29.9792458
seconds later
(as the light
persisted once
more).



This incident was to change humanity's collective memory indefinitely. Paradoxically, the ~~obliteration~~ of the future meant the same of the past, and with no point of convergence between the past and the future, the present would cease to exist.



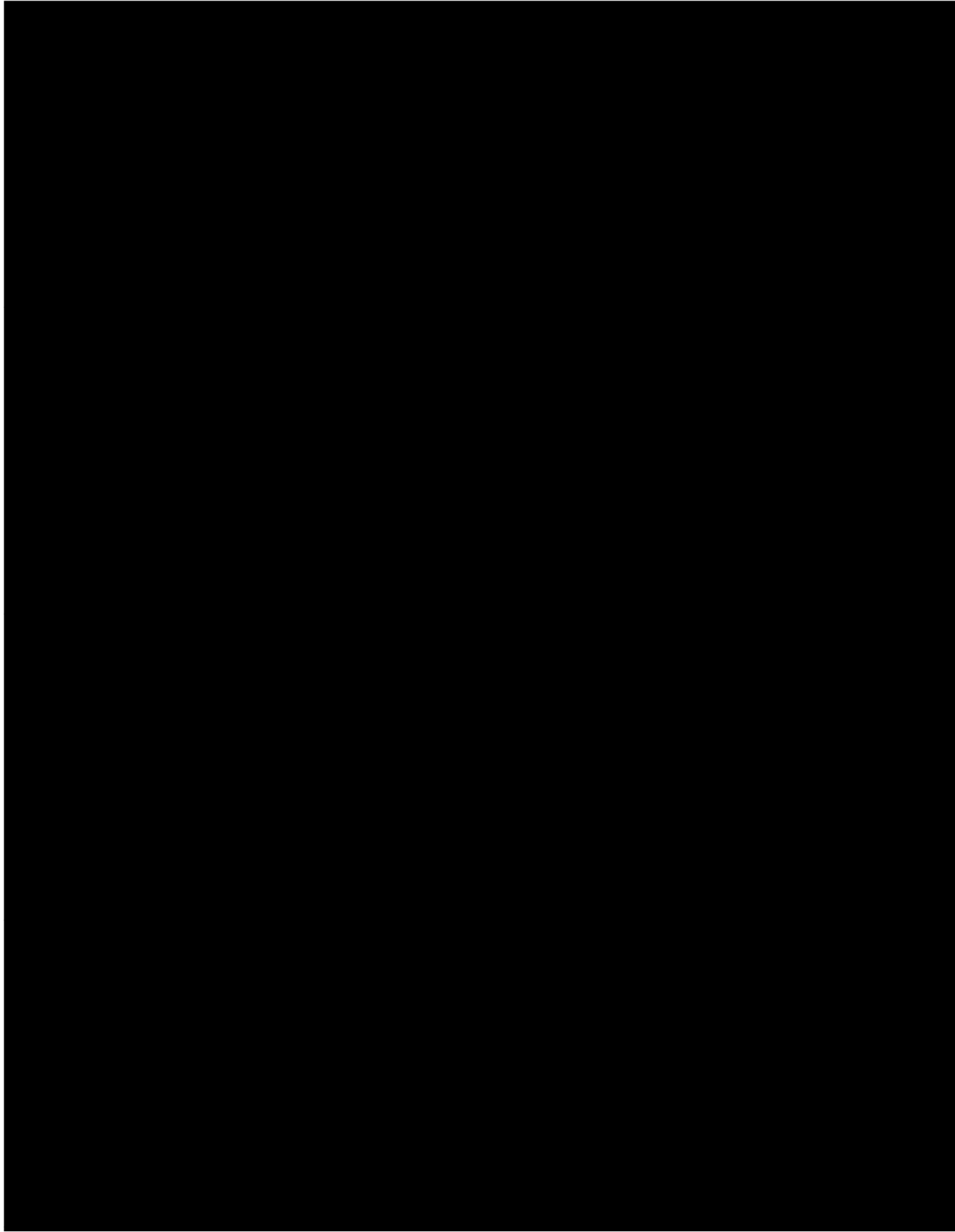
Humanity was instantly blinded by blackness, though the citizens shut their eyes instinctively.

This was it,
collapse,
curtains,
death,
demise,
destruction,
doom,
dunzo,
eradication,
exit,
expiration,
extinction,
fatality,
finish,
fin,
gone,
hasta la vista baby,
kaput,
massacre,
obliteration,
passing,
perish,
termination,
the conclusion,
the end,



lights out.





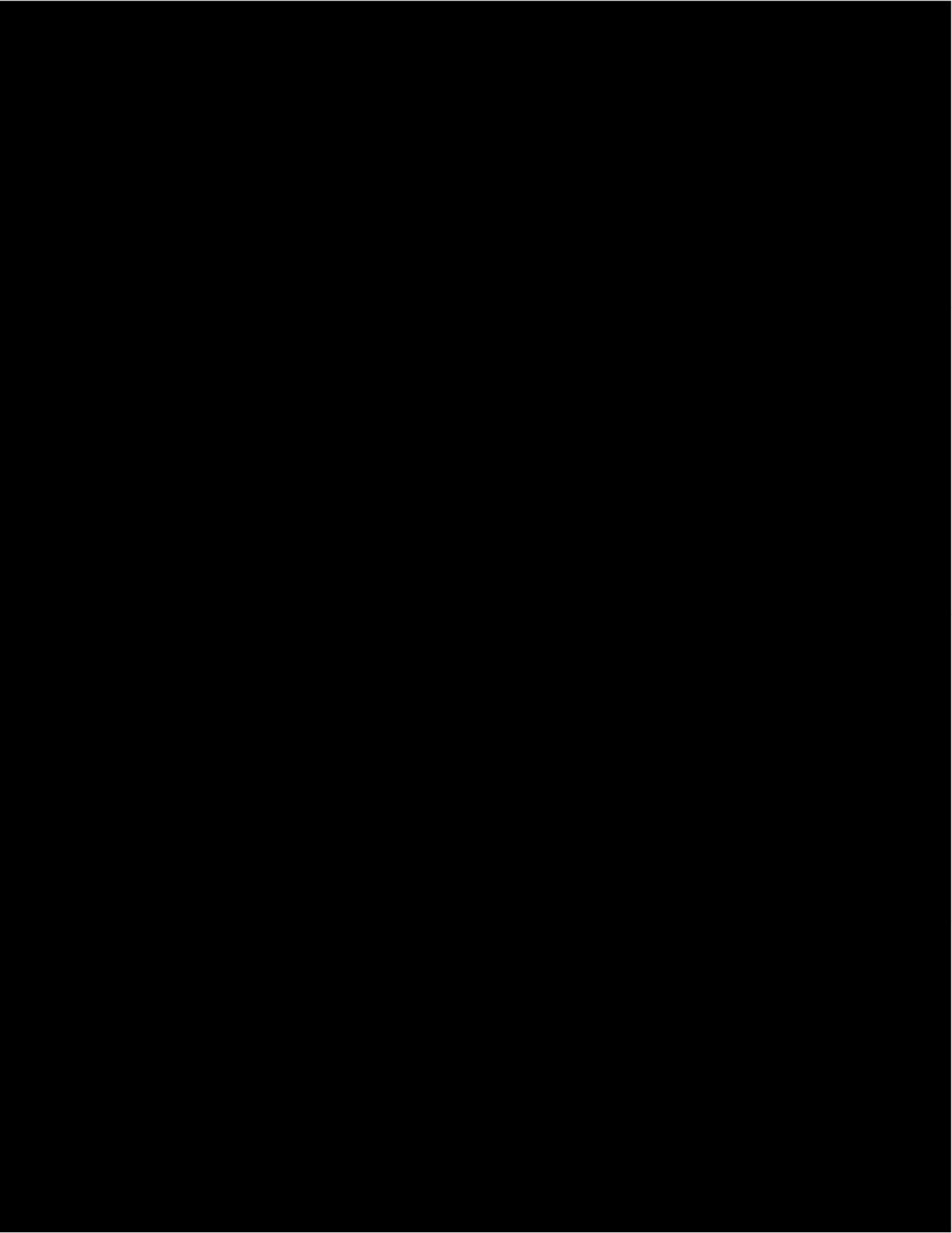


FIGURE XIX



...



The Earthlings stirred impatiently. Death had not yet consumed them – just blackness.

They had been betrayed. This was not the imminent death that they were promised! The silence broke with a sudden murmuring.

Now what?

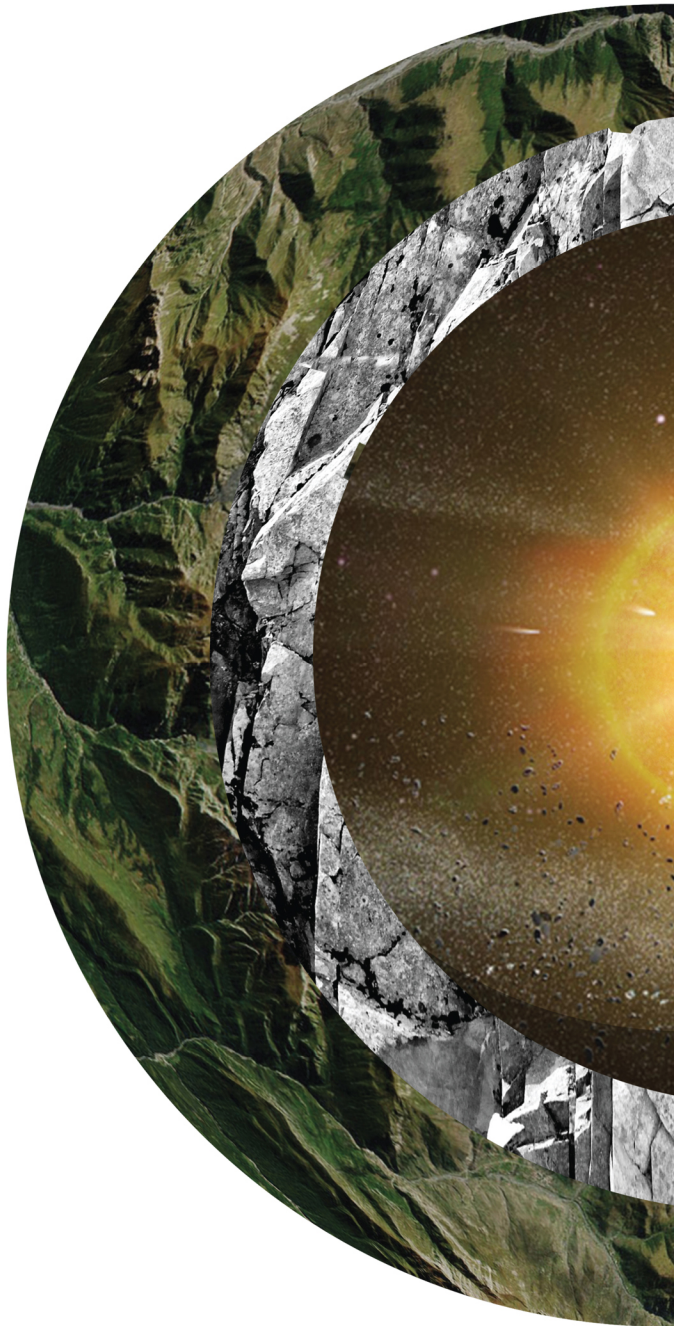
The unknown seemed to be more terrifying a thing than the end itself.

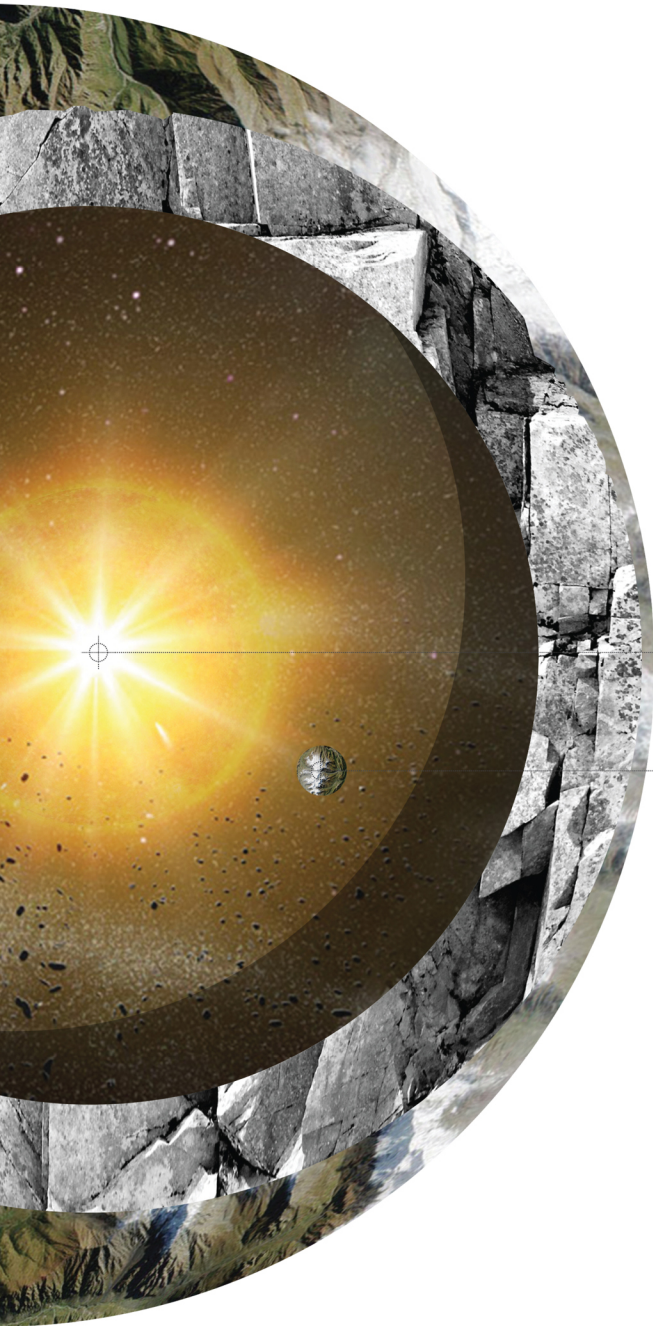


In synchronicity,
the humans sifted through an
identical stream of consciousness,
as their instinct for survival endured.

A telepathic thought occurred
– if the humans were not to receive
their *energy* from an outer source,
they must turn *inwards*.







*Fig. 1
Heat and Light Energy*

*Fig. 2
Earth*

FIGURE XX



The beginning.



EXCURSUS

*An essay
by Chanel Dehond*



LEGEND

X_1 A series (pre-excursus)
 X_2 A series (post-excursus)

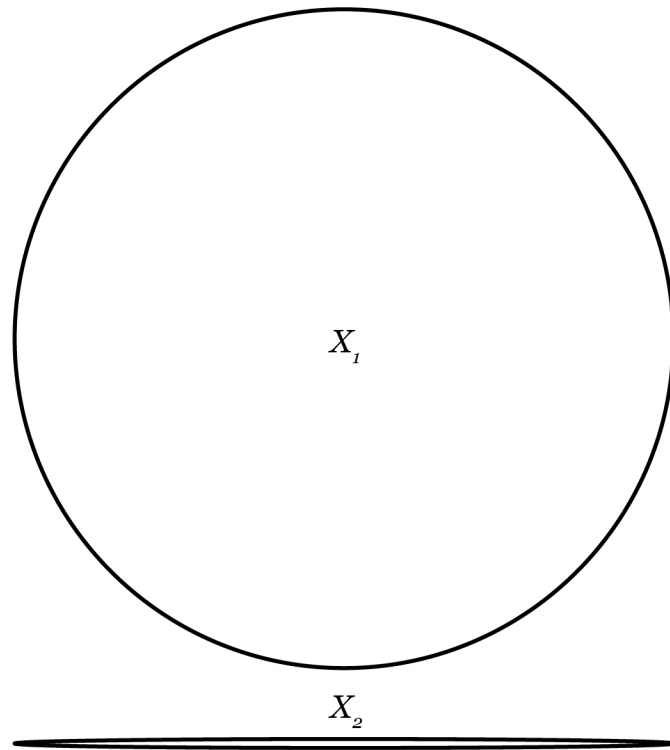


FIGURE XXI



It is here,
in the *excursus*, that I have trepidation for a metaphorical
“flattening” of the volume I have just exhibited (*FIGURE XXI*).
“It is the idea that something difficult does not need to rely
on effects of obscurity; it is a celebration of impressionable
thoughts – a visual impact that contains many layers to be
unpacked and explored.”¹ Though, the *excursus* – as opposed
to the *addendum*, *afterword*, *appendix*, *coda*, *conclusion*,
epilogue or *postlude* – is often applied to an academic writing
to provide digressive information that is linked to the overall
topic, but does not necessarily contribute directly to the
matter at hand, which is just how I want the following to be
read.²

It is in the *excursus* that I will offer;

1. A *meditation*,

2. An *apparatus*, and

3. A *method*,

on, for and *of* architecture. It is that of a single interpretation,
which is likely to occur anyways, as you, the reader, attempt
to explain *A series* to someone else – sans the object.

The *meditation* is on space,
the *apparatus* is for knowledge, and
the *method* is of communication.

MEDITATION

*We all, children and grownups alike, are inclined to live
in our own little world, in our immediate surroundings,
or at any rate with our attention concentrated on those
things with which we are directly in touch. We tend to
forget how vast are the ranges of existing reality which
our eyes cannot directly see, and our attitudes may
become narrow and provincial. We need to develop a
wider outlook, to see ourselves in our relative position
in the great and mysterious universe in which we have
been born and live.*

- Kees Boeke³



LEGEND

- X_1 *Designable space (pre-virtual)*
- X_2 *Designable space (post-virtual)*
- X_3 *Measurable space*
- X_4 *Unmeasurable space*

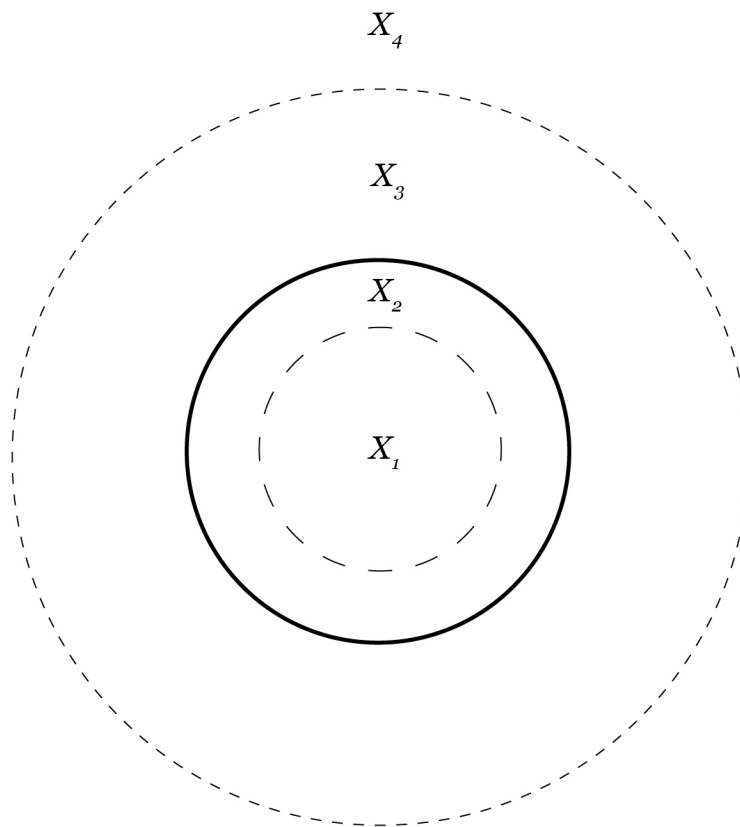


FIGURE XXII



The *meditation* is on *space*. The type of *space* defined by dimensionality (length, width, height, depth, etc.) within which all things exist – this includes, but is not limited to, *outer space*.

Space – especially *space* within which we design – is restricted by our ability to measure it.

The architect's scale – a specialized ruler designed to facilitate the drafting and measuring of architectural drawings – is a physical manifestation of “designable space”. As of today, an architect's scale can be purchased with a range from 1:1 to 1:2500 – the human scale.

For further reference, Rem Koolhaas', *S, M, L, XL* demonstrates two things;

1. The scale of projects that currently exist within “designable space” – undertaken by the “Office for Metropolitan Architecture” (OMA)⁴ – and
2. That size does matter.

As we move forward in time, and simultaneously move forward with technology, we extend the *spatial limit* – the *measurable spatial limit* and the *designable spatial limit* (FIGURE XXII). That is to say that the *pre-virtual* era placed a limit on *designable space*, as it was *unmeasurable* to mankind. Now however, the constraint has been lifted and we are able to measure virtual space in *bits* and *bytes* (kilo-, mega-, giga-, tera-, peta-, exa-, zetta-, yotta-⁵).

The Charles and Ray Eames⁶ film, “Powers of Ten” (1977)⁷, based upon Kees Boeke's⁸ book, “Cosmic View: The Universe in 40 Jumps” (1957)⁹, conceptualizes the 20 year expansion of spatial limitations. “Orders of magnitude” (10 to the *n*th power) are used as the metric. As such, “Powers of Ten” terminates at 10^{24} and 10^{-16} , while “Cosmic View” ends at 10^{26} and 10^{-13} . Even though “Cosmic View” extends 10^2 times farther, in the outward direction, the extra two powers were later discounted, due to the inaccurate measures made by less-advanced technology. However, the 20 year period extended “measurable space” by three orders of magnitude



in the inward direction. In 2012, Cary and Michael Huang, published an online visualization entitled “The Scale of the Universe 2”, which examines the current “measurable spatial limit”. “The Scale of the Universe 2” ends at 10^{27} and 10^{-35} – expanding “measurable space” by three orders of magnitude in the outward direction, and a whopping nineteen orders of magnitude in the inward direction.¹⁰

“Powers of Ten” and “Cosmic View” examine “measurable space” through the minification and magnification of scale – beginning at the human scale. The narratives commence within “designable space” – “Powers of Ten”; with an overhead view of a man and woman picnicking, and “Cosmic View”; with an overhead view of a girl sitting in a chair. They extend in both directions towards the “measurable spatial limit” – into the depths of the observable universe, and the constitution of the nucleus of an atom – and then end, as both encounter the inception of “unmeasurable space”.

These precedents made aware the *measurable spatial limits* of two specific points in time;

1. 1957

2. 1977

and thus, act as artifacts.

By journeying from *designable space* into the extents of *measurable space*, there is gained a greater understanding of the relationship between space and being, as well as an extension in our perception of space, time, and practice, at the human scale.

...he (the astronomer) was struck by the mirror-image similarity between the work of surgeons and his own. Just as he, starting from his own body, looked into the depths of the universe, where everything became increasingly incomprehensible, they took the opposite direction and penetrated that same body, where they encountered similar mysteries, culminating in enigmatic neurons and DNA molecules, whose operation was perhaps ultimately determined by quantum processes.



The fact that the dimensions of the human body were almost exactly halfway between those of the universe and those of the smallest particles was in line with that fact. Man was the axis of the world - that was not a theological dogma: you could measure it.

- Harry Mulisch¹¹

A series, is in some way, attempting to exhibit a hypothetical extension of *designable space*. That is to say that there is an aspiration to *imagine* an extension of space in which the architect may interact. Each *fiction* places itself within the abstract diagram (*FIGURE XXII*) at multiple points.

As the architect of *A series*, there is an exhilaration gained from entering the *unmeasurable space* – likely the same feeling that Neil Armstrong had when he took one small step for man¹². This exhilaration is contingent upon the assumption that in 20 years time, *A series* will fall into *measurable space*, or in the least, be considered a commendable pursuit at redefining the spatial limits at this given point in time. Based on historical precedent, the orders of magnitude will continue to increase, extending the spatial limits of architecture.

The rapid expansion of knowledge and technical development has swept us into a world beyond our grasp; the face of nature is alien once again. Like the forest and the mountains of medieval times, our new environment harbours strange menacing beasts, invisible viruses, atoms, mesons, protons, cosmic rays, supersonic waves.

- Gyorgy Kepes¹³



LEGEND

- X_1 Discovery
- X_2 Series*
- X_3 Experiment
- X_4 Intuition
- X_5 Pursuance

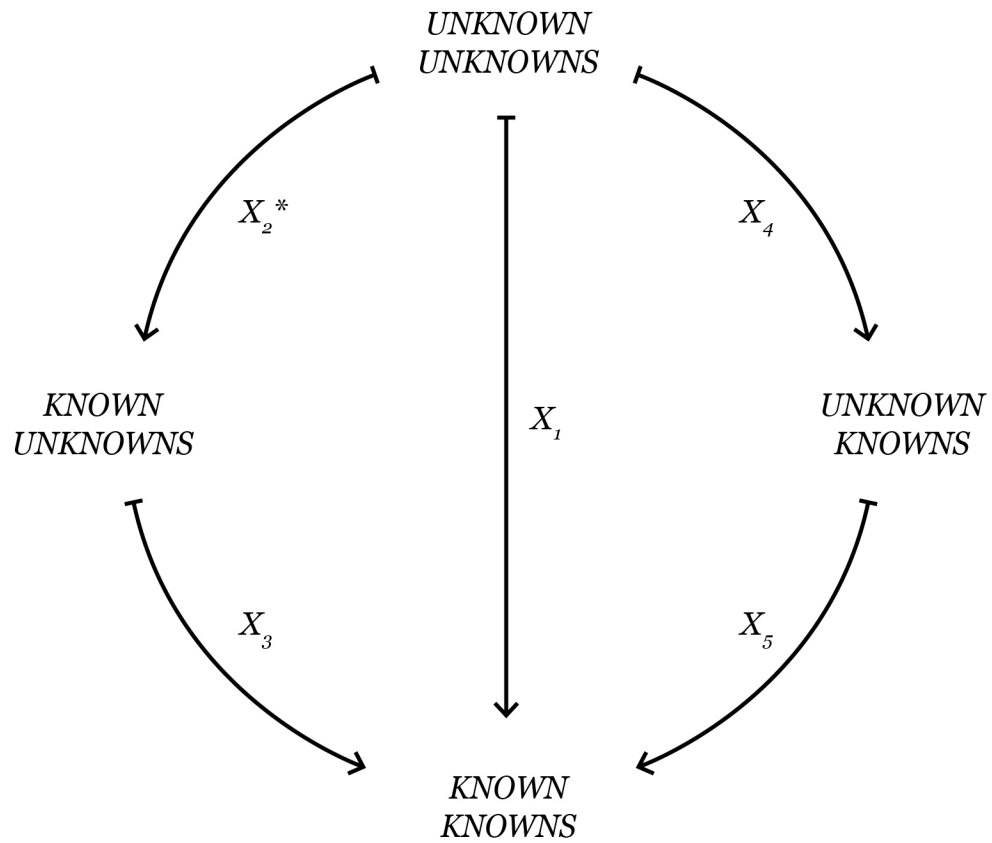


FIGURE XXIII



APPARATUS

...As we know, there are known knowns; there are things that we know that we know. We also know there are known unknowns; that is to say we know there are some things we do not know. But there are also unknown unknowns, the ones we don't know we don't know.

- Donald Rumsfeld¹⁴

The *apparatus* is for *knowledge*. The approximation of academia is the process of making *unknowns*, *knowns*. To some, this pursuit gives meaning to *existence*. To others, it delineates a proximity to the divine. And to Sir Francis Bacon, “knowledge is power”¹⁵. Despite the subjectivity of *why*, the conversion of *unknowns* to *knowns* has an associative methodology (*FIGURE XXIII*).

DISCOVERY (X₁):

The shortest conversion of *unknown unknowns* to *known knowns* is through the *discovery* – an unexpected find.

In 1939, Percy Spencer was touring one of his laboratories at the Raytheon Company and paused in front of a magnetron – an electron tube that amplifies and generates the microwaves in an active radar – and the chocolate bar in his pocket began to melt. Following this initial discovery, Percy Spencer held popcorn kernels adjacent to the magnetron and induced the world's first microwaved popcorn.¹⁶

The *discovery* is the mediation between the *unmeasurable* and the *measurable*. At once, Percy Spencer – who was unaware of the effect of microwaves on chocolate – became aware.

SERIES (X₂):*

It is safe to assume that the *series* will be the focus of the *apparatus* for knowledge – as my thesis is entitled *A series*.



The *series* is an organization of things with formal or functional resemblances, sequenced to manufacture knowledge. The *series* has blurred ends, as “it must either recede to a time infinitely remote or have been started by some magical act of creation.”¹⁷⁷ It is “*turtles all the way down*”.¹⁸

The *series* is the conversion of *unknown unknowns* to *known unknowns* – *known unknowns* being the things we know that we don’t know. That is to say, we know there is death, but we don’t know what follows. The *series* becomes a powerful *apparatus*, fashioning substance out of oblivion.

*In 1869, Dmitri Mendeleev developed his extended version of the periodic table, which sequenced elements according to atomic weight and valence. It was through this series that Dmitri Mendeleev could predict the existence of eight unknown elements with atomic weights between 65 and 75. In 1875 and 1886, two of the known unknowns were converted into known knowns through experimentation. Ga (gallium) and Ge (germanium) were proved to fill two of the void spaces in the periodic table.*¹⁹

*The series is the intermediate degree between the unmeasurable and the measurable, detecting unknowns or ‘holes’ within a set of knowns. “...Comparisons through and between series allowed them (evolutionists) successfully to predict missing links.”*²⁰

EXPERIMENT (X₃):

The *series* is then superseded by the *experiment* – a scientific procedure undertaken to prove a hypothesis. The *experiment* is the conversion of *known unknowns* to *known knowns*. The typical structure of this conversion is exemplified by the lab report.

*In 1964, physicist Peter Higgs proposed the existence of the Higgs Boson – a particle that gives mass to other particles. In 2013, after more than 40 years of experimentation and approximately “6.4 billion dollars”²¹, the Higgs Boson was tentatively confirmed.*²²



The *experiment* is subsequent to *known unknowns*. It is only until an idea comes to fruition that it can be tested and proved.

INTUITION (X₄):

The alternative method of converting *unknowns*, to *knowns* is through the *intuition* and the *pursuance*.

The *intuition* is the conversion of *unknown unknowns* to *unknown knowns* – an unconscious understanding.

*In Asian cultures, there is a phenomenon called the conception dream, in which a woman or man prophesies their own, or a relatives pregnancy prior to an administered test. The conception dream – still commonly used in Korea – determines the gender and future of a baby. Symbols such as; fruit – a girl – animals, nature, children and jewels are common subject matter.*²³

This premonition exemplifies *unknown knowns* by acknowledging the conception of a life, without hard evidence.

PURSUANCE (X₅):

The *intuition* is followed by the *pursuance*, a conversion of *unknown knowns* to *known knowns*. The *pursuance* is defined as a carrying out of an action.

In the former example, unknown unknowns are converted into unknown knowns through the conception dream. In order to prove the existence of a baby, the potential carrier pursues the intuition by administering a pregnancy test (6-12 days after fertilization).

The *pursuance* proves the *intuition* by converting the *unknown* variable into a *known* variable.

--



The procurement of knowledge manifests itself within variations on these five methodologies: the *discovery*, the *series*, the *experiment*, the *intuition*, and the *pursuance*.

The *series* and the *experiment* are classified under the *rationalists'* approach – a method of basing truths in reason, as opposed to experience – while the *intuition* and the *pursuance* are classified under the *empiricists'* approach – a method of deriving truths from experience, in contrary to reason.²⁴

Ipsa facto, the *series* and the *experiment* are revered in scholarly disciplines, as their incarnations have been practiced and prototyped. Academia is derived from the *rationalists'* approach; the *series* and the *experiment*.

As *unknown unknowns* are things we don't know, we don't know, the *series* becomes a critical component in academia. It is only until we know what is missing, that we can engage in educating ourselves.

A *series* takes theories from multiple disciplines, arranges them according to resemblances in subject matter, locates the *unmeasurables* within the *measureables*, and fills the *unmeasurables* with fictional spatial constructs.

e.g.

“The complexity of this circumstance
e x p a n d e d.

There existed a *black hole* in the mammalian brain, and the *black hole* was the method of traversing the *multiverse*,

thus,
the discovery of the *black hole* indoctrinated *dreaming* as a voyage into the *multiverse*.”

--



In the essay, *Seriality and Scientific Objects in the Nineteenth Century*, the *series* is defined in terms of its constitution and functionality:

1. “Seriality is relational: to be part of a *series* is to be preceded and followed by something else... all *ideas* are inherently relational.”
2. “Seriality can encourage a focus on practice, uniting approaches that have variously been dealt with as material and conceptual.” That is to say that the *series* can unite the rationalists’ and empiricists’ approach – relating reasoning and experience.
3. “Seriality is about process, about science as work. It is particularly strong in relating different scales and perceptions of time, as well as of arrangements in space.”
4. “Seriality is about (but not confined to) communication. It highlights issues of audiences and authorship, readers and writers.”
5. “The conditions for seriality as it developed during the long nineteenth century suggest relations to economic and social change at the broadest level.”²⁵

These five definitions position the *series* as an *apparatus* in architecture – manufacturing ideas, uniting material and conceptual approaches, relating different scales and perceptions of time and space, highlighting communication, and evoking economic and social change.

The outcome of serialization insinuates a universal order. *Knowns* can be sequenced with formal or functional resemblances, and if a vacancy is presented, the accepted conclusion is that there exists an occupancy. “Behind the subtly graded and reliably calibrated sequences was often the sense that the world was serial in its basic structure.”²⁶

--



'And you cannot move at all in Time, you cannot get away from the present moment.' 'My dear sir, that is where you are wrong. That is just where the whole world has gone wrong. We are always getting away from the present moment. Our mental existences, which are immaterial and have no dimensions, are passing along the Time-Dimension with a uniform velocity from the cradle to the grave... For instance, if I am recalling an incident very vividly I go back to the instant of its occurrence: I become absent minded, as you say. I jump back for a moment.'

- H.G. Wells²⁷

Humanity inhabits the fourth dimension – *time*. Rob Bryanton discusses the adherence of humans to this forward moving trajectory, “If you were to see your body in the fourth dimension, you would be like a long undulating snake, with your embryonic self at one end and your deceased self at the other.”²⁸ That is to say that “The Curious Case of Benjamin Button” could not exist in this realm – as we cannot age backwards. The implication of the time-dimension is that of a single vector on which the *serial* universe appears out of sequence.

LEARNING:

Learning is the acquisition of information, through experience, that exists within the constraints of *time*. It is the consumption of data as it is presented.

In “The Catcher in the Rye”, J.D. Salinger characterizes the present tense through his use of the literary technique, “stream of consciousness”. This technique is successful in establishing the chaotic structure of the world unfolding in time; uninterrupted and privy to erratic sensations and experiences.

“And the band started playing one of those really slow songs... that probably have really great lyrics or something but the song itself just is awful-just awful. Then this real



phony guy, with the hair all slicked back on the top of his head stood up with the Sax and did a solo.”²⁹

Learning is an anarchic constant in the present-tense.

THINKING:

Adversely, *thinking* is reasoning. It is the process of restructuring the *learned* within the mind. *Thinking* occurs outside of the time-dimension, as it has the capacity to reconstruct the disordered universe. The mind then, is the tool for *thinking*. It has the ability to dislodge itself from the trajectory of time and traverse the *past* – through memory – the *future* – through speculation – and the *imaginary* – through dreaming. Because *thinking* is disengaged from time, it can construct *series* – the methodology for converting *unknown unknowns* to *known unknowns*. As previously stated, “seriality is relational: to be part of a *series* is to be preceded and followed by something else... all ideas are inherently relational.”³⁰

Learning accumulates information, while *thinking* fabricates knowledge.

In “The Where, The Why and The How”, Matt Lamothe and Julia Rothman examine the process of thinking;

“Driving in the car recently, the topic of conversation somehow steered to the question of why eggs are shaped like eggs.³¹ We all argued for a few minutes, each of us yelling over the other, about whether the shape has an evolutionary purpose.”³²

When the question of “why” is asked, the patrons leave the car – in the esoteric sense – and enter their minds. They shuffle through their learned past (animals that lay eggs, the shape of eggs, laying eggs, oblong forms and structural properties etc.) and begin to serialize the information – through formal or functional resemblances. There are no eggs in the car, there are no eggs in the present-tense. The eggs are in the past.



The procurement of knowledge transpires through *thinking* – as opposed to *learning*. When we take a recess from the absorption of information, our minds have the potential to convert *unknowns* to *knowns*. *Thinking* manufactures a revaluing of the individualized experience.

“In 1665, Isaac Newton was at the University of Cambridge... At that time Cambridge was closed due to the plague. So, Isaac Newton didn’t have a way to learn, he had to stop learning... but he didn’t want to stop thinking... He was thinking about this problem in astrophysics, specifically, he wanted to calculate the motion of the moon around the Earth... what he did in order to solve his problem was create calculus, Newton’s Three Laws, the Universal Law of Gravitation, the reflecting telescope to check out his work, and optics... in that two years that he stopped learning.”³³

It wasn’t until Sir Isaac Newton was forced to rely on his *thinking* that the universal *knowns* were acquired.

The universe is *serial* in structure ergo, knowledge is gained when we reinterpret the universe as such. The *series* is the *apparatus*, and the *apparatus* is for *knowledge*.

METHOD

A book is the only place in which you can examine a fragile thought without breaking it, or explore an explosive idea without fear it will go off in your face. It is one of the few havens remaining where a man’s mind can get both provocation and privacy.

- Edward P. Morgan³⁴

The *method* is of *communication*. A *series* is a series of illustrated short *fictions* that spatialize my theories on *the meaning of life, the universe and everything* – the *unmeasurable*.



Fiction is an impetus to architecture. Imagination is an upstream process toward making the fake become real. The fiction that architects write – as an inspiration for and a response to culture – forecasts the fabrication of cities, which marks history. To advance culture, architects must embrace the power of unrealized ideas and nurture wild propositions. By realizing the seemingly unimaginable, architects lay down a new milestone of tangible realities.

- Jimenez Lai³⁵

Placing *A series* under the fictional genre allows me to manage my bias – or in actuality, *not* manage it at all. The *fiction* exists within *unmeasurable space*, and yet it is inhabited often by immeasurable audiences. “There is a definite trend for general readers to buy more fiction than nonfiction books.”³⁶ The “fiction” tag, constructs a space of which to convey my theories *candidly* – without amendments or limitations. It is *only* here, in the *excursus*, that I must provide references in order to base my banter in the *measurable spatial limit*;

Truth is stranger than fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't.

- Mark Twain³⁷

The standard *method of communication* in architecture is that of the *architectural drawing set* or the *construction document* – an extrapolation of a spatial construction that through notation and orthographic convention (plan, section, elevation and detail) a three-dimensional edifice is built. This method uses two-dimensional representation to convert the *unmeasurable* – an idea – into the *measurable* – a construction.

It is no accident that the *method of communication* in *A series*, is inspired by that of an *architectural drawing set*. The resultant “is a medium that facilitates experimentations in proportions, composition, scale, sensibility, character plasticity, and the part-to-whole relationship as the page



becomes an object.”³⁸ Besides the fact that my education engendered a predisposition towards architectural representation, I am inspired by the ability of an *architectural drawing set* to be read and understood universally.

*Over the past few decades, architecture as an idea and practice has increasingly limited its definition of itself. In the foreseeable future, the instrumentality of architecture in effecting actual change - that is, change that challenges the dominance of commercial institutions, their aims, and values - will diminish... These (NaJa & deOstos creations) are projects infused with literary, no less than architectural ambition and hint at an important generational return to architecture pursued, and understood, as a form of language. These are investigations that reveal architecture as an unexpectedly contemporary form of narrative and storytelling - something otherwise nearly impossible to imagine in our era of mass media, instantaneous information, and rampant development and urbanization.*³⁹

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It is here in the *excursus* that I have offered;

1. A *meditation*,
 2. An *apparatus*, and
 3. A *method*,
- on, for and of architecture.*

The *meditation* was on space,
the *apparatus* was for knowledge, and
the *method* was of communication.

If there is one thing to take away from the *excursus*, it would be the *excursus* itself – literally.



NOTES

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responds with “another turtle”. The anecdote continues and concludes with the exclamation that it is “turtles all the way down.”

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LEXICON

*A SERIALLY ORGANIZED
VOCABULARY, REFERENCING AN
IDIOSYNCRATIC BIBLIOGRAPHY.*



ARCHITECTURE n. “Sometimes the only way to truly love architecture is to be inside of it.”¹

BAD adj. “Four legs good, two legs bad.”²

BEGINNING n. “The end was contained in the beginning.”³

BELIEF n. “I would never die for my beliefs because I might be wrong.”⁴

BELIEVE v. “Believe only half of what you see and nothing that you hear.”⁵

BOOK n. “The best books... are those that tell you what you know already.”⁶

BORN adj. “If you’d never been born, then you might be an Isn’t! An Isn’t has no fun at all. No, he disn’t.”⁷

BREAKFAST n. “Why, sometimes I’ve believed as many as six impossible things before breakfast.”⁸

CEREAL n. “Do you know what breakfast cereal is made of? It’s made of all those little curly wooden shavings you find in pencil sharpeners!”⁹

CHANGE v. “Closing your eyes isn’t going to change anything.”¹⁰

CLAP v. “People always clap for the wrong things.”¹¹

COMMON SENSE n. “It sounds plausible enough tonight, but wait until tomorrow. Wait for the common sense of the morning.”¹²

CONSCIOUS n. “Until they became conscious they will never rebel, and until after they have rebelled they cannot become conscious.”¹³

DARK adj. “Outside of a dog, a book is a man’s best friend. Inside of a dog, it’s too dark to read.”¹⁴

DEAD n. “The only good human being is a dead one.”¹⁵

DOUBT n. “You should never, never doubt something that no one is sure of.”¹⁶

DREAM n. “All that we see or seem is but a dream within a dream.”¹⁷

EDUCATION n. “I suppose that in no educational institution can one become an educated person.”¹⁸

END n. “Even if we could turn back, we’d probably never end up where we started.”¹⁹

ENTICE v. “We’re in space, man. Why don’t you just relax and admit that you did it because it entices you?”²⁰

EQUAL n. “All animals are equal, but some animals are more equal than others.”²¹



FACT n. “And a fact is the most stubborn thing in the world.”²²

FICTION n. “Two hours of writing fiction leaves this writer completely drained. For those two hours he has been in a different place with totally different people.”²³

FIND v. “Face this world. Learn its ways, watch it, be careful of too hasty guesses at its meaning. In the end you will find clues to it all.”²⁴

FUTURE n. “Unfortunately, the clock is ticking, the hours are going by. The past increases, the future recedes. Possibilities decreasing, regrets mounting.”²⁵

GOD n. “God answers all prayers, but sometimes his answer is ‘no’.”²⁶

GOOD adj. “I’m alone everyday but i still wear a tie to be good.”²⁷

GROWN UP n. “Grown ups are complicated creatures, full of quirks and secrets.”²⁸

HEART n. “The whole horror of the situation is that he now has a human heart, not a dog’s heart. And about the rottenest heart in all creation!”²⁹

HIDDEN adj. “Watch with glittery eyes the whole world around you because the greatest secrets are always hidden in the most unlikely places.”³⁰

INSANITY n. “I do not suffer from insanity, I enjoy every minute of it.”³¹

INSIDE n. “Nothing was your own except the few cubic centimetres inside your skull.”³²

INTELLECTUAL n. “There are some ideas so absurd that only an intellectual could believe them.”³³

IMAGINATION n. “There is no life I know to compare with pure imagination. Living there, you’ll be free if you truly wish to be.”³⁴

IMPOSSIBLE adj. “Everything is possible. The impossible just takes longer.”³⁵

JOURNALISM n. “Journalism is printing what someone else does not want printed: everything else is public relations.”³⁶

JUDGE v. “Never judge a book by its movie.”³⁷

LEAVE n. “Here you leave today and enter the world of yesterday, tomorrow, and fantasy.”³⁸

LEFT n. “Two rights don’t equal a left.”³⁹

LIFE n. “The secret of life, though, is to fall seven times and to get up eight times.”⁴⁰



LIMIT n. “The only way of discovering the limits of the possible is to venture a little way past them into the impossible.”⁴¹

LOVE n. “You know you’re in love when you can’t fall asleep because reality is finally better than your dreams.”⁴²

LUNATIC n. “Perhaps a lunatic was simply a minority of one.”⁴³

LYING v. “Advertising is legalized lying.”⁴⁴

MAGIC n. “Those who don’t believe in magic will never find it.”⁴⁵

MAN n. “An animal may be cunning and ferocious enough, but it takes a real man to tell a lie.”⁴⁶

MAY v. “To the world you may be one person; but to one person you may be the world.”⁴⁷

ME pr. “But enough about me, let’s talk about you... what do you think of me?”⁴⁸

MIND n. “Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing.”⁴⁹

MUCH adv. “You used to be much more... muchier. You’ve lost your muchness.”⁵⁰

MYSTERIOUS adj. “I wish I could write as mysterious as a cat.”⁵¹

NONSENSE n. “I like nonsense, it wakes up the brain cells. Fantasy is a necessary ingredient in living.”⁵²

PICTURE n. “Words and pictures are yin and yang. Married, they produce a progeny more interesting than either parent.”⁵³

PAST n. “He who controls the past controls the future. He who controls the present controls the past.”⁵⁴

QUESTION n. “Sometimes the questions are complicated and the answers are simple.”⁵⁵

READ v. “I’m quite illiterate, but I read a lot.”⁵⁶

REALITY n. “Invisible things are the only realities.”⁵⁷

REASON n. “‘It’s against reason,’ said Filby. ‘What reason?’ said the Time Traveller.”⁵⁸

RESOURCE n. “Our greatest national resource is the minds of our children.”⁵⁹

REVERSE adj. “We have so much time and so little to do. Strike that, reverse it.”⁶⁰



REVOLUTION n. “One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship.”⁶¹

RIGHT adj. “I’m right and you’re wrong, I’m big and you’re small, and there’s nothing you can do about it.”⁶²

SANITY n. “I became insane, with long intervals of horrible sanity.”⁶³

SAY v. “What I mean and what I say is two different things.”⁶⁴

SCIENCE n. “Science and religion are not at odds. Science is simply too young to understand.”⁶⁵

STRANGER n. “There are no strangers in here, just friends you haven’t met.”⁶⁶

THEORY n. “Very simple was my explanation, and plausible enough---as most wrong theories are!”⁶⁷

THING n. “The more that you read, the more things you will know. The more that you learn, the more places you’ll go.”⁶⁸

THINK v. “Orthodoxy means not thinking--not needing to think. Orthodoxy is unconsciousness.”⁶⁹

THINKING adj. “If you only read the books that everyone else is reading, you can only think what everyone else is thinking.”⁷⁰

THOUGHT n. “The world was a soup and thought was generally a fork: it seldom resulted in a good meal.”⁷¹

TIME n. “Time is the substance I am made of.”⁷²

TRANSPORT v. “The books transported her into new worlds and introduced her to amazing people who lived exciting lives.”⁷³

TRAVEL v. “No matter how far you travel, you can never get away from yourself.”⁷⁴

UNIVERSE n. “There is only one corner of the universe you can be certain of improving, and that’s your own self.”⁷⁵

WAR n. “The quickest way of ending a war is to lose it.”⁷⁶

WORD n. “Don’t gobblefunk around with words.”⁷⁷

WORLD n. “Maybe this world is another planet’s hell.”⁷⁸



NOTES

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