

# The Non-Geographic Home

# CONTEXT & POSITIONING



Donna Haraway (1988)

Embodied and partial perspective

## SITUATED KNOWLEDGES: THE SCIENCE QUESTION IN FEMINISM AND THE PRIVILEGE OF PARTIAL PERSPECTIVE

DONNA HARAWAY

Academic and activist feminist inquiry has repeatedly tried to come to terms with the question of what we might mean by the curious and inescapable term "objectivity." We have used a lot of toxic ink and trees processed into paper decrying what *they* have meant and how it hurts *us*. The imagined "they" constitute a kind of invisible conspiracy of masculinist scientists and philosophers replete with grants and laboratories. The imagined "we" are the embodied others, who are not allowed *not* to have a body, a finite point of view, and so an inevitably disqualifying and polluting bias in any discussion of consequence outside our own little circles, where a "mass"-subscription journal might reach a few thousand readers composed mostly of science haters. At least, I confess to these paranoid fantasies and academic resentments lurking underneath some convoluted reflections in print under my name in the feminist literature in the history and philosophy of science. We, the feminists in the debates about science and technology, are the Reagan era's "special-interest groups" in the rarified realm of epistemology, where traditionally what can count as knowledge is policed by philosophers codifying cognitive canon law. Of course, a special-interest group is, by Reaganoid definition, any collective historical subject that dares to resist the stripped-down atomism of Star Wars, hypermarket, postmodern, media-simulated citizenship. Max Headroom doesn't have a body; therefore, he alone *sees* everything in the great communicator's empire of the Global Network. No wonder Max gets to have a naive sense of humor and a kind of happily regressive, preoedipal sexuality, a sexuality that

Feminist Studies 14, no. 3 (Fall 1988). © 1988 by Feminist Studies, Inc.  
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*method of listening and situating.*

Doreen Massey (2005)

Relational space

Massey-Chapter-01.qxd 1/25/2005 4:22 PM Page 9



## 1 opening propositions

This book makes the case for an alternative approach to space. It has both the virtue, and all the disadvantages, of appearing obvious. Yet the ruminations above, and much that is to come, imply that it still needs elaborating.

It is easiest to begin by boiling it down to a few propositions. They are the following. *First*, that we recognise space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny. (This is a proposition which will come as no surprise at all to those who have been reading recent anglophone geographical literature.) *Second*, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity. Without space, no multiplicity; without multiplicity, no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space as co-constitutive. *Third*, that we recognise space as always under construction. Precisely because space on this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far.

Now, these propositions resonate with recent shifts in certain quarters in the way in which progressive politics can also be imagined. Indeed it is part of my argument, not just that the spatial is political (which, after many years and much writing thereupon, can be taken as given), but rather that thinking the spatial in a particular way can shake up the manner in which certain political questions are formulated, can contribute to political arguments already under way, and – most deeply – can be an essential element in the imaginative structure which enables in the first place an opening up to the very sphere of the political. Some of these possibilities can already be drawn out from the brief statement of propositions. Thus, although it would be incorrect, and too rigidly constraining, to propose any simple one-to-one mapping, it is possible to elucidate

*knowledge produced through  
simultaneity of stories-so-far.*

Viktor Shklovsky (1917)

Defamiliarisation

Richard L. W. Clarke LITS3304 Notes 03A

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## VIKTOR SHKLOVSKY "ART AS TECHNIQUE" (1917)

Shklovsky, Viktor. "Art as Technique." *Russian Formalist Criticism: Four Essays*. Ed. Ed. Lee T. Lemon and Marion J. Reiss. Lincoln: U of Nebraska P, 1965. 3-24.

Shklovsky objects to the now widespread view, advanced in particular by a Russian critic and theorist named Alexander Potebnya in his *Notes on the Theory of Language* (1905), that art in general and literature in particular amounts to "special way of thinking and knowing" (5): to be precise, in this schema, art is tantamount to "thinking in images" (5), a cognitive process predicated on an "economy of mental effort" (5). For Potebnya and his successors, the purpose of "thinking by means of images" (6) is to "help channel various objects and activities into groups and to clarify the unknown by means of the known" (6): Potebnya contends that the "relationship of the image to what is being clarified is that: (a) the image is the fixed predicate of that which undergoes change. . . . (b) the image is far clearer and simpler than what it clarifies" (qtd. in Shklovsky, 6). The "purpose of imagery is to remind us, by approximation, of those meanings for which the image stands" (qtd. in Shklovsky, 6). Equating the claim that "art is thinking in images" (7) with the "making of symbols" (7), Shklovsky attributes this model of art and literature to the Symbolists and argues that it survived their demise long after their heyday during the late nineteenth century.

Shklovsky contends that this conception of art and literature has given rise to the view that the "history of 'imagistic art'" (7) is tantamount to a "history of changes in imagery" (7). The problem with this view, however, is that images change little; from century to century, from nation to nation, from poet to poet, they flow on without changing. Images belong to no one: they are 'the Lord's.' The more you understand an age, the more convinced you become that the images a given poet used and which thought his own were taken almost unchanged from another poet. The works of poets are classified or grouped according to the new techniques that poets discover and share, and according to their arrangement and development of the resources of language; poets are much more concerned with arranging images than with creating them. Images are given to poets; the ability to remember them is far more important than the ability to create them. (7) Shklovsky believes, in short, that images are almost always inherited from previous poets and that poets are more concerned consequently with rearranging them to different effect rather than creating entirely new ones.

For Shklovsky, Potebnya's view that "poetry equals imagery" (8) gave rise to the view that "imagery equals symbolism" (8) but fails to "distinguish between the language of poetry and the language of prose" (8). Potebnya "ignored the fact that there are two aspects of imagery: imagery as a practical means of thinking, as a means of placing objects within categories; and imagery as poetic, as a means of reinforcing an impression" (8). "Poetic imagery is a means of creating the strongest possible impression" (8) and is "neither more nor less effective than other poetic techniques" (8) such as "ordinary or negative parallelism, comparison, repetition, balanced structure, hyperbole, the commonly accepted rhetorical figures, and all those methods which emphasise the emotional effect of an expression" (8-9). Poetic imagery is "but one of the devices of poetic language" (9), Shklovsky points out. By contrast, *prose* imagery (e.g. comparing a ball to a watermelon) is only an "abstraction of one of the object's characteristics" (9), in this case, of "roundness" (9).

literature is distinguished from the practical uses of language by the use of "special

*strategy of perceptual delay and  
emotional reactivation.*

*The overlap between them generates the  
methodological axis of the project:  
to know through feeling, to feel through design.*



# The Non-Geographic Home

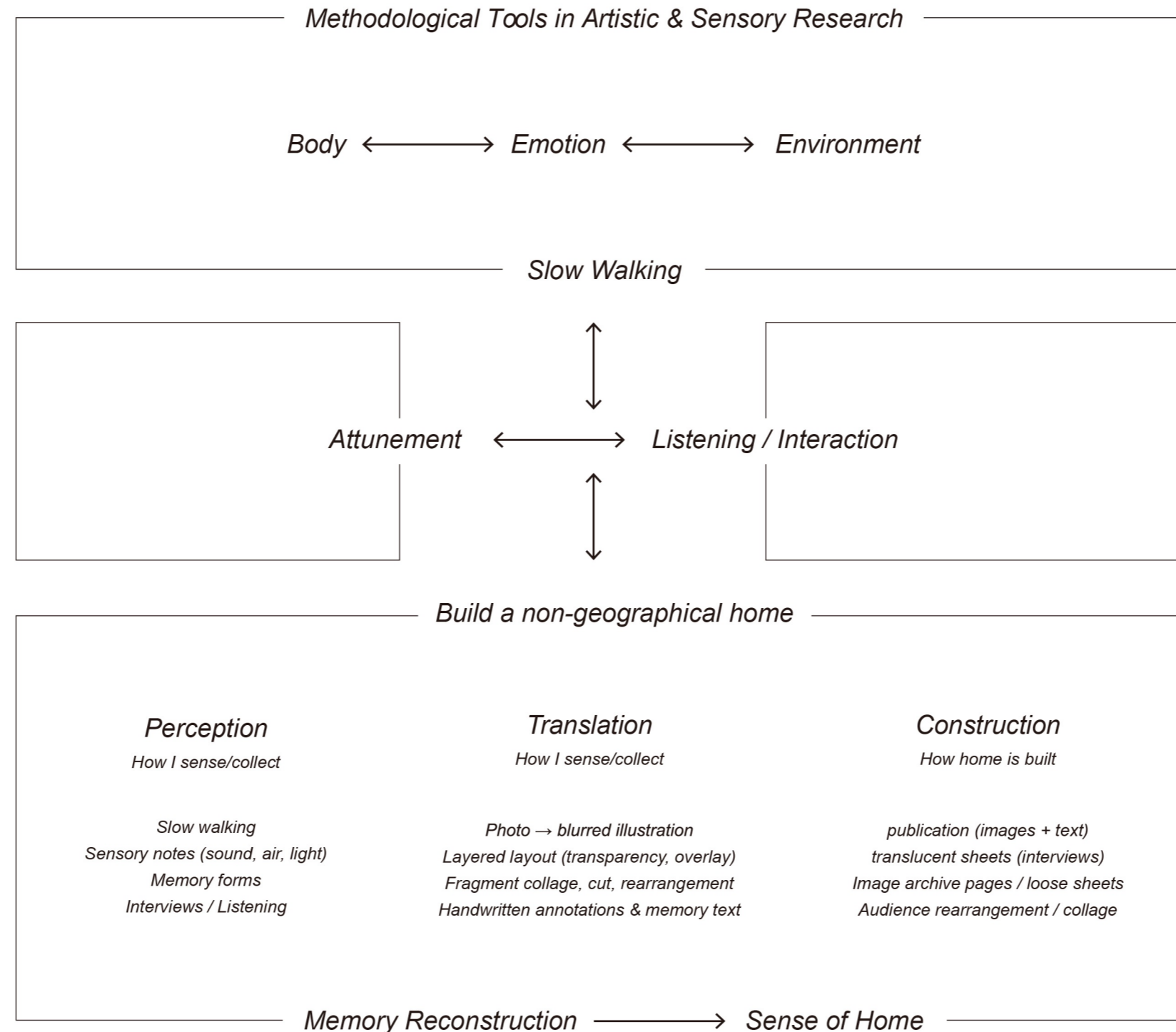
# METHODOLOGY



## Methodology Overview Diagram

*a simultaneity of stories-so-far*

*tracing paper, electrostatic stickers, marker pens*



*The research process translates theory into action through three intersecting systems:*

*Body ↔ Emotion ↔ Environment and Perception*

*→ Translation → Construction.*

*Each action—walking, listening, drawing, assembling—becomes both method and reflection.*

*This diagram maps the continuous feedback between field observation, emotional response, and design transformation.*

## Translation Process Diagram

Observation



Recording



Abstraction



Design Prototype



Reflection

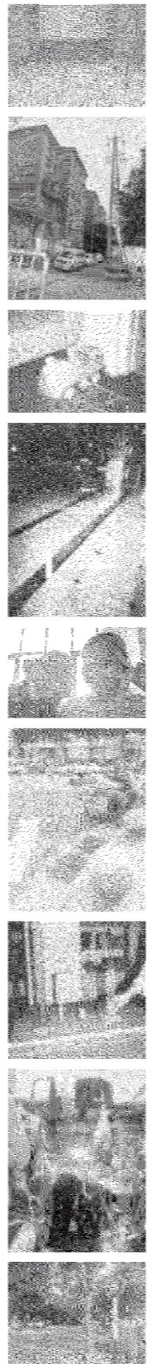
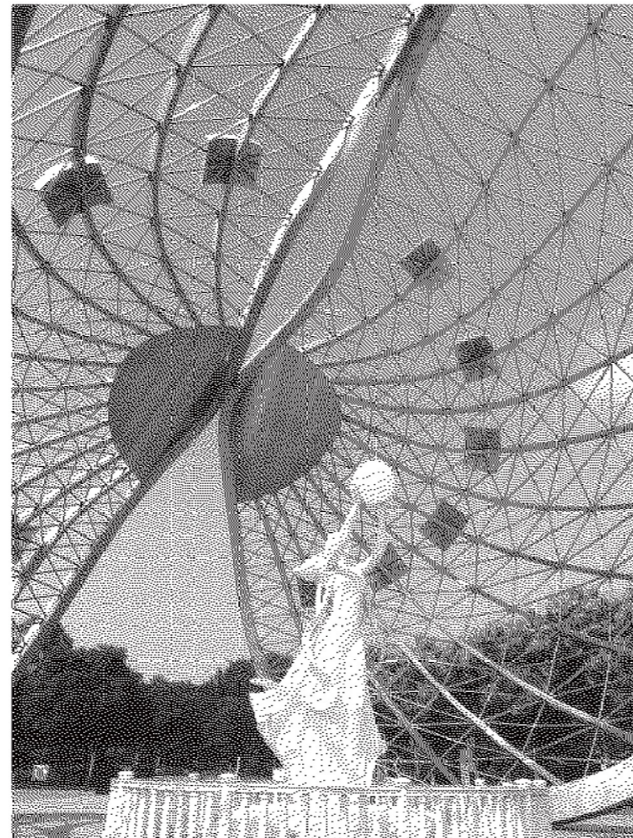
*Each dataset—narrative, sensory note, or sketch—moves through a translation cycle:*

*Observation → Recording → Abstraction → Design Prototype → Reflection.*

*This page summarises how raw experiences gradually become visual arguments within the publication*

# The Non-Geographic Home

# METHODOLOGY



## ● Interview and observation records

Interview Code:  
 Interviewee:  
 Relation to Interviewer:  
 Date:  
 Location:

Keywords:  
 Narrative Summary:  
 Sensory Inputs (sound, smell, light, etc.):  
 Observational Notes:  
 Emotional Intensity (1–5):  
 Mentioned Sites or Objects:  
 Include in Publication:  
 Archive Code:

Mapping Area (Memory Sketch):

## ● Object index and memory map

### Object Index

Object Name:  
 Location Found:  
 Condition / State:  
 Associated Memory or Story:  
 Photograph Reference:  
 Material / Texture Notes:  
 Include in Archive:

### Memory Mapping Diagram

Use this area to sketch memory-based spatial structures.  
 You may annotate landmarks, emotional zones, or object positions.

This Fieldwork Record Template is not a traditional sociological or anthropological "questionnaire" or "data collection", but a design-based research tool centered on emotions, memories and spatial perception. It is in line with The exploration directions of "psychological space", "nonlinear memory" and "emotional afterimage" in the project "The Non-Geographic Home". The goal of this template is not to restore a complete "event", but to capture those fragmented and emotionally warm "psychological fragments", allowing me to transform the interview and observation content into creative materials. Its function is not to explain the truth, but to provide: a shift in the way materials are collected (from linear narration to fragmented perception), a recording mechanism of non-geographical space, and a visual translation entry point for the relationship between objects and memory.

Defamiliarisation / Emotional Mapping / Displacement / Belonging / Fragmented Narrative / Memory Residue Psychological Space / Non-geographic Home

## 1/ Slow Walking Method

Slow walking operates as a sensory and temporal research strategy. By deliberately reducing pace, perception widens—minor textures, sounds, and temperatures emerge as data.

The method embodies Haraway's situated listening and connects the researcher's movement to Massey's concept of "space under construction." Walking becomes both measurement and meditation.

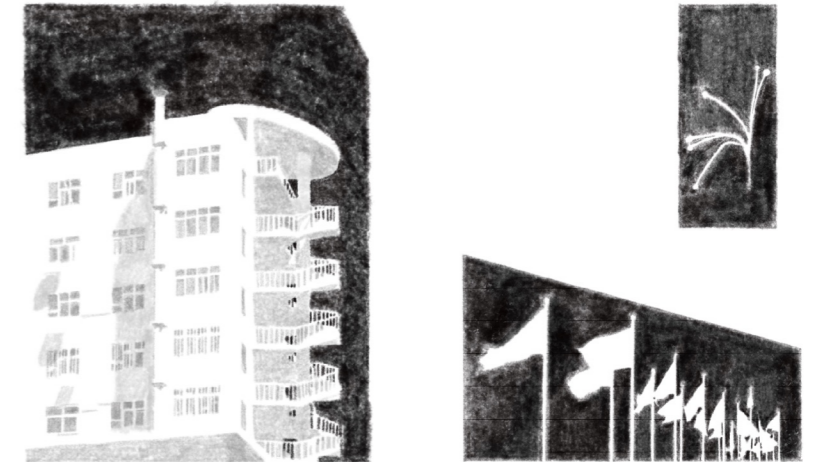
## 2/ Field Walking Notes Template

A standardised note form was created to document location, route, time, and sensory impressions. It prioritises verbs and adjectives over analytic categories to capture immediacy.

Each field record ends with a reflective line—"What did the body feel here?"—reinforcing embodied awareness.

## Methodological Summary

Design as a method of situated knowing



This section consolidates the methodological principles that sustain the project:

- Situatedness** — knowledge arises within context and relation.
- Embodiment** — the body is both tool and subject.
- Defamiliarisation** — seeing anew reveals emotional truth.
- Iteration** — reflection through making.

These principles ensure that every subsequent design decision in The Non-Geographic Home remains accountable to its context and participants.

# The Non-Geographic Home RESEARCH

## Form Design

paper, marker pens

### Interview & Observation Form Design

**Interview Sheet** — collects narrative fragments, key phrases, and emotional tones.

**Observation Sheet** — captures spatial, tactile, and visual details.

Together they balance verbal memory with sensory data, translating subjective recall into visible structure.

### Object & Memory Mapping Forms

Objects often anchor memory.

The Object Index pairs artefacts with sensory keywords—smell / texture / emotion.

The Memory Map translates these anchors into spatial diagrams, visualising how personal recollection forms a network rather than a timeline.

This approach merges Massey's spatial theory with auto-ethnographic drawing.

#### Object index and memory map

Object Name		Location Found	
Condition / State			
Associated Memory or Story			
Photograph Reference			
Material / Texture Notes			

#### Memory Mapping Diagram

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

#### Interview and observation records

Interview Code		Interviewee		Relation to Interviewer	
Date		Location			
Keywords					
Narrative Summary					
Sensory Inputs (sound, smell, light, etc.)					

#### Observational Notes

Emotional Intensity (1–5)

	○ ○ ○ ○ ○
	○ ○ ○ ○ ○
	○ ○ ○ ○ ○
	○ ○ ○ ○ ○

#### Mentioned Sites or Objects

\_\_\_\_\_ Include in Publication  Archive Code

#### Mapping Area (Memory Sketch)

## Explanation (Next page)

**Explaining the Research Forms to Participants**

Online documents

These forms are intentionally simple and open-ended: they do not require accuracy, but attention.

During the sessions, I explained to participants that the aim was not to describe facts, but to recall sensations, textures, and fragments that evoke a sense of belonging.

By imagining a scene or an object connected to memory, each participant contributes their own non-geographic place—a small territory built from emotion rather than location.

This instructional page visualises how I guided them: step by step, I demonstrated how to note sensory details, emotional intensity, and related objects, and how to sketch or annotate even vague impressions.

In this way, the forms become more than research tools—they act as mediators of empathy, enabling others to enter the same reflective process that shaped the project itself.

# The Non-Geographic Home

# RESEARCH

**Interview and observation records**

Interview Code	001	Interviewee	yutao	Relation to Interviewer	
Date	2025.7.10	Location	online		
Keywords	room/london/student apartment				
Alternative Summary	...				
Sensory inputs (sound, smell, light, etc.)	tactile sensation, fell				

**Observational Notes** Emotional Intensity (1-5)

This room is very narrow

I like its bed the most

The window cannot be fully opened

I also really like full-length mirrors

**Mentioned Sites or Objects**

Full body mirror, bed, window

**MappingArea (Memory Sketch)**

**Object index and memory map**

Object Name	marker boards	Location Found	Rooms in student apartments
Condition / State	It has now been cleared		
Associated Memory or Story	There used to be some posters, guidebooks, and postcards that I was interested in		

**Photograph Reference**

**Material / Texture Notes**

The card has been decorated with nails and hooks

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	living room	Location Found	Home
Condition / State	Still living in this house		
Associated Memory or Story	On a certain festival, the family members gathered together to celebrate. They took photos of me.		

**Photograph Reference**

**Material / Texture Notes**

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Interview and observation records**

Date	10.19	Location	The outdoor area of the primary school
Keywords	Primary school, sports		
Narrative Summary	Chasing and playing around, doing group calisthenics together		
Sensory inputs (sound, smell, light, etc.)	The warmth of the sunlight, the sense of touch?		

**Observational Notes** Emotional Intensity (1-5)

The playground. The running track of the playground in my primary school was only 200 meters long. In the third grade, I signed up for the running event (100 meters) in the only sports meeting I participated in during my life. I finished last. Since then, I never signed up for any more events.

The square. Unlike the playground, it is an open area surrounded by a 4 adjacent teaching building. During breaks, students would run around, play and do the physical exercises together. The physical exercises at that time were called 'young boyles take off'.

**MappingArea (Memory Sketch)**

**Object index and memory map**

Object Name	shoe covers	Location Found	Computer class classroom
Condition / State	It is no longer in use now.		
Associated Memory or Story	Before entering the computer class classroom in primary school, you need to put it on.		

**Photograph Reference**

**Material / Texture Notes**

The material seems to be a very thin blue non-woven fabric.

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	playground	Location Found	The university next to the primary school
Condition / State	It should still be the same as before.		
Associated Memory or Story	Exercising and having fun with good friends		

**Photograph Reference**

**Material / Texture Notes**

Greenest floor, cartoon sculpture

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	The park in my childhood	Location Found	Forget which park it was in
Condition / State	I haven't been there for a long time.		
Associated Memory or Story	When I was young, my parents took me to the park to play and even took pictures of me.		

**Photograph Reference**

**Material / Texture Notes**

A huge stone elephant statue, very suitable for children to play with.

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	Eastern Deep Sea (Seawater)	Location Found	Computer class classroom
Condition / State	It is still a beverage that I think is good		
Associated Memory or Story	When working late at night in Building C, I especially enjoyed drinking.		

**Photograph Reference**

**Material / Texture Notes**

The material is a relatively smooth and thick plastic with a slightly rectangular shape, and the bottle cap is large enough to be suitable for female tongue.

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Interview and observation records**

Date	10.19	Location	Primary school public toilet
Keywords	Primary school, sanitation, defecation		
Narrative Summary	I'm very afraid of accidentally falling into the toilet when using the restroom.		
Sensory inputs (sound, smell, light, etc.)	Smell, sense of smell		

**Observational Notes** Emotional Intensity (1-5)

Toilet. The public toilets at that time had no partitions and couldn't be flushed. There were only two long and deep dry pits at the bottom, filled with all kinds of excrement and waste, emitting a very foul smell. I'm very afraid of accidentally falling into the toilet when using the restroom.

Bullshit. I noticed that the color of people's bullshits varies. Some have very white, round and smooth bullshits, while others have dark and uneven pigmentation. Moreover, in primary school, I found that very few people used toilet paper to wipe their buttocks after using the toilet. There was no place to wash hands in the toilet.

**MappingArea (Memory Sketch)**

**Object index and memory map**

Object Name	park	Location Found	near my home
Condition / State	The position has not changed		
Associated Memory or Story	Playing, fantasizing, and interacting with others		

**Photograph Reference**

**Material / Texture Notes**

The fragrance of flowers, the music, and the sounds of play

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Interview and observation records**

Interview Code	002	Interviewee	ming	Relation to Interviewer	Half brother-in-law
Date	2025.10.13	Location	Jinshui River		
Keywords	River / Jhengzhou / School Closing Road				
Narrative Summary	I used to play here when I was young.				
Sensory inputs (sound, smell, light, etc.)	tactile sensation, fell				

**Observational Notes** Emotional Intensity (1-5)

There are many fitness equipment

The river is relatively clear.

There are thick green water plants inside.

There are often children playing in the river.

**Mentioned Sites or Objects**

Fitness equipment, river water, green water plants, children playing

**MappingArea (Memory Sketch)**

**Object index and memory map**

Object Name	Jinshui River (金水河)	Location Found	Next to the place where the primary school is located
Condition / State	Everything remains the same		
Associated Memory or Story	When I was in primary school, after attending after-school classes near my home, I often walked along this river.		

**Photograph Reference**

**Material / Texture Notes**

The sparkling water surface, the stone embankment

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	The lavina in the school	Location Found	university campus
Condition / State	This lavina is still there		
Associated Memory or Story	When it was close to graduation time, we finally had the time to enjoy it.		

**Photograph Reference**

**Material / Texture Notes**

The fragrance of the grassland and the warmth of the sunlight

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.

**Object index and memory map**

Object Name	Lockers	Location Found	The cabinets in the dormitory
Condition / State	The dormitory has now been emptied		
Associated Memory or Story	The storage cabinets in the dormitory are the most important place for me to store my belongings		

**Photograph Reference**

**Material / Texture Notes**

Wooden frame, various items

**Memory Mapping Diagram**

Use this area to sketch memory-based spatial structures. You may annotate landmarks, emotional zones, or object positions.



# The Non-Geographic Home

## RESEARCH



### Field Research Process

a simultaneity of stories-so-far

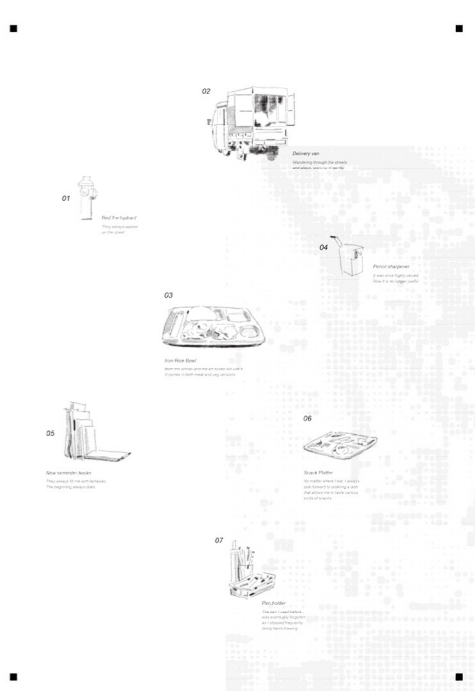
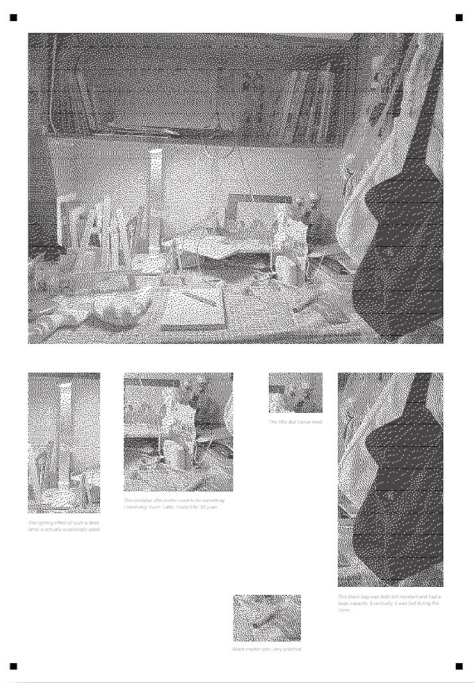
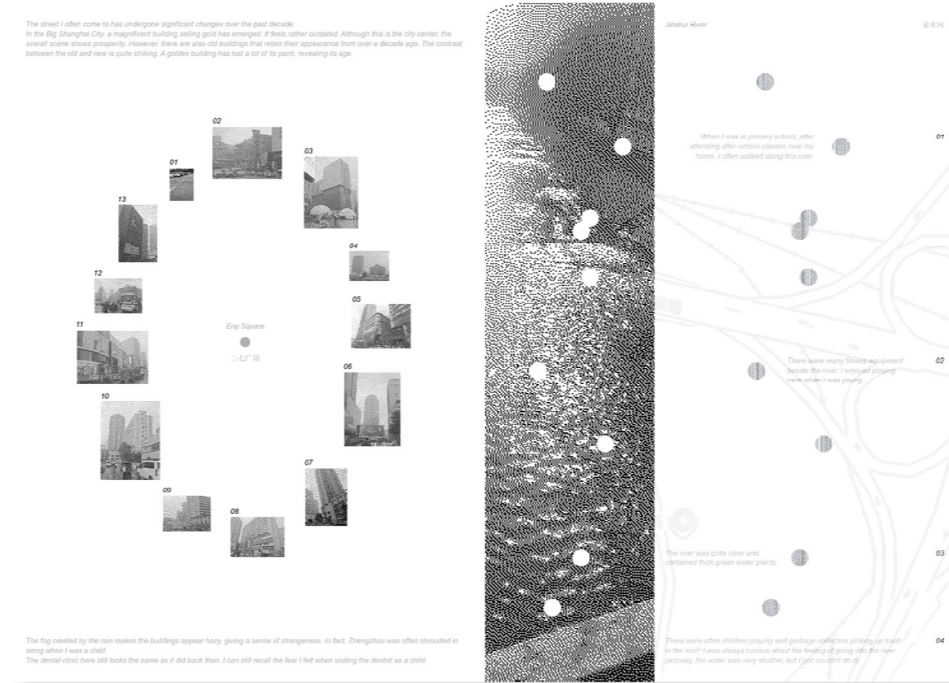
Online documents

This phase of the research explores four types of places that structure emotional attachment in daily life, each site functions as a fragment of the “non-geographic home,” revealing that belonging is not bound to permanence, but to repetition and recollection.

Fieldwork was carried out through slow walking, site visits, and memory interviews. Each encounter produced layered data—photographs, written reflections, sensory notes, and emotional intensity scales.

Rather than seeking objectivity, the process prioritised atmosphere and personal resonance.

Through these accumulations, an atlas of everyday memory began to emerge.



# The Non-Geographic Home

# PROCESS

**Interview and observation records**

Interview Code	002	Interviewee	ming	Relation to Interviewer	friend & neighbor
Date	2025.10.13	Location	Jinshui River	Address	address: 123456789
Keywords	River / Zhengzhou / School Crossing Road				
Narrative Summary	I used to play here when I was young.				
Sensory inputs (sound, smell, light, etc.)	tactile sensation, fell				

**Observational Notes**

There are many fitness equipment

The river is relatively clear.

There are thick green water plants inside.

There are often children playing in the river.

**Mentioned Sites or Objects**

Fitness equipment, river water, green water plants, children playing

Mapping Area (Memory Sketch)

## Sensory Continuity in a Familiar Landscape

### Case Study 1: Jinshui River

#### Field Observation and Visual Reconstruction

One such record, from Jinshui River, reveals the link between sensory perception and belonging. The participant's recollection—"I used to play here when I was young"—is accompanied by tactile sensations ("fell, touch") and environmental observations ("green water plants, children playing"). Through this documentation, the river becomes a mnemonic landscape: a space co-produced by memory and ecology. Rather than neutral ground, it embodies Massey's idea that places are dynamic intersections of trajectories.

The street I often come to has undergone significant changes over the past decade. In the Big Shanghai City, a magnificent building selling gold has emerged. It feels rather outdated. Although this is the city center, the overall scene shows prosperity. However, there are also old buildings that retain their appearance from over a decade ago. The contrast between the old and new is quite striking. A golden building has lost a lot of its paint, revealing its age.

Erqi Square  
二七广场

Jinshui River  
金水河

When I was in primary school, after attending after-school classes near my home, I often walked along this river.

There were many fitness equipment beside the river. I enjoyed playing here when I was young.

The river was quite clear and contained thick green water plants.

There were often children playing and garbage collectors picking up trash in the river. I was always curious about the feeling of going into the river (actually, the water was very shallow, but I just couldn't do it).

The fog created by the rain makes the buildings appear hazy, giving a sense of strangeness. In fact, Zhengzhou was often shrouded in smog when I was a child. The dental clinic here still looks the same as it did back then. I can still recall the fear I felt when visiting the dentist as a child.

# The Non-Geographic Home

## PROCESS



### Spatial Perception through Slow Walking

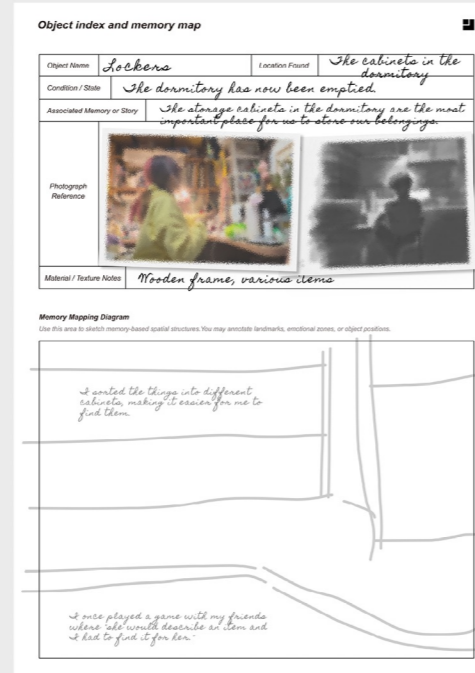
Case Study 2: Civic Square at Night  
Field Observation and Visual Reconstruction

These pages visualise my slow walking observation around the civic square at night — an everyday yet emotionally charged site. Through repeated walks, I observed the coexistence of memory and change: the lighting, the sounds of street vendors, the echo of children's laughter, and the rhythm of passing vehicles. The halftone drawings record fragments of this sensory field. Familiar elements such as the ring-toss game or the toy stalls remain nearly unchanged after a decade, preserving traces of collective habit.



# The Non-Geographic Home

# PROCESS



## Dormitory-Temporary dwelling

Based on the theoretical framework ("A home is an ongoing act of reconstruction"), analyze "dormitory" as a form of dwelling

The dormitory is a temporary place of residence for students during their school years. Although they know they will eventually move out, they still try their best to decorate it to make it more cozy. Just like a bird bringing branches to build a nest, I like to fill the space in the dormitory with things, which makes me feel safe.

A dormitory is a temporary dwelling, yet it often becomes the first place where one learns how to construct the feeling of home.

Composition	action	Analysis
Temporary Space	When entering the school, students move in; when graduating or relocating, they leave. From the very beginning, the dormitory has been designed as a "temporary home".	A home can be temporary if there is emotional investment and active creation.
Emotional Construction	Posting posters, arranging photos, buying throw pillows, hanging lamps, placing dolls... All these actions are aimed at giving the space its "own scent".	People transform unfamiliar spaces into psychologically safe zones through arrangement.
Sense of Safety	"I like to fill my dormitory with things, which makes me feel safe."	Arrangement of objects = Establishment of psychological boundaries = Mental territory.
An Ongoing Act of Reconstruction	Each time the school year begins, everything is reorganized; every semester, new daily necessities are purchased, and when leaving next time, everything is emptied out.	The life cycle of a dormitory is constantly repeating: construction → use → demolition → vacancy. This in itself is a metaphorical representation of the cycle of "the creation and disappearance of a home".

## A Temporary Dwelling of Emotional Construction

### Case Study 3: Dormitory

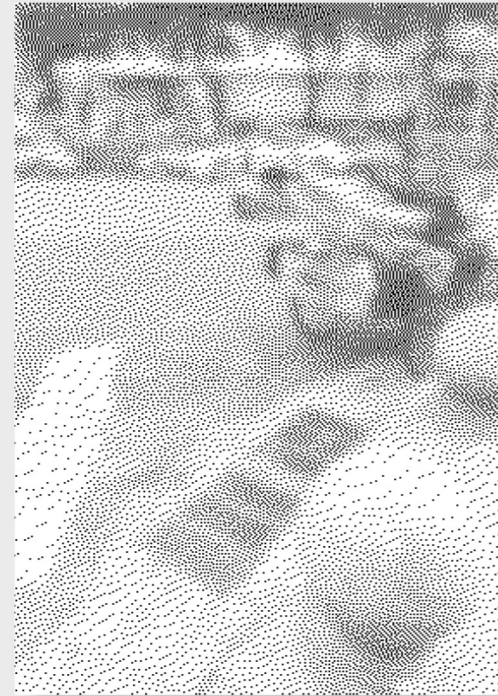
#### Field Observation and Visual Reconstruction

The dormitory functions as a temporary yet formative space of home-making. Students constantly personalise and reconfigure it—arranging photos, hanging lamps, adding soft objects. Every semester begins with decoration and ends with dismantling.

This cyclical pattern turns routine acts into metaphors for the creation and disappearance of home. As one participant noted: "I fill the room with things that make me feel safe."

# The Non-Geographic Home

## PROCESS



### Memory as Urban Ruin

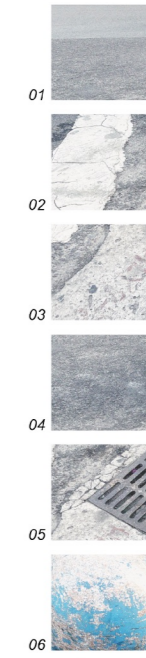
#### Case Study 4: Department Store

#### Field Observation and Visual Reconstruction

Once the city's central hub, the Bengbu Department Store now stands as a relic of shared nostalgia. Participants described it as both obsolete and intimate: "We shopped there after exams."

Even as the building deteriorates, it remains vivid in emotional geography.

The site illustrates how collective memory transforms ruin into continuity—how belonging survives decay.



The texture and color of the ground

The Department Store in Bengbu — it used to be the heart of the city. Only those who did well in exams and were rewarded had the chance to shop here. But now, the styles have become both expensive and outdated, and the building itself has grown old.

#### Theoretical dimension

#### Correspondence analysis

#### Home = Ongoing reconstruction

The department store is no longer the physical hub, but it has been repeatedly reconstructed in my memory. I still remember that it was "the heart of the city", and it still shines brightly in my emotional map.

#### Memory → Emotion → Place

The memory of a department store is not just the building itself, but also the childhood, and the moments shared with family. It doesn't represent a physical space; rather, it is an archive of psychological emotions.

#### Belonging does not come from 'living here', but from 'the relationship one has with it'.

I have never "lived" in a department store, but I have experienced novelty, rewards, a sense of belonging due to family ties, and emotional experiences there.

#### Non-geographic Home

The department store is no longer bustling with activity, but it has become an "emotional coordinate" in my mental map.

# The Non-Geographic Home

## PROCESS

### From Research to Design Language

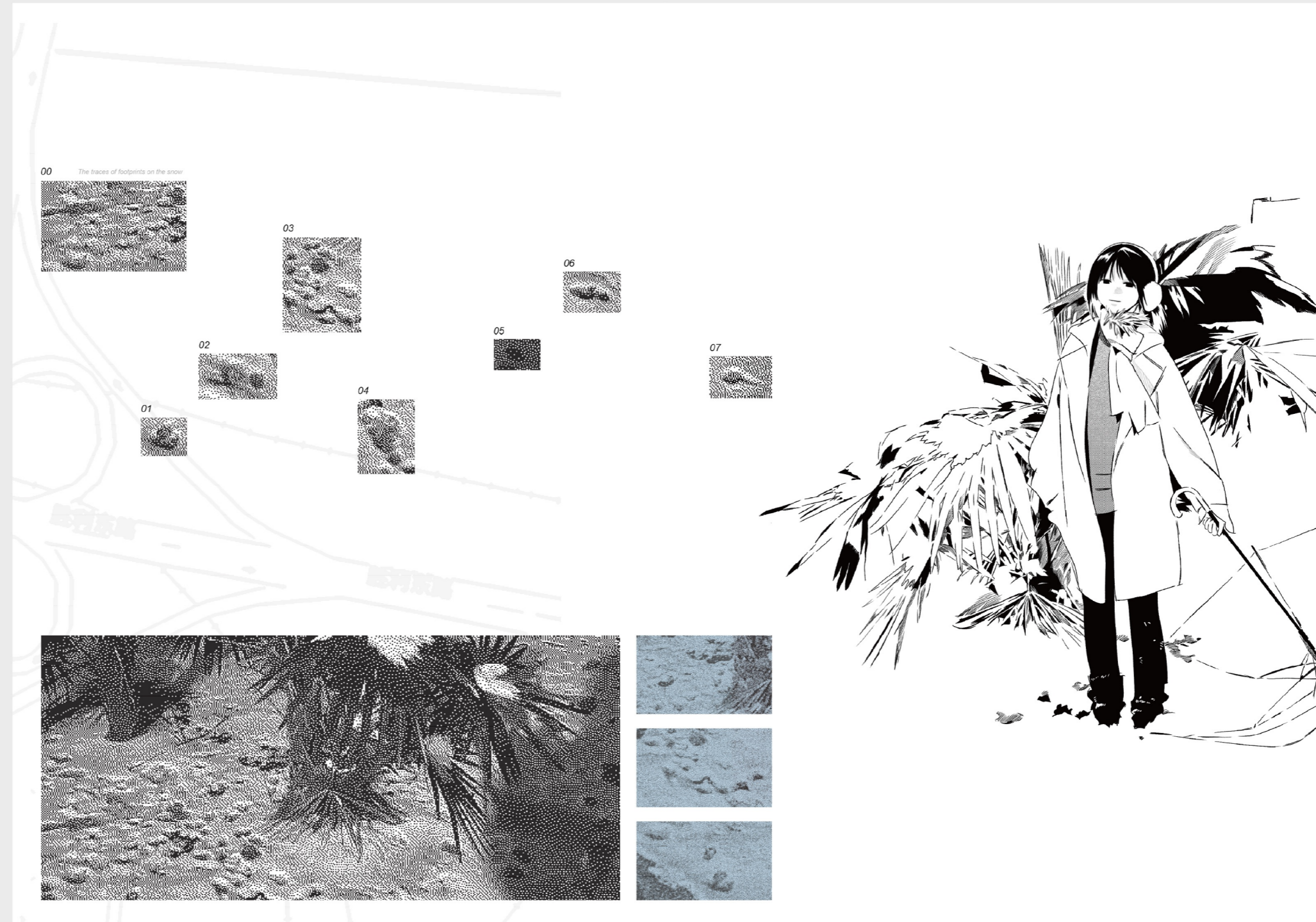
Visualising Emotion through Design Translation

Design as an act of remembering

The design translation began as a search for how emotional and sensory experience could take visual form.

Rather than representing data or theory, design here functions as an act of remembering—a way of materialising the intangible. Photographic archives, field sketches, and halftone renderings were layered and fragmented, forming a language that mirrors the instability of memory.

This visual grammar emerged from three gestures: **walking, observing, and redrawing**. Each act transforms lived experience into tactile evidence, turning research into affective image-making.





# The Non-Geographic Home

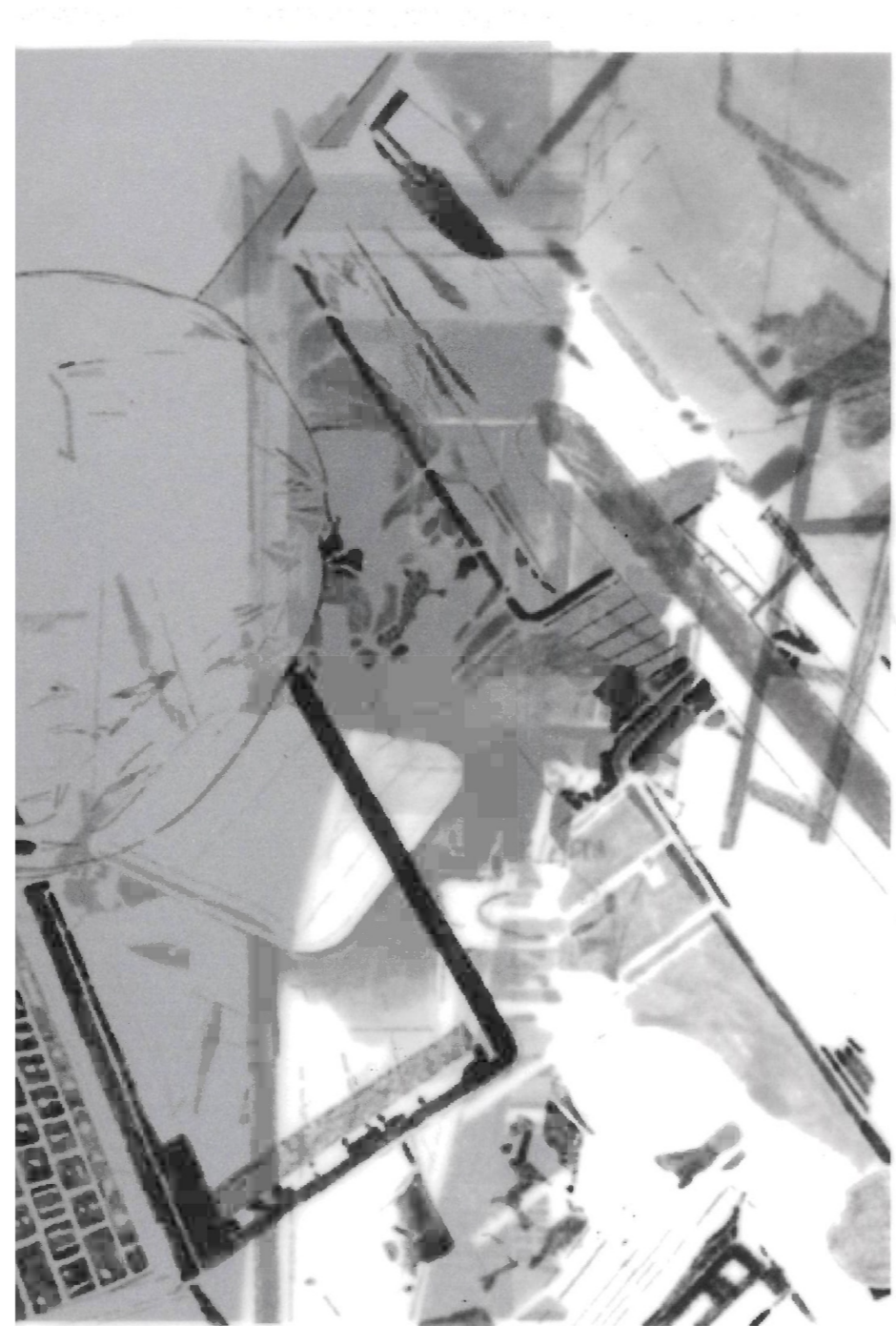
## PROCESS

### Layering as Remembering

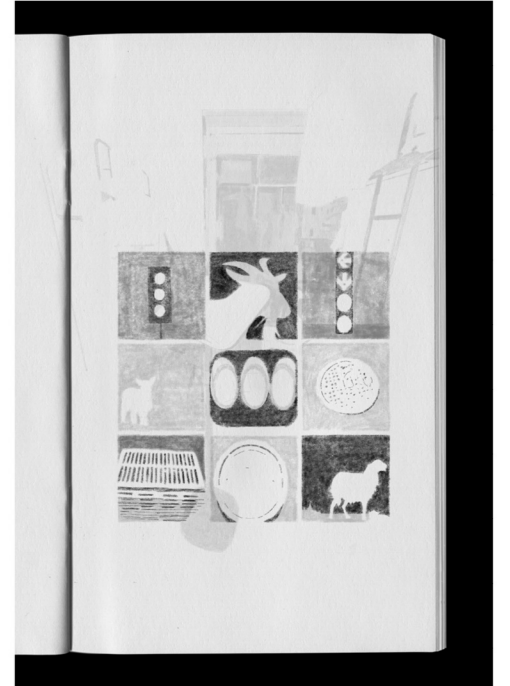
*Perceiving the Fuzziness and Layering of Memory through Layer Scanning Experiments*  
tracing paper, scanner

In this series of visual experiments, I explore the layered and elusive nature of memory through a tactile scanning process. I printed various memory-related drawings—many of which emerged during fieldwork or emotional recollection—onto translucent tracing paper. By manually shifting the sequence of these layers and re-scanning them after each rearrangement, I captured how overlapping transparencies alter clarity, hierarchy, and visual rhythm.

Rather than constructing a fixed narrative, this method allows for a fluid composition where certain fragments come into focus while others fade into the background. The process itself echoes the way memory operates—not linearly, but through emotional residues, interruptions, and reconfigurations. Each scan becomes a small act of remembering: uncertain, partial, and affectively charged.



*material-based inquiry into affective memory form*



*Process diagram*  
*The printed test version*