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Journeys through our Inner Geographies: a GeoHumanities approach
Discovering the Interconnectedness of Awareness, Atmospheres, and Imagination in Barcelona

Mizan Rambhoros



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Universitat
Pompeu Fabra
Barcelona

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Thesis supervisor

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To Dad and Mum

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. . .

You are a child of the universe...you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should.

– Max Erhmann
(1927, *Desiderata*)

Abstract

As a psycho-spatial phenomenon, the inner geographies has seldom been investigated due to its abstract, intangible, and somewhat elusive nature, thereby evading definitive explanation. To derive a better understanding of the phenomenon and enhance engagement with it, this research presents a GeoHumanities approach to explore and describe how we experience the inner geographies and what contributes to it. Just as the topic of the inner geographies suggests psychological and geographical inclination, so too does it evoke a relation between journeys and biographies, wherein the concepts of awareness, atmospheres, and imagination offer a leitmotif to structure the investigation and thread together diverse yet relevant interdisciplinary inferences. The phenomenon of the inner geographies is theoretically explored via these concepts as framed within inner-sensory perception in relation to the frameworks of emotional geographies, which links lived encounters with affective involvements, and global mobilities, which is pertinent to the current condition of contemporary society. The concepts are applied in the empirical investigation of the phenomenon by using the metanarrative of journeys to engage a sample group in Barcelona through fieldwork that employs narrative and creative methods within an emotively-orientated sensory methodology. The results reveal the interconnectedness of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’, which is integrally related to individuals’ ‘significant encounters’. They coalesce to uncover an entanglement of nuances within the subtle realms of emotionality – conveying the value of the phenomenon as actively guiding individuals through the myriad lives lived within a lifetime, and highlighting the inherent potential of the inner geographies in terms of ‘situatedness’ and ‘mindfulness’ in everyday life. By demonstrating the merit of the phenomenon through the contribution of a theory and methodology, the research intends to establish the inner geographies as a niche within the field of the GeoHumanities, making a broader contribution to social science scholarship and society – enlightening our understanding of the intimate existential nature of humanity today.

Resum¹

Com a fenomen psico-espacial, les geografies interiors han estat poc investigades a causa de la seva naturalesa abstracta, intangible i quelcom evasiva, dificultant així una definició ben definida de les mateixes. Per tal d'obtenir una millor comprensió del fenomen i llurs interaccions, aquesta recerca presenta una aproximació des de les Geo-humanitats que permet explorar i descriure com experimentem i què contribueix a les geografies interiors. De la mateixa manera que les geografies interiors suggereixen una inclinació vers la psicologia i la geografia, també evoquen una relació entre viatges i biografies, on els conceptes de consciència, atmosferes i imaginació ofereixen un leitmotiv per estructurar la investigació en un sol conjunt d'inferències diverses i interdisciplinàries, però prou rellevants per entendre el fenomen. A nivell teòric, per tant, les geografies interiors s'exploren a partir d'aquests conceptes, que s'emmarquen dins la percepció sensorial interna en relació en el marc de les geografies emocionals. Aquestes, al seu torn, relacionen les ocurrències viscudes amb les diverses implicacions afectives i amb les mobilitats globals pròpies de la societat contemporània actual. El fenomen de les geografies interiors és estudiat a través d'aquests conceptes a partir de la metanarrativa de viatges, aplicada en aquest cas en un grup de mostreig a Barcelona. Aquesta metodologia utilitza mètodes creatius basats en una metodologia sensorial orientada envers les emocions. Els resultats revelen que la interconnexió de la consciència, les atmosferes i la imaginació esdevé una "manera de sentir i conèixer" íntegrament relacionada amb les "ocurrències significatives" de cadascú. Aquestes ocurrències contribueixen a les geografies interiors, que guien activament els individus a través dels innombrables esdeveniments i les experiències viscudes durant tota la vida. Aquesta interconnexió també ressalta el potencial inherent de les geografies interiors en termes de "situació" i "consciència" en la nostra vida quotidiana. Aquesta recerca, per tant, demostra la importància del fenomen de les geografies interiors a partir d'una

¹ Translated by Francesc C. Conesa.

contribució teoria i metodològica. La investigació permet situar les geographies interiors com un nínxol propi dins el camp de les Geohumanitats, tot establint una contribució més àmplia per a la recerca en Ciències Socials, i per a la millor comprensió de la íntima naturalesa existencial de la societat actual i la humanitat en general.

Preface

The topic of the inner geographies arose out of my observation of a relation between an artwork and a novel, which I identified with, sparked my curiosity, and inspired deeper enquiries on the existential journey of my being. The core of which are the things I continue to wonder about, shape me, and inform my course in life that pervade my inner thoughts – my personal inheritances, career orientations, socio-spatial contextual influences, and the philosophies that guide my way of living.

Prior to undertaking this study, I had visited the city of Barcelona a few times over a couple of years. Barcelona exudes a unique quality that made an impression on me and captured my interest. I was inexplicably drawn to the city – the place, its people, the feeling of it. I connected with Barcelona in a way that I could not rationalise; essentially, I was a foreigner in the city, and its way of life should have been foreign to me. Originating from the ‘global south’, of South African nationality and Indian ethnicity², I noticed visible contrasts to my native country, the challenges of which are embedded in me and will always underpin my perspectives on the world. Yet, something in my soul identified with the spirit of Barcelona, it resonated within me, and in so doing, it remained with me beyond my sporadic visits. Barcelona settled me and settled within me, bearing reminiscence of the essences of awareness, atmospheres, and imagination alluded to in that artwork and novel that first inspired my musings.

² My city of birth is Durban, which is located along the Indian Ocean on the east coast of South Africa. The ethnically diverse African city is home to a highly concentrated number of Indian inhabitants – descendants of people from India who arrived in the country as indentured labourers and free traders – who maintain their ancestral heritage and retain a socio-cultural connection to India. I work in Cape Town, near the southernmost tip of Africa where the Indian and Atlantic Oceans meet. The fresh water and agricultural opportunities in the Cape attracted indigenous people, foreign migrants, and ethnically diverse slave populations, which contributed to the growth of the trade port in the vicinity of Table Mountain and its development into a ‘modern’ city.

In a ‘universe-inspired’ turn of events, I was afforded the opportunity to move from Cape Town and live in the city of Barcelona to research toward a doctorate; naturally, the study is committed to an understanding of the inexplicable feeling of those essences that reside in our being in relation to our personal biographies – the inner geographies – how they are experienced and what encompasses them. Of course, my prior encounters as a traveller to the city differed somewhat from the experience of studying and living as a resident of Barcelona. Albeit faced with challenges and difficulties of the everyday in residing in the city as a foreigner, living in Barcelona only concretised and intensified my connection to it in terms of that feeling of those previous visits. I was emotively immersed by everything fresh yet familiar in Barcelona; it inspired fascinations I was previously unaware of, and breathed life into inclinations that had become somewhat suppressed over the years. Offering me a sense of freedom in the life I lived there (an authentic life, another life, an other life) and stirring feelings of bliss, redemption, and revelation within my soul, it is no wonder that Barcelona has long been known as ‘the great enchantress’ (Sala i García, 2016). And her spell continues to enchant me, having emotively captivated me thereby sealing that feeling within me upon my return to Cape Town³.

Thus, this study is strongly grounded by my personal background. But it is also approached through my my engagement with the discipline of architecture, which has directed my growing interest in

³ Barcelona’s resonance within me has strengthened, making it impossible to forget or even suppress, growing into an “internal pain, ‘nostalgia’” (Tarkovsky, cited Bachmann, 1984:n.p.) in pining for my other life. I continue to scratch at the wound whilst looking for solace by revisiting my dialogues with the interlocutors who felt similar things, since I am not able to completely share my experiences with my family and friends at home because they would not truly understand. This idea of ‘home’ has also become questionable in terms of whether the home I left upon moving to Barcelona is indeed still that.

the field of GeoHumanities⁴, for which my journey into the field is significantly entwined with the interlocutors who foreground particular and fundamental nuances that encompass this research. Elicited by the fieldwork methodology⁵, the research emphasises tangible ways of grappling with intangible qualities, thereby contributing not only to an understanding of the topic but also conveying the importance thereof within the broader field of the GeoHumanities. Conjuring the corresponding essences of awareness, atmospheres, and imagination prompts reflection and introspection of the presence of the self in relation to our worlds. It requires an attentiveness to the feelings of everyday life that manifest as emotional states, a universal psychological process that is innate and critical to our humanity (Cooper Marcus, 2006 and Kabat and Swinney, 2018). Not only does the emotive establish itself as mode of dialogue and understanding amidst interlocutors who recognise similar feelings of others in the group via their own experiences, but it also demonstrates the relatable ability of feelings that enables individuals to connect with more abstract themes, such as awareness, atmospheres, and imagination, and even the phenomenon of the inner geographies.

In addition, the felt stories of the interlocutors have also enabled me to consider my own perceptual experiences in relation to, and comparable to, their encounters and states of bodymind and soul. Somewhere along the way in my own biographical life-story, I have lived the feelings of their experiences, thereby influencing the

⁴ My background in the discipline of architecture spans formal training, practice, and academic teaching and research. My earliest academic exposure to architecture, in a university that located the discipline in the faculty of humanities, engrained within me a philosophically humanist approach to the discipline. Through it, I have established my view on the discipline from the perspective of human perceptual experience, particularly manifest in my undergraduate and postgraduate scholarly enquiries, which have subsequently led to my adopting a GeoHumanities approach to this study on the inner geographies – thereby charting my trajectory as an emerging researcher within the field of the GeoHumanities.

⁵ The field work methodology assimilates ways of researching the topic by ‘drawing’ on performative expressions in order to understand or clarify something, which is an inherent part of my background in architecture.

portrayal of the research via my interpretations and reflections thereof. Of course, this raises the issue of bias when undertaking scholarly research, which I made the concerted effort to distinguish from an attentiveness to my own ‘psychic energy’ that affords positionality to the research in terms of its resonance with me in relation to my life and background (Mendoza and Morén-Alegret, 2012 and Shepherd, cited Wickham and Breier, 2018). In so doing, the value of this study lies in the synthesis of perspectives of both the interlocutors and me that have invested sensitivity, empathy, and authenticity in the research via their individualities and my subjectivities, which are validated by connecting the empirical data revealed by the interlocutors to the theoretical sources on awareness, atmosphere, and imagination (Bondi 2005; Frekko, 2016; and Jackson, 2017).

Moreover, I connect to my ‘psychic energy’ to drive the research process by bringing my latent interests to the fore and making connections between the research and my nature and life values (Wickham and Breier, 2018). An example of which is my quotidian approach to this study. One way of maintaining this was “in a state of meditative thinking” (Birkeland, 2005:11), whereby I drew my awareness inward to concentrate on my intuition and relied on my subconscious to guide my journey of doing the writing, thereby instinctively ‘feeling my way’ through the process. Part of this sometimes entailed literally sleeping on my thoughts, which allowed subdued ideas to surface for my conscious access, unclear ones to organise themselves for better insight, and new ones to emerge in my unfocused state. Also, having practised yoga over many years, I became more committed to the practice during the study since the flow of breath and movement enabled my constant attunement and afforded me sustained energy toward the research.

Thus, the study implicitly advances the significance and merit of the “positionality of the writer, researcher or knowledge-creator and how that is bound up with the nature of the knowledge that is created” (Jones, 2012:19) in qualitative research, particularly within the field of the GeoHumanities and more so in the discipline of

architecture. It also responds to the “call for more attention to be given to emotion [in the] context of doctoral study” (Burford, cited Castle, 2017:136). In so doing, the study has opened up my world to so many other worlds, evoked new thoughts, reignited older feelings in my self, and has inspired enriching possibilities going forward. Relatedly, long after the completion of the fieldwork, interlocutors continue to contact me, conveying their subsequent heightened attention to their inner geographies⁶, for which the study has inspired Gris’ reflections on the place of her origins and the latent links and potential they hold for her research, Blu’s concentration when partaking in her intimate rituals of connectedness that now also include her cat, Pers’ introspection when submerged in the silence upon visiting her homeland, and Sari’s soulful satisfaction on her trips to Korea.

It suffices to say that just as my experience of conducting the study in Barcelona has been life-changing and will always be part of my inner geographies, it seems that it has also become part of the interlocutors’ inner geographies too. In so doing, I move this interface to you, the reader, and invite you to contemplate your essences of awareness, atmospheres, and imagination in order to navigate and understand your own inner geographies through this work.

“It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or in its highest sense, the physical secrets of the world.”

– Mary Wollstonecraft Shelley, *Frankenstein*
(cited Kabat and Swinney, 2018:4)

⁶ The interlocutors and their stories will become clearer to the reader upon reading Chapter 4 (Results). I suggest that the reader return to the Preface on completion of reading the thesis for clearer synthesis of the narrative included here in relation to the content of the study.

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1. A MYRIAD LIVES

*I try to express, with the greatest strength possible,
the images and the fantasies that haunt my spirit.*

– Giorgio de Chirico
(1926:508)

1.1 Project scope

a) Background

The scope of this research is inspired by two works that share a similar title and subject (Fig. 1): Giorgio de Chirico's painting *The Enigma of Arrival and the Afternoon* (1912) and V.S. Naipaul's novel *The Enigma of Arrival* (1987).

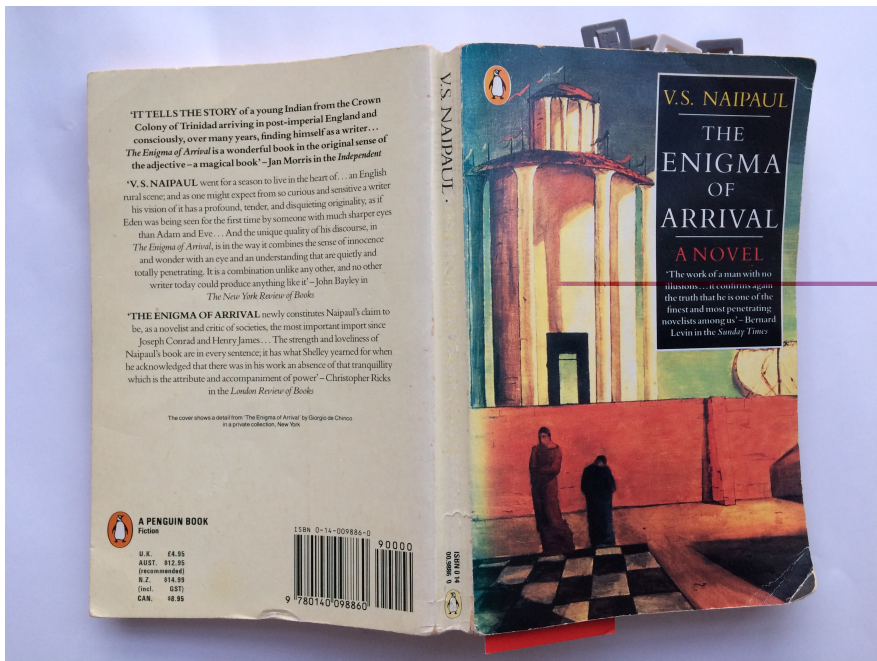


Fig. 1. *The Enigma of Arrival*. (My personal copy, photo by me).

De Chirico's metaphysical painting is a semblance of classical elements within an atmospheric composition of dream-like quality. Two obscure figures stand in an intriguing yet desolate foreground, separated from the background by a wall that establishes a curiosity of what lies beyond, hinted only by the backdrop of a strange tower-like building that looms adjacent to a ship's sail. The painting plays a significant yet understated role in Naipaul's novel, where it is described in terms of the mysterious feel of an unreal atmosphere based on almost real elements. Using his imagination, the

protagonist unravels a narrative of uncertainty regarding movements that inform the relationship between people and their worlds. His interpretation of the painting is influenced by subjective experiences and a heightened awareness of an identity grounded in migratory dispossession.

Naipaul's (1987) novel is the story of a displaced person, his progression over place and time, the undeniable connection to his background, and the engagement of his imagination in the need for experiencing feelings of familiar and alternate realities. Set in England, the protagonist eventually discovers that the beauty of the landscape is in harmony with his disposition. In contrast to the thoughts of his rural background and childhood associations with Trinidad that he carries with him, he identifies an emotional connection to the atmosphere of a foreign place – an ironic signification of his belonging in an environment that would otherwise be unattainable due to his origins of colonial suppression on the Trinidadian plantation estates. He attributes the feeling to his self-awareness (credited to inherent traits of his ancestry) and a sense of history depicted in a lucid series of events that resulted in his settlement in England.

V.S. Naipaul himself bears an intricate background, which is illustrated by a series of 'lives' that afford him a complex identity (Pryce-Jones, 2014). Of Indian descent, he is Trinidadian by birth and British by virtue of his migration to England in order to pursue an Oxford education (Maharaj, c.1981). He conveys aspects of his ingrained Indian ancestry into his work by incorporating ways of 'seeing' through intuitive sensibilities and inner knowing. In doing so, he employs his awareness and capacities of imagination by using creation and fiction to translate factual details of actuality into subjectively interpreted worlds, which reveal realms of familiarity in the experience of alternate realities. Imagination and the forces of myth thereby implicate on the characters' physical, emotional, spiritual, and intellectual experiences of environments, reflected in nuanced atmospheres that connect present time and actual place

with memories of the past and future possibilities (Govindan, c. 1981 and Rambhoros and Rambhoros, c.1983).

Framed within small colonial and post-colonial societies, or 'Naipaulia' (Maharaj, c.1981:1), Naipaul's prose is generally a commentary on the social complexities of migration and the psychological implications of imperialism. Using biographical narrative to highlight such issues, Naipaul focuses on heritage to depict the relationship between people and their worlds relative to the sense of past, human history, the conflict of eastern and western values, as well as fantasy and environmental influence (Govindan, c.1981 and Rambhoros and Rambhoros, c.1983). The influence of locale and places of origin on people and their identity is illustrated by life in a multiplicity of worlds, in which Naipaul interprets an evolution of people and place in terms of 'first life', 'second life' and 'half-life' (Naipaul, 1987). The 'first life' is one of a person faced with the actual implications of background, including family associations, origins and ancestry; by contrast a 'second life' is that of a person who discovers new realms within themselves as offered by an exposure to places that offer new experiences and world-views; whilst the 'half-life' depicts the distant and intangible connections to the place that roots a person's ethnicity usually referring to a place of ancestral origin, which in Naipaul's novels is usually India that "is seen as a romanticized memory – not a land to which they are prepared to go" (Maharaj, c.1981:1).

Similarly, Giorgio de Chirico's background is also one of varied origins (Robinson, 2006). Born in Greece to Italian parents, he spent much of his youth in Munich and Milan (Fondazione Giorgio e Isa de Chirico, n.d.), which influenced the imaginary realm and atmospheric expression characteristic of his art. The subject matter of De Chirico's work includes essences of his background and identity through distortions of his Italian, Greek, and Germanic historiographies, which draw on his lineage of classical culture that simultaneously captures forms of the present as well as mythical and historical figures. Influenced by mythology, his scenes are suspended within enfolded place and time, as well as convoluted

feelings of situatedness and temporality, certainty and ‘unreality’. They exemplify what German philosopher Friedrich Nietzsche deems an ‘eternal occurrence’ (cited Mical, 2003:90) – in the revisiting of life encounters through imagination, which unifies both origins and endings in a biographical continuity of history.

Using atmospheric hues of light and suggestive motifs, De Chirico exerts subjective effect on architectural objectivity that transforms subject matter (Debord cited Leach, 1999:58), resulting in the creation of mysterious environments composed of haunting objects in mediations of the familiar and obscure, the actual and the imagined. They characterise an uncanny quality revealed through De Chirico’s intuitive awareness, seemingly inspired by Arthur Schopenhauer’s notion of the completeness of the dream image that is a means of intuitive perception (Bohn, 2014). De Chirico’s poetic spirit stems from an attunement to inner sensitivity as well as atmospheric and emotive intelligence, affording him the vision “to see what lies beyond” (Unknown Author, 1919:525) – thereby contributing to the metaphysical value of his work.

The works of Naipaul and De Chirico are orientated by their personal and geographic narratives that demonstrate how we may “feel the pull of another on our way of seeing the world” (Slimbach, 2005:213), and illustrate life as an “accumulated imprint of [our] countless journeys that have been made” (Urry, 2005:80). These connections between ourselves and our worlds suggest a relation between our journeys and biographies, which may also be recognised in the films of *Patagonia*, *Life of Pi* (based on Yann Martel’s novel), and *Nostalghia*.

Patagonia (2010) documents the poetic and archaic connections of people and place by depicting the strength of individual relationships with an ancestral land. The narrative, comprised two parallel stories, depicts the need for personal and geographic awareness of the self to either resolve issues of the past or provide direction for the future. The story of an ageing Welsh-Argentine woman reveals her desire to connect with her place of ancestry in

order to uncover her origins. Using an old photograph and her imagination to guide her, she arrives in a valley she cannot clearly see (due to her fading vision) but immediately feels and knows, which determine her recognition of the place she was searching and yearning for: her mother's village, that is forever lost due to the valley being flooded half a century earlier.

Also bringing another world to life through the powers of the mind, *Life of Pi* (2001) assimilates fact and fantasy, actuality and myth in magical realism to trace the story of a man's experiences from childhood to adulthood. It is encapsulated in a journey (both physical and mental) that explores the potential of spirituality and sensory experiences to negotiate the tumultuous context of being adrift both in place and in life. His encounters of the world are revealed as memories that are recreated in his atmospheric imagination; they sustain the protagonist and assist him in regaining his sense of self, as well as mapping out his past, present and future biography.

In a mystical journey of another kind, *Nostalgia* (1983) takes us on the travels of a Russian poet through a Tuscan village. His experiences on a research mission are consumed by the constant yearning for his homeland through haunting scenes embodied by his memories and imagination. As with other films, photographs and writings by Andrey Tarkovsky, this journey is characterised by autobiographical and philosophical views, metaphysical themes, dream-like qualities, and transcendental atmospheres of spiritual intensity and poetic beauty.

b) Topic: Journeys through our Inner Geographies

The aforementioned films share similarities with the works of both VS Naipaul and Giorgio de Chirico in that they grapple with common yet individually nuanced experiences of how the protagonists progress through life and their lives via ways of seeing and encountering their worlds. Their worldly interactions seem to allude to essences of awareness, atmospheres, and imagination, all

of which inherently are or become part of the being and becoming of the self that guide their holistic development and direct them towards an enlightened existence. This suggests that the coalescence of awareness, atmospheres, and imagination is part of their perceptive sensibilities that compose their 'inner geographies', which infers the relationship between the self and their worlds in everyday life through what they experience and how.

The 'inner geography' is a term that Inger Birkeland (2005), a human geographer specialising in people-place relations, employs in order to formulate her understanding of the self. She argues that the inner geography is "similar to the idea of the self, which in Jungian terms refers to the totality or ordering principle of a human being's personality" (2005:7). A neo-Jungian version of the inner geography has been taken up by Robert Moore's (2009) discoveries about the deep structures of the archetypal self via his 'map of the inner geography' to better understand our holistic development and spiritual growth. Whilst Birkeland refers to Carl Jung to formulate her comprehension thereof, the term or phenomenon of the inner geographies is rather curious yet appears to evade tangible description, definition, and/or explanation since it seems to not have attracted much investigation or research, and is rather alluded to indirectly by those who do acknowledge it in some way.

Thus, the elusiveness of the phenomenon necessitates its investigation, prompting a study that explores and describes the phenomenon of the inner geographies, for which Birkeland's terminology is the basis from which to begin and which centres on inner-sensory perceptual experience by drawing on the essences of awareness, atmospheres, and imagination. Since it appears to lack a philosophical foundation of its own, I frame the topic of the inner geographies in my own manner by using the prompts provided by the aforementioned literature and arts which form the backdrop to this study. In so doing, the study is framed conceptually by the emotional geographies, practically by global mobilities, and theoretically by inner-sensory perception which uses the leitmotif of the suggested essences of awareness, atmospheres, and imagination

since they seem to compose the inner geographies. They become the structuring idea for the study, a thread that weaves through the theoretical and empirical research, both of which are required to explore and describe the phenomenon.

In terms of the theoretical research, I rely on propositions and findings of other research and areas of knowledge in order to seek associations and ideas that allude to the phenomenon in order to assist in uncovering explanations thereof. In so doing, I incorporate seemingly dispersed ideas gathered from texts of scholars, theorists, and philosophers that make indirect suggestions yet hold relevance to this study, from which I interpret nuances and meanings in order to ascertain an understanding of the phenomenon. In doing so, my own inflection is prompted by finding points of intersection and connection through analysing the theoretical literature. Given that the phenomenon seems to be inherently abstract and intangible, I employ the notion of ‘journeys’ as a tangible means by which to empirically research the inner geographies. Since it seems to hint at the inner geographies, I adopt the premise of journeying “geographically and psychologically” (2006:279) from Clare Cooper Marcus, who considers that different lived experiences compose our life story through deeply associated emotions. As such, the emotions are the significant means with which to engage with the topic by using the metanarrative of journeys, which is the basis for the fieldwork that employs creative methods to elicit the sharing of individuals’ stories, which convey descriptions of existential experiences and traces of the present, past, and future that “unfold in a space of life” (Arendt, cited Pérez-Gómez, 2016:191). The fieldwork involves collecting and analysing the narrative accounts of a purposively selected sample group of individuals within the naturalistic research setting of Barcelona by using creative methods to work with the leitmotif themes. The findings of the research are a synthesis of the theoretical literature and empirical fieldwork – the results of which suggest an intriguing comprehension of inner-sensory perceptual experience in everyday life that establishes a better understanding of and engagement with the topic on the phenomenon of the inner geographies.

c) Thesis statement

At the core of the study is the premise that our journeys through life are engaged, navigated, and illuminated by our perceptual experiences via the essences of awareness, atmospheres, and imagination in relation to our socio-spatial biographies, which together describe who and where we are, who and where we were, who we might or want to become, and where we will or would like to be (Cooper Marcus, 2006 and Jones and Garde-Hanson, 2012). Drawing together theoretical and empirical research, I consider that the phenomenon of the inner geographies coalesces aspects of our lives through an intersubjective interaction of the psyche and external forces, making it instrumental in and crucial to affording us a sense of our holistic reality. In doing so, I suspect that the inner geographies may be a highly significant universal human process and an innate realm of sensuous knowledge that is necessary to sustaining and nurturing our existential life, for which its inherent potential may lie in providing insight into our everyday life and the lives comprising our lifetime. As such, the study intends to make contributions to scholarly and societal knowledge by shedding light on ways of researching and living.

d) A GeoHumanities approach

In order to understand the topic of the inner geographies and develop knowledge and insights into the phenomenon, this study proposes a GeoHumanities approach, which, by inference, is interdisciplinary. This affords the study an openness to different perspectives and the combined potential of disciplines in a way by which to explore and describe the phenomenon of the inner geographies, as well as to establish the inner geographies as a niche within the field of the GeoHumanities.

Since the approach of interdisciplinarity bears the difficulty of situating complex and multilayered research in a given discipline (Mitchell, cited Hawkins, et al. 2015), I refer to the compilation by Dear, Ketchum, Luria, and Richardson (2011), *GeoHumanities. Art,*

history, text at the edge of place, in order to first understand and grasp an introduction to the field as well as get an overview of its diversity in disciplinary composition and application. Secondly, in order to decide on the appropriateness of this study contributing an approach to the GeoHumanities, I also seek the more critical viewpoints of Sullivan (2012) as well as Hawkins, Cabeen, Callard, Castree, Daniels, DeLyser, Neely, and Mitchell (2015). Lastly, in order to ascertain the relevance of my study in making a contribution to the field, I turn to the *GeoHumanities Journal* and its associated *Online Art Exhibition* that features “new scholarly interactions occurring at the intersections of geography and multiple humanities disciplines” (Cresswell and Dixon, 2016:n.p.).

The GeoHumanities “sits at the intersection of geographical scholarship with arts and humanities scholarship and practice” (Royal Holloway, 2017:n.p.). It is the name given to an evolving field that draws on a historiography of scholarly work and the contributions made by a lineage of theorists who have explored the relationship between geography and the humanities (Sullivan, 2012; Hawkins, et al, 2015; and Royal Holloway, 2018). This work pertains to ‘earth writing’ (Springer, 2017 and Royal Holloway, 2018) that is theorised by Alexander von Humboldt (White, 1991 and Harvey, 1998), which resonates in theorisations of Kenneth White, Henry David Thoreau, and Denis Cosgrove, among others – the contributions of whom are embodied and built upon by the field of the GeoHumanities through its ongoing investigations. In so doing, the GeoHumanities is the overarching field that incorporates “‘environmental humanities’, the ‘spatial humanities’ and the ‘urban humanities’” (Royal Holloway, 2018:n.p.), and is increasingly gaining momentum in the interdisciplinary advancement of scholarship on key issues by engaging the link between geography and the humanities. Thus, in keeping with the field of the GeoHumanities, this study reflects upon the knowledge produced by others and the meanings thereof within the context of our current time, thereby prompts the ‘new’ topic of the inner geographies, reshaping existing and suggesting other ways of researching it, and

resultantly transforming and creating knowledge and the practice thereof through interdisciplinary dialogue.

The GeoHumanities purposes “to explore the relationships among space, geography, and the humanities” (Hawkins, cited Hawkins, et al, 2015:229), for which this study picks up on and interprets the connection of space and humanity; rather than focusing on space as *without* in terms of the physical landscape, the inner geographies considers the spaces *within* us in terms of the emotive landscape. In so doing, it implies the intersubjective relationship between the self and our worlds in terms of a conceptual lens of the emotional geographies. Moreover, the experience of these spaces, landscapes, or worlds infers the complexities of consciousness that relate to the realm of feelings and emotive processes, which engages with the qualitative dimension of our experiences of everyday life. As such, this study employs the theoretical framework of inner-sensory perception that offers a basis from which to understand our navigations of the tangible and intangible phenomena that compose the mental maps that chart the lives of our lifetime; the study explores the realms and resonances that reside deep within us, which are often hidden or unnoticed, highlighting our attentiveness to entanglements of the innately known, our searchings, and enchantment of our lives. Furthermore, the GeoHumanities’ attempts to critically understand “where we live now, and how, and for whom” (Daniels, cited Hawkins, et al., 2015:224) thereby concerning “the changes gripping our societies and our globalized world” (Dear, Ketchum, Luria, and Richardson, 2011), which the study of the inner geographies contextualises in terms of the humanity of contemporary society that is practically framed within the current condition of global mobilities, thereby hoping to shed light on ways of feeling, thinking, and living at this particular time.

The GeoHumanities entwines thinking and doing by using creative practices, research methods, and techniques as the interface for publically engaged explorations, which is deemed necessary “to bring to the fore the overlooked” (Hawkins, cited Hawkins, et al., 2015:214); as such this study on the inner geographies uses this

platform in order to uncover, illuminate, and attempt articulation of the unseen and intangible worlds via the essences of awareness, atmospheres, and imagination. The GeoHumanities also aims at “encouraging collaboration between geographers and humanities-based researchers, and fostering a sense of academic community and identity around the term” (Hawkins, cited Hawkins, et al, 2015:229), which this study hopes to achieve by developing the inner geographies as a discourse within the field that illustrates its complexity as a concept (that pertains to theorisation and methodology) as well as the potential of its key essences and characteristics in producing knowledge within the field.

The potential of the GeoHumanities to fill knowledge gaps, highlight possibilities, and to effect relevant change via diverse connections, extensions, and exchanges of knowledges and the practices is based on the “assemblages of different disciplines and domains of expertise” (Hawkins, cited Hawkins, et al., 2015:216). Thus, this study undertakes research within the field of GeoHumanities via an “integrated approach” (Holness, 2015:45) by assimilating philosophical underpinnings, conceptual dimensions, theoretical contributions, and practical elements of the disciplines of architecture and the humanities in order to explore and describe the topic of the inner geographies. To do so, it converges knowledge on realms of spatiality from the discipline of architecture and the experiential qualities thereof in terms of the anthropological and psychological facets of the humanities – which enables the aesthetic and poetic understanding of the qualitative nature of our experience of everyday life.

e) Delimitations

The following delimitations should be considered with regard to the scope of research in this study.

Firstly, the metanarrative of journeys and reference to geobiographical diversity will not interrogate issues of territory, demographics, and citizenship, nor analyse the philosophical

positions, foundations or ethical standpoints of cosmopolitanism as relating to transmigration and transnationalism; neither will the associated practical framework of global mobilities extend into the notion of globalisation. Moreover, terms such as ‘universal’, ‘global’, and ‘world’ may be used interchangeably, and should be considered within the context of the argument being made.

Secondly, whilst various forms of politic such as decolonisation and even gender issues feature less predominantly within the many threads of the GeoHumanities, this study is not intended to be the forum to enter into discussion on such concerns since they are studies in themselves which cannot be touched on lightly as they necessitate dedicated research; as such they may be taken up by others using the inner geographies as a platform for such dialogue in future.

Thirdly, theories of perception include vast approaches and schools of thought, which cannot be covered exhaustively by the study, thus aspects most relevant to the research will be navigated as indicative of the key issues and concepts being explored. Also, whilst the study uses the term ‘inner-sensory perception’, it does not infer extra-sensory perception (ESP) as explained by the field of parapsychology, although it does raise interesting thoughts on what sensory pathways and activities are considered *paranormal* and/or extraordinary and why. Relatedly, any reference made to spirit or spirituality pertains to soul consciousness, and does not infer nor equate to religion and theology, of which neither is investigated in this study.

Finally, whilst emotions and imagination fall within the ambit of the mind, the study is not intended as an analysis of the psychological or neurological workings or genesis thereof, nor to provide a conclusive synopsis of the diversity of forms or accounts related to either.

f) Outline

This thesis is structured into six chapters, each comprising parts as outlined below.

Chapter 1: *A Myriad Lives* is the introduction to the study. Thus far, it has presented the project scope by offering background to the study in terms of the works of Naipaul and De Chirico in relation to the theoretical themes of awareness, atmospheres, and imagination that will be threaded through the study. It has explained the topic of study as the inner geographies, the metanarrative of journeys as the means to empirically research it, and has suggested a thesis statement. The project scope has highlighted the interdisciplinary approach of the study as pertinent to the GeoHumanities and has also stated the delimitations of the research. The second part of this chapter is the project body. Here the research problem will be unpacked in terms of the dilemma of our social and scholarly engagement with the inner-sensibilities, the relevance of the research to humanity today within our contemporary context, as well as the questions needed to theoretically and empirically research the inner geographical in relation to the dilemma. Thereafter, the purpose and aims of the research state the intentions and philosophical outcomes of investigating topic. Lastly, the objectives commit the study to measurable outcomes of the research.

Chapter 2: *Interconnectedness* is the literature review pertaining to the theoretical research. It begins by stating the (inter)subjective ontology and interpretivist epistemology of the qualitative research and philosophically positions it within phenomenological and metaphysical domains of knowledge. The first part is the conceptual framework of emotional geographies, which provides the lens through which to understand the phenomenon of the inner geographies in terms of the emotive interactions between the self and our worlds. Next is the theoretical framework which is based on the inner-sensory perception via the concepts of awareness, atmospheres, and imagination, for which their relation to each other

suggests the significance in contributing to the phenomenon of the inner geographies. In revealing this relation, I contribute a theory by which to build the methodology to gain a comprehensive understanding of the inner geographies. The practical framework in the last part of the chapter presents the condition of global mobilities, which refers to notions of socio-spatial temporality alluded to by the preceding frameworks, and contextualises the empirical research by informing the research sample and setting characterised by the motility of the ‘nomadic’ academe.

Chapter 3: *Quotidian Psychographies* is the research methodology. It describes the overall design and strategy for the research that focuses on the investigation of lived experiences of the essences of awareness, atmospheres, and imagination within the naturalistic setting of Barcelona by engaging a purposively selected sample group of global researchers within semi-structured workshops. Using the metanarrative of journeys based on an emotively-orientation sensory methodology, this chapter acknowledges the role, value, and power of the relation between narrative research (biographical life-stories) and creative practice-based methods as a tangible means to qualitatively investigate the intangible phenomenon of the inner geographies. In formulating the *quotidian psychographies*, I contribute a method *for* the inner geographies by which to tangibly engage with the abstract phenomenon as well as a method *of* the inner geographies through which to work with other intangible phenomena and sensibilities from a tangible basis.

Chapter 4: *Journeys* is the results of the study that integrates the theoretical and empirical research. Beginning with a report of the ‘superficial’ findings, the chapter moves into an in-depth discussion that follows a thematic organisation – the intention of which is to highlight the constitutive properties individuals’ everyday lives that are most apparent at a more obvious level, yet have a deeper underpinning of underlying ‘intangible’ nuances of awareness, atmospheres, and imagination that reside within the subtle realms of emotionality. These inner movements of individuals’ intimate lives are crucial to the extraction and interpretation of the emergent

themes that depict the profound undercurrents of their feelings, which the chapter is structured to purposively report. I aim to convey the stirring of individuals' souls in the experience of their worlds lived without and within based on their affective biographies within the 'practical' context of the quotidian thereby constructing an account of the phenomenon.

Chapter 5: *A-where-ness* is the discussion of the research that synthesises the theoretical and empirical findings to offer insight on the topic, which is my contribution to the development of a theory *for* and *of* the inner geographies. Starting as the theory *for* the inner geographies, which was intended to develop an understanding of it, the theory grew into the theory *of* the inner geographies, which is a means by which to theorise about the inner geographies and research other things in relation to the phenomenon. Informed by the interconnectedness of awareness, atmospheres, and imagination in relation to the practices of everyday life, the theory advances the concepts of situatedness and mindfulness. This 'take-home' message of the study conveys the meaning and relevance of the overall research and findings to scholarship and society. It contributes to broadening, developing, and generating knowledge on the topic to afford us clearer comprehension of the inner geographies for research and in everyday life.

Chapter 6: *The Inner Geographies* closes the study by drawing together the preceding chapter summations in a synthesis of the objectives, research process, and findings that have contributed to the conclusive outcome of the study. The chapter also suggests an extension of the study by making recommendations for further research. Thereafter, the Epilogue offers a short personal reflection on the study.

1.2. Project body

a) Research Problem

The dilemma identified by this study is rooted in the condition of Cartesian reality, which severed our ancient understanding that distinct yet integrally related parts of the cosmos together encompass a nuanced existence of a holistic reality. Cartesian dualism is still regarded as responsible for many current prejudices pertaining to the relation between the self and our world as per the presumption that inner and outer, subjective and objective, mind and body are extreme divisions located at opposite ends of the reality spectrum; as such, our consciousness is completely alienated from the surrounding environment, and our existence is based on thinking due to its objective reliability which is entirely separate and superior to the subjective veil of unreliable feeling (Taylor, 1989; Frawley, 1992; Talbot, 1992; Bhushan and Garfield, 2011; and Pérez-Gómez, 2016).

The implication of Cartesian dualism on society is that it “made any direct contact of our awareness with reality impossible” (Malkani, cited Bhushan and Garfield, 2011:575). We have graded reality according to conditioned preconceptions that defines the standard of reality to our waking state, against which we compare and reference ‘other’ experiences of dreams and similar encounters; it keeps us from feeling, knowing, and encountering the multiplicity of indivisible worlds that comprise our holistic reality (Talbot, 1992; and Frawley, 1992; and Mukerji, cited Bhushan and Garfield, 2011). The consequences thereof are elaborated upon by physicist David Peat, who highlights “the extent to which we have fragmented ourselves from the general field of consciousness, but also the degree to which we have sealed ourselves off from the infinite and dazzling potential of the deeper orders of mind and reality” (cited Talbot, 1992:80). By adopting a reality that solely pertains to a material existence, for which we privilege the mechanistic functioning and more pressing demands of the externalised world, we have devalued the potential of our deeper psyche (Talbot, 1992;

Buttimer, 1993; Montagu, cited Pallasmaa, 1999; Hesse, cited Baumann, 2002; Cooper Marcus, 2006; and Birkeland, 2008). In so doing, our “sensory geographies of daily life have been habitually suppressed” (Brickell, 2012:230), and we neglect the “life-generating forces” (Monk and Norwood, 1997:204) that reside within us. As such, Hermann Hesse posits that “so many people live such an unreal life [because] [t]hey take the images outside them for reality and *never allow the world within to assert itself*” (cited Liukkonen, 2008:n.p., my emphasis). This resonates with the shamanic observation that:

“humans beings have come to a point where they no longer know why they exist. They...have forgotten the secret knowledge of their bodies, their senses, or their dreams. They don't use the knowledge...[in] every one of them; they are not even aware of this, and so they stumble along blindly on the road to nowhere” (Lame Deer, cited Talbot, 1992:286).

Is this actually the case? Do we continue to negate the existence of our inner realms? Have we not come to acknowledge the active role of the inner sensibilities in our lives? The explorations and descriptions of De Chirico and Naipaul, as well as *Patagonia*, *Life of Pi*, and *Nostalgia*, certainly allude to the recognition of our inner sensibilities in reference to the coalescence of awareness, atmospheres, and imagination that comprise our existential experience of the myriad lives composing our lifetime. Relatedly, Sarvepalli Radhakrishnan (1966) maintains that whilst our world may continuously transform materially and outwardly, the inner spiritual part remains unchanged. Yet, Alvar Aalto makes a somewhat ominous prophecy that if humanity “doesn’t intercede and steer our lives in a better direction, the beautiful rising curve of civilization will rapidly sink to its own demise” (cited Schildt, 1978:163). To unravel the dilemma, we will first contextualise the study in terms of the current assumptions of reality, our interactions with this reality via our perceptual experiences, and the scholarly investigations pertaining to these engagements.

Holistic reality and Soul-self

To bridge the invented gap that Cartesian dualism wedged between humans and the cosmos, mind and matter, Michael Talbot (1992) identifies the parallels between ancient mysticism and quantum mechanics to aid in his conceptualisation of the ‘holographic universe’, a theoretical model which proposes that reality is partly created by the human mind. It bears distant semblance to what Edmund Husserl calls the ‘lifeworld’, in which the various forms, variants, and natures of our socio-spatial contexts couple with our embodied modes of being to constitute an integral whole that encompasses “correspondences of reality” (Pérez-Gómez, 2016:112) wherein components are distinct and distinguishable articulations that exist in a non-hierarchical and reciprocal relationship sans divisions, each valued in virtue of association to each other (Taylor, 1989; Birkeland, 2005; and Haldar, cited Bhushan and Garfield, 2011; and Zarrilli, 2015). Thus, our outer material world is only a part of the greater context of the pluriverse of our reality wherein the correspondences of human consciousness and perceptual experience form a whole that characterises our life and existence (Streiber, cited Talbot, 1992; Ghosh, cited Bhushan and Garfield, 2011; and Larsen and Johnson, 2016). In so doing, our existential experiences are “not...understood as the sole product of the perceiving self or of the world outside the self, but of the relationship between the two” (Bull and Mitchell, 2015:9). This infers that our embodied consciousness mediates perceptual interactions between the self and worlds in an ‘intersubjectivity’ that entwines body and mind, with socio-cultural and physical environments (Haldar and Mukerji, cited Bhushan and Garfield, 2011; Howes, cited Bull and Mitchell, 2015; Marchand, 2015; Crossley, cited Pérez-Gómez, 2016; and Springer, 2017).

Intersubjectivity acknowledges the intimate sense of the personal in everyday life through the “feeling of existence” and “bodily subjectivity” (Maine de Biran, and Merleau-Ponty, cited Pérez-Gómez, 2016:142 and 143). It has inspired a movement away from

the Cartesian egocentric self toward “the self-consciously sensitive individual” (Pérez-Gómez, 2016:2) – from the ego-self to the soul-self. In the former, the ego places itself at the centre of the world with the intention to order the world according to its singular self-interests, diminishing the true value of the self in the process (Tuan, 1974; Jung, cited Storr, 1988; and Bhattacharyya, cited Bhushan and Garfield, 2011). By contrast, in self-consciousness the self is positioned within a totality of co-determining factors, inferring a consciousness of the self in relation to the world via the individual and the collective, and aspires to a higher consciousness of both the personal and universal; whilst immanent and transcendent, it engages with reality via an immediacy, directness, and depth, unifying and integrating the constitutive elements of our holistic reality in order to apprehend the meaning and truth of existence (Radhakrishnan, 1966; Jung, cited Storr, 1988; Birkeland, 2005; Cooper Marcus, 2006; and Bhattacharyya, Haldar, and Tagore, cited Bhushan and Garfield, 2011). It pertains to the “innermost of human psyche” (Baumann, 2002:4) or the “Soul...[as] the nature of pure self-consciousness” (Ranade, cited Bhushan and Garfield, 2011:261). In other words, it is the soul-self that illuminates and reveals our reality (that is inclusive of material and immaterial worlds therein) as reflections of our self-consciousness, which is through which we engage our existential lives (Schopenhauer, cited Baumann, 2002 and Mukerji, cited Bhushan and Garfield, 2011).

Inner-sensory perception

The interactions of the soul-self with our holistic reality is engaged through sensory-perceptual experiences that are intertwined in everyday life via a multitude of ways of feeling and knowing that relate to our encounters, all of which are part of our “involvement in the world” (Ingold, cited Mason and Davies, 2009:587). This involvement is in accordance with the intersubjective view of lived experience, for which David Howes advocates mediating the relationship between mind and environment, self and society, idea and object via ‘the extended sensorium’ (2015:155) since “[t]he senses are everywhere” (Bull et al., cited Mason and Davies,

2009:589). Jennifer Mason and Katherine Davies (2009) also allude to this in their consideration that the sensory is an extension of “living in the world” (2009:601), whereby the senses are involved in complex ways with tangible and intangible landscapes as well as in an interplay with other forms of experience; their concept of ‘sensory entanglements’ (Mason and Davies, 2009) highlights that there is no separation of the senses in lived experience since the senses are entangled with each other. As such, the proposition of the extended sensorium and sensory entanglements is that our reality encompasses *all* the senses in an inclusive range of sensations and experiences of our worlds (Scottish Centre for Geopoetics, 2017; Mitchell, 2015; and Ghosh, cited Bhushan and Garfield, 2011).

This is based on the premise that reality is both physical and psychical in nature, with which we are in constant contact, and within which our existence unfolds through the multiple worlds of seen or visible and unseen or invisible comprising our holistic reality (Talbot, 1992; Larsen and Johnson, 2016; and Haldar, cited Bhushan and Garfield, 2011; Sen, Nikam, Chaudhuri, and Malkani, 2011; and Pérez-Gómez, 2016). Hence, both the physical and psychical senses are needed “for accessing what is emerging from the unconscious, integrating body, brain, psyche and spirit” (Stromsted, 2017:n.p.), through which “the material world is inwardised in mind and mind is externalised in matter” (Haldar, cited Bhushan and Garfield, 2011:507). In so doing, Mason and Davies’ (2009) sensory entanglements is inferred, as well as Aristotle’s notion of the *sensus communis*, which is the combination of all the sense perceptions into a whole by integrating the various senses and sensory experiences into coherent and meaningful spatio-temporal perceptions (MacKisack, Aldworth, Macpherson, Onians, Winlove, and Zeman, 2016 and Universiteit Utrecht, 2017). The *sensus communis* is deemed the central perceptual organ rooted in the region of the heart, thereby pertaining to a sense of inwardness via a related family of inner senses that supplement and enhance the outer senses (Taylor, 1989; MacKisack, et al., 2016; and Universiteit Utrecht, 2017). This premise is echoed in the

concept of ‘intimate immensity’ forwarded by Gaston Bachelard. It refers to our being, which encompasses our simultaneous existence within and without, consisting of an “exterior life [that] is given form or tone by the form and tone of inner space or psychic place” (Bachelard, cited Birkeland, 2005:110). This infers that the ineffable modality of embodied consciousness pertains to inner-sensory perception, through which our innate powers and precognitive abilities are active in order to enable clear insight into our intimate lives (Talbot, 1992; Cooper Marcus, 2006; and Ghosh, cited Bhushan and Garfield, 2011).

Sensory scholarship

Scientific investigations into the ineffable modality of inner-sensory perception include the neurological and physiological sciences, which delve into our cognitive processes and continually disprove the dualistic mind and body split established by Cartesian reality. Proving that the mind is not just a neural network in the brain, nor an abstract disembodied entity, nor independent from the world, the outward extension of the mind into the world through consciousness is peaking current interest in neuroscientific studies (Cardeña and Howes, cited Bull and Mitchell, 2015; Howes, 2015; Mitchell, 2015; and Pérez-Gómez, 2016). As such, the most recent approach of cognitive science is that of ‘embodied dynamicism’, which acknowledges “the relations between cognitive processes and the real world” (Pérez-Gómez, 2016:142) showing the “intersection of brain, body, and world” (Howes, cited Bull and Mitchell, 2015:7). Resultantly, the recent and rising trend of disciplines and fields looking toward and integrating the neurosciences – including neurophenomenology (Verela, Thompson, and Rauch, cited Pérez-Gómez, 2016), neuroarchitecture (Pallasmaa, Mallgrave, and Arbib, 2013), and neuroanthropology (Turner, 2015; and Zarrilli, 2015) – allow us to better understand human experience through enquiries on the relations between our neurological mechanisms and the surrounding world.

But the pervasiveness of the Cartesian mentality seems to linger in the conception of the mind in terms of the “distinction between sense perception and cognition” (University of Glasgow, 2018:n.p.). So to move beyond inherited paradigms of “mechanistic theories of perception” (Pérez-Gómez, 2016:88) quantitative analytical or ‘cerebral’ accounts of the cognitive sciences need to be supplemented with qualitative philosophical research in order to dissolve “the difference between sense and thought” (University of Glasgow, 2018:n.p.). Current neurobiological models to explain cognition seek to “better describ[e] dynamic qualitative phenomena...with a full acknowledgement of phenomenological observations about embodied consciousness in the world” (Pérez-Gómez, 2016:132-133). This implies an understanding of the essences that comprise the intimacy of perception in relation to the socio-spatial properties of human experience via the receptive faculty of the *sensibilities* (Mautner, 2005:567). As such, Cristóbal Mendoza and Ricard Morén-Alegret identify that “sensitive ways of approaching and understanding human actions...have emerged as tools for understanding people’s lived experiences in an interpretative manner” (2012:777 and 779), suggesting a focus on subjectivity through the use of emotions, sensations, and feelings to explore sensibilities and consciousness. It shows that “the emergent focus on the social life of the senses is rapidly supplanting older paradigms...and challenging conventional theories” (Bull et al., cited Mason and Davies, 2009:589).

Although social science research and knowledge has been criticised for being “oddly abstracted and distanced from the sensory, embodied and lived conditions of existence” (Mason and Davies, 2009:600), its enquiry into sensory perception has actually developed “in the last thirty years or so [during which] sensory studies have become a full-fledged field of study in the humanities” (Universiteit Utrecht, 2017:2). This is evidenced by the growing body of literature dedicated to “sensuous scholarship” (Stoller, cited Sensory Studies, 2017), which includes associations and international research networks such as the *AHRC Sensory Cities Network* (2015), conferences such as the *Art & The*

Senses (2006), and journals such as *Senses and Society* (2006-present). It extends to online repositories and collaborative forums such as *Sensory Studies* (2017) that offers an impressive synthesis of research on the representations of the senses and their advancement in education, and includes a comprehensive compilation of scholars with their institutional affiliations, as well as centres, labs and institutes, that are engaged in studying the senses and perception. The research comprises fields of anthropology, sociology, history, geography, philosophy, art history, phenomenology, aesthetics, and architecture, including others, and may be “divided along sensory lines into, for example, visual culture, auditory culture (or sound studies), smell culture, taste culture and the culture of touch, not to mention the *sixth sense (however it might be defined)*” (*Sensory Studies*, 2017:n.p., my emphasis).

It is not merely “a sensorial revolution” (Howes, cited Mason and Davies, 2009:589) that is underway, but a “*multi-sensory revolution*” (University of Glasgow, 2018:n.p., my emphasis), which is gaining momentum and increased focus on multimodal integration in order to emphasise the importance thereof in research on perception (University of Glasgow, 2018:n.p., my emphasis). Moreover, such research is approached via interdisciplinary collaboration, which is the foundation upon which to philosophically and empirically research the nature of perceptual experience by drawing on disciplines that include neuroscience, psychology, philosophy, anthropology, psychiatry, and human-computer interaction (University of Glasgow, 2018 and University of London, 2018). Professor Sir Colin Blakemore at the *Centre for the Study of the Senses* (CenSes) at the Institute of Philosophy highlights that “recent rapid rise of scientific interest in the other senses – hearing, smell, touch, taste, bodily awareness, and balance – has caught the attention of researchers in fields as diverse as anthropology, art history, design, literature, marketing, medicine, music, philosophy and social science. This emergent common concern with sensory experience requires disciplines to engage with one other in novel, reciprocal ways” (cited University of London,

2018:n.p.). The importance here is that disciplines have recently acknowledged “that the senses together form an integrated knowledge-gathering system”, which show progress from their traditional understanding of “the senses as separate channels for environmental information” (Network for Sensory Research, n.d.: n.p.).

The interdisciplinary focus pertaining to environmental information is identified in the *Centre for the GeoHumanities* at the Royal Holloway, which addresses “issues that have a strong geographical resonance” (2018:n.p.) by emphasising the link between the arts and humanities. Focusing on issues of space and environment via six interdisciplinary themes of which the Spatial, Public, and Creative GeoHumanities best relate to this study since they deal with imaginative geographies, socio-cultural spatial understandings, and practice-based arts research. Also working within the the field of the GeoHumanities, Felicity Callard’s collaborations entwine the geographical with neuroscience and psychology among other disciplines. Of particular interest to this study is her reference to the interdisciplinary project of the ‘Hubbub’, which explores the influence of particular phenomena on individuals’ states of being in order to understand their “implication for lives increasingly lived in a hubbub of activity” (Wellcome Collection, 2016:n.p.). In so doing, the project draws together a network of disciplines and expertise to investigate these states and phenomena by using psychological methods of capturing data and source material creatively, which entails “harvesting modes of conceptualizing and eliciting states of daydreaming and mind-wandering from the humanities and the arts, to develop a new interdisciplinary protocol” (Callard, cited Hawkins, et al., 2015:220).

Other research focused on multimodal integration via interdisciplinary sensory studies is evidenced by research conducted by *Sensory Studies* (2017), the *Senses International Research Project* (n.d.), and *Network for Sensory Research* (n.d.), of which the latter is an international philosophy-led network that conducts interdisciplinary research on the philosophy of perception that

challenges traditional models of sensory knowledge by generating new comprehensive theoretical frameworks and models of the senses via multisensory integration, aiming for “a new paradigm for research on the senses” (Network for Sensory Research, n.d.: n.p.). The philosophical premise of the network is that “the senses play an essential role in human cognition and behaviour, providing rational grounds for knowledge and action”, for which the investigations “encompass all the senses: what is common to them, how they interact with one another, how information derived from different senses is integrated, and how this information is used by perceiving subjects to acquire sensory knowledge” (Network for Sensory Research, n.d.: n.p.). The network links five major interdisciplinary research centres, of which three are most relevant to this study: the *Network Centre for Sensory Research* (NetCenSR) at the University of Toronto (2018), the *Centre for the Study of the Senses* (CenSes) at the Institute of Philosophy, University of London (2016 and 2018), and the *Centre for the Study of Perceptual Experience* (CSPE), University of Glasgow (2018). We will briefly ‘get a sense’ of the scope of these networks, institutes, and centres and their projects below.

The *Network Centre for Sensory Research* (NetCenSR) investigates how “phenomenally rich experience, thought, and perceptually-guided action” is the result of multimodal integration of information from the different senses, and aims “to build a theoretical model of the senses that matches the complexity of sensory phenomena” (University of Toronto, 2018:n.p.). Similarly, the *Centre for the Study of the Senses* (CenSes) investigates multi-sensory integration and cross-modal influences as well as cognitive-sensorial penetrability. Exploring the “nature of our sensory systems and the role of particular senses in perception [and how] the different senses contribute to our perception of the environment, and awareness of ourselves” (University of London, 2018:n.p.). In addition to anthropology and psychology, CenSes highlights the recent philosophical and neuroscientific research findings that contribute to our revised understanding thereof.

CenSes is also working on a project with the *Centre for the Study of Perceptual Experience* (CSPE) (University of Glasgow, 2018); the ‘Rethinking the Senses: Uniting the Philosophy and Neuroscience of Perception’ project engages the reciprocal relationship between modern cognitive neuroscience and the arts and humanities (University of London, 2018:n.p.). The project highlights aspects of “thought, emotion, and aesthetics” (University of Glasgow, 2018:n.p.) in order to challenge our everyday understanding that perception is a framework of five distinct and isolated senses. It aims to “further our understanding of how all our senses work together to shape our conscious experiences of the outside world and of our own bodies” (University of London, 2018:n.p.).

Similarly, the CSPE’s ‘Synchronising the Senses’ project also researches multi-sensory perception but it focuses on understanding “the temporal structure of experience and its implications for the metaphysics of perception” in order to evaluate the implications of “how we experience time and change” (University of Glasgow, 2018:n.p.). Likewise, our “experiences of space, time, and motion” are studied in the ‘Sense-Data: Phenomenology and Metaphysics’ project, which explores the capacity of metaphysics to illuminate the nature of ‘sense-data theory’ (University of Glasgow, 2018:n.p.) in relation to phenomenological accounts and representations of our perceptual experiences. Relatedly, ‘The Eye’s Mind’ project investigates “the neural basis of visual imagination and its role in culture” by highlighting the connections between “experience, brain science, and art” (University of Glasgow, 2018:n.p.). The CSPE’s ‘Thought and Sense: On the Interface Between Perception and Cognition’ project focuses on affective dimensions and subjective experiences to investigate “the interface between perception and cognition” (University of Glasgow, 2018:n.p.). In all, the CSPE facilitates projects by drawing on “philosophy, psychology, neuroscience, psychiatry, and human–computer interaction” (University of Glasgow, 2018:n.p.).

Gaps

From the preceding discussion, we have ascertained that the self is intersubjectively involved with the lifeworld through felt correspondences that entwine individuals and environments, which we perceptually experience within the extended sensorium through sensory entanglements, for which investigations on multisensory integration is current in scientific and scholarly research. However, this does not quite address the dilemma, since latent gaps and issues pertaining to these assumptions persist, as well as direct and indirect suggestions to address them.

Regarding our holistic reality and the soul-self, Talbot posits that “if there is ultimately no division between the physical world and our inner psychological processes, then we must be prepared to change more than just our commonsense understanding of the universe” (1992:80). This infers that we attain better insight into our existence within holistic reality, as proposed by Sri Aurobindo Ghosh’s suggestion that we broaden our horizons through the revelation of “worlds other than the physical” (cited Bhushan and Garfield, 2011:149). As such, Talbot (1992) and Ghosh (cited Bhushan and Garfield, 2011) agree that we need to recover that which is dormant within us, access our inherent knowledge, and actualise that potential to inspire forms of feeling, thinking, and living in our current milieu. However, since the influence of Cartesianism still challenges our common or popular understandings of reality and our engagements with it, these inferences tend to be paralleled with a non-logical existence related to irrational and obscure phenomena, and illusory or abnormal experiences, resulting in the contrast of inner-sensory perception against ‘standard’ sensory perception (O’Shiel, 2011; Mitchell 2015; and Mukerji, cited Bhushan and Garfield, 2011). Resultantly, our inner sensibilities is an aspect of our human nature that may still be overlooked, abandoned, or ignored in society because we are inclined to consider it as “an expression of a sense of inexplicability” (Sen, Nikam, Chaudhuri, and Malkani, 2011:596).

This also appears to be the case in current scholarship. Research indicates that the haptic senses figure prominently in definitive studies on sensory perception, however, it also suggests that by comparison, there seems to be lesser emphasis on our ineffable modalities, often considered as the ‘sixth sense’ (which itself not only seems to be less understood, but seems to be under-investigated) as it is only slightly represented in academic enquiry on the sensorium. Rather, research thereof is more prevalent in currents relating to hermetic philosophy and esotericism-related fields, as demonstrated by scholarly societies, networks and university programs across Europe and North and South America (Universiteit van Amsterdam, 2017). Hence, in order to understand the intersection of the perceiving self and experiential world via an equitable and holistic understanding of lived experience, we need a “new critical analyses of what is meant by perception” (Ingold, cited Mason and Davies, 2009:600) in order to “appreciate the nature of knowledge from *all* our senses” (Thrift, cited Jones, 2012:161, my emphasis). This entails broadening our research within the interdisciplinary collective to consider the “multifaceted sensory qualities” (Brickell, 2012:230) and “sensations in different modalities, whether outward or inward” (Howes, 2015:163), for which we may refer to Jean-Paul Thibaud and Daniel Siret’s suggestion to bring various philosophical approaches and poetic expressions to the fore of research by “developing a critical position that will enable to clearly show the ways in which the sensorium orchestrates and influence us” (2012:12).

In other words, we need to afford more attention to the *sensus communis* that pertains to the sense of inwardness which includes the emotive. The emotive is also affected by the persistence of inherited perspectives since “the Cartesian model fails to explain the way moods are normally shared in the everyday world” (Crossley and Noë, cited Pérez-Gómez, 2016:27). Alberto Pérez-Gómez supplements this finding, maintaining that the prejudices “concerning subjectivity and interiority of emotions and moods remains current and generally unquestioned to this day” (2016:72). However, research has shown that the focus on emotions has grown

increasingly significant in a variety of contexts and disciplines over the last few decades (Bondi, 2005 and Greco and Stenner, 2008). But, whilst emotion has always been a central part of the humanities and established in the disciplines of philosophy, psychology, and biology, it has “until quite recently been undertheorized in geography, architecture, and planning” (Aitken and Dixon, cited Dear, Ketchum, Luria, and Richardson, 2011:203) – a premise shared by architectural theorist Juhani Pallasmaa who raises the concern that “emotion...[still] seems like an odd word to bring into an architectural discussion” (2013a:28). He highlights the obscurity thereof, since the built environment is “initially perceived emotionally – that is, prior to our conscious reflection on its many details” (Pallasmaa, 2013a:28). It makes the issue of emotion critical and fundamental to the affectivity of the built form but also to those places that are “intimate and personal” (Aitken and Dixon, cited Dear, Ketchum, Luria, and Richardson, 2011:203). Relatedly, the National Trust (2017) observes that this has not been sufficiently addressed in current studies, since there has been “little academic research into the actual emotional effect that places have on people” (2017:10).

To address the aforementioned, we should respond to Mason and Davies’ proposition for “research [to] become more sensorily aware than perhaps it has been, and that researchers should recognize that the sensory is part of ‘involvement in the world’” (2009:600). As such, inner-sensory perception should be afforded a more substantial place amidst interdisciplinary multisensory studies. Moreover, albeit current networks are bringing together a broad list of disciplines and fields to actively participate in this research the study of sensorial experience, the discipline of architecture seems to not feature as prominently and/or has limited involvement within them, yet the discipline could offer significant insight to inform those outcomes and the discipline of architecture could itself also benefit from them. Mason and Davies also emphasise that “it is important to *devise open and creative ways* of investigating this complexity” (2009:601, my emphasis) – a ‘sensory methodology’. However, the important point raised by the interdisciplinary

research groups currently investigating sensory-perceptual experience, is that there is no agreed upon *underlying theory or conceptual framework* to account for and house the numerous findings, quantity, and variety of new results concerning multisensory integration (Network for Sensory Research, n.d. and University of London, 2018). Yet, “in all contributing disciplines, researchers agree that such *a framework is needed* to understand the formal, informational, phenomenal, and functional character of the senses and their integrative processes” (Network for Sensory Research, n.d.: n.p., my emphasis).

The way forward

Jon Kabat-Zinn advances that we are still caught up in a dualistic understanding of reality and as a result “we haven’t scratched the surface of what human intelligence is really all about” (cited Booth, 2017:n.p.). Scholars sharing Kabat-Zinn’s sentiment of the need to become more attentive to and dedicate more study towards our intelligence, have highlighted the necessity for an “education of attention” (McFarlane, cited Hawkins, 2015:255). This seems to be currently aimed at sensory perception mostly via the haptic senses, yet it is also needed in terms of an attunement to implicit sensory knowledge since the senses are entangled. This thereby affords us the opportunity to research the inner sensibilities, which is in keeping with Mason and Davies’ advocacy that “[w]e need to have a sense of the role of the intangible to perceive resemblances as relational associations, that go beyond or do not reside in individual bodies or characteristics, and to contemplate the mystique of resemblances in ideas of ethereal connections” (2009:601).

b) Relevance

The study is relevant in ascertaining the “spirit of the times” (Jung, cited Chalquist, 2017:n.p) by acquiring an understanding of our humanity today in terms of our ways of living in the 21st century (Baraidotti and Bourke, cited Van Dam, 2014:n.p.). Since “[e]very system of thought embodies and reflects the tendencies of the

time” (Radhakrishnan, 1966:352), the study is relevant in grasping the nature of the relationship between the human being and the evolving world within our contemporary condition.

If, according to Hesse, “[t]here is no reality except the one contained within us” (cited Liukkonen, 2008:n.p.), then this study on the inner geographies is needed to open up and invite access to our holistic reality by navigating the worlds of the self. To do so, it recognises ‘sensory intangibility’ (Mason and Davies, 2009) as vital in our ontology of lived experience, as it is through which we may navigate the numerous lives within our holistic reality via our inherent intelligence – as made apparent by Naipaul and De Chirico. As such, the study on the inner geographies is needed to uncover a “version of ourselves that is higher and more self-aware” (Slimbach, 2005:222) by emphasising the importance of “*all* our senses to become attuned to [our] world[s]” (White, cited Springer, 2017:1, my emphasis).

Thus, the underpinning of inner-sensory perception via the *essences* of awareness, atmospheres, and imagination is pertinent to the exploration of the inner geographies, as it is through which we may gain insight and gauge the *properties* that compose and prompt our existential experiences of living as global citizens. In so doing, the study is relevant to affording understanding of the differences and similarities as well as the implications and potential of the myriad lives we engage with within our lifetime in order to advance individuals’ creation of a personal foothold within the societal collective (Eliasson, 2006 and Pallasmaa, 2011b). As such, the study follows recommendation for “the creative development of humankind...in which life grants humanity the constitutive agency to bring about new organizations of life...[in order] to promote the existential fulfilment of the vital depths of the human soul” (Backhaus and Murungi, 2009:220).

c) Research Questions

To respond to the dilemma of whether we negate the existence of our inner realms or acknowledge the role of the inner sensibilities in our lives, this study considers our attunement to our holistic reality via our intelligence in terms of the sense of our selves in relation to the sensing of our worlds – as encapsulated by the topic of the inner geographies.

As such, this study on the inner geographies responds to “the need to explore [the] *inner* experience of the self” (Cooper Marcus, 2006:272) by seeking an understanding of “the significance of experiences, characteristics and ways of knowing that we might think of as ethereal” (Mason and Davies, 2009:599). To do so, the study draws upon the concepts of awareness, atmospheres, and imagination, as alluded to in the works of Naipaul and De Chirico, in order to ask and answer essential questions by which to explore and describe the phenomenon of the inner geographies. In order to gain an understanding of the phenomenon, the questions probe the theoretical essences and empirical properties that comprise our existential experience of the myriad lives that compose our lifetime. The following theoretical and empirical questions are posed respectively:

- (I) *How do particular experiential essences contribute to the phenomenon of the inner geographies?*
 - i. How does ‘awareness’ inform our being?
 - ii. How do ‘atmospheres’ move us?
 - iii. How does ‘imagination’ enrich our lives?
- (II) *What contributes to our socio-spatial experience of the phenomenon of the inner geographies?*
 - i. What makes particular situations meaningful?

- ii. What comprises resonating occurrences?
- iii. What characterises impressionable settings?

The theoretical research question is philosophically framed in order to attain a ‘sense’ of the nuances that may contribute to the phenomenon of the inner geographies, whilst the empirical research question is practically framed in order to obtain ‘tangible’ everyday results on what aspects of socio-spatial experience may contribute to the phenomenon. Here, the concepts of awareness, atmospheres, and imagination are used ‘implicitly’ in the underpinning of the empirical sub-questions by employing the inherent nuances of the theoretical concepts. It must be noted that the intention is *not* to directly correlate each of the empirical sub-questions to a theoretical sub-question (eg. the theoretical sub-question I (i) on ‘awareness’ does not necessarily refer to empirical sub-question II (i) on ‘meaningful situations’) since the aim is to identify how the concepts implicate on everyday experience in their totality.

Just as Alexander von Humboldt (White, 1991 and Zeldin, cited Harvey, 1998) employed the link between knowledge and feeling that lies in the depths of the soul in order to extract a new way of life from his research, so too does this study seek to combine the theoretical and empirical to understand the inner geographies through the intelligence of our inner sensibilities in order to inform and broaden our perspectives on our humanity today.

d) Purpose and aim

The purpose of this research is to investigate the somewhat unknown phenomenon of the inner geographies by exploring and describing the essences of awareness, atmospheres, and imagination with the aim to better understand the topic and to enhance engagement with it.

The study on the inner geographies considers the essences inherent in the work of Naipaul and De Chirico and interprets them in terms of the sense of our selves in relation to the sensing of our worlds. It focuses on our intelligence via feeling through which to comprehend *how* and *what* we grasp and respond to in the situations that compose our everyday lives and the lives that comprise our lifetime. Emphasising attentiveness to our holistic reality, the study seeks to address the dilemma of whether we negate the existence of our inner realms or actively acknowledge the role of the inner sensibilities in our everyday lives. To gain insight into the topic, the study draws on the gaps and recommendations found in scholarship that pertain to the dilemma, which refer to concerns of inherent knowledge, the sixth sense, and the emotions, as well as interdisciplinarity, theoretical frameworks, and creative methodologies.

To do so, the qualitative research focuses on everyday experiences (typical and less typical) that compose the myriad lives of our lifetime, thereby highlighting the relationship between the self and our worlds within our contemporary condition of socio-spatial temporality. The study assumes an interdisciplinary approach by which to interpret various theoretical material and engage with methodological tools in order to develop a perspective on the topic. Based on inner-sensory perception, the theoretical concepts of awareness, atmospheres, and imagination are used to empirically research the topic through fieldwork which engages a sample group of geo-biographically diverse individuals within the natural setting of the city of Barcelona, Spain. The fieldwork methods employ the metanarrative of journeys with the intention to unravel individual and shared emotive experiences by initiating inquiry into particular encounters in Barcelona, the broader globe, and within themselves.

Neither aiming to obtain objective knowledge nor prove a hypothesis, the qualitative research intends to “raise [individuals’] awareness as they discuss, understand and come to terms with their own personal experiences” (Mendoza and Morén-Alegret,

2012:766), and is therefore a way to reveal the emotive complexities of the inner geographies through the inner sensibilities. This is alluded to by Dilthey and Habermas' premise which states, "An infinite wealth of life unfolds in the individual existence of particular persons in virtue of their relations to the milieu, to other persons, and to things. But every single individual is at the same time a point of intersection for structures that permeate individuals, exist through them, but extend beyond their lives" (cited Buttner, 1993:12). Whilst the aim to uncover the immanent milieu of the inner geographies via inner-sensory perception may challenge societal preconceptions and scholarly conditioning, it is hoped to make a contribution to dedicated research on inner-sensory perception in order to broaden perspectives on the ways in which we feel, think, and live today.

Moreover, the combined potential of architecture and the humanities is intended to contribute to an approach to the field of GeoHumanities as well as to establish the inner geographies as a niche within it. In so doing, this study on the inner geographies hopes to offer both new knowledge and an approach to research within the field of GeoHumanities via the interpretation and translation of disciplinary constructs that may be critically applied in order to enlighten our understandings of the existential nature of our humanity today. In doing so, the study intends to not only contribute to the evolution of knowledge, but also to our selves as individuals, society, and researchers (Hawkins, cited Hawkins, et al., 2015).

e) Objectives

The research intends to make an original contribution to knowledge by bettering our understanding of the inner geographies. By employing inner-sensory perception as a means through which to gain insight into the phenomenon, the study hopes to uncover the value and potential of both the inner geographies and our sensibilities in our everyday lives and the lives of our lifetime. As such, the study aspires to inform the conceptualisation,

construction, and transmission of knowledge (CHE, 2017) in seeking to achieve the following objectives, which are the measurable outcomes of the research:

- construct an account of the inner geographies to illuminate ways of living in contemporary society;
- develop a theoretical framework to explore the abstract phenomenon and offer a clearer comprehension of the inner geographies for use in sensory research and the philosophy of life;
- formulate a perceptual method to enable involvement with the inner geographies for academic and practical use in fields involved with human experience;
- derive a definition of the inner geographies for a succinct grasp of the phenomenon for everyday societal engagement and from which scholarly research can be conducted; and
- establish the inner geographies as a discourse within interdisciplinary research that advances discussions on the role of inner-sensory perception in human experience.

2. INTERCONNECTEDNESS

*If I were to tell you where my greatest feeling, my universal feeling,
the bliss of my earthly existence has been, I would have to confess:
It has always, here and there, been in this kind of in-seeing in the
indescribable swift, deep, timeless moments of this divine seeing
into the heart of things.*

– Rainer Maria Rilke
(cited Van Manen, 2007:12)

2.0 Introduction

The works of Naipaul and De Chirico have inspired this study to investigate the somewhat unknown phenomenon of the inner geographies by exploring and describing the essences of awareness, atmospheres, and imagination with the aim to better understand the topic and to enhance engagement with it, thereby intending to make a contribution to knowledge.

Based on my interpretation of the works of Naipaul and De Chirico, I consider that the essences of awareness, atmospheres, and imagination are part of the sensibilities that compose the inner geographies, a common yet individually nuanced phenomenon pertaining to our perceptual experiences via ways of feeling, knowing, and encountering our worlds comprising the many lives lived within our lifetime. My argument is catalysed by the premise derived from the works of Naipaul and De Chirico, which infers that we grapple and progress through everyday life within a holistic reality, as guided by our worldly interactions that are part of our existential being and enlightened becoming. I interpret this in terms of the relationship between the self and our worlds, which, as alluded to in Chapter 1, is based on the references of Birkeland (2005) and Moore (2009) to the Jungian term ‘inner geography’ as bearing psychological and geographical attributes. The inferences of Naipaul, De Chirico, and Jung give rise to the framing of the research: the conceptual framework of emotional geographies, the practical framework of global mobilities, and the theoretical framework of inner-sensory perception that focuses on the concepts of awareness, atmospheres, and imagination. These frameworks and concepts inform the research methodology and the fieldwork for the empirical investigation of the topic.

The literature review engages with the wider interdisciplinary lens of the GeoHumanities to glean ideas from the fields of the arts and humanities and architecture with the aim to broaden, develop, and generate new knowledge on the topic. Therefore, the research follows a ‘discursive approach’ (Macey, 2001) and a ‘wheel-like’ (Thomson, 2013) survey through which to position,

contextualise, analyse, and interpret the literature, in order to enhance our understanding of the phenomenon of the inner geographies.

Philosophical assumptions and position

If we think upon the works of Naipaul and De Chirico, we can consider that the essence thereof is based on a knowledge that characterises reality and orientates individuals in life through how they see and know their worlds, which is cultivated and revealed by lived encounters. This may be regarded as philosophical wisdom, “a progressive effort towards a fully articulated conception of the world” (Hegel, cited Radhakrishnan, 1966:48), which is contextualised within and relevant to the spirit of a time. In so doing, philosophy aids in determining “what it means to be a human being” (Jones, 2012:19) and proposes ways to guide our thinking “so that people can know how to live” (Monk and Norwood, 1997:199). This necessitates unravelling the challenges that arise within our current milieu to reveal the existential truths of humanity by combining both the theoretical and empirical. As such, these notions inspire and establish the basis of the philosophical paradigm and position of this study.

The study is approached qualitatively in order to investigate the topic of the inner geographies via the concepts of awareness, atmospheres, and imagination. Interested in how we exist in the world (and how our worlds exist within us) via the inner geographies, this study assumes an (inter)subjective ontology; and the study assumes an interpretivist epistemology as it is concerned with what composes our inner geographies via experiential modes of existence (which may be known and unknown) through awareness, atmospheres, and imagination (Jones, 2012). These paradigms enable me to use theoretical frameworks and empirical methods to uncover existing and possible knowledge about the topic; they also offer a means for creating new knowledge on the relatively unknown inner geographies. Moreover, by considering these assumptions and accepting that reality is holistic as composed of our many worlds, the research is positioned within

phenomenological and metaphysical domains of knowledge. We will first touch on the central idea of both domains that show their relevance to the study as well as the importance of their relationship in our comprehension of how we make sense of our myriad lives through the concepts of awareness, atmospheres, and imagination, which is hoped to lead to developing a better understanding of the inner geographies.

Phenomenology seeks to arrive at an understanding of “the essential nature of human beings” (Birkeland, 2005:8) by studying the essences of the world with the aim to provide an account of things usually taken for granted in life and can only be known through lived experience. Focusing on the description of phenomena that present themselves in our multi-sensory encounters of the world, phenomenology acknowledges that experiential essences exist in a reality that encompasses presences in our physical actuality as well as our mental realm, thereby revealing intersections and engagements of subjective and objective as well as inner and outer dimensions that manifest in the totality of life. As such, phenomenology examines the perceptual experience of “specific phenomenally conscious states” (Zarrilli, 2015:122) such as feeling and sensing. Theorisations on phenomenology that are most applicable to this study include Edmund Husserl’s concept of the ‘life-world’, Martin Heidegger’s interpretation on the temporality of Being, Jean-Paul Sartre’s tradition on the existential dimensions of human existence, Maurice Merleau-Ponty’s primacy of perception through embodied consciousness, and Georg Hegel’s investigations on how spirit appears through different forms and appearances of consciousness which culminate in self-knowledge (Taylor, 1992; Macey, 2001; Birkeland, 2005; Dowling, 2005; Mautner, 2005; Van Manen, 2002 and 2007; and Haldar, cited Bhushan and Garfield, 2011). Of significance to this study are the perspectives of Yi-Fu Tuan and Joan Nogué, who move beyond theorisations of phenomenology to develop an understanding of everyday life through our actual phenomenological experiences.

Whilst phenomenology seeks to describe experiences for an understanding of being, metaphysics is concerned with the nature of our existence by seeking knowledge of our various modes of being, and thereby explores a multiplicity of views and possibilities that pertain to perceptive capabilities, transient existences, and inner experiences (Casey, 1979; Macey, 2001; and Stockton, 2003). Theorisations thereof most applicable to this study concern scope of consciousness that offers insight into the nature of reality and our experience, which are encompassed within ancient traditions of Indian philosophy that are later advanced by philosophers such as Aurobindo Ghosh, Krishna Bhattacharyya, Ramchandra Ranade, Anukul Mukerji, G. R. Malkani, and Mysore Hiriyanna (Radhakrishnan, Wadia, Datta, and Kabir, 1952; Radhakrishnan and Moore, 1957; Radhakrishnan, 1966; and Bhushan and Garfield, 2011). Whilst this study does not delve into the nuances of each of the aforementioned theorists, it appreciates their overall view of metaphysics pertaining to the wisdom of our being as well as the purpose of metaphysics in the quest for knowledge; it seeks the truth of reality by exploring the dimensions of our existence pertaining to “the concept of life and its materialistic, spiritualistic or other interpretations” (Bhattacharyya, cited Bhushan and Garfield, 2011:525).

So in light of this study, we may regard both phenomenology and metaphysics as relevant contributions to the understanding of the inner geographies via the consideration of our experiences within holistic reality, which is “the ‘pluriverse’...or a world of many worlds” (Escobar, cited Larsen and Johnson 2016:150). Albeit grounded in the cosmology of the ungraspable whole, the pluriverse affords distinctiveness and truth to all worlds (known and unknown) comprising it within the totality of life (Backhaus and Murungi, 2009; and Holbraad, cited Mitchell, 2015; Stengers, cited Larsen and Johnson, 2016). In so doing, the pluriverse may be considered in relation to the ‘reality-fields’ (Hunt, cited Talbot, 1992:192) of our consciousness, which entails the attentiveness to the relationship between the self and our worlds, thereby inferring essences of awareness, atmospheres, and imagination. As such,

both phenomenological and metaphysical knowledge involve our processes of introspection and reflection on worlds that exist by being present or known via characteristic properties, as well as those that are partially unknown due to their ineffable qualities (Heidegger, 1970; Maquet, 1986; Van Manen, 2002; Birkeland, 2005; Bhushan and Garfield, 2011; Jones and Garde-Hansen, 2012; and Smith, Davidson, and Henderson, 2012; Nagel and Orr, cited Humphrey, 2017).

Pertinent to engaging with awareness, atmospheres, and imagination, the philosophical assumptions of an (inter)subjective ontology and interpretivist epistemology as well as the position of phenomenology and metaphysics are necessary to this study on the inner geographies, since they seek to uncover the nature and nuances of individuals' commonly understood perceptual experiences, thereby providing insight into our intelligence that mediates our inner and outer worlds by navigating the discernible and the enigmatic in our existential lives (Tuan, 1974; Storr, 1988; and Pérez-Gómez, 2016).

2.1 Conceptual framework: Emotional geographies

Our “emotive life [is] the basis for individuality” (Martin, Gutman, and Hutton, 1998:100). The “pertinent turn to the recent literature on emotion and affect has pointed to the importance of emotions in shaping society, in defining people, subjectivities and collectivities, and in providing different, non-verbal ways of knowing about the world” (Wright, 2015:397). As an essential line of research, the emotional geographies emphasises the necessity and significance of emotional dimensions in everyday life by engaging with our socio-spatial interactions (Davidson and Milligan, 2004 and Nogué, 2011 and 2015). Hence, this study on the inner geographies is conceptually framed by ‘emotional geographies’ since it offers an appropriate lens through which to view research related to awareness, atmospheres, and imagination. It encourages exploration of the tangible and intangible relationships between self and worlds through the emotions by linking our lived encounters with our affective involvements.

a) Emotive interactions

It has been almost 40 years since Tuan identified that “relatively few works attempt to understand how people feel about space and place, to take into account the different modes of experience...and interpret space and place as images of complex – often ambivalent feelings” (1977:6-7). Contributing to the establishment of the emotional geographies, Tuan and Nogué have applied the perspectives of humanistic geography and phenomenology to emphasise feeling and emotion in human experience. This has led to the interpretation of the intersubjective lifeworld and resultant understanding of emotional geographies (Rodaway, cited Hubbard and Kitchin, 2011 and Nogué, 2011 and 2015). Disciplines and studies on people and place then took an emotional turn, as prompted by an interest in the nature of human consciousness in relation to the sensual and aesthetic dimensions of our environments.

Yet “it is only in the last decade that attention has turned towards the relationship between knowing, perception, and space” (Daniels, 2015:48), which has necessitated research into our “structure of feelings [that] is shaped by activities occurring within the context of socially organised emotional ‘spaces’” (Freund, 2008:212). The aim “to foster the radical potential of taking emotion seriously” (Bondi, 2005a:445) has prompted new and different ways of thinking about the affective content of emotions and feelings as integral to and the structuring of our lives, as the connective medium between self and worlds, and their involvement in our being and doings (Davidson and Milligan, 2004; Wood and Smith, 2004; and Bondi, 2005a). It has sparked the exploration of holistic interactions regarding the fundamental qualities of human experience in terms of feelings and emotions, which had previously been marginalised in scholarship (Wood and Smith, 2004; Bondi, 2005a; Hubbard and Kitchin, 2011; and Nogué, 2015). This has encouraged researchers to consider our emotionality and range of emotions when undertaking research as well as the engagements with ourselves and others when conducting emotional work (Bondi, 2005a and Collins, 2008).

The term ‘emotional geography’ is used to describe:

- “the ways in which our affective experiences of self and others are contextualized *temporally* and spatially...by negotiating those intimate ‘structures of feeling’ which are crucial to the spatiality of human life” (Wood and Smith, 2004:533,534, my emphasis);
- “a spatially engaged approach to the study of emotions...that attempts to understand emotion experientially and conceptually in terms of its *socio-spatial* articulation rather than as entirely interiorised subjective mental states” (Bondi, Davidson, and Smith, 2005:2,3, my emphasis);
- “the emotions that people feel for one another and, more extensively, for places, for landscapes, for objects in landscapes and in *specific situations*” (Pile, 2010:15, my emphasis);
- “a study of the emotions precisely because of its potential for offering important new insights into relationships between and

among people and environments” (Bondi and Davidson, 2011:596, my emphasis); and

- “how spatial knowledge of the world is written with or on our emotions” (Jones, 2012:167).

The emotional geographies studies the interactions and intersections between people and environments by exploring our modes of encounters with feeling, the affects that arise from our transactional exchanges, the accounts of our emotional interactions, and the range of emotions that impact on everyday life (Bondi, Davidson, and Smith, 2005; Cooper Marcus, 2006; Benediktsson and Lund, 2010; Bondi and Davidson, 2011; Curti, Aitken, Bosco, and Goerisch, 2011; Jones, 2012; and Nogué, cited Luna and Valverde, 2015). People (as the self comprising bodymind and soul) and environments (as landscapes encompassing the spatial, social, and cultural) intersect through the phenomenon of emotion (Boiger and Mesquita, 2012 and Askins, Robinson, and Thien, 2015). In so doing, the emotive process of everyday “moment-to-moment interactions” (Boiger and Mesquita, 2012:221) between people and environments may be considered as “*self-landscape engagement*” (Conradson, 2005:103, my emphasis).

The attempt to understand the emotive experiences underpinning our everyday encounters requires an awareness that our worlds are constructed, known, and lived through the dynamic processes of emotions and feelings, positioned amidst our environments (Anderson and Smith, cited Pile, 2010 and Svašek, 2010). In so doing, emotional geographies advocates situated and relational perspectives that concern the mutually-constituted emotive interactions between people and environments, in which emotions are not only constructed, shaped, and defined by context, but also construct, shape, and define the context within which they occur (Bondi, 2005a; Boiger and Mesquita, 2012; Marchand, 2015; and Boccagni and Baldassar, 2015). Since the embodied nature of experience is “neither ‘purely’ mental nor ‘purely’ physical” (Simonsen, 2010:226), our affective spatiality pertains to the tangible and intangible interactions of people and environments

in emotive relationships that include the spiritual via the bodymind-soul perception through which we feel the energies of our environments (Shusterman, 2008; Edensor, 2010; and Zarrilli, 2015). The interrelation of bodymind and psyche or soul infers that emotions are more than merely psychological dispositions but mediators of the spaces of body and landscape as well as the psyche and physical entities that comprise the self. As the content of our existence, feelings of bodymind-soul contribute to the link between both the physicalities and psychic engagements of emotional geographies (Norberg-Schulz, 1980; Ahmed, 2004; Davidson and Milligan, 2004; Wood and Smith, 2004; and Pallasmaa, 2013).

b) Inner-sensory perception

Whilst our affective encounters are located within the broader context of the self's emotive interactions with landscapes, this understanding is often derived from personally expressed emotions or feelings about things, attributing the emotive relationship between people and environments to the capacity of the individual in an 'emotional agency' (Davidson and Milligan, 2004:524 and Mohammad and Sidaway, 2012:655). In so doing, the emotional geographies is concerned with the voice, interpretation, meaning, and feelings of individuals (Pile, 2010 and Curti, Aitken, Bosco, and Goerisch, 2011). Thus, our relational sensuous encounters affect and are affected by a primacy of feeling in our perceptions and unique sensibilities derived from our personal inclinations toward our different levels of reality, implicating on how we see and relate to the world through our individual capacities of thoughts and feelings (Slimbach, 2005; Besse, 2011; and Turner and Stets, cited Boccagni and Baldassar, 2015). As such, the relationship between emotion and landscapes is unique to each person since the idiosyncratic perspectives of individuals and personal dimensions of environmental encounters are associated with a range of experiences in terms of how we feel, as well as the variety, breath, and intensity of feelings experienced (Tuan, 1974; Davidson and Milligan, 2004; Cooper Marcus, 2006; and Seamon and Sowers, cited Smith, Davidson, and Henderson, 2012).

Whilst emotions attune us to our circumstances and surroundings, we also experience our multi-faceted world through them, inviting consideration that existential experience and emotive essence is a felt spirit involving the topographies of consciousness as engaged by our inner sensibilities (Norberg-Schulz, 1971; Tuan, 1974; Pile, 2010; Smith, Davidson, and Henderson, 2012; and Nogué 2011 and 2015). As such, the emotional geographies includes engagement with the realm of the human soul, since the experience of our outer landscapes is synonymous with those within us (Birkeland, 2005; Cooper Marcus, 2006). In other words, the “interiorization of external space simultaneously represents an exteriorization of inner subjectivity” (Malpas, cited Birkeland, 2005:109). Moreover, by relating the essences of the self and the properties comprising our landscapes, emotions offer us prospects of constituting both our selves and worlds by mediating our relations as well as evoking and altering the appearances of our worlds through our consciousness and feelings (Davidson and Milligan, 2004 and Smith, Davidson, and Henderson, 2012).

Sartre contributes to emotional geographies via his theory of emotions which focuses on a ‘phenomenological psychology and ontology’ and extends to ‘existential psychoanalysis⁷’, which provides a means of understanding individuals as especially applied to our biographies (Macey, 2001 and Smith, Davidson, and Henderson, 2012). For Sartre, the world we inhabit is based on our emotional existence, through which even the most subtle details of our behaviour express the totality of how we live. In so doing, disparate situations and phenomena in the emotive relation between people and environments are coextensive with consciousness as a

⁷ Freudian ‘psychoanalysis’ explores the otherwise inaccessible contents and processes of the subconscious mind in order to unravel an individual’s personality and lead to a fuller knowledge of the self (Macey, 2001; Birkeland, 2005; Mautner, 2005; and Hubbard and Kitchin, 2011). Psychoanalysis is now understood more widely via its contribution to socialisation in order to comprehend the constitution of people, and, to do so, is aided by Jungian ‘analytical psychology’ that explores “the realm of the human soul” (Macey, 2001:211).

singular universal (Smith, Davidson, and Henderson, 2012). Relatedly, the integration of the psychological and topographical is exemplified by Gaston Bachelard's 'topoanalysis', which is "the systematic psychological study of the sites of our intimate lives" (1958:8). Implying closeness, regardless of locality or materiality, it explores the psychic place partly known and partly unknown by engaging with the spatiality of the psyche or soul, which contributes to an understanding of the self (Birkeland, 2005). Bachelard's call for topoanalysis is taken up by David Seamon's (2010) investigations that uncover 'a lived reciprocity' of human beings and the world in which we find ourselves – the character of people affords a particular ambience to environments, and the environment contributes to the particular character, experience, and world of people.

Seamon also attributes the emotive interpenetration of people and environments to "*an ineffable realm* that is real experientially" (Seamon, 2010:n.p., my emphasis) in reference to the intimate and experiential affect of atmospheric space in realities of actual and imagined landscapes. Emotions characterise the worlds that we inhabit as well as the multiple worlds that inhabit us by conditioning our feelings and responses through a spirit of place and person (Besse, 2011; Brislin, 2012; and Ahmed, cited Boccagni and Baldassar, 2015). Landscapes affect us and echo in our thoughts and feelings due to a particular spirit found in environments which impacts on us in accordance with what we personally 'see' in them as per our individual biographies and backgrounds (Seamon, 2010 and Elphick, 2016). Whilst this atmospheric and emotive spirit is an ethereal quality which is both transient and stable, they remain with us and we carry them with us. We relive or feel their spirit or nuances whenever we experience those landscapes again, in actuality and in imagination, since the feeling resonates within us as an embodied essence, influencing our existential experiences in the present and later on in life (Seamon, 2010 and Elphick, 2016).

c) Quality of life and well-being

Emotional geographies is relevant and meaningful to life that is based on the composition of time, space, and emotion, whilst the dimensions of time and space are necessary for our occupation of the world, the emotional dimension is existential and thereby essential for meaningfully living and thriving in it (Nogué, 2015). The emotional geographies necessitates an understanding of our emotional dimensions in relation to our existential experiences through which our everyday lives are created, unfold, and maintained through “fields of care” (Tuan, cited Hubbard and Kitchin, 2011:6). This implicates on our quality of life and well-being since our intimate connections within and to various socio-spatial landscapes are attributed to feelings that we experience in actual or imagined encounters, which result in our feeling a certain way (Wood and Smith, 2004; Cooper Marcus, 2006; and Nogué, 2015). We tend to associate this intimacy to our embracing an affective landscape or feeling an attachment to it in the “ways through which human beings respond to the environment” (Tuan 1974:92) or topophilia⁸. As our “affinity toward the environment” or “the affective bond between place or setting” (Tuan, 1974:4), topophilia is “the way people experience a strong sense of place; often becoming mixed with their sense of identity and an underlying sense of belonging” (Auden, cited National Trust, 2017:3). Tuan elaborates that topophilia “couples *sentiment* with place”, “takes many forms and varies greatly in *emotional range and intensity*”, and may be “broadly defined to include *all* of the human being’s *affective ties* with the material environment...[which] differ greatly in intensity, subtlety, and mode of expression” (1974:113,246,92, my emphasis).

⁸ The word ‘topophilia’ is derived from the Greek *topos* connoting ‘place’ and *-philia* ‘love of’ (National Trust, 2017:3), thereby meaning “the human love of place” (Tuan, 1974:92). The term has been ascribed to ‘the space we love’ described as “felicitous space...that may be defended against adverse forces” (Bachelard, 1958:xxx) as it “concentrates being with limits that protect; [but] also is the space that is *vast*, that brings calm and unity...in a kind of synthesis between the vastness of the landscape and the intimacy of inner space” (Monk and Norwood, 1997:40).

In so doing, an ambiguity is revealed in Tuan's use of terms such as sentiment, emotional range and intensity, and affective ties or entanglements, which seem to not necessarily imply affinity, bond, or love exclusively, and if not referring to topophilia specifically can then apply to a variety of emotions, dispositions, and situations. An interpretation of this ambivalence implies an inclusivity of emotions (positive and negative) that contributes to holistic well-being aligned to a meaningful life. Whilst mostly individualistic and subjectively defined, these emotions often constitute shared meanings – people are differentiated from or share commonalities with each other, and environments are distinguished from or associated with one another via the complexities of our emotive experiences (Tuan, 1974 and Seamon, 2010). This infers that our emotive involvements and affective interactions with our environments are deep and multiple, and include feelings of positivity and negativity as well as attachment and alienation (Tuan, 1974; Seamon, 2010; and Nogué, 2011). In so doing, we live through the “emotional depths of ‘being’” (Bondi, Davidson, and Smith, 2005:12) wherein our awareness of reality occurs through our emotive interactions that awaken us to significance in our everyday life as informed by our environments and contextualised by our lives' purpose. Tuan (1974) considers this in terms of “what it is to be human” (Rodaway, cited Hubbard and Kitchin, 2011:429) and “how people ma[k]e their lives significant through experience” (Adey, 2010:54). In so doing, he infers Heidegger's notions of ‘dwelling’ and ‘being-in-the-world’ that pertain to the the meaning of existence and regard for the existential embodiment of emotive experiences that enable us to make sense of our worlds (Rodaway, cited Hubbard and Kitchin, 2011 and Nogué, 2015).

d) Emotions and mobility

The renewed focus on the emotional interactions with our worlds within our contemporary socio-spatial context of everyday life is pointed to by the transitional and ephemeral experiences associated with the temporality of our encounters and emotions (Birkeland,

2005 and Nogué, 2011). Having interesting associations to the root of the word ‘emotion’ – deriving from the Latin, the verb *emovere* refers to ‘to move, to move out’, with *e* connoting ‘out’ and *-movere* ‘moving’ – the meaning thereof is linked to ‘mobility’ that infers transfer and travel (Ahmed, 2004 and Nogué, 2015). As such, emotional geographies focuses on the “flows, fluxes or currents” (Bondi, Davidson, and Smith, 2005:3) of emotions in terms of their continually shifting nature, how we are moved by an emotive experience, as well as the relational interactions between people and environments (Davidson and Milligan, 2004; Bondi, Davidson, and Smith, 2005; and Pile, 2010).

John Urry’s concept of the ‘emotion of movement’ (2005:82) refers to our emotive experiences as we move across the globe, which seems to be related to ‘fluid mobilities’ (Baumann, cited Urry, 2005:82) that produce widespread capacities for our emotive encounters that also feed our environmental movements. It generates interest in our sentient encounters within the current socio-spatial temporal context, whereby emotional processes form the background, adapt to, and transform our lives. Moreover, the paradoxical role that emotions play in relation to movement within our temporal socio-spatial condition is significant. Whilst emotions move or affect us, they also ground and connect us to each other and our environments (Ahmed, 2004 and Nogué, 2015). So, by attuning to our emotions, we are given a dwelling place within ourselves and afforded direction that guides us through our mobile world. Moreover, mobility implicates on forms, modes, and accounts of “experiencing and expressing the full range of human emotions” (Wood and Smith, 2004:536). Hence, Steve Pile (2010) suggests that methods relating to mobility may offer a ‘way in’ to the emotional geographies in that study of relationality in encounters with people and environments through travelling. This is aligned to Birkeland’s proposal that, by using a ‘travel method’, “an analysis of the places one has experienced and inhabited throughout life” (2005:110) demonstrates the intentions of topoanalysis, which results in a reconstruction of particular and personal narratives in both time and space.

Qualitative studies on “the sensory experience gained from travelling through urban space” (Gold, 2011:294) invite consideration of psychogeography. Emphasising “the connection between place and psychology” (D’Arcy, 2013:1), psychogeography appears to relate to the aim of emotional geographies, which is to better understand a holistic reality that is not confined to dualisms or restricted by separations (Luna, 2011). Evidenced by the practices of Guy Debord and the Situationist International (SI) as well as Kevin Lynch, the “humanely-informed research” (Gold, 2011:297) of psychogeography focuses on the “description of the relationship between the urban environment and the psychic life of individuals” (Wood, 2010:185). Focused on the “actual human experience of a city” (Lynch, cited Wood, 2010:190), it explores the awareness and attunement of people to the effects and affects of atmospheres via their movements in environments and describes them using mental maps⁹ (Debord, 1958; Leach, 1999; and Wood, 2010). Nogué (2015) reminds us that instead of preparing psychogeographical maps from a merely topographical basis, psychogeography approaches them from an autobiographical stance in order to map the affective structuring of our worlds and reveal the true character thereof as an account of emotion.

Debord’s psychogeography is the study of “the precise laws and specific effects of the geographical environment, whether consciously organised or not, on the emotions and behavior of individuals,...[and the] influence on human *feelings*” (1955:n.p., my emphasis). As such, the SI’s endeavour to “re-capture one’s emotional and physical tie” (Adey, 2010:125) with the surroundings is undertaken through the strategy of *détournement* and method of

⁹ The Situationist International (SI) strategies result in a ‘renovated cartography’, which is a map of intersubjective experiences comprising an arrangement of elements related to the sensations provoked by a particular setting (Debord, 1955).

*dérive*¹⁰ (Burch, 1995; Debord, 1958; Leach, 1999; and Wood, 2010). By comparison, Lynch's method is largely conscious and mostly visual but also emphasises experiential qualities and aesthetic connections of self-landscapes via psychological and sensory affects and meanings (Wood, 2010 and Lynch, cited Gold, 2011). He uses psychogeography to explore the perceptions, impressions, and reactions of individuals in the urban landscape and "how they invest it with emotional qualities" (cited Gold, 2011:295) in order to identify how patterns of sensations comprise the quality of places that affects individuals' actions, understandings, and well-being.

e) Research

The embodied, intersubjective, and performative character of emotions make them central to our dimensions and practices of everyday life (Wood and Smith, 2004). However, the consideration that emotions are neither tangible nor measurable things nor objects to be studied emphasises the value of considering the 'more-than' nature of emotions when conducting research (Bondi, Davidson, and Smith, 2005 and Mohammad and Sidaway, 2012). Moreover, the difficulty in grasping "the subjectivities underpinning these outward expressions; the affective processes by which lives are lived and futures shaped" (Wood and Smith, 2004:534) makes engaging with emotional content problematic, since "there is something about 'emotional experiences' that eludes our attempts at recollection, which resist representation" (Harrison, cited Jones, 2005:205). This requires examining other aspects of emotions by exploring the structure and ways of our experiences related to them (Johnson, cited Freund, 2008 and Turner and Stets, cited Stets, 2010). In addition, our 'affective responses' (Thrift, cited Greco and Stenner, 2008:187) as inherent knowledge of emotionality embedded within our inner perceptions challenges our

¹⁰ *Détournement* emphasises "the mutual interference of two worlds of feeling" (Debord and Wolman, cited Burch, 1995:11) in lived experience and the *dérive* focuses on 'drifting' in the surrounding environment to discover the "feeling or mood associated with a place, to its character, tone, or the effect, [repel] or appeal it might have" (Wood, 2010:187).

communication of affective encounters of everyday life and the elements that underly our relation to the world. This encourages consideration of emotions as extending beyond the 'representational' to be recognised as "ways of knowing, being and doing, in the broadest sense" (Anderson and Smith, cited Pile, 2010:6).

Hence, in order to understand how specific emotions emerge in individuals' experience, as well as their ebb and flow within and across and prior to and during our encounters, necessitates researching the full range of emotions within interactive encounters by exploring "other underlying processes" (Stets, 2010:267). This is emphasised in emotional geographies by 'weak theory' as advanced by Sarah Wright and Nigel Thrift's non-representational theory (NRT). Weak theory and NRT encourage engagement with personal practices and accounts of intersubjective experiences capable of illuminating our ineffable feelings, privileging neither rational thought or cognition nor unconscious thoughts and actions, but acknowledging both, whilst highlighting the pervasiveness of emotion and affect in our everyday lives (Bondi, 2005a; Bondi, Davidson, and Smith, 2005; and Wright, 2015). Moreover, "give rise to other ways of being in the world" (Bridge, 2011:78), weak theory and NRT pursue potential ways of knowing and emphasise process and performance by focusing on the emotional, affective, and relational assemblages of self-landscapes, which include phenomena and flows (Bridge, 2011 and Wright, 2015).

Located within epistemological and ontological domains, 'weak theory' is a means of 'attending and attuning' to things" (Wright, 2015:392) through modes of feeling by focusing on the ordinary, dissolving dualities, and revealing multiplicity, possibilities, and surprises. Weak theory "sees things as open, entangled, connected and in flux" (Wright, 2015:392), allowing for "contradictions and inconsistency" (ibid) in our often "tentative, inconclusive, or evolving ways" (ibid) of being. As theory and practice, NRT emphasises the "preconscious dimensions of life (questions of being and doing) and the worlds of affect and emotions that shape the

intentions of behaviours of [individuals]” (Warf, 2011:410). Focusing on that which exceeds representation, NRT highlights the multiplicity, transience, and inarticulability of lived experiences that prompt affective revelations in the psyche (Bondi, 2005a; Bondi, Davidson, and Smith, 2005; Pile, 2010; Tolia-Kelly, cited Mohammad and Sidaway, 2012; and Moslund, 2015). In so doing, NRT demonstrates the significance of the unconscious as the “*affirmative* character of psychical production” (Elliot, cited Pile and Thrift, 1995:372). But in order to not “overstate the emotional/subconscious at the expense of the rational/conscious” (Mohammad and Sidaway, 2012:655), NRT draws on theories of psychoanalysis and practices of performance, and is informed by a range of theories and methods that contributed to research in emotional geographies (Pile and Thrift, 1995 and Bondi and Davidson 2011).

f) Conclusion

The emotional geographies contributes ways of thinking about the significance of our emotional life via our sensible articulations of reality that form the basis of our holistic knowledge within our contemporary socio-spatial temporal condition. It involves the exploration and description of the emotive interactions between bodymind-soul and landscapes, which encourage enquiry into the nature, manifestations, and nuances of the relationships between self and worlds in specific situations. The emotional geographies links emotive interactions ranging from the intimate to the global and provides an overall framework through which we can understand our emotions as part and parcel of mobility, which is relevant to our everyday lives in our contemporary context (Collins, 2008; Svašek, 2010; and Boccagni and Baldassar, 2015).

Whilst studies into emotional processes that shape human mobility and vice versa is a growing field of interdisciplinary research, it does require a multi-layered approach that extends current investigations into the ‘physical’ dimensions of emotional experience to that of the ‘psychological’ (Svašek, 2010). Moreover, there is a need for research that assimilates both kinds of human

movement in a simultaneous occurrence: being emotionally-moved and moving from one place to another (Mendoza and Morén-Alegret, 2012). Hence, the emotional geographies is necessary to guiding this research on the inner geographies. It aids in approaching the theoretical framework of inner-sensory perception focused on awareness, atmospheres, an imagination in order to explore the particular essences underpinning the relationship between the self and our worlds. It informs the derivation of the practical framework based on our emotive encounters within the context of mobilities. Relatedly, it prompts a methodology for empirical research that entails the description of lived experiences via personal biographic narratives and non-representational processes.

2.2 Practical framework: Global mobilities

“Mobility is a fact of life” (Cresswell, 2006:22). Suggested by the conceptual framework of emotional geographies, our existential interactions pertain to mobilities, which assimilates two kinds of movement in a simultaneous occurrence: being emotionally-moved and moving from one place to another. So whilst mobilities has been foregrounded as a concept, way of thinking, and zeitgeist, significantly, the affective emerges through mobilities – making it necessary to attend to “the much-neglected questions surrounding mobility as it relates to feelings and emotions” (Adey, 2010:15). As a contemporary way of experiencing reality, mobilities infers a multifariousness that includes physical dimensions as well as psychological and associated processes (Gumbrecht, cited Prigge, 2008; Svašek 2010; and Mendoza and Morén-Alegret, 2012). As such, both the phenomenological and metaphysical play a role in mobility, where “forms of movement are important ways in which the world beyond the self is sensed and experienced [in terms of] how the world *comes to be seen, felt, experienced and known* about, how it is made an object of affect” (Urry, 2007:59-60, my emphasis). Mobilities is suited to the study as it is both a context as well as a means of engaging with and making sense of the relationship between the self and our worlds within our current milieu. Hence, the contemporary condition of ‘global mobilities’ is the practical framework within which to study the inner geographies.

a) Mobilities and society

Mobilities¹¹ is considered to be central to our contemporary global relations, since our spatio-temporal rhythms of being are defined by our movements¹², which influence the self's encounters and relationships with our worlds in the current era (Urry, 2007; Adey, 2010; and Hubbard and Kitchin, 2011). Since more people are on the move within our current time, “our new era of mobility” (Annan, cited Adey, 2010:1) makes a difference to the way that the nature of everyday life is (re)conceived and produced in our understandings, associations, and meanings of movement (Urry, 2007; Adey, 2010; and Hubbard and Kitchin, 2011). Mobility as a “*lived relation*, is an orientation to oneself, to others, and to the world” (McNay, cited Adey, 2010:xvii), which is brought about by “circulating entities” (Latour, cited Urry, 2007:46) of people, places, and things within, between, and across spaces, times, and societies. In so doing, the current condition of mobilities prompts the emergence of juxtapositions, multiplicities, connectivities, and recombinations in our socio-spatial relationships through our fleeting and ephemeral spatio-temporal engagements

¹¹ Cresswell (2006) and Urry (2007) consider the term ‘mobilities’ as encompassing different sets of interdependent processes that encompass various discourses of movement, which include the flows of objects, information, and people. In the attempt to explore the increasing socio-spatial movement of people and uncover the contours of life within the unfolding mobilities paradigm of our current century, they agree that this movement comprises travel of people through corporeal, imagined, and virtual mobilities, to which Urry adds that of the communicative. As such, the corporeal involves travel ranging from daily commuting, relocation, to migration; the imaginative refers to travel experienced through images and feelings as evocations drawing on the actual world; the virtual entails travel over online platforms that transcend geographical distance in space and time; and the communicative includes travel through personal contact within a social network using analogous and digital media.

¹² The “act of moving” (Cresswell, 2006:2) infers mobility, which is the “ceaseless flow of people and materials across and between spaces” (Hubbard and Kitchin, 2011:7) that has been associated with characterisations of speed and networks of consumption and commodity. Mobilities is therefore not without scrutiny in terms of its role in accelerating society, perpetuating global homogeneity, and disseminating standardised lifestyles worldwide – thereby proliferating displacement and threatening feelings of attachment and belonging.

which are the sites of our lived experiences (Jones, 2001 and Mendoza and Morén-Alegret, 2012).

Just as the “‘mobilities turn’ emphasises the social production of mobility” (Hubbard and Kitchin, 2011:495), in the “new mobilities paradigm” (Urry, 2007:20) there is no social world without mobilities. Mobilities “help to constitute different kinds of ‘society’ especially within the current global epoch” (Urry, 2007:17) by creating possibilities that have formed and created contemporary societies “based on movement” (Kaufmann, cited Adey, 2010:10). Comprising various patternings and dynamics, permanencies and temporalities, our affective encounters and personal articulations of self and worlds are socio-spatially constructed during movements and transitions of home, work, and travel (Jones and Garde-Hansen, 2012). Hence, Urry (2007) identifies twelve main forms¹³ of mobilities practices and networks entwined in our inhabitation of our contemporary context. However, not included in Urry’s list as a definitive form, yet which seems to incorporate a few of the other forms, is travel for academic purposes, which entails movements through different social and spatial settings between institutions, across global cities, and within various sites of fieldwork. It infers the academe – a community (and even environment) of academics – that travels for studies, profession, research, and life-enriching experiences abroad, and is thereby located within a socio-spatial milieu of an open environment that negotiates transportation, communication, and dimensions of co-presence and absence. The everyday life of this “society on the move” (Thrift and Lash, cited Adey, 2011:436) propagates the culture of travelling – which results in a hybrid of dual or multiple residences and/or separate homes or households, long-distance commuting, working from home, and short-term tourism.

¹³ These include tourism, post-employment and retirement, medical, asylum and migration, diasporic, military mobility, visits across friend and family networks, trailing, service workers, business and professional, work-related including commuting, and discovery travel (Urry, 2007).

Moreover, the academe is distinguished by aspects of access, skills, and appropriation, which comprise qualities of physical aptitude, knowledge, aspirations, and freedom. These factors encompass Vincent Kaufmann's notion of 'motility', which is "the way in which an individual appropriates what is possible in the domain of mobility and puts this potential to use for his or her 'activities'" (cited Urry, 2007:38). So whilst still thought of as countering mainstream and conventional forms of societal stability, the academe exemplifies one of the lifestyles of our contemporary world by asserting an independence over conventional socio-spatial norms and forms in a particular lifestyle (Burch, 1995 and Kaufmann, cited Urry, 2007). In the association with a traveller's nomadic way of life, Bernard Tschumi advances that on the one hand this "acts as [an] expression and catalysis of the environmental crisis" (Burch, 1995:21) of our era, but on the other, it offers a framework within which people creatively look, reread, and explore the particularities of environments. In so doing, the academe is involved in an intimate construction of its own situations in an "open zone of intersubjective communication" (Burch, 1995:16) that formulates new meanings and relations between individuals and their environments through their will to continuously explore, discover, and recreate opportunities and possibilities.

This 'nomadic search' involves and is realised by changes in "attitude, strategy, and forms of mobility" (Burch, 1995:15) that contribute to the continual remaking and re-assessment of the academe's social, spatial, and temporal relations. In so doing, the academe appears to demonstrate a "'nomadic metaphysics' – a way of seeing that takes movement as its starting point" (Malkki, cited Adey, 2010:40) which encourages "travel from a multiplicity of points" (Burch, 1995:14) within a unitary and open-ended environment. As such, the worlds of the academe are constituted by 'lines of flight' in which points, locations, or nodes are connected, dominated by, and define the paths or flows within which individuals shift across socio-spatial terrains (Tuan, 1977; Deleuze and Guattari, cited Urry, 2007; and Adey, 2010). These worlds are also constituted by a "nomadic microgeography" (Burch, 1995:22)

since global movements heighten individuals' awareness and imagination of contexts that are in continuous variation and atmospheric remaking. They infer ephemeral and transitional situations that implicate on individuals' emotive, intimate, and sentient experiences as well as resultant narratives as they move across the globe (Birkeland, 2005; Urry, 2005 and 2007; and Pile, 2010).

The nomadic academe seems to exemplify “the emergence of new forms of social interactions” (Markus, 2013:4) within the context of global mobilities. In so doing, they infer David Harvey's considerations of ‘time-space convergence’ (Hubbard and Kitchin, 2011:500) and concept of ‘heterogenous spatio-temporalities’ (Milgrom, 2008:270). The former entails the compression and distancing of time and space due to the increase of pace of contemporary life as well as the interconnectedness and interdependence of people and places across the globe. The latter is “a result of moving from a place (or space) of origin to a new place (space) of settlement” (Milgrom, 2008:270), which due to evolving experiences of perceptions, conceptions, and the lived, is always changing and its production is a continual process.

b) Inner-sensory perception

Mobility involves “a focus on the spatiality of social life and on the way social phenomena relate to each other across space” (Jones, 2012:178). ‘Spatiality’ (Hubbard and Kitchin, 2011:499) refers to how space and social relations are made through each other, since space is produced through social relations and social relations are shaped by space. The entanglement of movement with spatiality involves experiential perceptions of essences and sensations such as awareness, atmospheres, and imagination in the interactions between thoughts, emotions, and the senses as we move through our worlds (Norberg-Schulz, 1971; Urry, 2007; Adey, 2010; and Bhatti, cited Jones and Garde-Hanson, 2012). So apart from “the role of conscious mind in shaping human spatial behaviour” (Hubbard and Kitchin, 2011:5), Jeff Malpas highlights that “the unconscious mind

is also a place” (cited Birkeland, 2005:109). This infers ‘aesthetic space’ (Baumann, cited Clarke and Doel, 2011b:50) that arises from the affective and ‘psychoanalytical space’ (Bourgoyne, cited Psarologaki, 2013:6) as the space of subjectivity. They contribute to the space in which we live meaningfully or ‘existential space’, which is a combination of elements that overlap and form a structured totality as “a real dimension of human existence” (Norberg-Schulz, 1971:24).

The idea of existential space is contributed to by Christian Norberg-Schulz’s considerations of ‘domains’ and ‘levels’ (1971), Heidegger’s idea of ‘worlds’ and ‘spaces’ (Birkeland, 2005; Elden, 2008; Rodaway, 2011; and Bull and Mitchell, 2015), and Henri Lefebvre’s concept of ‘fields’ and ‘dimensions’ (cited Stanek, 2008; Kipfer, 2008; Ronneberger, 2008; and Shmuely, 2008). Norberg-Schulz’s ‘domains’ and ‘levels’ are qualitatively defined areas of known and somewhat unknown worlds of imagined character, which, along with complementary inwardly and outwardly directed processes, structure our physical and psychical existence. They form a totality that symbolises and orientates our affective being in the world, which occurs within the overall totality of our *cosmic* reality, wherein the parts within the whole are connected by our experiential relations in space and time (Piaget, cited Norberg-Schulz, 1971 and Apollinaire, cited Taylor, 1992). Similarly, Heidegger’s notion of ‘worlds’ pertains to the existential connection between earth, the cosmos, the body, and the spirit that manifest in the ideas of being-in-the-world and dwelling which is “place [that] has been split into spaces...[including] mythical space, divine space, and cognitive space” (cited Bull and Mitchell, 2015:6), which make the places wherein we live personal and existential – “a condition of being” (Birkeland, 2005:123). Lefebvre also refers to “a whole (a totality)” (cited, Shmuely, 2008:215) of experience as a totalising phenomenon, which assimilates and integrates the macro and micro realities of everyday life. He considers “the unity between three ‘fields’ of space: physical, mental, and social” (cited Stanek, 2008:63) as dimensions of ‘perceived-conceived-lived’ space to convey that space is simultaneously perceived (material),

conceived (ideological/institutional), and lived (imagined/symbolic/affective) (Kipfer, 2008 and Ronneberger, 2008).

The propositions of Norberg-Schulz, Heidegger, and Lefebvre infer the “contradictions, contrasts, superimpositions, and juxtapositions of different realities” (Kipfer, et. al, 2008b:292) which can be contextualised within the broader context of global mobilities. Observing that an increasing number of people are physically mobile in the current era, Norberg-Schulz posits that contemporary life favours mobility, which “presupposes a structural image of the environment, an existential space which contains generalised as well as particular orientations” (1971:35). In so doing, he refers to it as “the new ‘open’ environment” (1971:114) that still comprises concepts of home, city, and country since they allow each individual to be “citizens of the world” (1971:114). Similarly, alluding to the broader context, Heidegger’s inference of ‘worlds’ infers that the “world...transforms itself by becoming worldwide” (Lefebvre, cited Elden, 2008:81). Likewise, Lefebvre’s distinctions between the ‘level’ of the global and the ‘scale’ of the world refer to the condition of mobilities. The global level is the totality of knowledge that is a connection of various centres and viewpoints of knowledge creation (Elden, 2008 and Kipfer, et. al, 2008b). The world scale as a totality is the worldwide that is in flux, dynamic, and incomplete in its possibilities (Elden, 2008 and Kipfer, et. al, 2008b). The global level and world scale come together as *mondialisation* which “is the process of becoming worldwide, the seizing and grasping of the world as a whole, comprehending it as a totality, as an event in thought” (Elden, 2008:80). It has “multiple centres of gravity, each of which is caught in a dialectic of universality and particularity” (Kipfer, et. al, 2008b:297). Similarly, Tuan considers that “the meaning of spatial and social existence as it is established at different times and in different cultures... uncover[s] more universal characteristics of being human” (Rodaway, 2011:429).

c) Space-time-movement

Mobility entails “the interconnectedness of experiences in a time-space continuum, and infers a range of cultural, social, and historical aspects, rich with physical and psychological configurations” (Rambhoros, 2014:268). Our engagements within spatio-temporal reality infer moving between, within, through, and across domains, levels, worlds, spaces, fields, and dimensions of the existential spaces (Cresswell, 2006; and Das and Haldar, cited Bhushan and Garfield, 2011). In so doing, our interactions with our existential reality can be considered in terms of space-time-movement as encompassed by mobilities. It affords us phenomenological and metaphysical experiences and ways of conceiving, seeing, and knowing through qualitative experiences and essences of existence (Cresswell, 2006; Wright, cited Wood, 2010; and Hubbard and Kitchin, 2011). This is demonstrated by George Bataille’s metaphor of the ‘labyrinth’ (cited Burch, 1995), Gilles Deleuze and Félix Guattari’s concept of ‘smooth and striated’ space (Lenskjold, 2013; Markus, 2013; and Munro, 2013), and Ignasi de Solà-Morales’ notion of ‘vague space’ (Berglin and Eriksson, 2013).

Relating space, time, and movement, the ‘labyrinth’ (Bataille, cited Burch, 1995:10) describes situations that are elusive, ungraspable, difficult to circumvent, and involve closure of possibilities, which elicit feelings of imprisonment, alienation, and restricted growth. But it demonstrates that by readjusting our perception and changing our movement we can creatively re-read situations and rediscover sensual experience and ambiances therein (Burch, 1995). As a framework wherein lived space is realised and experienced, the metaphor invites individuals to become “traveller[s] in a labyrinth of their own making, revealed by their own wish to find” (McDonough cited, Burch, 1995:13) and engage in spaces of intimacy and enlivened existence. Deleuze and Guattari consider the labyrinth as “the most eloquent instance of enfolded typology, as a passage with turns and transitions with no specified direction and expected end” (cited, Psarologaki, 2013:4). It bears semblance to

their notion of ‘holey space’ (Lenskjold, 2013:7), which, conjured through movement, is related to smooth and striated space. They do not refer to geographically located space, but rather to “a *condition* within space” (2013:2, my emphasis) and the “ways of being spatialized” (2013:3) through “*voyages* in place” (Deleuze and Guattari, cited Markus, 2013:3, my emphasis). Striated space is sedentary, delimited, and homogenising, and acts to organise, regulate, and separate, whilst smooth space is an intensive, mobilising, multiple, “formless space of intensities and events” (Lenskjold, 2013:7). It is “one of distances....filled by events or haecceities far more than by formed and perceived things. It is a space of affects, more than one of properties” (Deleuze and Guattari, cited Markus, 2013:3).

Both the labyrinth and smooth and striated space infer the transformation of ‘closed’ space to that which is “open-ended” (Burch, 1995:14) through exploration and direct experience via the unification and creation of relations between different elements and attributing meaning to those relationships (Hollier, cited Burch, 1995). The recognition of these conditions and experiences are opportunities that “allow for desire to flow into new directions, to leave old habits and make a voyage into new ways of affecting and being affected” (Markus, 2013:3). Importantly, Deleuze and Guattari emphasise that a voyage “is neither a measurable quantity of movement, nor something that would only be in the mind, but the mode of spatialization, the manner of being in space, of being for space” (cited Markus, 2013:3). Hence, we may be estranged from the physical space but yet not distanced from it, as we experience it through ‘the will’ “to be close to it” (Deleuze and Guattari, cited Burch, 1995:15). In so doing, we construct our own narratives in order to “modify present conceptions of time and space...[as] a means of knowledge and a means of action” (Shcheglov, cited Burch, 1995:16).

Similarly, the ‘terrain vague¹⁴’ does not apply to physical characteristics but to “evocative potential, ... promise, [in] the space of the possible, of expectation” (De Solá-Morales, cited, Berglin and Eriksson, 2013:2). It infers movement, oscillation, instability, and fluctuation within the ephemerality and uncertainty of void spaces, which exude absence as a sense of freedom and availability (De Solá-Morales, cited Berglin and Eriksson, 2013). As such, the complexities of De Solá-Morales’ concept include significant and interrelated aspects of absence, void, and possibility. Absence¹⁵ is “something that is made to exist through relations that give [it] matter” (Meier, Frers, and Sigvardsson, 2013:424) via back and forth oscillations and fluctuations between relational phenomenon. These include the flow of events from past overlays, current states, and future projections, which infer aspect of differences and distance that capture and open the realms of atmospheres and imagination in which absence arises (O’Shiel, 2011 and Wylie, cited Frers, 2013). As “a quite particular way of seeing” (Wylie, cited Frers, 2013:439), absence is grounded, manifests, and produced in our embeddedness in the surrounding world through our senses and emotions as “intimately and corporeally intertwined with [spatial and perceptual] *expectations*” (Frers, 2013:435, my emphasis).

De Solá-Morales refers to absence in conjunction with ‘void’ implying that “absence is all but a void” (Meier, Frers, and Sigvardsson, 2013:424) due to its experiential qualities, especially pertaining to the intersections of materiality and affectivity embodied in everyday life. Tibetan Buddhists consider void as “the birthplace of all things in the universe...described as ‘subtle’, indivisible’, and ‘free from distinguishing characteristics’”. Because it is a seamless totality it cannot be described in words...it is a totality in which consciousness and matter and all other things

¹⁴ Vague as derived from the French word ‘vague’ that has Germanic and Latin origins that influence the English connotations of his concept (De Solá-Morales, cited Berglin and Eriksson, 2013).

¹⁵ Deriving from Latin “‘ab-’ (from, away) and ‘esse’ (to be)”, Lars Frers explains that ‘to be absent’, “someone or something has to be experienced as being distanced from the place and time where the absence is experienced; accordingly, an absence necessitates a relation to a lived place-time” (2013:434).

are indissoluble and whole” (Talbot, 1992:287). In so doing, the void relates to ‘possibility’, which Deleuze and Guattari consider as an openness and osmosis of interior and exterior that is fabricated by multiple ‘enfoldings’ (cited Psarologaki, 2013:3) in the ‘elasticity’ of ‘stretchy space’ in relation to time and movement in the lived world. The void seems to bear semblance to Lefebvre’s conceptualisation of ‘space-time-energy’ (Lefebvre, cited Schmid, 2008:34), which describes the unity of space-time via movement, events, and moments that are “there between the lines, in a certain space, at a certain time” (Merrifield, 2008:182) and infers the socio-spatial-temporal condition of ‘possibilities’ (Marcus, cited Burch, 1995; and Goonewardena, 2008; Merrifield, 2008; and Nadal-Melsió, 2008).

Just as De Solá-Morales’ terrain vague pertains to the notion of the ‘possible’, so too does Lefebvre’s concept and theory of ‘moments’ (Kipfer, et. al, 2008a; Merrifield, 2008; and Shields, 2011). As a spatio-temporal experience, the ‘Moment’ is “*the attempt to achieve the total realization of a possibility*” (Lefebvre, cited Merrifield, 2008:181). It is an opportunity to be seized, acted upon, and invented via “an indispensable relationship between practice, body and time-space” (Simonsen, 2010:225). Invoking the bonds within perceived-conceived-lived space through sensorial and emotive revelation, the moment encourages the reassembly and transformation of the fragments that constitute it, contributing to our being fully human and becoming more self-fulfilled (Kipfer, et. al, 2008a; Merrifield, 2008; Nadal-Melsió, 2008; and Shields, 2011). So whilst Neil Leach refers to a moment as being “somewhat *passive*”, he also describes it as an “*intensely euphoric* sensation that appear[s] as a point of rupture revealing the totality of possibilities of daily existence” (1999:60, my emphasis). As such, moments have a seemingly paradoxical quality since they are “both metaphorical and practical, palpable and impalpable, something intense and absolute yet fleeting and relative” (Merrifield, 2008:182). Of particular duration, moments are somewhat durable existential experiences which possess a particular novelty that is inscribed in the temporality of everyday lived space (Leach, 1999;

Lefebvre, cited Merrifield, 2008; Kipfer, et.al, 2008a; and Stanek, 2008).

But since the lived “lasts only so long as the indivisible, momentary consciousness lasts” (Radhakrishnan, 1966:395), each moment is experienced as feeling – a “pure feeling, of pure immediacy, of being there and only there” (Merrifield, 2008:182). As such, moments both signify and are exemplified by experiences and sensations of emotional clarity that include aliveness, emancipation, revelation, love, passion, committed struggle, connection, and a self-presence (Merrifield, 2008 and Shields, 2011). In so doing, a moment “stands out from the continuum of transitoriness within the amorphous realm of the psyche” (Lefebvre, cited Merrifield, 2008:182) since it “*can be relived*” (Shields, 2011:283, my emphasis), which is emphasised by the *déjà vu* feeling. This feeling infers eternity, which Charles Baudelaire speaks to via the “full aliveness to the present moment” (cited Taylor, 1992:10) by describing that the ephemeral as well as the eternal and immutable are implicit and the foundation of the moment. By comparison, Debord’s ‘situation’ is more spatial and permanent than the moment (Kipfer, et.al, 2008a) and “less definitive, potentially richer, more open to *mélange*” (Merrifield, 2008:181). Rather than a fleeting and passive period of time or ‘moment’, Debord and the Situationists, considered a ‘situation’ to be a form of “active, spatio-temporal engagement” (Leach, 1999:60) – an ‘event’ of lived experience. As with the Situationists, Deleuze advocates that we become “sensitive to the vivacity of space, and to create new spaces for life and new ways of being...enabling the event of space to take place” (Doel and Clarke, 2011:145-6), and in so doing, Deleuze is associated with the development of non-representational theory.

Our perceptions and experiences of space change in a mobile society, which gives rise to transformations where “spaces can be imagined as flows in networks of social encounters and situations” (Frers and Meier, 2007:6). In so doing we can consider our spatio-temporal reality to be a ‘live organism’, “a temporally changing set of spatial parameters that moves along with the *subject*

in space-time” (Psarologaki, 2013:6, my emphasis). Space and time comprise the fabric of everyday life and shape our lives, and our experiences and practices of living are always changing as we constantly move through time and space (Schmid, 2008; Callard, 2011; and Jones and Garde-Hansen, 2012). Hence, movement is also a factor in temporality and spatiality, and in the transience, remaking, and interpretations of our lives (Burch, 1995). Tarkovsky alludes to space and time as points of reference within “the rushing current” and “very *movement* of reality” (1986:94) that comprises a fluidity of instants and moments. Relatedly, Tuan reminds us that the “importance of events in any life is more directly proportionate to their intensity than to their extensity” (Feibleman, cited Tuan, 1977:184) – an extended length of time may make no impression on us, but our lives can change in an instant. Tim Cresswell maintains that “our movements are the basic ways we relate to the world” (2006:109), whereby our everyday movements are part of practical and social activities of our lifeworld and thereby offer an embodied relationship with our landscapes (Turk, 2013). In so doing, we can consider “the dense assemblage of mobilities” (Hubbard and Kitchin, 2011:7) in terms of the experience of space-time-movement that is contingent on the shifts, changes, and developments within our current milieu, for which Lynch and Tuan emphasise the significance of this spatio-temporal dimension in our existential life, as it is an important constituent as a space of feeling, living, and well-being (Gold, 2011; Hubbard and Kitchin, 2011; and Jones, 2013).

d) Research

Mobilities is also the subject of deep knowing that informs the ways in which we see the world as well as our structure of it. By intertwining movement with the ontological and epistemological, mobilities provides a critical and significant underpinning to thinking about and acting within the current milieu in which we reside (Cresswell, 2006 and Urry, 2007). However, entwined with socio-spatial temporality, movement infers experience that “is not reducible to material infrastructures nor to discourses of

representation” (Urry, 2007:41). But Thrift recognises that there are “places where knowledge is embodied and acted upon by...the ‘fast subjects’ of global society” (Hubbard and Kitchin, 2011:11). In so doing, he advances non-representational theory (NRT), which is a means to explore the multi-sensorial characteristics of mobility by emphasising “the potential of the flow of events in the *moment*” (Jones, 2012:188-9, my emphasis). Acknowledging that society interacts with space and time through movement, NRT focuses on ‘mobile practices’ or performance by conceptually and empirically involving “motion, action, and process” (Adey, 2011:436) in relation to our “structures of feeling” (Thrift, cited Adey, 2010:xvii) by appealing to our inner worlds of affect and pre-cognition.

Mobilities is a multi-sensual activity that constitutes many phenomena and sentiments, which is enmeshed in the formation, experience, and mediation of our meaningful reactions in the ‘more-than-representational’ (Lorimer, 2005 and cited Adey, 2010). So whilst the study of feelings and emotions via performative methods captures the contingencies of environments and people, these methods also require innovation for the analysis of our changes within socio-spatial temporality of living in the mobilities paradigm (Mendoza and Morén-Alegret, 2012). This suggests “the need to explore non-sedentary methods in order to access people’s attitudes to the environment that surrounds them” (Mendoza and Morén-Alegret, 2012:770) through a mobile methodology. So, rather than just multi-sited fieldwork and “static models of thought and action” (Jones, 2012:188-9), the methodology should enable sharing via the co-experience of researcher and interlocutors (Mendoza and Morén-Alegret, 2012). This could be interpreted as researchers not only being located within the context of mobilities, but share the sample characteristics of the interlocutors as well as felt, emotional, and affective dimensions in order to explore the experience of a specific phenomenon and/or unravelling a particular issue.

e) Conclusion

Our need to engage with mobilities is more pertinent within our contemporary context, as it not only affects our experiences of worlds, but is that which people across the globe can relate to in some way (Adey, 2010; and Jones, 2012). In response, this research on the phenomenon of the inner geographies explores individuals' emotive experiences by focusing on inner-sensory perception via awareness, atmospheres, and imagination within the framework of mobilities. Establishing both the setting and sample as well as deriving a research methodology, global mobilities is a way to empirically investigate the totality of experiences through the exploration of particular essences of awareness, atmospheres, and imagination via the description of everyday situations that are enfolded into the lives of the 'nomadic' academe.

2.3 Theoretical framework: Inner-sensory perception

Following on from the conceptual and practical frameworks, the theoretical framework of inner-sensory perception is the major filter through which to study the phenomenon of the inner geographies by using the concepts of awareness, atmospheres, and imagination. The frameworks position our existential lives within a global context and the context of emotions, which relates to states and activities of sense-perception that engage the feelings of the self as well as essences of the world (Radhakrishnan and Moore, 1957 and Macpherson, 2015).

This is exemplified by Jean-Jacques Rousseau, of whom we can appreciate his sensibility toward his own life which is guided by his emotions that are entangled with his worldly interactions (Martin, Gutman, and Hutton, 1998). Rousseau emphasises the reliability, authenticity, and significance of his feelings that reveal his thoughts and govern his actions in life. Thus, as accurate reflections of the situations he has experienced, his course of feelings are the essential features of his life-story and his inner self, and in so doing, Rousseau states, they have “marked the development of my being” (cited, Martin, Gutman, and Hutton, 1998:101). Rousseau’s “valorization of the emotive life” (Martin, Gutman, and Hutton, 1998:101) bears semblance to Jung’s description of his own “life [as] a story of the self-realization of the unconscious” (Cooper Marcus, 2006:xv) as well as to the belief of shamanism that postulates that our “realm of consciousness...constitutes the matrix of real life” (Kalweit, cited Talbot, 1992:195) – all of which establish a significant connection to the premise of Naipaul and De Chirico – conveying that we are guided through life by perceptual experiences within a holistic reality. Nogué particularly alludes to this, stating that “if we are guided by emotions, we may avoid getting lost” (2015:146).

This makes inner-sensory perception a particularly relevant means through which to gain an understanding of the inner geographies,

since it brings to the fore hidden dimensions within the subtle realms of our emotive life. Thus, I employ “the essence of perception” (Merleau-Ponty, 2005:vii) via the concepts of awareness, atmospheres, and imagination to explore what the phenomenon of the inner geographies could be in terms of how we perceptually experience these essences. Each concept comprises a separate part of the theoretical framework by answering the theoretical research question via the sub-questions as follows:

How do particular experiential essences contribute to the phenomenon of the inner geographies?

- (i) How does ‘awareness’ inform our being?
- (ii) How do ‘atmospheres’ move us?
- (iii) How does ‘imagination’ enrich our lives?

The responses to the questions then culminate in the Chapter summation that shows how these essences implicate on our ways of feeling, knowing, and encountering our worlds.

a) Awareness

How does 'awareness' inform our being?

Awareness and consciousness

What kind of a thing is it to be aware? Hegel uses such an inference to explain that to be conscious is to be aware (Atkinson, Landau, Szudek, and Tomley, 2011). In so doing, he implies a likeness between being aware and being conscious, just as Fiona Macpherson (2015) alludes to awareness as the presence of consciousness. Moreover, the tendency to use terms 'awareness' and 'consciousness' synonymously or interchangeably¹⁶ infers the relation between the perceptual experience of awareness and consciousness. The first relation is by means of levels that involve several kinds of experience: our direct and indirect levels of awareness are revealed by different levels of our consciousness¹⁷, which pertain to the conscious, subconscious, and unconscious. The second relation pertains to the first; if we work with Macpherson's (2015) proposition that a conscious state is a feeling and awareness is a feeling, then it follows that consciousness and awareness are related via the commonality of feeling. In addition, awareness is also knowing (Macpherson, 2015). These relations guide the direction for the discussion that follows.

¹⁶ This is exemplified by considerations of "consciousness *as* awareness" (Maquet, 1986:55, my emphasis), "awareness *or* consciousness" (Macpherson, 2015:105, my emphasis), "states of consciousness (or modes of conscious awareness)" (Zarrilli, 2015:123), or even "consciousness (attention / awareness)" (ibid:172), for which the latter also brings 'attention' into the fold.

¹⁷ At the surface level is our conscious awareness, which we engage with through focused attention in our daily occurrences; far below it is the unconscious, a repository of all our knowledge and deep-seated feelings; mediating the two is the subconscious, which contains the things of which we may be faintly aware but not focused on at all, it is active in our dreams and by concerted effort (Radhakrishnan, 1966; Maquet, 1986; Heart and Larkin, 1996; Mautner, 2005; and Sen, Nikam, Chaudhuri, and Malkani, 2011).

Our modalities of awareness connect us to a totality of experiences comprising various worlds, whereby different levels of consciousness correspond with levels of reality (Mukerji and Raju, cited Bhushan and Garfield, 2011). Bachelard and Jung refer to this in terms of the oneiric or multi-level house comprising basement, attic, and intermediary levels that symbolise the levels of consciousness which also encompass dynamics of past, present, and future realms, eg. the basement stores suppressed experiences and negative feelings, the intermediary levels are the stage for everyday life, and the attic is the space of memories, dreams, and pleasantries (Bachelard, 1958 and Cooper Marcus, 2006). On a larger scale, shamanic traditions navigate the ‘web of life’, which divides levels of reality into Lower, Upper, and Middle Worlds, each with distinctive landscapes of the earthly, spiritual, and ethereal that enable interaction with different qualities offered within holistic reality (Ingerman, 2008). This is hardly different from Norburg-Schulz’s (1971) interpretation of Aristotle’s qualitative distinctions of space in relation to consciousness, where the vertical *axis mundi* connects three cosmic realms through which we move from one realm to another. Thus, according to our awareness, experiences of the levels of our consciousness transform and manifest as worlds that are deemed real by our feelings and thoughts within them, thereby offering us a sense of existential being within holistic reality (Radhakrishnan, 1966 and Hegel, cited Atkinson, et al., 2011).

Awareness as feeling

Given that “feeling [is] the most complete form of awareness” (Radhakrishnan, 1966:402), and feeling is sense-

perception¹⁸ – which involves our multi-sensorial capacities that inform the ways we respond to the world and capture the fullness of our lives – then our awareness is sensorial. We respond to the world using a collection of integrated senses that offers us an experiential totality and a feeling of wholeness (Steiner, 1920; Tuan, 1974; Herder, cited Merleau-Ponty, 2005; Shusterman, 2008; and Bachelard, cited Pallasmaa, 2011a). Urry calls these ‘sensescapes’ as inclusive of “‘other’ and various senses” (2007:48), which is alluded to by philosopher, architect, and esotericist Rudolf Steiner’s consideration of feeling to be the ‘other’ sense within our sense-world or sense-organisation¹⁹ (1916 and 1920). Thus, our sensory awareness considers the ways in which we are inwardly affected as per Aristotle’s notion of the *sensus communis*²⁰ (mentioned in Chapter 1) which refers to a family of inner senses that supplements and enhances the outer senses (Taylor, 1989; MacKisack, et al., 2016; and Universiteit Utrecht, 2017).

¹⁸ Sense-perception is “an inner quality of the body” (Steiner, 1920:13). It is defined by the factors involved in the sense experience, ie. the senses, their objects or stimuli, the contact of the senses and stimuli, and the action produced by the contact (Gautama, cited Radhakrishnan and Moore, 1957; Radhakrishnan, 1966; and Tuan, 1974). Sense-perception comprises sense-data which are the things themselves, their emergent states, and our awareness of them, which include qualities such as sensations, emotions, moods, and imagination, which are feelings of awareness (Katz, cited Driscoll, 2013; Macpherson, 2014; and University of Glasgow, 2018).

¹⁹ In Steiner’s (1916 and 1920) organisation of the senses, some senses are more ‘outwardly directed’ to penetrate and respond to the external matter of the outside world as felt by the physical body, whilst other senses are ‘inwardly directed’ in terms of what we experience and feel within ourselves as affected by our relation to the outer world. Similarly, Tuan (2011) allocates the senses as ‘distant’, which “yield a composed world that is less emotional, more coolly aesthetic, and intellectual”, and ‘proximate’, which “yield a diffuse, unstructured reality close to the body that is charged with emotion” (2011:129).

²⁰ Emphasising this sense of inwardness as pertaining to the soul, Aristotle roots the *sensus communis* in the region of the heart, since the warmth thereof complements the cool of the brain (Radhakrishnan, 1966 and Wade, 2013). Here we see semblance to Indian philosophy’s *manas* that is “the light implanted in the heart” (Radhakrishnan, Wadia, Datta, and Kabir, 1952:50), which is a notion also shared with the Mayan view that consciousness is connected directly to the heart, through which we live and experience life via feeling (Melchizedek, 2012).

Phillip Zarrilli posits that the ‘inner movement’ of awareness or inner feeling is a “felt quality of an ‘echo’, ‘inner vibration’, or ‘resonation’” (2015:130), which involves the “‘thickness of sensing’ that constitutes...‘what it is like’ to inhabit / sense / live within that specific ‘world’” (ibid:121). In so doing, he and Tim Ingold (2010) refer to the notion of sentience²¹, which is to be open to worlds of feeling and illuminations and reverberations within us (Ingold cited, Benediktsson and Lund, 2010 and Zarrilli, 2015). Relatedly, the proclamation, “I feel (inwardly), therefore I am” (Aristotle, cited Pérez-Gómez, 2016:15) suggests that sentience is crucial to the universal feeling of existential life (Steiner, 1920; Raju, cited Bhushan and Garfield, 2011; and Ryle, cited Pérez-Gómez, 2016). It infers *sentiment*, which pertains to “feelings perceived by a ‘sixth sense’” (Pérez-Gómez, 2016:141) as an inner feeling that is a primordial awareness of existential being through which we get a sense of our selves and our worlds as movements that arise from ‘within’ us (Tuan, 1977; Braden, 2006; Morgan and Averill, 2008; Zarrilli, 2015; and Pérez-Gómez, 2016).

Our range of feeling is “signified in our “*worldly* awareness and appropriation...[and] attunement to circumstances and surroundings” (Smith, Davidson, and Henderson, 2012:63) that includes emotive and intuitive feelings through which we attain the fullness of reality (Radhakrishnan, 1966 and Pérez-Gómez, 2016). Sartre and Heidegger convey that how we feel is indicative of the awareness of our existential nature of being-in-the-world via emotion (Smith, Davidson, and Henderson, 2012 and Heidegger, cited Pérez-Gómez, 2016). As such, Heidegger terms emotions ‘attunements’ (cited Pérez-Gómez, 2016:28) and Sartre considers emotions to be ‘magical’ transformations through which we can shape and alter our consciousness and worlds, since they afford us various levels of awareness via nuances of feelings ranging from attraction to repulsion (Smith, Davidson, and Henderson, 2012 and Pérez-Gómez, 2016). Allowing us to make sense of, enhance, and even transform our lives in relation to past, present, and future, emotions have the capacity to ‘move’ us regardless of remoteness or

²¹ The Latin *sentire* means ‘to feel’ (Zarrilli, 2015:121).

distance of time, space, or the source of affect, offering us a sense of proximity that connects our lives lived by emotively living from within us through feeling (Ames, 1915; Tuan, 1977; Thiis-Evenson, 1987; Ahmed, 2004; Wood and Smith, 2004; Bondi, Davidson, and Smith, 2005; Merleau-Ponty, 2005; Besse, 2011; Anderson and Smith, cited Jones, 2012; and Bacci and Melcher, 2013).

Emotions are the capture, development, and ‘outward’ expression of ‘emotionality’; inferring intuition, emotionality is a feeling of intensity that is an unseen force that lies at the core of our being (Ahmed, 2004; Bondi, Davidson, and Smith, 2005; Braden, 2006; Freund, 2008; Dawney, 2011; Curti, and Massumi, cited Curti, Aitken, Bosco, and Goerisch, 2011; and Pérez-Gómez, 2016). As a form of communication that conveys feeling to us directly, intuition immerses us in the true nature of reality by affording us illuminations, revelations, and realisations through which we approach our being-in-the-world (Ames, 1915; Radhakrishnan, 1966; Tarkovsky, 1986; Heidegger, cited Cooper Marcus, 2006; Pallasmaa, 2013a; Pérez-Gómez, 2016; and Carson, 2017). It is a quiet awareness through which we feel via a total recognition and apprehension of fundamental features of our experiences, existence, and situation in the world – (Maquet, 1986; Talbot, 1992; Mukerji, cited Bhushan and Garfield, 2011; Friberg, 2012; Pallasmaa, 2014b; Frézier, cited Pérez-Gómez, 2016; and Carson, 2017). Thus, emotionality yields immediate and spontaneous responses to situations prompted by an ineffable feeling that occurs beneath or on the edges of the levels of our awareness, which elude our capacity for explanation yet is clearly understood (Tuan, 1977; Aalto, cited Schildt, 1998; Birkeland, 2005; Braden, 2006; Morgan and Averill, 2008; Barry, cited Friberg, 2012; and Pallasmaa, 2014b).

Awareness as knowing

Awareness is knowing. It is considered in terms of thinking and feeling, which are distinct yet not separate in our holistic development and growth in life (Ames 1915; Heidegger, 1970;

Tuan, 1977; Talbot, 1992; Gumbrecht, 2012; and Macpherson, 2015). In Peter Adey's concept of 'thinking-feeling' (2010:149), different sorts of thinking and feeling implicate on one another through awareness and attentiveness (Maquet, 1986; Zarrilli, 2015; and Pérez-Gómez, 2016). Our lived experience encompasses a "full range of sensation²² and sensible awareness" (Berleant, 2012:54) that offers us direct knowledge as immediate impressions and meanings through which we grasp life (Steiner, 1916 and 1920; Ricoeur, cited Tuan, 1977; Thiis-Evenson, 1987; Anderson, 2008; Greco and Stenner, 2008; and Geels, 2014). As awareness that is enhanced by the intersubjective experiences in our everyday, relational, and situated engagements with the world by employing all the senses synaesthetically²³, sensibility contributes to our psychological growth by enabling the emergence and broadening of our innate self (Merleau-Ponty, 2005; Backhaus, 2009b; Berleant, 2012; and Humphrey, 2017). As an "educated sensation" (Berleant, 2012:55), sensibility is awareness that continually develops as we progress through life via a constant attunement of consciousness, through which we derive meanings from our immediate impressions, thereby making sensibility our "measure of life" (Backhaus, 2009b:206).

The intimate experience of our sensibilities offers us a particular clarity or knowing via an awareness that encompasses both intellect and intuition (Coomaraswamy, 1934; Tuan, 1977; Schleiermacher cited Taylor, 1992 and Mukerji, cited Bhushan and Garfield, 2011).

²² Sensation is the private and ineffable feeling through which we become aware of the emergence and appearance of a phenomenon, which offers us knowledge or a sense of what it is (Runkel and Wesener, 2012; Macpherson, 2014 and 2015; and Humphrey, 2017).

²³ Whilst nuances in the definition of synaesthesia exist, Howes (2013 and 2015) offers a generic explanation by considering *syn-* 'together' and *aesthesis-* 'sensual apprehension', which infer a phenomenon and system that unifies different sensory registers and faculties through their correspondence across each other. Synaesthesia is a multi-sensory perceptual capacity that is automatically and involuntarily elicited through sensing not normally associated with a particular modality nor actually carried by that organ, thereby involving an interplay, exchange, and cooperation of various senses within our range of senses (Pallasmaa, 2011a; Van Campen, 2013; and Bacci and Melcher, 2013).

As a synthesis of numerous and separate entities into a harmony grasped via the depths of our psyche, alluded to as ‘universal substance’ (Aalto, Schildt, 1978 and 1998) and a ‘comradeship’ (Radhakrishnan and Moore, 1957:ix), intellect and intuition are “ways of apprehending the same reality” (Radhakrishnan, 1966:259). They are mutually complementary aspects that inform our being in the wholeness of knowing, maintaining a relation and balance between the passion and immediacy and reason and rationality (Ames, 1915; Radhakrishnan and Moore, 1957; Ahmed, 2004; Adey, 2010; and Ghosh, cited Bhushan and Garfield, 2011).

Max van Manen (2007) advances ‘pathic knowledge’, which is knowing that is felt directly via intelligibility of sensation and sensibility involving the ‘pathic²⁴ sense’ (Gendlin and Lingis, cited Van Manen, 2007). As “relational, situational, corporeal, temporal, actional” (Van Manen, 2007:20), pathic knowing resonates within our embodied presence, which infers the way we feel a sense of being and find ourselves in the world via both the mood of the self and atmospheres of our worlds (Heidegger and Lingis, cited Van Manen, 2007). In the understanding of our personal and broader dimensions of experiential life, pathic knowing is a felt intelligibility relating to our worldly interactions as a pre-reflective, implicit, and ineffable mode of authentic knowledge that is difficult to verbally articulate; whilst tacit knowing is a repository of prereflective knowledge stored in our subconscious that is a subjectively-centred subliminally and spontaneously felt experience (Norberg-Schulz, 1971; Aalto, cited Schildt, 1978; Staal, cited Maquet, 1986; Tuan, 1977; D’Annunzio, cited Pallasmaa, 2011b; Pallasmaa, 2013b; Driscoll, 2013; and Zumthor cited Pérez-Gómez, 2016). Tacit knowing is where the “unconscious self prompts us to act, produce and do...[through which] we reveal ourselves to ourselves” (Marc, cited Cooper Marcus, 2006:47), which also infers “a form of tacit, *practical* knowledge” (Zarrilli, 2015:136, my

²⁴ The term ‘pathic’ derives from psychologist Erwin Strauss’ reference to “the immediate or unmediated and preconceptual relation we have with the things of our world” (Van Manen, 2007:21).

emphasis) that requires “committing one’s whole being, mind and body” (Tuan, 1977:106) as awareness during performance.

Awareness enables us to engage with quotidian life within our holistic reality by involving our whole being and offering us existential knowledge via an authentic and profound sense of our personal relationship with both the self and our worlds (Tuan, 1977; Sartre, cited Emerick, 1999; Durkheim, cited Ahmed, 2004; Braden, 2006; and Driscoll, 2013). This awareness is felt as intense essential experiences arising from a deeper source of the core self through the inward search for our authentic being through which we know our inner needs, define ourselves in relation to our capabilities, and restore meaning in our lives (Braden, 2006 and Morgan and Averill, 2008). Our knowing depends on the authenticity of our intimate feelings, which contribute to our sense of reality in terms of how we reveal, discover, create, and shape the trajectory of our lives as guided and directed by our awareness (Lynch, cited Norberg-Schulz, 1971; Tuan, 1977; Merleau-Ponty, 2005; Braden, 2006; and Ricoeur, cited Pérez-Gómez, 2016). This particular depth of knowing that resides within us, infers self-knowledge, “the guide of life” (Radhakrishnan, 1966:71). Arrived at and comprehended via contemplative, meditative, and introspective approach to reality, this knowing is a subtle yet ‘higher’ kind of knowledge that pertains to the direct and intimate awareness of our inner experience which provides us with insight and revelations (Steiner, 1920; Radhakrishnan, Wadia, Datta, and Kabir, 1952; Tuan, 1977; Ghosh, cited Talbot, 1992; and Pallasmaa, 2013a).

Awareness of the self and our worlds

Through bodymind consciousness, “our powers of awareness, focus, and feeling” (Shusterman, cited Zarrilli, 2015:172) offer us insight into the world and our selves, which implicates on our wellbeing. Richard Shusterman’s theory of ‘somaesthetics’ (2008) emphasises focus on the *soma*, which is the “living, feeling, *sentient*, purposive body” (2008:xii, my emphasis), through self-

awareness and reflective introspection. It is juxtaposed with the *Leib* as the “*soul* and living body” (Fischer, cited Merleau-Ponty, 2005:329, my emphasis), which Lars Frers (2013) describes as a living site of a peculiar nature that offers us illumination. As such, the ‘subtle body’ (Talbot, 1992:260) or ‘sentient²⁵ body’ is “the outward expression and manifestation of the soul” (Steiner, 1999:9). Thus, the harmonising bodymind and soul yields awareness as insight and understanding (Talbot, 1992; and Heart and Larkin, 1996).

Our higher awareness emerges by moving beyond the purely physical via “the direct perception of the soul” (Radhakrishnan, Wadia, Datta, and Kabir, 1952:146), such as through “Imagination, Inspiration, Intuition” (Steiner, 1920:14). In the ascension across states of awareness, we gain insight and elevate our understanding of our selves and worlds (Ames, 1915; Kant, cited Radhakrishnan, 1966, Pallasmaa, 2013a, and Urbich, 2015; Birkeland, 2005; and Zarrilli, 2015). This is attributed to our awakened “*conditions of experience*” (Mukerji, cited Bhushan and Garfield, 2011:495, my emphasis) in the transcendence of that which is deemed ‘normal’ reality in order to experience all aspects of the real world (Castaneda, cited Ingerman, 2008, Pasi, 2014; and Deikman, cited Geels, 2018:n.p.). By altering and shifting between states of awareness we attune to, enter, access, and inhabit unfamiliar, elusive, and specific psychological worlds within us; we bridge the external and internal being of our lives by psychosomatically voyaging through time-spaced events, supplanting different and conflicting temporal and spatial properties within the immediacy of the present and our presence via experiential awareness (Tuan, 1977; Emerick, 1999; Jung, cited Birkeland, 2005; Ingerman, 2008;

²⁵ In addition to the sentient body, Steiner (1999) considers a system of ‘energy bodies’ that include the etheric or physical body and the astral or emotional body, mental body, and the intuitive body – of which the latter three concern the “soul and higher spiritual functioning” (Talbot, 1992:166). This suggests that our awareness corresponds to the physical, emotional, intellectual, and instinctual, which is similarly considered by mystic George Ivanovich Gurdjieff, who advances that such awareness may be attained by engaging with the arts (Gurdjieff International Review, 2013).

Bhushan and Garfield, 2011; Jones and Garde-Hansen, 2012; Zarrilli, 2015; Glausiusz, 2017; and Geels, 2018). Carlos Castaneda refers to this as the soul journeying outside of time and space via altered states of conscious awareness to encounter ‘otherworldly²⁶ experiences’ (Castaneda, cited Talbot, 1992:138). The experience of a vast array of worlds in states of awareness, which include those of waking and dreaming, contribute to the same overall reality that encompasses an “infinite number of potential realities” (Talbot, 1992:138). Comprising the whole truth of our existence, “they constitute different grades of our *self*-experience and *world*-experience” (Sen, Nikam, Chaudhuri, and Malkani, 2011:622, my emphasis).

As an inner state of meditative awareness, daydreams enable us to transcend the immediate world and transport us “far off, elsewhere, in the space of *elsewhere*” (Bachelard, 1958:184), drawing on our imagination. Of an oneiric aura or atmosphere, the daydream is “the *original contemplation*” (Bachelard, 1958:184) in which the dreamer can direct the events of the dream (Tarkovsky, cited Johnson and Petrie, 1994). In daydreams we freely create and open up our world, finding “the nest of immensity” (1958:190) characterised by the pleasure, infinity, and magnification of our being by exploring possibilities within vastness of “infinitely intimate space” (Baudelaire, cited Bachelard, 1958:190). As a state of awareness that privileges the autobiographical, daydreaming enables risk-free control of our experiences and fulfilment of our wishes which contribute to the development of a sense of self (Bachelard, 1958; Tarkovsky, cited Johnson and Petrie, 1994; and Glausiusz, 2017).

²⁶ This is depicted in many shamanic traditions and indigenous societies regardless of geographical or cultural differences that believe in the vast extradimensional worlds beyond the physical world, the geography of which is journeyed through by heightening our states of awareness and consciousness (Talbot, 1992 and Ingerman, 2008). Exemplified by, but not limited to, ‘The Land of Nonwhere’ of the Persian Sufis as well as Australian aboriginal realm of ‘dreamtime’, reality is experienced beyond the conditioned limits of time and space, which is visited and returned to via deep meditation through which higher knowledge is instantly accessed (Talbot, 1992:260).

Similarly, ‘mind-wandering’ permits our “access to unconscious ideas hovering under the surface” (Schooler, cited Glausiusz, 2017:72) through ‘meta-awareness’, which is an awareness of wandering through the imagination via a consciousness of what is actually occurring in the mind. As a way to connect with the inner self by bringing insight to the fore of consciousness, state of meta-awareness involves modes of relaxation, meditation, and contemplation in the “intensification of feeling” (Butler, cited Ahmed, 2004:29). Mind-wandering crystallises our thoughts through felt experiences that can catalyse and give our future shape via an awareness that materialises the finer matter within us, through which we can establish the trajectory of our life (Bachelard, 1958; Cayce, cited Talbot, 1992; Heart and Larkin, 1996; and Jung, cited Cooper Marcus, 2006). It prompts our awakening and potential to experience not only existing but potential worlds within our holistic reality thereby deepening the meaning of our lives (Talbot, 1992; Heart and Larkin, 1996; Emerick, 1999; Morgan and Averill, 2008; and Driscoll, 2013).

Awareness as learning and learning awareness

Awareness enables our discovery of true wisdom via immediate and direct knowledge of holistic reality through feeling, which offers creative possibilities of an authentic life and leads to self-realisation that is attained through introspective insights and revelations (Steiner, 1920; Radhakrishnan, Wadia, Datta, and Kabir, 1952; Sri Aurobindo, Radhakrishnan and Moore, 1957; Radhakrishnan, 1966; and Cupitt, 1998). As such, awareness is crucial to knowledge of existential life as a means of learning about the self and our worlds via the levels of consciousness and corresponding transformations of experience (Birkeland, 2005; Braden, 2006; and Mason and Davies, 2009). In so doing, awareness allows us to learn from familiar and given experience, as well as prompts us to “venture forth into the unfamiliar and experiment with the elusive and the uncertain” (Tuan, 1977:9). Moreover, our ‘emotional sensibilities’ (Zumthor, cited Pallasmaa, 2006:13) or ‘emotional intelligence’ is “the most instant, synthetic, holistic, integrated, and

reliable of our systems of reacting to complex environmental and social situations...[since] by emotions, we judge complex life situations” (Pallasmaa, n.d.:7).

But ‘skills’ of awareness, such as the sensibilities, also require constant and gradual construction and enhancement, which are developed through our continuous encounters with the world, thereby inferring that a range of awareness can be reached by training (Radhakrishnan, 1966; Piaget, cited Norberg-Schulz, 1971; and Berleant, 2012). Since awareness illuminates our everyday lives through our felt sensibilities of emotionality as rooted in our intuition, this necessitates that we learn awareness by training our receptiveness to our inner feelings within sensory entanglements (Steiner, 1920 and Wood and Smith, 2004). As such, Nichola Wood and Susan Smith suggest that we focus on “emotional ways of being and knowing” (2004:535), stressing the relevance thereof as “a way of enhancing quality of life” (ibid:533). Cristina Nuñez Pereira and Rafael Valcárcel (2013) similarly convey that talking about feelings aids in the understanding of emotions and the development of emotional intelligence.

b) Atmospheres

How do ‘atmospheres’ move us?

Atmospheres are affective

Atmospheres²⁷ are curiously ambiguous. They are at once present and absent, highly visible and hidden, material and immaterial, actual and ideal, determinate and indeterminate, definite and indefinite, precise and vague, subtle and overwhelming, fleeting and sustaining, ephemeral and permanent – which implicate on our sensing and comprehension of them, as well as our capacity to locate and grasp them (Frers and Meier, 2007; Anderson, 2009; Pallasmaa, 2011b; and Gumbrecht, 2012). Moreover, the notion of atmospheres is “applied to humans, to spaces, and to nature” (Böhme, 2017:13) and the topological character of atmospheres, connects places, people, things as intersubjective²⁸ encounters, within which are components, conditions, or the “living elements” (Crunelle, 2013:140) that constitute and determine them (Johannesdottir, 2010; Friberg, 2012; Augoyard, 2013; Böhme, 2013b; Capdevila, 2015; and Engels-Schwarzpaul, cited Böhme, 2017). Thus, the complex yet somewhat vague “form of ‘life’” (Gumbrecht, 2012:20), is afforded the following definition by Pallasmaa:

“Atmosphere is the overarching perceptual, sensory and emotive impression of a setting or a social situation. It

²⁷ The accelerated and increased recognition of the role of atmospheres in everyday life has prompted the ‘atmospheric turn’, which has been significantly contributed to by the recent availability of Gernot Böhme’s texts as English translation, which has brought atmosphere into contemporary discourse over the last decade (Psarologaki, 2013 and Dorrian, cited Böhme, 2017).

²⁸ Characterised as “neither subject nor object – yet not nothing” (Böhme, 2017:8), atmospheres are ‘thing-like’ in their articulation of the qualitative presence of things, and ‘subject-like’ in their felt sense by us that of bodymind and soul (Pérez-Gómez, 2016 and Böhme, 2017). In so doing, atmospheres are ‘co-produced’ since they arise from subjective expectations of individuals and the objective properties of things (Frers, 2007; Pérez-Gómez, 2016; and Engels-Schwarzpaul, cited Böhme, 2017).

provides the unifying coherence and character for a room, space, place, and landscape, or a social encounter. It is 'the common denominator', 'the colouring' or 'the feel' of the experiential situation" (2011b:2).

Moreover, atmospheres may be likened to “visceral forces” (Seigworth, cited Mohammad and Sidaway, 2012:655) since they make an “affective impact” (Böhme, cited Friberg, 2012:673) in our everyday lives by influencing our disposition and states of well-being, thereby implicating on the psychosomatic health²⁹ of the self, others, and our world (Pallasmaa, 2011b and 2014b; Pallasmaa, cited Havik and Tielens, 2013; Böhme, 2013a; Pérez-Gómez, 2016; and Engels-Schwarzpaul cited Böhme, 2017). But due to the ambiguity and our ‘peripheral perception’³⁰ of atmospheres, they may go unnoticed amidst our quotidian occupations, yet they contribute to shaping our being-in-the-world and lifeworld experiences, since we live our everyday lives through our felt involvement with them (Pallasmaa, 2011b and 2014b; Pallasmaa, cited Havik and Tielens, 2013; and Böhme, 2017).

²⁹ Pérez-Gómez reminds us that in ancient thought “human places [are] harmonious atmospheres” (2016:38), as exemplified by Vitruvian belief “that a balanced environment (*temperies*), the climate or ‘atmosphere’, is fundamental to a balance (*temperance*) of the humors of the body – resulting in a wholesome psychosomatic existence” (2016:2). This develops later in medieval thought to demonstrate that *Stimmung* is “the reciprocity of the inner and outer realms of consciousness and evoking psychosomatic health” (2016:36).

³⁰ Rather than precise and conscious observation, peripheral perception is an unfocused, undifferentiated, and diffuse subconscious mode of perception that gives rise to the sense of atmosphere and is also the mode through which we grasp atmospheres through multisensory feeling, which assimilates the numerous constitutive elements of atmospheres before we can consciously focus our attention to identify and understand any of their parts and details (Pallasmaa, 2011b and 2014b, and Pallasmaa, cited Havik and Tielens, 2013). We immediately experience the non-directional hazy quality of atmospheres, which affords us an intuitive reading that enables our instantaneously grasp of their existential essence, yet we are unable to explain the causality and the components thereof (Böhme, cited Albertsen, 2012 and Gumbrecht, 2012).

Atmospheres as feeling

Atmospheres necessitate aesthetic³¹ engagement with them (Johannesdottir, 2010; Friberg, 2012; Augoyard, 2013; Crunelle, 2013; Capdevila, 2015; Daniels, 2015; Pérez-Gómez, 2016; and Dorrian, cited Böhme, 2017). Our existential experience of atmospheres is a multisensorial feeling that encompasses the haptic and *other* senses, which includes feeling them from the ‘heart’ (Hegel, cited Gumbrecht, 2012; Albertsen, 2012; and Böhme, 2013b). Gernot Böhme defines atmospheres as “the *palpable* presence of something or someone in space” (2017:163, my emphasis). In so doing he emphasises presences³² in terms of what is felt and we as the sensual beings feeling it (Böhme, 2013a and Schmitz, cited Böhme, 2013b). This pertains to: *the presence of environments* and the ways in which they express themselves through a spectrum of properties and characteristics of a situation; and *our state of presence* in terms of our own corporeal or bodymind and soul, which does not only involve our awareness of responding to what is present but specifically an awareness of sensing our state of being in that environment and concurrently the awareness of our feelings or how we feel in doing so (Zumthor, 2006; Friberg, 2012; Pallasmaa, cited Havik and Tielens, 2013; Böhme, cited Psarologaki, 2013; Wellbery, 2017; and Engels-Schwarzpaul, cited Böhme, 2017).

³¹ Rooted in the ancient Greek *aisthetikos*, which originally means “pertaining to the senses” (Maquest, 1986:31), aesthetics is sense-perception that involves the pre-conceptual apprehension of something by embodied consciousness through an awareness of *all* the senses (Paetzold, 1997; Berleant, 2012; Augoyard, 2013; Howes, 2013; and Pérez-Gómez, 2016). Conceptualised as a framework of knowledge by philosopher Alexander Gottlieb Baumgarten, aesthetics is about feeling and sensation (Augoyard, 2013; Franzini, 2013; and Pérez-Gómez, 2016). It is the ‘theory of sensitivity’ as “the study of the *sensibilia* and of the acts of perception” (Franzini, 2013:116).

³² Böhme considers the presence of things to extend beyond themselves to produce effects in complex relational interactions with other entities; terming them ‘ecstasies of things’ (2017:xi). They “concern the ways in which things affect space, in other words, what they emanate” (Engels-Schwarzpaul, cited Böhme, 2017:10).

Atmospheric experience is the feeling of “being touched as if from inside” (Morrison, cited Gumbrecht, 2012:4), making it an internalised encounter. As such, atmospheres³³ are affective in being penetrative – so the “atmosphere...literally gets *into* the individual” (Brennan, cited Edensor, 2010:236) because we are “intimately shrouded or enveloped by atmospheres” (Friberg, 2010:671-2). The thick presence of atmospheres permeates and settles within us by enveloping and immersing us in an intimate experience; they fill our spaces without and within, draw us in to them and draw themselves in to us, enfolding and enclosing us, thereby affecting and impacting on our disposition and the way we feel (Besse, 2011; Pallasmaa, 2011b; and Engels-Schwarzpaul, cited Böhme, 2017). To be enveloped and immersed within atmosphere is, as Thrift suggests, “to feel its affective register” (cited Urry, 2007:252).

Both ‘envelopment’ (Frers, 2007) and ‘immersion’ (Psarologaki, 2013) appear to be synonymous in their reference to the characteristics of an atmosphere and its impacts in terms of our perceptive qualities. As everyday lived and transitory occurrences, envelopment and immersion are ontological experiences in atmospheric space, which include that of the actual, imagination, and virtual reality (Frers, 2007 and Psarologaki, 2013). Atmospheres affect how we relate to our worlds through sensual impressions of corporeal feeling and emotionality via states of awareness that shift from passive or peripheral perception to assertive response and attentive concentration, which can intensify, filter, or dampen the effects of the atmosphere (Frers, 2007 and Zumthor, cited Psarologaki, 2013). In so doing, they are “a guide to reflection on the ways one feels” (Frers, 2007:42) and “an impulse for the imagination” (ibid:25) in response to our everyday encounters with people, places, and things.

³³ The difference between atmospheres and ambiance is determined by how they affect us in term of their character (Brennan, cited Edensor, 2010; Friberg, 2012; and Thibaud, 2015). Whilst “we are *in* an ambiance” (Friberg, 2012:671), atmospheres permeate us, they are in us.

Atmospheres as knowing

Atmospheres have physical and psychological characterisations in that they exude a feeling and are things we have a feeling or knowing about, which infers a quality of intimacy in the effect of atmosphere on our psyche. We gain knowledge via atmospheric ‘generators’ that convey particular qualities of what we feel and get a sense of through mood, movement, synaesthesia, the socio-cultural, and communication (Böhme 2013a and 2017). This infers the link between feeling and understanding atmospheres as pertaining to our being-in-the-world (Coomaraswamy, 1934 and Leatherbarrow, cited Böhme, 2017). Since atmospheres affect us unconsciously via an immediate sensation, those feelings give rise to thought, which then transform into understanding, enabling us to apprehend a situation (Coomaraswamy, 1934; Adorno, cited Nicholson, 1997; Aalto, cited Schildt, 1998; Böhme, cited Albertsen, 2012; Baumgarten, cited Friberg, 2012; Baumgarten, cited Howes, 2013; Augoyard, 2013; and Böhme, 2017).

Böhme advances the ‘principle of excitation’ (Böhme, 2017:xii), to express and articulate our affective interactions with our worlds via emotions or *excitations* (Schmitz, Albertsen, 2012). Since atmospheric “experience is always emotionally salient and pervasive” (Augoyard, 2013:144), the emotional quality holds together the overall impression of the atmosphere that undergoes an element of interpretation within the context of our everyday life (Tuan, 1977; Aalto, cited Böhme, 2013b; and Böhme, 2017). These impressions “take the form of purely qualitative evaluations” (Thiis-Evensen, 1987:15) that relate sense-perception and emotion in “the contact zone of impressions” (Ahmed, 2004:30), which pertains to how we are immediately impacted upon by sensations or feelings. In so doing, we gain perspective on a situation via the emotive impressions of a thing, place, or even person, for which we can feel attraction and repulsion as well as a range of positive and negative values (Osborne, cited Maquet, 1987; Zumthor, 2006; Frers, 2007 and 2013; Frers and Meier, 2007; Cosby, 2011; Berleant, 2012;

Augoyard, 2013; Capdevila, 2013; Driscoll, 2013; and Böhme, 2017).

Moreover, in the consideration of atmospheres as “the *space* of mindful physical presence” (Böhme, 2013a:27), we get a sense of our selves in relation to our worlds depending on the type of experience involved. Our mindful physical sensation of encounters enables us to “sense expanse or confines, we sense elation or depression, proximity or distance, we sense openness or entrapment, we sense intimations of motion” (Böhme, 2013a:27). Curiously, Böhme refers to “atmospheres as *mindfully sensed spaces of presence*” (2013a:27, my emphasis) seemingly as a generalisation, yet therein we can interpret two aspects that comprise atmospheres – sensing mindfully and spaces of presence. The ‘spaces of presence’ refers to spaces without and within us, thereby confirming atmospheres as ‘outer’ and ‘inner’ experiences. As ‘mindfully sensed’, we return to the states of our presence via the awareness or knowing of ourselves in terms of our attentiveness to the feeling of being in a situation and how we feel about being in it – regardless of ‘whereness’, material or immaterial, without or within. Böhme’s overall premise implies knowledge of a spatial situation and condition of bodymind since “sensing atmospheres requires our attention to which *state* we are in” (Albertsen, 2012:70, my emphasis).

Atmospheres of the self and our worlds

As the “*This And, this in-between*” of experiential presence, atmosphere is the basic concept of ‘new aesthetics’³⁴ that is concerned with the “relationship between environmental qualities and human states” (Böhme, 2017:14). It seems to correlate with Harriet Hawkins’ concept of ‘geo-aesthetics’, which develops a more nuanced and interdisciplinary consideration of aesthetics along with atmospheres as aesthetic spatialities that concern “geographical sensibilities and imaginaries...worldly encounters

³⁴ ‘New aesthetics’ is a theory of perception in which the production of atmospheres is a part.

with site, the body and the senses” (2014b:n.p.). The significant inference here is that our environmental sensibility of atmospheres is both cultivated and felt as an aura from both without and within the individual (Berleant 2012 and Osborne, cited Howes, 2013). This implies that atmospheres can be experienced in various places or spaces, as worlds without or within the self. The significant inference here is that external situations are internalised and settle within us as essences to be recalled either at our own summoning or as involuntarily prompted by other sources through embodied simulation, whereby a series of lives can be lived as past experiences or future projections (Gumbrecht, 2012; Crunelle, 2013; Pallasmaa, 2014b; and Daniels, 2015). But to do so, atmospheres must be memorable and sustaining which is attained “as long as they have accomplished a personal meaning” (Runkel and Wesener, 2012:124).

Our ‘affective involvement’ (Schmitz, cited Runkel and Wesener, 2012:122) with atmospheres correlate with the unconscious “psychological dimensions of space” (Leonard, cited Norberg-Schulz, 1971:14). Jean-François Augoyard’s premise that atmospheres “are physically anchored *somewhere*” (2013:144, my emphasis) may also be considered in terms of the ability of an atmospheric quality to be anywhere (*ex-situ*) but encountered as though it were an *in situ* experience (Albertsen, 2012). Demonstrated by Thibaud’s concept of ‘gesture’ (cited Albertsen, 2012:70) as well as Böhme’s ‘suggestive instances’ (cited Johannesdottir, 2010:119), this is attributed to the mobility of atmospheres in relation to an enduring felt presence, since they can affect us from a distance by offering the same feeling in their absence by evoking a specific mood and transmitting a particular sense (Frers, 2013; Capdevila, 2015; and Hejduk, cited Böhme, 2017). The “sense of transcendentality” (Albertsen, 2012:72) in atmospheres pertains to the quality of ‘presencing’, or more aptly, what Adey calls ‘geographical co-presence’ (2010:28), since the inherent nature of atmospheres is their transitory movable state, transporting them to other times and spaces through the medium of our feelings, to be reflected upon or even summoned to be

experienced again or anew (Aalto, cited Pallasmaa, 2011a; Albertsen, 2012; and Pérez-Gómez, 2016). Thus, as complex spatio-temporal phenomena, atmospheres are entanglements of material and immaterial environments, actual and imaginary realms, real or fictional events, which are conveyers of sustaining affects, feelings, and impressions (Fromentin-Félix, 2013; Daniels, 2015; and Pérez-Gómez, 2016).

As “an indeterminate spatially extended reality of feeling” (Böhme, cited Psarologaki, 2013:8), atmospheres is alluded to as ‘in-betweenness’, but rather exists as an ‘entirety’ (Merleau-Ponty and Böhme cited Johannesdottir, 2010; Pallasmaa, 2011b; Pallasmaa, cited Havik and Tielens, 2013; and Capdevila, 2015). This totality is “constitutively invisible but we can perceive it in other ways” (Engels-Schwarzpaul, cited Böhme, 2017:1). This infers *Stimmung*³⁵, or tone, that pertains to the emotive effect and condition of the soul or disposition in a person as well as to the affective states of the world (Eisner, cited Sinnerbrink, n.d.; Gumbrecht, 2012; Capdevila, 2015; Pérez-Gómez, 2016; Ronge, 2016; and Wellbery, 2017). The English translation of *Stimmung*³⁶ as ‘mood’ and ‘climate’ provides an important underpinning to the understanding of atmospheres: mood designates a private inner feeling of the self, whilst climate refers to the surrounding world that exerts an influence on us (Gumbrecht, 2012). It is *Stimmung*

³⁵ Deriving from the German *Stimme* meaning ‘voice’ and *stimmen* ‘to tune an instrument’ (Gumbrecht, 2012:4), *Stimmung* is an expressive utterance, gesture, or ‘atmospheric instrument’ as well as ‘tone’ that characterises ‘harmony’ in terms of temperance (Capdevila, 2015 and Pérez-Gómez, 2016). It must be noted that the multivalence and adaptability of the word *Stimmung* results in its changing meaning according to shifts of focus (Spitzer, cited Wellbery, 2017). In the context of this thesis, *Stimmung* is considered as ‘mood, attunement, atmosphere’ in English, and ‘humor, afinación, atmósfera’ in Spanish (Wellbury, 2017:6). The historical and semantic layers of *Stimmung* have been comprehensively investigated by David Wellbery (2017).

³⁶ This finds interesting elaboration in the Polish equivalent *nastrój*, which denotes two rather evocative meanings: “1) ‘a general psychic state maintained over a given period in which feelings of a definite type prevail, and an inclination toward reaction in accordance with those feelings; disposition’ and 2) ‘the reigning atmosphere in a milieu, or surrounding some place or phenomenon’” (PWN Dictionary of Polish Language, cited Ronge, 2016:71).

that relates and actually integrates mood and climate, psyche and milieu, human and environment as the unification of the self's soul states and worldly phenomena in a balanced whole (Gumbrecht, 2012 and Spitzer, cited Pérez-Gómez, 2016). Thus *Stimmung* is global state, pervasive air, or overall mood³⁷ that lends a particular distinctiveness to a situation, providing a general tone or colouration that unifies its components into the whole (Balázs, cited Sinnerbrink, n.d.; Thomas, cited Capdevila, 2015; and Capdevila, 2015). In so doing, *Stimmung* “eschews any definite categorisation as either subjective or objective” (Wellbery, 2017:7), unifying the self and worlds in atmospheres whereby an environment “radiates a quality of *Stimmung*” and an individual “partakes of this *Stimmung* through affectivity and thus gains awareness of being here now” (ibid:43).

Stimmung is a quality of fullness and balance that moves and orientates us in our relationship with the world (Kant, cited, Gumbrecht, 2012; Kant, cited Ronge, 2016; Pérez-Gómez, 2016; and Wellbery, 2017). To do so, *Stimmung* involves the entire body in the totality of experience that coalesces external and internal landscapes, via an intersensoriality and emotionality within the prereflective realm, going unnoticed yet affecting and catalysing our inner feelings, offering immediate, intimate, and intense encounters with our worlds (Gumbrecht, 2012; Howes, 2013; Sinnerbrink, cited Capdevila, 2015; and Kiesler, cited Pérez-Gómez, 2016).

³⁷ Moods are intersubjective qualities that can be used in subjective and objective contexts to refer to either the inner conditions of individual (my mood) and expressiveness of a situation (the mood of a landscape) (Capdevila, 2015; Ronge, 2016; and Wellbery, 2017). Moods are defined as “diffuse, sustained, indeterminate, non-intentional affective states” that work together with emotion, affording them “a definitive cognitive character...[and thereby] provides a ‘consistency of expectation’ towards emotional stimuli (Smith, cited Sinnerbrink, n.d.:7). However, moods are longer-lasting than the short-lived psychic temporality of their emotive counterparts; the temporal quality of mood is of a longer duration (Smith, cited Sinnerbrink, n.d. and Sinnerbrink, cited Capdevila, 2015). Albeit of a fluctuating and transient nature, mood is a constant and sustained experience wherein we live its fullness by feeling a particular state throughout its duration (Sinnerbrink, n.d.; Thomas, cited Capdevila, 2015; and Capdevila, 2015). Heidegger deems moods to be ‘ways of being in the world’ since “they make us feel more complete” (Pérez-Gómez, 2016:93) and add meaning to our lives.

Thus, *Stimmung* as a “colouration of a state of mind” (Lotze, cited Wellbery, 2017:7, my emphasis) implies that atmospheres can saturate our inner world of experience as “a spatio-emotional phenomenon” (Engels-Schwarzpaul, cited Böhme, 2017:3). So whilst, our whole sensory domain is bathed in air, or atmosphere, which connects the world to the self (Kabat-Zinn 2016), it is through *Stimmung* that atmosphere is “the fusion of place and soul” (Harrison, cited Pallasmaa, 2011b:2), both of which “permeate each other, leave marks and traces in each other, respond to each other” (Frers, 2013:441).

Atmospheres as learning and learning atmospheres

Juhani Pallasmaa’s concept of ‘atmospheric intelligence’ is described as the way “experiential situations engage our perceptual and psychological mechanisms...[in the] conception of multiperspectival, simultaneous, and atmospheric space” (2011b: 11). Grounding his findings in neuroscience, the perception of atmospheres occurs in the region of the brain tasked with the integration of aspects of experience and the perception thereof, and is also oriented towards emotional processes (Pallasmaa, 2014b). Hence, it is though the “emotions [that] we judge complex life situations, such as the ambience, mood, or atmosphere of a space, or place” (Pallasmaa, n.d.:7). Thus, atmospheric intelligence is the “capacity to grasp qualitative atmospheric entities of complex environmental situations, without a detailed recording and evaluation of their parts and ingredients”, which Pallasmaa advocates may be our *sixth sense* that he deems “likely to be our most important sense in terms of our existence, survival and emotional lives” (2014b:245).

So although atmospheres affect and influence us, we do not notice them explicitly, for which Augoyard (2013) raises the issue of the imperceptibility of atmospheres in terms of how we describe them, which actually infers our awareness. Hence, Böhme urges that we attain ‘*atmospheric competence*’ (2017:119) via an aesthetic education, which “enables each individual to participate critically

and to contribute to this world in which we live today” (2017:121). This necessitates a fresh mindset in learning the ability to perceive atmospheres by raising our awareness to being consciously involved in them via participation and exposure to their impressions by opening ourselves up emotionally to their affectivity (Anderson, 2009; Friberg, 2012 and Böhme, 2017). Thus, Böhme (2017) advises that we learn emotional participation through the medium of somatic presence by feeling our dispositions that are always in relation to a spatial setting. But to achieve this, requires learning to practise an attitude of patience by taking the time to be open to being “involved and touched by them” (2017:119-120).

c) Imagination

How does 'imagination' enrich our lives?

Imagination as transformation

Bachelard's evocative statement that "it is always more enriching to *imagine* than to *experience*" (1958:88) is even more provocative in his consideration that imagination is "a superhuman quality" (cited Pallasmaa, 2011a:92). As the "power to convert absence into presence, actuality into possibility, what-is into something-other-than-it-is" (Kearney, 1991:4), the imagination has "different levels of *intensities* that *transfigure* the world to greater and lesser extents" (O'Shiel, 2011:31). As such, Sartre deems imagination to be 'magical' in its capacity to transform the consciousness of the self and our worlds by 'bewitching' us (O'Shiel, 2011 and Pallasmaa, 2011a). Evident at the metaphysical level, the repertoire and capacity of our imaginative power or the magical element extends to qualities of beauty and liberty, which manifest in the element of enchanting both the self and our worlds (Casey, 1979; Tuan, 1998; De Portzamparc and Sellers, 2003; and Hepburn, cited Thorgeirsdottir, 2010). Thus, apart from informing the way in which we see, use, and shape our world, the 'metamorphic' (Davenport, 1984:4) ability of imagination to blur, merge, and convolute our worlds thereby recreates our reality (Rousseau, cited Martin, Gutman, and Hutton, 1988; and Sartre, cited O'Shiel, 2011 and Pallasmaa, 2011a). In so doing, the imagination provides a ready means of escape, retreat, or transcendence from the constraints of actuality, transporting us into alternative realms of existence that can highlight possibilities of a

better life, take us on flights of fancy and fantasy³⁸, or even delude us into beguiling situations (Casey, 1979; Kearney, 1991; and Tuan, 1998).

Imagination is the action of embodied consciousness, an ephemeral creation of experiential presence that sharpens the senses, awakens feeling, and highlights our awareness to our sense of being (Bachelard, 1958; Casey, 1979; and Pérez-Gómez, 2016). In “forming images which go beyond reality, which sing reality” (Bachelard, cited Pallasmaa, 2011a:92), the imagination enlivens our worlds, including those sometimes never before experienced through “the vividness of internal sensory impressions” (Asprem, 2017:22). This is achieved in the relation between *Gemüt* and *Geist*³⁹ in the active presentation of ideas to the imagination – the totality of our inner world of *Gemüt* (feeling) is animated by the affectivity, illuminating, and liberating insight of *Geist* (spirit) that is rooted in the depth of emotionality, which affords form to, colours, and attunes the disposition of *Gemüt* (Benjamin, cited Bullock and Jennings, 1996; Kant, cited Völker, 2009; and Schiller, cited Rohden, 2012; and Carus, Du Bos, and Ennemoser, cited Pérez-Gómez, 2016). In so doing, the “animating principle” (Rohden, 2012:283) of *Geist* works on *Gemüt*, “enlivening” (Foucault, cited Völker, 2009:68) it in the flow of imagination. As such, whilst “the *Gemüt* is always driving towards change...it is the spirit (*Geist*) that puts it in motion (Rohden, 2012:292) – helping us to negotiate and mediate, as well as contributing to, the dynamic shifts of our lives.

³⁸ Whilst imagination has something to do with fancy (Thorgeirsdottir, 2010), mere fancy is a “mere roving thoughts, or empty visions” (Westcott, cited Asprem, 2017:22). Meanwhile, fantasy can connote two things: “the first, reaches out to the external world and, by maintaining a connection with that world which corresponds to its real workings, becomes a fruitful hypothesis. The second, making no such connection with the external world, is ultimately dismissed as a delusion” (Storr, 1998:67-68), but the effect of which derives from extraordinary clarity and precision (Robbe-Grillet, cited Pérez-Gómez, 2016).

³⁹ Due to the terms *Geist* and *Gemüt* presenting difficulties in English translation, we will employ the following meanings: *Gemüt* as ‘heart’, ‘to sense’, and ‘feeling’, and *Geist* as ‘spirit’ (Mulligan, n.d.; Völker, 2009; Rohden 2012; Svare, 2016; and Thouard, 2017).

Through this inherent enlivening quality, we can enter into worlds of possibilities and perspectives, which is “the fuse lit by the spark of imagination” (Dickinson, cited Kearney, 1991:162). Imagination connects the factual entities and infinite possibilities inherent in reality – whilst not representing the future, the incantations of imagination enable our existential response by prompting an attunement to an array of future presences through interpreting⁴⁰ our situations within a framework of aims, projections, and realisations (Casey, 1979; Kearney, 1991; Backhaus and Murungi, 2009; Sartre, cited O’Shiel, 2011; and Macpherson, 2015). In so doing, imagination “offers us new visions of the world...[and] inspires us to new perspectives on the forms that life may take” (Paetzold, 1997:229 and 230). Hence, through the embodied imagination, we can consider adaptation and changes⁴¹ via future expectations in relation to past and present situations by constituting entities and enacting events through perceptual experience, which are simulated⁴² via gestures in that potential realm (Casey, 1979; Storr, 1998; Backhaus and Murungi, 2009; and Asprem, 2017). This occurs within a spatio-temporal context that allows endless, open, and unrestricted development, depending on whether our imaginings are instantaneously or spontaneously generated or they are controlled by us in terms of initiation, guidance, and termination

⁴⁰ This infers the ‘interpretive drift’ theory, which describes “the slow shift in someone’s manner of interpreting events, making sense of experiences, and responding to the world” (Luhmann, cited Asprem, 2017:5).

⁴¹ The recent neurocognitive theory of perception known as ‘predictive coding’ shows our attempt to predict changes in a situation by producing perceptual hypotheses through mental imagery – we can consider “what is out there, based on previous experience and current predictive performance” (Asprem, 2017:4). It demonstrates the scope, range, and flexibility of the imagination inclusive of passive and active processing in inventing and reinventing experience (Bacci and Melcher, 2013 and Franzini, 2013).

⁴² Sociologist Jean Baudrillard explains that to “simulate is to feign to have what one doesn’t have...[S]imulation threatens the difference between the ‘true’ and the ‘false’, the ‘real’ and the ‘imaginary’” (1994:3). It suggests imagining “*that* something is the case” (Kieran and Lopes, 2003:8) as well a sense of “things which *might be*” (Casey, 1979:36) or “what it would be like to experience” (Macpherson, 2015:106) something.

(Casey, 1979). The imagination offers us access to reality that “proposes other possibilities of existence, yet possibilities that would be most deeply our own” (Pérez-Gómez, 2016:195), enabling us to discover, identify, and experience “the wideness and wonder of the world *as [we] live in it*” (O’Keeffe, cited Monk and Norwood, 1997:210).

Imagination as feeling

Imagination thrives on our experiences via an openness to possibility and a multiplicity of interpretations, which occurs via multimodal sensorial experience and emotional response that has an actual affect (Casey, 1979; Friend, 2003; Jones, 2012; and Peacock and Martin cited MacKisack, et al., 2016). The ‘sensory imagination’ conjures ethereal resemblances that are experiential presences felt in actuality in the relation between the physical and psychical as an multimodal sensorial expression of the bodymind (Lopes, 2003 and Mason and Davies, 2009). As such, “our ‘inner lives’ are rich and real” (Searle, cited MacKisack, et al., 2016:13) because we are “tinged by what affects our soul” (Steiner, 1920:15) via experiences of imagination as an embodied encounter in a realm of feeling that is enlivened by spirit, which affords us comprehension and meaning of the experience (Bachelard, cited Pallasmaa, 2011a; and Hiriyanna, Ghosh and Bhattacharyya, cited Bhushan and Garfield, 2011). Thus, the imaginative encounter is offered orientation by entwining actual with ideal in an unified experience that is sensorially and emotively felt (Backhaus and Murungi, 2009; Bhushan and Garfield, 2011; and Smith, Davidson and Henderson, 2012). The imaginative dimension evokes lived sensorial engagements in our experience of events, settings, and situations as embodied feelings of actuality (Lopes, 2003 and Pallasmaa, 2011b and 2014b).

Our lived experiences in the imagination are also emotively suggestive since we respond emotionally to our non-actual or

imaginative engagements⁴³ in our daily lives (Pallasmaa, 2011b and Goldie, 2003:15). Whilst we can imagine having an emotion, we can also actually feel real emotions toward imagined situations, which is *emotional realism* (Gaut, 2003:15). In addition, via the dynamism of our embodied and situated actions, we come to know ourselves through the projective function of imagination (Merleau-Ponty and Ricouer, cited Pérez-Gómez, 2016). Significantly, it enables us to “know ourselves through the other” (Merleau-Ponty, Pérez-Gómez, 2016:228), inferring that we can know the other through ourselves, and in so doing suggests the notion of the ‘empathic imagination’. The ‘empathic imagination’ is the means by which we project ourselves into the world through emotive experience via the multi-sensory evocation of images and feelings, and is thereby a major function of embodied consciousness that is vital to our lived existential reality in terms of integrating our personal and social selves (Pallasmaa, 2014a and Lakoff and Johnson, cited Pérez-Gómez, 2016).

Imagination as knowing

The ‘new theories’ of imagination⁴⁴ pertain to the ways in which imagination is associated with the senses, emotional responses, and the relation of imagination to understanding and knowledge (Kieran and Lopes, 2003). Whilst “our motor and reflective knowledge determine what ‘appears’” (Pérez-Gómez, 2016:186) in imagination, the productive imagination gives rise to knowledge (Kant, cited Casey, 1979 and Scruton, 1998). So, as per the ‘exact imagination’ (Adorno, cited Nicholson, 1997:5), knowledge is inseparable from the form given to it by imagination, thereby coalescing knowledge and experience and emphasising “the imagination’s capacity to discover, or produce, truth by

⁴³ In that “we read fiction, we see films, we daydream, we remember things happening, we hypothesise about how things might have happened, and we make plans for the future” (Goldie, 2003:15).

⁴⁴ For major philosophical and theoretical accounts and associated thinkers on imagination, refer to Kearney (1991) and MacKisack, et al. (2016). Drew (1987) also presents the Indian influence of the nature of imagination on Western conceptualisation thereof.

reconfiguring the material at hand” (Nicholson, 1997:4). As a source of understanding, the imagination synthesises the intellect and sensation through which we can comprehend the ideal as well as judge, test, and evaluate situations (Casey, 1979; Kant, cited Taylor, 1992; Coomaraswamy, cited Cosby, 2011; O’Shiel, 2011; and Pallasmaa, 2013a and 2014a). But since we are “capable of experiencing and understanding the world in radically different ways” (Asprem, 2017:5), the sensory imagination is “entangled with other forms of experience and ways of knowing” (Mason and Davies, 2009:599).

As ‘knowledge-perception’ (MacKisack, et al., 2016), imagination includes the emergence of knowledge through unconscious terms such as tacit knowledge, and can extend to that which is introspectivist – making imagination “the uniquely human path to knowledge” (Tuan, 1998:154). As such, imagination along with inspiration and intuition are forms of intelligence or “higher kinds of cognition” (Steiner, 1920:14), for which the ‘astral imagination⁴⁵’ is the experience that discloses a more spiritual reality resulting in an ‘awakening’ through which “imaginative knowledge speaks” (Steiner, 2003:16). It infers the relationship between imagination and truth that transcends the empirical (without being irrational) via aconceptual experience through which deeper arational knowledge is discovered through subjective or spiritual agency (Nicholson, 1997; Cooper Marcus, 2006; and Cosby, 2011). Apart from revealing “the greatness of what the human soul can experience from the imaginative world” (Steiner, 2003:34), it is “a poetic revelation: the depth of experience” (Pérez-Gómez, 2016:204). The imagination is a manner of being or a “state of the soul” (Heidegger, cited Pérez-Gómez, 2016:195) that is intelligence needed to “see the spiritual truth of things” (Ghosh, cited Bhushan and Garfield, 2011:140). In this way, imagination may even be

⁴⁵ We enter into a dream-like and pervasive world of experience that “has a certain reality, a quite special reality” (Steiner, 2003:16), or what we may liken to the ‘implicate domain’, which is “actually the realm of the spirit, the source of the spiritual radiance” (Talbot, 1992:271). In so doing, we “leav[e] behind our physical eyes and see with our eye of the soul” (Steiner, 1920:14).

considered a higher form of inner wisdom, “To know is nothing at all; to imagine is everything” (France, cited Pallasmaa, 2011a:37).

Imagination engaging the self and our worlds

Located at the margin of actuality, imagination is an experience whereby the actual and ideal are interrelated, blurred, and flow into each other within the perception-imagination continuum that constitutes our inner worlds (Talbot, 1992 and Backhaus and Murungi, 2009). The imagination is fundamental to existential experience in maintaining “the other level of reality” (Marcuse, cited Pallasmaa, 2011a:22). We construct reality via the imagination in the relationship between our embodied consciousness and the environments we engage in (Aalto, cited Schildt, 1998 and Baudelaire, cited Pallasmaa 2011a). We are touched by the residue or remnants of physical existence or the poetic essences of ‘earthly’ stimuli that evoke the imagination: “What gives rise to Imaginations, Inspirations, Intuitions, is without. By penetrating us, however, it becomes our world of the senses” (1920:15). So, in “draw[ing] together sensory interpretations from different times, different situations or contexts, and from different people, relationally” (Mason and Davies, 2009:601), our imagination is neither subjective nor objective, but ‘omnijective’ since it exists in the “lack of division between the psychological and physical worlds” (Talbot, 1992:279).

This “blurred status of reality” (Talbot 1992:279) is described by Henry Corbin’s notion of the *imaginal*⁴⁶, whereby the actual world and that of the ideal in the imagination are ontologically equivalent in their realness. As such his theory of the ‘creative imagination’ considers that the imagination is the ‘organ’ of “a world consisting of real matter and real extension [with the] subtle and immaterial” (Goodrick-Clarke, 2008:5) constituted by and merging

⁴⁶ This is demonstrated by the twelfth-century Persian Sufis, who believed that *imagination itself is a faculty of perception*, and thereby engaged in deep meditation to visit ‘The Land of Nonwhere’ – “a plane of existence *created by the imagination of many people*, and yet one that still had its own corporeality and dimension, its own forests, mountains, and even cities” (Talbot 1992:260).

the spirits of the world and self. Thus, as part of a “a single unitary reality” (Radhakrishnan and Moore, 1957:41), the realms of actual life and imagination are complementary aspects thereof (Schopenhauer and Borges, cited Borges, Yates, and Irby, 1964). Concerned with the essences thereof, our ‘inner spirit’ is the most significant means of grasping the true nature of this reality, which unites our inner and outer landscapes by receiving the immensity of our extensive world and transforming it into the intensity of our intimate being (Radhakrishnan and Moore, 1957; Bachelard, 1958; Nerburn, 1999; and Tuan, cited Springer, 2017).

The imagination offers us “a ‘depiction’ of reality” (Pérez-Gómez, 2016:188) that invites existential orientation, broadens our horizons, and expands meanings of our lives through experiences that are felt reverberations of consciousness (Bachelard and Dufrenne, cited Pérez-Gómez, 2016). Through a poetics⁴⁷ – which “is an awareness of the world, a particular way of relating to reality” (Tarkovsky, 1986:21) through the “quality of things” (Zumthor, 2006:8), ‘essences’ (Sartre, cited Pallasmaa, 2013a:8), or ‘correspondences’ (Bachelard, 1958) – the imagination invites us into a “spiritual reality” (Pallasmaa, 2011a:84). As such, Bachelard’s ‘poetic imagination’ pertains to the presences of substance and spirit, wherein *direct images of matter* (1958:ix) or the ‘poetic image’ (cited, Pérez-Gómez, 2016:186) emerges in the psyche from the heart and soul, seizing our ephemeral being and expressing its presence via an affectivity that evokes deeper emotions that resonate in our depths (Pallasmaa, 1999 and 2011a; and Birkeland, 2005). This ‘genuine imagination’ is an emergent world of manifestations that is of muted appearance in a dissolution

⁴⁷ The term ‘poetics’ is described as “an exploration of the human powers to make (*poiesis*) a world in which we may poetically dwell” (Kearney, 1991:9) because “it comes to dwell in the world in which it makes us at home” (Merleau-Ponty, cited Pérez-Gómez, 2016:174). The Greek denotation of *poiesis*, as an evocation via sensuous experience, denotes an evocation of awareness, reflection, contemplation, interpretation, discovery, revelation, and creativity (Buttimer, 1993; Paetzold, 1997; Casey, 2002; Ghosh, cited Bhushan and Garfield, 2011; Pallasmaa, 2011a; and Moslund, 2015). The metaphysical quality of the poetic transcends material and rational essence, evades reading, explanation, and translation (Bachelard, cited Pallasmaa, 2011a).

of formations in accordance with constantly changing transitions that gently come from within (Benjamin, cited Bullock and Jennings, 1996). The amorphous indeterminacy of specifiable form, character, or limit characterises the atmospheric fullness of feeling and spatiality in the experience of substances embodied by the oneiric quality of the poetic imagination (Bachelard, 1958; Casey, 1979; Smith and Allen, cited Monk and Norwood, 1997; and Barragán, cited Pallasmaa, 1999).

In the correspondence between the physicality of things in the actual world and the matter or substance in the worlds of imagination, are ‘primordial’ essences that stimulate deep and profound existential encounters of the primitive and eternal (Bachelard, 1958, Pallasmaa, 1999, 2011a, 2011b and 2014a; and Pérez-Gómez, 2016). These “hormones of the imagination” (Bachelard, cited Pallasmaa, 2011a:46) include the presence and transformations of the phenomenal, aboriginal, or elemental substances of earth, water, air, and fire, which “give definite form to psychic contents” (Case and Dalley, 2014:272) and afford value and sustenance to the imagination. Inhabiting both our conscious and unconscious realms, they are of an archetypal⁴⁸ quality that links our actual and imagined worlds as essences that are engrained deep within us, residing in the archaic imagination (Aalto, cited Schildt, 1998 and 1978; Pallasmaa, 2011a; Lucas, 2011; and Case and Dalley, 2014). As ‘imaginative universals’ (Vico, cited Pérez-Gómez, 2016:181), the archetypal essences of the archaic imagination conjure the formation of poetic images and ideas that are of both the personal and collective unconscious, awakening feelings and emotions, generating meanings, and communicating universally (Casey, 1979 and Lommel, cited Monk and Norwood, 1997; O’Shiel, 2011; and Pérez-Gómez, 2016).

⁴⁸ Deemed ‘archaic remnants of the mind’ by Freud and later termed ‘archetypes’ by Jung, these elements generate images of dreams and imagination (cited Pallasmaa, 2011). Archetypes are “no empty forms; they are the productive forces behind the phenomena” (Goethe, cited Steiner 2003:47).

Imagination as learning and learning imagination

As “a rich source of intuitive wisdom” (Cooper Marcus, 2006:287), the imagination “is a way of finding or sensing oneself in the midst of reality....a way of finding oneself among things” (Pérez-Gómez, 2016:195). It is thereby a fundamental capacity to learning about our selves, since our honest emotional responses to situations include those of the imagination as part of our existential experiences in everyday life (Currie, 2003; Lopes, 2003; and MacKisack, et al., 2016). Since the imagination engages ‘other’ senses and sensations, we can therefore benefit from learning about the centrality of subjectivity and personal experiences in the relationship between imagination and esoteric practices via introspective experiences (Asprem, 2017). This extends to exploring the integration of empirical knowledge on imagination with that of the philosophical and psychological (MacKisack, et al., 2016).

Pallasmaa posits that “[w]e live in an imaginative world – or worlds – of our own making, and the future of humanity rests entirely on our own capacity for imagination” (2011a:24). Since propositional imagining or predictive coding involves creativity “in the contemplation of possible worlds” (MacKisack, et al., 2016:13), Macpherson suggests that we extend our knowledge “from claims about ‘what one *has* experienced’ to claims about ‘what one *could* experience’ ... [by] drawing on one’s sensory imagination” (2015:106, my emphasis and parentheses). Thus, the depths, richness, and complexity of imagining can be explored by considering imagination as an adaptive learning process. As such, Egil Asprem posits that “*skills that can be trained*” (2017:3), proposing that we learn processes that involve “psycho-physiological techniques” (2017:23). In so doing, we can cultivate an “awareness of the *being’s inner disturbance*” (Bachelard, 1958:220) in learning to know the immediacy of our soul and fullness of life, which Tarkovsky proposes involves “examining life beneath the surface” (1986:21).

d) Way of feeling and knowing

The theoretical research has uncovered that awareness, atmospheres, and imagination are informative, moving, and enriching to our being and our lives.

Awareness informs our being through our consciousness that opens us up to different levels and grades of reality which correspond to a multiplicity of worlds. It is informative as feeling, that pertains to our sensory awareness, sentience, and emotionality. Awareness inspires our being through knowing via our sensation and sensibility, the intellect and intuition, the pathic and tacit, and self-knowledge. The awareness of the self and our worlds imbues our being through bodymind-soul, and transcendental and transitory states which afford us access to otherworldly experiences and awakenings. It is informative in that through it we learn true wisdom and learn to navigate life through emotional intelligence.

Atmospheres move us through their affective impact in everyday life. They are moving as feeling that pertains to presence, envelopment, and immersion that permeates us. Atmospheres rouse us in our knowing through impressionable moods, emotive values, and mindful presence. They are stirring in terms of the self and worlds via our sensitivity to our environs and our being, through suggestive gestures that are felt as co-presences over time and space, as well as the unification of our soul and places through tonality. Atmospheres move us through our atmospheric intelligence and competence through which we learn to evaluate life situations.

Imagination enriches our lives through its transformative ability, by enchanting, enlivening, and opening us up to possibilities, perspectives, and potential in life. It is enriching through feeling, affording us experiences of sensorial presence and emotive qualities. The imagination stimulates our lives in its capacity as source and producer of knowledge, prompting our engagement with intuitive spirit and truth. It enhances the self and worlds by

affording us omnijective experiences, substances, and essences that are personal and universal. The imagination enriches our lives via learning through psycho-physiological intelligence through which we can discover deeper aspects of ourselves.

Apart from their idiosyncratic qualities, awareness, atmospheres, and imagination share the aspects of feeling, knowing, the relationship of self and worlds, and learning – and within all of them there are also nuances that tend to reflect in each other as well as supplement each other. So whilst the concepts may be distinctive, each includes or refers to aspects of the others which sometimes overlap. These nuances pertain mostly to the illumination of our everyday existence, the development of the self, and guidance in life – making our lives meaningful and more profound through essences of ‘intelligence’, which allude directly or indirectly to awareness, atmospheres, and imagination (Ames, 1915; Steiner, 1920; Borges, 1998; Pallasmaa, 2011a; and McGilchrist cited, Pallasmaa, 2014). Hence, the theoretical research suggests that the shaping of the self (in terms of bodymind-soul) in relation to the shaping of our worlds (without and within) require an “interrelatedness of living reality” (Buttimer, 1993:184). It involves an holistic approach to understanding and engaging with the various dimensions of our lives, which encompasses experiential feelings and existential knowledge that can be learned and through which we can navigate the intricacies of “the ongoing process of life” (Jones, 2005:206). Thus, the research suggests that awareness, atmospheres, and imagination are “emotional-spatial experiences” (Jones, 2005:207) that are means of intelligibility which dwell and are felt within us and contribute to “our ‘particular meteorology’” (Pérez-Gómez, 2016:91).

As such, I interpret the theoretical findings in terms of ‘interconnectedness’, ‘coalescence’, and a ‘way of feeling and knowing’, proposing that the concepts of awareness, atmospheres, and imagination are interconnected as a way of feeling and knowing, which coalesce as essences within our subtle realms of emotionality. I propose that the concepts are interconnected as a

‘triad’, for which each point is a distinct concept, and within which their coalescence as existential essences occurs as the way of feeling and knowing, which is informing, moving, and enriching to our lives (Fig. 2). Hence, in response to the theoretical research question, it appears that the interconnectedness of the essences of awareness, atmospheres, and imagination contribute to the phenomenon of the inner geographies. This premise forms the basis for the empirical research through fieldwork.

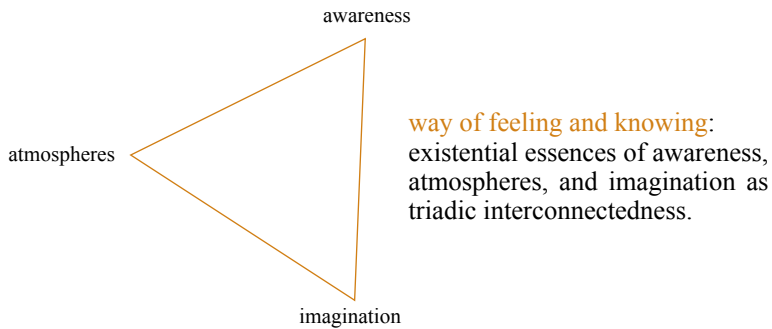


Fig.2. Triad. Way of feeling and knowing.

3. QUOTIDIAN PSYCHOGRAPHIES

...how crucial it is for people to be able to meet and to function together....[A]s soon as two people come into contact with each other the problem arises of how this contact can be made deeper and more profound.

– Andrey Tarkovsky
(cited Bachmann, 1984:n.p.)

3.0 Introduction

The difficulty to ascertain a tangible and definitive explanation for the inner geographies, due to its evasion of substantial scholarly investigation, prompted the need to explore and describe the topic in order to understand and essentially define it. As such, the results of the theoretical explorations in the review of the literature in Chapter 2 revealed the triadic interconnectedness of the existential essences of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’, which seemed to contribute to the phenomenon of the inner geographies – in theory. But this theoretical relation needed to be empirically tested to warrant the validity of the triadic connection in practice – in other words, with actual individuals – in order to attain a comprehensive understanding of the inner geographies.

To do so, I returned to the notion embedded in the works of Naipaul and De Chirico – journeys – in relation to the Jungian allusion to the psycho-spatial, whereby the combination of journeys and the psycho-spatial seemed to hint at the inner geographies. Next, I solidified this inkling by referring to the premise of Cooper Marcus (2006), which forwards that journeying is both geographical and psychological, which I adopted. Linking the psycho-spatial to geographical and psychological journeying, I employed the notion of journeys as a ‘metanarrative’ to enable the methodological exploration and description of the inner geographies via biographical life stories.

But since the phenomenon of the inner geographies is inherently abstract, making it difficult to interact with in empirical research and more so for the interlocutors to grasp in fieldwork, I needed a way for interlocutors to engage with the phenomenon via a method that could tangibly uncover that which is hidden. Thus, I applied the concepts of awareness, atmospheres, and imagination in the development of activities related to the metanarrative of journeys, which employed narrative and creative methods based on an emotively-orientated sensory methodology for use in focus group

workshops. This enabled me to engage individuals in fieldwork in order to uncover the revelation of meaningful existential experiences that may be actual and/or imagined, travels to a place and/or voyages of discovery within one's self as illustrative of the inner geographies. These steps formed the basis of the research methodology for the study.

a) The metanarrative of journeys

For Alexander von Humboldt, journeys “meant a thorough investigation into reality, a total field of experience, knowledge and perception” (White, 1991:2). I consider this in terms of the works of Naipaul and De Chirico, which, along with *Patagonia*, *Life of Pi*, and *Nostalgia*, offer interpretations of a holistic reality that is constituted by worlds perceptually experienced via essences of awareness, atmospheres, and imagination, which contribute to individuals' self-knowledge in relation to their life situations. These existential essences orientate and are orientated by the connections between their biographies and journeys, which apart from involving origins, movements, and settlements, incorporate external and internal worlds, networks and spaces, past, present, and future, and intersubjective formations and existential essences (Hesse, 1946; Jung, cited Birkeland, 2008; and Jones and Garde-Hanson, 2012). It is through journeys that individuals move through life and the lives comprising a lifetime.

Moreover, journeys is not an unusual route in research as it is often used or referenced as a theme or structuring device, as well as a research method that considers forms of movement of people, things, and information in order to explore the feeling of individuals' actual and imagined mobilities (Buttimer, 1993 and Urry, 2007). The location of journeys in geographical and psychological space – both of which pertain to the absent and present, passages and points of transition, transformations and changes – situates journeys in ‘this’ world and others also, making them useful for exploring what our most intimate experiences reveal about our deepest thoughts and feelings through personal accounts

thereof (Braden, 2006 and Scafi, 1999). In so doing, journeys are methods by which to explore and map these overlapping and intersecting landscapes of the world and bodymind and soul suited to hermeneutical research (Jones and Garde-Hanson, 2012 and Armstrong, cited Mendoza and Morén-Alegret, 2012).

To proceed with the empirical research, this study interpreted journeys as meaningful existential experiences that may be: actual (physical travels to places that are tangible points of reference, such as relocating to another country, and working or studying in a new environment), imagined (conjured travels to foreign, familiar, or forgotten worlds that are reconstructed through ideas, associations, and fantasies), symbolic (life-changing, emblematic experiences), and spiritual (voyages of discovery within the self through inward explorations) (Monk and Norwood, 1997; Borges, 1998; Birkeland, 2005; and Jones and Garde-Hanson, 2012). Furthermore, since “we understand our experience through creating narratives of the self” (Roberts, 2012:95), I used journeys as a ‘metanarrative’⁴⁹ to frame interlocutors’ descriptive and interpretive accounts of their feelings as contextualised within the topic of the inner geographies. But since the phenomenon of the inner geographies is inherently abstract, it is challenging to engage with in empirical research due to its ineffable quality. Hence, I needed to develop an innovative approach to interact with the phenomenon by drawing on and combining standard research methods, which could be undertaken in fieldwork that the interlocutors could grasp and engage with in order to generate ‘tangible’ data. I called this method, *quotidian*

⁴⁹ I employ journeys as a metanarrative – a narrative made up of many stories that emphasises the diversity of interlocutors’ personal encounters and associated knowledges, which together form a comprehensive account of lived experience within the topic of the inner geographies.

*psychographies*⁵⁰. What I did and how I did it is discussed in this chapter on research methodology.

b) Research methodology

This chapter presents the overall design and strategy for the empirical research that allowed me to gain an understanding of the inner geographies via active engagement with the literature and the lived experiences of the interlocutors. The research methodology synthesises the literature frameworks of emotional geographies, inner-sensory perception, and global mobilities to offer a point of departure from which to explore and describe the phenomenon of the inner geographies. It informs the choice of research setting and sample, methods and techniques to conduct the fieldwork, the resources, tools, and procedures for data collection, as well as the operational instruments to analyse the data. Included below is an overview of how the research methodology was approached.

Following Igor Pietkiewicz and Jonathan Smith's (2014) recommendation, a decision was made early on in the research

⁵⁰ *Quotidian psychographies* is the name I have given to the perceptual method that I formulated in order to empirically research the inner geographies. The research methodology thereof is the focus of discussion that ensues in this chapter and the perceptual method will then be reviewed in totality at the end of this chapter in part 3.5. Report. The *quotidian* refers to everyday (typical and less typical) experience. I pick up on the initial psycho-spatial theoretical inference of the study and draw on the basis of journeying as *psychological* and *geographical* in relation to the fundamental component of our *biographies* – thereby assimilating the terms as *psychographies*. It is not intended to be synonymous with mid-19th century French *psychographie* as “descriptive psychology, production of writing or drawing supposedly by a spiritual agency, through a medium, psychological description of an individual” (*Oxford Living Dictionaries*, 2018), nor with the marketing association of *psychographics* as “the study of customers in relation to their opinions, interests, and emotions” (*Cambridge Advanced Learner's Dictionary & Thesaurus*, 2016). As an interesting aside, Lynch's interest in psychogeography was sparked by Clark University's Behavioural Science syllabus that initially included ‘psychography’ (Wood, 2010:186), which became formalised as psychogeography and focused on environmental psychology and cognition. My term *psychographies* does play on these notions, in terms of using means of expression such as dialogue, writing, and illustrations to make tangible the intangible essences and nuances of emotionality that reside within us.

regarding the selection of the sample, as well as the determination of approaches best suited for in-depth examination. The research was undertaken in the setting of Barcelona, Spain, using a sample group of interlocutors comprising mostly global researchers. Underpinned by the metanarrative of journeys, the research employed qualitative methods based on an “emotion-oriented” (Boccagni and Baldassar, 2015:79) sensory methodology in fieldwork. These research methods included the narrative biographical life-story method⁵¹ and and creative practice-based methods⁵² substantiated by the hermeneutic phenomenological method (HPM)⁵³ and non-representational theory (NRT)⁵⁴. The data was collected through fieldwork conducted mostly as semi-structured workshops and analysis using interpretative phenomenological analysis (IPA)⁵⁵ and narrative analysis⁵⁶ in relation to thematic analysis⁵⁷ as suited to engaging with the qualitative material. Lastly, the write-up of the report⁵⁸ pertaining to the results and the discussion synthesised the empirical data and

⁵¹ (Birkeland, 2005; Earthly and Cronin, 2008; and Lapan, Quartaroli, and Reimer, 2012).

⁵² (Harmon, 2005; Cooper Marcus, 2006; Mason and Davies, 2009; Gold, 2011; Tolia-Kelly, cited Mendoza and Morén-Alegret, 2012; Shobe and Banis, 2016; and Hawkins, 2014, 2015, 2016, and 2017).

⁵³ (Lindseth and Norberg, 2004; Van Manen, cited Thomé, et al., 2004; and Dowling, 2007).

⁵⁴ (Thrift, 2008; Cadman, 2009; Anderson and Harrison, 2010; Patchett, 2010; Jones, 2011; Jones, 2012; Simpson, 2011; and Warf, 2011).

⁵⁵ (Smith and Osborn, 2007; Smith, Flowers, and Larkin, 2009; Hefferon and Gil-Rodriguez, 2011; Pietkiewicz and Smith, 2014; and Interpretative phenomenological analysis, n.d.).

⁵⁶ (Lapan, Quartaroli, and Reimer, 2012).

⁵⁷ (Braun and Clarke, 2006 and Mayring, 2000).

⁵⁸ (Van Manen, cited Thomé, Esbensen, Dykes, and Hallberg, 2004; Braun and Clarke, 2006; Smith and Osborn, 2007; Earthly and Cronin, 2008; Hefferon and Gil-Rodriguez, 2011; Lapan, Quartaroli, and Reimer, 2012; and Pietkiewicz and Smith, 2014).

theoretical literature considered authenticity via triangulation⁵⁹ and also took into account the transactional experience between the interlocutors, researcher, and readers by considering reflexive knowledge⁶⁰ and the hermeneutic circle⁶¹. The chapter ends by reviewing the perceptual method of the *quotidian psychographies*.

c) Fieldwork

To empirically research the topic of the inner geographies, entailed undertaking fieldwork that was focused on the everyday (typical and less typical) experiences of interlocutors' journeys in and near Barcelona, beyond the city and around the globe, as well as within themselves. The approach to fieldwork was underpinned by the literature frameworks (Chapter 2) which assisted in exploring and articulating the nature and richness of interlocutors' perceptual experiences of particular situations in their worlds (Tuan, 1977 and Blunt and Dowling, 2006). It also enabled the collection of qualitative empirical data via their description of feelings contextualised within the metanarrative of journeys. The fieldwork explored emotive qualities, multi-sensory feelings, and imaginative geographies in order to derive rich, detailed and personal accounts of phenomena through individuals' significant encounters. It attempted to reveal the subtleties and intricacies of the interlocutors' lives and articulate latent viewpoints which they may not be conscious of, those that may be lost, or those that remain hidden from their everyday narratives, but which resonate within them regardless (Van Manen, 2002; Blunt and Dowling, 2006; Smith and Osborn, 2007; Hefferon and Gil-Rodriguez, 2011; Pietkiewicz and Smith 2014; and Moskal, 2015).

⁵⁹ (Mayring, 2000; Creswell and Plano Clark, 2004; Lapan, Quartaroli, and Reimer, 2012; Fetterman, cited Lapan et al., 2012; and Milford, 2013).

⁶⁰ (Buttimer, 1993; Creswell and Plano Clark, 2004; Lapan, Quartaroli, and Reimer, 2012; Pietkiewicz and Smith, 2014; and Frekko, 2016).

⁶¹ (Lindseth and Norberg, 2004; Smith and Osborn, 2007; Hefferon and Gil-Rodriguez, 2011; Pietkiewicz and Smith, 2014; and Frekko, 2016).

Before beginning the fieldwork with the sample group, a pilot interview (Appendix A) with an independent individual was conducted in order to ascertain the relevance, accessibility, and understandability of a range of questions for use in the online questionnaire and the interview schedule. The pilot was concerned with the relationship between people and place from a mostly transcultural focus in order to explore the personal significance of places that contribute to biography, for which we carry certain essences thereof throughout our lives. The pilot exercise significantly revealed that the focus was not clear, resulting in too many questions, of which a number thereof were either too complex or too broad for the study. In response, the core of the study was attended to in relation to the research problem, the number of questions reduced, and the content refined to develop a more focused, accessible, and understandable interview schedule with which to carry out the fieldwork.

Following recommendation by Mendoza and Morén-Alegret (2012), Nogué (2015), and Birkeland (2016), the study employed the theoretical literature to inform the fieldwork, which was carried out in stages. The initial stage of fieldwork entailed contacting seventeen people as an invitation to participate in the study since they had expressed prior interest in the topic (see the first email of Appendix B). The email outlined the research content and strategy to follow as well as the link to an online questionnaire (Appendix C) for interested individuals to complete. The online questionnaires allowed me to identify individuals who were open and available to participate in the next stage of the study. The questionnaires also assisted in determining the dates and times of individuals' availability for the focus group interactions, which were recorded on a tabulated schedule (Appendix D), and upon which the subsequent constitutive formation of clusters was decided. Based on the individuals' responses, the terms of participation were discussed via subsequent email correspondence (Appendix B). These emails thanked interlocutors for their interest and participation, provided details (dates, times, and venues) for the focus group interaction, and confirmed attendance and requirements

for the focus group interaction appointments. The second stage of the fieldwork comprised focus group workshops, which were conducted in Barcelona with the selected sample group. Lastly, dialogues with selected individuals were undertaken as the research required (for further information, clarification, corroboration of data), which were conducted between them in Barcelona and me in Cape Town over multimedia platforms.

I was aware that “methodological approaches [that] bring out people’s private lives into public require continued and complex consideration given the ethics, sensitivities and potential consequences of doing so” (Brickell, 2012:236), and that necessary assistance should be sought and/or appropriate procedures undertaken in exceptional cases of interlocutors’ sensitive responses (Pietkiewicz and Smith, 2014). As such, I entered into informed consent with the interlocutors for their participation and use of data, practised confidentiality throughout the research process, and exercised anonymity in the report. Moreover, whilst conducting the fieldwork, I was conscious of significant existential issues being shared by the interlocutors and therefore monitored how the activities and discussions were affecting them, thereby responding empathetically and appropriately.

3.1 Research setting and sample

In our contemporary context journeys are increasingly becoming “a way of being and living in itself” (Birkeland, 2005:56). Together, the research setting and sample bear semblance to the works of Naipaul and De Chirico in terms of the geographic movements and personal orientations of individuals that suggest a relation between their journeys and biographies, which is explored using the interconnected existential essences of awareness, atmospheres, and imagination. As per the practical framework in Chapter 2, I considered the research sample and setting in terms of global mobilities.

In order for us to arrive at a better understanding of the inner geographies within the context of our contemporary milieu, the research required a socio-spatial temporal setting through which to uncover lived experiences and their entanglements within our current condition of global mobilities. The city of Barcelona, capital of Catalonia, Spain, met these requirements, since it is demonstrative of a rich constellation of entities comprising the phenomenological and metaphysical, the mundane and the visionary, the intellectual and the artistic, acceptance and revelation, stillness and chaos – all coinciding and interacting with each other (Everly, 2003 and Conradson, 2005). And, in addition to being the native home to Catalan and Spanish residents, Barcelona receives people of varied origins and international backgrounds who settle temporarily or more permanently in the city, as well as ‘distributing’ people around the globe – which is thereby illustrative of the premise that Barcelona is a city of “dialogue that is open to the world” (Colau, cited Barcelona Activa, 2018:3). As such, Barcelona is the locus of mobility and dialogue for a contemporary society comprising a transient population that lives within and passes through the city, making it simultaneously a point of transfer, in-between-ness, connection, and centredness that is exemplary of “a ‘way of life’ across the globe” (Urry, 2007:4). Thus, the city of Barcelona engages varied experiences of reality and the generation of dynamic interactions, which infers a ‘translocality’ – a set of

phenomena related to individuals' journeys, the perceptions, effects, and affects thereof within that particular context (Idensitat, 2014). Further information on why Barcelona was the appropriate setting for this research is provided in Appendix E.

Relatedly, Chapter 2 suggested the selection of a sample group that allowed for the exploration and description of the intricacies of the lifeworlds of interlocutors within the context of our current milieu. It emphasised the contemporary significance of global mobilities and the implications of locatedness and movement on the emotional dynamics of travellers making those symbiotic connections within our mobile world (Conradson, 2005 and Cresswell, cited Bonnet, 2016). Since the practical framework inferred the motility⁶² of the nomadic academe as reflective of the paradigm of our current condition, the selection of interlocutors was focused on mostly global researchers (local and foreign creatives, students, and academics) exemplary of an "exceptionally mobile" (Bonnet, 2016:114) group that is one of the many groups characterising the high level of mobility in our contemporary society. For detailed examination of the topic via in-depth engagement with a smaller sample, the interlocutors were selected by 'purposive sampling' (Smith and Osborn, 2007:56) to form a small closely defined group⁶³ for whom the research problem and questions had significance and personal relevance, and could be contextualised within the practical framework relevant to the inner geographies (Smith and Osborn, 2007; Hefferon and Gil-Rodriguez, 2011; and Pietkiewicz and Smith, 2014). Whilst uncovering the experience, perceptions, and meanings of each interlocutor in detail, the sample selection shed light on the topic within the broader societal context by offering a general account without making generalised claims (Smith and Osborn, 2007; and Pietkiewicz and Smith, 2014). Their

⁶² 'Motility' is "the way in which an individual appropriates what is possible in the domain of mobility and puts this potential to use for his or her 'activities'" (Kaufmann, cited Urry, 2007:38).

⁶³ The use of a small and particular sample for in-depth engagement with individuals' experiences, personal accounts, and meanings is exemplified by Cooper Marcus (2006) and Birkeland (Bondi, 2003 and Birkeland, 2005, 2008 and 2016).

geo-biographical diversity and various personal and professional backgrounds offered a range of perspectives through which to interrogate the study, discover differences and commonalities, and provide valuable information illustrative of our zeitgeist in terms of the complexities of our global condition. Information on each interlocutor in the sample group is found in the Appendices. These include a tabulation of basic information (gender, age-group, nationality, profession / discipline, and personal interests) and purposes for choosing to live in Barcelona (Appendix F) as well as a short bio on each interlocutor that pertains to their backgrounds (Appendix G).

Apart from the commonality of ‘nomadic’ experiences, the common variable shared by the interlocutors is the research setting of Barcelona, wherein they resided either temporarily and/or permanently as foreigners and/or natives. This allowed the city and province of Barcelona to be the starting point of conversation and sharing amongst the interlocutors since it was the place they could all relate to in some way. Barcelona was also a point of orientation and centre of affect for the interlocutors, both geographically and existentially, in terms of the present (being-here-now in this ‘place’ in their lives), past (the journey that has led or brought them to this ‘place’ in their lives), and future (the journey that ensues from Barcelona to lead them to this ‘place’ in their lives). As such, the city of Barcelona grounded the fieldwork discussions and enabled interlocutors to navigate their encounters via concepts of awareness, atmospheres, and imagination, which allowed them to move back and forth, and zoom in and out at different scales and intensities of qualitative description.

Moreover, the sample group was defined by a certain set of criteria⁶⁴ within established parameters to enable the increased validity of the research (Cooper Marcus, 2006; Smith and Osborn, 2007; Hefferon and Gil-Rodriguez, 2011; and Pietkiewicz and Smith, 2014). As such, fourteen⁶⁵ individuals comprised the sample group by meeting the following criteria: living in Barcelona at the time of the fieldwork; diverse personal and geographical orientations that may stem from their varied origins and/or backgrounds; degree of mobility and motility with relative freedom to choose where to live, work, study and holiday; limited age-bracket ranging between mid-twenties to mid-forties; proficiency to communicate in the English language; openness to share real-life stories; capacity and comfort to talk about personal feelings and experiences; and gregarious nature for ease and flow of engagement within the group and with me. I took into account pragmatic restrictions of the duration of my stay in Barcelona in terms of the time and resources with which to conduct the fieldwork, as well as the implications thereafter, which included limited physical access to interlocutors in their natural setting for real time discussions and activities, ease of contacting interlocutors for sustained virtual communication, and limited access to resources upon my return to Cape Town.

Importantly, I afforded sensitive consideration to the selection and composition of the sample group, given the personal nature of the study. Hence, the sample only includes individuals with whom I

⁶⁴ Derived from suggestions by Smith and Osborn (2007) and Pietkiewicz and Smith (2014), the sample group selection was dependent on the following criteria: salient information on subject matter of the topic extracted from the literature, the richness of the individual cases to add interest and allow for detailed engagement of their experiences that includes descriptions of the phenomena being explored, and lastly, comparative traits of similarity and difference, and convergence and divergence between experiential essences of individuals in a group for higher levels of analysis and comprehensive reporting of interpretations.

⁶⁵ The sample group initially comprised fifteen individuals, but one of the interlocutors (an Indian biological scientist undertaking doctoral research in Barcelona) left the city with her laboratory to take up a position in Oxford. She completed the online questionnaire but was unable to further participate in parts of the fieldwork thereafter, so the study proceeded with fourteen individuals.

had developed one-on-one relationships in Barcelona over a duration of approximately 15 months. This was significant in order for individuals to have established comfort and trust in me, as well as levels of acquaintance with others in the group with whom they may have met and/or interacted with through me, prior to my conducting the fieldwork. Furthermore, the inclusion of interlocutors in the sample group was further defined only by individuals who displayed an interest in the topic, which seemed to resonate with them upon general discussion about the study and were keen to share their feelings on the topic; they either offered to voluntarily participate in the research without my asking or showed an interest and were willing to participate upon my enquiry. In so doing, they conveyed a preparedness to engage in the study, committed to the research strategy, were open to flexibility, and understood the constraints to be worked under such as time (availability and limitations), space (physical and virtual) and resources (digital and material).

3.2 Research methods

In order to empirically engage with the inherently abstract phenomenon of the inner geographies, I formulated a methodology that assimilated research methods, by which to enable interlocutors to grasp the topic in fieldwork and tangibly uncover the intangible. To do so, I applied the triadic concepts of awareness, atmospheres, and imagination ‘explicitly’ to formulate the methodological framework of *quotidian psychographies*, which included methods, techniques, and activities related to the metanarrative of journeys, in order to explore and describe the inner geographies via interlocutors’ personal experiences, references, and expressions. These accounts were conveyed using narrative and creative methods based on an emotively-orientated sensory methodology employed in focus group workshops, for which the existential essences of awareness, atmospheres, and imagination formed a structural model that guided the empirical research and underpinned it theoretically. The fieldwork resultantly yielded empirical data in the form of texts (verbal, written, and graphic) that in turn directly supplemented the theoretical research. Together, the empirical and theoretical evidence elicited meaningful revelations by which to reach the core of the phenomenon of the inner geographies. The synthesis thereof afforded access and contributed to knowledge that offers insight on the topic and enhances our understanding of the inner geographies.

a) Emotively-orientated sensory methodology

I employed an emotively-orientated sensory methodology as a way of engaging with interlocutors and their lived experiences since it offered means by which essences could be explored, described, interpreted, and understood (Kvale and Brinkman, 2009). This entailed navigating the nature of individuals’ ontological existence within a framework that prompted the mediation, communication, and comprehension of the worlds they interact with through

engagement with the poetic-aesthetic⁶⁶. It therefore inferred a sensory methodology, which takes into account the various forms of experiencing worlds via ‘ways of feeling and knowing’ that involves ‘other’ ways of sensing – it opened up a space for enquiry and engagement in order to explore and describe the essences and presences of interlocutors’ inner spaces (Mason and Davies, 2009; Greenhough, 2010; Böhme, 2013a; Pietkiewicz and Smith, 2014; Tally Jnr, cited Moslund, 2015; and Springer, 2017). Especially informative in this regard was Mendoza and Morén-Alegret’s (2012) assessment of qualitative and quantitative methodologies to study the sense and feeling of being emotionally moved in relation to moving from place to place, which highlighted methods and techniques for exploring lived experience from an interpretative perspective and in an interpretative manner by focusing on the sensibilities, consciousness, and embedded interconnected feelings.

Mason and Davies’ (2009) contribution of a ‘sensory intangibility’ – “an intangible evocation of the sensory” (2009:601) highlights that inner experience “resides somewhere between the tangible and intangible” (ibid). It is therefore applicable to the study since it concerns a range of ontological possibilities and sensory engagements in perceptual-experience of phenomena by converging sensory interpretations across spatio-temporal contexts, situations, and people. Since the sensory intertwines tangible (properties and traces) and intangible (essence or spirit) dimensions of life, individuals’ accounts move back and forth between these dimensions in attempts to perceive the character of things both present and absent. Moreover, the observations of Liz Bondi (2005) and Katherine Brickell (2012) emphasised the use of emotions as a qualitative research method, whereby emotions are: an important focus of research that enables direct contact between interlocutors and researcher, a rich resource that offers existential value, and also necessary in tracing the temporalities of sensory perceptions by

⁶⁶ Drawing on *poesis-aesthesis* as “a sensory-based unconcealment of the otherness [and/or] sensuous heterogeneity of phenomena” (Moslund, 2015:12) that challenges our conceptions of reality, a *poetic aesthetic* is a manifestation of “embodied resonances, a feel that corroborates the sensibilities” (Muller, cited Backhaus and Murungi, 2009:185, my emphasis).

charting out emotive responses. Hence, Mason and Davies (2009), Bondi (2005), Brickell (2012) and Mendoza and Morén-Alegret (2012) were particularly influential in my formulation of the emotively-orientated sensory methodology. I employed the methodology using strategies of the narrative method as underpinned by the HPM, and creative practice-based methods as supported by NRT not merely for the accumulation of data, but also to reveal worlds within interlocutors' realities, unfold opportunities within existing conditions, and inspire possibilities for living within our contemporary milieu (Corner, 1999).

b) Narrative method

Biographical life-stories

I used the metanarrative of journeys to prompt the interlocutors' sharing of particular encounters, which, in so doing, allowed themes to emerge, which alluded to the nature of our contemporary condition (Buttimer, 1993; Blunt and Dowling, 2006; and Cooper Marcus, 2006). The narrative method of biographical life-stories was a way to understand interlocutors' existential experiences since storytelling offers an emotive and sensorial tangibility to experiential phenomena referred to in fleeting encounters that are of sustained feeling. As epistemological and ontological methods, stories contributed to knowledge about the inner geographies since they contained personal and spatial qualities and implicated on ways of feeling and being through their aesthetic essences (Cooper Marcus, 2006; Earthly and Cronin, 2008; and Lapan, Quartaroli, and Riemer, 2012). Stories reflected and evoked interlocutors' lifeworlds and their related journeys through external and internal landscapes (Birkeland, 2008). As such, the workshop activities were based on the method of 'place biographies', which is the relational understanding between the sense of locality and one's biography (Cuch, 2016), that is explored through "a *relation* between material and imaginative realms and processes, whereby physical location and materiality, feelings and ideas, are bound

together and influence each other, rather than separate and distinct” (Blunt and Dowling, 2006:254).

The narrative method was especially gratifying in the focus group setting, since telling stories assisted in affective peer-to-peer engagement, whereby sharing and discussion of experiences and meanings generated active participation among the interlocutors (Boiger and Mequita, 2012 and Kahneman, cited Marengoni, 2013). Concerned with ways in which our lives and lifetimes are constituted, the narrative method encompassed the element of chronology. Since biographical life stories are unique in their unfoldings of different and changing circumstances mapped over past, present, and future, narratives are instruments of learning in the transformations of the self over the journeys through life (Buttimer, 1993; Birkeland, 2005; Blunt and Dowling, 2006; and Cooper Marcus, 2006). Moreover, whilst every story was personal and unique to each interlocutor, “there is a touch of Everyman/woman in all of them” (Cooper Marcus, 2006:4), making stories relatable emotive experiences that resonate within individuals as well as the broader society. Cooper Marcus (2006) and Birkeland’s (2005, 2008, and 2016) use of biographical life-stories in fieldwork was most helpful in establishing the narrative method for empirical research in this study by not only pertaining to the emotively-orientated sensory methodology but also inferring the importance of biographic storytelling as a form of awareness.

Hermeneutic phenomenological method

The concern with felt perspectives of individuals, thereby positioned the narrative method within an interpretative approach of qualitative research that combined description and interpretation – the hermeneutic phenomenological method (HPM)⁶⁷. Emphasising the significance of the ‘whole experience’ of fieldwork, it entailed my active role in understanding interlocutors’ complex

⁶⁷ The main objective of HPM is “to transform personal meanings and experiences from ‘texts’ into *interdisciplinary understanding*” (Thomé, et al., 2004:401, my emphasis).

subjectivities, perspectives, and meanings, which was also dependent on my own conceptions in the interpretation of the interlocutors' lived experiences of awareness, atmospheres, and imagination (Smith and Osborn, 2007; Mason and Davies, 2009; Brickell, 2012; Lapan, Quartaroli, and Riemer, 2012; and Pietkiewicz and Smith, 2014). This included my own sensorial involvement in the fieldwork research, particularly my emotionality, in order to engage with the interlocutors and share their personal worlds and lived experiences via their life-stories (Herbert, cited Blunt and Dowling, 2006). As such, HPM reiterated the emotively-orientated sensory methodology for the empirical investigation of the inner geographies. It also entailed a flexible participatory research approach. I used 'imaginative transposition' for which I empathically placed myself in the worlds of the interlocutors in order to explore their experiences in the attempt to ascertain a feeling thereof. I also employed 'joint exploration' in which the interlocutors and I engaged in a mutual exploration of shared experience since I possessed the criteria as the sample group (Spiegelberg, cited Nogué, 2015). Moreover, to underpin the fieldwork, I used the theoretical literature on awareness, atmospheres, and imagination to offer me an "insider's perspective" (Conrad, cited Smith and Osborn, 2007:53) that enabled me to get closer to the interlocutors' experiences. Conversely, the 'interactional approach' offered an empirically grounded contribution to the theoretical research in terms of the experience, understanding, and expression of feelings (Boiger and Mequita, 2012 and Kahneman, cited Marengoni, 2013).

c) Creative methods

Non-representational theory

Non-representational theory (NRT⁶⁸) substantiated my decision to use the metanarrative of journeys as the basis for the fieldwork workshops since it is concerned with structures of feeling and the merit of mobility in the perception and phenomenological construction of individuals' life-worlds (Seamon, cited Cresswell, 2006; Thrift, 2008; and Warf, 2011). Moreover, it added value to the research, since it emphasises the “*practices of knowledge creation*” (Jones, 2012:11, my emphasis), that allowed me to focus on the descriptive and performative generation of knowledge in the empirical research (Thrift, cited Patchett, 2010). Also, NRT's⁶⁹ conviction that “*worlds are sensed not just seen*” (Greenhough, 2010:43) allowed for methods that encouraged interlocutors' prereflective consciousness and direct feelings as well as multi-sensorial expressions in their exploration and description of their lived encounters that included geographical and biographical references (Greco and Stenner, 2008). Thus, NRT supported the emotively-orientated sensory methodology by using creative practice-based methods in fieldwork by which to engage with interlocutors' emotive experiences and affective spatialities of everyday life in order to generate data and new knowledge about the inner geographies (Greco and Stenner, 2008; Mason and Davies, 2009; Brickell, 2012; and Hawkins, 2015).

Practice-based methods

Creative practice-based methods were relevant to this study in terms of performative research and affective mapping, as suggested by

⁶⁸ NRT is concerned with the performative manifestations, practices, presentations, and showings of everyday life (including the mundane) “that shape the conduct of human beings towards others and themselves in particular sites” (Thrift, cited Patchett, 2010:n.p.).

⁶⁹ NRT advocates “getting in touch with the full range of registers of thought by stressing affect and sensation” (Thrift, cited Mendoza and Morén-Alegret, 2012:767).

NRT. Performative research uses narratives, artefacts, and imaginings to articulate personal and spatial interrelationships, whilst the affective mapping thereof traces out selfscapes that constitute individuals' biographic and changing affective life to provide orientation amidst mobility (Biggs and Flatley, cited Jones and Garde-Hansen, 2012). As such, by acknowledging that people reside simultaneously in physical locations as well as imaginative and emotive spaces, I used creative practice-based methods to “map’ the ‘hidden’ spaces that do not typically feature in public (or academic) imaginations” (Brickell, K. 2012:235). Thus, through creative practice-based methods, I could engage with interlocutors’ flows of life and the ways in which their worlds came to be, which enabled me to uncover deeper connections between interlocutors and their interactions with their worlds through their landscapes of feeling via techniques of writing, graphing, mapping, and drawing (Greco and Stenner, 2008; Cuch, 2016; and Pyry, 2016).

Since the sensory intangibility of Mason and Davies (2009) contributed to the methodology for the empirical research, I also drew on their ‘Living Resemblances Project’ to further inform the methods and techniques used. Their method of the ‘creative interview’ qualitatively explores individuals’ experiences of a particular phenomenon, for which the sensory intangibility and imagination play a vital role in how the phenomenon is “perceived, understood, interpreted, and constructed, and...help people to evoke their sensory and corporeal worlds, and to reflect on their tangible and intangible experience of the [phenomenon]” (2009:590). I also referred to Hawkins’ (2014, 2015, 2016, and 2017) practice-based methods that are central to the GeoHumanities by contributing to research strategies and interdisciplinary engagements. Contextualised within the recent revival of interest in spatial sensibilities and imaginaries, creative practices offer new perspectives and possibilities to being in the contemporary world, which has become recently more attentive to atmospheres and affect as ‘situating perspectives’ (Hawkins, 2015 and 2017). Thus, Mason and Davies (2009) and Hawkins (2014, 2015, 2016, and 2017) contribute creative practice-based methods to the empirical

research, which not only pertain to the emotively-orientated sensory methodology, but also allude to the value thereof in terms of atmospheres and imagination.

d) Workshops

Focus groups

Conducted in real-time in a shared space⁷⁰, my interactions with the fourteen interlocutors were carried out in semi-structured workshops with small focus groups (Fig. 3) comprising twelve individuals allocated to pairs and/or clusters of three (three groups of two people, and two groups of three people) and two persons participating individually. The intimate clusters were successful for interlocutors' interactions with each other, sharing insights, and for productivity. As a comfortable and intimate platform for engaging with others, the they were useful for grasping collective narratives and for approaching new topics (Mendoza and Morén-Alegret, 2012). They enabled interlocutors to practice techniques and perform activities together, which, apart from generating rich material, opened interlocutors up to self-discovery in the experience of sharing with others. The focus group setting also prompted interlocutors to address the challenges of articulating and making sense of personal feelings, which was assisted by the opportunity to share with others who had similar experiences and could understand and empathise accordingly (Tarkovsky, cited Bachman, 1984). Thus, effective peer-to-peer engagement in the various focus groups also demonstrated the value of purposive sampling. It enabled a deeper probing of issues and richer discussion amongst interlocutors of similar 'criteria' since they could navigate the topic and relate to each other in some way.

⁷⁰ The venues for the focus group workshops are centrally located, conveniently reached by interlocutors on foot or public transport, and have easy access to restroom facilities. It is an environment conducive to the comfortable sharing of stories and undertaking activities due to group seating around a table and access to a whiteboard (Fig. 4).

The focus groups gave each interlocutor a platform to be heard, and prompted collective discussions through their recognition of similarities and differences in themselves in comparison to others, which elicited further responses amongst the group. Dialogue prompted the identification of shared feelings about same or different scenarios, stimulated thoughts not previously considered, and inspired new aspirations in individuals, thereby yielding new ideas, realisations, and connections, for which the strength of the latter was attributed to interlocutors' desire and need to convey their experiences (National Trust, 2017). Of course, the importance of exchanges within each group was dependent on the group dynamics. The dynamic between interlocutors stimulated the flow of discussion evolved organically as what was said by one interlocutor was interpreted by another, thereby eliciting responses and interaction between all, and developed insights based on listening and engaging each other. In so doing, the chance combination of interlocutors in each group (which was based on individuals' availability) yielded varying content, depth, interest, and quality across the various workshop sessions.

Semi-structured workshops

The purpose of the workshop was to describe the conditions that possibly influenced and composed interlocutors' 'inner geographies' by exploring experiences that made them mindful of who they are, how they came to that point in their lives, and the significance thereof through their journeys. The objectives of the workshop were: to explore individuals' atmospheric and emotive sensitivities by engaging with moods (tones of places) and feelings (senses, emotions, intuition); to activate individuals' modes of feeling through awareness and imagination, reflection and hindsight, and self awareness; to acknowledge a sense of self, by recognising pivotal and/or significant situations in individuals' lives, the evolution of their lives through experiences; and to make sense of their encounters by revealing overall patterns and connections between their life paths and places, the relation of personal and geographic experiences, and the interpretations and meanings

thereof. As such, the workshops comprised five activities based on themes of awareness, atmospheres, and imagination, which the interlocutors engaged with through qualitative descriptions of situations and associated feelings. The workshops required interlocutors to interact with each other through discussions as well as to engage with the material provided using various techniques in the completion of activities (Figs. 5 and 6). The activities are explained in the next part of the chapter on data collection. The requirements thereof were discussed step-by-step as each workshop session progressed. When responding to the discussions and activities, interlocutors were asked to focus on the qualitative descriptions of their spatial experience rather than the physical properties of places; qualitative descriptions were explained as including atmospheric mood, emotive expressions, and/or subjective feelings that arose out of individuals' actual and imagined situations.

Upon starting each workshop⁷¹, consent was given by the interlocutors for our interactions to be audio recorded, digital pictures to be taken, and hard evidence to be collected (Smith and Osborn, 2007; and Pietkiewicz and Smith, 2014). Interlocutors were invited to ask questions whenever they required assistance during the workshop, to respond in their native languages in the written tasks as needed for ease of expression, and, most importantly, they were assured that the workshop is a safe place and they could feel comfortable to share and engage freely with us all. Each workshop began by revisiting the communique in the initial call for participation email that introduced the topic of the inner

⁷¹ Upon arrival at the venues, the interlocutors are welcomed, thanked for attending, and provided with booklets (outline, requirements, activity and question sheets, and feelings 'guide') for the completion of activities, stationery kits (an A5 folder with blank paper, a pen, pack of coloured pencils, and a slab of post-its) (Fig. 7), and refreshment packs (snacks and water) for comfort since each workshop lasts approximately two hours.

geographies⁷², the purpose, aim, objectives, requirements, and approach of the workshop were outlined, and the ‘feelings guide’ was presented – all of which were included in the workshop booklet (Appendix H). Interlocutors were invited to refer to the ‘feelings guide’ to assist in explanation, description, and/or translation of emotions (Fig. 8). The guide conveyed possible interpretations of feelings as they may be understood in terms of the haptic senses as well as intuition and emotions, for which a broad range is defined by the *Emocionario* (2013), a page of which was included in the workshop booklet. It was explained that the abstract notion of the ‘inner geographies’ would be engaged via ‘journeys’, as pertaining to the biographical as related to the geographical and psychological, thereby making journeys actual, imagined, symbolic, and spiritual.

The duration of the workshops took into account the completion of activities, the intensity of associated discussions, and the anticipated periods of silence necessary for the interlocutors to comprehend the issues that require attention in the activities, and to reflect upon aspects being discussed. Whilst two hours appeared to be the maximum duration in order to sustain attention, interest, and energy levels, the duration of each workshop varied depending on the combination of interlocutors, their levels of interaction and participation in the activities, and development of ‘new’ topics, unusual perspectives and significant areas that arose which necessitated further discussion (Thomé et al., 2004; Smith and Osborn, 2007; and Pietkiewicz and Smith, 2014). At the end of each workshop, the interlocutors were thanked for their time, participation, and attentiveness. They were reminded to take their stationery kits away with them and to leave the hard copy material they produced with me. Interlocutors were also informed of further engagement and dialogue that could ensue over online platforms during the course of the following year, should there be aspects that required development. Due to my location in Cape Town, this took

⁷² The ‘inner geographies’ was explained as the totality of a person based on personal inclinations, levels of consciousness, and a subjective reality, involving the discovery and rediscovery of foreign and forgotten environments and encounters, which are significant to individuals and implicate on how they make meaning in their lives.

the form of more casual social media engagement, which mostly occurred during the data analysis stage to clarify and verify results, as well as to develop intriguing aspects that had arisen from the findings of the workshops and/or questionnaires.

Interview schedule

Given the open-ended nature of semi-structured workshops, the focus group interactions followed an interview schedule (as per the workshop booklet), which was based on a set of questions to direct the activities, indicate general areas of interest, and provide cues to the interlocutors (Smith and Osborn, 2007). The schedule informed the activities that in turn guided the subsequent interactions in order to explore the defined areas of the study, which facilitated freedom within limits – a natural flow of conversation and free communication bound by the study framework (Pietkiewicz and Smith, 2014 and Colomer, 2017). It also permitted the interlocutors and me to engage in a dialogue in relation to the schedule that was added to depending on the interlocutors' responses and contributions, which enabled me to delve into the significant and more curious aspects that arose as the conversations progressed (Smith and Osborn, 2007). Although the schedule was aimed at allowing interlocutors to define their own parameters within the topic by my not imposing on their narratives, they sometimes requested clarifications for better comprehension when concepts or phenomena were too abstract or questions unclear, which therefore necessitated my minimal intervention to help them engage with the activities more comfortably (Hefferon and Gil-Rodriguez, 2011; and Pietkiewicz and Smith, 2014).

The interview schedule was broken up into sections based on themes of awareness, atmospheres, and imagination to enable interlocutors to concentrate intensely on a few aspects at a time and focus on the relationships between these elements under study (Smith and Osborn, 2007). The schedule began with general areas framed by open-ended questions in order to prompt broader discussions, which were then followed by a limited number of more

penetrating questions in order to refine the framework of investigation, also keeping in mind that the inclusion of fewer questions was aimed at achieving more depth (Hefferon and Gil-Rodriguez, 2011; and Pietkiewicz and Smith, 2014). The order of questions also played an important role in how the interlocutors engaged with the activities – whilst the earlier questions allowed for contextualisation and acclimatisation to each activity, which helped unblock the questions that followed and aid in the assimilation of responses, each workshop also gradually unfolded and opened itself up to interlocutors, allowing them to think upon the concepts from a different perspective. Thus, the order of questions managed to not give too much away too early, but rather allowed ‘pennies to drop’ and enabled ‘sense-making’ so that interlocutors could make revelations and uncanny discoveries – many of which were never understood nor uncovered before engaging in the workshop.

Techniques

Techniques were chosen to unravel personal accounts of phenomena through interlocutors’ encounters via conscious and subconscious means to evoke emotive descriptions through narrative and creative methods in order to uncover and understand their experiences and associated feelings (Pyry, 2016; Cooper Marcus, 2006; and Blunt and Dowling, 2006). Based on the interview schedule, interlocutors’ descriptions and interpretations of their lived experiences were revealed using three ‘standard’ techniques – dialogue, writing, and illustration – which not only aided in generating empirical data for the research, but offered emotional impact and profound insight that contributed to an understanding of the inner geographies. The technique of mind-wandering, as well as reflection as an overall approach to the activities, were considered refreshing and ‘novelty’ for interlocutors. These techniques also helped to vary the pace and intensity of the workshops and thereby maintained interlocutors’ interest for the duration. Also, the fieldwork demonstrated that the combination of techniques supplemented each other and integrated the concepts of awareness, atmospheres, and imagination. Refer to Appendix I for more detail

on the techniques of dialogue, writing, illustration, mind-wandering, and reflection, as well as interlocutors' responses to them.

3.3 Data collection

In order to explore the more abstract phenomenon of the inner geographies, the metanarrative of journeys is used as a ‘tangible’ means by which to convey the intangible. To do so, the methodological framework engages the concepts of awareness, atmospheres, and imagination through five activities. Preliminary collection of data was via the online questionnaire, after which the activities then followed. These activities concentrate on the lived experiences of interlocutors through particular encounters and their feelings towards them.

a) Online questionnaires and fieldnotes

The emailed invitation to participate included a weblink to complete the online questionnaire which is used to ascertain the basic biographical information of the interlocutors. Based on the critical analysis of the literature comprising the theoretical research, the online questionnaire comprised a range of questions contextualised within personal, situated, historical and contemporary life. The questionnaires provided initial insight into how the interlocutors consider the phenomena under study as encountered in their everyday lives through experiences and subjective feelings in relation to their environments (Blunt and Dowling, 2006; Mendoza and Morén-Alegret, 2012; and Colomer, 2017). The online questionnaire was useful in ascertaining the basic biographical information of the interlocutors since it included questions on individuals’ basic information, background, residence in Barcelona, journeys in terms of travels related to life experience, and awareness of ‘inner wisdom’.

Shortly after each workshop, interlocutors were invited to complete the online reflection and feedback form (Appendix J) for optional completion by willing interlocutors. The weblink to the form was emailed to each interlocutor individually. The email also thanked each interlocutor for his/her participation and included an electronic copy of the material produced in the workshop. The reflection and

feedback form assisted me in determining the success of the workshop as well as improvements for going forward. Importantly, it ascertained how the interlocutors felt about the activities and what they took away from the experience.

Another essential means to collect data was by taking fieldnotes in order to record descriptive, methodological, and analytical aspects as well as ‘non-verbal communication’ during the fieldwork process (Birkeland, 2005; Pietkiewicz and Smith, 2014; and Frekko, 2016). I kept a journal during the workshops and recorded the notes later in the evening whilst the occurrences of the sessions were still fresh, making special note of the dates, times, and venues where the empirical data was collected – apart from being important for storage and retrieval, these details assisted in corroborating my interpretations by prompting my recall of the emotive and situational nuances of the fieldwork engagements much later during the write-up of the report.

b) Activities

Each workshop included five activities based on the themes of awareness, atmospheres, and imagination, namely: (i) sharing an ‘Item of Significance’, (ii) completing a ‘Chinese portrait’, (iii) emotively graphing significant places in the city via ‘Graphical Barcelona’, (iv) subjectively ‘Mapping Journeys’, and (v) journeying to a ‘Beckoning Place’. The activities integrated techniques of dialogue, writing, illustration, mind-wandering and reflection, which the interlocutors engaged with in terms of their qualitative descriptions of situations and associated feelings.

I designed the activities by focusing on each of the theoretical concepts of the triad: awareness (‘Chinese Portrait’ and ‘Item of Significance’), atmospheres (‘Graphical Barcelona’ and ‘Mapping Journeys’), and imagination (‘Beckoning Place’). This approach assisted me to develop the activities and present them to the interlocutors. However, this did not mean that each particular activity was limited to generating data exclusively on that specific

theme or theoretical concept when actually collecting the data in fieldwork. On the contrary, upon engaging with each activity with the interlocutors, it was found that the concepts actually combined and merged across the activities. This actually proved the triadic interconnectedness of awareness, atmospheres, and imagination and their coalescence as existential essences.

Activities (i) 'Item of Significance' and (ii) 'Chinese Portrait':

Activities (i) and (ii) comprised the warm-up session at the beginning of the workshop, which intended to put the interlocutors at ease, enabled them to feel comfortable, build rapport and establish a level of trust with each other and me (Smith and Osborn, 2007; and Pietkiewicz and Smith, 2014). The activities were about exploring the phenomenon of awareness by engaging a sense of self prompted by depictions of themselves through association, which assisted in 'breaking the ice' by allowing the interlocutors to introduce themselves to each other, and acclimatise to the workshop requirements of dialogue, writing, and illustration, and reflection. Both activities (i) and (ii) were based on the concept of awareness, the objectives of which were: to reveal unique traits and provide insight into interlocutors' personalities without full disclosure, and allow for the exploration and expression of personal perceptions of themselves through talking about experiences and interpretations attached to their tangible and intangible associations. Both activities were of an approximate duration of 25 minutes in total (10 + 15 minutes).

Activity (i) was particularly influenced by the 'prismatic devices' of Divya Tolia-Kelly (cited Blunt and Dowling, 2006 and Mendoza and Morén-Alegret, 2012) as well as Cuch's (2016) personal, domestic and practice-related materials, since they reveal meaning behind particular experiences. Objects, items, and artefacts are of value in research since they are material things that hold meanings and exude deep relationships with their keepers (Zumthor, 2006). They are connectors that draw deeply anchored experiences and feelings into awareness via a force that extends from the items that

“becomes tangible, [and] presents itself as a very corporal experience” (Frers, 2013:438). Thus, reference to significant items or artefacts was a method of storytelling through materiality, which assisted in uncovering interlocutors’ present life and past histories, prompted biographical narrative, and revealed interlocutors’ commonalities and experiences through the sharing process (Blunt and Dowling, 2006; Cuch, 2016; and Dweyer, Beinart and Ahmed, 2016). They were channels that refracted interlocutors’ lived encounters and reflected their internal landscapes, connecting them to form an intersubjective textured collage of sensorial worlds (Blunt, 2007; Tolia-Kelly, cited Mendoza and Morén-Alegret, 2012; Springer 2012; Scottish Centre for Geopoetics, 2017).

Thus, activity (i) picked up on the online questionnaire in which interlocutors were asked whether they carried an item of significance when travelling, and if so, to bring them along to the workshop to share with the group if possible (Figs. 9, 10, and 11). Interlocutors presented their items of significance to the group by describing what it meant to them, and its place and/or purpose in their life (present, past, and perhaps future). To assist in presentation, interlocutors were offered the following prompts to consider: *What is it? Why do you carry it? What does it mean to you? What place and/or purpose does it have in your present and past lived experience? What feelings do you have when engaging with it? What are the memories associated with it? What does it evoke in your imagination?* The discussion enabled interlocutors to ease into the topic and get comfortable with sharing with each other.

Activity (ii) was inspired by Birkeland’s regard for metaphoric association as the possibility “to create and express a multitude of meaning by making images or explanations of something unknown or unfamiliar, hidden, strange or different in terms of something known or familiar, present and visible” (2005:99). In so doing, I also referred to Mason and Davies’ (2009) notion of resemblances and elicitation, for which the use of sensory association assists in evoking meanings. Thus, through metaphoric and sensory association, interlocutors explored their affective experiences by

describing and/or explaining ‘something else’, whereby the connection between the two things was where meaning resided. Entailing abstract representation and interpretation, activity (ii) Chinese Portrait encompassed questions that pertained to individuals’ association of themselves to a *colour, flavour, aroma, sound, texture, place, festival, story, natural element, and emotion*. Interlocutors were asked to not ‘think’ too much on a answer, but to rather respond intuitively, answering them in any order they wished, and to skip those they may have found difficult (Figs. 12, 13, and 14). Once completed, the group shared some of the responses that they were comfortable with and discussed the questions that were found to be most challenging.

Activities (iii) ‘Graphical Barcelona’ and (iv) ‘Mapping Journeys’:

Activities (iii) and (iv) were about identifying personal and geographical connections of significant encounters that carried internalised meanings for each interlocutor, which were explored through “*both a place or physical location and a set of feelings*” (Blunt and Dowling, 2006:254). They were informed by the methods of topoanalysis, which is the “psychological study of the sites of our intimate lives” (Bachelard, 1958:8), and psychogeography, which studies the “effects of the geographical environment, whether consciously organised or not, on the emotions and...influence on human feelings” (Debord, 1955:n.p.). The activities entailed the “tracing of temporalities” (Brickell, 2012:230) by charting emotions and atmospheres in an attempt to convey the “impressions of inner life” (Ames, 1915:251), which often cannot be communicated. Both activities (iii) and (iv) were based on the concept of atmospheres, the objectives of which were: to reflect in order to determine which encounters are particularly significant; to explore what makes the encounters significant (eg. the place, and/or the people, and/or the situation, and/or the feeling, etc); to describe the relationship between one’s emotions and particular spatial encounters; and to express the importance of those relationships by graphing, mapping, writing, drawing and sharing life-stories. Both

activities are of an approximate duration of 70 minutes in total (30 + 40 minutes).

To design activity (iii), I drew on the premises of Radhakrishnan, Wadia, Datta, and Kabir (1952), Radhakrishnan (1966), Cooper Marcus (2006), Peter Freund (2008), Elio Franzini (2013), and Harry Francis Mallgrave (2013). They infer that particular situations are likely to evoke a ‘core effect’ of ‘pleasant’ or ‘unpleasant’ emotional modes of being, wherein there are a number of modes of feeling, which are the outcomes of different ongoing existential conditions arising from the experiential sensory perception of that situation. Affectional reactions and direct awareness of those feelings, may be categorised as pleasant, painful or sorrowful, and neutral experiences, as well as positive and negative emotions. This actually contradicts the premise that emotions cannot be ‘reduced’ to these categories (Ahmed, cited Boccagni and Baldassar, 2015). Emotional patterns can actually be compared by rating individuals’ feelings in different situations on a scale of emotions (De Leersnyder, Mesquita, and Kim, cited Boiger and Mesquita, 2012). Thus, I interpreted these as ‘emotive responses’ and put them into practice by borrowing and adapting for Susan Spangler’s (2016) ‘Bio-graph’ which is used to graph high and low points of individuals’ life events. I used it to generate a descriptive timeline of significant events, allow the expression of the mood of the events in terms of interlocutors’ feelings, encourage reflection on the perception of those events, and inspire the writing of personal narratives.

In activity (iii), interlocutors graphically located their emotive experience in relation to significant encounters in the province and city of Barcelona. To begin, interlocutors reflected on approximately five different or recurring places in Barcelona that were most significant to them for different reasons and which included positive and/or negative associations. In relation to each, interlocutors considered the description thereof in terms of mood or atmosphere, positive or negative emotion, reason for significance, and meaning. Interlocutors then entered the information on the

table provided in terms of: *where (place), what (mood), when (chronology / duration of encounter), how (emotive rating), and why (the meaning / reason)*. When answering the latter, interlocutors were encouraged to consider the statement, ‘*I felt like ___ because of ___*’ (Figs. 15A and 16A). Interlocutors used the graph consisting of two axes that reflect ‘places’ (in Barcelona) and ‘emotions’ (associated emotive rating ranging from extremely negative [-3] to extremely positive [+3]) on which they chronologically plotted their place encounters, joined those dots, added a pictogram to each as well as a post-it to describe feeling via mood and emotion (Figs. 15B and 16B). In so doing, they created a freely expressive visual presentation of their information. The group then shared and discussed their revelations by identifying common places and comparing associated feelings; they also considered how they approached the activity in terms of how and/or what they thought of in order to respond to the task (eg. purely of a place, and/or of people, and/or a situation, and/or a feeling, and/or an experience, and/or something else).

Activity (iv) was inspired by Katherine Harmon’s book *Personal Geographies and Other Maps of the Imagination* (2004), Hunter Shobe and David Banis’ ‘Cartographies of Place and Geographic Imagination: Cultural Atlas’ (2016) in which they discuss the underpinning of their book *Portlandness: A Cultural Atlas* (2015), as well as the edited book *Mappings* by Cosgrove (1999) – all of which look at cartographic and mental mapping as research methods that explore socio-spatial relations, tell stories as well as prompt the telling of hidden stories, hint and convey information, and also form visual formats of expression whereby information on a topic is translated to mapping. Mapping is considered both a starting and ending point; as the latter, it entails representation of referable information, and as the former “it is a stimulus for further conjunctions, intersections of attributes, or less obvious relations” (Varotto and Luchetta, 2014:146). Since “maps tell stories, and the stories those maps tell both reflect and create reality” (Gibson, cited Caquard 2011:140), this activity took into account the proposition of “hybridization: between cartography and

creative disciplines; between the grid map and the story map; between fiction and reality” (Caquard, 2011:140) and the notion of “‘sub-creation’ – the invention of a secondary world” (Brogan, cited Harmon, 2004:151).

Relatedly, the ‘agency’ of mapping is a creative practice that “may emancipate potentials, enrich experiences and diversify worlds.... [whereby we] discover new worlds within past and present ones; they inaugurate new grounds upon the hidden traces of a living context” (Corner, 1999:213 and 214). Moreover, mental mapping as a graphical device and metaphysical interface between individuals and their worlds, depicts and gives material and visible reality to something invisible that otherwise cannot be grasped; mental mapping enables the sense and mind “to achieve a new level of reality” (Jacob, 1999:25) through a personal conception of our worlds as well as the accessibility and sharing of knowledge and truth about those worlds. The consideration of mapping within a holistic view of reality, goes beyond our boundaries “to disclose the order of reality beyond surface appearance” (Safi, 1999:57). Thus, whilst mapping entails the performative aspects of outlining, framing, and connecting, it is actually a method for searching that penetrates those representational thresholds by allowing us to discover hidden meanings by seeing the relationship of disparate parts, prompting the generation, direction, and enaction of possibilities (Corner, 1999 and Safi, 1999).

I put cartographic and mental mapping into practice to explore individuals’ journeys by using mapping as part of the sensuous knowledge of their geographical imagination in order to prompt narratives on different perceptions and emotive senses of everyday experiences within their ephemeral and contingent realities. As such, interlocutors mapped their lives in relation to places of significance by reflecting on their journeys and past experiences that have led them to where they are currently (in Barcelona and in life), which may then lead to other journeys and future experiences. To do so, interlocutors answered six questions: *What particular encounter/journey evoked a feeling that continues to resonate*

within? What encounter/journey heightened your awareness of who and where you are in life? What situation from your encounters / journeys has been life-changing? What encounter / journey was the most moving atmosphere you experienced? What encounter / journey beckons you and stirs your imagination? What particular encounter/journey contributed significantly to your sense of self? Each question had a series of sub-questions to assist interlocutors in answering that pertained to feelings (bodily senses, intuitive perception, emotions), atmospheric quality (mood/tone of the place), and meaning (reason and/or context for significance) (Figs. 17A and 18A). Interlocutors then used the map provided to create a freely expressive visual representation of the information that captured their answers by using annotations and joining points via a variety of lines and/or colours to express their connections and feelings toward their journeys (Figs. 17B and 18B). The group then shared and discussed their revelations by selecting a particular answer they wish to share, or choosing to present a brief overview of their maps. Interlocutors identified places in common with each other and compared whether the associated feelings related to each place were the same or different. They noted that they also had very different places and situations yet with associated feelings common to them.

Activity (v) 'Beckoning Place':

Activity (v) was about journeying via imagination by drawing on tangible characteristics and/or intangible qualities of one's encounters and a range of associations, which are prompted by listening to a literary text. Informed by methods of literary cartography and social dreaming, this activity was about mind-wandering, a kind of meditative imagination. It involved conceiving and perceiving an experience that is stimulated by textual and geographical narratology and subjective visualisation through pre-logical thought as a mode of existence. As a refreshing and novelty activity, it entailed journeying via imagination by drawing on tangible characteristics and/or intangible qualities of encounters and a range of associations that are prompted by

listening to a literary text. Activity (v) is based on the concept of imagination, for which the objectives of this activity are: to construct a personal world stemming from one's associations and interrelation between the narrative setting of the literary fiction and the experienced encounter of actuality and imagination; to correlate personal and geographic matter via an emerging journey that layers time, place, conscious and subconscious (Luchetta, 2016); to bring an experience to life in the mind and feel the embodied effects of it; and to express the experience and uncover its interpretations in a narrative through free-writing (and drawing if desired). This activity had a duration of approximately 15 minutes.

The notion of literary cartography was adapted from Sara Luchetta's (2016) work on literary mappings which entails conceiving and perceiving an experience that is prompted by textual and geographical narratology and subjective visualisation. Whilst her work entwines literature and maps, whereby maps are generated after reading a literary text, the process involves geographic visualisation, which was of value to this activity of mind-wandering. Narrative space, through reading (or listening), engaged perception, conception, and interpretation, whereby the conscious and subconscious superimposed layers of the spatio-temporal and meanings through the interrelation of narrative focalisation and visualising experience (Luchetta, 2016). In so doing, reflections emerge from the correlation of geographic matter and literary fiction via relationships established with spaces, whereby reference to specific places combines objective and subjective items in imaginings (Varotto and Luchetta, 2014). This is put into practice by interpreting the social dreaming flow and Stephen Aizenstat's DreamTending, which the activity adapted. Instead of involving an individual fitting his/her dream into that of another, the activity instead brought subjective and emotional feelings and experiences into consciousness by using the process of literary imagining to expand thinking, meaning and knowledge through free association (Lawrence, 2000).

Activity (v) required the interlocutors to first completely relax and then listen to an extract of a few lines, allowing it to resonate within them, and letting their bodymind and feelings travel freely in a relaxed imaginative experiential flow. In the process, they are encouraged to allow themselves to openly make associations, recall memories, and/or compose their own actual and/or ideal world. To begin, interlocutors get comfortable in their chairs and may even wish to rest their heads on the table; they close their eyes, clear their minds, take a long deep breath in and out finding a point of stillness in their surroundings, focusing on their breathing, feeling their heartbeat, and centring themselves. They listen to the extract from *Kafka on the Shore* that I read to them: “*As I relax on the sofa and gaze around the room a thought hits me: This is exactly the place I’ve been looking for forever. A little hideaway in some sinkhole somewhere. I’d always thought of it as a secret, imaginary place, and can barely believe that it actually exists*” (Murakami, 2005:41). With their eyes closed, interlocutors allow themselves to drift and explore; experiencing where their minds take them, being aware of where they are, what they see, touch, hear, smell and taste, what the atmospheric mood is, what emotions it evokes, and how the experience makes them feel.

After a few minutes, interlocutors are gently guided to slowly begin to leave the place they are in, beginning a return and becoming aware of the now and here, starting to open their eyes and slowly re-adjust to their surroundings. When they are ready, they capture the description of their experience through free writing and illustration; they keep going without stopping for a couple minutes, encouraged not to think hard or concern themselves with accuracy, letting their minds go free, and the words and drawings flow onto their pages (Figs. 19 and 20). Thereafter, the group shares some aspects of their individual experiences; because the imaginings may be quite personal, interlocutors are not asked to describe any details thereof; rather it is about discussing the experiential process by considering the following: *Where did your experience stem from? Is the place you imagined actual or fantasy or a combination of both? Is it somewhere you have been to before in reality or your imagination?*

Is it a place that you visit often, or does it recur in your imagination? Why? How did you feel throughout the experience? What did the experience mean to you?

. . .

By exploring and describing affective and emotive states of past, present, and even future by using the conscious and/or subconscious, the methodology revealed the “untold stories of lives being lived” (Blunt and Dowling, 2006:36). The methods obliged both the interlocutors and me to draw attention to our explicit and implicit lived experiences, providing opportunities for ways of thinking about our relational engagements with our worlds and offering us understandings of the self through experiential perceptions (Blunt and Dowling, 2006; Jones and Garde-Hansen, 2012; Lo Prestil, 2016; and Speight, 2016).

3.4 Data analysis

In order to derive an understanding of the topic of the inner geographies, I analysed how interlocutors perceptually experienced the existential essences of awareness, atmospheres, and imagination as lived encounters in their intimate and collective realms. Remaining open to new insights and revelations, I interpreted and analysed the interlocutors' personal accounts of their experiences in order to synthesise and comprehend the underlying meanings attributed to the triadic interconnectedness of awareness, atmospheres, and imagination (Lindseth and Norberg, 2004 and Smith and Osborn, 2007). I kept in mind that it was not for me as the researcher to create meaning, but to explore, describe, and understand the ways in which the interlocutors created meanings in their lives through their narratives, which were uncovered by unravelling the personal nuances and changing nature of each individual in relation to the group and broader collective (Zhao and Biesta, 2008; Zarrilli, 2015; Birkeland, 2005; Nuttall, 2009; and Heidegger cited Pérez-Gómez, 2016).

To start the process of analysis, audio recordings of the focus group workshops were transcribed verbatim by a professional transcriber, and the literature, fieldnotes and interlocutors' hardcopy 'texts' were captured digitally by me. Making reference to the original research questions and connecting the research outcome with the sample group, I analysed the transcriptions through constant and iterative engagement with the data in order to uncover patterns in the evidence and extract themes (Mayring, 2000; Braun and Clarke, 2006; Smith and Osborn, 2007; Earthly and Cronin, 2008; Thomé, Esbensen, Dykes, and Hallberg, 2004; Roller, 2013; Pietkiewicz and Smith, 2014; and Frekko, 2016). I first engaged with the data holistically in order to develop an initial and basic understanding of the material, then, influenced by the empirical research questions, I practised a more selective engagement that allowed me to concentrate on identifying and coding information most pertinent to reaching an understanding of the inner geographies (Creswell and Plano Clark, 2004 and Smith and Osborn, 2007). To do so, I

employed interpretative phenomenological analysis (IPA)⁷³ as well as narrative analysis⁷⁴ in relation to thematic analysis⁷⁵.

a) Interpretative phenomenological analysis

In accordance with IPA's alignment with the previously-mentioned HPM, I adopted a reflexive stance (which I have acknowledged in the Preface) for an interpretative approach to analysis rather than an objective one that produces an objective report of results. This necessitated connecting my thinking, emotions, and communicative abilities in order for me to focus on interlocutors' individual accounts and personal experiences on states and events of awareness, atmospheres, and imagination as described through specific lived encounters, including those more 'spiritual', then comparing them within the group. Thus, concentrating on the particular rather than the universal aided in-depth analysis with a high level of interpretation that was necessary to extract and synthesise themes, for which I applied my theoretical insight of the essences of awareness, atmospheres, and imagination and their nuances derived from the results of the literature review. This illuminated my understandings of the interlocutors' perspectives and viewpoints with underlying meanings, which allowed me to gain insights that may otherwise not have been explicit nor accessible. Thus, IPA prompted me "to understand the content and complexity of those meanings" (Smith and Osborn, 2007:66) as revealed by the interlocutors' biographical life-stories that were told within a narrative context.

⁷³ IPA is aimed at detailed exploration of how interlocutors are "making sense of their personal and social world, and the main currency for an IPA study is the meanings particular experiences, events, states hold for [interlocutors]" (Smith and Osborn, 2007:53).

⁷⁴ Narrative analysis "seeks ways to understand and represent experiences through the stories that individuals live and tell" (Lapan, Quartaroli, and Reimer, 2012:14).

⁷⁵ Thematic analysis is "a method for identifying, analysing, and reporting patterns (themes) within data" (Braun and Clarke, 2006:6) via organisation and description of the data set, as well as interpretation of different aspects of the research topic.

b) Narrative analysis

Using narrative analysis, I considered the existential qualities of each interlocutor as related to his/her individual reality in terms of awareness, atmospheres, and imagination. The analytical process of connecting those dots derived a better understanding of the inner geographies (Braun and Clarke, 2006). It drew my attention to what the interlocutors identified as significant and essential to convey in their biographical life-stories as pertaining to themselves and their worlds. Albeit guided by the interview schedule, it highlighted that the aspects they deemed important had less to do with what happened in their life-stories, but more to do with their feelings in terms of the tone and mood of life situations and the emotions they felt in those situations – it showed that interlocutors conveyed “what it is like to feel, to experience, and to live” (Purcell, cited Springer, 2017:11). But, it also revealed interlocutors’ awareness in telling their stories. It demonstrated the unanticipated or controlled feelings that emerged during storytelling and emphasised the importance of sense-making sense and uncovering meaning from emotive dimensions and affective sensations of experiences (Tarkovsky, cited Bachman, 1984; Fryer, cited Monk and Norwood, 1997; Birkeland, 2005; Earthly and Cronin, 2008; Mendoza and Morén-Alegret, 2012; and Lapan, Quartaroli, and Riemer, 2012).

c) Thematic analysis

Embracing the qualitative analytical methods of IPA and narrative analysis, I used thematic analysis to unravel the surface of the interlocutors’ everyday reality in order to reveal the deeper nuances of individuals’ existential experiences. To do so, I navigated and analysed the raw narratives by looking for descriptions and interpretations of how the theoretical concepts of awareness, atmospheres, and imagination were experienced by the interlocutors in terms of contexts and affects in relation to individuals’ thoughts and feelings. This was carried out by conducting a ‘categorical’ unit

of analysis and a ‘content’ focus of analysis, which aided extracting themes (Earthly and Cronin, 2008). I used the categorical analysis to compare particular types of experiences within interlocutors’ narratives in reference to the concepts of awareness, atmospheres, and imagination that were worked through in the focus group activities. I used the content analysis to ascertain the information pertaining to the situation within the narrative that was surface or obvious (such as what happened and where, and who was present) and underlying or latent (such as intentions and relevance). Using them together, I interpreted what and how lived experiences demonstrated the triadic essences of awareness, atmospheres, and imagination through the interlocutors’ encounters. I extracted topics or emergent themes with sub-themes by referring to the nuances of the theoretical research revealed in Chapter 2 (Literature Review) which were actually shed light on by the empirical data yielded by the interlocutors accounts. The complex entanglement of the empirical and theoretical data revealed patterns, linkages, and overlaps that helped me to develop a more comprehensive interpretation of the dataset. The synthesis of the empirical and theoretical research revealed deeper understandings about the interlocutors’ lived experiences and interactions with their worlds as demonstrated by the emergent themes (to be discussed in Chapter 4: Results).

3.5 Report

The research methodology has demonstrated how I explored and described the essences of awareness, atmospheres, and imagination as an interconnected way of feeling and knowing in interlocutors' everyday lives via fieldwork in order to reach an understanding of the inner geographies.

The authenticity of the research has contributed to a deepened understanding of the inner geographies. Due to the intersubjective nature of the study, this was validated through triangulation⁷⁶ to ensure the credibility, dependability, and transferability of the data, for which integrity of the research is shown in the thesis document via my indication of how the study defined, clarified, identified, and followed procedures to assure accuracy of the data, and demonstrates the agreement between the methodology and evidence in order to reach and support accurate conclusions (Lapan, Quartaroli, and Reimer, 2012 and Milford, 2013).

To do so, I exercised the following: provided interlocutors with relevant information and assured fieldwork was conducted appropriately, undertook analysis in a simultaneous and consistent manner with comprehensive descriptions and interpretations, and ensured the similarity of the fieldwork context in the homogeneity of the setting and sample as specific to this study. I triangulated the dataset by: using different sources of data and research methods and techniques; conducting the fieldwork pilot to improve validity and reliability of the empirical research; checking accuracy of empirical evidence via comparison between online questionnaires, hardcopy drawings and writings, and the transcripts of verbal discussions; examining how the theoretical and empirical evidence on the topic converge and complement each other by looking for themes across these sources; and testing the sources against each other and establishing their agreement to corroborate the findings.

⁷⁶ (Mayring, 2000; Creswell and Plano Clark, 2004; Hefferon and Gil-Rodriguez, 2011; Lapan, Quartaroli, and Reimer, 2012; and Fetterman, cited Lapan et al., 2012; and Thomé, Esbensen, Dykes, and Hallberg, 2004)

By considering reflexive knowledge⁷⁷ and the hermeneutic circle⁷⁸, the study has taken into account the transactional experience between the interlocutors, readers, and me as the researcher. Whilst the interpretations of the interlocutors and myself have both contributed value to the research by emphasising personal inclinations via the emotions and the expression thereof – resulting in sensitivity, creativity, and authenticity being invested in the study – the final interpretation of the data is via sense-making by the reader of the report (Bondi 2005).

a) Formulating ‘quotidian psychographies’: the method of the inner geographies

Responding to the call for “changing epistemological assumptions...and the associated methodological demands for multisensuous and affective explorations” (Hawkins, 2017:n.p.), this study has contributed a methodological framework that I call *quotidian psychographies*. Prompted by the necessity to formulate an appropriate research methodology with which to empirically research the phenomenon of the inner geographies, this chapter has shown how I derived and implemented the creative practice-based perceptual method. Incorporating psychological and geographical facets in a system of activities associated with biographies, it navigates individuals’ existential lives as underpinned by triadic concepts of awareness, atmospheres, and imagination via the metanarrative of journeys in order to uncover past stories, present life, and future possibilities.

Conducted through fieldwork, *quotidian psychographies* is an emotively-orientated sensory methodology involving techniques of dialogue, free-writing, illustration, mind-wandering, and reflection, which are employed in activities pertaining to the completion of

⁷⁷ (Buttimer, 1993; Creswell and Plano Clark, 2004; Lapan, Quartaroli, and Riemer, 2012; Pietkiewicz and Smith, 2014; and Frekko, 2016).

⁷⁸ (Lindseth and Norberg, 2004; Smith and Osborn, 2007; Hefferon and Gil-Rodriguez, 2011; Pietkiewicz and Smith, 2014; and Frekko, 2016).

questionnaires (online and onsite), description of artefacts, emotive graphing, subjective mapping, and ‘daydreaming’. As such, the study advocates these techniques as creative methods for research within the context of the GeoHumanities via an understanding and implementation of aesthetics and poetics as derived from the interdisciplinary content, skills, and practices. Corroborated by Hawkins (2014 and 2017) in her observation that there is a recent current of interdisciplinary interest in how we research, think, and write about the qualities and capacities of our spatialities, these methods have the capacity to mobilise and generate knowledge in an interdisciplinary manner. This has been demonstrated by this research, which acknowledges the role and value of the relation between life stories and practiced-based research with which to both qualitatively investigate individuals’ experiences in the world through felt encounters, and to produce knowledge on those transforming encounters that contribute to the shaping of our lives.

The fieldwork process has also illustrated the potential of the inner geographies to probe existing life situations, raise questions, and prompt alternative thinking in relation to possibilities of living and researching (Lindseth and Norberg, 2004 and Lapan, Quartaroli, and Reimer, 2012). So whilst the perceptual method was underpinned by theoretical findings to build it up as a methodology, it in turn showed itself to be an accessible way to explore and describe the phenomenon of the inner geographies and to understand inner-sensory perception. This infers that the inner geographies is also epistemological knowledge, which is the point where the method *for* the inner geographies (in trying to understand the phenomenon through empirical research) moved toward a method *of* the inner geographies (as a perceptual method to aid in similar research). Thus, *quotidian psychographies* is a means to explore and describe as well as make the intangible tangible. It could be used as an instrument to conduct empirical research on ‘intangible’ phenomena as fieldwork, which is fundamental to collect ‘tangible’ data in qualitative studies, analyse and disseminate the results thereof, and, in so doing, contribute to knowledge on the inner sensibilities.

There was no intention for the method to produce a creative output, nor was the method merely about collecting information and recording experiences. Rather, the perceptual method was a means to derive empirical material that enabled both the interlocutors and me “to ‘get at’ the co-constitutive nature of experience” (Hawkins, 2015:251). Since feelings often cannot be communicated, accounts of embodied experiences were conveyed with varying emotive intensities through different techniques and media, which demonstrated the value of the perceptual method in the process of engagement and discovery, as well as reflecting the impressions of interlocutors’ phenomenological and metaphysical experience. In so doing, it encourages us to be more aware of the scholarly opportunities that lie within a toolkit of instruments and disciplines, whereby overlaps and exchanges are fundamental to the richness and ‘success’ of the fieldwork.

More significantly, and of essential importance to me, the method offered ‘something’ to the interlocutors, allowing them to navigate their journeys through life via an introspective and creative process embodied by the fieldwork. As such, all the methods, activities, and techniques inspired revelations, discoveries, and articulations based on continually evolving personal and geographic narratives that were deeply engrained in interlocutors’ experiences of the self in the world and the worlds within the self. In so doing, the method has furthered implicated on individuals beyond the fieldwork setting, affording them the opportunity to attune to the self and worlds, and respect their associated feelings in order to understand and shape their lives.

b) Limitations

Apart from my restrictions of language and time in Barcelona as well as resources upon return to Cape Town, the research methodology encountered a few limitations whilst the study was being conducted. These are discussed below. An overview of considerations on the techniques and general responses to the

methodology by the interlocutors are included in Appendices I and K.

First, the selection of the sample group raised questions about its the parameters that could have potentially implicated on the study, and could therefore have been more inclusive in terms of vocation or demographic, ie. instead of predominantly comprising researchers, the group could have encompassed a wider range of individuals in order to yield broader results. In terms of the broad scope of the topic the inner geographies, this is a valid argument and is of valuable consideration for further research. However, it seemed rather impossible to work with a very diverse group and the ‘open-ended’ nature of the topic within limited timeframe and resources for research. Hence, the sample group selection for this study was justified in terms of the scope and logistics of research in accordance with the conceptual and practical frameworks that prompted the requirements for the selection – thereby necessitating a tighter and more focused sample group to meet the purpose, aims, and objectives for this study.

Second, apart from the difficulty of describing feelings due to the inherent ineffability thereof, description by interlocutors was challenged in terms of translation due to the diversity of their first languages. The difficulty arose since specific connotations of feelings in a native language do not necessarily have an exact corroborate in the English language. Whilst interlocutors were reminded to write responses in the language they were most comfortable with, in my subsequent translation into English, the essence may have been derived but the true meanings may have been lost. However, the extract from the *Emocionario* (2013) included in the feelings guide was of particular assistance (and relief) to the majority of interlocutors as means to describe and articulate their emotions as well as to make ‘everyday’ language translations.

Lastly, the use of the term ‘situation’ was overwhelming for a particular interlocutor due to its complexity. Yet, other interlocutors

appreciated its vagueness and breadth that allowed them to seek and explore their feelings rather than being limited to a specific place. Whilst I considered the use of the term 'place', I was aware of its connotations as 'tangible', which may have limited both the freedom and focus of working with the concepts of awareness, atmospheres, and imagination. Hence, the word 'place' was used mostly as a prompt and metaphor for aesthetic experience. Relatedly, the interlocutor who became emotional due to the wording of 'situation' explained that it was due to the many possibilities that lie therein, which carried personal associations for her, so the subject matter resonated very strongly within her and unravelled deep-seated issues that underly her day-to-day life. Upon accompanying her out of the venue to comfort her, she confirmed that she did not need additional assistance nor procedures to be taken and wanted to continue with the proceedings. She also offered to revisit the activities after the workshop in her own space and time, allowing her to reflect more deeply on them and herself.

c) Conclusion

This chapter has described the overall research methodology that focused on the investigation of lived experiences of the essences of awareness, atmospheres, and imagination within the naturalistic setting of Barcelona by engaging a purposively selected sample group of global researchers within semi-structured workshops. Using the metanarrative of journeys based on an emotively-orientation sensory methodology, this chapter demonstrated the role, value, and power of the relation between narrative research (biographical life-stories) and creative practice-based methods as a tangible means to qualitatively investigate the intangible phenomenon of the inner geographies. Moreover, in formulating the perceptual method of *quotidian psychographies*, I contribute a method *for* the inner geographies by which to tangibly engage with the abstract phenomenon as well as a method *of* the inner geographies through which to work with other intangible phenomena and sensibilities from a tangible basis.

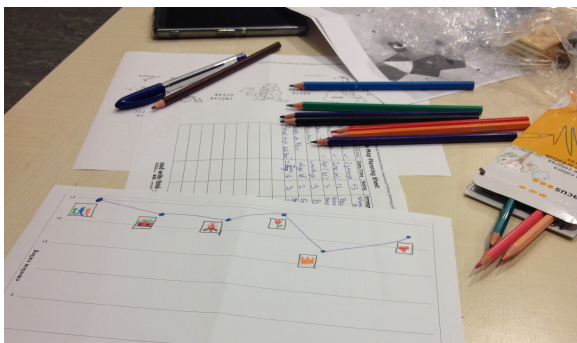
The application of the perceptual method in fieldwork was successful in generating empirical data for this study. My analysis and interpretation thereof revealed the deeper meaning of interlocutors' existential lives via their informative and felt revelations that have been underpinned and reiterated by connections to the underlying theoretical findings gleaned from the literature review – which enabled me to attain a more comprehensive understanding of the inner geographies. These results will be discussed next in Chapter 4 to demonstrate the contributions of quotidian experiences in relation to the triad of awareness, atmospheres, and imagination, which have uncovered emergent themes that coalesce the existential essences and socio-spatial properties of interlocutors' experiences. The synthesis of the themes led to the identification and disclosure of meanings of lived experience – for which the success and impact thereof is uncovered by development of a theory (Chapter 5) as well as the conclusions and associated contributions of the study (Chapter 6).



Fig. 3. Focus group cluster.



Fig. 4. Venue.



Figs. 5 and 6. Completion of activities using various techniques.

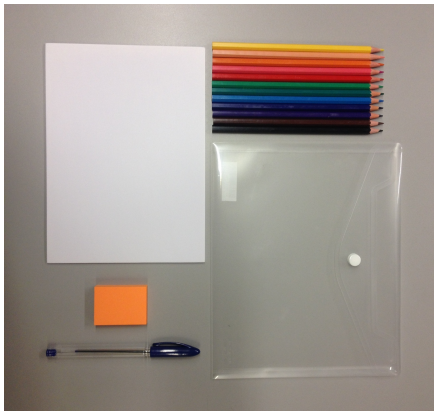


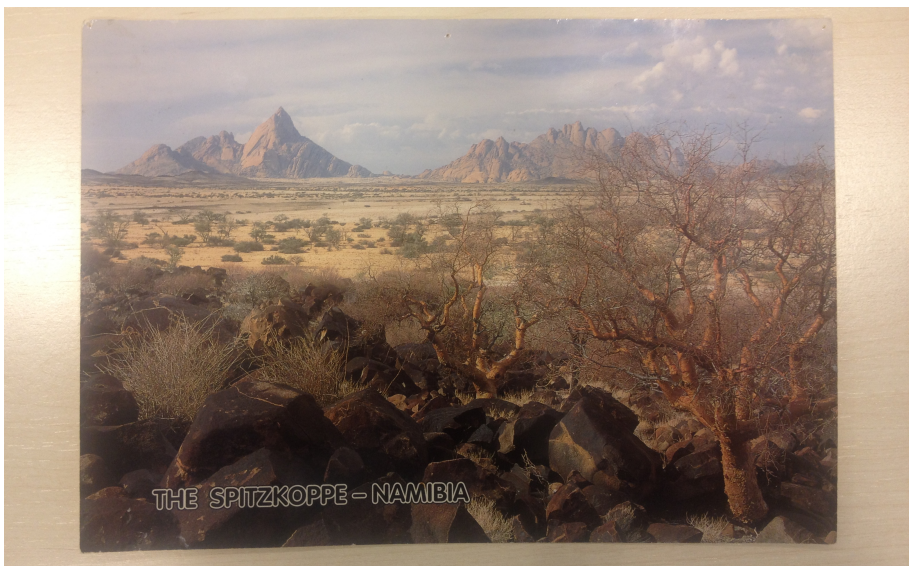
Fig. 7. Stationery kit.



Fig. 8. Use of 'feelings guide'.



Figs. 9, 10, and 11. Activity (i) 'Items of Significance'.



CHINESE PORTRAIT

1. If I were a colour, I would be candela
because pasión, movimiento y riesgo
2. If I were a flavour I would be manzana (GOLDEN GREEN)
because suavidad, saludable, nutrientes @ digestión
3. If I were an aroma / fragrance, I would be marino^{"sea"}
because su olor define un estilo de vida sereno y genuino.
- ④. If I were a song / sound, I would be una ~~pianto~~ ^{wild (sea)} sound
because of delication ~~(nature)~~ ^{impulsation}
5. If I were a texture / material, I would be wood (natural)
because of nature and smelling and color.
6. If I were a place / city / country, I would be Barcelona
because of its options of living life.
7. If I were a festival / holiday / fiesta, I would be christmas
because of happiness
8. If I were a story / fairytale, I would be "Patito feo"^{"ugly duck"}
because of my feeling of pato feo y cisne^{"swan"}.
9. If I were an element (earth/ air/ fire/ water/ ether), I would be earth and fire
because of reality.
10. If I were an emotion, I would be alegría
because of music.

Fig. 12. Activity (ii) 'Chinese Portrait'

CHINESE PORTRAIT

1. If I were a colour, I would be blue
because the sea, the sea
2. If I were a flavour, I would be olive oil
because mediterranean - healthy
3. If I were an aroma / fragrance, I would be rose
because of what it symbolizes to me
4. If I were a song / sound, I would be silence
because it beholds all sounds within
5. If I were a texture / material, I would be earth or wood
because they behold life
6. If I were a place / city / country, I would be the sea
because connects places, cities, countries
7. If I were a festival / holiday / fiesta, I would be full moon
because all cultures have a holiday connected to a full moon
8. If I were a story / fairytale, I would be The Two Tigers
because it is a good reminder it brings me good memories
9. If I were an element (earth/air/fire/water/ether), I would be water
because it adapts to what is around
10. If I were an emotion, I would be empathy
because at least I would love to be

CHINESE PORTRAIT

1. If I were a colour, I would be blue
because that deep purple blue before a thunderstorm
2. If I were a flavour, I would be apple
because it is simple & yet fresh & juicy
3. If I were an aroma / fragrance, I would be mint
because it is fresh & clean, a very unique but also medicinal
4. If I were a song / sound, I would be the wind
because it is always there, it is soft & it is everywhere
5. If I were a texture / material, I would be gold
because it is shiny & it can be used for many things
6. If I were a place / city / country, I would be Nairobi
because it is a beautiful city with many things to see
7. If I were a festival / holiday / fiesta, I would be No idea
because no idea
8. If I were a story / fairytale, I would be The Little Prince
because it is a beautiful story that teaches us about life
9. If I were an element (earth/air/fire/water/ether), I would be fire
because it is powerful & it can be used for many things
10. If I were an emotion, I would be love
because it is the most beautiful emotion

Handwritten notes in blue ink:

the wind is everywhere
it is soft & it is everywhere
it is shiny & it can be used for many things
it is a beautiful city with many things to see
it is a beautiful story that teaches us about life
it is powerful & it can be used for many things

Figs. 13 and 14. Activity (ii) 'Chinese Portrait'

WHERE (PLACE)	WHAT (MOOD)	HOW (EMOTIVE)	WHEN (CHRONOLGY)	WHY (SITUATION / MEANING)
Mountain near Park Güell	Feel strong	+3	2014-2015	It was my primary spot. Great route through Park Güell, Segreman to the top of the hill with great views of Barcelona.
PFC presentation at ETSAB - UPC	Feeling relaxed relief	+1	07. 2012	Presentation of my PFC at ETSAB. I didn't sleep the day before...
Cat sculpture. Rambla del Raval	Feeling Sad	-3	2015 onwards	My ex-girlfriend lived in a building in front of that sculpture.
Gracia neighborhood Persepolis Kennedy	Feeling at home	+2	2006- 2009	Personally, I grew up emotionally there. Great flatmate. Great way of living. Great memories.
Sun's entalio	Feeling stressed	-2	2006-2016	It's a place to go through it and people is always stressed there. You cannot stand being pushed by some

Fig. 15A. Activity (iii) 'Graphical Barcelona'

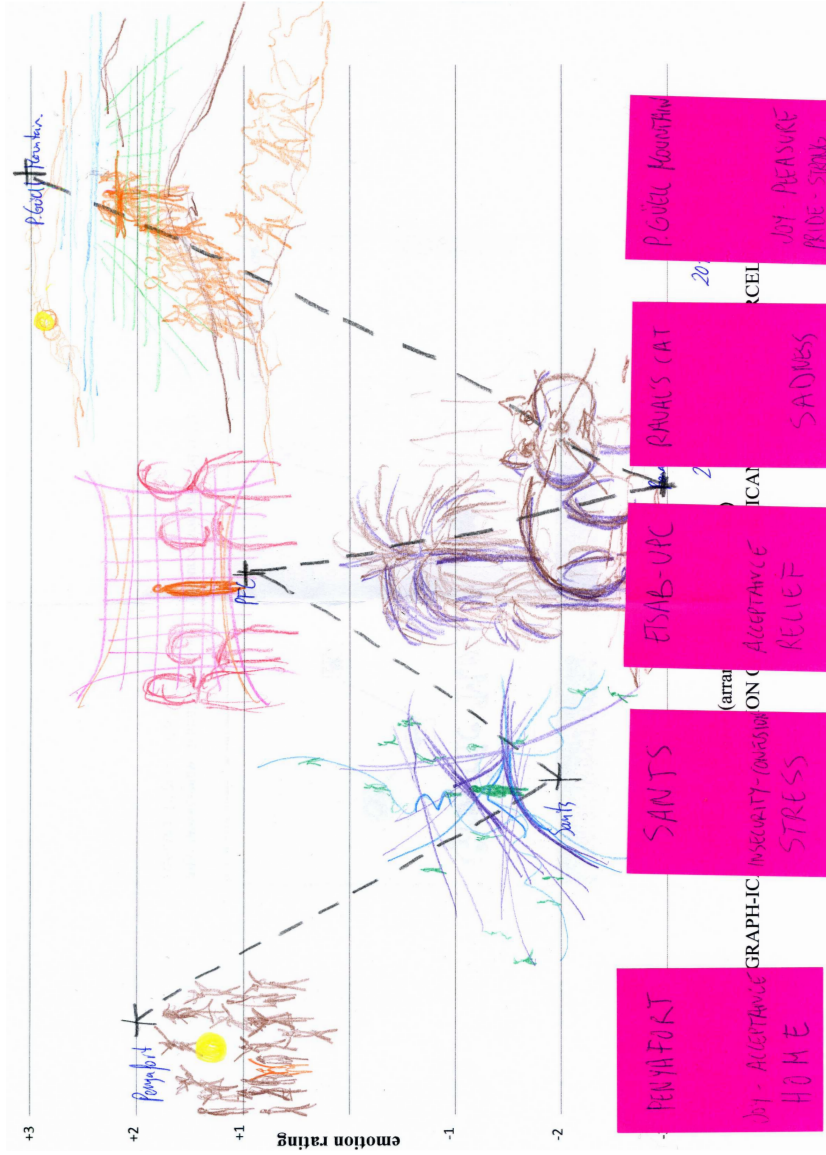


Fig. 15B. Activity (iii) 'Graphical

WHERE (PLACE)	WHAT (MOOD)	HOW (EMOTIVE)	WHEN (CHRONOLGY)	WHY (SITUATION / MEANING)
SEA	Perfection	+3	Always	Freedom, contact with Nature Knowledge, wisdom, sport
HOME	Any possible mood	-3/+3	2010-16	it is where I can fully be myself / welcome who I love
TERRASSA	Sadness	-2	2011-16	Strong relationships ended up in grief (deaths)
RAVAL	stimulating	+2	Especially at the beginning	Multicultural, lively, first home, work places, and more
SALA P	Enthusiasm	+2	2010-13	Equipped just for me (P (but some harder time followed)

Fig. 16A. Activity (iii) 'Graphical Barcelona'

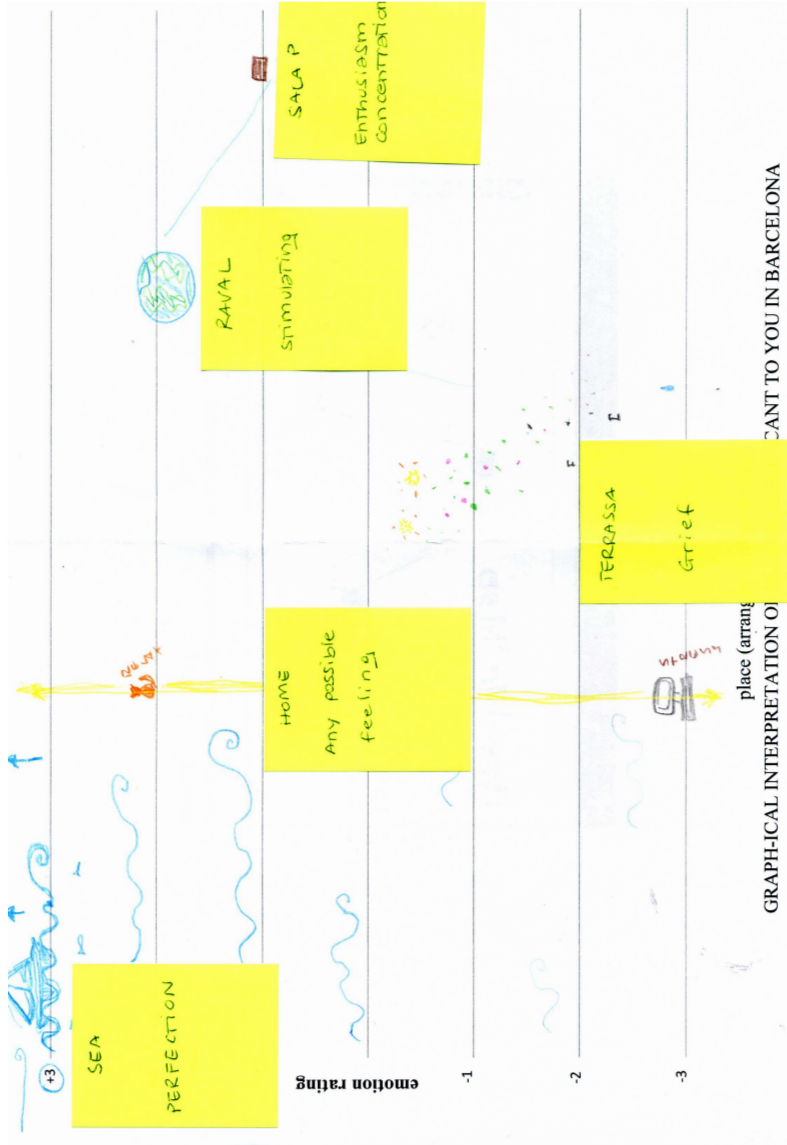


Fig. 16B. Activity (iii) 'Graphical Barcelona'

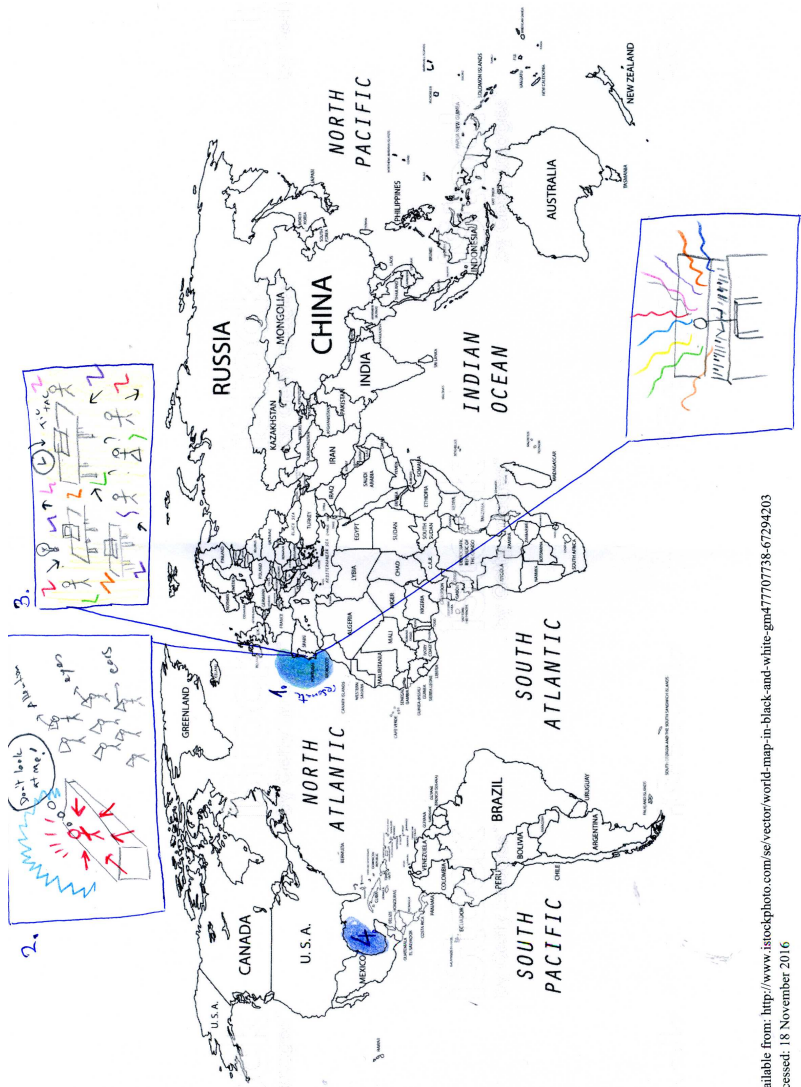
1. The Atlantic Ocean coast... IT is very wide open, the ocean is very loud. It is a place where I can go alone or with people but where I can always find solace, and freedom. For me it is a powerful aesthetic experience, especially because of the sound of the ocean. I feel like I can have a conversation with myself because of that. It's the definite contraction that I am home.

↳ Situation, not the place... sorry!

3. The startup place where I did a 3-day test for a job interview. It was an experience where I had to make the best out of a situation where I thought I was going to fail and was completely out of my comfort zone. It made me fight for what I wanted.

2. The stage. Whenever I have to sing for a lot of people, I feel extremely exposed. The awareness is very physical. My body starts shaking, I can't breathe or focus properly. I feel this way whenever I am self-tested or challenged by certain people. This experience has made me feel more confident overall.

Fig. 17A. Activity (iv) 'Mapping Journeys'



Available from: <http://www.istockphoto.com/se/vector/world-map-in-black-and-white-gm47707738-67294203>
 Accessed: 18 November 2016

Fig. 17B. Activity (iv) 'Mapping Journeys'

① My trips to Korea; 3 times, I still feel the vibe of them. It was my first country on another continent, alone; in a totally different environment and culture. Especially, the first time I went there, I knew very few things about Korea, but anyway, I somehow felt comfortable, like I've known there for a long time. I felt so free. A journey made alone, to such a long distance was freedom for me. I still remember how I felt there, walking around, discovering, the smell of kimchi and hot pepper-spice in the restaurants; the sound of streets that played recent k-pop songs ♡ I see Korea in my dreams, I miss there deeply... like "home-sick"... I know, so well, but I do.

② The day I moved to Barcelona is probably the start of a new chapter. Not a journey exactly, but I don't know how long I'll be here, so maybe I can accept it as a long journey since my discovery period is still going on here. Last 3.5 years that I've been living here, I changed remarkably. I learned to worry less and be a calmer person. This is what the happy people, relaxed locals of BCN taught me. I grew up and started to realize what I really want and definitely DO NOT want. I feel more relaxed, patient and hopeful now; expecting for better things to arrive. Is it the weather, Park Guitadella, my balcony, beautiful seaside, sunny days, I don't know, but I feel much more peaceful than my past years here. I've found encouragement to make major changes & decisions in my life. Found a job, learnt to stand on my feet and started walking to better days to come.

Fig. 184. Activity (iv) 'Mapping Journeys'

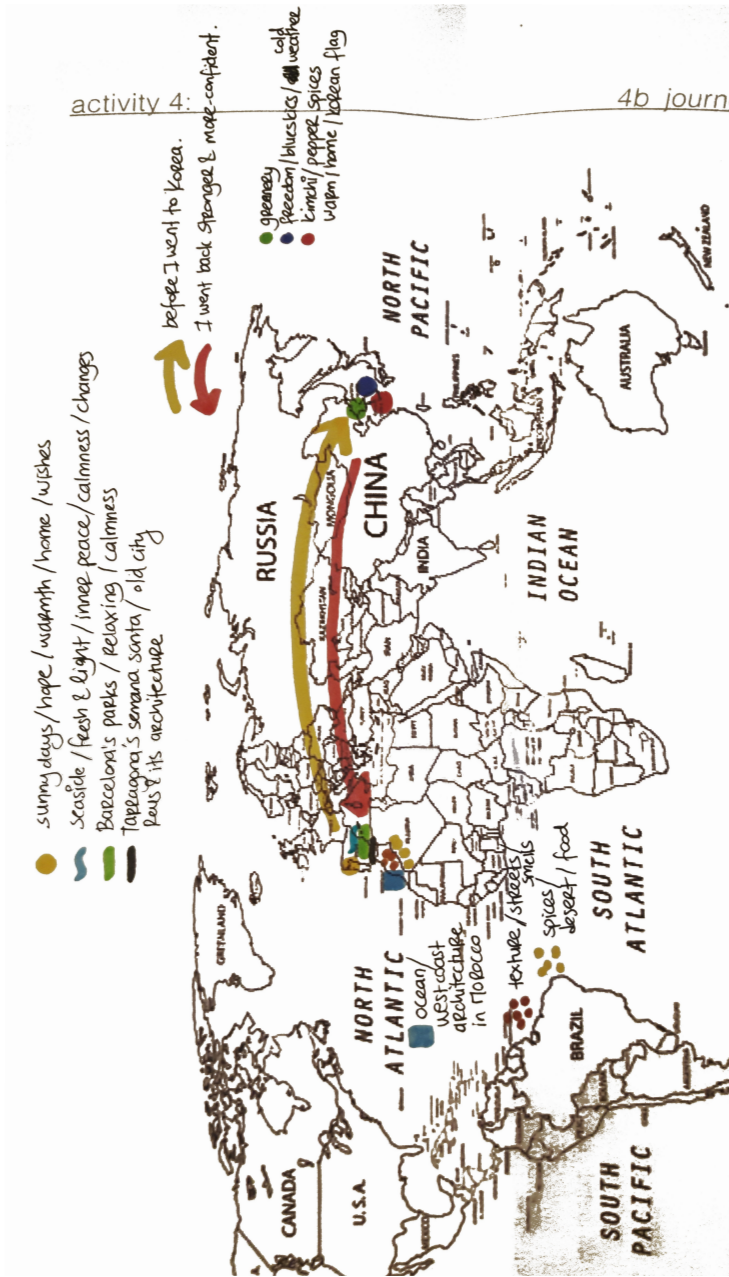


Fig. 18B. Activity (iv) 'Mapping Journeys'

I smell water. I hear
the wind. I watch
An allowa dip & drift
& dive.

I am outside somewhere
isolated, sitting on a
sun-warmed rock, surrounded
by nature, water, needs
A allowing in the wind, needs
swallow. Drinking in the
silence & serenity.

Figs. 19 and 20. Activity (v) 'Beckoning Place'

Un estado líquido; nave con múltiples orientaciones. No hay arriba y
abajo, sólo un lugar sin límites. No hay sol, hay luz y colores poco saturados.
La calma es una constante, pequeños momentos de tensión se combinan
con movimientos del espacio. El lugar se expande y se contrae. La felicidad
y la tristeza son incapaces de florecer, sólo calma y tranquilidad. La gota
que se ve alrededor se deforma, establece un fondo neutro; azul marino
casi negro. A veces parece que sean estallas sobre fondo negro, como el acero
en una noche de verano. No hay temperatura, sólo densidad ambiental.

4. JOURNEYS

I have the feeling that each person has [his/her] own geography.

(Gris, 2016)

4.0 Introduction

The works of Naipaul and De Chirico inspired this research into the somewhat unknown phenomenon of the inner geographies by exploring and describing the essences of awareness, atmospheres, and imagination as part of our sensibilities, with the aim to better understand the topic and to enhance engagement with it.

The theoretical explorations in Chapter 2 revealed the triadic interconnectedness of the existential essences of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’, but the theoretical relation needed to be empirically tested to warrant the validity of the triadic connection in practice in order to attain a comprehensive understanding of the inner geographies. This was undertaken through fieldwork via the research methodology discussed in Chapter 3 – by employing the metanarrative of journeys, interlocutors shared their particular experiences by engaging in workshop activities in fieldwork. Barcelona was the point of reference from where interlocutors reflected and contemplated their journeys in and around the city, the broader globe, and within themselves. Hence, it was appropriate for the emotive graphing in the ‘Graphical Barcelona’ activity to be the datum from which to respond to the empirical research question and sub-questions below:

What contributes to our socio-spatial experience of the phenomenon of the inner geographies?

- (i) What makes particular situations meaningful?
- (ii) What comprises resonating occurrences?
- (iii) What characterises impressionable settings?

This enabled me to navigate the overall dataset yielded from the ‘Chinese Portrait’, and ‘Item of Significance’, ‘Mapping Journeys’, and ‘Imagination’ activities, as well as the online Questionnaire and Feedback forms. As mentioned in Chapter 3, the empirical data collected from all these fieldwork activities was analysed and interpreted using interpretative phenomenological analysis (IPA) as

well as narrative and thematic analysis to yield results that led to the identification and extraction of the emergent themes. Whilst each activity was informed by the theoretical concepts of awareness ('Chinese Portrait' and 'Item of Significance'), atmospheres ('Graphical Barcelona' and 'Mapping Journeys'), and imagination ('Beckoning Place'), this did not mean that each particular activity was limited to generating data exclusively on that specific concept. Rather, the concepts combined and merged across the activities, which actually proved the triadic interconnectedness of awareness, atmospheres, and imagination and their coalescence as existential essences. So, instead of yielding the essences of awareness, atmospheres, and imagination as separate from each other, the interlocutors depicted them as a complex entanglement by speaking to the nuances of the interconnectedness of the triadic concepts, which were alluded to in the theoretical research (as per Chapter 2: Literature Review), that reside within subtle realms of interlocutors' emotionality.

This finding significantly implicates on this chapter, since the thematic organisation is not structured by merely following a listing of the fieldwork activities, nor that of the theoretical concepts of awareness, atmospheres, and imagination. Rather, it presents the existential essences in the coalescence of the triadic interconnectedness of awareness, atmospheres, and imagination as topics or emergent themes, which are derived from merging the empirical research and the theoretical research. As revealed by interlocutors' affective experiences, the empirical data illuminated the theoretical data for which nuances were either directly apparent or somewhat hidden in the theoretical research evidenced by the literature review. So, as the outcome of the categorical unit and content focus of analyses, the extraction and identification of the emergent themes was based on the empirical research depicted by the inner movements within interlocutors' intimate lives, which corroborated the theoretical research findings. Thus, the thematic organisation presents the emergent themes as grouped into two categories – 'soul space' and 'spirit compass' – which cohere around the relation between the existential essences of awareness,

atmospheres, and imagination as the ‘way of feeling and knowing’ and the socio-spatial properties of everyday experience as ‘significant encounters’.

To illustrate this, the first part of Chapter 4 indicates the quotidian contributions of socio-spatial experience, which are uncovered as ‘significant encounters’ that are resonant, impressionable, and meaningful to individuals’ lives. Resonant occurrences comprise compositions of people, place, and feelings. Impressionable settings are characterised by physical and socio-cultural landscapes. Particular situations are made meaningful by the emotive appraisal thereof. The intention is to demonstrate that the constitutive properties of significant encounters are those that are most apparent in everyday life which are visible at a more obvious level; yet, at a deeper level, are underlying ‘intangible’ qualities. Hence, the second part of this chapter purposively reports the emergent themes as descriptive accounts to emphasise this point, as made sense of through my interpretation. The themes do not compete in significance, nor are they presented in any particular order, but aim to emphasise the stirring of interlocutors’ souls by depicting the profound undercurrents of their feelings in the experience of their worlds lived without and within based on their affective biographies.

4.1 Categorical content

a) Emotive appraisals

“I couldn’t forget Barcelona for years.”
(Sari, 2017)

What makes particular situations meaningful?

Interlocutors appraised their most meaningful situations on a scale of ‘good’ to ‘bad’ feelings (Figs. 21, 22, 23, and 24). In the good feelings, ‘extremely positive’ emotions ranked highest, closely followed by ‘positive’ emotions; and the bad feelings revealed the same pattern of ‘extremely negative’ emotions grading highest, followed by ‘negative’ emotions. ‘Slightly positive’ and ‘slightly negative’ emotions were tiered lowest in each category, separated by a small percentage of neutral feelings.

The results show that significant encounters related to *good feelings* were distinguished by:

- emotions common across extremely positive, positive, and slightly positive ranges, which include:
 - acceptance, enthusiasm, freedom, independence, and serenity;
- emotions common across extremely positive, and positive ranges, which include:
 - intimacy, happiness, hope, and love;
- emotions common across positive, and slightly positive ranges, which include:
 - fulfillment, homeliness, kindness, and melancholy; and
- emotions common across extremely positive, and slightly positive ranges, which include:
 - admiration, nostalgia, pleasure, pride, and tenderness.

Emotions such as endearment, comfort, gratitude, perfection, strength, authenticity, intensity, stimulation, safety, beauty and romance also relate to good feelings, but feature less prominently.

The results demonstrate that significant encounters related to *bad feelings* were determined by:

- emotions common across extremely negative, negative, and slightly negative ranges, which include:
 - grief, incomprehension, and loneliness;
- emotions common across extremely negative, and negative ranges, which include:
 - hate and stress.

Emotions such as anger, deception, fear, frustration, hopelessness, shame, uncertainty and insecurity also related to bad feelings, but featured less prominently.

Neutral feelings were shown to straddle positive and negative emotions, which were evidenced by the following emotions: admiration, calm, confidence, enlightenment, excitement, fear, friendly, gratitude, happiness, hope, peace, productiveness, sadness, safety, shyness, and worry.

The findings demonstrate two things. Firstly, an encounter is not necessarily significant just because interlocutors may have an affinity toward it. Although good feelings were dominant in individuals' significant encounters, the results indicate that significant encounters also include situations that made them feel bad. Moreover, the emotive appraisal of the encounter does not equate to labelling the encounter itself as good or bad. Rather, feeling contributes to what makes the encounter significant to interlocutors, ie. if one feels bad in/about a situation, it does not necessarily make the encounter itself negative, as it may be positive in its impact and/or contribution to one's life. Secondly, emotive appraisals appear to be inversely proportionate to the chronology of significant encounters in a place, ie. there is a higher concentration of positive emotions earlier in the chronology as compared to the higher concentration of negative emotions later in the chronology. It demonstrates that the feeling of newness is associated with "the 'honeymoon' phase" (Grüne, 2016) showing optimism at the beginning of something until realisations gradually occur (Fig. 25). It indicates that emotive experiences "get more real over

time” (Taronja, 2016) as “positive and negative experiences start to balance your emotions, so you can focus on what you want or what you need” (Candela, 2016).

Thus, interlocutors’ particular situations are made meaningful through their emotive appraisals. Encounters provide affective immediacy, which moves interlocutors in their reading of the emotive characteristics therein (Maquet, 1986; Ahmed, 2004; and Psarologaki, 2013). But these emotions “are generated through, at the same time as they help produce, the encounter” (Wright, 2015:398). As such, interlocutors’ emotive encounters shape and are shaped by their interactive yet intimate experiences with their worlds, responsible for their unique interpretation of situations (Tuan, 1977; Svašek, 2010; and Pallasmaa, 2013a and 2014a). In so doing, interlocutors’ understandings of situations and self come into being through their affective experiences to which meanings are ascribed in the connection between encounters and emotions (Conradson, 2005; Simonsen, 2012; and Wright, 2015).

EMOTIVE APPRAISALS

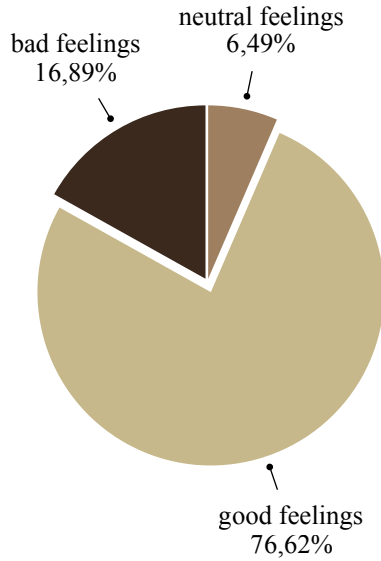


Fig. 21. Appraisal of feelings.

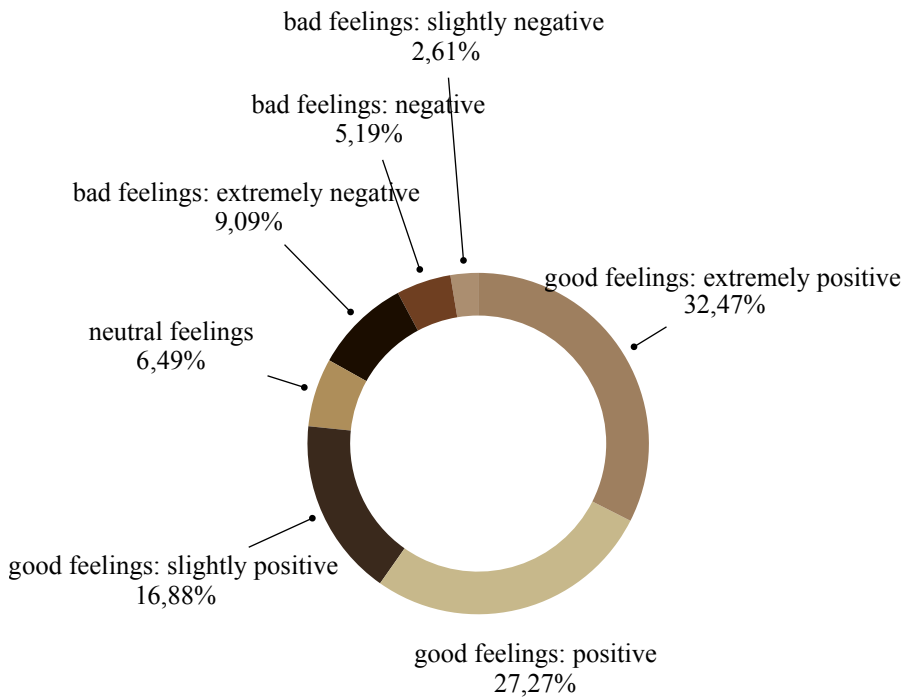


Fig. 22. Emotive composition of feelings.

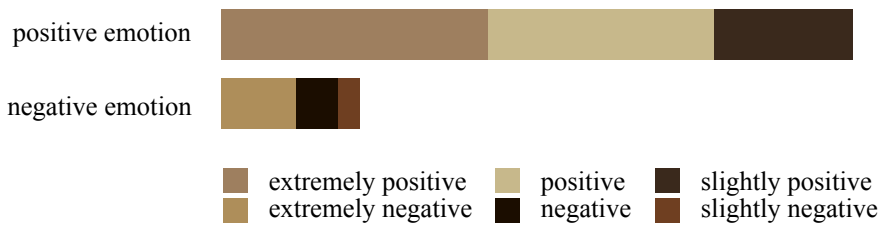


Fig. 23. Comparison of intensity of emotive encounters.

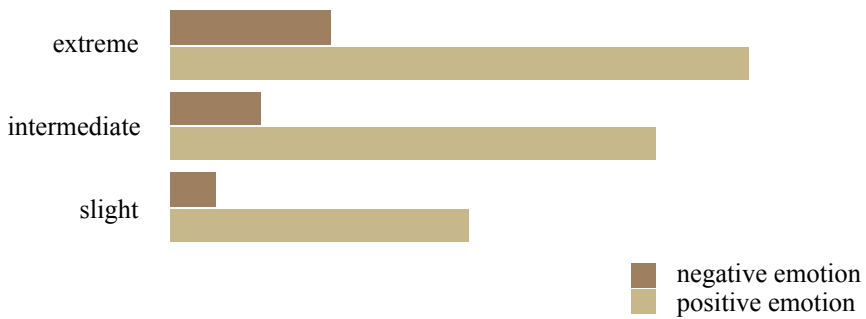


Fig. 24. Comparison of intensity of emotive

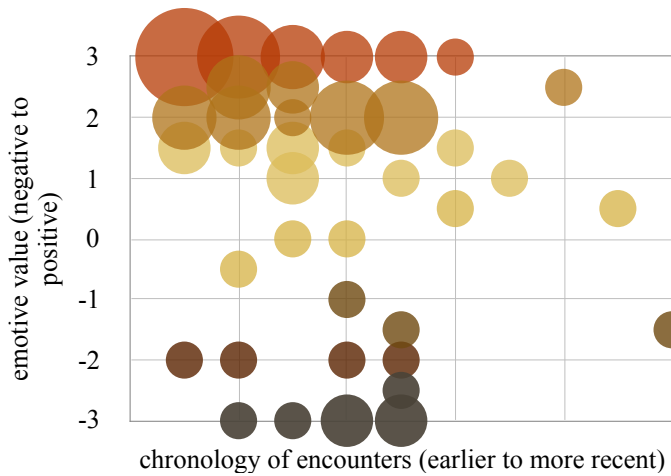


Fig. 25. 'Graphical Barcelona': appraisal of interlocutors emotive

b) Place, people, feelings

“I love the feeling, it’s a place I love.”
(Candela, 2016)

What comprises resonating occurrences?

Interlocutors’ resonant occurrences comprised place, people, and feelings. For some, only one of these factors was prominent, whilst for others, a combination of factors was highlighted (Figs. 26, 27, 28, 29, and 30). In the singular factors, ‘place’ ranked highest, followed by ‘feelings’; and in the combination of factors, ‘place and feelings’ graded highest. The overall results revealed that ‘place and feelings’ mostly comprised the occurrences that resonated with interlocutors.

Places were the prominent factor of the encounters that resonated with Verde (2016), Blau (2016), and Pers (2016). Verde explains, “In my case it was the place. For instance, I didn’t mention my girlfriend because she is associated with different places” (Verde, 2016). Albeit Blau’s thoughts of his significant encounters were triggered by precise geographical locations – due to his embeddedness in his professional background – the occurrences that resonated with him were those places he considered to be private and intimate.

But place did not contribute to occurrences that resonated with Azul since the things that impact her most have nothing to do with where she is. She explains, “Place doesn’t say much to me – what happens to me doesn’t matter where I am” (Azul, 2016), elaborating that she is inclined towards people due to the “people-related way of thinking” (Azul, 2016) of her background. Azul believes that the situations that resonate with her are dependent on the scenarios that comprise the interactions of people she is with.

People were, however, not a necessary part of the encounters that resonated with Gialla and Candela. These occurrences were rather

about *feelings*. Gialla explains that although she may like some places, they are not significant if “not linked in any way to my personal experience” (Gialla, 2016). So instead of people or place, the encounters that resonate with Gialla are attributed to “more of the feelings” (Gialla, 2016) since there are places in which she could be alone, or without the company of anyone, and still find them pleasant. For Candela (2016), feelings are the frame of reference by which she can determine and fulfil necessities.

Occurrences that resonated most for others, such as Rojo (2016), Siniy (2016), and Grüne (2016), comprised both *place and people*. Rojo is adamant that it is “not one or the other, it’s just both...it’s the combination between the place and the person” (Rojo, 2016), which Siniy agrees with. Similarly, Grüne’s significant encounters are relations between people and place, as she explains, “to all these places, I connect people” (Grüne, 2016). She especially emphasises that her impressionable encounters of places were meaningful only because they were experiences that she shared with people, stating that “the places come with people” (Grüne, 2016). As such, she admits to probably not experiencing the same feeling if she were alone on her visit to Montserrat.

Oranž (2016), Taronja (2016), Sarı (2016), and Gris (2016) alluded to both *place and feelings* as comprising the occurrences that resonated with them most. For them, resonant occurrences are not only about place, but the feelings that were attached to them. Taronja recognises that his “strongest feelings are connected to place, because a feeling of the place is connected to the scenario” (Taronja, 2016). As such, Oranž describes “places that connote feelings...places where I feel something” (Oranž, 2016).

For Blu, whilst occurrences may have been located in a place, the encounters that resonated with her comprised *people and feelings*. Her connections to places is due to people inspiring the feelings that have affected her, so “connect[s] people and emotions” (Blu, 2016) in considering a place that has significant meaning to her.

Thus, interlocutors' resonating occurrences comprise people, place, and feelings. But the felt dimension is "the *strange magic* of the encounter between things, events, places, [people], and [their] accounts of them" (Anderson and Harrison, 2010:backcover, my emphasis) that etches their traces of presence within interlocutors. So, encounters are felt rather than articulated or represented, which makes them intimate and personal, and varied in interlocutors' perceptive experiences (Tuan, 1977; Conradson, 2005; and Thrift cited Hubbard and Kitchin, 2011). As such, it is the feeling of people, place, and even feelings of the encounter that resonated with interlocutors, and through which they also intensely relive them from a distance yet feel their closeness (Tuan, 1977; Jones, 2005; Frers and Meier, 2007a; and Ingold, cited Lorimer, 2011).

PLACE, PEOPLE, FEELINGS

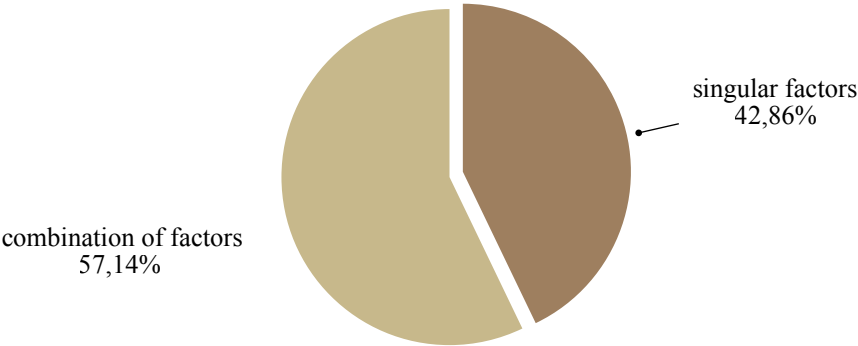


Fig. 26. Overall factors of encounters.

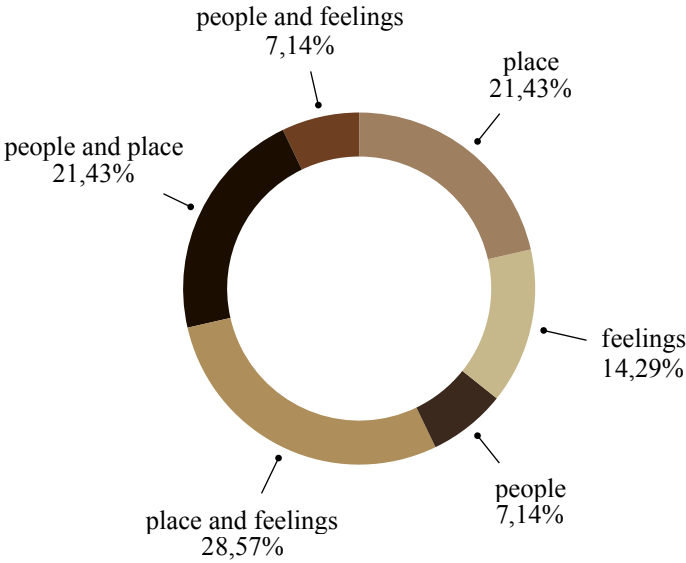


Fig. 27. Composition of factors of encounters.

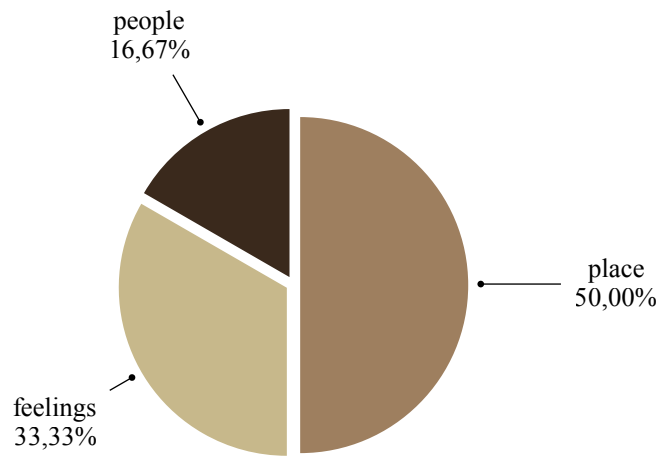


Fig. 28. Composition within singular factors.

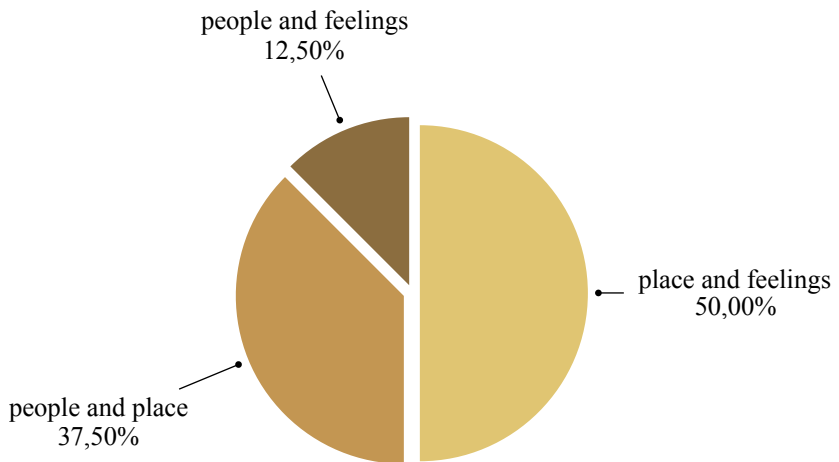


Fig. 29. Composition within combined factors.

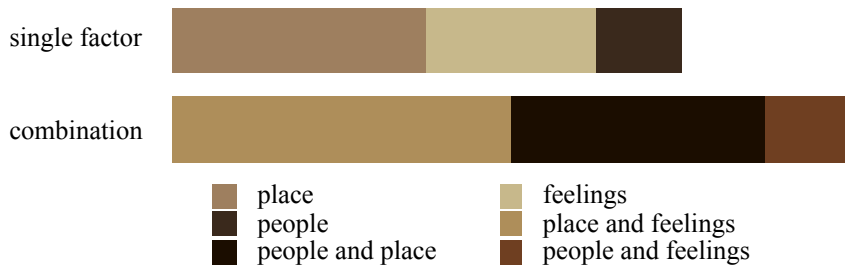


Fig. 30. Comparative composition of encounters.

c) Physical and socio-cultural landscapes

“My home is the place where I live. My home, the district, and the sea are all the same to me.”

(Blu, 2016)

What characterises impressionable settings?

Interlocutors characterised their most impressionable settings in terms of *physical (built and natural)* and *socio-cultural (social and cultural)* settings (Figs. 31, 32, 33, 34, and 35). The impression created by built settings was slightly more influential than natural surroundings, although in some instances the built and natural were related. Social settings were much more influential than cultural landscapes, but many cultural encounters were also embedded in the social settings. Built and social settings occupied prominent positions in interlocutors' significant encounters in the categories of physical and socio-cultural settings respectively.

Overall, there was a negligible difference between the more impressionable physical settings than the socio-cultural. Importantly, the results indicated that the components (built, natural, social, cultural) of physical and socio-cultural settings often intersected, and it was interlocutors' *feelings* attached to those aspects that gave them significance and created lasting impressions, which facilitated interlocutors' lives in the city, as shown by the examples below.

Blu (2016) felt stimulated and inspired by the “synthesis of multicultural people and a wide diversity of social situations” (2016) when living in the diverse and lively neighbourhood district of Raval. Feeling relaxed in her current neighbourhood of Barceloneta, Blu's (2016) definition of ‘home’ includes that which is within and “extends beyond [her] front door” (Blu, 2016) and thereby encompasses the Mediterranean Sea. Sharing Blu's sentiment, Blau (2016) considers the neighbourhood of Gracia and his flat to be his home – defining home to be “a

value” (Blau, 2016) that is determined by his feelings – wherein he feels alive in his everyday life. Oranž (2016) felt calm and relaxed on the rooftop terrace of her previous apartment, and feels tranquil and comfortable in her present home in Gracia which has a pleasant ambience due to good air and positive energy overlooking the neighbourhood. As her “home outside of Italy” (2016) Gracia brings happiness to Gialla because she is “really, really attached to this neighbourhood” (Gialla, 2016). Similarly, eliciting feelings of happiness and hope in Verde (2016), Gracia feels like ‘home’ because of the good time spent with friends in the plaza, and continues to offer him “the promise of more good times” (Verde, 2016).

Sharing tapas with friends in the bars at Poble Nou elicits feelings of comfort and gratitude in Siniy (2016). Having conversations over coffee with close friends, Candela (2016) feels peace, love, and intimacy upon “smelling the softness” (Candela, 2016) of her favourite bakeries in Barcelona. Gialla (2016) feels relaxation, love, happiness, and enthusiasm in her weekly participation at the vegetable co-operative garden with friends at Ateue Roig. Gialla (2016) and Rojo (2016) feel happiness and love when amid nature at Parc del Montjuic and the historic environs at Turó Rorira Bunkers due to the mood of those high points. Grüne (2016), Oranž (2016), and Taronja (2016) feel pleasure and pride upon engaging in sporting activities and exercise at Convetera de les Aigües, Montgat beach, and the hilltop at Parc Güell due to immersion in the natural landscape and views to the city.

Blau (2016), Gialla (2016), Rojo (2016), and Sarı (2016) enjoy Catalan and Spanish traditions, festivals, and celebrations since settling in Barcelona. Rojo (2016) feels euphoria, excitement, joy, serenity, and acceptance when participating in cultural activities such as Sant Joan, Temp de Flors, the Sitges Carnival, and Sant Jordi with friends, as well as taking in the natural heritage of the coastline of the Costa Brava. Gialla (2016) also feels pleasure and euphoria upon encountering traditional Catalan dancing in Plaça del Rei, and Sarı (2017) is deeply moved by the Semana Santa

celebrations in Tarragona as well as as the architectural expression of cultural heritage in the work of Gaudi and Catalan modernism. Just as Blau (2016) proudly takes delight in traditional Catalan festivals such as Festes Major he also appreciates the “historical atmosphere” (2016) within the Roman walls of the old city – he feels enthusiasm and pride when interacting with the Ciutat Vella, including Plaça del Felip Neri through to the Turó Rorira Bunkers.

Interlocutors’ impressionable settings are characterised by socio-spatial landscapes. Interlocutors’ lifeworlds are constituted through performative engagements with physical and socio-cultural contexts for which the relationality thereof prompts the emergence of their encounters (Nadal-Melsió, 2008 and Mitchell, 2015). These fields of presences or experiences of interlocutors’ everyday lives are revealed or expressed by the impact of their encounters (Lefebvre, cited Nadal-Melsió, 2008). Thus, the liveliness of interlocutors’ encounters is the result of the ‘co-mergence’ of socio-spatial and temporal phenomena and the psychosomatic, which involves a multitude of impressions intertwined with specific situations (Pile and Thrift, 1995; Frers, 2007; Frers and Meier, 2007a; and Greenhough, 2010).

PHYSICAL AND SOCIO-CULTURAL LANDSCAPES

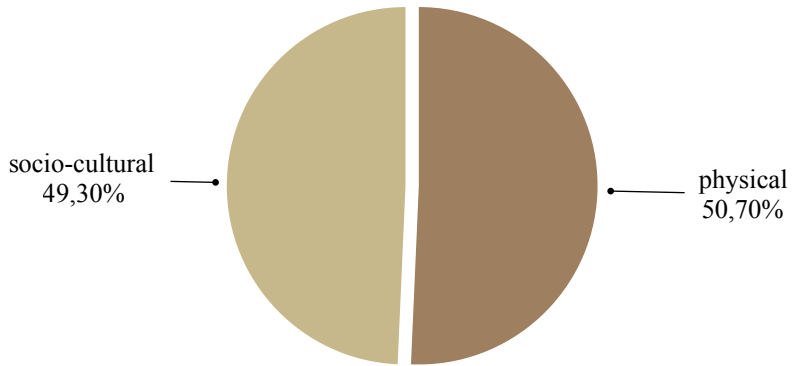


Fig. 31. Overall settings.

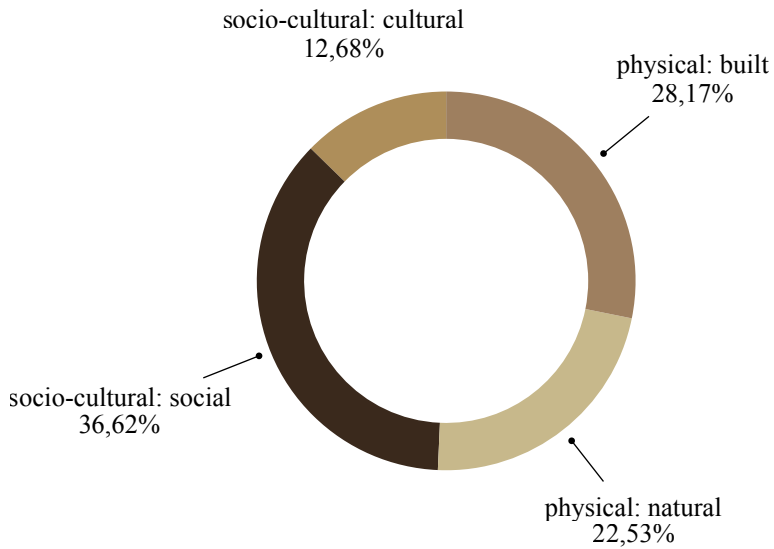


Fig. 32. Composition of settings.

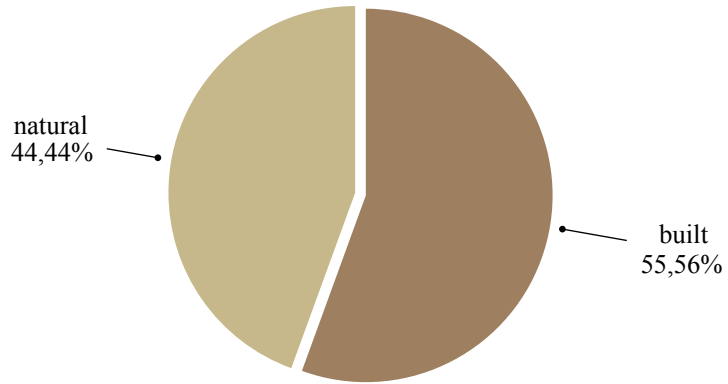


Fig. 33. Composition within physical settings.

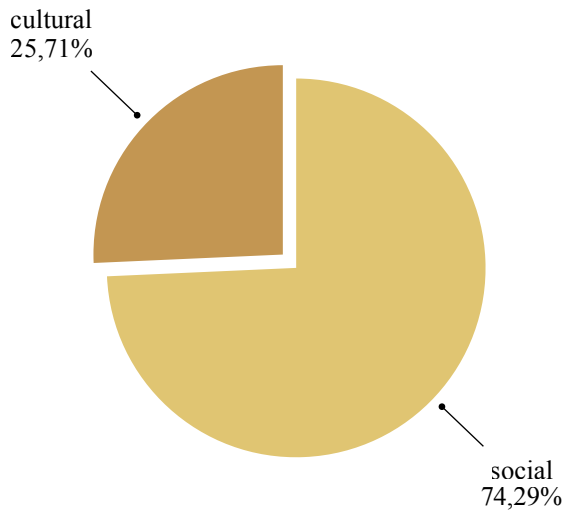


Fig. 34. Composition within socio-cultural settings.



Fig. 35. Comparative composition of settings.

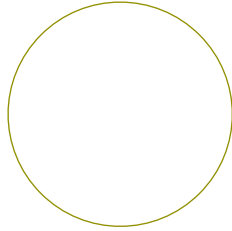
d) Significant encounters

Interlocutors' purposes and reasons to live in Barcelona are due to work and/or studies or both as well as quality of life, engagements with the city, urban landscape, and cultural activities, which constitute their everyday experiences.

Whilst interlocutors' encounters are of different kinds, they all contribute to the production and evolution of themselves and their circumstances (Frers and Meier, 2007a and Sanders, cited Daniels, DeLyser, Entrikin, and Richardson, 2011). The "rhythms and intimacies of encounters" (Ingold, cited Lorimer, 2011:254) or the 'taskscape' explains interlocutors' experiences, understandings, and response to the world via immediate and direct encounters in "the practicalities of living" (ibid). In so doing, interlocutors know their world and themselves through unfolding encounters within their dynamic and changing contexts of everyday life, which are 'entanglements' of the what with where, when, how, and why (Deleuze and Guattari, cited Greenhough, 2010). In so doing, encounters are "explosive: they unsettle what appears to be Given, and breathe life into what appears spent" (Doel and Clarke, 2011:143) inferring their complexity, immanence, and transformative nature, making them generative in their ability to uncover possibilities by exploring the limitations and potential of the self and worlds in the totality of everyday life (Althusser, cited Nadal-Melsió, 2008 and Mitchell, 2015). Whilst encounters are woven into interlocutors' being through past, present, and future life-experiences, distinctive experiences associated with particular feelings make encounters significant. They are meaningful through emotive framings that continue to resonate within interlocutors, and impress upon or even alter their perceptions of themselves and their worlds (Conradson, 2005; Smith, Davidson, and Henderson, 2012; and Pallasmaa, 2014a).

Hence, interlocutors engage with a constellation of 'significant encounters' (Fig. 36) – which are meaningful, resonant, and impressionable everyday experiences that comprise socio-spatial

properties as an amalgam of emotive appraisals, compositions of people, place, and feelings, and physical and socio-cultural landscapes – that appear to contribute to the phenomenon of the inner geographies.



significant encounters:
constellation of socio-spatial properties that amalgamate people, place, and feelings, physical and socio-cultural landscapes, and emotive appraisals.

Fig. 36. Constellation. Significant encounters.

4.2. Thematic content

The themes that emerged from the analysis and interpretation of interlocutors' emotive descriptions of their experiences demonstrate a coalescence of the interconnectedness of awareness, atmospheres, and imagination (way of feeling and knowing) and the constellation of socio-spatial properties comprising resonances, impressions, and meanings (significant encounters). They pertain to the nuances that stir the soul as strongly felt undercurrents that reside within the subtle realms of interlocutors' emotionality. It is important to note that the underlying concepts of awareness, atmospheres, and imagination are not overtly made reference to in the thematic results, since the intention is to emphasise their coalescence with the socio-spatial properties of interlocutors experiences as engaged in their everyday lives. The synthesis of a way of feeling and knowing and significant encounters thereby give rise to the emergent themes that pertain to "living in the soul-spiritual" (Steiner, 1920:14) and are thereby grouped as 'soul space' and 'spirit compass', which pertain to interlocutors' experiences of self and worlds in terms of their affective biographies.

4.2.1. Soul space

I use the term 'soul space'⁷⁹ for the first grouping of themes to refer to the forces that feed interlocutors' "soul[s], that indefinable essence or core of [their] being that lives deep in [their sensibilities]" (Cooper Marcus 2006:249). It infers a soul-world continuum whereby intimately experienced existential conditions encompass interlocutors' psychical and physical worlds, thereby revealing the depths of encounters within their holistic reality (Monk and Norwood, 1997; Relph, cited Birkeland, 2005; and Haldar and Ghosh, cited Bhushan and Garfield, 2011). The grouping pertains to "the soul life of human beings" (Steiner, 1999:22) as the connection of the self to people, places, and things in interlocutors'

⁷⁹ Cooper Marcus makes loose reference to *soul-places* as places explored in the imagination, which are "echoes of real places, or may be total fantasy" (2006:287).

worlds. The ‘soul space’ grouping therefore includes themes of oneness, integrity, enchantment, serenity, and attunement, each of which will be discussed in the sections that follow.

a) Oneness

“They are all mixed up as frequencies of the same note.”
(Verde, 2016)

Oneness⁸⁰, according to Hermes, “contains all opposites...and unites all of your experience” (Freke and Gandy, 1999:xxxii). It pertains to the unique and whole entity of the self, the *entitas tota* (Leibniz, Mautner, 2005:345). Moreover, as a deep sense of wholeness lived through consciousness, oneness is a mingling, permeation, and merging of the self and worlds which is felt, a part of, and appears in encounters of everyday life experience in holistic reality (Radhakrishnan, 1966; Heidegger, 1970; Talbot, 1992; Cooper Marcus, 2006; Frers, 2013; Bonnett, 2016; and Pérez-Gómez, 2016). It infers a ‘circularity’ (Pérez-Gómez, 2016:146) of intersubjectivity as an essential constituent and fundamental dimension of existence, as well as the “interconnected nature of senses and ‘things’ in the world” (Ingold, cited Mason and Davies, 2009:589) whereby “everything is both personal and in relationship with everything else” (Larsen and Johnson, 2016:158). In the “deep continuities between mind, life and world” (Pérez Gómez, 2016:142), oneness infers a ‘coherence’ in the feeling of “things coming into their own...when everything refers to everything else and it is impossible to remove a single thing without destroying the whole” (Zumthor, 2006:69). Hence, emerging from the interlocutors’ experiences, the theme of ‘oneness’ consolidates constitutive qualities of totality, wholeness, connection, balance, harmony, and contrasts which are demonstrated by tempered

⁸⁰ The state of being joined or existing as one thing (*Cambridge Dictionary*. 2018). The state of: “being unified or whole, though comprised of two or more parts; of being in harmony with someone or something; [and] of being one in number” (*Oxford Living Dictionaries*. 2018).

feeling-tone, sensitive understandings, and in-differentiation and incommunicability.

Tempered feeling-tone

Contrasting yet inseparable elements are integral to interlocutors' being, forming a balanced and connected whole that resides within them, which can also be in flux due to constantly undergoing changes and transformations (Tarkovsky, cited Bachmann, 1984; Pérez-Gómez, 2016; and Springer, 2017). This is due to the whole of individuals' being being kept in balance by the different oscillating states of the world, which, by complementing each other, maintains our harmonious existence (Atkinson, et al, 2011 and Pérez-Gómez, 2016). It pertains to a 'well-tempered mixture' of intersubjective experiences that denotes an equilibrium of self and worlds, which implicate on psychic harmony or well-balanced spirit (Laozi, cited Atkinson, et al., 2011 and Palladio, Democritus, and Sophorsyne, cited Pérez-Gómez, 2016). More specifically, it extends to the interconnectedness of feelings embedded in interlocutors in their immersion in certain environments to which their moods are referenced – whereby natural environs in particular evoke primal associations between intimacy and origins (Mendoza and Morén-Alegret, 2012; Bonnett, 2016; and Pérez-Gómez, 2016). In so doing, the 'feeling-tone' of nature correlates with human emotion, for example: feelings of anger and rage to the violence of thunder and lightning, emotional release by tears to the rain, clarity of mind to the clear air and sky, and confusion to fog (Abram cited Birkeland, 2008; and Pérez-Gómez, 2016). Similarly, Étienne-Louis Boullée refers to “the optimism of spring or the melancholy of winter” (Pérez-Gómez, 2016:250) to describe the emotive correlation of individuals to nature.

This is depicted by Taronja (2016) and Verde's (2016) connection of personalities of self and worlds, whereby the balance of their emotive qualities correlates with the contrasting characteristics of their native islands of Mallorca and Menorca respectively. Noting

that “you need both to live on the island⁸¹” (2016) Taronja recognises the associated oscillations⁸² of calm and tension of Mallorca within himself, consciously controlling the flux from one to the other in seeking to attain a harmony between the extremities of his emotions. Similarly, the windy and hostile yet also still, calm, and relatively desolate characteristics of Menorca are “a form of life” (Verde, 2016) that have impressed upon Verde’s (2016) personality⁸³. In addition, they manifest in his deeper psyche as a quiet attraction to hostile environs, which is “not connected to a specific place, but rather the particular feeling” (Verde, 2016) which prompts Verde’s feelings of exposure and vulnerability.

Sensitive understandings

An awareness of feeling a particular emotion within a range and mix thereof and then thinking upon it together aid in a complete sensitive understanding or “contemplative feeling” (Bhushan and Garfield, 2011:200) of the situations comprising everyday lives. This relation between emotionality and reasoning is crucial to the self’s knowledge of the world, since both are part of being in its entirety (Tarkovsky, cited Bachmann, 1984; Adorno, cited Atkinson, et al., 2011; Pérez-Gómez, 2016; and White, cited Scottish Centre for Geopoetics, 2017). Neither is sufficient on its own, since both together are necessary for interlocutors to appraise experiences and attain a unification of existence. In so doing, the forces of “Light and Life, become Mind and Soul” (Hermes, cited Freke and Gandy,

⁸¹ The balance of contrasting qualities of the islands also contributes to Taronja’s (2016) attachment to the wild and beautiful landscape of the island. The island embraces sea and mountains, as well as smooth lush grass and dry textures of *marés*, a stone found only in a particular Mallorcan quarry.

⁸² Azul is also attuned to her “oscillation between moods” (Azul, 2016), contributing to her constant uncertainty due to the general unpredictability in life comprising different daily happenings.

⁸³ The contrasting qualities also manifest in the associations Verde (2016) makes to himself. He identifies with feelings of peace because it relieves stress influencing his affinity to the aroma of camomile because it reminds him of the soothing capacities of nature. Drawn to the sounds of tension and thinness of the textured yet fine tones of a violin, Verde describes himself as light and intense.

1999:35) in the totalising energy of the ‘Life-Force’ as a saturating presence residing within individuals and the world, which is vitalism or ‘theory of life’ (Bergson, cited Mautner, 2005 and Atkinson, et al., 2011). As central to living, it is knowledge of the soul – which combines interlocutors’ ability to feel the spirit of things as emotive essences as well as to think upon them to explain the meaning and workings of the everyday – that balances feeling and thinking, intuition and intellect (Krishnamurti, cited Radhakrishnan, Wadia, Datta, and Kabir, 1952 and Kant, cited Macey, 2011, Mautner, 2005, and Atkinson, et al., 2011).

Blau (2016), Blu (2016), Candela (2016), and Sari’s (2017) sensitive understandings of their experiences all involve contrasting qualities of emotive engagements on different scales and levels of existence. Whilst Blau, Blu, and Sari depict their involvement with studies, work, and recreational activities, Candela considers her interactions with the totality of herself and the urban landscape. Blau’s (2016) doctoral research leaves him feeling satisfied with work he has accomplished, yet also frustrated by aspects not undertaken. By learning to balance his emotions, he has accepted his contrasting feelings as part of the totality of the experience (Blau, 2016). Similarly, Blu’s (2016) job in the Barceloneta Civic Centre began with feelings of happiness and enthusiasm which turned to concentration as the work grew more difficult and demanding, but she acknowledges the distinction and value of each within the wholeness of feeling, clarifying that concentration “is still a good feeling, but it’s not enthusiasm” (Blu, 2016). Sari (2017) also appreciates the range and mix of feelings of happiness and sadness that constitute her being – particularly when frequenting the Filmoteca cinema complex at the Plaça de Salvador Seguí, where the “fresh place of contrasts” (Sari, 2017) prompting her laughing and crying, thinking and feeling, learning and just being whilst watching films there, thereby connecting her to the arts and inspiring her productivity.

Candela (2016) refers to the wholeness and balance of feelings within herself in Barcelona, as well as a totality of experience in the

city itself stating, “I felt with my soul and reason” (Candela, 2016). Reached by regularly thinking upon her feelings, balancing rationale and intuition, it involves understanding her feelings in relation to “[her] country, lifestyle, and profession” (Candela, 2016) in order to maintain a full and balanced life. Candela experiences a “global happiness” (Candela, 2016) in Barcelona, as it is where she feels ‘present’ in the city and connected to the world – which includes mediating the mountain of Montjuic and the waters of the Mediterranean from Port Vell, the juxtaposition of historical and contemporary architecture in the city, and the diversity of people particularly along the route from Barri Gòtic to Plaça Catalunya crossing Las Ramblas. For Candela, the Ciutat Vella exudes a universal feeling of “everything together – not a specific time, ethnicity, or language – the humanity” (Candela, 2016).

In-differentiation and incommunicability

Different yet complementary qualities exude a particular totalising effect in their confluence and synthesis, such as in the relation between the subjective and objective (Debord and Wolman, cited Burch, 1995; Dewey, cited Macey, 2001, Mautner, 2005 and Atkinson, et al., 2011; Ghosh, cited Bhushan and Garfield, 2011; Schelling, cited Mautner, 2005; and Atkinson, et al., 2011; and Crossley, cited Pérez-Gómez, 2016). Their totality constitutes an intersubjective dimension in the unified whole of interlocutors’ experience of worlds in the harmonious assimilation of the qualities of ideal and actual, substance and material into a holistic reality, inferring *Stimmung*. But the blurring of distinctions in everyday life experiences also results in an incommunicability due to the ineffability or indescribability of certain sensible engagements residing within the states of emotions (Ames, 1915 and Janzten, cited Gellman, 2018). It is in this realm that ordinary yet enlightening experience is “understood only by being felt” (Ames, 1915:250). Scientific investigation using ‘functional Magnetic Resonance Imaging (fMRI)’ (National Trust, 2017:10) reveals that these feelings which individuals find hard-to-verbalise are neurophysiological responses, which are “feelings of deep *visceral*

connection” (ibid:6, my emphasis) that are the result of automatic deep emotional processing made conscious by accessing memories and appraising the situations associated with them. Therefore, the feelings of these experience can often not easily be communicated or articulated by interlocutors since they are so integrally entwined in their being, as attributed to specific experiences that make an immediate and direct impression on the soul through deep feeling (Tarkovsky, cited Bachman, 1984).

These totality of the intersubjective dimension is specifically referred to in Candela (2016) and Verde’s (2016) difficulty in defining atmospheric and imaginative qualities as either objective or subjective. Struggling to articulate their experiences of either since the distinctions between them are unclear, making it “difficult to differentiate the limit of the concepts” (Candela, 2016) since “they are all mixed up as frequencies of the same note” (Verde, 2016, my emphasis). Relatedly, Candela (2016), Pers (2016), and Rojo (2016) share the sentiment of not being able to explain their feelings or reasons behind their impressions of their travels – whilst they could visualise and feel an encounter, they struggled to articulate it attempting to associate it to the emotive. Just as Candela (2016) could not reason the feelings she felt on her trip to Istanbul, so too was Pers (2016) unable to explain her experience of being particularly moved by St. Petersburg where there was ‘something’ about the feeling of it that resonated with her. Their indescribability was summarised by Rojo’s observation that “just being there, travelling there, being somewhere else...creates a feeling...[of] that feeling or that place or that emotion. I don’t know, I can’t explain it” (Rojo, 2016). In her more general observation of ineffability related to her awareness of her self, Gialla (2016) highlights that she finds it “difficult to describe because it is very complex and super-rooted so [she] was not able to bring it out” (Gialla, 2016).

Thus, as shown, interlocutors’ experiences of tempered feeling-tone, sensitive understandings, and in-differentiation and incommunicability depict qualities of totality, wholeness,

connection, balance, harmony, and contrasts, constitutive of their being and existential life as oneness.

b) Integrity

“It is all part of our path.”
(Blau, 2016)

Integrity⁸⁴ is lived from within the self via a certainty and directness of inner knowledge or truth⁸⁵. It is about placing confidence in the world and the self by opening up to direct experience and authentic knowledge that enables the transcendence of previous beliefs (Merleau-Ponty, 2005). In so doing, “we can grow into true insight” (Radhakrishnan, 1966:179), accept the past, feel grounded in the present, and guide the creation of a “whole future of experiences” (Merleau-Ponty, 2005:346). Integrity is illustrative of an ‘inner emigration’ (Heidegger, cited Mautner, 2005:269) that entails moving toward the authentic by engaging with the truth of existence in order to define a meaningful life. This journey results in “spiritual self-realisation” (Jung, cited Liukkonen, 2008:n.p.) or ‘individuation’ in “becoming what one is” through “the gradual piecing together of...personal experiences and conscious and unconscious aspects of personality” (Macey, 2001:212). Thus, “integral truth or the whole vision of things” (Ghosh, cited Bhushan and Garfield, 2011:147) is revealed by inner life through the wisdom of self-knowledge, which immerses interlocutors in the true nature of their reality via impressions of life, through which they apprehend existential experience to uncover illuminations, revelations, and realisations of the self and their worlds (Ames, 1915; Radhakrishnan, 1966; Heidegger, cited Cooper Marcus, 2006;

⁸⁴ The quality of being honest, whole, undivided, and complete (*Cambridge Dictionary*. 2018 and *Oxford Living Dictionaries*. 2018). “The condition of being unified or sound in [composition] [and] internal consistency” (*Oxford Living Dictionaries*. 2018).

⁸⁵ Here we can refer to the German *wahr* (‘true’) that is contained in *Wahrnehmung* (‘perception’), which infers that truth is entangled with perception (Bullock and Jennings, 1996)

and Pallasmaa, 2013a). Hence, emerging from the interlocutors' experiences, the theme of 'integrity' consolidates constitutive qualities of truth, value, responsiveness, perseverance, and actualisation which are demonstrated by bittersweetness, authenticity, and acceptance.

Bittersweetness

Interlocutors attain self-knowledge from a 'subjective truth' (Mautner, 2005:327) that yields self-definition, -realisation, and -actualisation, whereby a sense of purpose is derived by the inner self that moves outward in the world. In so doing, they progress toward creation of the self and their individual lives by turning away from particular ways of thinking, by revisiting values, and seeing themselves differently – thereby cultivating the true essence of the self and conceive new ways of living (Foucault, cited Macey, 2001; Mautner, 2005; and Atkinson, et al, 2011 and Nietzsche, cited Mautner, 2005 and Atkinson, et al, 2011). It entails reflecting on and examining life through self-observation, -evaluation, and -affirmation to “define the meaning of our own existence” (Atkinson, et al, 2011:221). As such, interlocutors are afforded guidance in life by discovering goals, truths, and paths leading to well-being via fulfilling experiences, for which they purposefully consider certainties and uncertainties, the good and bad (Atkinson, et al, 2011 and Pérez-Gómez 2016). In so doing they manifest the 'bittersweet[ness]' (Pérez-Gómez, 2016:37) of the human condition as representative of the beauty of life⁸⁶, which includes discomforts and hardships that necessitate endurance and resilience. In so doing, interlocutors become conscious of reality via the intense awareness of their selves in relation to their worlds, both contributing to and leading to their life-changing situations.

⁸⁶ As per Indian philosophy (Bhushan and Garfield, 2011) and symbolically represented in Tarkovsky's films whereby “characters fall, stumble, and trip...as a prelude to some form of self-discovery, spiritual enlightenment, or change of circumstances” (Johnson and Petrie, 1994:219).

Whilst Verde's (2016) career was prompted upon discovering his interest in teaching by working at the language school in Barri Raval which put him in a "good mood" (2016), Grüne (2016) and Candela (2016) needed to overcome their insecurities by engaging in pleasant and supportive working environments, and by contrast with Pers' (2016) unsupportive experience forced her to draw on her inner strength. Yet all of them are afforded direction in their lives due to the situations that elicited particular discoveries and feelings within them. Grüne (2016) transcended her difficulties and uncertainties by working in Germany and London where she found solutions to her problems and developed greater bonds with others – affording her self-esteem and self-discipline, and enabling her to find her way by practicing her skills and defining her goals. Likewise, Candela's "fantastic yet difficult" (2016) experience of working in Zurich, Switzerland facilitated her self-development and inspired her feelings of self-worth⁸⁷. It inspired Candela's (2016) daily efforts to acknowledge and understand her innermost feelings, know her values, and be aware of her necessities and aspirations in life, through which she found and listened to her true sense of self. Pers drew on her resilience and endurance⁸⁸, a robustness embedded in her being through which she can "push through and survive anything" (2016) and with which she overcame the challenge of alienating and unsupportive experience of studying in Barcelona. Grappling with a foreign language prompted her despair, hopelessness, and abandonment that resulted in depression over two trimesters, which she described as "six months of bad. It was the lowest low" (Pers, 2016). Reflecting on her study experience now, Pers considers "how easily we forget our rock bottom...[but] it is good to remember" (Pers, 2016).

⁸⁷ Candela's (2016) determination to find herself may be considered in terms of her identifying with the story of the ugly duckling that turned into a swan.

⁸⁸ Pers (2016) discovered these qualities when working on a farm a decade ago, which brought to the fore qualities she inherited from her family.

Authenticity

The immediacy of existential experience in interlocutors' exposure to particular environments has ignited a deeper understanding of situations prompted by their curiosity for the discovery of life and its mechanisms (Hermes, cited Freke and Gandy, 1999 and Ghosh, cited Bhushan and Garfield, 2011). They offer interlocutors a sense of wonder and reawakening about and toward the world in seeking the true meaning of life from within, as attained in their direct relationship with the world (Relph and Husserl, cited Birkeland, 2005 and Emerson, cited Mautner, 2005 and Atkinson, et al, 2011). In so doing, self-knowledge is derived from a simultaneous voyage in both outer and inner worlds, through which excitement and satisfaction are attained in the awareness of situations, and delight is inspired upon the revelation of the deeper realities (Hermes, cited Freke and Gandy, 1999; Laozi, cited Atkinson, et al, 2011; and Bhushan and Garfield, 2011). Whilst interlocutors have an innate connection to their environs, others shape themselves to those worlds in order to pragmatically respond to those unfamiliar situations through sense- and decision-making, in what is called 'instrumentalism' (Dewey, cited Atkinson, et al, 2011:206). When immersed in challenging circumstances presented by surrounding contexts as well as the thoughts and behaviour that stem from the self, active reason assists interlocutors in grasping their situations and making changes accordingly. It requires reflection upon the true essence of the situations, which entails looking within the self in order to consider, create, and commit to prospects, thereby striving to adjust the self to the world and prompting renewed ways of seeing those circumstances (Ortega y Gasset, cited Macey, 2001; Mautner, 2005; and Atkinson, et al, 2011).

Whilst Blau (2016), Blu (2016), Oranž (2016), and Rojo (2016) all encountered unfamiliar experiences abroad, Blu and Rojo seemed to have intuitively embraced their encounters, whilst Blau and Oranž

had to consciously adapt to theirs. Blu⁸⁹ (2016) and Rojo⁹⁰ (2016) learned the value of life through “authentic experiences” (Rojo, 2016) by living in environments completely foreign to them. Blu learned “what matters in life” (2016) through her experience in Harar, Ethiopia, which offered her “depth” and a “particular state of awareness”, thereby informing her self-identity, becoming part of her, and affording her new perspective to improve her life. Eliciting feelings of freedom, knowledge, wisdom, and peace, Blu (2016) symbolises her experience in Ethiopia as a rose, since it inspired her to bloom anew. Volunteering in Uganda exposed Rojo (2016) to a way of living that was completely different to what he was used to, explaining, “It somehow opened my eyes. It changed my way of viewing life and way of thinking” (2016). Affording him feelings of admiration, love, and astonishment, Rojo (2016) identified with living with locals, moving and inspiring him to live in the moment, clarify his priorities, appreciate things he previously had not valued.

Upon relocating to Medellín, Colombia, and India respectively to undertake doctoral research fieldwork over intense periods, Oranž (2016) and Blau (2016) also “encountered the real and authentic experience of it all” (Oranž, 2016). However, unlike Blu (2016) and Rojo (2016), they referred to their experiences as being “quite a cultural shock, but interesting” (Oranž, 2016) for which they needed to “manage the ‘cultural shock’ and adapt to different situations” (Blau, 2016). Fulfilling her long-time dream, Oranž’s surreal and meaningful experience in Medellín⁹¹ was her “best experience” (2016) – her initial discomfort and fear were overcome by familiarising herself with the intrinsic rules of the city and learning the local dynamics in order to adapt – affording Oranž feelings of happiness, joy, and serenity as a result. For Blau, it was

⁸⁹ She has lived in Barcelona, Italy, Ethiopia, India, Turkey and Morocco.

⁹⁰ His travels include, but are not limited to, Europe, Canada, and Mexico.

⁹¹ Oranž (2016) describes downtown Medellín as a place of autonomy and contrasts. Likening its moving atmosphere and mood of colourful chaos to Bangkok or Naples, she attributes a personality to Medellín, explaining that it is “full of controversy, pretty and dangerous, often sunny (smiley), often rainy (angry)” (Oranž, 2016).

in India that he could “truly understand the meaning of ‘discovery’” (2016) as the experience heightened his self-awareness, resultantly influencing his life going forward⁹² since Blau (2016) is now able to confidently thrive in other unfamiliar situations.

Acceptance

Since interlocutors cannot always adjust to circumstances if against the true nature of the self, they live in accordance with their ontological essences via constant awareness of the depths of themselves which influence choices they make (Bergson, cited Mautner, 2005 and Heidegger, cited Mautner, 2005 and Atkinson, et al, 2011). This entails living an authentic existence through self-determinism – in consciously choosing and intentionally committing to a way of life via the freedom to make choices (Kierkegaard, cited Mautner, 2005 and Atkinson, et al, 2011 and Paz, cited Pérez-Gómez, 2016). In so doing, they live via peace of mind rather than following societal codes, conventions, or ‘norms’ by contemplating the truth of the self in the present to guide their directions in life (Emerson, cited Mautner, 2005 and Atkinson, et al, 2011; Socrates, cited Atkinson, et al, 2011; and Foucault, cited Macey, 2001; Mautner, 2005; and Atkinson, et al, 2011).

This is depicted by Oranž (2016), Rojo (2016), and Sarı’s (2017) need to separate from their homelands in order to find acceptance from themselves and others, which they discovered in the open, free, and creative place of Barcelona, where they feel liberated and empowered and lead an authentic existence. The quality of life of the city has enabled the emergence of Sarı’s (2017) feelings of courage, independence, and decisiveness, affording her positive emotions and facilitating her process of self-actualisation, prompting her to know her wants and needs and make changes in

⁹² Another life-changing experience that took Blau (2016) out of his comfort zone was his first trip as a student on an exchange in Italy. A fun time that evokes feelings of melancholy toward “the greater past” (Blau, 2016), the experience is meaningful to Blau because it guided him toward independence by forcing him to become self-sufficient.

her life with increasing strength and confidence⁹³. Similarly, Rojo found it easier “to make a fresh start in a city where nobody knows [him]” (2016) since he can be himself without criticism and pressure from family and the “conservative environment” (Rojo, 2016) of his homeland where he is unable to be his authentic self. In Barcelona, he is able to explore and express himself and develop social relations, thereby bringing him feelings of joy. Oranž (2016) has similarly been immersed in a processes of self-awareness, -discovery, and -acceptance in Barcelona, through which she has “changed drastically” (Oranž, 2016). Bringing her feelings of pleasure, joy, and serenity and prompting her to pursue music⁹⁴ as her true interest, Oranž (2016) has been afforded direction in life. Since the tradition of her homeland is not moved by rhythm, she has been able to explore her affinity toward music in Barcelona and Medellín for which the “distance from [her] homeland helped [her] to become more aware of [her]self...[and have] brought [her] closer to a type of happiness and satisfaction with [her]self” (Oranž, 2016).

Thus, as shown, interlocutors’ encounters of bittersweetness, authenticity, and acceptance depict qualities of truth, value, responsiveness, perseverance, and actualisation as stemming from and felt within the self which guide life lived with integrity.

c) Enchantment

“It’s like continuous.”
(Azul, 2016)

Enchantment⁹⁵ is both the state and possibility to experience wonder via “a sense of openness to the unusual, the captivating, and

⁹³ Sarı (2017) feels the same in Korea: freedom and empowerment, acceptance and belonging.

⁹⁴ Music is what “fulfils [her] and allows [her] to focus on other things in life too” (Oranž, 2016).

⁹⁵ “A feeling of great pleasure, delight [and] the state of being under a spell, magic” (*Oxford Living Dictionaries*. 2018). “To attract or please someone very much [and] to have a magical effect on someone” (*Cambridge Dictionary*. 2018).

the disturbing in everyday life” (Bennet, 2001:backcover). It is a “moment of pure presence” (Fisher, cited Bennet, 2001:5) of being moved by the extraordinary that resides within us in a spellbinding, full, and alive mood. Involving surprising or unexpected encounters (that can be accidental or provoked) and uncanny feelings, enchantment is a transfixed state of feeling something meaningful in an engaged moment in which interlocutors attune to their inner worlds. It thrives on sensory perceptual experience that is felt as a strong affective force, which temporarily immobilises the body, shifting and altering time and space, and may even prompt new thoughts (Bennet, 2001 and Pyyry, 2016). Just as the “Latin ‘*Anima mundi colende gratia*’ – tending soul in and of the world – speaks to the reality that the world is enchanted and alive” (Hollenitsch, 2017a:n.p.), so too does Christian de Portzamparc remind us that enchantment is “seeing again, rereading things...as well as inventing things that do not yet exist” (De Portzamparc and Sollers, 2003:110). In so doing, interlocutors are invited and allured into journeys through the charms of their worlds, captivating them in escapades of their dreams and imaginings (Adey, 2010 and Hollenitsch, 2017a and 2017b). Hence, emerging from the interlocutors’ experiences, the theme of ‘enchantment’ consolidates constitutive qualities of allure, captivation, enticement, and retreat which are demonstrated by the exotic, enigmatic, escape, and desire.

Exotic

Particular experiences of the interlocutors are considered exotic⁹⁶ since they incorporate place, people, food, and music, history and aesthetic details, or are triggered upon seeing pictures of other cultures, ruins, or natural places, in their expectations of being completely different to what they are used to (Rojo and Gialla, 2016). The exotic relates to ‘place-myths’ (Shields, cited Birkeland, 2005:34), which are accurate or inaccurate and partial or

⁹⁶ Both Blau (2016) and Taronja (2016) share an affinity to the taste of spice, which they associate with a sense of adventure, mystery, and possibility, and reminds Blau of other parts of the world in an “exotic sense” (Blau, 2016).

exaggerated somewhat stereotypical place-images that are widely disseminated and collectively associated to a particular locality, “denoting social, cultural and historical experiences that might seem extraordinary from [another’s] perspective” (Ferrero-Cádenas, 2007:10). However, the interlocutors’ focus of the transitory ‘exotic’ encounter is rather on the enduring feeling of a moving atmosphere in actual and imagined experiences which are unforgettable and hold meaning, whether encountered alone or with friends.

Candela (2016), Gialla (2016), Pers (2016), Rojo (2016) and Sari (2017) are all drawn to some of the “most exotic atmospheres” (Sari, 2017) they have experienced. The difference between Pers (2016), Candela (2016), and Sari’s (2017) experiences of the exotic to that of Rojo (2016) and Gialla (2016) is that the former group had actual experiences whilst the latter pair imagined experiences that they evoked at their calling – “wandering and wandering and wandering” (Rojo, 2016). Moreover, with the exception of Pers (2016), interlocutors’ atmospheres encompassed place, people, food, and music, as shown by Sari’s “meaningful and authentic” (2017) African-Arabian⁹⁷ backpacking adventure from Morocco⁹⁸ to Andalucía as well as her visit to the city of Busan, Korea⁹⁹; Candela’s exposure to the “flowering” (2016) mood of Istanbul that evoked a passion in her; Rojo’s (2016) experience in Indonesia that feels anxious about since it is a trip he really wants to embark on; and Gialla’s encounter with Cuba as “an authentic and

⁹⁷ Journeying through desert and coastal landscapes, Sari (2017) was amazed by the different moods facilitated by sights of streets lined by blue and white facades and vivid colour of the ocean, smells of tagine, sounds of traditional music, tastes of spicy food, and the feeling of riding camels and sleeping under the stars. Although she became acquainted with the locals in Morocco without speaking the language, she also remembers her irritation at being harassed by beggars and shopkeepers.

⁹⁸ Rojo (2016) also recalls his experience of Morocco, describing his feelings of astonishment and joy.

⁹⁹ Sari (2017) took in the exotic atmosphere by walking around and discovering the city, the smell of kimichi and hot pepper spice in the restaurants, and the sound of K-pop songs playing on the streets.

unique world” (2016) that feels a connection to which she mostly evokes to relieve her when feeling stressed at studies. Also sensorially rich and evocative was Pers’ “foreign and strange and beautiful” (2016) experience of the city of St. Petersburg, Russia which she was especially moved by, and the “stripped, stylised and perfectly manicured” (Pers, 2016) environs of Japan – both of which embody history, aesthetic, and details, which she Pers (2016) takes pleasure in.

Enigmatic

The enigmatic refers to “a presence of the immanent, the latent, or the hidden” (Merleau-Ponty, cited Kearney, 1991:113). Interlocutors speak of the hidden, that which is hidden in the intimacy of themselves and that which is hidden in the intimacy of matter, things, and worlds (Jung, cited Bachelard, 1958). It alludes to Tuan’s notion of ‘mythic place’ – a “hazy field beyond the field of perception or the immediately visible horizon” that is “associated with the hidden or the unknown, the repressed or forgotten and the unconscious in a collective sense” as well as a cosmological component by which human beings make sense of the environment that is “both material and divine” (cited Birkeland, 2005:34). Plato’s *Allegory of the Cave*¹⁰⁰ alludes to how we choose to deem reality via perceptive knowledge and personal truths thereof pertaining to actuality or imagination, thereby inferring the reality of both our material and immaterial worlds (Mautner, 2005 and Atkinson, et.al., 2011). Relatedly, interlocutors’ experiences depend on “invisible availabilities present to perception in particular circumstances, such as...what may be accessible ‘behind the walls’” (Perez-Gomez, 2016:32). As such, Bachelard (1958) advances that it is the imagination that reveals what is hidden: “an empty drawer is *unimaginable*. It can only be *thought of*. And for us who must describe what we imagine before what we know, what we dream

¹⁰⁰ Prisoners in a cave are limited to seeing only shadows on the cave wall, which are cast by the fire behind them; they take these shadows to be the images of reality since they do not know otherwise, such as the reality revealed by the light of day (Atkinson, et.al., 2011).

before what we verify, all wardrobes are full” (1958:xxxiii-xxxiv). As such, interlocutors invite “mythical place into their lived world as part of their life world” (Birkeland, 2005:73). They reside in the subconscious, provoking enquiry into dimensions of the self and worlds, developing knowledge about the wholeness of their being, and facilitating their growth (Birkeland, 2005 and Picon, cited Ferrero-Cádenas, 2007).

Ultimately integrating worlds within and without, Blau (2016) and Pers’ (2016) enticement by experiences of enigmatic settings – that of the secret, hidden, and private – are characterised by their feelings and thoughts of that which cannot be seen or known. For Pers, caves evoke a sense of awe and exploration in her, feeding her “innate curiosity about the unknown” (2016), for which she describes the Cave of Swimmers¹⁰¹ that is “lit by candles, and framed as a secret, hidden and private memory that will never be found” (2016). Moreover, it is shrouded in a mystery of “a narrative within a narrative within a narrative” (Pers, 2016), blurring whether or not it is true, or whether or not it actually exists, which characterises her experience and feeling of actually being in caves, since they exude an enigmatic quality often “translated into folklore and indigenous knowledge” (Pers, 2016). Similarly capturing Blau (2016), this enigmatic quality fed his childhood obsession with closed doors and ruins since “the most interesting or the deepest parts were always closed to the general public” (Blau, 2016) – resulting in his dream¹⁰² of becoming an archaeologist so that he could have “the ‘universal key’ to access these forbidden places” (Blau, 2016).

Escapes

The sense of escapism is provoked by particular places that are special to interlocutors since they evoke a pleasurable feeling

¹⁰¹ In Michael Ondaatje’s novel *The English Patient* (1992).

¹⁰² Attaining his dream, Blau’s (2016) sense of adventure continues to resonate with him upon practising his profession, but his sense of curiosity is still enticed by the enigmatic upon reading novels on explorers.

(National Trust, 2017). Necessary to finding relief from disappointing and frustrating conditions, escapism does not eradicate a problem, but is rather a momentary mechanism of protection or defence and/or means of providing immediate reprieve from everyday life (Schopenhauer, cited Mautner, 2005 and Atkinson, et al., 2011 and Jung, cited National Trust, 2017). Interlocutors' escapes are motivated by emotions, for which the imagination is a path to the soul and feelings of ease enabling troubled experiences to be transcended in different ways (Cooper Marcus, 2006 and National Trust, 2017). To move away from situations that are bothersome, irritants, dissatisfying, at odds with, or not supportive of the self, they "resort to withdrawal or fantasy or the creation of other settings, imagined or real" (Cooper Marcus, 2006:154). Manifesting and creating a situation of the self that is otherwise unfulfilled or in need of restoration, retreats are felt evocations that allow interlocutors to escape into the embrace of an internal landscape (Birkeland, 2005 and Cooper Marcus, 2006).

Blau (2016), Giolla (2016), Pers (2016), and Verde (2016) escape to inner retreats by evoking familiar or unfamiliar settings for the purpose or escape from the world and their associated feelings, which include actual or fantastical settings, or combinations of both. Blau (2016) combines the factual and fantasy¹⁰³ to escape the monotony of life or from actuality itself, thereby affording him feelings of joy, relaxation, serenity, and wishfulness, explaining that "it's somewhere you have never been to but would like to be" (Blau, 2016). He continues, that it is "like dreaming, because the place is a combination of real places, you create them but it's not a real world, real place" (Blau, 2016). Similarly, Giolla's (2016) evocations include "some things that are not actually there – some 'pop-up' things" (2016) when slipping into occasional imaginings

¹⁰³ Blau combines the "romance of nineteenth century discoveries" (2016) of Oceana, as well as the essences of historical times and places of the nineteenth century, the Caribbean in the seventeenth century, and even classical Rome.

of Amsterdam¹⁰⁴. But mostly, when feeling down, sad, or hopeless, she evokes her experience of living in Brussels, which offers her relief in nostalgia since it is there that Gialla has “never felt happier” (Gialla, 2016). Like Gialla, Pers (2016) gains relief from her “safe space¹⁰⁵” (Pers, 2016) which she creates by imagining a natural setting of her homeland, wherein the silence brings her feelings of serenity. However, Pers (2016) is aware that her safe space has shifted¹⁰⁶ over the years, realising that it is *her* point of reference that has shifted, as it is *she* who is changing over time in relation to her encounters in life. Also comforted by his homeland, Verde (2016) retreats to an actual setting and scenario – his parents’ home in the Menorcan countryside¹⁰⁷ –escaping into the landscape of his imaginings during stressful periods or when feeling overwhelmed by things he does not enjoy, since it is there that “it is easy to be in peace” (Verde, 2016).

Desire

¹⁰⁴ Sustaining her affinity and connection to Amsterdam, Gialla (2016) imagines herself between the canals and amidst the botanical garden, feeling joyful and free whilst riding her bicycle, feeling the sun and breeze, seeing the water, and even climbing the trees.

¹⁰⁵ Pers (2016) explains, the ‘safe space’ is a technique used in trauma therapy by which to centre oneself in moments of stress. She imagines a specific scenario of her homeland where she is isolated amidst nature yet feels settled and grounded as she smells water, hears reeds stirring in the wind, and watches swallows dip, drift, and dive (Pers, 2016).

¹⁰⁶ Pers (2016) acknowledges how far removed from that place she has become – although the actual place centres her, she is removed from her childhood experience of it – it smells, sounds, and looks the same, but the feeling is not the same. Also seeking refuge from the trauma of her studies, Pers (2016) retreats ‘physically’ into “one of the most incredible places” (Pers, 2016) in Barcelona. Les Aigües Library at Universitat Pompeu Fabra comforts Pers by offering her “the promise of knowledge and escape” (2016). Inspired by the possibilities it holds, the library synthesises her love of books with her introverted nature, prompting her feelings of familiarity, amazement, and “hope in discovery” (Pers, 2016).

¹⁰⁷ There, Verde (2016) and his girlfriend spend four weeks of summer reading, writing, or just thinking together amidst the quiet and colourful environs of the house, and taking naps outside under the shade of several old trees where only sounds of the country are heard. It has become very important to both of them as it does not invite obligations nor responsibilities, only pleasurable things.

In aspiring to a more meaningful life, interlocutors see beyond a given a situation and engage creatively with their lives by imagining new possibilities and futures as distinct worlds that illuminate and shape their everyday existence in relation to their needs and wishes (Leach, 1999; Pallasmaa, 2009; and Pérez-Gómez, 2016). By summoning and contemplating their desires within themselves through their evocations, interlocutors' yearnings manifest as explorations and simulations in heightened awareness affected by a change of consciousness that "enhance[s] contact with the soul" (Cooper Marcus 2006:256) through which they "access [their] most precious certainties" (Pérez-Gómez, 2016:87). As such, through their conjured or spontaneously evoked experiences, thoughts, and feelings, are "a network of intentionalities" (Merleau-Ponty, 2005:484) in which "everything that is, has been, and will be" (Freke and Gandy, 1999:xxxi). They become a flow of ideas in an "introspectively continuous stream" (James, cited Mautner, 2005:318). In so doing, past encounters and future projections are assimilated in current compositions that are deeply engrained everyday lived experiences, which are sometimes inclusive of things that do not really exist or feature in their everyday lives (James, cited Mautner, 2005 and Frers, 2007 and 2013b). Thus, in a "continuity of experience" (Benjamin, Ubrich, 2015:68), interlocutors sense places, times, and feelings all at once in their imaginings, as a singular affective quality that connects psychosomatic and emotive experience (Freke and Gandy, 1999; Frers, 2013b; and Pallasmaa, 2014a).

Azul (2016), Blu (2016), Candela (2016), Oranž (2016), Rojo (2016), Sarı (2017), Siniy (2016), and Taronja (2016) evoke felt spaces they desire as compositions of actual and fantastical situations based on consistent feelings that recur or are revisited. Whilst Candela, Rojo, Sarı, and Siniy's imaginings are more focused on places and times that offer them particular feelings, Blu, Azul, Oranž and Taronja concentrate on the feelings they wish for in settings that may be undefined but maintain a particular essence.

Both Sari (2017) and Siniy (2016) evoke actual places that they have previously visited, which incorporate some of their own fantasy into their imaginings of it. In her need for total disconnection from the stresses of work and studies, Sari (2017) conjures a setting¹⁰⁸ that resembles the scenery of Jeyu Island in Korea, which simulates feelings of relaxation. Similarly eliciting peace, comfort, and calm in her, Siniy (2016) often imagines her future home¹⁰⁹ in her wish to counter feelings of loneliness and instability. Candela (2016) and Rojo (2016) also evoke actual situations, but they assimilate times and places in their imaginings. Candela describes her recent imagining of Bern, Switzerland, “It was more global, in connecting those different times that I had thought about the place but now all together” (Candela, 2016). The assimilation of present, past, and future moments as one event inspires a feeling in Candela (2016) of living life in the moment. Rojo (2016) shares a similar scenario – starting in his current home in Barcelona, all his adventures abroad becomes integrated in his imagining, during which he feels secure, confident, and calm – but also somewhat anxious since he has to return to his home country after his study exchange and Barcelona is “the place [he] wants to be” (Rojo, 2016).

Oranž (2016) and Azul (2016) also acknowledge the ‘place’ they want to be, but for them place is not geographical – rather it is the feeling of an embrace since they both imagine themselves in the arms of their beloveds. Whilst Oranž (2016) imagines herself

¹⁰⁸ Sari (2017) finds herself in a simple stone house that is lightly furnished with large windows overlooking hills covered with greenery in grey cloudy weather. Feeling warm inside the silent room, she watches the ocean and listens to the sound of the waves.

¹⁰⁹ Set on a small island in the Pacific, the former military bunker has been decommissioned for centuries, resulting in the island being inhabited by few people, all of whom are known to Siniy (2016) in her imaginings. There is a single circular road that runs through the forest-covered, windy, rainy, and foggy island that is filled with butterflies and birds, and where “waves sing songs for every inhabitant” (Siniy, 2016).

walking together with him in a forest¹¹⁰, Azul (2016) is purely focused on the feeling that is “warm, and big, like him” (Azul, 2016). Visiting the feeling in her imagination occasionally, Azul’s (2016) lack of any reference to a placial setting is probably due to her long-distance relationship being developed online in virtual space only. Taronja (2016) and Blu (2016) also wish for a feeling that both concern water in terms of floating or immersion. Taronja’s feeling of floating¹¹¹ in water settings manifests in experiences of his imagination, for which the settings may change, but the feeling remains the same – a buoyant movement that offers him an ambient and constant calm. Blu (2016) shares this intimate and solitary connection with water and expresses her feeling of immersion in terms of “the sea inside, the sea over, the sea with [her]” (2016) – which has consumed her daily and nightly in her imaginings¹¹² in which, she explains, “there was some real in my experience, but there was a mixture of other things” (2016).

Thus, as shown, interlocutors’ encounters of the exotic, enigmatic, escape, and desire depict qualities of allure, captivation, enticement, and retreat through which they engage with the essence of living through enchantment.

¹¹⁰ Oranž (2016) imagines herself walking amidst the flora and fauna in the woods and finds herself in the arms of someone who is breathing in the same rhythm as she. With steps longer than hers, he smells of the fresh scent of pine trees accompanied by the moist odour of mushrooms. This also infers her affinity to forest settings.

¹¹¹ The details of the landscape always change or may be vaguely familiar, but the mood of the setting remains the same as it is always related to Taronja’s (2016) feelings in water situations. In his most recent evocation, the soft setting is an abstract landscape without limits, sans gravity or temperature, nor extreme emotions of happiness nor sadness. A dark backdrop of a summer night transforms into deformed surroundings and a neutral background, which is lit with saturated colours.

¹¹² In a recent imagining, Blu (2016) is in a small enclave on a beach enclosed by high rocks. Sand filters through her fingers as she plays with shells and stones. In the fresh temperature, she feels calm and relaxed as she listens to the waves, and watches a flock of flamingoes flying above – it was not until the flamingoes arrived that Blu realised she was not in actuality but in the depths of her imagining (Blu, 2016).

d) Serenity

“Discretion about inner matters is part of the practice.”
(Blu, 2016)

Serenity¹¹³ is tranquility and quietness within the self. It is a spiritual ‘place’ that consolidates interior and exterior landscapes as an “atmospheric dimension of life” (2016:217). Resonating within interlocutors as personal, it may be considered as the “acoustics of the soul” (Novalis, cited Pérez-Gómez, 2016:90). Serenity is described by Heidegger as *Gelassenheit* – it is about the ‘letting go’ that results in calmness and composure (De Portzamparc and Sollers, 2003 and *Cambridge Dictionary*. 2018). Thus, as an “evenness of soul in the face of things and a spirit open to secrets” (De Portzamparc and Sollers, 2003:113), serenity infers living thoughtfully and peacefully by exploring the depths of the self and being open to the terms of life. Doing so entails finding a balance within by navigating “all the attributes of the individual” (Mautner, 2005:345) that include persona, experiences, and life by recognising restrictions and limitations through searching and discovering which lead to acceptance, acknowledgement, and affirmation that aid in self-development, growth, and direction in life (Tanabe, cited Atkinson, et al, 2011). Moreover, serenity has broader implications, since “what we experience as personal resonates with what goes on in the world” (Chalquist, 2017). Hence, emerging from the interlocutors’ experiences, the theme of ‘serenity’ consolidates constitutive qualities of meditation, reflection, introspection, silence, aura, creativity, liberation, and transformation which are demonstrated by contemplation, solitude, and transcendence.

¹¹³ Serenity is the quality of being peaceful, calm, and untroubled (*Cambridge Dictionary*. 2018 and *Oxford Living Dictionaries*. 2018).

Contemplation

Life is fundamentally contemplative and its meaning lies in contemplation, which entails living thoughtfully by focusing on the feelings within the self through introspection and meditation (Tarkovsky, cited Bachmann, 1984; Cooper Marcus, 2006; and Atkinson, et al, 2011). Contemplation is a “special kind of thinking” (Cooper Marcus, 2006:284) not undertaken in the mind, but in the real felt intelligence of the heart. It is to look closely without being forced or coerced, and whilst relaxed it demands a certain level of concentration in a sensorial and emotive existential experience – it is “not just about what we see, but also how we see”(Nogué, 2015:145). Thus, introspective contemplation is an approach to life that is rooted within interlocutors, through which they explore the truth of existence by moving from external material fact to the inward spirit of the self (Bhushan and Garfield, 2011; and Radhakrishnan, 1966). They adopt contemplation¹¹⁴ as “quiet meditation” (Cooper Marcus, 2006:284) in being fully present, and in so doing nurture the soul via a “radical act of love and sanity” (Kabat-Zinn, cited Booth, 2017:n.p.). As “the experience of slow time” (Pallasmaa, 2009:81), meditation entails being by oneself in the aim to achieve inner harmony with the intention to heighten awareness (Hesse, cited Baumann 2002; Cooper Marcus, 2006; Pérez-Gómez, 2016; Booth, 2017; and Goleman and Lippincott, 2017). For interlocutors, meditation is “the state of being alive, breath, and consciousness, all rolled into one” (Pérez-Gómez, 2016:17), and is thereby inclusive of their variety of modes, practices, or techniques.

Azul (2016), Blau (2016), Blu (2016), Candela (2016), Oranž (2016) and Rojo (2016) regard and practise contemplation in different ways, but all regard inner contemplation to be significant to one’s being. Whilst Blau (2016) and Blu (2016) have a broader

¹¹⁴ Contemplation relates to the Latin definition of meditation, which means ‘to consider’, ‘to think’ as derived from the the word *meditari* to describe “the continuous mental dwelling on a spiritual or other topic” (Schmidt, cited Zarrilli, 2015:173).

and more ambiguous understanding of contemplation, Rojo (2016) and Azul's (2016) considerations are defined by their interests. Shaped by different sources and traditions, Blau and Blu consider that there is "a bunch of esotericism and mysticism everywhere" (Blau, 2016), and "preferences¹¹⁵ spontaneously ar[i]se over time" (Blu, 2016). Rojo and Azul are both interested in and looked to shamanic¹¹⁶ wisdom as "a way of thinking and living life" (Rojo, 2016) and to "improve one's knowledge of oneself" (Azul, 2016). Resultantly, Rojo's (2016) awareness of both himself and the world has been broadened by his knowledge of shamanism, and Azul's (2016) self-knowledge has improved by becoming more attuned to herself.

Blu (2016), Candela (2016), and Oranž (2016) practise contemplation through various modes of meditation. Whilst Candela meditates in the more traditional sense, Blu and Oranž practise interpretations that are of personal value to them. Candela (2016) meditates daily through quiet inward contemplation. Her practise helps her to maintain constant awareness of her feelings, which contribute to her attunement and balance within her self, and to find answers to her necessities and aspirations, which lead her to seek experiences to fulfil them. The quiet within is similarly sought by Blu (2016), for whom swimming is a way of meditating since she feels silence within herself. As one of her many meaningful interactions with the sea, swimming is meditative solitude that affords her concentration, discovery, and knowledge. By contrast, Oranž equates music to an "awakening meditation" (Oranž, 2016) that brings her feelings of fulfilment, tranquility, and enlightenment. Live music enables Oranž to be "awoken through an introspective journey" (Oranž, 2016), which heightens her inner awareness,

¹¹⁵ Blu's preferences are informed by a diversity of cultural, religious, and spiritual backgrounds that "have since become part of [her] cultural heritage" (Blu, 2016).

¹¹⁶ Rojo (2016) sought after shamanic knowledge having developed an interest in it. Azul's interest in shamanic wisdom of the Amazon was inspired upon reading Isabel Allende's (2002) *La ciudad de las bestias*. Azul applies it to her daily life, "constantly learning to deal with [her]self" (Azul, 2016).

prompting her to reflect on herself and contemplate to the direction of her life.

Solitude

Silence is associated with the sense of quiet that allows interlocutors to hear and feel the stirrings of the sensations within, gently awakening them to profound knowledge within themselves (Howes, 2015 and Hill, cited National Trust, 2017). As an ephemeral quality, “in periods of silence – both inner and outer – the soul starts to reveal itself...[by] quieting the ego-self” (Cooper Marcus, 2006:284), which often necessitates that a pause be sought and found within the self through solitude, since silence “articulates itself particularly well when it is simultaneously an experience [and sensing] of one’s own presence” (Böhme, 2017:176). As the preference for being alone with no other human beings, solitude enables interlocutors’ complete absorption of an experience and immersion in the freedom of hearing their own silence (Birkeland, 2005; Cooper Marcus, 2006; and Pérez-Gómez, 2016). “Solitude is a *deepening of the present*” (Merton, cited Cooper Marcus, 2006:282), which affects deep awareness by pulling us into the being and spirit of self and worlds, prompting reconnection with the soul to reveal deep meaning. As ‘me-time’, solitude also affords interlocutors ‘headspace’ (National Trust, 2017:26) that afford time for thinking, reflection, and creativity, resulting in rejuvenated, refreshed, and re-energised feelings.

Whilst solitude is not found without but within the self, introspection is more easily stimulated by certain scenarios to which interlocutors are predisposed, such as geographical landscapes that prompt particular feelings (Nogué, 2015). Certain environs inspire feelings within interlocutors, for which calm contemplation and peaceful meditation is attained not only from quiet and relaxing places nor atmospheres that are only in harmony with their mood (Marchand, 2015; Boullée, cited Pérez-Gómez, 2016; and National Trust, 2017). Rather, since reflection is a deliberate act of introspection that pertains to the awareness and awakening of the

existential self, solitude also infers interlocutors seeking out and/or creating situations that contrast the inner condition to inspire states of transcendence for deeper contemplation (Birkeland, 2005; Cooper Marcus, 2006; and Pérez-Gómez, 2016). To “trigger that poignant reconnection each of us has to find the place of our soul” (Cooper Marcus, 2006:252), which requires a reciprocal spirit¹¹⁷ and cyclic exchange of psyche and environment, whereby “[w]e create our immediate environment and then contemplate it and are worked on by it. We find ourselves mirrored in it, see what had been not yet visible, and integrate the reflection back into our sense of self” (Yandell, cited Cooper Marcus, 2006:xv). Interlocutors’ sensing of the quality of feeling in a setting as a somewhat undetermined internalised feeling pertains to Walter Benjamin’s concept of ‘aura’ (cited Pallasmaa, 2009 and Böhme, 2017). Absorbed and settling within them by entwining both self and world, the aura is “a ‘strange’, connective ‘tissue of space and time’” (Benjamin, cited Böhme, 2017:2). The experience of aura comprises “a certain mood in nature as a backdrop and, on the other, a certain mood in the viewer” (Böhme, 2017:18). Through it “perceptibility arises that corresponds to an other’s attentiveness” (Engels-Schwarzpaul, cited Böhme, 2017:2), inspiring liberated reflection within interlocutors.

Azul (2016), Blu (2016), Gialla (2016), Oranž (2016), Pers (2016), and Verde (2016) all express their need for solitude for different reasons. Whilst Blu and Pers equate solitude with the need for silence, it is necessary to inspire Azul and Oranž’s creativity, whilst for Azul, Gialla, and Verde, solitude inspires introspection.

¹¹⁷ The words ‘spiritual’ and ‘spirit’ are derived from the Latin *spiritus* meaning breath, which is inherited from the Greek word *atmós* associated with breath that has roots traced to the Sanskrit *atman* meaning “‘inner self’ (or soul)” (Pérez-Gómez, 2016:217). So whilst Norberg-Schulz’s (1980) term *genius loci* describes the ‘spirit of place’ with regard to geographical, historical, cultural and social landscapes, the spirit of the self and our worlds includes mystical qualities and elemental substances associated to the deeper consciousness of individuals, which seems to be better encapsulated by Walter Benjamin’s notion of *aura*.

Pers (2016) needs to find ‘her silence’ in order to centre her and remind herself of where she is from – the raw landscape of her homeland in Namibia – wherein she feels a sense of solitude¹¹⁸ which resonates in her identity and sense of self. The feeling of absolute quiet and stillness she feels within herself is encapsulated in her native language of Afrikaans as “profound ‘stilte’” (Pers, 2016). Recognising that “silence is something we don’t speak about” (2016), Pers seeks for silence by withdrawing into herself even through the visual – thereby frequenting the Santa Maria del Mar¹¹⁹ to find her solitude – in order to accentuate the quiet intensity within her that offers her feelings of peace and serenity. Like Pers, Blu also recognises the “other sensory associations” (2016) of silence. Similarly identifying with the feeling of solitude through the sense of silence, Blu feels that silence “beholds all sounds within” (2016) and thereby prompts her concentration by “crossing thresholds” (2016). As such, she seeks experiences¹²⁰ in the ocean¹²¹ and deserts, which necessitate her

¹¹⁸ Pers’ affinity to solitude extends to experiences and feelings that beckon her in both actuality and imaginings, as embodied by powerful and evocative natural and manmade places that possess the quality of silence. As such, Pers is drawn to the silent and “unexplained landscape of Iceland” (2016) in her longing “to know what the wind on birds’ wings would sound like there” (2016).

¹¹⁹ Pers (2016) follows the lines of the columns, drawing her vision upward through the impressive verticality of the space, which accentuates the feeling of silence. That, for Pers, equates to silence. She recalls attending a Baroque Orchestral performance in the cathedral, during which she did not look at the choir, but rather at the columns and the ceiling. In seeking for silence, she blocked out the auditory ‘disturbance’ through the visual by escaping through her eyes.

¹²⁰ Blu’s (2016) experiences include vacationing alone on a deserted island in Greece where there was nothing on the beach nor any other place accessible from it, and spent a week fasting alone on the deserted beach at Gibuti. Diving 15m underwater there was one of the most moving atmospheric encounters Blu experienced due to her appreciation for the solitude and silence it afforded her.

¹²¹ Interestingly, Azul (2016) shares the same sentiment relating to her experience of scuba diving off Mexico. As one of the most unique and moving atmospheres she has been exposed to, the silent depths and slowness of the ocean brought Azul complete solitude that drew her into a heightened state of mental and physical awareness. Feeling alienated from everything she knew, Azul was forced to attune to both her psychosomatic self, affording her the opportunity to learn and know herself better.

traversing the tangible and intangible aspects of her surroundings and within herself, to immerse herself in environments of solitude in order to feel the silence and contemplation it affords her. Blu conveys the universal value of silence stating that it “is about the need for silence that we all have somewhere” (2016).

This is evident in Azul (2016) and Oranž’s (2016) need for solitude, which they both appreciate for the time and space to explore their thoughts and creativity. In not having or allocating time and space for herself, Azul (2016) finds travelling alone pleasurable so she can think and reflect, evoking her “feelings of several things” (2016) opening her mind to her music and inspiring ideas for her potential projects. Like Azul, travelling alone affords Oranž (2016) the chance to explore her personal ideas or observations, which does not occur when she is distracted or influenced by the company of others. Also, the time dedicated to herself when cycling¹²² alone inspires her music, thereby bringing her feelings of satisfaction, serenity and relaxation, describing that it is “a kind of free mind that gives me a feeling of freedom” (Oranž, 2016). But Oranž (2016) also acknowledges the difference between solitude and loneliness, especially when travelling alone and grappling with sadness and anxiety – so to help overcome her negative feelings and comfort her, Oranž takes a notebook as her “companion” (Oranž, 2016) in which she can express herself. Rojo (2016) also takes a companion when travelling alone – a traditional Mexican doll named Frida¹²³ – an icebreaker who creates opportunities for Rojo to converse with people and make friends when in a new place. In so doing, both Oranž (2016) and Rojo’s (2016) companions fulfil a deeper purpose of emotionally sustaining them over longer periods.

¹²² She especially enjoys her hour-long cycle route along Montgat beach. Albeit physically exhausting, it prompts her singing and stimulates her creativity. As such, Oranž recognises that her creativity is normally prompted by solitude and movement, such as when she is on her bicycle and travelling.

¹²³ Although he has two other dolls, he does not like travelling with them because “they don’t have the same feeling” (Rojo, 2016) as his favourite Frida. With her own ‘personality’, people like to “have fun with an item like [her]” (Rojo, 2016).

Azul (2016), Gialla (2016), and Verde's (2016) need for solitude is related to introspection and self-reflection as inspired by the feeling of particular places. Since Verde (2016) feels uncomfortable in crowds, he resultantly finds himself in more solitary situations, wherein he also experiences a heightened self-awareness and sense of introspection. As such, he tends to visit (or want to visit, or imagines himself visiting) isolated places in order to stimulate his self-reflection in order to "contemplate and describe [his] emotions" (Verde, 2016). He also has an attraction to isolated yet hostile places¹²⁴ in nature that exudes the feeling of needing to confront himself, thereby evoking and visiting the feeling occasionally in his imagination. He states, "This place forces me to reflect on myself" (Verde, 2016). But he is not sure why he has the inclination, but considers that it may be a type of purification since it results in the calm of contemplation. Whilst Verde (2016) contrasts his innate repose by immersing himself in more torrential conditions to accentuate his calm persona, Gialla (2016) places herself in composed surroundings to juxtapose her scattered nature to prompt her introspective state. The beach close to Gialla's hometown in Italy contrasts her impulsiveness and encourages her "to think deeply" (2016). Like Verde (2016), she is also unsure of the reason behind her feeling, which she attributes to the beauty of the sea. She feels a connection to her self and a clarity to figure out her needs and desires, and even if she cannot be in the physical presence of that beach, Gialla (2016) imagines herself there when requiring assistance in resolving difficult decisions. Like Gialla, Azul (2016) also responds similarly to the ocean of her homeland where she "feels a correlation" (2016) between the powerful sound of the ocean and herself, enabling her to find her solace and freedom, whilst the particular turquoise blue colour inspires her introspection that usually prompts mixed feelings.

¹²⁴ Noticing this aspect of himself only a few years ago, Verde (2016) ponders his need for this feeling in the attempt to make sense of his curious inclination.

Transcendence

Whilst contemplation is largely internal and personal, the process is also prompted by the total absorption of interlocutors in the ‘object’ of experience, such as architecture, which presents opportunities for inner transformation via a transcendental dimension associated with contemplation of a spiritual nature in connecting the aesthetic and poetic via sensual experiences (Steiner, cited Stockton, 2003; Cooper Marcus, 2006; Bhushan and Garfield, 2011; Pallasmaa, 2011a; and Nogué, 2015). In so doing, interlocutors’ sense of self changes through these transformative experiences, which may just be short-lived yet effective in evoking the contemplative and transcendental states through the coalescence of felt sensations (Casey, 2002 and Schopenhauer, cited Mautner, 2005; Bhushan and Garfield, 2011; and Howes, 2015). Feelings of liberation through the transcendental experience are facilitated by modes that expand awareness. Interlocutors ascend from a present state or realm toward higher states in the experience of being moved by a felt sense of spirit (Cooper Marcus, 2006; Fichte and Schelling, cited Mautner, 2005 and Atkinson, et al., 2011; Howes, 2015; and Pérez-Gómez, 2016).

Accordingly, architect George Elphick explains that certain buildings “convey the essence of honesty, display innate creative beauty, exhibit simplicity, and exude wholeness” (2016) – the spirit thereof is relived as a felt resonance because the “open, ethereal, and exciting” atmospheric qualities of the spaces or sequence of spaces “uplift us and challenge our senses” every time we experience them “even if we spend time in them every day” (Elphick, 2016). Thus, architectural encounters entail a “full mental, sensory and emotional scope” (Pallasmaa, 2009:146) that involves interactions between the space and the experiencing individual, which triggers transcendental revelations through an atmospheric sensitivity that resonates with the soul. As such, a transformative effect of architecture is felt within individuals via a connection with materials such as natural stone or timber that comprise the architectural artefact. It relates to the alchemical

process whereby the raw material is crafted and made into something beautiful through the “transmutation of a base *prima materia*” (Pérez-Gómez, 2016:48). Whilst “stone exudes volume and radiates firmness and calm” (Böhme, 2017:177), the transformative encounter felt by interlocutors is also experienced through nuances of light and sound and qualitative essences embodied by the architecture, which inspire emotionally charged feelings within an individual (Pallasmaa, 2009). Shafts of light offer interlocutors a feeling of redemption, articulating and affording them a sense of direction, not only within the space, but within themselves (Böhme, 2017).

Candela (2016), Grüne (2016), Pers (2016), and Sarı (2017) all shared transcendental experiences – all related to their encounters in cathedrals. Whilst Candela (2016), Pers (2016), and Sarı (2017) appreciate the material properties of the cathedrals, Grüne (2016) and Pers (2016) acknowledge the qualitative essences thereof. The *Basílica Santa Maria del Mar*¹²⁵ made a lasting impression on Candela, who “loved how [she] felt when [she] went there” (2016). Candela (2016) attributes her emotions of happiness, peace, and purification to the overwhelming feeling of the cathedral, which she believes exudes a spirit embodied in the stonework and history of the architecture that combines both the “simple and magnificent” (2016). Similarly, Pers (2016) feels that the bareness of the stone in *Santa Maria del Mar* resonates with her, which she credits to “the beauty of Gothic architecture” (Pers, 2016) in the humble expression of materials that offer an immense experience. Sarı (2017) assigns her feelings in the *Catedral de Barcelona* to the spirit embodied by the materiality of the architecture, expressed by its dominance, timberwork, and contrasts of light and dark. Inspiring Sarı’s feelings of hope and enlightenment, she feels relieved, safe, and peaceful in the cathedral, visiting it weekly “to make wishes, to be thankful for things in life” (Sarı, 2017).

¹²⁵ Having read Ildfonso Falcones’ (2006) novel *Cathedral of the Sea*, the historical fiction prompted Candela’s (2016) affinity and familiarity with *Barcelona*. She was compelled to visit the cathedral many years later and cried upon entering it.

This is evidenced by the experiences of Grüne (2016) and Pers (2016) in their acknowledgement of the qualitative essences in the Sagrada Familia. Pers's (2016) encounter of the cathedral is a manifestation of her belief¹²⁶ in "something greater, more powerful and serene than [her]self" (Pers, 2016). She considers the spirit of Sagrada Familia to be contributed to by its colour and light; finding it absolutely magical, she is in awe and astonishment of it. Affording her immense feelings of joy and of being so moved by its beauty that it has transformed her¹²⁷, Pers states, "There my mind is free" (2016). Grüne (2016) similarly describes her feeling in the Sagrada Familia as being "touched by beauty" (Grüne, 2016). Like Pers, Grüne admires the cathedral's light, form and colour, which offered her an illuminating experience¹²⁸. Impressed by the uniqueness of its conceptualisation, construction, and historical quality, she believes the cathedral is "a gift to future generations" (Grüne, 2016). Offering her feelings of comfort and freedom, Grüne considers that "Sagrada Familia and Montserrat feel somewhat related" (2016) due to the organic form of the Sagrada Familia and the nature of Montserrat, both of which disconnect her from the 'noise' of the digital world.

Thus, as shown, interlocutors' encounters of contemplation, solitude, and transcendence depict qualities of meditation, reflection, introspection, silence, aura, creativity, liberation, and transformation through which they live thoughtfully and peacefully within the self and the context of the everyday contributing to a life of serenity.

¹²⁶ As a Christian, the enduring meaning of the Sagrada Familia for Pers is that it is "a profound centre of God's presence – one of the most holy places" (2016) she has ever experienced.

¹²⁷ Pers (2016) refers to the 'Stendhal Syndrome' in order to explain her feeling. Moreover, in not wanting to lose the power of her first impression, Pers is apprehensive to visit the cathedral again, professing that whilst art and music have made her cry, a building had never done so until her experience in the Sagrada Familia.

¹²⁸ Grüne (2016) feels nostalgic when describing the sun shining through the windows during her visit.

e) Attunement

“We are meant to connect to everything around us.”
(Pers, 2016)

Attunement¹²⁹ is attentiveness. As a ‘tuned-ness’ (Pérez-Gómez, 2016:34) of embodied consciousness, attunement is an awareness of presence of the self within the self, the self in our worlds, and worlds within the self via our “intense relationship” (Tarkovsky, cited Bachmann, 1984:n.p.) to reality. Rather than a connectedness *of* things, attunement occurs in interlocutors’ relation to their environments as reflected in their actions, emphasising their connectedness *to* or *with* their worlds, others, and the self via a tuning that tints their perception in a subtle manner (Paetzold, 1997; Birkeland, 2005; Capdevila, 2015; and Pérez-Gómez, 2016). “Attunement implies resonance and leans towards the totality of a situation, towards other persons, things or spaces and their respective ecstasies¹³⁰” (Engels-Schwarzpaul, cited Böhme, 2017:8). In so doing, attunement is a way of being in the world, as a form of articulation by which something is expressed as a reverberation that is prompted from within as an inner stirring of the emotive spirit (Heidegger, cited Pérez-Gómez, 2016 and Böhme, 2017). Moreover, attunement makes situations relevant and more meaningful in its life-affirming capacity and enhancing value that is essential to self-understanding and societal health, through which “we feel more complete and become participants; our lives matter” (Pérez-Gómez, 2016:29). Hence, emerging from the interlocutors’ experiences, the theme of ‘attunement’ consolidates constitutive qualities of attentiveness, connection, and resonance

¹²⁹ Attunement is receptivity or awareness, adaptation, and acclimatisation (*Oxford Living Dictionaries*. 2018). It is the “act of making harmonious” (*Collins English Dictionary*. 2018) and “to make someone to understand or recognize something” (*Cambridge Dictionary*. 2018).

¹³⁰ “[T]hings articulate their spheres of presence through their qualities, conceived as ecstasies” (Böhme, 2017:23). Ecstasies are forms of presence that exude or emanate a feeling which have an affect (Dorrian and Engels-Schwarzpaul, cited Böhme, 2017).

which are demonstrated by compassion, disposition, and elemental substance.

Compassion

Empathy¹³¹ is the ability to understand, share, and feel the experiences and feelings of others from within the self by engaging with, connecting to, and applying our own experiences, for which there are no demarcations between us (Talbot, 1992; Birkeland, 2005; Van Manen, 2007; and Buber, cited Turner, 2015). A complex responsiveness to the world as an intuitive and cultivated form of intentionality, interlocutors' empathy is emotional involvement in an interpretative 'felt sense' of shared understanding, whereby the feelings of others are grasped as experienced realities connected to themselves (Van Manen, 2007; Driscoll, 2013; Pérez-Goméz, 2016; and Cumulus, 2017). According to poet Antjie Krog (2017), this feeling is experienced immediately as one's own, since we are all one and all of one in the interconnectedness of humanity. As such, empathy encompasses qualities of sincerity (embodied by modesty and humility) and faithfulness (manifest in consideration for others), which pertain to truth to the self and respect and regard for others through our own experiences and actions (Atkinson, et al, 2011). In so doing, empathy implicates on the nature and transformation of individuals and society, as does compassion as the overall concern of the self toward the suffering and satisfaction of the human condition based on moral goodness (Gautama, Hume, and Schopenhauer, cited Atkinson, et al, 2011).

Whilst personal emotions emerge from within interlocutors, it is the similarity of feeling towards a situation that unites individuals, making compassion a universal quality and one that raises interlocutors' consciousness of humanity (Tarkovsky, cited Bachmann, 1984 and Kant, cited Mautner, 2005). Relatedly, an understanding of interlocutors and their worlds is attained through

¹³¹ In terms of em-pathic and sympathetic, "the term pathic derives from pathos, meaning 'suffering and also passion'" (Van Manen, 2007:20).

their willing and intentional participation in reality as loving beings, which is revealed in their experiences of life demonstrative of the relationship between the essences of love and knowledge (Plato, Rumi, and Scheler, cited Atkinson, et al., 2011). As such, love is the catalyst for richer knowledge of both interlocutors and their worlds in their holistic experience of the beauty and goodness of life, which includes an engagement with suffering and satisfaction, happiness and virtue, stemming from enriching encounters that enable interlocutors to discover truths and emotions of others from within the self (Johnson and Petrie, 1994; Cooper Marcus, 2006; Scheler and Schlegel, cited Atkinson, et al., 2011; and Bhushan and Garfield, 2011).

The experiences of Candela (2016), Oranž (2016), Sari (2017), Taronja (2016) and Verde's (2016) show expressions of compassion and empathy. Candela, Sari, and Verde empathise with others, whilst Blu, Oranž, Taronja, and Verde are compassionate toward the human condition. Interlocutors generally highlighted the importance of an understanding and treatment of others, as exemplified by Blau (2016), Grüne (2016), Pers (2016) and Siniy (2016), who conduct themselves with kindness in the "intent to connect with others" (Pers, 2016). It is found to be reciprocated by others and "the day is made easier and better things happen" (Grüne, 2016), thereby yielding "satisfaction" (Siniy, 2016) for them and others. This is observed by Blau as "enthusiasm [that] cultivates emotions of happiness and love, and eradicates negative emotions" (Blau, 2016).

Both Candela (2016) and Sari's (2017) references of empathy are related to their experiences abroad, whilst Verde's (2016) is 'closer to home'. Candela's (2016) experience of humanitarian values of honesty, kindness, respect, and justice in Switzerland raised her awareness of the ability and capacity to understand others, which inspired her feeling of pure love in order to respond to and "do [her] best for others" (Candela, 2016). It entailed actively working on herself everyday to develop her awareness of feelings that arose

from her heart and head¹³², demonstrative of her belief that “knowledge of your levels of awareness makes you understand people better” (Candela, 2016). Relatedly, Sari’s (2017) knowledge of Catalan cultural heritage and the historical identity of the region prompts her empathy toward the Catalan people, with whom she feels she shares a sense of pride. Therefore, she is deeply affected by the Fossar de les Moreres, where the story of the Catalan people is preserved in the eternal flame for the martyrs. By contrast, Verde’s severe dislike for the “upper rich side, the nice side, the frontier” (Verde, 2016) in Barcelona makes him feel partly repugnant toward it, and upon being forced to interact with the district, Verde “was not really able to empathise with those people” (2016). Thinking upon the privileged status of the district puts Verde in a “bad mood” (2016) and prompts his feelings of discomfort.

Verde’s (2016) compassionate expressions are intimate, as are those of Blu (2016), which juxtapose Oranž (2016) and Taronja’s (2016) compassionate expressions that extend to their experiences abroad. Feelings of sadness are expressed by Blu (2016) and Verde (2016) on a very personal level in their experiences of grief, which have afforded them a view on life. Whilst the passing of two people dear to Blu (2016) plunged her into sadness, she came to terms with her loss by seeing beauty in grief. As a compassionate individual, Blu (2016) acknowledges that the feeling of grief is “part of the colours of life” (2016). Relatedly associated to the departure of a loved one, Verde (2016) refers to “sweet sadness, a feeling of beauty” (2016). To bid farewell, he travelled to a small village in Menorca, which was previously meaningless to him, but is now a constant influence on Verde’s life – he frequently visits it physically and evokes it mentally, since the experience inspires his introspection, albeit prompting feelings of melancholy in him. Fascinated by the “marvellous people” (2016) of Medellín who have endured much hardship, Oranž is deeply moved by them,

¹³² Relatedly, Candela (2016) identifies with the people in Barcelona who she finds friendly, genuine, caring, and kind – which she believes expresses a humane quality of how people should treat each other.

evoking feelings of compassion that continue to resonate with her. Taronja (2016) also felt compassion as “mixed feelings ranging from bad to good” (Taronja, 2016) in the neighbourhood of Kuoloon, Hong Kong, and his life-changing trip to Shanghai, China, evoked sadness and his concern toward the people was due to vast difference between the rich and poor as a result of power and control asserted over them. Reflecting upon his experiences, Taronja states, “It heightened my awareness of the role of each person in the world” (2016).

Disposition

Homelands and even childhood environs are “sources of understanding more deeply who we are” (Cooper Marcus, 2006:31). They infer “attachments, about what connects us to this or that” (Ahmed, cited Edensor, 2010:237), thereby possessing an affect quality that implicates on interlocutors’ emotions in their enduring need to “feel ‘at home’ or...complete” (National Trust, 2017:3). But, this feeling is also disrupted by some situations that necessitate interlocutors’ separation from these environs or accentuate their feelings of ‘outsideness’ and estrangement in relation to them, having enduring consequences. This is attributed to ‘emotional disposition’, whereby specific experiences of homeland and in childhood environs implicate on interlocutors’ “relatively long-term disposition to do, think, or feel a certain way in certain circumstances” (Russel and Snodgrass, cited Cooper Marcus, 2006:223) implicating on what “a person brings to and maintains throughout a new situation” (Engels-Schwarzpaul, cited Böhme, 2017:8). As such, the inner being of interlocutors is affected by particular experiences that “make a great impression upon [the] soul” (Tarkovsky, cited Bachmann, 1984:n.p.), bringing persistent yet subdued feelings into awareness through the ongoing unconscious association of certain situations in life that are tinged by specific affective states that may be pleasing or traumatic. This includes certain disruptive situations that infer ‘dis-position’ in terms of a feeling of displacement, which heightens interlocutors’

sensations, making them more aware of themselves in relation to their immediate and broader worlds.

Gris (2016), Sarı (2017), Siniy (2016), and Taronja (2016) share feelings of displacement on different scales and in different ways – Sarı and Taronja’ experiences involve their relation to their countries of origin, whilst Gris and Siniy’s feelings pertain to experiences of relocation in their youth. Taronja (2016) experiences displacement in broader and more immediate environs. Accustomed to feeling exposed and harassed in his daily commute through Sants Estació, Taronja's (2016) feelings of stress, insecurity, and confusion result in his severe dislike of that place consumed by crowds, speed, and noise. Environments further afield in Detroit, USA and Florence, Italy have also made him feel “out-of-place” (Taronja, 2016), causing feelings of discomfort that continue to resonate with him. However, the sense of displacement has alerted Taronja (2016) to “the enhancement of his senses when in those situations” (2016) since he hears, sees, and smells many things happening around him that he usually does not feel in his own country or familiar environs. Resultantly, Taronja (2016) evokes his intensified awareness on his travels to unfamiliar places or those he hadn’t imagined before, enabling him to focus on aspects he usually would not pay attention to, allowing him to realise and better understand the elements comprising a place.

Whilst Taronja (2016) feels displaced from his homeland as a foreigner in certain environs abroad, by contrast, Sarı’s (2017) feelings of displacement are caused by her homeland since she feels “detached from Turkey after recent political changes” (2017). Resultantly, she prefers not to visit her place of origin even though her immediate family is still in her homeland and feels at home in Barcelona, albeit a foreigner in the city. Barcelona affords her feelings of belonging, safety, happiness, and even melancholy (an emotion that she takes comfort in). Sarı feels the same in Korea through her comfort and identification with, affinity towards, and a sense of belonging to the “the place [she] love[s] from the heart” (Sarı, 2017). It is a deep-seated feeling as though she has

“known it for a long time” (Sari, 2017) which continues to resonate with her, as she sees it in her dreams, misses it deeply, and feels “weirdly home-sick” (2016) for it¹³³.

Gris (2016) and Siniy’s (2016) feelings of displacement are attributed to experiences of relocation in their youth, which have implicated on their emotional dispositions. Whilst Gris’ (2016) visits to her native home always allow her to “feel recharged” (Gris, 2016), her experiences of moving during childhood reverberate with her in adulthood. They have deep and long-standing effects of unsettlement and not belonging, also resulting in her constant travels for studies. Gris is consciously aware of feeling like “a kind of gypsy” (Gris, 2016), which she attempts to address by finding ways of grounding herself to feel a sense of home wherever she may temporarily settle¹³⁴. Similarly grappling with the “the lack of home” (Siniy, 2016) and associated feelings of loneliness, Siniy’s teenage experience of moving from her parents’ home to study in Moscow, Russia left her with the lasting feeling that is “not normal nor healthy” (Siniy, 2016). The resonance thereof has had longstanding influences on her life especially when she moves for studies or jobs¹³⁵. On a deeper level, the lasting impression has heightened her awareness of “not knowing where [she is]” (Siniy, 2016) – in terms of both physical place and the symbolic place or phase in life – resulting in her constant hunger for something to change, something which she cannot define. Siniy succinctly states, “Sometimes I don’t know where I am. I am in the middle of nowhere” (Siniy, 2016).

¹³³ As a result, Sari (2017) immerses herself in Korean culture through social networks and virtual platforms whilst living in Barcelona.

¹³⁴ An example of which is the flag that Gris (2016) now mounts in every flat she has lived since her Erasmus exchange in Finland. Signed by all the people that she met during her stay there, it is a constant reminder and physical connection to a place where she felt at home.

¹³⁵ Siniy’s (2016) experience of first settling in Barcelona left a negative impression on her, as her feelings of loneliness were emphasised by the dark apartment that was “horrible and really disliked” (Siniy, 2016). However, subsequently moving into a brighter flat with a terrace has brought Siniy (2016) some relief – albeit still lonely, she feels much happier.

The feeling of ‘dis-position’ also affects Gialla (2016), Grüne (2016), and Azul (2016). Due to changing cities often, Gialla (2016) finds it difficult to settle her thoughts since she constantly feels “rather spread out or scattered about” (2016). Also travelling often due to relocation and work, Grüne (2016) and Azul (2016) navigate ways of connecting with their loved ones. Grüne (2016) carries her smartphone and laptop with her everywhere she goes so that she may take photos and text with family and friends, thereby maintaining her connection with them across place and over timezones. Azul (2016) travels constantly to connect with her family and friends, since she feels ‘*soldat*’ – a Portuguese word connoting a meaning that is “similar to nostalgia but more positive” (Azul, 2016) – whilst in Barcelona. Feeling love, joy, affection, companionship, as well as frustration upon seeing them, she thrives on her connection to friends and family, which affords her a feeling of stability and sustenance regardless of where she is or where/how they subsequently interact. She explains, “When you really feel you connect with someone, this person has an impact on your inner self. It makes me feel very good” (Azul, 2016) – especially in the context of fleeting situations of moving away from home and relocating often. But she also experiences “mixed feelings” (Azul, 2016) of excitement and dispersion in travelling often to visit them, admitting “you lose focus a lot because you’re always coming and going from place to place” (Azul, 2016). In addition, Azul (2016) is challenged by developing, sustaining, or even ending intimate relationships due to her frequent relocation, resultantly engaging mostly over online social media platforms, since “the whole real world is moving into the virtual space” (2016).

Elemental substance

Elemental substances exist both in nature and the human being, through which existential life arises in their relationship – the elements behold life (Radhakrishnan, 1966; Howes, 2015; Pérez-Gómez, 2016; and Blu, 2016). Constituting our embodied

consciousness and resonating within us, the elements correlate our sensations to our worlds, including tones and seasons, defining the “well-tempered state of the soul, the body, and the universe” (Pérez-Gómez, 2016:40). The inherent symbolism and emotive power in the translation of external landscapes into interlocutors’ internalised worlds is due to the interactions of the earth, cosmos, and psyche, all related as a singular entity (Bachelard and Barragán, cited Pallasmaa, 2011a; and 2012). It infers interlocutors’ attunement to elemental substances that directly influence the existential condition experiences, which is attributed to archetypal experiences. Archetypes “are pieces of life itself – images that are integrally connected to the living individual by the bridge of the emotions” (Jung, cited Pallasmaa 2011a:57) that are constantly reinterpreted due to the integral relation of the soul to situated life. As “the most essential elements of the natural and human worlds” (Johnson and Petrie, 1994:202), archetypes assimilate the worlds of consciousness with that of unconscious into a whole through elemental substances and archetypal landscapes that hold associations and meanings in a variety of cultures (Aalto, cited Schildt, 1978 and 1998; Tarkovsky, cited Johnson and Petrie, 1994; Bachelard, cited Macey, 2001; Pallasmaa, 2011a; and Bonnet, 2016).

As the inner and outer winds, breath, or vapour of the self and the world, air is the unseen yet pervasive and enigmatic presence that entwines individuals with the environment, thereby connecting everything in the universe by connoting movement or change and an affinity toward the imaginative and spiritual (Tarkovsky, cited Johnson and Petrie, 1994; Bachelard, cited Macey, 2001; Zarrilli, 2015; Abram, cited Pérez-Gómez, 2016); and Kabat-Zinn, 2016). Like air, water also triggers connections to the soul or spiritual self through emotive states – particularly connoting repose, water is associated with the mythical and profound, water inspires tranquility and reflection in individuals through its emotive power (Tarkovsky, cited Johnson and Petrie, 1994; Bachelard, cited, Macey, 2001; Cooper Marcus, 2006; and Barragán, cited Pallasmaa, 2011a; and 2012). Earth and trees which connote willpower,

connectedness, and creativity as well as private and emotive feelings (Tarkovsky, cited, Johnson and Petrie, 1994 and Bachelard, cited Macey, 2001). Forests in particular are spaces of authenticity, freedom, and wholeness that offer alternatives to the mundane and mechanisation of the everyday, offering a sense of rootedness within the context of our mobile worlds (Bonnet, 2016). They have deeper psychological forces as repositories of nostalgia and sites of poetic imagination – as enigmatic places that offer intuitive connections between human and nature, exuding an “aura of lost origins” (Harrison, cited Bonnet, 2016:136).

Blu (2016), Candela (2016), Grüne (2016), Oranž (2016), Taronja (2016), and Sarı (2017) express an affinity to nature, with particular reference to the elements of air, water, and earth. Sarı (2017) and Blau (2016) appreciate the ephemeral quality of air for its refreshing and calming effect, as also acknowledged by Verde (2016). Air prompts Sarı’s (2017) relaxation and reflectiveness especially when walking daily between Parc de la Ciutadella and Arc de Triomf under clear skies. Similarly, taking pleasure in fresh open spaces, Blau (2016) identifies the changing times of the year by associating air with “the aroma of each season¹³⁶” (Blau, 2016). The feeling of calm¹³⁷ inspired by water is shared by Blu (2016), Candela (2016), Grüne (2016), Taronja (2016), and Sarı (2017). Grüne (2016) and Candela (2016) acknowledge the calm and wildness of the sea – the Barcelona beach affords Grüne (2016) a feeling of freedom due to the evocation of calm or stormy feelings dependent on the ocean conditions. Candela (2016) also identifies with it by acknowledging the ocean’s “nature of improvisation” (Candela, 2016) which she associates with an honesty that influences her way of feeling and living.

¹³⁶ The clean air fragranced by vegetation contributes to Blau’s (2016) enjoyment of summer and spring, which is contrasted with the smokey air from fireplaces in autumn or winter. Pers also identifies “a late summer smell” (Pers, 2016) that is particularly evident in the Mediterranean, especially Italy and Spain.

¹³⁷ Easing Azul’s (2016) anxiety and insomnia, she turns to swimming to calm her down and help her sleep.

Pers¹³⁸ (2016) also identifies with aspects of change in her affinity to the South African highveld thunderstorms, which are “intense and powerful, with the promise of renew and rebirth and change” (Pers, 2016), a sentiment shared by Siniy (2016) in her symbolisation of water as the beginning of life, which underpins her admiration for the beauty of water bodies in Vall de Núria. Whilst appreciating the promise of transformation inherent in the ocean, Sarı (2017) is also afforded feelings of inner peace and calm when taking in the vivid light and sound of water at Barcelona’s seaside. This feeling is shared by Taronja (2016), whose internal rhythms resonate with the feeling of water, since being surrounded by or on water prompts sensations of lightness, buoyancy, and fluidity, evoking feelings of peace, happiness, and beauty in Taronja (2016). Also acknowledging water’s ability for change, and mostly identifying with its ability to adapt to its surroundings, Blu’s¹³⁹ (2016) deep-seated relationship with water and the ocean is due to her gaining wisdom from it from her engagement with the Mediterranean sea which elicits feelings of perfection and freedom within her and facilitating her lifestyle in Barcelona.

Grüne (2016) and Oranž (2016) convey their affinity to forests¹⁴⁰ mostly due to childhood experiences whilst for Sarı (2017) trees share stories. Grüne (2016) feels calm, balanced, and relaxed when

¹³⁸ Born into an eleven-year drought in Namibia, Pers’ (2016) childhood years were spent not knowing an abundance of water. It manifests in her realisation of “how interconnected [her] sense of water is in a place” (Pers, 2016), as well as her fear of the sea because of its volume.

¹³⁹ Blu’s (2016) fondness for the ocean was emphasised by living in Ethiopia, which is a landlocked country with regular water shortages. Although Ethiopia has vast lakes and cascades, it was the sea that Blu missed for the duration of her time there. So, when she first arrived in Barcelona, it was the sea that made her stay. Albeit Blu does not have generations of lineage in the city, she does not intend to move because of the quality of life she is afforded by the city in its relation to sea.

¹⁴⁰ Rojo (2016) also identifies with forest settings, especially after a rainy day, as it affords him soothing and relaxing feelings.

immersed in nature¹⁴¹ and connected to herself, which has a deeper grounding in her formative years – her enjoyment of reading *Grimm's Tales* with her mother¹⁴². For the Brothers Grimm, the woods and forests of Germany hold a central place in their stories, since they are deemed to contain essential truths of German customs, symbolic of the culture, unity, and heritage of the German people (Bonnet, 2016). Hence, the natural settings of Grüne's (2016) homeland and fond memories of her mother are embedded in her, bringing her comfort in adulthood. Also making childhood associations with forests is Oranž, whose connectedness to nature plays out in actuality and her imaginings that make her “feel like the childhood version of [her]self in the woods” (Oranž, 2016) – occasionally revisiting a setting privately in her imagination where she lies peacefully in a lush forest. Whilst for Sari (2017), trees herald a new chapter, they do also carry and convey emotion, such as the “romantic and sad trees” (Sari, 2017) at Passeig del Born that have witnessed the history of Barcelona and are also expressive of her own pensive state toward it, whereby our stories and the character of ourselves are expressed in nature. Most significantly, Sari's (2017) intimate exposure to nature in the urban landscape of Barcelona is valued for its contribution to her good feelings toward life.

Thus, as shown, interlocutors' encounters of compassion, disposition, and elemental substance depict qualities of attentiveness, connection, and resonance which afford them meaning and understanding of the intimate and broader relations to their worlds through the life-affirming and -enhancing capacity of attunement.

¹⁴¹ Also associated with her affinity to the colour green. Grüne (2016) tells an amusing story of being fully clad in her favourite colour whilst hiking in a forest in New Zealand. Upon taking a picture to send home, she only then noticed that she was almost completely camouflaged in nature.

¹⁴² Her mother read those stories to Grüne (2016) as a child, which is how she overcame her difficulties and learned the skill of reading through her enjoyment of those stories.

4.2.2. Spirit compass

I use the term ‘spirit compass¹⁴³’ for the second grouping of themes to refer to interlocutors’ determination of their bearings via a psycho-spatial spirit involvement in everyday happenings in terms of how they feel and what they do through ways of finding direction and expressing their interests in the world. This pertains to the connections to spirits of their souls, other people, and places, which are personally conveyed by their emotive being through which they guide their course in life (Monk and Norwood, 1997; Pulido, 1998; and Ghosh, cited Bhushan and Garfield, 2011). The ‘spirit compass’ grouping therefore includes themes of reference points and doings, which will be discussed in the sections that follow.

a) Reference points

A reference point is “used to find or describe the location of something; a fact forming the basis of an evaluation or assessment” (*Collins English Dictionary*. 2018). In the context of the interlocutors’ experiences, reference points are used to show how they are guided, navigate, and understand their self and worlds lived through their external and internal ‘cardinal’ directions. Hence, emerging from the interlocutors’ experiences, the theme of ‘reference points’ comprises constitutive qualities of means of orientation, sense of stability, and milestones.

Means of orientation

Interlocutors’ connection within a larger context pertains to the need for orientation in terms of person, place, and life. In the ‘earth-sky

¹⁴³ A compass is “a device for finding direction; a particular range (of ability, activity, interest, etc.)” (*Cambridge Dictionary*. 2018).

relationship¹⁴⁴ (Norberg-Schulz, cited Backhaus, 2009a:23), the earth, air, and space implicate on individuals' interactions with these elements and embodiment thereof. It is a harmony of the environment and the psyche (Pérez-Gómez, 2016), prompting feelings of belonging to something greater, and encouraging individuals to seek a place in it by offering perspective and orientation. Empowered by the height and fresh air, a vantage point or an outward or panoramic view draws interlocutors into states of awareness and contemplation by offering vast fields into which to extend the inner self (Cooper Marcus, 2006; Birkeland, 2008; and National Trust, 2017). Putting their place in the world or even troubles into context, overviews are reminders that interlocutors "are simply one person in a big world" (National Trust, 2017:26), allowing true feelings to emerge and be conveyed. Means of orientation are pertinent to geographical and symbolic association, the need to feel part of 'something' or the collective, as well as to navigate emotions in the broader scheme of life, as depicted by Blau (2016), Gialla (2016), Grüne (2016), Oranž (2016), and Taronja (2016).

Grüne (2016), Blau (2016), and Taronja (2016) consider particular symbolic and/or geographical points of reference to be connections to home. The Mediterranean Sea is a symbolic reference for Grüne (2016) since it offers her "a feeling of home because [she] grew up next to the sea" (Grüne, 2016) in Germany, thereby evoking feelings of positivity in her and making her feel settled in Barcelona. Whilst Blau (2016) considers the ocean to be a point of geographical reference, the connection to his socio-spatial heritage

¹⁴⁴ Individuals feel primal associations and variations in scale where the earth predominates, experience the 'cosmic order' through the visual horizon where the sky dominates, and are exposed to changing atmospheric conditions where there is equal presence between the sky and earth (Norberg-Schulz, cited Backhaus, 2009a).

in the city of Barcelona is from the overview¹⁴⁵ at the Turó Rorira Bunkers. Similarly, Taronja (2016) is reminded of Mallorca whilst from the quiet hilltop at Parc Güell, which, is “important for [him] to see the sea from above” (Taronja, 2016) since it is his way to reminisce and connect with his physical landscape of his homeland. Overviews are also acknowledged by Gialla (2016) and Oranž (2016), but they hold significance to in placing themselves and their emotions in the context of the broader world. Like Taronja, Oranž (2016) appreciates the 360-degree view from the Parc Güell hilltop, but for a different reason – it is a quiet place that allows Oranž (2016) to contemplate Barcelona and from which to enter into dialogue with the city. It offers her therapeutic consolation when faced with challenges of loneliness and anger, either “speaking to Barcelona intimately or screaming and emptying [her]self out because the whole city can supposedly hear” (Oranž, 2016). Meanwhile, for Gialla, both the Turó Rorira Bunkers and a hilltop garden in Rome offer her the same feeling, since she “really like[s] to see the city from outside” (Gialla, 2016). Apart from the views of the city and skyline, she is moved by the mood, which places hers within a greater context of life, explaining, “It makes me feel small and insignificant, thus part of something bigger” (Gialla, 2016).

Sense of stability

Even when in various places, “different forms of localised experiences” (Birkeland, 2008:45) help interlocutors maintain a sense of stability, “while reminding them of how far they have come” (National Trust, 2017:26). These encounters resonate as deep emotional narratives within them, thereby developing a

¹⁴⁵ For Blau (2016) any sea is an aspect of orientation from which he can identify cardinal points and weather directions – even though he carries practical maps, a compass, GPS or electronic connection to Google Earth when on archaeological field surveys as well as on travels for pleasure. Blau (2016) needs overviews from the highest points in the landscape, from which he can assess his surroundings. Interestingly, due to Blau’s (2016) innate curiosity and childhood inclinations toward discovery, as well as his professional interest in remote sensing, Blau’s identification with the element of air is a whimsical association to him being able to fly and facilitate his orientation from above.

recognition with others and sense of the true self, and offering feelings of comfort. This sense is recognised as a felt presence that is subtly embedded in consciousness, which is related to personal inclinations in creating a feeling of being grounded within the self (Cooper Marcus, 2006; and Seamon, 2010). Azul (2016), Blau (2016), Blu (2016), Candela (2016), Gialla (2016), and Pers (2016) exude a sense of stability in different ways – whilst Blu, Candela, and Pers acknowledge their comfort and stability in the many places they settle, Azul, Blau, and Gialla attribute it to their connection with their homeland.

Relocating often, Candela (2016) considers herself to have “permanent residency everywhere” (2016), but she experiences feelings of freedom, happiness, and balance in Barcelona, due to her sense of belonging to the place and people of the city. Also travelling and moving often, Blu (2016) visits her family and friends in Italy, but having mostly lived out of her homeland, she acknowledges that her family members are all over the globe¹⁴⁶ by considering her family to be all the people she loves, “all living beings” (Blu, 2016). Like Blu, Pers (2016) believes that “family is not blood, but the people [she] choose[s]” (Pers, 2016), so her ‘family’ comprises friends across the world who support and encourage her¹⁴⁷. However, Pers (2016) occasionally needs to

¹⁴⁶ Relatedly, Blu (2016) believes that the Mediterranean Sea is an element that physically and culturally “connects places, cities, countries” (Blu, 2016) through its universal appeal that is not limited to a specific country or nation, considering it to be a common trait that offers a collective global identity and lifestyle sans distinctions of nationality. Incidentally, Blu’s (2016) affinity to olive oil, as globally associated to the healthy Mediterranean lifestyle, is also attributed to her palette being influenced by her background via her father’s interest in gastronomy.

¹⁴⁷ Pers (2016) explains using an Afrikaans saying, “my dam se ganse” (2016), which refers to people who share values, views, beliefs, and ‘background’ that does not necessarily have geographical implications nor cultural references.

physically connect to her homeland¹⁴⁸, since her sense of self is rooted in Namibia, defining who she is in her “blood and bones” (Pers, 2016).

This connection to homeland is emphasised in Azul (2016), Blau (2016), and Gialla’s (2016) sense of stability. For Azul (2016), it is defined by her social heritage including culture, food, and local traditions, but mostly the “full-hearted people” (Azul, 2016) of her homeland, for which she has inherited the people-oriented¹⁴⁹ culture of her community and family relations. Relatedly, Gialla’s connection to her homeland is due to feelings for Italy, but especially defined by her hometown of Foggia explaining, “It is my root that will always be with me and my way of being in the world” (Gialla, 2016). As such, the music, food, dialect, and beauty of natural landscape in proximity to her hometown are embedded in Gialla, describing it “is in my ‘DNA’...it is something that comes like a natural reaction, to things, the way of thinking” (Gialla, 2016). Also proud of his homeland and influential in his daily life, Blau’s (2016) Catalan¹⁵⁰ heritage evokes feelings of love and enthusiasm affording him stability, stating “It will always be part my identity wherever I am” (Blau, 2016). In addition to keeping

¹⁴⁸ As a reminder thereof Pers (2016) pins up a postcard of the Spitzkoppe (a granite mountain set amidst the desert) whenever she moves and in whichever office she works. The image depicts feelings of silence, so by looking at the postcard everything in Pers goes quiet. It evokes her childhood, her interactions with the few people who live there, as well as the emptiness and stripped bareness of the landscape.

¹⁴⁹ Azul believes that she is “not very place-oriented” (Azul, 2016), but the Atlantic Ocean is her definite confirmation of being home in Lisbon, which possesses a recognisable quality due to proximity to the expansive ocean that affords the city a beach, temperate weather, and unique light. The ocean as well as the mountainous areas of her homeland are really special to her, as they contribute to her strong sense of belonging.

¹⁵⁰ Blau (2016) clarifies that he “*feels* Catalan” (Blau, 2016, my emphasis) although his national identification documents classify him as Spanish. But significantly, Blau recognises that his being is “strongly Mediterranean” (Blau, 2016), which is central to his identity, and includes the beaches, architecture, and little villages of his Catalan homeland.

well-informed about his cultural and historical background¹⁵¹, Blau “always takes ‘something’ Catalan” (2016) with him on his frequent travels.

Milestones

Interlocutors “develop in different ways and at various points in their lives” (National Trust, 2017:6) ranging from ‘formative years’ to the ‘here and now’, for which the past, present, and future play a role in how they are shaped and what the connections to their worlds are. As such, interlocutors undergo a series of developments in a life cycle whereby particular situations are incorporated into the life and personal history of the individual (Jung, Macey, 2001). These situations are related to “particular stage[s] of emotional development” (Cooper Marcus, 2006:252), which are symbolic of different points in life as individuals age, develop, or undergo changes in growing and striving toward the true self. Cooper Marcus terms this ‘environmental autobiographies’ (2006:265), which describes individuals’ changing relationships and connections with contexts in an awareness of geographical, historical, cultural and social landscapes through stages in life. They refer to points in individuals’ life-worlds, which are personal itineraries of the subjective landscapes that unfold through the process and stages of life (Birkeland, 2005 and 2008). According to interlocutors’ experiences, their biographies develop, change, and are refined over time, revealed by a pattern of ‘milestones’ in terms of beginnings, development, and endings. Inferring a negotiation of their ‘place’ in life, this place relates to the geographical and symbolic which relate

¹⁵¹ This especially pertains to the traditions of his homeland, which includes knowledge of folklore such as stories, music, and festivals. In so doing, Blau (2016) relates to fairytales about kings, knights, and princess, which do not necessarily end happily but convey values, morals and knowledge about Catalan culture. Also, believing that “traditional rhythms should never be lost” (Blau, 2016), Blau identifies with the sound of traditional local instruments which reminds him of his origins. He is most fond of the traditional holiday of Festa Major, as he can celebrate his heritage through local village festivals, which entail traditional activities, music events, and local parties that characterise his culture and embody the spirit of summer.

primarily to personal and professional life, studies and academia, friendships and relationships.

Beginnings relate mostly to personal life, studies, and friendships, as depicted by Blau (2016), Oranž (2016), Pers (2016), Rojo (2016), Sari (2017), Siniy, (2016), and Verde (2016). Sari's (2017) time in Barcelona is symbolic of a new chapter in her studies and personal life, which offers her hope and optimism. Also, her journey to Korea was the first country on another continent to which she travelled alone, which marked the beginning of Sari's independence and became a milestone for her sense of self. Similarly, Blau's first encounter away from home and the security of his parents was a milestone in his "growing up" (Blau, 2016), for which his student exchange in Italy marked his transition from teenager to adulthood. Relatedly, Verde's move to Barcelona to study marked the beginning of his independence, cohabiting with friends for five years in Barri de Sants. "Young and filled with pleasant feelings" (Verde, 2016), the period brought him hope and anticipation, tiredness and routine, but mostly joy, which he sometimes feels nostalgic about. But his "beginning of being an adult" (Verde, 2016) was connoted by a meaningful and life-changing situation for Verde – when he started living with his girlfriend.

The beginning of relationships by making new friends and developing social networks has afforded Siniy (2016) feelings of acceptance in Barcelona. Adjusting to a new life in the city was due to her participation in a Catalan culture and language club, which prompted her exposure to "different things" (Siniy, 2016) and introduction to friends. Similarly, Rojo (2016) started friendships in Barcelona by embracing the cultural heritage of the region also by participating in cultural activities, prompting his connections and bonds with people. Relatedly, a Catalan language course in Barcelona was the platform for Oranž (2016) to meet foreign friends, learning and sharing different ways of life from and with each other in their adopted city. Pers' (2016) new beginnings in the city were prompted by endings – she ended a relationship, resigned

from her job, sold her house in South Africa, and relocated to Barcelona to pursue further studies in the middle-end phase of her life.

Development relates mostly to emotional and academic maturation, as depicted by Blau (2016), Gialla (2016), Grüne (2016), Sari (2017) and Taronja (2016). Sari (2017) recognises that the people and place of Barcelona contribute positively to her development, as she has matured remarkably by growing calmer, more patient, and peaceful whilst living in the city. But, in seeking better work options, Sari is unsure of how long she will be in Barcelona, thereby considering it a “long journey” (Sari, 2017) that aids in her development. Meanwhile, Grüne (2016) feels optimistic about her time in Barcelona, considering it to be the “next step” (Grüne, 2016) in her life, regarding her doctoral studies as an exciting and intensive challenge from which “something good and fulfilling” (Grüne, 2016) will arise. For Gialla (2016), living in Brussels “was a real happy place in [her] life” (Gialla, 2016) due to her pleasant social environment and having had no major responsibilities. Explaining, “When I think of about where I am super happy, it is not superficial. I deeply think about what happened to me, my memories” (2016), Gialla also conveys that the life-changing experience continues to resonate with her, and as a result she constantly searches for a similar situation in which to live and work.

Like Gialla, Blau’s (2016) maturation is associated with “sharing research and social life” (Blau, 2016) during research periods spent in Durham and Cambridge. The feeling thereof continues to resonate with him, evoking feelings of “enthusiasm and melancholy” (Blau, 2016) especially when he is abroad attending conferences and visiting friends. Blau also credits his transition to adulthood to the district of Gracia, which has influenced his “present day life and... ‘living alone’ years” (2016) since it helped him become independent. Relatedly, Taronja’s social setting of his student residence was a prominent marker in his life, as it is where he “grew up emotionally” (Taronja, 2016) by spending his student

years with pleasant flatmates and a good way of living that brought him feelings of ‘home’, joy, and acceptance.

Azul (2016), Candela (2016) and Pers (2016), however, share negative impressions related to their development in studies and work. Challenges in communicative settings created by people and language barriers have prompted their feelings of “stormy things” (Azul, 2016), which they are both learning to deal with. In addition, a surreal encounter¹⁵² helped Pers (2016) through her difficulties – it was “a profound affirmation” (Pers, 2016) of where she was supposed to be, not only in Barcelona but in re-adjusting to and re-understanding everything that has contributed to the trajectory of her life, affording her feelings of exaltation, joy, and purpose. As “a so-journer in Barcelona” (2016), Pers is travelling through the city, and, upon completing her internship, she will move elsewhere to read towards her doctorate. Also feeling negative toward “the rights for working in Barcelona” (Candela, 2016), Candela is aware that her time in Barcelona is temporary. Although she feels freedom and happiness in Barcelona independent of profession due to the city’s “options of living life” (Candela, 2016), she needs a change in job and prospects of a better salary.

Endings relate mostly to academia and relationships, as depicted by Grüne (2016), Siniy (2016), and Taronja (2016). Siniy (2016) ended her shyness of public speaking in English for an aspect of her doctoral studies in Barcelona, feeling rewarded by the newness of the experience, and a sense of achievement upon defeating her apprehension, and completing the task. Taronja’s (2016) completion of his studies was a significant occasion. He felt anxious before and also anticipated feeling joy and extreme happiness to complete his studies. But instead he felt acceptance and relief upon ending that period of his life. By contrast, feelings of sadness and melancholy resonate with Taronja (2016) due to the

¹⁵² Walking along the street outside the zoo at Parc de la Ciutadella on her way to an exam, a lion began to roar, which was a meaningful ‘sign’ for the “child from Africa” (Pers, 2016). Although Pers has heard lions roar in the Kalahari, she describes that “to walk in this urban environment and hear this lion roar, you feel it” (2016).

end of a relationship. Landmarked by Raval's Cat in Rambla del Raval, Taronja confesses, "that place brings me that feeling – I always feel sad when I see it" (Taronja, 2016). Similarly, feelings of sadness are elicited in Grüne (2016) upon remembering the end of a past relationship whilst on holiday in Thailand. However, accepting it as part of her trajectory, Grüne (2016) turned hurtful emotions into those more hopeful, affording her direction and decisiveness in terms of what she wants and does not want in her life.

b) Doings

"It is the act of doing itself."
(Grüne, 2016)

The value of expressive interactions with lived reality lies "in the doing" (Hawkins, 2015:263) as a situated means 'to know' or 'to come to know', whereby realms of knowledge are assimilated as both the source and result of doings, which are manifestations that offer insight into the conditions and worlds of the self (Pallasmaa, 2009 and Hawkins, 2015). As such, interlocutors give themselves the permission and freedom to let go via their doings, allowing expression of personal will, and immersion in a spirit of existential essences that prompt reflections on past and present as well as discovery of present and future possibilities, thereby enabling revelations on the appreciation or idealisation of their lives through self-knowledge (Cooper Marcus, 2006 and Pallasmaa, 2009). Hence, emerging from the interlocutors' experiences, the theme of 'doings' comprises the ritualistic and creative.

Interlocutors unravel and articulate their feelings via doings, which are derivatives of both the situations and sensations of existential experience, as means of engaging with their innermost feelings via embodied responses to the particular contexts they are a part of (Pallasmaa, 2009 and Ghosh, cited, Bhushan and Garfield, 2011). By identifying, processing, and reacting to information about their lived situations, their doings are personal and multi-textured expressions of an inner world in relation to the idiosyncratic facts

and felt pulse of the everyday life (Tarkovsky, cited Bachmann, 1984; Johnson and Petrie, 1994; Pallasmaa, 2009; and Hawkins, 2015). As such, ritual and creative doings are grounds for interlocutors' existential condition, bringing them into contact with holistic reality by assimilating their observed, remembered, and imagined worlds as well as focusing on their autonomy, authenticity, and independence in the expression of their personal encounters of their worlds (Merleau-Ponty, cited Pallasmaa, 2009; Pallasmaa, 2009; and Tagore, Bhushan and Garfield, 2011).

By engaging with the “emotional character of the situation” (Bhushan and Garfield, 2011:213) via embodied sensorial experiences that awaken inner feeling, the manifestation thereof as ritual and creative doings bring out, articulate, and express the presence of the self in the world and the worlds within the self (Pallasmaa, 2009 and Ghosh, cited Bhushan and Garfield, 2011). Enabling interlocutors to feel “more alive and fulfilled” (Ghosh, cited Bhushan and Garfield, 2011:62) as well as to deeply reveal the truth of the self, doings demonstrate a dialogue between self and worlds in the translation and comprehension of embedded experiences. Their ritual and creative doings draw on their existential experiences and essences located deep within or even hidden from the self, the “soul-idea” (Ghosh, cited Bhushan and Garfield, 2011:134), to offer a meaningful grasp on life and affective reactions through spontaneous explorations and expressions via the intuition, emotions, and intellect (Pallasmaa, 2009 and Hunter-Blair, 2016). Thus, interlocutors' ritual and creative doings embody the “specific relationships between thought and making, idea and execution, action and matter, learning and performance, self-identity and work, pride and humility” (Pallasmaa, 2009:53).

Ritual

Rituals are among the foundations and testimonies of life (Cooper Marcus, 2006 and Noë, cited Pérez-Gómez, 2016). In the “attunement between environment and task, action and

habit” (Pérez-Gómez, 2016:137), rituals encompass “awareness, focus, and feeling” (cited Zarrilli, 2015:172) as emotionally-charged spatio-temporal experiences which include engagements with items and routines in the habits of “simple daily living” (Cooper Marcus, 2006:282). Through “everyday movement or habitual movement” (Seamon, cited Birkeland, 2005:9), rituals are sensitive connections to interlocutors’ worlds, which generate feelings and worlds in the self through experiential actions, symbolic representations, and/or gestural interactions with objects (Mukerji, cited Bhushan and Garfield, 2011 and Bull and Mitchell, 2015). But whilst moving habitually through a daily routine, rituals involve interlocutors’ contemplation in revelations of the psyche that extend their inner self outward (Cooper Marcus, 2006 and Nogué, 2015). As such, the concept of ‘habitus’ describes “a more *holistic* conceptualisation of the individual and the way individuals act in the world” (Bourdieu, cited Webster, 2008:68, my emphasis) whereby rituals are physical manifestations of embodied affective meanings that resonate “in one’s inner being through [their] illuminations and reverberations” (Ingold, cited Zarrilli, 2015:136).

Personally specified, selected, and developed in terms of purpose, meaning, actions, symbolism, and occurrence, rituals preserve traces of interlocutors’ geographical, social, cultural, and emotive worlds – facilitating transitions and adjustments in present life by being reminders of and motivated by previous experiences of people, places, feelings, and values of self (Seamon, cited Birkeland, 2005). They are expressive of interlocutors’ ‘practical consciousness’ revealed in how interlocutors “‘get on’ in everyday life without having to ‘think about’ [their] actions” (Giddens, cited Mendoza and Morén-Alegret, 2012:767-8). This is evident in the experiences of Blau (2016), Blu (2016), Gialla (2016), Grüne (2016), and Pers (2016), which show that they are comforted by rituals that afford them feelings of home, nostalgia, stability, centredness, relaxation, and connectedness.

Both Gialla (2016) and Pers (2016) practise the ritual of coffee-making for different reasons. Since “coffee is a very specific ritual

of [her] country” (2016), Gialla (2016) follows the tradition of coffee-making¹⁵³ every morning. The sound of the machine and aroma of the grind remind Gialla of her past and childhood, and to the “feeling in Italy” (Gialla, 2016). By contrast, Pers (2016) does not have an affinity to coffee, but the “ritualised” (Pers, 2016) interaction with her moka coffee pot¹⁵⁴ that has travelled the world with her affords her a sense of control (Fig. 37). She finds comfort in the stability of the embodied enactment of making coffee, which grounds her wherever she may be in the world, quietening her within and bringing her feelings of happiness.

Blau (2016), Blu (2016), and Grüne (2016) practise rituals as means of connection – Blau’s ritual connects him to himself and Barcelona, whilst Grüne and Blu’s rituals connect them to their loved ones. Blau (2016) swims daily in the quiet hours of the morning and evening in a pool linked to the Mediterranean Sea¹⁵⁵. Describing his sports club as “my ‘second home’ that I can not live without” (2016), by engaging with the sea everyday, Blau feels calm and relaxation, resonating with the colour of the ocean, feeling “lively and full of light” (2016). Grüne (2016) plays her keyboard

¹⁵³ The first time Gialla (2016) left her homeland to attend university abroad, she disliked the coffee because it was not home-made Italian; selective about her coffee, Gialla acquired her own moka coffee pot and Italian coffee powder. Since then, Gialla always carries her own coffee machine whenever she relocates, which she programmes the evening before in order to wake up to fresh coffee. Moreover, it makes Gialla feel more at home because of what she woke up to since she was a little girl. To sustain her whilst in Barcelona, Gialla returns with boxes of coffee upon visiting her family in Italy who also post her other supplies whilst she is away.

¹⁵⁴ Purchased from Johannesburg, the moka has since travelled to six countries with Pers, including Namibia, Holland, Sardinia, France, the United Kingdom, and Spain – anywhere that has a stovetop. Describing her affinity to the process of packing the pot and making the coffee as Pers takes pleasure in unscrewing the pot, washing it, filling it up, sealing it, the sound it makes when screwed closed, as well as the sound and smell of the coffee being made. She appreciates the certainty of being anywhere and “in total control of this one thing, the quality of the coffee in the morning” (Pers, 2016).

¹⁵⁵ The Mediterranean sea makes a difference for Blau because he appreciates the privilege of living and working in a city in which he can engage with the sea everyday, and thereby considers his sports club to be “the best thing ever in Barcelona” (Blau, 2016).

before studying or working everyday, explaining, “When I play on my piano, I have the same home feeling” (2016). Her ritual elicits past experiences that connect Grüne (2016) with her family¹⁵⁶, prompting good feelings of comfort and relaxation and positive emotions, thereby offering her a sense of home anywhere in the world. Blu (2016) connects with her family and friends around the world through “a love ritual¹⁵⁷” (2016). They each carry individual stones in their pockets that afford them “a little private moment” (Blu, 2016), connecting them to each other and offering sustenance when they are apart. Upon reuniting, the arrangement of stones touching other is the most simple and humble way to express and celebrate their “emotional journey” (Pers, 2016) together (Fig. 38). Blu describes, “It’s our way of connecting – so when we’re not together we know we are connected through that” (2016).

Creative

‘Creative doings’ (Hawkins, 2015) synthesise lived encounters and creativity, which are less concerned with a finished product and more focused on expression and learning during the creative process. Creative doings are demonstrative of interlocutors’ choosing or yearning to explore, interpret, and represent their existential encounters with the aim to ascertain inner clarity and

¹⁵⁶ Grüne (2016) thinks of Christmas holidays, through which she sees images or smells things that are evoked by playing her keyboard. Thus, Grüne (2016) carries her piano keyboard with her wherever she moves. Having not initially carried it to Spain, after a month she realised she needed it; but she because couldn’t get it from Germany, she just bought one that is exactly the same brand and sound. Now that she has it, Grüne (2016) feels very comfortable in Barcelona.

¹⁵⁷ It started off as an unplanned, casual, and spontaneous invention that naturally evolved into a lasting occurrence. On her beach vacation in Greece, Blu (2016) picked up differently shaped stones – all small, grey, and flat, each with a white line on them – each one has developed its own personality over the years. Taking them home to her loved ones, they were received with appreciation as signifying the bond between Blu (2016) and her family and friends. The action of physically uniting the stones (in a linear format with the lines on them arranged to make a pattern) is symbolic of their connections to each other. So when they are apart they know they remain connected through the stone, for which Blu proclaims, “I never thought it would get so far. It’s powerful” (Blu, 2016).

understand their life situations and possibilities thereof, which is supplemented by their personal necessity for self-expression and innate need for psychological growth (Cooper Marcus, 2006; Pallasmaa, 2009; and Hawkins, 2015). Creative doings involve operative, technical, and instrumental knowledge (artistic skills) to express interlocutors' essential, existential, and aesthetic knowledge (lived experiences), thereby merging commitment and intimacy in the resultant expression (Pallasmaa 2009 and Hawkins, 2015). This skill includes the tacit as practical knowledge that is habitual and embedded in interlocutors, enabling their immersion and relinquishment to the sustained flow of creative doings (Sennet, 2008 and Hawkins, 2015). In its "appeal to a more vivid aesthetic sense" (Ghosh, cited Bhushan and Garfield, 2011:133), interlocutors' creative doings address the challenges of verbal articulation. Their modes of expression pull feelings and thoughts from the depths of themselves into their awareness, enabling their translation into tangible forms that may be disseminated to the public or kept personal (Pallasmaa, 2009; Pérez-Gómez, 2016; and Chrysikou, 2017).

Interlocutors seek to understand their lives through interpretations and expressions of the self and/or worlds through creative doings that include performance (dance, music, and singing), photography, illustration (tattoos, mappings, and drawings) and books (written and graphic). Drawing on personal backgrounds (such as origins, arts and culture heritage, family lineage, and childhood associations) as well as intimate and observational interactions, interlocutors' creative doings include Azul's (2016) place-sound recordings; Blau's (2016) field diaries; Blu's (2016) photo-diary, sentimental map, and notebooks; Candela's (2016) flamenco dancing; Gris' (2016) photo-narrative and written diary; Grüne's (2016) piano-playing and scrapbook; Oranž's (2016) notebooks; Pers' (2016) tattoo; Rojo's (2016) photo-project; and Taronja's (2016) sketchbooks. Their creative doings are mostly personal or shared only with selected others (if at all), with the exception of Rojo's (2016) photo-project that is publicised on social media platforms.

Performance

Azul (2016), Candela (2016), Grüne (2016), and Oranž's (2016) creative doings pertain to performance in terms of dancing, playing and composing music, and singing. The significance of their personal actions as expressed in these universal terms is that their latent emotions, potential, and possibilities are actualised through attunements and enactments that concern a "whole-body feeling" (Hawkins, 2015:255). The felt presence of thoughts and emotions fully engage an awareness of the self in relation to their experiences of the world (Zarrilli, 2015). As such, George Ivanovich Gurdjieff conveys that "greater human awareness" (Kaplan, 2010:35) is acquired through music. "[M]usic is an embodied and existential act" (Pallasmaa, 2009:93), for which sound provides "a kind of emotional aura" (Tarkovsky, cited Johnson and Petrie, 1994 200). In so doing, it brings interlocutors' experiences into full awareness in order to grasp the "feeling of existence" (Pérez-Goméz, 2016:142), just as the coalescence of the senses and movement does in dance. Dance is "a dynamic sense of constantly shifting one's body in space and time" (Mendoza, 2015:175) via the sense of and ability to feel the motion and emotion of the lived body during experiences and to adjust it necessarily. Hence, in his "system of thought and all-encompassing knowledge" termed 'movements', Gurdjieff highlights "the transmutation of the soul through the self-conscious 'movements'" (Goodrick-Clarke, 2008:233), which combine self-development with dance.

Although dancing, music, and singing exude a particular temporality, the value thereof is the making of accounts of interlocutors' experiences and expression of their enduring feelings, as shown by Azul (2016), Candela (2016), Grüne (2016), and Oranž (2016). Azul (2016) and Oranž (2016) both engage with music through singing. For Azul (2016), it is a "nice way to connect with people" (2016) by sharing a common interest with others, which affords her feelings of enthusiasm, happiness, joy, and excitement,

which also helps her cope with her anxiety. In addition, Azul's (2016) sound recordings on her travels document her observations and express her interactions with the world. But whilst hoping to create melodies from them, Azul is challenged by starting projects from which she does "not manage to make something solid" (2016), leaving her somewhat frustrated¹⁵⁸. Oranž (2016) also encounters difficulties in concretising her lyrics, which is due to loss of meaningful expression in language translation¹⁵⁹. Like Azul, she enjoys singing with a band and rehearsing with piano, considering them to be relaxed and friendly social settings. Singing liberates Oranž (2016) emotionally, affording her feelings of fulfilment and tranquility and stimulating her introspection.

Grüne believes that "sound is something everyone can understand through its link with emotions, or music and feelings" (2016). Playing the piano allows Grüne (2016) to access her memories by activating her senses and emotions via her innate identification with music, offering her more than a momentary feeling of expressing a specific emotion. By contrast, Candela (2016) dances flamenco to freely communicate her fleeting emotions of happiness or sadness, which "is sometimes a necessity¹⁶⁰...since "you can connect with yourself and express what you feel" (Candela, 2016). Through dancing, she also feels connected to her origins of her homeland and Spanish family lineage, since her style of flamenco is specifically associated with her grandfather who was a "gypsy" (Candela, 2016).

¹⁵⁸ Pallasmaa offers some hope here, stating that is via the "search in the obscurity and darkness of uncertainty in which a subjective certainty is gradually achieved through the *laborious process* of the search itself" (2009:108-109, my emphasis).

¹⁵⁹ Oranž's (2016) multilingual dilemma (which seems to stem from her complex 'lineage' of languages) challenges the ways she can share her experiences with family and friends. Her writings in Spanish cannot be shared with her family because they do not understand the language as she hardly ever writes in Estonian. It does not capture or fully express the context of her experiences and feelings. The essence of her lyrics would be lost if translated into English.

¹⁶⁰ Even when she travels, Candela carries her dancing shoes with her in order to fulfil her need to practise dance wherever she is, or at least to have the option to.

Photography

Blu (2016), Gris (2016), and Rojo's (2016) creative doings pertain to photography, which includes taking photographs and composing them as photo-diaries. Photographs possess a "trace-like character [that] can serve as a point of entry into the 'having-been-there'" (Frers, 2013:438). So whilst photography is not a direct intervention or enactment in the present reality, is not intended to merely capture the visual record of a situation (Birkeland, 2005 and Taussig, cited Hawkins, 2015). Rather, photography contributes to the making of the interlocutors through an associated narrative of the self, which is linked to the process of discovery (Taussig, cited Hawkins, 2015). Photography is "created and experienced in a temporal and spatial way, linking the exterior world, past and present, to the interior world of the person" (Birkeland, 2005:106). Interlocutors' photographs and photo-diaries show that particular images relate to personal stories which are expressive of their experiences and are reflections of the worlds without and within the self, as shown by Blu (2016), Gris (2016), and Rojo (2016) who all have different meanings behind their practises of photography.

Rojo (2016) takes pictures of his doll (Frida¹⁶¹) in all the places they have travelled together, which are posted on social media as his photo-project 'Frida Worldwide', purposed to promote Rojo's (2016) Mexican arts and culture heritage (Fig. 39). Like Azul, Rojo (2016) would like to develop the project further but admits, "I have several ideas¹⁶² but am uncertain of how to proceed" (2016). By contrast, Gris (2016) is sure on how to develop her photography into a photo-narrative project¹⁶³, aiming to capture her experiences

¹⁶¹ The namesake of Mexican artist Frida Kahlo.

¹⁶² One idea is inspired by repetitive street art Rojo has seen in Barcelona, Portugal and Morocco, which demonstrates the power of conveying a message through an identifiable image that is recognisable across borders. As such, Rojo is considering extending the visual representation of Mexican heritage globally by making stamps of Frida's travels but is unsure how to proceed with the project.

¹⁶³ Due to other priorities and associated time limitations, the actual project is yet to be realised.

in adulthood and express their relation to her childhood. Gris's (2016) own photographs and those by an impressionable photographer are purposed to remind Gris of her "inner landscape and any concrete feeling" (2016) related to her dreams, which are manifestations of an innate sense of moving in childhood that resonate with her through flashback associations of places and feelings. Referring to it as the "return to nowhere" (Gris, 2016), Gris translates her intangible thoughts to the tangible images in order to better comprehend and make sense of her childhood experiences. Meanwhile, Blu (2016) celebrates her experiences by photographing her 'love rituals', recording them in a photo-diary as dated images that are shared with her loved ones, which aid in later recollection and subsequent reflections on their last meeting.

Illustration

Blu (2016), Pers (2016), and Taronja's (2016) creative doings include illustrations that pertain to drawings, mappings, and tattoos. Illustrations express the way things are seen, experienced, and felt by mediating and unifying realities, time, and space (Pallasmaa, 2009 and Hawkins, 2015). Interlocutors engage intimately with illustration in the exploration of ideas that both embody and awaken the truth of the inner self – offering us a means to capture the past, witness the present, and imagine the future (Ghosh, cited Bhushan and Garfield, 2011; Deacon, cited Hawkins, 2015; and Hawkins, 2015). Rather than purely about looking or recording, drawing is a means of thinking through the process of making (Pallasmaa, 2009 and Deacon, cited Hawkins, 2015). Also prompting reflections, tattoos and mappings are completed images that record "a part of the maker and his/her mental world" (Pallasmaa, 2009:91). Whilst Taronja's (2016) illustrations are analytical, those of Pers (2016) and Blu (2016) are more reflective.

Taronja's (2016) illustrations are free-hand drawings¹⁶⁴ that are a way of thinking, for which the action of drawing prompts Taronja's (2016) analytical representation of his spatial interactions. Pers (2016) and Blu (2016) are more reflective, for which Pers' (2016) is more personal whilst Blu's (2016) is shared. Pers' (2016) tattoo is a subtle line drawing of birds represented with abstract simplicity, which speaks about her innate silence and quiet, her 'stilte' (Fig. 40). Connected to her origins, identity, and need for solitude, the tattoo symbolises the sound of the wind on birds' wings¹⁶⁵, reminding Pers (2016) of her childhood, and longing to travel, explore, and know new places. Blu's "sentimental map"¹⁶⁶ (2016) attempts to capture her loved ones' intimate connections to their special places around the world (Fig. 41). Family and friends "map those feelings which they are unable to translate into words" (Blu, 2016) by placing a dot on the map to "show where their heart is for whatever reason" (Blu, 2016).

Books

Blau (2016), Blu (2016), Gris (2016), Grüne (2016), Oranž (2016), and Taronja's (2016) creative doings include sketchbooks, notebooks, and scrapbooks. They contain particular experiences whereby each artefact is a vehicle for presenting, communicating, and conserving information and knowledge, which can be used at a later date (Hawkins 2015). Their books are about recording and

¹⁶⁴ Taronja (2016) draws with a specific pencil. Upon leaving Mallorca to study architecture in Barcelona, his father (also an architect) passed down his pencil to Taronja, which he himself had used when he began studying architecture in the city. Thus, the pencil is an item of some significance to Taronja because it roots him professionally and personally. However, knowing and respecting his lineage, but also seeking his individual interpretation of the heirloom, Taronja (2016) instead found a similar pencil in a different colour, which he calls his own and uses daily to draw in his sketchbook.

¹⁶⁵ It prompts reflection on Pers' (2016) childhood in the desolate and untouched Namibian landscape and the isolation along the Orange River in South Africa – hearing the swoop of birds' wings cutting through the air if it was silent enough.

¹⁶⁶ It is mounted behind the front door of Blu's (2016) home. Of varying sizes, most dots are positioned over Spain (because Blu has many Spanish friends), some people dot every single place, whilst other dots are off the map.

discovering both the world and the self, “wherein the conceptual ‘message’ is ‘the sum of all materialities, content and formal, compositional elements’” (Berstein, cited Hawkins, 2015:257). They are created not only from what is seen outwardly, but from within the self via an inner view, since “that outward seeing only serves to excite the inner vision” (Ghosh, cited Bhushan and Garfield, 2011:147). Moreover, instead of “a mechanical construction and putting together...[it is] a personal interpretation and transmutation of the thing seen” (ibid). Thus, sketchbooks, notebooks, and scrapbooks are modes of making, which are “living creation[s]” (ibid) or alive “experimental spaces” (Hawkins, 2015:257). They are expressive artefacts, which not only exude an essence of the lived world, but also the “metaphysical essence, and in fact, it creates a world” (Pallasmaa, 2009:85). Whilst Taronja’s (2016) sketchbook is a purely professional artefact, Gris (2016) and Grüne’s (2016) books are personal, and those of Blau (2016), Blu (2016), and Oranž (2016) mediate both realms.

As part of his professional being, Taronja’s (2016) sketchbooks are not personal, nor diaries – they are visual records which he refers to in order to recollect particular information required for his work and/or studies. They capture his contextual observations, understandings, analyses, and interpretations of what he sees when interacting with places (Fig. 42). Grüne’s (2016) scrapbook¹⁶⁷ is “a memory capsule” (2016) of things she does and feels on her travels, filling it with everything she has “a connection with and want[s] to remember” (2016). Although it is not a diary, she also expresses her personal thoughts in it, thereby only sharing the scrapbook with

¹⁶⁷ It began when Grüne’s (2016) family presented her with a scrapbook upon embarking on her first trip alone to London. Meant as a keepsake, the first few pages were filled with photographs of her family to accompany Grüne when she felt lonely or missed home. Grüne opens the book to reflect on her experiences and personal interactions now and then, but has not done so in the last year since moving to Barcelona. She has actually started a new scrapbook to express and record her interactions with Barcelona. But, whereas she had more time to fill the first London scrapbook, Grüne has difficulty finding time to develop the Barcelona scrapbook as she is busy with many other tasks. So, at the moment she is collecting things with which to fill the scrapbook, and is considering not including the large number of digital photos that require printing.

those she feels most comfortable. Gris (2016) uses her written diary to capture, reflect, and contemplate on her feelings related to her deep curiosity about the “bind between dreams and concrete landscapes” (2016). She explains, “I move so much through dreams and memories...that the sense of moving, belonging and having something inherent to me was getting stronger and stronger¹⁶⁸” (Gris, 2016). In order to make sense of her aloneness in childhood and to understand her placelessness in adulthood, Gris’ diary also captures the sensations she has that pertain to sound and landscapes, believing that they are related and which she identifies with. Mostly, she describes, “I just let my feelings go and express themselves” (2016).

Oranž’s notebook captures music, work, and academic notes, as well as records her feelings of observations of places and interactions¹⁶⁹ with people. Admitting, I “invent my own plot of how things work” (2016), the notebook is a tool to think about the unknown and unfamiliar, to understand her experiences thereof, and to later reflect on her interactions that take her back to that moment. Like Oranž, Blu’s (2016) notebooks express her feelings and personal interactions with people on her travels. However her notebooks¹⁷⁰ are colour-coded. The black notebooks are written records and documentations of information for her profession and research, whilst the colour notebooks are graphic expressions of her personal interactions with emotion and beauty. She draws or works in colour “to represent everyday things” by making pictorial expressions of her “inner feelings” (Blu, 2016), whereby the action

¹⁶⁸ Motivated by this urge to comprehend her feelings, Gris (2016) began searching for information and people who shared her feelings in order to understand her own, which led to her familiarisation of theories on dreams.

¹⁶⁹ Oranž (2016) especially enjoys recording her personal interactions with people in a new place, because from them she creates narratives of the unusual, quirky and mostly uncomfortable situations she has experienced. Albeit she does not have an inclination to literary writing, the narratives assume the form of lyrics and songs by which she can share her experiences of travelling alone with others.

¹⁷⁰ Storing them in a drawer, Blu (2016) admits that she has started using only one notebook because she does not travel as much anymore, and digital technology has now taken precedence over a hardcopy notebook.

of drawing is not only expressive but emotively therapeutic and reflective. Blau's fieldwork diaries are written accounts and documentations of his observations and discoveries whilst on surveys and "adventure[s] in the field" (2016)¹⁷¹. The notebooks extend to his holiday travels¹⁷² to record unexpected interactions, which are not particularly personal nor sentimental, but aid in his recollection and reflection of his past encounters. Blau explains, "I like to go there some years later to connect my lost visual memory with my written words and then I connect with the things of the experience" (2016).

¹⁷¹ The romance of Indiana Jones inspired him as a child to always carry the necessary paraphernalia. He still does so, but with more sophisticated tools and "in a more professional way" (Blau, 2016) in his field of archaeology.

¹⁷² Blau (2016) diarises and keeps organised by making lists, recording his observations in bullet points, planning things, or noting different languages in the various places he travels to.



Fig. 37. Ritual doing.

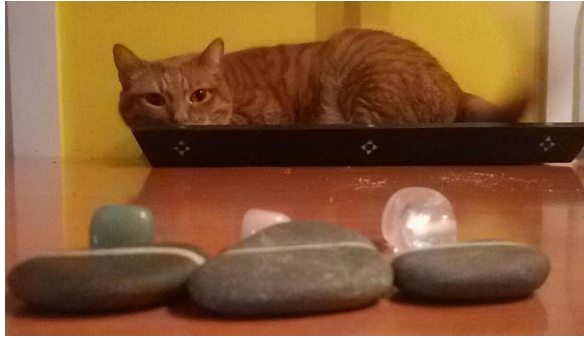


Fig. 38. Ritual doing. (Photo by Blu).

"Si yo pudiera darte una cosa en la vida, me gustaría darte la capacidad de verte a ti mismo a través de mis ojos. Sólo entonces te darás cuenta de lo especial que eres para mí."
~Frida Kahlo

#frida #fridaviaja #sanmigueldeallende #gto #mexico #guanajuato #catedral #escapadasquemolan #wanderlust #travel #fridaworldwide

" if I could give you one thing in life, I'd like to give you the ability to see yourself through my eyes. Only then will you realize how special you are to me."
~ Frida Kahlo



Fig. 40. Creative doing.

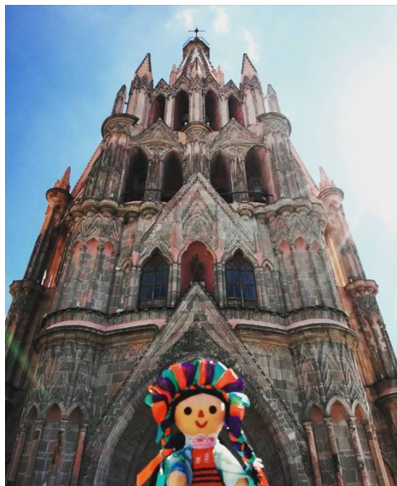


Fig. 39. Creative doing. (Social media post and photo by Rojo).



Fig. 41. Creative doing. (Photo by Blu).



Fig. 42. Creative doing.

4.3 Conclusion

Encapsulated by ‘soul space’ and ‘spirit compass’, the themes of oneness, integrity, enchantment, serenity, attunement, reference points, and doings suggest the coalescence of the ‘way of feeling and knowing’ and ‘significant encounters’ within the context of the quotidian.

Interlocutors’ ways of living are inherent and/or cultivated through their levels of exposure to and engagement with the world. As such, ways of living may be preconscious or active, both of which can inspire and facilitate their searching and understandings of their lives. In so doing, interlocutors’ interactions with diverse experiences afford them knowledge of themselves and the world, revealing essential dimensions of lifestyle and livelihood, which can prompt changes that open their minds and broaden their perspectives on life. Moreover, they grapple with comprehending their experiences by carrying out lived expressions, which draw on their personal and worldly interactions. Thus, the emergent themes are indicative of interlocutors’ ways of living that embody existential ‘concepts of life’ which include “materialistic, spiritualistic, [and/]or other interpretations” (Bhattacharyya, cited Bhushan and Garfield, 2011:525) of their lives.

As “complex and highly nuanced modes of attention, attraction, and repulsion, [emotions] compose the intimate geographies of our lives” (Smith, Davidson, and Henderson, 2012:61). As such, interlocutors’ significant encounters are multi-sensory lived experiences that are measured directly by their emotive sense of being which accounts for truth within their constantly changing lifeworlds (Aalto, cited Schildt, 1998; Frers and Meier, 2007b; Svašek, 2010; Thrift, cited Hubbard and Kitchin, 2011; Pallasmaa, 2013b; and Mitchell, 2015). These ‘existential encounters’ are “immediate, embodied, emotive, and subconscious essences of experience” (Dewey, cited Pallasmaa, 2014b:230) that are actualised in interlocutors’ understandings of the self and worlds which unfold and are produced in the everyday over the course of

their lives (Frers and Meier, 2007b; Greenhough, 2010; and Seamon, 2010). In taking up the experiences of the everyday, interlocutors' interpretations of the self and worlds "bring together a significance dispersed among phenomena" (Merleau-Ponty, 2005:307) in the "topography of [their] intimate being" (Bachelard, 1958:xxxii).

Interlocutors' significant encounters are integrated into their fields of awareness as an inner world that contributes to the totality of their being (Birkeland, 2005). They engage in intersubjective cyclic psychical experiences of awareness in an assimilation of thoughts and feelings to offer them interpretations and perspectives of their selves and their worlds (Foucault, cited Martin, Gutman, and Hutton, 1998; Bhushan and Garfield, 2011; and Greenfield, cited Jones and Garde-Hanson, 2012). They draw on their 'vision' of these inner resources to see the invisible, which grants them insight for deeper knowing and foresight to meet their desires and aspirations, resultantly contributing to the enhancement of their awareness, which in turn informs their relations with their worlds in encounters going forward (Cooper Marcus, 2006 and Stewart, cited Jones and Garde-Hanson, 2012). Thus, through their awareness, interlocutors develop self-knowledge as responsive to subtle emergences and profound changes of feeling in relation to their worlds by which they negotiate and reassess the events, transitions, stages, and courses of their lives (Martin, Gutman, and Hutton, 1998; Cooper Marcus, 2006; and Jones and Garde-Hanson, 2012).

Interlocutors' significant encounters are atmospheric assemblages of tonalities of the material and immateriality of spaces without and within, felt as resonances based on their perceptions and for which different atmospheric qualities specify the encounters that are experienced (Lewis, 2002; Biggs and Bhatti, cited Jones and Garde-Hanson, 2012; and Thibaud and Siret, 2012). As the spirit of "an intimate place" (Aalto, cited Schildt, 1998), the atmospheric qualities of interlocutors' affective experiences entwine the complexities of their biographies, experienced as immersive and enveloping lived existential spaces (Pallasmaa, 2013a).

Encapsulated as an ‘autotopography’ (Heddon, cited Jones and Garde-Hanson, 2012:13), interlocutors reconstruct, probe, and express their significant encounters over the course of their lives as the complexities of internalised experiences carried from other places and times, which are revisited, reconstituted, and relived as a felt spirit that remains with them as they live on (Bachelard, 1958; Schildt, 1998; and Conradson, 2005).

Interlocutors’ significant encounters echo as familiar and conjured as well as sometimes strange and unexpected traces in their imaginations, which become part of their being that both draw from and inform their lifeworlds (Borges, cited Yates and Irby, 1964; Cooper Marcus, 2006; Birkeland, 2008; and Biggs, cited Jones and Garde-Hanson, 2012). As such, their worlds lived from within are creative entanglements of shifting spatio-temporal relations comprising interacting biographical events that are fragmented recollections of the past, embodied performances of the present, and ongoing projections into the future (Ingold, cited Jones and Garde-Hanson, 2012:11). Through the intersubjective landscapes that reside within them, interlocutors’ everyday lives are animated and emotively experienced according to their preferences and immediate needs, sometimes enchanting, sometimes even unsettling in order to reach the place the self truly desires thereby bringing meaning to their lives (Cooper Marcus, 2006; and Birkeland, 2008; Jones and Garde-Hanson, 2012). As such, they live experientially within the topological spaces of their different inner worlds that are imbued with emotion (Cooper Marcus, 2006; Clarke and Doel, cited Jones and Garde-Hanson, 2012 and Gregory, cited Mendoza and Morén-Alegret, 2012).

Hence, the results of the fieldwork suggest that the phenomenon of the inner geographies is contributed to by the constellation of socio-spatial properties of everyday (typical and less typical) experiences that amalgamate people, place, and feelings; physical and socio-cultural landscapes; and emotive appraisals as ‘significant encounters’. The results point to the relation between the theoretical data and the empirical data in the emergence of themes

that were reminiscent of the inherent qualities of awareness, atmospheres, and imagination, as alluded to in the theoretical research via the literature review, which have been brought to the fore via interlocutors' lived experiences as revealed by their biographical life-story narratives in the fieldwork. This confirms that the concepts of awareness, atmospheres, and imagination are an interconnected way of feeling and knowing that is practically engaged in individuals' lives. In so doing, the results show that the interconnectedness of awareness, atmospheres, and imagination (a way of feeling and knowing) is integrally related to the constellation of socio-spatial properties (significant encounters). This importantly indicates that, together, the 'way of feeling and knowing' and 'significant encounters' form the intimate landscapes within individuals, thereby contributing to the phenomenon of the inner geographies (Fig. 43) and revealing that it actively guides individuals through life.

Thus, I offer a definition of the inner geographies as *the coalescence of a 'way of feeling and knowing' and 'significant encounters' conveyed by our psycho-spatial biographies; a phenomenon that is shaped by and shapes the myriad lives comprising our lifetime.*

way of feeling and knowing:

existential essences of awareness, atmospheres, and imagination as triadic interconnectedness.

significant encounters:

constellation of socio-spatial properties that amalgamate people, place, and feelings, physical and socio-cultural landscapes, and emotive appraisals.

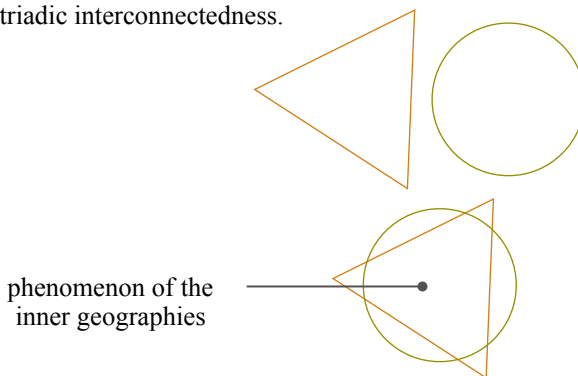


Fig. 43 'Model' of the inner geographies composed of the integration of the triad (way of feeling and knowing) and constellation (significant encounters) which contribute to the phenomenon.

Through the inner geographies we can sustain our selves and our relationship with the world by looking without and within, back and forward from the self in an exploratory journey that emotively connects our myriad lives to each other in some way, inspiring and revealing our growth in life (Hagestrand, cited Buttimer, 1993; Hall, cited Harmon, 2004; Merleau-Ponty, 2005; and Hubbard and Kitchin, 2011). In so doing, “we are not discovering entirely new worlds; rather we are laying a new set of lines down on a known but changing world, arranging and rearranging metaphysical rhumbs¹⁷³” (Hall, cited Harmon, 2004:15). Thus, whilst emphasising personal agency within the complexity of the contemporary realm, we are all finding our way in life together in our changing milieu. It speaks to the essence of the universal, the “life in common” (Todorov, cited Nadal-Melsió, 2008:169) whereby the acknowledgement of the individual self and worlds extends to that of the broader collective. The synthesis of ‘soul space’ and ‘spirit compass’ suggest a way to do so, via the journeys through our inner geographies.

¹⁷³ Imaginary lines and courses of navigation (*Collins English Dictionary*. 2018).

5. A-WHERE-NESS

*I just know that something significant shifted in
my inner space or landscape whilst being there.*

(Pers, 2016)

5.0 Introduction

In keeping with the qualities and ideas underlying the works of Naipaul and De Chirico, this study has developed an understanding of the phenomenon of the inner geographies by exploring and describing *how* we experience it and *what* contributes to it, in response to the theoretical and empirical research questions. The synthesis of theoretical and empirical research has shown the integral relation between ways of feeling and knowing and our significant encounters – the interconnected essences of awareness, atmospheres, and imagination coalesce with an amalgam of socio-spatial properties in existential life. It illustrates that our everyday lives are orientated, engaged, navigated, and illuminated by personal and geographic narratives that are composed and influenced not only by a broad exposure to the world but the intimate interactions between the self and our worlds. Enabling us to progress through the myriad lives comprising our lifetime, the relation between our journeys and biographies, guides our holistic development and directs us towards an enlightened existence – showing that our ways of feeling and knowing and significant encounters inherently are or become part of our being and becoming, and together contribute to our inner geographies.

But what does this mean for us and where does it take us? This chapter explains the ‘take-home’ message of the results of the research by illustrating the implications thereof in making a contribution of knowledge to scholarship and society. It discusses my contribution of ‘a-*where*-ness’ – a framework within which to theorise the inner geographies – which is indicative of the phenomenon’s meaning and relevance to ways of researching and living today.

5.1 Developing ‘a-*where*-ness’: the theory of the inner geographies

The emergent themes depicted in Chapter 4 (Results) have provided insights and important revelations on the inner geographies which have revealed the meaning about the theoretical and empirical data (Creswell and Plano Clark, 2004 and Smith and Osborn, 2007). A complex entanglement of themes emerged from the coalescence of the way of feeling and knowing and significant encounters, which demonstrated the practical engagement of the inner geographies in the quotidian. It has aided in drawing conclusions on the inner geographies in terms of its significance as a phenomenon that is sustaining and nurturing to existential life. But it has revealed the value and potential of the phenomenon as a realm of knowledge that offers guidance and orientation in our everyday life and the lives within our lifetime.

The contribution thereof lies within the interpretation of the thematic categories of ‘soul space’ and ‘spirit compass’ that has highlighted two essential, compelling, and overlapping features therein – the concepts of ‘situatedness’ and ‘mindfulness’. Evident in the experiences of the interlocutors, the concepts seem to be distinctive yet not contrasting, rather complementary aspects grasped as a whole. As such, I suggest that they form a dichotomy comprising the theoretical framework of ‘a-*where*-ness’, which has been intentionally named to play on the notions of ‘a where-ness’ as pertaining to situation, and ‘awareness’ in terms of being mindful – both of which are drawn together in ‘a-*where*-ness’. The constituents and comparative analysis thereof as well as implications of a-*where*-ness are discussed in the following parts of this chapter, and the dichotomy is illustrated by a graphic explanation at the end of this chapter (Fig. 44).

I propose that the inner geographies be theorised using the dichotomy of situatedness and mindfulness within the theoretical framework of a-*where*-ness since the context thereof is actually rooted in the beginning of the study – in the notion embedded in the

works and biographies of Naipaul and De Chirico – journeys. Considered in terms of the psycho-spatial, the research developed on the premise that journeying is both geographical and psychological in order to investigate the phenomenon of the inner geographies. Assimilating literature on emotional geographies, inner-sensory perception, and global mobilities, the leitmotif of awareness, atmospheres, and imagination employed within the metanarrative of journeys in fieldwork unravelled common yet individually nuanced perceptual-experiences of interlocutors’ encounters in Barcelona, the broader globe, and within themselves. The overall findings are a synthesis of the theoretical and empirical research, which have uncovered the deeper aspects of situatedness and mindfulness, and, in so doing, have brought the study full circle to this point of a-*where*-ness.

The research has established that through our geographical travels we simultaneously embark on journeys of a more psychological nature, and, in both, we are on voyages of discovery and learning about the world and the self (Hesse, 1946; Birkeland, 2005; Cooper Marcus, 2006; and Jones and Garde-Hanson, 2012). This is discussed in the sections below with the purpose of prompting considerations of the dichotomy of situatedness and mindfulness, the discussion of which follows in the next part of the chapter.

a) Geo-biographies

“It did change some of my world views.”
(Oranž, 2016)

Within our contemporary context, geo-biographies pertain to the relationships between personal biographies and global geographies, which reflect how our lives are constructed, shaped, and change over time and place through journeys that involve complex trajectories and (re)interpretations of our experiences (Mendoza and Morén-Alegret, 2012 and Hawkins, 2017). These journeys pertain to encounters that range from “across the globe and across the street” (Slimbach, 2005:216) – attributed to the fact that “people are

no longer simply from ‘here’ or from ‘there’” (Cresswell, 2006:45) as well as involving travels to “foreign countries or foreign places known as ‘multicultural’” (Gris, 2016). They reveal the transitory nature of lived experience and diversity of perspectives through increased exposure to the world which constantly change our personal views, because through our journeys, we have “more to compare, helping to widen [our] view of the world” (Siniy, 2016).

Worldviews are developed through our individual and/or shared as well as universal and/or particular encounters experienced locally and/or abroad, via interactions for work, study, and research; social settings with family, friends, and colleagues; general activities related to personal and shared interests; as well as unique travel experiences. They can also be engrained in us via genealogical ancestry, which may vary due to lineage from different countries or from different regions of the same country. These may find tangible manifestation as everyday life activities, physical artefacts, and even family names, but also bear on an inner sense of self and dispositions as attributed to a combination of innate being, inherited backgrounds and beliefs of family and heritage, as well as cultivations or learning from experiences with people in various circumstances and diverse contexts (Pérez-Gómez, 1987; Lewis, 2002; Slimbach, 2005; and Grüne, 2016).

Thus, global geo-biographies are ‘geocultural’ created through a “variety of cultural backgrounds” (Morén-Alegret, 2012:768) and “life-paths connected with situations that are more than mere assemblages of visible phenomena” (Hägestrand, cited Mendoza and Morén-Alegret, 2012:769, my emphasis). These situations involve intangible and visceral qualities felt deep within us as expressed by an attachment of emotions and investment of particular meanings in interpretations of journeys comprising multiple movements between and across geographical and cultural landscapes of origin and arrival for settlement and/or travels (Colomer, 2017). Laia Colomer (2016 and 2017) calls this ‘cross-cultural heritage’, which is an attempt to unravel the condition of living in a world of increased global mobilities, wherein ‘global

nomads' have a "chameleonic way" (2017:55) of engaging with "a restructured mix of everything...without drawing on a single culture or place...that relates neither to any one culture...nor to all cultures experienced" (2016:n.p.).

Inclusive rather than exclusive, global nomads navigate life by crossing worldview borders via journeys and experiential reminiscences that offer value to individual stories and personal histories. These encounters, due to our movements, afford us contact with people from all over the world, enabling the development of 'foreign' friendships that influence us "in a cultural way" (Oranž, 2016), and, in the same vein, global exposure can also reveal that whilst people, places, and cultures may exude apparent differences, at the core they may actually be "not that much different" (Siniy, 2016). Resultantly, our lives are shaped and reshaped by these experiences of the world via our journeys (which often entail leaving the familiar to explore alternative dimensions of life), through which we discover and learn inner values that are shared and essential to humanity (Jones and Garde-Hanson, 2012; Turner, 2015; and National Trust, 2017).

b) Discovery and learning

"Wonder and curiosity is what keeps me going."
(Azul, 2016)

Through our journeys, we experience physical and socio-cultural landscapes and develop human relationships that afford us worldviews, new perspectives, possibilities, and visions, which contribute to the fullness of our lives and open us up to other ways of living – we discover and learn about the world (Birkeland, 2005; De Certeau, cited Birkeland, 2005; and Ferrero-Cádenas, 2007). But this discovery and learning is not via mere exposure, rather, it is through a "curiosity towards the 'outer' world" (Oranž, 2016). Ignited by potential and/or lived journeys, this curiosity is an inherent interest, openness, and willingness (or even hunger) to discover and learn about the world through new encounters, which

evoke feelings of the unknown and unexpected as well as heightened awareness, wonder, and fascination embodied by both the experience of travelling as well as the experiences encountered on our travels (Pérez-Gómez, 1987; Gris, 2016; Oranž, 2016; and Rojo, 2016).

Moreover, discovery and learning within the context of global mobilities has far-reaching effects on scholarship, society, and life through contributions made by researchers “communicating with each other and perhaps even travelling to the other countries for short periods” (Díaz-Andreu, cited Mallart, 2016:n.p.), thereby inspiring transnational perspectives, international trajectories, and multi-stranded relations. The ‘transnational perspective’ develops out of cultural transfers via transnational studies, manifest in our contemporary culture that encapsulates aspects of identity and otherness (Locker, 2016). Relatedly, regional identity plays a role in developing networks of solidarity and maintaining connections to origins, for which ‘international trajectories’ illustrate the sociological underpinning of the transnational approach, highlighting that the success of these paths is due to reflections on the past and continuous transnational adaptation (Joyeux-Prunel, 2016). Similarly, ‘multi-stranded relations’ are located within the wide and multifaceted network of the academe that is brought together, forged, and sustained by a common interest of learning within a transnational context, which resultantly influences research in various countries (Mallart, 2016).

Moving across, shifting, and dissolving borders, global nomads and the nomadic academe discover and learn about the world from “the interaction between people and the world, and between people themselves” (Colomer, 2017:39). But to Colomer’s premise, I would like to add that we also discover and learn from ‘the interactions *within* ourselves’ since a “physical journey parallels inward exploration” (Cooper Marcus, 2006:269). By making a deep-seated impression and personal impact on us, which aid in our development, the fragments of meanings accrued over our journeys tell the stories of our individual lives and form chapters in the

metanarrative of our lifetime – through which we discover and learn more about our selves (Martin, Gutman, and Hutton, 1998; Hesse, cited Baumann, 2002; Cooper Marcus, 2006; and Jones and Garde-Hanson, 2012). Whilst our journeys characterise stages in our search for our self and a quest for self-knowledge, they are not geographically ‘outside’ of us – albeit experienced through our encounters in our surrounding world – they are within us, in our psyche, our soul, through which an inward voyage reveals our authentic self, our true spirit (Hesse, 1946; Martin, Gutman, and Hutton, 1998; Hesse, cited Baumann, 2002; Birkeland, 2005; Cooper Marcus, 2006; and Jung, cited Liukkonen, 2008). It is a “profound soul-searching” (Cooper Marcus, 2007:279), which Tarkovsky makes clear by stating,

“Only one journey is possible: the journey within....A journey through all the countries of the world would be a mere symbolic journey. Whatever place one arrives at, it is still one's own soul that one is searching for” (cited Bachmann, 1984:n.p.),

which is furthered by Hesse’s premise that in order to reach that “place within the self...[we must] find the magic bridges all by [our]self” (cited Baumann, 2002:1 and 5). It is our inner sensibilities that prompt affective contact with our innermost being and facilitate our experiences of the worlds within us, which inspires our deeper understanding, realisation, regeneration, and even the transformation of our selves (Hesse, 1946; Foucault, cited Martin, Gutman, and Hutton, 1998; Hesse, cited Baumann, 2002; Birkeland, 2005; De Certeau, cited Birkeland, 2005; Ferrero-Cádenas, 2007; and Jung, cited Liukkonen, 2008). Thus, the attainment of self-knowledge stems from and is enriched by experiences that are sought, discovered, and felt from within the self by having a direct affect on the emotions, whereby “[t]he hidden harmony is stronger than the visible” (Pérez-Gómez, 1987:58).

c) Presence in the present

“It’s the sum of all that makes me who I am....All my journeys make me feel part of something; everything happens for a reason, so I’m where I am because of what I’ve lived.”
(Rojo, 2016)

In the search for self-knowledge, we are ‘being-for-oneself’ (Sartre, cited Macey, 2001:341), whereby our ongoing and constant relation to the world is made sense of via our awareness of both our worlds and the self in order to create the life we desire. In so doing, the meaning and purpose of our lives unfold, revealing the essence of living rather than merely existing (Kant, cited Mautner, 2005; Sartre, cited Macey, 2001 and Atkinson, et al., 2011; and Tagore, cited Bhushan and Garfield, 2011). This entails constantly (re)interpreting our particular conditions, accepting or changing our perspectives thereof, imagining possibilities therein, and responding accordingly via our volitional freedom in order to sculpt our trajectories (Camus, cited Mautner, 2005 and Atkinson, et al., 2011; Gadamer, cited Macey, 2001; Heidegger, cited Macey, 2001; Mautner, 2005; and Atkinson, et al., 2011; Kierkegaard, cited Atkinson, et al., 2011; and Merleau-Ponty, cited Pérez-Gómez, 1987 and 2016).

Thus, our freedom of thought and emotion affords us glimpses into the situations of our worlds and the self via our states of being that reflect the transience of the present and immanence of our presence as intensely felt experiences (Johnson and Petrie, 1994; Benjamin, cited Macey, 2001 and Atkinson, et al, 2011; and Pérez-Gómez, 2016). In so doing, two aspects are raised: our experience of the spatio-temporal present and the presence of our self or being present in experience. The ‘present’ infers the ‘here and now’, for which the ‘now’ is actually transient or instantaneous and is not quite ‘here’ since it cannot be captured (Tarkovsky, cited Bachmann, 1984; Hermes, cited Freke and Gandy, 1999; and Husserl, cited Pérez-Gómez, 2016). The *Synchronising the Senses* project at the

Centre for the Study of Perceptual Experience (CSPE) advances that “we seem to perceive the world as it is in the present moment, as a continuous and seamless stream of events, without interruption or delay...[whereby] perceptual processing is itself continuous, and so cannot be reduced to a series of momentary snapshots or frames” (University of Glasgow, 2018:n.p.). In so doing, CSPE highlights the role of the multi-sensory modalities in “the temporal structuring and shaping of our experience” via the continuity of events that are a “unified and coherent experience of the ‘present’, or ‘now’” (University of Glasgow, 2018:n.p.).

As such, “[t]he lived present holds a past and a future within its thickness” (Merleau-Ponty, 2005:321) – everything is present at once and encountered via our own sense of time, our inner time that unfolds and overlaps in various ways and is experienced as eternal (Johnson and Petrie; 1994; Birkeland, 2005; Rumi, Atkinson, et al, 2011; Bull and Mitchell, 2015; and Hunter-Blair, 2016). Moreover, being present or our ‘presence’ infers a sense of inwardness that manifests in the “spatiality of interior being” (Casey, cited Birkeland, 2005:110). It is an “inward range of experiences” (Ghosh, cited Bhushan and Garfield, 2011:149) that possesses a particular sensorial and affective quality whereby we get a feeling of our self in relation to our world as sensed from within (Hermes, cited Freke and Gandy, 1999; Cooper Marcus, 2006; and Frers, 2013b). Thus, both the present and our presence seem to be encompassed by the ‘living present’ as a structure of awareness whereby the free self is immersed in sensorial knowing and revealed through embodied experience of spatio-temporal width or expanse and thick dimensions (Bergson, cited Mautner, 2005 and Atkinson, et al., 2011; Husserl, cited Pérez-Gómez 2016; and James, cited Pérez-Gómez, 2016). In the ability to be beckoned and “reencountered again and again through life” (Cooper Marcus, 2006:250), loose geo-biographical elements of our experiences are made present and afforded our presence in an intermingling of realities through which we live in the manifold worlds that reflect our inner landscape, unfolding in an organic narrative to reveal

knowledge of the self (Johnson and Petrie, 1994; Pallasmaa, 2009; and Hawkins, 2015).

By acknowledging our deeply ingrained emotive connections to encounters that have impressed on us, we are offered insight and foresight to guide the course of our evolving lives (Tarkovsky, cited Bachmann, 1984; Cooper Marcus, 2006; Frers, 2013; Gilroy, cited Van Dam, 2014; and Husserl, cited Pérez-Gómez, 2016). This infers a knowledge in relation to life as a whole, a wisdom that we need in order “to remain open to Being and attain authentic well-being, the fullness of human potential which characterises dwelling” (Pérez-Gómez, 1987:57) – for which I propose the relationship between situatedness and mindfulness in a-*where*-ness.

“My discovery period is ongoing.”
(Sari, 2017)

5.2 Dichotomy of situatedness and mindfulness

An understanding of the concepts of situatedness and mindfulness are discussed here. As mentioned earlier, the concepts are rooted within the context of geographical and psychological journeys and illuminated by the theoretical and empirical research results categorised as ‘soul space’ and ‘spirit compass’. They suggest consideration of situatedness and mindfulness as a dichotomy within the framework of a-*where*-ness. Hence, the discussion that ensues considers each concept separately, for which their dichotomous relation is illustrated via the tabulated comparison thereafter.

a) Situatedness

“It’s about being here now.”
(Grüne, 2016)

A provocative description of ‘situatedness¹⁷⁴’, and starting point to understand this part of the dichotomy, is encapsulated by Grüne’s (2016) above-mentioned statement. It suggests the notion of being present within the socio-spatial contingencies and temporalities of everyday life (Pérez-Gómez, 2016).

But this notion of ‘being’ suggests more than our being merely *in* a world but also feeling that world within us, since we encounter our world outwardly as well as inwardly (Casey, cited Birkeland, 2005 and cited Larsen and Johnson, 2016). In our interaction with surrounding contexts from within us, the intrinsic spatiality of the bodymind is fundamental in the connection to presence – which “is not spatiality of *position*, but one of *situation*” (Merleau-Ponty, cited Simonsen, 2012:224). Moreover, situatedness infers the “experience of a particular holistic impression...[whereby] a

¹⁷⁴ Whilst not providing a specific definition for the term ‘situatedness’, the *Cambridge Advanced Learner’s Dictionary & Thesaurus* (2016) describes ‘situated’ as being in a particular ‘situation’ (“the set of things that are happening and the conditions that exist at a particular place and time”).

manifold wholeness remains the characterising expression of a situation” (Runkel and Wesener, 2012:123). Thus, we are returned to Bachelard’s reference to the “sites of our intimate lives” (1958:8), which involves our sensations and sensibilities as the direct *internalised* relation of the world to the self. In terms of situatedness, this includes the centre of our world and self that reside within us, which is the place wherein our soul dwells that we carry with us wherever we may be (Tarkovsky, cited Bachmann, 1984 and Andraş, 2006).

The shifts, changes, and transformations of our environments influence and implicate on our connections and personal relationships with them, and in so doing, our situated engagements “evoke powerful emotional reactions” (National Trust, 2017:6) within us. So, apart from being located in physical space and relating to our worlds in a physical way, through situatedness we also connect to our worlds in emotional and spiritual ways (National Trust, 2017). This offers us a sense, feeling, or state of our engagement and ‘place’ in the world, whereby we position and orientate our selves within ourselves by turning inward to affective and emotive points of reference that constitute our existential lives (Pile and Thrift, 1995 and Marchand, 2015). Thus, situational space “is where emotional feelings are palpably *felt* and where we are in touch with the *sense of* our situational surroundings” (Cataldi, cited Simonsen, 2012:227, my emphasis). It is a state that is both affected by and informed, constructed, and adapted in terms of our emotions, emerging through our encounters as an ‘affective situatedness’ or ‘emotive situatedness’ (Curti, Aitken, Bosco, and Goerisch, 2011; Simonsen, 2012; and Marchand, 2015).

Located and embodied in our interactions with a series of encounters, situated knowledges pertain to our being aware or awareness of everyday life situations (Clifford, cited Andraş, 2006; Haraway, cited Holloway, 2011; and Hubbard and Kitchin, 2011). As an “existential insideness” (Relph, cited Seamon, 2010:n.p.), this awareness is not self-conscious attention, but a tacit and inherent knowing of the sense of self and the essence of being as an ‘inner

presence’ (Seamon, 2010; Svašek, 2010; and Christoffersen, Hellemo, Onarheim, Peterson, and Sandal, 2015). In so doing, situatedness allows us the freedom and possibility to grasp the possibilities of our worlds as well as provides guidance and direction for discovering hidden, neglected, or overshadowed aspects of our selves (Cooper Marcus, 2006; Marchand, 2015; Malpas, cited Larsen and Johnson, 2016; and Merleau-Ponty, cited Pérez-Gómez, 2016). As such, situatedness entails knowing where we are within ourselves, enabling our existential life to unfold and our ways of being to be actively created from within us (Andraš, 2006 and Larsen and Johnson, 2016).

Thus, an understanding of situatedness entails: encounters that pertain to being aware, being present, contextual interaction without from within, awareness of situation, the affective and emotive, a sense of engagement and ‘place’ in the world, and inherent knowledge. In addition, the consideration of situatedness as “a situated self-awareness” (Magrane, cited Springer, 2017:8) –which is a state of consciousness that prompts our ability to focus our attention on the core of our being – requires mindfulness.

b) Mindfulness

“It is about what happens within.”
(Blu, 2016)

A succinct description of ‘mindfulness¹⁷⁵’, and point of departure to understand this part of the dichotomy, is captured by Blu’s (2016) above-mentioned statement. Mindfulness is about turning inward to acknowledge the presence of the self in the world, which, in the concern for ways of living, reaches back to the ancient world. Yet, the burgeoning interest in mindfulness in modern times is fast becoming a zeitgeist, or more like a paradox of our time in terms of

¹⁷⁵ Mindfulness is defined as “the practice of being aware of your body, mind, and feelings in the present moment; thought to create a feeling of calm” (*Cambridge Dictionary*, 2018).

society ‘thoughtlessly’ following a trend (Foucault, cited Mautner, 2005; Booth, 2017; and Goleman and Lippincott, 2017:n.p).

Mindfulness is focused on reflexive experience, as exclusively concerned with the individual self – the sense of which does not refer to the ego, but rather pertains to the spiritual or soul self (Cooper Marcus, 2006; Zarrilli, 2015; Kabat-Zinn and Wikholm, cited Booth, 2017). In other words, it is concerned with ‘interiority’ – “a sense of the self *within*” (Miles, cited Pile and Thrift, 1995:77). Thus, mindfulness is the awareness of what actually happens within us at the present moment and successive moments in paying purposeful attention to our changing sensations by sensing things as is (Maquet, 1986; Kabat-Zinn, 2016, and cited Booth, 2017; and Lutz and Davidson, 2017). It is a state of being fully present within the self through “total awareness: being with who we are, how we are, where we are *at this moment* (Cooper Marcus, 2006:113). Importantly, mindfulness is a less emotionally reactive form of sensory awareness that prevents uncontrollable thoughts and feelings, or the sense of being carried away by them, and, in so doing, assists in attaining a feeling of centredness, reaching true meaning at a deeper soul level, and resulting in the acknowledgement and acceptance of the self (Böhme, 2013a; Lutz and Davidson, 2017; and Kabat-Zinn, cited Booth, 2017).

Rather than being preoccupied or overwhelmed by peripheral occurrences, mindfulness entails “meta-awareness” – an ‘awareness of awareness’” (Thompson, cited Zarrilli, 2015:136). As such, it is about being, feeling, and knowing, which entails a quality of attention that is direct sensorial awareness via embodied experience and conscious attunement in order to observe our thoughts, emotions, and actions (Marchand, 2015; Zarrilli, 2015; Kabat-Zinn, 2016; Pérez-Gómez, 2016; and Goleman and Lippincott, 2017). Mindfulness is self-understanding by feeling a presence and interaction between body and mind, the “mindful body” (Böhme, 2013a:27), via sensitivity or the sense we have of something, whereby the body brings forth sensations that shape the qualities of our state of being. In other words, as sentient beings, we attune to

and feel connected to our somatic responses and emotional states through the sensorial knowledge of the bodymind (Marchand, 2015; Zarrilli, 2015). Thus, mindfulness is about shifting our attention state inward and heightening our attunement in order to concentrate on our inner experience and take note of our changing feelings (Conradson, 2005; Thompson, cited Zarrilli, 2015; and Goleman and Lippincott, 2017).

Being mindfully present is to feel the truth of existential reality through our own “vibrancy, vitality” (Böhme, 2013a:31). But since our capabilities of attunement differ from each other, we require attentive practice to do so (Shusterman, cited Zarrilli, 2015). Thus, mindfulness can be cultivated by expanding and opening up our field of awareness to include feeling the senses of bodymind and soul as a whole within our holistic reality (Hermes, cited Freke and Gandy, 1999 and Kabat-Zinn, 2016). It requires attentiveness with the inner eye and to the inner voice (Zarrilli, 2015 and Lutz and Davidson, 2017). This is achieved through “deep and authentic listening” (Kabat-Zinn, cited Booth, 2017:n.p.) by pausing for self-observation through contemplation, introspection, reflection, and meditation.

Thus, an understanding of mindfulness pertains to: a sense of interiority or the self within, a state of being / feeling and knowing, being fully present, bodymind-soul interaction, total concentrated awareness of inner experience, inner eye and voice as well as sensations and sensitivity, and cultivated knowledge. We are also reminded of Böhme’s (2013a) notion of ‘mindful presence’ as the link between space and sensitivity, which is associated with a feeling of situatedness.

c) *A-where-ness*

From the preceding discussion, it has been shown that both situatedness and mindfulness involve the relationship between the self and our worlds. Supportive of each other, the dichotomy embraces the theoretical and empirical findings of ways of feeling

and knowing and significant encounters, coalescing the essences of awareness, atmospheres, and imagination and socio-spatial experience in the topography of our lives (Freke and Gandy, 1999; Conradson, 2005; Blunt, 2007; Ghosh, cited Bhushan and Garfield, 2011; and Pérez-Gómez, 2016). It highlights the depths of our encounters and intimacy of ways of feeling and knowing in every part of our lives via our openness and attentiveness to the present moment of our experience (Sanders, cited Daniels, DeLyser, Entrikin, and Richardson, 2011 and Kabat-Zinn, 2016). The dichotomous relationship of situatedness and mindfulness is summarised below in a comparative analysis.

A-WHERE-NESS	
situatedness	mindfulness
“It’s about being here now” (Grüne, 2016)	“It’s about what happens within” (Blu, 2016)
encounters that pertain to being aware	feeling and knowing pertaining to state of being
being present	being fully present
contextual interaction from within	bodymind-soul interaction within
situated self-awareness	total concentrated awareness
awareness of situation	awareness of inner experience
affective and emotive	inner eye and voice / sensations and sensitivity
sense of engagement / ‘place’ in the world	sense of interiority / self within
inherent knowledge	cultivated knowledge

Table 1: Dichotomy of a-where-ness: comparative explanation of situatedness and mindfulness.

Considered in terms of the psycho-spatial, our geographical and psychological journeys aid in finding our “personal place in the world” (De Certeau, cited Birkeland, 2005:83) or a situatedness, and encourage us to uncover a “version of ourselves that is higher and more self-aware” (Slimbach, 2005:222) or mindfulness. Journeys are part of our personal development, prompting enquiry into what constitutes our lives and how we have arrived at this point, whereby our engagement of our inner sensibilities have the potential to afford us a wholesome and meaningful life, and to enhance it, which requires an awareness of the nature of our socio-spatial experiences and our existential essences felt as a resonance within our being (Cooper Marcus, 2006; Birkeland, 2008; and Pérez-Gómez, 2016). Since the aim of our journeys is “to arrive at a place in one’s internal world where one’s experiences of place and self are fundamentally transformed because they converge and unite” (Birkeland, 2005:132), the dichotomy of situatedness and mindfulness within the overall framework of a-*where*-ness is illustrative of the journeys through our inner geographies.

5.3 Implications

a) Well-being

In our “journey toward wholeness” (Cooper Marcus, 2006:14) I suggest that a-*where*-ness is a “way of becoming whole” (Birkeland, 2005) via the dichotomy of situatedness and mindfulness. In so doing, I infer the state of well-being, which is essential to the “quality of the world soul” (Pérez-Gómez, 2016:40).

The benefits of situatedness have been shown by quantitative and qualitative research undertaken by the National Trust (2017), for which the use of ‘functional Magnetic Resonance Imaging (fMRI)’ (2017:10) has proven that the connectedness to our environments has a “long-lasting effect that impacts us physically and psychologically” (ibid:26), and the focus on the ‘here and now’ reveals that the accessibility and an appreciation for the present evokes feelings that “promote greater well-being” (ibid:40). Similarly, the benefits of mindfulness have been scientifically proven using the ‘Emotional and Social Competency Inventory (ESCI)’ – a rubric for gauging emotional intelligence – which shows that increased self-awareness develops critical emotional skills, which leads to seeing needs, identifying and assessing areas for attention, and modifying actions and behaviour for greater satisfaction; and therefore, develops a sense of well-being (Goleman and Lippincott, 2017 and Lutz and Davidson, 2017). Furthermore, ‘Mindfulness-based cognitive therapy (MBCT)’ has shown the effectiveness of mindfulness in human transformation via “a change in the world’s consciousness” (Booth, 2017:n.p.). Contemplation practices or ‘mindfulness meditation’ are “something more meaningful, more healing, more transformative and with more potential social impact” (Kabat-Zinn, cited Booth, 2017:n.p.).

Thus, situatedness and mindfulness hold the capacity to transform our world from within the self, since a life that is physically and spiritually healthy is essential to self-development and the well-being of ourselves and the world (Pérez-Gómez, 2016; Goleman

and Lippincott, 2017; and Stromsted, 2017). *A-where-ness* emphasises the value of immersing and conditioning the soul to the properties and essences of our worlds, without and within, which entails improving our conceptions and expectations of life by working on our selves to enhance our lives by listening to the insistence of our souls (Cooper Marcus, 2006 and Wittgenstein and Goethe, cited Pallasmaa, 2009). Doing so, means “learning to live more comfortably *within our own skin*” (Springer, 2017:9, my emphasis), which involves an active awareness and engagement of our inner forces of the sensitivities and sensibilities through an understanding of the qualities and practises of situatedness and mindfulness. As such, *a-where-ness* can facilitate the shift towards what Nogué refers to as the ‘slow movement’ “in which the individual is master of his destiny” (2015:140) that entails living a fuller, harmonious, and more meaningful life. It can contribute to ways that have a positive effect on our lives by helping us to connect to our essential way of being, keep or find our centre, and feel more content (Ghosh, cited Bhushan and Garfield, 2011 and *Collins English Dictionary*, 2018). Thus, *a-where-ness* responds to Ghosh’s inference that the ‘nature of humanity’ is “a framework of life within which [we] can seek for and grow into real life” (cited Bhushan and Garfield, 2011:63).

b) *A-where-ness* instrument

I suggest that the inner geographies ‘model’ is located within the framework of the dichotomy of situatedness and mindfulness forming the whole of *a-where-ness* (Fig. 44). As a reminder, the inner geographies model integrates the triadic interconnectedness of awareness, atmospheres, and imagination (**way of feeling and knowing**) and the constellation of socio-spatial experience (**significant encounters**). As discussed in Chapter 2, each point of the ‘triad’ is a theoretical concept of awareness, atmospheres, and imagination, which coalesce as existential essences of a way of feeling and knowing within the triad. As discussed in Chapter 4, the ‘constellation’ of socio-spatial properties of experiences includes people, place, and feelings, physical and socio-cultural landscapes,

and emotive appraisals, which amalgamate to define significant encounters.

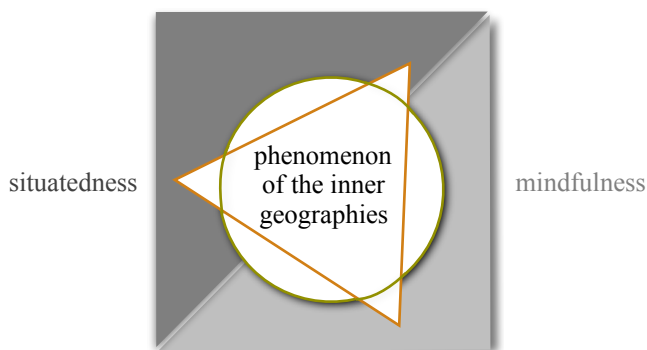


Fig. 44. Framework of a-where-ness: graphic explanation of the dichotomy of situatedness and mindfulness within which to theorise the inner geographies.

Based on the theoretical and empirical research, it is suggested that the location of the inner geographies model within the dichotomous framework allows freedom within parameters for theorising the inner geographies. In other words, we can theorise the inner geographies within the parameters of situatedness and mindfulness, but have the freedom to explore it in different ways. This is proposed by positioning the inner geographies model as a pinwheel within the framework (Fig. 45). Whilst the position of the constellation remains fixed, the triad can ‘spin’ around, allowing the points to be located in different areas of the *a-where-ness* framework in order to explore the concepts in different ways with varying emphasis on situatedness and mindfulness.

For example, we can move the point of atmospheres within the mindfulness section to further explore atmospheres within our selves at varying intensities; it can point to the ‘depths’ of mindfulness or the ‘fringes’ thereof, bearing in mind that it is still interconnected with the other two concepts as well as the dichotomy. The deeper within the dichotomous part, the less

influence from another concept and dichotomy; the shallower location in the part, the more influence from another concept and dichotomy. This is yet to be tested, and further research and application is recommended, but the proposal is for the *a-where-ness* framework to be a tool or instrument that can be used to gain further understanding on intangible qualities of the inner geographies.

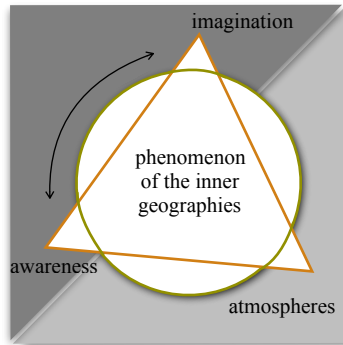


Fig. 45. Pinwheel effect of the inner geographies model within the dichotomous framework of a-where-ness.

6. THE INNER GEOGRAPHIES

Our contribution to...the world is not to be measured in the material realm. Our greatest contribution has been spiritual and philosophical.

– Ohiyesa
(cited Nerburn, 1999:n.p.)

This final chapter draws the study to a close by bringing together the summations of the preceding chapters and presenting them in a conclusion of outcomes that depicts the study's contribution to knowledge. A summary of the research process and findings are shown toward the end of the chapter. Recommendations for further research are suggested at the end of the chapter.

6.1 Conclusion

The works of Naipaul and De Chirico inspired this research into the somewhat unknown phenomenon of the inner geographies by exploring and describing the essences of awareness, atmospheres, and imagination as part of our sensibilities, with the aim to better understand the topic and to enhance engagement with it. As such, the study has drawn together theoretical and empirical research based on the premise that our journeys through life are engaged, navigated, and illuminated by our inner geographies. In so doing, the research has brought to the fore hidden dimensions and emphasised the subtle realms of our emotive life, showing that the inner geographies is a common yet individually nuanced phenomenon comprising the myriad lives lived within our lifetime, which is instrumental in and crucial to affording us an intimate sense of holistic reality.

To explore and understand the phenomenon of the inner geographies by gaining insight into the role of inner-sensory perception in everyday experience, the study has uncovered the value and potential of both the phenomenon and our sensibilities in seeking to achieve the following five objectives:

- construct an account of the inner geographies to illuminate ways of living in contemporary society;
- develop a theoretical framework to explore the abstract phenomenon and offer a clearer comprehension of the inner geographies for use in sensory research and philosophies of life;

- formulate a perceptual method to enable involvement with the inner geographies for academic and practical use in fields involved with human experience;
- derive a definition of the inner geographies for a succinct grasp of the phenomenon for everyday societal engagement and from which scholarly research can be conducted; and
- establish the inner geographies as a discourse within interdisciplinary research that advances discussions on the role of inner-sensory perception in human experience.

a) Constructing an account of the inner geographies

The theoretical and empirical evidence suggests findings that respond to the research questions as summarised below:

- *How do particular experiential essences contribute to the phenomenon of the inner geographies?*

The phenomenon of the inner geographies is contributed to by the existential essences of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’ which is informing, moving, and enriching to our lives. In addition to their nuances that reflect in and supplement each other, awareness informs our being via consciousness, atmospheres move us through their affective impact, and imagination enriches our lives through its transformative ability. The concepts relate to each other in a triadic interconnectedness and coalesce as essences within our subtle realms of emotionality, which enable the engagement of self and worlds within holistic reality.

- *What contributes to our socio-spatial experience of the phenomenon of the inner geographies?*

The phenomenon of the inner geographies is contributed to by the constellation of socio-spatial properties that amalgamates people, place, and feelings, physical and socio-cultural landscapes, and emotive appraisals as ‘significant encounters’ that are resonant, impressionable, and meaningful to individuals’ lives. Resonant occurrences comprise compositions of people, place, and feelings; impressionable settings are characterised by physical and socio-

cultural landscapes; and particular situations are made meaningful by the emotive appraisal thereof. They intermingle with each other to afford us a sense of our selves in relation to our worlds.

The interconnectedness of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’ is integrally related to ‘significant encounters’, which together form the intimate landscapes within individuals, their *inner geographies*. The critical finding of this relation is the emergence of themes that are reminiscent of the inherent qualities of awareness, atmospheres, and imagination which are brought to the fore via biographic life-story narratives. The themes are a complex entanglement of nuances, synthesised from the socio-spatial properties and the existential essences, which reside within subtle realms of individuals’ emotionality. Grouped into two categories of ‘soul space’ (comprising oneness, integrity, enchantment, serenity and attunement) and ‘spirit compass’ (comprising reference points and doings), they indicate the coalescence of the ‘way of feeling and knowing’ and ‘significant encounters’ within the context of the quotidian – showing that the inner geographies is practically engaged in the everyday and actively guides individuals on their journeys through life. Thus, the study has achieved its objective to construct an account of the inner geographies to illuminate ways of living in contemporary society.

b) Developing a theoretical framework of the inner geographies

An important contribution to this study is the development of a theoretical framework of the inner geographies. Following my pondering that awareness, atmospheres, and imagination could constitute the worlds within us – as inspired by the literary and painterly works of Naipaul and De Chirico – I discovered the evocative term ‘inner geography’ mentioned in the work of Birkeland (2005), which seemed to encapsulate the quality and ideas elicited by Naipaul and De Chirico. The difficulty to ascertain a tangible and definitive explanation for the term, due to its evasion of substantial scholarly investigation, prompted the need to explore

and describe the topic in order to understand and essentially define it. Thus, the theory arose out of a context of scarcity, wherein I started by first adopting the term as a ‘phenomenon’; then, philosophically framing it based on the Jungian grounding of the psycho-spatial, as alluded to by Birkeland’s (2005) reference to the term; and lastly, establishing a theoretical leitmotif of the concepts of awareness, atmospheres, and imagination, as extracted from the works of Naipaul and De Chirico, in order to structure the investigation and thread together relevant interdisciplinary inferences.

These theoretical explorations revealed the triadic interconnectedness of awareness, atmospheres, and imagination as a ‘way of feeling and knowing’, which, via application in fieldwork, has uncovered the constellation of socio-spatial properties forming the ‘significant encounters’ of individuals’ lives – both of which contribute to the inner geographies. The theoretical result was the outcome of the review of the literature that gleaned notions from architecture as well as the arts and humanities, combining them to navigate the topic of the inner geographies as well as to create knowledge on it – thereby suggesting an approach for similar research undertaken within the GeoHumanities.

A curious scenario then presented itself, since the theory *for* the inner geographies, which was intended to develop an understanding of it, grew into the theory *of* the inner geographies, which is a means by which to theorise about the inner geographies and research other things in relation to the phenomenon. The point in the study where this occurred was upon revelation of the coalescence of emergent themes in relation to a ‘way of feeling and knowing’ and ‘significant encounters’. As manifestations of ontological knowledge, it hints at the fundamental message of the theoretical and empirical evidence – a notion I call ‘a-*where*-ness’, which I consider to be the dichotomy of ‘situatedness’ and ‘mindfulness’ through which the phenomenon of the inner geographies can be theorised. So, as a theory of the inner geographies, ‘a-*where*-ness’ is indicative of the meaning and

relevance of the overall research and findings to scholarship and society; the value of it lies in broadening, developing, and generating new knowledge on the topic, as well as informing our everyday lives, and may thereby be considered a tool for living in terms of our wellbeing.

Thus, starting with the intention to understand the inner geographies, the study has developed a theory *for* the inner geographies, which has grown into the theory *of* the inner geographies by which to investigate other applications of the phenomenon in scholarly and societal contexts. In so doing, the study has achieved its objective to develop a theoretical framework to explore the abstract phenomenon and offer a clearer comprehension of the inner geographies for use in sensory research and the philosophies of life.

c) Formulating a perceptual method of the inner geographies

Another important contribution to this study is the formation of a perceptual method of the inner geographies. It presents the similar curious scenario as the aforementioned objective in that the formulation is both a method *for* the inner geographies and a method *of* it.

The first instance relates to the scarcity of research material on the topic by which to gain an understanding of it, which highlighted a possible reason for this – the difficulty of engaging with an abstract phenomenon that exudes intangibility. Again, in the context of scarcity, this necessitated a relevant approach to the challenge and a method by which to tangibly uncover that which is hidden. I started by returning to the notion embedded in the works of Naipaul and De Chirico – journeys – in relation to the Jungian allusion to psychospatial, for which the combination of journeys and the psychospatial seemed to hint at the inner geographies. Next, I solidified this inkling by referring to the premise of Cooper Marcus (2006), which forwards that journeying is both geographical and

psychological. I then adopted the premise as a ‘metanarrative’ to enable the methodological exploration and description of the inner geographies via biographical life stories. But given that the phenomenon of the inner geographies is inherently abstract, to make it graspable in order to engage with, the next step entailed drawing on and combining standard research methods to formulate an approach to empirically research it. The resultant perceptual method was undertaken in fieldwork in order to generate ‘tangible’ data using the theoretical concepts of awareness, atmospheres, and imagination creatively to overcome the challenges of ineffability and communicability. In so doing, I employed creative methods based on an emotively-orientated sensory methodology in fieldwork, thereby prompting the revelation of meaningful existential experiences that may be actual and/or imagined, travels to a place and/or voyages of discovery within one’s self.

The method uncovered the coalescence of interconnected existential essences and an amalgam of socio-spatial properties, leading to the identification and disclosure of meanings of lived experience – making it an accessible way to explore and describe the phenomenon of the inner geographies and to understand inner-sensory perception. In addition, the application of the method in fieldwork inferred that the inner geographies is also epistemological knowledge – it could itself be used as an instrument to conduct empirical research related to other immaterial or intangible phenomena as a means to collect and disseminate data and the results thereof. This is the point where the method *for* the inner geographies (in trying to understand the phenomenon through empirical research) moved toward a method *of* the inner geographies (as a perceptual method to aid in similar research). It demonstrated the creative potential and value of the inner geographies to engage with everyday life as pertaining to individuals’ interests in ways of living, dimensions of lifestyle and livelihood, and expressions of the lived. This infers working ‘backwards’ as it were – in other words, whereas the method *for* the inner geographies started with the sensibilities in order to uncover its role in the everyday, the method *of* the inner geographies can

start with those practical outcomes to work toward attaining a better understanding of the sensibilities.

Thus, I formulated the perceptual method, which I call the *quotidian psychographies*, that incorporates psychological and geographical facets in a system of techniques and activities associated with biographies. The creative practice-based method navigates individuals' existential lives as underpinned by triadic concepts of awareness, atmospheres, and imagination as mobilised by the experiences of journeys. As a method *for* the inner geographies and a method *of* it, *quotidian psychographies* is a means to explore and describe the 'intangible' phenomenon of the inner geographies in a 'tangible' way as well as a 'tangible' way to investigate other 'intangible' phenomena – thereby making the intangible tangible, which is fundamental to conducting empirical fieldwork and the making of knowledge in qualitative research. The emotively-orientated sensory methodology of *quotidian psychographies* enables engagement with the inner geographies for academic and practical use in fields involved with human experience by offering a shift in perspective towards a deeper knowing that taps into the intuitive and contemplative being. Thus, the study has achieved its objective to formulate a perceptual method to enable involvement with the inner geographies for academic and practical use in fields involved with human experience.

d) Deriving a definition of the inner geographies

Working toward and achieving the first three objectives of this study – constructing an account of the inner geographies, developing a theoretical framework, and formulating a perceptual method – have yielded a synthesised encapsulation of the inner geographies, which is assimilated in the proposed definition below:

*Inner Geographies: the coalescence of a
'way of feeling and knowing' and 'significant encounters'
conveyed by our psycho-spatial biographies;
a phenomenon that is shaped by and shapes
the myriad lives comprising our lifetime.*

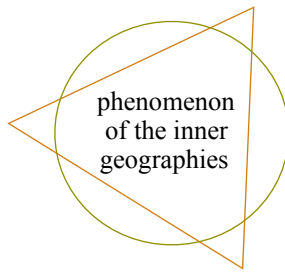


Fig.46. Textual and graphic definition of the phenomenon of the inner geographies.

Hence, the study has achieved its objective to derive a definition of the inner geographies for a succinct grasp of the phenomenon for everyday societal engagement and from which scholarly research can be conducted.

e) Establishing the inner geographies as a discourse

Albeit the dialogue between the theoretical and empirical evidence has yielded findings of our ways of living in contemporary society via the topic of inner geographies, the achievement of the final outcome of the study – to establish the inner geographies as a discourse within interdisciplinary research that advances discussions on the role of inner-sensory perception in human experience – is yet to be determined. It is hoped that research on the inner geographies will be furthered in order to concretise it as a niche within the field of the GeoHumanities and social science scholarship in order to establish it as a discourse. Recommendations to do so are suggested in the next section.

Journeys through our Inner Geographies	
research questions	
(I) theoretical: ‘How do particular experiential essences contribute to the phenomenon of the inner geographies?’	(II) empirical: ‘What contributes to our socio-spatial experience of the phenomenon of the inner geographies?’



frameworks	
conceptual: emotional geographies	
theoretical: inner-sensory perception	practical: global mobilities
exploratory and descriptive qualitative research	
theoretical: literature review	empirical: fieldwork



theoretical and empirical results	
interconnectedness of existential essences: awareness, atmospheres, and imagination	constellation of socio-spatial properties: emotive appraisals; people, place, and feelings; and physical and socio-cultural landscapes
‘way of feeling and knowing’	‘significant encounters’



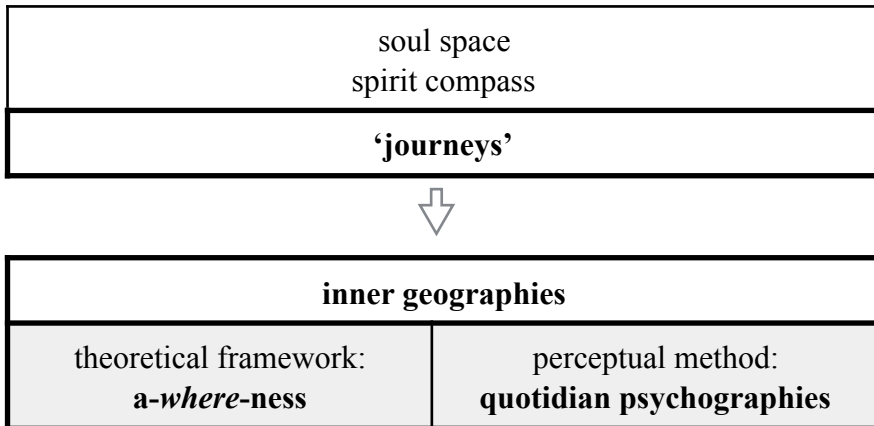


Table 2: Flow chart summarising research process and findings.

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In setting out to better understand the inner geographies, the discovery of interconnected essences of awareness, atmospheres, and imagination has been revealed in individuals' rich and profound knowledge via the metanarrative of journeys. As such, the research has demonstrated that the inner geographies is an inherent yet effective realm that manifests in our holistic interactions of existential life; it is engaged by inner-sensory perception, which is actually not suppressed in existential experience but is indeed actively and intimately involved in our everyday lives. Thus, as the profound interconnection of the self and our worlds, the inner geographies is expressive of our lives lived from within, thereby emphasising its significance in making the intangible tangible.

The inner geographies guides us on our journey through life through affective socio-spatial biographies that encompass past recollections, present practices, and future possibilities, affording us a sense of our holistic reality through intersubjective interactions of the psyche and external forces. As such, our individual histories and idiosyncratic perceptions unfold in continuous and evolutionary existential encounters that are navigated and illuminated by our inner geographies that highlights reference points within the myriad lives we live. In so doing, we are offered an indication of who and

where we are, who and where we were, who we might or want to become, and where we will or would like to be (Cooper Marcus, 2006 and Jones and Garde-Hanson, 2012). Thus, the inner geographies depicts the character of contemporary life, our individual and collective state of humanity in our zeitgeist; it demonstrates a shared sense of our society that is understood through our unique ways of being that are exemplary of thoughts and feelings which are commonly engaged by all in some way.

The basis of inner-sensory perception, via the essences of awareness, atmospheres, and imagination, has enabled the study to uncover the immanent milieu of the inner geographies, which has resultantly constructed an account, developed a theoretical framework, formulated a perceptual method, and derived a definition of the inner geographies. In so doing, the research has made a contribution to knowledge to broaden societal and scholarly perspectives on the role of inner sensibilities in our everyday existential experience. As such, the research shows the profound significance of the inner geographies in informing the ways in which we live today – it is an innate realm of sensuous knowledge that is necessary to sustaining and nurturing our existential being, for which its inherent potential lies in providing insight into our everyday life and the lives comprising our lifetime. Thus, from the research it can be concluded that the inner geographies possesses an omnipotence in composing and pervading our worlds in its multi-directional capacity as a phenomenon, concept, field of study, and even a guide for life.

6.2 Recommendations

In keeping with David Harvey's premise, "where we learn it from' is just as important as 'where we see it from'" (1998:729), this study has demonstrated the omnipotence of the inner geographies in its capacity as phenomenon, theory and method, field of study, and even a guide for life. In so doing, the inner geographies offers a multi-directional opportunity for layered and rich conversation, making it a catalyst for further discussion on the role of the inner-sensory perception in the experience of everyday life. So, to suggest a direction for the inner geographies going forward, I wish to add 'where we see *from it*' to Harvey's premise. This suggests advancement of ways of researching and living by focusing on the emotive, which necessitates broadening perspectives of and extending approaches to our everyday involvement with our immanent realms of existence. In so doing, the discourse of the inner geographies has the potential to be further developed and contribute to scholarly knowledge and broader society via interdisciplinary engagements in the opportunity to navigate the worlds of the self through inner-sensory perception.

To establish the inner geographies as a discourse of interdisciplinary research within the field of the GeoHumanities – in order to advance discussions on the role of inner-sensory perception in human experience – the study suggests furthering the research within social science scholarship. Hence, recommendations are made in terms of possible theoretical extensions and practical applications of the study by drawing on the results and conclusions from the theoretical and empirical findings of this study, as well as those findings that were beyond the scope of the study yet may open up possibilities for new research.

a) Quotidian psychographies: sample group

This study on the inner geographies has shown its versatility for consideration of and application regarding a broad and diverse spectrum of aspects concerning human experience. In so doing, the

research can either focus on probing a specific aspect that is suspected to be constitutive of and/or influential to individuals' inner geographies, or concentrate on how a particular sample group shapes or constructs their inner geographies, or a combination of both. I suggest focus on a specific aspect of interest within the topic (eg. feelings of displacement that influence the inner geographies) and modification of the sample group accordingly (eg. gender, ethnicity, age groups, income groups, or nationality). Since a blended sample group is worthwhile pursuing in order to navigate the breath of the inner geographies fully, the research could be undertaken in parts with themes and sample groups that are delimited under specific umbrellas. For example, to investigate the theme of displacement, the first part of the study could engage with a nationality-based sample group, the next part will engage a gender-based sample group, and so on, after which all the parts of the study would culminate in a comparative analysis on displacement that contributes and/or influences the inner geographies. The same process would apply for the next theme in relation to sample groups, and so on and so forth until all possible or relevant options are exhausted in order to reveal an overarching outcome of research.

b) *A-where-ness*: instrument

Chapter 5 had proposed the theoretical framework of the inner geographies, in which the *a-where-ness* instrument was introduced to assist with understanding the inner geographies in different scenarios of intangibility. Since the instrument is yet to be tested, I recommend further research to refine the technicalities of working with the relative freedom of aspects related to awareness, atmospheres, and imagination within the parameters of situatedness and mindfulness for application. Hence, I suggest developing an approach to the triad points of the pinwheel as located in different areas within the dichotomy, eg. how do they cross over and engage with the depths or edges of the dichotomous parts, what is the implication of one point in one dichotomous part with the other two points in the other part, and how can ideas related to the concepts be

investigated in different ways and influence on each other with varying emphasis on situatedness and mindfulness.

c) Field: architecture

The architectural discipline can benefit from revisiting ‘traditional’ insight brought to the fore by the inner geographies in order to inform contemporary considerations of creating and intervening within our contemporary context by enlightening understandings of and approaches to our interactions with environments.

Engaging with the discourse of the inner geographies in the discipline may be considered in three ways. Firstly, through interdisciplinary exposure that is more strongly informed by the philosophies embedded in the humanities, suitably adapting them to illuminate the disciplinary requirements of the field of architecture. It includes making theoretical associations with experiential concepts in order to emphasise the significance of existential experience for the design of our everyday environments. Secondly, by reinstating ways of feeling and knowing that pertain to experiential encounters via bodymind and psyche or soul as a means to engage ways of doing pertaining to the design of our environments, thereby coalescing thinking (critically and analytically) and feeling (intuitively and emotively). Lastly, to develop approaches to the design of our environments that are relevant to our zeitgeist of global mobilities in order to address and respond to the challenges and opportunities of our everyday experiences that are inherent within this prevalent socio-spatial context.

Whilst relevant to both practice and academia, I recommend first engaging with the discourse of the inner geographies in academia (research and educational methodologies) in order to inspire new as well as renew existing ways of approaching, engaging with, and creating knowledge in the field of architecture. As such, the inner geographies can highlight the potential of our innate knowledge and reveal the possibilities of our experiences that emphasise *the self in*

the world and the worlds within the self based on the interconnectedness between the existential self and environments that comprise material and immaterial worlds. In so doing, the discourse of the inner geographies can assist by signifying and contextualising agency in the design of our environment through an acknowledgement and appreciation of our personal dispositions and identities. This implicates not only on our individual worlds but also on our shared world. It also draws attention to the recognition of our environments as not only pertaining to the worlds within which we live, but include those worlds which live within us – all of which are the worlds we live by.

Moreover, the context of academia can generate new questions on the interconnectedness of the self and worlds thereby inspiring further development and highlighting looming potential of the discourse of the inner geographies. It must be noted that the recommendation to engage with the discourse of the inner geographies in academia does not exclude engagements in the practice of architecture. On the contrary, academia naturally informs practice through research and education. In addition, the methodologies of the discourse of the inner geographies can also be directly exercised in practice via adaptation and application in preliminary stages of architectural design that entail research and ideation, which can then inform the conceptual and sketch design of projects, leading to tangible manifestations as a result.

d) Field: esotericism

The research has shown that the interconnectedness of the self and worlds represents a universal human journey for which the interactions between our perceptive essences and socio-spatial encounters intimately engage our inner sensibilities by drawing on our intrinsically spiritual wisdom and ultimately implicating on the thriving of a soulful humanity.

This offers a point of departure for further research whereby the discourse of the inner geographies can open up the topic of spiritual

knowledge and catalyse applied research within and of esotericism. Exemplary of the interconnectedness of the self and worlds, esotericism concerns our direct perceptions of reality via the experiential dimensions of the self through ineffable modalities, and, in so doing, can contribute deeper insight to the discourse of the inner geographies (Pasi, 2014). Moreover, pertaining to the inner sensibilities, the discourse of the inner geographies offers possibility to not only include esoteric experience as part of research on perception but to also assist in establishing an understanding of esotericism as a mode of sensory perception.

Focusing on *the self within* as based on the significance of the inner sensibilities in our everyday life-world experiences, the discourse of the inner geographies can emphasise the ephemeral worlds that correspond with each other in relation to the bodymind and psyche, our soul. Prompting the discovery of spheres that shape us as well as revelatory encounters that we see from within ourselves, the discourse of the inner geographies uncovers essential dimensions of the intimate realm of esotericism pertaining to our thoughts and intellect as well as feelings and intuition, which implicate psychosomatically on our existence via our emotive disposition and general states of well-being. Thus, the discourse of the inner geographies can invite discussion on esotericism by heightening our attentiveness to the nature and essences of our being within our holistic reality wherein subtle landscapes of reality exist within the self and through which the self unfolds.

As such, I recommend implementing approaches that expand, enlighten, and enrich our understandings, perspectives, and experiences of reality by giving expression to the inclusive dynamics of human behaviour in relation to our environments. To do so, I suggest engaging in practice-based research that is guided by a complexity of actions grounded in spiritual dimensions in order to navigate the character of everyday life and structure of our holistic reality as revealed by the inner worlds of the self – for which the discourse of the inner geographies can offer a ‘tangible’ means to do so via its methodologies. In so doing, the discourse of

the inner geographies is offered further relevance and meaning in its potential to transgress preconceived or biased societal and scholarly perspectives on esoteric experience, thereby contributing to establishing equitable regard, consideration, and acknowledgement of esoteric experience in relation to everyday life. By advancing discussions on the self and reality, esotericism can raise emergent possibilities relevant to the inner geographies, and the discourse of the inner geographies can assist in advocating esoteric experience as a mode of perception related to the inner sensibilities that is part of our everyday engagement in the world.

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Offering possibilities for scholarly and societal enlightenment, it is hoped the recommendations to further research on the inner geographies stimulate conversation on and application of the topic. Therefore, I welcome suggestions and invite opportunities to do so in order to enrich ways of research and deepen ways of living.

Epilogue

This study has made an impression on me in three ways. Firstly, the process of deriving the ‘method of the inner geographies’ prompted me to shed my preconceived ideas about the research process, and has resultantly changed my thinking as a researcher. Albeit my affinity to desktop and theoretical research remains, I am more confident in approaching fieldwork by overcoming my fear thereof, being more aware of the value of empirical research, and am clearer in my understanding of the relationship between theoretical and empirical research as well as the process that connects them. Most significantly, my engagements with the interlocutors has been the most rewarding aspect of this study, on both personal and professional levels. Our interactions inspired heartfelt and thought-provoking discussions that made an immediate and long-term impact on both the interlocutors and myself. As such, our fieldwork journey together has affected us, the resonance of which has been observed and felt beyond the workshops.

Secondly, in terms of the outcome, I honestly was not too surprised at what the research uncovered. Whilst new knowledge was revealed, it was based on a foundation that is actually part of my core beliefs, which contribute to the definition of who I am and how I live. So rather than opening up another perspective on life, for me, the study was a significant confirmation of the dimensions that contribute to my holistic reality – which are credited to my inherent background and innate attunement to self and worlds.

Lastly, in terms of the undertaking, I was fortunate to research a topic that I believed in and interested me. The process of delving into evidence led to uncovering findings and learning from newly found knowledge. Significantly, the opportunity to live in Barcelona whilst conducting the study offered me a new perspective on life ‘elsewhere’ and, in so doing, the experience has been life-changing. It has enabled me to discover aspects of myself, made me aware of opportunities and possibilities, and has afforded me

direction in taking the next step in my life – in Naipaul’s words, it has been my ‘second life’.

. . .

“That people could come into the world in a place they could not at first even name and had never known before; and that out of a nameless and unknown place they could grow and move around in it until its name they knew and called with love, and call it HOME, and put roots there and love others there; so that whenever they left this place they would sing homesick songs about it and write poems of yearning for it....”

– William Goyen, *House of Breath*
(cited Bachelard, 1958:58)

Glossary

A-where-ness:

Theoretical framework comprising the dichotomy of situatedness ('a whereness') and mindfulness ('awareness') by which to theorise the inner geographies and facilitate well-being. [Located: Chapter 5]

Inner geographies:

Coalescence of a 'way of feeling and knowing' and 'significant encounters' conveyed by our psycho-spatial biographies; a phenomenon that is shaped by and shapes the myriad lives comprising our lifetime. [Located: Chapter 4]

Mindfulness:

State of being as pertaining to feeling and knowing, being fully present, bodymind-soul interaction, total concentrated awareness of inner experience, attentiveness to inner eye and voice as well as sensations and sensitivity, sense of interiority or self within – also related to situatedness. [Located: Chapter 5]

Quotidian psychographies:

Methodology assimilating psychological and geographical journeys in relation to biographies to empirically research the inner geographies via means of expression such as dialogue, writing, and illustrations to make tangible the intangible essences and nuances of emotionality that reside within us. [Located: Chapter 3]

Significant encounters:

Constellation of socio-spatial properties that amalgamate people, place, and feelings, physical and socio-cultural landscapes, and emotive appraisals. [Located: Chapter 4]

Situatedness:

Being aware of situation as pertaining to encounters, being present, contextual interaction from within, situated self-awareness, awareness of situation, affective and emotive, sense of engagement

and ‘place’ in the world – also related to mindfulness. [Located: Chapter 5]

Way of feeling and knowing: Triadic interconnectedness of the existential essences of awareness, atmospheres, and imagination. [Located: Chapter 2]

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Appendices

APPENDIX A: PILOT INTERVIEW

Interviewee: *(name has been removed from this Appendix)*

Place: Clane, County Kildare, Ireland

Date: Sunday, 21 August 2016 and Monday, 22 August 2016

INTERVIEW QUESTIONS

- the relationship between people and place
 - mostly subjective and transcultural point of view
- places
 - personal significance to us
 - contribute to our biography
 - we carry the certain / intimate spirit with us
 - (as emotive feelings in our atmospheric imagination)

FIRST set:

biographical information

- 1.1. What is your name, surname, and nee if applicable?
- 1.2. How old are you (approximate early, mid, late-)?
- 1.3. Who are the members of your immediate family?
- 1.4. Are these members different from your childhood family?
If so, who are / were the members of that family?
- 1.5. What are your origins: nationality as well as cultural identity / background?
- 1.6. Are you aware of your lineage / heritage?
If so, what is it / how did it come to be?
- 1.7. What are the origins of your parents / grandparents / great-grandparents?
How has this implicated on your identity, if it has at all?
- 1.8. What is your current citizenship and in which country/ies do you have residency?
How has this implicated on your identity, if it has at all?

SECOND set:

genius loci: spirit of places (origin / current / travel)

- 2.1. Where were you born (place, province or county and country)?

Do you feel your place of birth has implicated on your life, and if so, how?

2.2. Where have you spent the majority or formative years of your childhood / growing up?

Did you live in a city, town, village or countryside; in a flat/apartment, house, or other?

How has this implicated on your life, if it has?

What feelings of the place do you carry with you, and when do you tend to feel them again?

2.3. Did you move around with your family as a child?

If so, where did you go?

Was it to settle, or for holiday, or both?

Did you live in a city, town, village or countryside; in a flat/apartment, house, or other?

How has this movement to different place/s implicated on your life, if it has?

What feelings of these places do you carry with you, and when do you tend to feel them again?

2.4. Did you move from your place of origin / birth to another place for school, study and/or work?

If so, where did you go?

Did you live in a city, town, village or countryside; in a flat/apartment, house, or other?

How has this implicated on your life, if it has?

What feelings of this place do you carry with you, and when do you tend to feel them again?

2.5. Where do you currently live?

How long have you lived there for?

Do you live in a city, town, village or countryside, in a flat/apartment, house, or other?

How do you feel about where you currently are (eg. in-place or out-of-place, etc.)?

2.6. If this is not the place of your origin, what brought you to this current place of residency?

2.7. How does this current place of residency implicate on your nationality, if it has at all?

2.8. How does this current place of residency implicate on your cultural heritage, if it has at all?

2.9. How does this current place of residency implicate on your identity, if it has at all?

2.10. Do you live alone or with friends or housemates, or with your immediate or childhood family?

2.11. If you do not live with your immediate or childhood family, where do they live?

How often do you see them?

Does this entail travelling by them and/or you?

What feelings are evoked by that place in your thoughts, memories and visits?

2.12. Do you travel for work and/or pleasure?

If so, how often do you do this?

Where do you go, have you been, and/or would like to go?

What feelings are evoked by or associated with these and potential travels?

2.13. Do you carry an item that is special to you when travelling?

If so, what is it?

Why do you carry it?

What does it mean to you?

What feelings does it elicit?

2.14. When thinking back on places you have experienced, do you do in terms of physical and spatial description or as resonances and feelings, or something else?

Why?

2.15. Where is a place in your life particularly intimate to you?

How can you describe the experience of it?

What is the atmospheric spirit of that place?

What emotions and feelings are embodied by it?

How does it move you?

2.16. Where have you experienced that spirit of that place elsewhere, in another setting or scenario?

Why do you think that is?

Was it a different or the same feeling as before?

What elements or experiences triggered that feeling??

THIRD set:

feelings: emotive / haptic senses / extra-sensory perception

- 3.1. What emotions and feelings of that place do you still carry with you?
Why has this feeling remained with you?
- 3.2. When does that feeling seem to emerge spontaneously?
Why do you think it emerges when it does?
Are you aware of it when it does?
Does it emerge without your conscious knowing, ie. you subconsciously slip into it?
How do you recognise the feeling when it does emerge?
- 3.3. Do you choose to relive or feel that spirit of place at other times?
If yes, when does this occur?
When do you tend to revisit or seek for that feeling?
- 3.4. Do you seek for the feeling and consciously relive it in your imagination?
When do you consciously seek to relive it?
How do you prompt it?
- 3.5. How would you describe the spatial atmosphere of the place you spent the majority or formative years of your childhood / growing up?
What about this place is emotionally moving to you?
Do you imagine the place from time to time, and if so when?
Do you imagine the place differently now from what it was then, and if so how?
When you imagine the place, is it mostly the spatial setting, a feeling / emotion associated with it, or both?
- 3.6. Where are the places or spaces (a spot in your home, a landscape, a city, in your life, etc.) that are significant to you?
How would you describe the spirit of them?
What feelings do you associate with them?
Why do you feel this way?
- 3.7. Do you think that these feelings are prompted by a physicality of the space / spatial setting or by your emotive qualities enfolded in them?
Can you elaborate on what these element/s of the spatial setting or the emotional associations may be?
- 3.8. Do you think your feelings associated with these places of significance have changed or will change over time?
Why do you think they have or will?
How do you think they have or will?
- 3.9. How do you think you receive information from the outside world?

ABSTRACT

SPECIFY WITH REGARDS TO

3.10. Which of the following haptic senses are associated with places of significance to you: touch, sight, hearing, smell and taste [Aristotle]?

ABSTRACT

What does it evoke in your imagination?

What feeling does it evoke?

To what atmospheric or emotive experience is the feeling associated?

3.11. How would you define the act and experience of 'seeing'?

What else could it be if not only direct perception through physical eyesight?

Have you engaged with 'seeing' via your subconscious and unconscious instincts?

If yes, how did you experience it?

3.12. Do you think that we possess senses in relation to both the outer world (haptic) and inner mind (extra-sensory)?

How do you think it is possible to tap into the 'other' senses?

Do you think that we construct our own realities through an interconnectedness of these senses? If so, how?

ABSTRACT

3.13. Which of the following sensory perceptions do you associate with a place that is intimate to you: life / movement / balance / warmth / speech / thinking / ego/I [Steiner]?

What does it evoke in your imagination?

What feeling does it evoke?

To what atmospheric or emotive experience is the feeling associated?

3.14. Which places do you associate with each of the following emotions (or groups thereof) [Emocionario]?:

love / serenity / tenderness / compassion / happiness / joy / pleasure /

gratitude / satisfaction / acceptance / admiration / relief

enthusiasm / euphoria / wish / nostalgia / astonishment /

rage / irritation / tension / disgust / hostility / frustration /

sadness / melancholy / confusion / incomprehension / remorse

abandonment / loneliness / insecurity / fear

guilt / shame / discouragement / shyness / disappointment

boredom

pride

illusion

envy / hate

3.15. Have you experienced:

a first-life (perhaps a feeling of the place/s you grew up),

a second-life (perhaps a feeling of living elsewhere, or where you currently are),

and a half-life (a feeling of hybridity / inhabiting more than one place simultaneously)? [Naipaul]

How would you describe your experiences thereof in terms of your feelings toward them?

REPHRASE! NOT REINCARNATION!

LIFE EVOLUTION IN RELATION TO PLACE OVER TIME

FOURTH set:

atmospheric imagination

4.1. What does 'imagination' mean to you?

How does it feature or implicate on your life?

4.2. Have you revisited experiences of the first-, second-, third-life, mentioned earlier, in your imagination?

If so, was it by choice or involuntary?

What was the feeling of it?

4.3. How would you describe atmospheric imagination?

How and/or with are the worlds of your atmospheric imagination are created?

Are they mostly visualisations, ideas or feelings and suggestive resonances?

Do they feel less or no less real than physical reality?

How can you tell the difference between the world of your imagination and the actual world?

4.4. Do any or all of the following form part of your atmospheric imagination:

the creation of fantastical worlds not in actual existence? Why?

the evocation of imagination via suggestive settings, objects, elements of actuality? Why?

the construction of a composite world by mapping your atmospheric imaginings over a surrounding reality? Why?

the assembly of tonalities or pieces of geographical realities that assist in your comprehension of your experiences in places? Why?

4.5. What atmospheric qualities in your imagination make you aware that you are experiencing or traveling to other worlds?

4.6. What qualities of actual settings tend to evoke your imagination?

When / what calls the worlds of your atmospheric imagination to mind?

4.7. When do you tend to imagine alternative / fictional / fantastical worlds?

How would you describe them?

How do they make you feel?

4.8. When do you find yourself emotionally elsewhere or in another place?

Is this a specific physical place that exists in actuality, or a fantastical place produced by your imagination, or a bit of both?

Have you been to or experienced this place before in reality and/or imagination?

Do you return to this same place on many occasions, or do you imagine a different place?

How does this place make you feel?

4.9. Why do you think you are transported away from your current place to these other places?

How does it make you feel when you realise where you actually / really are?

4.10. Is there a place you currently wish to visit?

What do you imagine it to be, especially if you have not yet experienced it?

4.11. In your atmospheric imagination:

are the physical and psychological qualities, actual and created realms, and the subjective and objective blurred?

do past, present, future exist simultaneously or separately?

do you engage in a continuum of your experiences within a vast mindscape?

4.12. Has your atmospheric imagination contributed to any or all of the following:

a narrative of your life through geographic exploration? How and/or why?

mapping a diagram of your life through a projection of your own spatial experiences? How and/or why?

the negotiation of your self and place? How and/or why?

discoveries within your own life story? What?

revelations of hidden areas about yourself? What?

elements of mystery or surprise? What?

providing possibilities, impossibilities or insights? What?

4.13. Have you engaged with imaginative fiction (eg. a novel or an artwork)?

Do you make associations with the suggested worlds in relation to your own?

Are they subtly inserted into your own world, or your own world indirectly mapped over that world, or both?

FIFTH set:

mystic consciousness

5.1. By exploring different times and places through your atmospheric imagination, do you feel your awareness is expanded?

Why?

5.2. What do you think our reality is composed of?

Do you consider reality as the external world of solid materiality?

Do you consider reality as an internal unseen world of substances and resonances?

Do you think that reality exists as both of the above and/or various levels or types?

5.3. Do you think that we create our own reality through an inner emotional reality or subconscious? Why?

5.4. Would you say that our atmospheric imagination offers a synchronicity between both the seen, physical and outer world as well as the unseen, mental and inner world? Why?

5.5. Have you experienced a 'non-ordinary' or extradimensional realm that exists beyond the physical world?

If yes, how would you describe it?

Do you think you could access this realm by journeying through the imagination?

Would you consider atmospheric imagination as an altered state of consciousness?

5.6. Have you sought and added meaning to your life, as well as interpreted your everyday life through a revelation of consciousness?

If so, how?

Do you consider accessing levels of consciousness vital in creating your day-to-day reality?

Do you create your reality through relationship of your consciousness and the environment?

Do you consider our unconscious minds or inner consciousness as a source of potential in everyday life? If so, how?

5.7. Do you think that an inner awareness is related to self-knowledge?

Would a shift in perception open up the depths of our being to reveal unknown or dormant domains of knowledge?

Do you think we can understand our inner self better in an 'extradimensional' realm?

Would ways of knowing include that of both our outer and inner lives, as going hand-in-hand?

Would this include exploring your self in relation to your past and present places?

5.8. Have you considered looking back at your heritage?

If yes, why did you and what did you discover?

Did it reveal and uncover hidden potential within yourself?

5.9. Do you have any knowledge of wisdom of the ancients, mystics and/or shamanism?

How have you acquired this knowledge?

Did you find this knowledge useful to your daily life? If yes, how?

5.10. What knowledge do you have of wisdom of the ancients, mystics and/or shamanism in your own culture or heritage?

Is it an influence in your own day-to-day life? If yes, how?

5.11. Do you think that we have neglected or forgotten this wisdom as related to knowledge inherent in our bodies, senses and levels of consciousness?

5.12. Have you journeyed beyond time and place by accessing different levels of consciousness?

Have you engaged with otherworldly experiences through altered states of consciousness?

Have you explored other or 'non-ordinary' realities?

If so, when and how?

Were these as altered states of consciousness and/or a manifestation of your individual will?

5.13. Do you feel 'tapped in' to your unconscious?

If yes, how and what does it feel like?

APPENDIX B: SAMPLE GROUP EMAILS

SAMPLE GROUP EMAIL: INVITATION TO COMPLETE ONLINE QUESTIONNAIRE

Email sent to 16 individuals.

from: RAMBHOROS , MIZAN <mizan.rambhoros@upf.edu>
to: *(email addresses have been removed from this Appendix)*
date: 10 November 2016 at 15:05
subject: JOURNEYS THROUGH OUR INNER GEOGRAPHIES
mailed-by: upf.edu

Dear *(name has been removed from this Appendix)*

I am contacting you regarding my Doctoral studies under the supervision of Prof. Antonio Luna at the Department of Humanities, Universitat Pompeu Fabra, Barcelona. My qualitative research explores the interconnections between ourselves and our situational encounters through elements of atmospheres, imagination and identity, which I suggest compose our inner geography.

An inner geography is the totality of a person that is based on personal inclinations, levels of consciousness, and a subjective reality. It involves the discovery and rediscovery of foreign and forgotten environments and encounters that are significant to us, which implicate on how we make meaning in our lives. I approach the abstract notion of ‘inner geography’ through an investigation of ‘journeys’ – which can be real and/or imagined, can be travels to a place, and/or voyages of discovery within oneself.

My intention is to proceed with the empirical component of the research, which is where your participation would be appreciated. I am contacting you since you have expressed an interest and/or volunteered to participate in the study based on our previous conversations, and/or I consider you a person of interest who would add value to the research. Given that my remaining time in Barcelona is short, our physical interaction would be limited, but may continue over virtual platforms. Your contribution would therefore entail: the completion of an online questionnaire, participation in a focus group (2-4 hours) in

Barcelona, and possibly continued dialogue over email and internet applications upon my return to Cape Town in 2017.

Should you wish to participate, I will contact you shortly regarding the details of how we will proceed. In the interim, I invite you to complete the online questionnaire, available here: <https://goo.gl/forms/GMKWLZaVq3MRpPTz1>, to please be submitted by Tuesday, 22 November 2016.

Thanking you.

Regards,
Mizan

SAMPLE GROUP EMAIL: SCHEDULE OF FOCUS GROUP WORKSHOPS

Email sent to questionnaire respondents.

from: RAMBHOROS , MIZAN <mizan.rambhoros@upf.edu>
to: *(email addresses have been removed from this Appendix)*
date: 16 November 2016 at 21:15
subject: JOURNEYS THROUGH OUR INNER GEOGRAPHIES
mailed-by: upf.edu

Dear Interlocutor

Thank you to those who have already completed the questionnaire and your willingness to participate in the study.

There are still a few days remaining to receive responses, and it would be appreciated if the others willing to participate could please choose from the dates streamlined below, if possible. And of course, if you are not willing or unable to participate, please send me an email so I may remove you from the mailing list.

In the interim, I have gathered the common dates of availability and grouped you accordingly. It seems that if we cannot settle on a date for everyone to meet on one day, we will have to meet in pairs or mini groups. If the days offered were not suitable to you, I will arrange to interact with you individually. So far, the allocation is as follows:

Sunday, 27 November 2016, 15h00-19h00:
Azul* and Oranzž*

Friday, 2 December 2016, 16h00-20h00:
Grüne* and Taronja*

Friday, 16 December 2016, 16h00-20h00:
Blau* and Siniy*

Below is a suggestion from Verde*, if that also suits anybody:

Monday, 28 November 2016, 14h00-18h00.

Wednesday, 30 November 2016, 16h00-20h00.

The venue can only be decided once I know the number of us to be accommodated at each meeting, but it should be at UPF unless otherwise required.

Thank you again for your interest.

Regards,
Mizan

(* denotes that the name in the original email has been changed in this Appendix)

SAMPLE GROUP EMAIL: SCHEDULE OF FOCUS GROUP WORKSHOPS

Email sent to 12 questionnaire respondents.

from: RAMBHOROS , MIZAN <mizan.rambhoros@upf.edu>
to: *(email addresses have been removed from this Appendix)*
date: 23 November 2016 at 11:44
subject: JOURNEYS THROUGH OUR INNER GEOGRAPHIES
mailed-by: upf.edu

Dear Interlocutor

The meetings are set, and we are ready to go! Since we are meeting in small clusters, each session will be 2 hours. The meetings will be at UPF Ciutadella campus (see attachment and/or <https://www.upf.edu/campus/en/ciutadella/>).

Please see below your date, time and venue:

Rojo* and Siniy*:

Friday, 25 November 2016

16h-18h

Mercè Rodoreda building, Room 24.102

Azul* and Oranž*:

Sunday, 27 November 2016

15h-17h

Jaume I building

(I will contact you to arrange a meeting point)

Verde* and Gialla*:

Monday, 28 November 2016

14h-16h

Mercè Rodoreda building, Room 24.102

Candela*, Grüne* and Taronja*:

Friday, 2 December 2016

16h-18h

Mercè Rodoreda building, Room 24.102

SAMPLE GROUP EMAIL: SCHEDULE OF FOCUS GROUP WORKSHOPS

Email sent individually to interlocutors upon completion of the workshop activities (insitu and online).

from: RAMBHOROS , MIZAN <mizan.rambhoros@upf.edu>
to: *(email addresses have been removed from this Appendix)*
date: *(email dates have been removed from this Appendix due to varying session dates)*
subject: JOURNEYS THROUGH OUR INNER GEOGRAPHIES
mailed-by: upf.edu

Dear *(name has been removed from this Appendix)*

Thank you for participation in the focus cluster workshop. Please find attached a copy of the work you produced.

I invite you to complete the reflection and feedback form available here: <https://goo.gl/forms/88tkckpH7xhzTdG12>

Your interest and valuable contribution to my study is much appreciated.

Regards,
Mizan

APPENDIX C: ONLINE QUESTIONNAIRE

Journeys through our inner geographies.

*Required

1. Email address *

Basic information

2. Name(s), surname(s) and nee (if applicable) *

3. Age (exact or approximate, e.g. early / mid / late- 20s / 30s / 40s) *

4. What is your current occupation and/or discipline or field of interest? *

5. What are your interests and/or hobbies? *

Your background

6. Who are the members of your family?

7. What are your origins: nationality and cultural background? *

8. Are you aware of your lineage / heritage? *

Mark only one oval.

Yes

No

9. If yes, can you please elaborate? (e.g. the origins of your parents, grandparents, and great-grandparents)

10. Where is the place of your origin, ie. where were you born (city/town/village, province/county, country)? *

11. Do you visit your place of origin? Why? *

You in Barcelona

12. For how long have you lived in Barcelona? *

13. What was your purpose in choosing to live here? *

Tick all that apply.

- Work
- Studies
- Family
- Relationship
- Other: _____

14. Are you a local/native or foreigner here? *

Mark only one oval.

- Local / Native
- Foreigner
- Other: _____

15. Do you have permanent or temporary residency here? *

Mark only one oval.

- Permanent
- Temporary
- Other: _____

16. If you are a temporary resident in Barcelona, where do you have permanent residency?

Your journeys

17. Where have you spent the part of your life that has left the greatest impress you? *

18. Your most significant journeys have occurred in ... *

Tick all that apply.

- childhood
- youth
- adult life
- Other: _____

19. What has been the purpose of the travels you have undertaken? *

Tick all that apply.

- relocation
- holidays
- studying
- working
- Other: _____

20. **Do you currently travel for work, studies and/or holidays? ***

Mark only one oval.

- Yes
- No
- Other: _____

21. **Do you carry an item that is significant to you when travelling? ***

Mark only one oval.

- Yes
- No
- Other: _____

22. **If yes, what is it? Why do you carry it?**

23. **Have your life experiences exposed you to cultures other than your own? ***

Mark only one oval.

- Yes
- No
- Maybe
- Other: _____

24. **If yes, how has this exposure occurred (e.g. through friends, travels, work situations, internet, your own curiosity, etc.)?**

Your awareness

25. **Do you have any knowledge of esoteric (inner), mystic, ancient, indigenous and/or shamanic wisdom? ***

Mark only one oval.

- Yes
- No
- Other: _____

26. If yes, what is this knowledge?

27. Is this part of your own culture or heritage?

Mark only one oval.

- Yes
 No
 Other: _____

28. If it is not part of your own culture or heritage, how have you acquired this knowledge?

29. Do you practice this wisdom in your daily life?

Mark only one oval.

- Yes
 No
 Other: _____

30. If yes, can you please elaborate?

Focus group

31. I am available to participate in the focus group on: *

Tick all that apply.

- Friday, 25 November 2016: 16h00-20h00
 Sunday, 27 November 2016: 15h00-19h00
 Friday, 2 December 2016: 16h00-20h00
 Sunday, 4 December 2016: 15h00-19h00
 Friday, 16 December 2016: 16h00-20h00
 Sunday, 18 December 2016: 15h00-19h00
 Other: _____

A copy of your responses will be emailed to the address that you provided

APPENDIX D: FOCUS GROUP WORKSHOPS SCHEDULE

date, day, time	Friday, 25 Nov. 2016 16h-18h	Sunday, 27 Nov. 2016 15h-17h	Monday, 28 Nov. 2016 14h-16h	Friday, 2 Dec. 2016 16h-18h	Sunday, 4 Dec. 2016 15h-19h	Friday, 16 Dec. 2016 16h-18h	Sunday, 18 Dec. 2016 15h-19h	individual meeting / o v e r email	o t h e r preference, specified // no response
f o c u s g r o u p schedule: (14 interlocutors out of contacted total of 17)	Rojo Siniy	Azul Oranž	Verde Gialla	Candela G r ü n e Taronja		Blau Pers Blu		Sarı Gris	
Azul		Y							
Verde			Y						Mon. 28Nov. 14h-18h // Wed. 30Nov. 16h-20h
Rojo	Y								
Blau						Y			

date, day, time	Friday, 25 Nov. 2016 16h-18h	Sunday, 27 Nov. 2016 15h-17h	Monday, 28 Nov. 2016 14h-16h	Friday, 2 Dec. 2016 16h-18h	Sunday, 4 Dec. 2016 15h-19h	Friday, 16 Dec. 2016 16h-18h	Sunday, 18 Dec. 2016 15h-19h	individual meeting / o v e r email	o t h e r preference, specified // no response
focus group schedule: (14 interlocutors out of contacted total of 17)	Rojo Siniy	Azul Oranž	Verde Gialla	Candela G r ü n e Taronja		Blau Pers Blu		Sarı Gris	
Sarı								Y	individual only / MEETING / OVER EMAIL
Blu						Y			
Candela									after 20 Dec. 2016
Naranja									NO RESPONSE
Azul-Oscuro									NO RESPONSE

date, day, time	Friday, 25 Nov. 2016 16h-18h	Sunday, 27 Nov. 2016 15h-17h	Monday, 28 Nov. 2016 14h-16h	Friday, 2 Dec. 2016 16h-18h	Sunday, 4 Dec. 2016 15h-19h	Friday, 16 Dec. 2016 16h-18h	Sunday, 18 Dec. 2016 15h-19h	individual meeting / o v e r email	o t h e r preference, specified // no response
focus group schedule: (14 interlocutors out of contacted total of 17)	Rojo Siniy	Azul Oranž	Verde Gialla	Candela G r ü n e Taronja		Blau Pers Blu		Sari Gris	
Pers						Y			
Oranž		Y			Y		Y		
Grüne				Y	Y				
Ākupacca									24/25 Dec. 2016 // 1 Jan 2017 Relocating = Unaivalable
Siniy	Y					Y			
Taronja				Y					

date, day, time	Friday, 25 Nov. 2016 16h-18h	Sunday, 27 Nov. 2016 15h-17h	Monday, 28 Nov. 2016 14h-16h	Friday, 2 Dec. 2016 16h-18h	Sunday, 4 Dec. 2016 15h-19h	Friday, 16 Dec. 2016 16h-18h	Sunday, 18 Dec. 2016 15h-19h	individual meeting / o v e r email	o t h e r preference, specified // no response
focus group schedule: (14 interlocutors out of contacted total of 17)	Rojo Siniy	Azul Oranž	Verde Gialla	Candela G r ü n e Taronja		Blau Pers Blu		Sari Gris	
Gialla			Y						Sunday mornings // 28 Nov. 14h-16h
Gris								Y	individual only / MEETING / OVER EMAIL

APPENDIX E: WHY BARCELONA?

In mid-2014, Barcelona was already home to over 267,000 people from a hundred different countries (Trias, cited Barcelona Activa, 2014:3); 85,000 international students were registered for the 2014/2015 academic year in Spanish universities, of which approximately half were in the *Erasmus+* framework (previously *Erasmus Programme*) (Martín González, cited Perez-Encinas, Howard, Rumbley, and De Wit, 2017:4). Students of the *Erasmus* mobility exchange across Europe have favoured Spain for tertiary education for almost two decades, and Spain is the European Union's top country for outgoing Erasmus students – which demonstrates student and researcher interest in the country's internationalisation of academia as well as its positioning in the globalised world (Martín González, cited Perez-Encinas, Howard, Rumbley, and De Wit, 2017). This also shows the attractiveness of Spain to minds from abroad as well as the country's capacity of cultivating native minds to make exchanges and contributions abroad; for example, Universitat Pompeu Fabra's academic and research rankings in Spain, Europe, and the world make it attractive to locals and foreigners since it affords the “opportunity to study and carry out research with internationally renowned faculty and researchers” (UPF, n.d.). The 2017 Annual Report of ‘Barcelona International Community Day’ points out that more than half of expats have arrived in Barcelona less than 3 years ago, and the majority of foreigners remain in the city for less than a year; those statistics reveal that people choose to live¹ in Barcelona mostly for personal or family reasons or for love, whilst other reasons include, but are not limited to, a professional move, new job opportunities, business start-ups, and studies (Barcelona Activa, 2017:7). Overall, these figures illustrate that Barcelona is indeed the locus of global mobilities that exemplifies our contemporary condition of socio-spatial temporality.

But whilst the city attracts people for personal life, work, and studies by providing a plethora of opportunities and resources, global movers from abroad are also valued by the city for contributing their social diversity and economic activity to Barcelona; in turn, the city brands, promotes, and develops itself as a place for growth, progress, and well-being – thereby maintaining its personal and professional attraction to both permanent and temporary residents and visitors (Urry, 2007; Trias, cited Barcelona Activa, 2014; and Ajuntament de Barcelona, n.d.). Moreover, Barcelona is one of the leaders in research by

¹ See Chapter 4 for the results obtained by this study on reasons the interlocutors choose to live in Barcelona. Alternatively, refer to the bios in the Appendix.

hosting an increasing number of researchers from abroad as well as developing the intellectual aptitude of those native to Catalonia and Spain. This is attributed to the city's strategies and policies that maintain the infrastructural stability and institutional support to attract and retain researchers employed in the numerous research centres in Barcelona; it is also due to the city's active involvement in the Research, Development, and Investigation (RDI) system as well as the earlier-mentioned *Erasmus* exchanges funded by the European Council research grants and European Commission's Horizon 2020 (Ajuntament de Barcelona, n.d.). As such, the city welcomes postgraduate researchers undertaking Master, PhD, and postdoctoral studies within an internationally recognised educational system through a network of universities that offer mobility exchanges with approximately 46 countries for incoming and outgoing students according to subject area and mobility programme (Agència per a la Qualitat del Sistema Universitari de Catalunya, n.d.).

Furthermore, although 2018 Mayor of Barcelona Ada Colau suggests that a "city is not its buildings, its streets or even its squares[; a] city is its people, the people who live in it and bring it to life" (cited Barcelona Activa, 2018:3), the former is perhaps not the case in Barcelona. Residents appreciate Barcelona's physical attributes in terms of built and natural offerings that contribute to quality of life in the city, which also influences their choice to reside in Barcelona regardless of duration (Barcelona Activa, 2018). This quality of life is also determined by people who are rooted and pass through the city, so Colau cannot be contested for her proposition that the city is made of "the energy of those born here, those who have come here and those who have stayed as well as those who arrive each and every day" (cited Barcelona Activa, 2018:3). In light of this, the 2018 'Barcelona International Community Day' is aptly named 'Linked by Barcelona'; whilst a focal point, the city is also a connector since it establishes and develops relations of people across the globe through opportunities for and of mobilities, which include relationships to themselves, each other, to Barcelona, and sometime to their places of origin. These connections "make [Barcelona] grow and become even greater" (Colau, cited Barcelona Activa, 2018:3).

Just as Colau suggests that "living together is all about talking and exchanging experiences, traditions and knowledge" (cited Barcelona Activa, 2018:3), so too does the Spanish Service for the Internationalisation of Education (SEPIE) "encourage debate around the factors that, in one way or another, affect the process of internationalisation" (Martín González, cited Perez-Encinas,

Howard, Rumbley, and De Wit, 2017:5). This infers support of a platform for discussion that is contextualised within our contemporary condition of global mobilities, thereby reinforcing the choice of Barcelona as a suitable and relevant naturalistic setting in which to conduct the fieldwork to collect data for the empirical research for this study.

APPENDIX F: SAMPLE GROUP BIO-TABLE (14 interlocutors)

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
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Azul	Portuguese	female	late-twenties	Computer Science.	Computer science, music, travelling.	Work and studies.
Blau	Catalan	male	early-thirties	Archaeology and Earth Observation Studies.	Archaeology and heritage preservation, landscape studies, outdoor sport (riding, hiking).	Studies and cultural activities and opportunities.

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
Blu	Italian	female	late-thirties	S o u n d anthropology and art.	N a t u r e , reading , gamelan , travelling , water sports , craftwork.	W o r k a n d quality of life.
Candela	Spanish	female	mid-thirties	G e n e t i c Counselling.	Flamenco , b o o k s , museums , s p o r t s , cooking.	Studies and to experience the city.

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
Gialla	Italian	female	early-thirties	S o c i a l Sciences.	Gardening, swimming, hiking, voluntary activity with elderly.	Work.
Gris	Spanish	female	mid-twenties	Humanities.	R e a d i n g , listening to music, drawing.	W o r k a n d studies.
Grüne	German	female	early-thirties	C o m p u t e r - H u m a n Interaction.	Music, food, reading, hiking.	Work.
Oranž	Estonian	female	late-twenties	Humanities.	S i n g i n g , hiking in nature.	Studies.

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
Pers	S o u t h African-Namibian	female	early-forties	Public Health.	Travel, food, wine, architecture, graffiti.	Studies.
Rojo	Mexican	male	mid-twenties	G e n e t i c counselling.	Dancing.	Studies.
Sari	Turkish	female	early-thirties	History.	M u s i c , performing arts, architecture, Korean pop-culture.	Studies and quality of life.
Siniy	Russian	female	mid-twenties	C o m p u t e r Science.	H i k i n g , travelling, nature.	W o r k a n d studies.

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
Taronja	Spanish	male	late-twenties	Architecture.	Art, history, sport, science.	Work, studies, and urban and cultural landscape.
Verde	Spanish	male	early-thirties	S p a n i s h Literature.	Humanities, history, poetry, cinema, cuisine.	Studies.

APPENDIX G: INTERLOCUTOR BIOGRAPHIC INFORMATION

Azul

On the Atlantic Ocean, the country of Portugal is the homeland of Azul. Born in Almada, a suburb of Lisbon, she studied, worked and lived in Lisbon for several years. All Azul's family are from different regions of Portugal, with both her parents being only children to their parents. Her mother's family originated from the centre and north of Portugal, the Beira and Setúbal regions, with both grandparents be raised on farms in Almada. Azul suspects that growing up on farms influenced their "slightly traditional" (Azul, 2016) orientations. Her grandmother devoted and continues to devote her life to taking care of the eldest and youngest of the family. After primary school, she was fortunate to be home-schooled for two years, which was uncommon for girls at the time. Described as "the kindest person" (Azul, 2016), her grandfather worked in a bank and then in an insurance company. Azul's mother was among the first generation of women to be employed; a doctor, she lives for the family because of her orientations in following their tradition. Azul's father is a veterinarian who enjoys music, and who lived all his life. She believes that her father's family is less traditional possibly because they originated from and were raised in the urban setting of Lisbon. Her paternal grandmother did not work formally, but took up a hobby as a musician, whilst her grandfather was an accountant, "joyful with a great sense of humour" (Azul, 2016). Azul recognises that a considerable "cultural generation gap" (Azul, 2016) exists between her generation (late-twenties) and that of her grandparents. The society in which her grandparents lived and her parents grew up was "subject to a mind-blocking conservative dictatorship in Portugal that ended in 1974" (Azul, 2016). Upon the "sudden arrival of democracy" following the second world war, the societal advances experienced throughout Europe forced Azul's parents' generation to "quickly adjust their values and way of life" (Azul, 2016). To work and study in computer science, Azul moved to Barcelona 1,5 years ago, where she is also nurturing her love of music and travel.

Blau

The only individual native to Barcelona in this group is Blau. He studies and works in archaeology and earth observation studies, with interests in archaeology and heritage preservation, landscape studies, and outdoor activities including cycling and hiking. Born as third generation in Barcelona, the city itself is particularly meaningful to him due to his family origins. His parents

were born and raised in Barcelona – his mother’s lineage extends to north-western Catalunya and inland Valencia, and his father’s lineage originated from north-western Spain. Having arrived in Barcelona circa the war, Blau’s grandparents lived in the historical centre during the bombings over the city. Blau spent his childhood and teenager years in Llavanes, a village approximately 35km north of the city. Still having friends there, Blau tries to frequent his village to visit them; but, reflecting on cycling in the hillside as a youngster, it is mostly because he feels nostalgic about the landscape. Although Catholicism is his religious background, Blau does not practice it, as he is interested in approaches that come from traditional knowledge and ethnographic views.

Blu

Born in Padua, Blu is native to northern Italy, having northern and southern Italian parents, with great-grandparents originating from Calabria and Veneto. According to genealogical research, her maternal ancestors may be from Syria and Spain and her paternal lineage from Austria or Germany and ex-Yugoslavia. Her decision to settle in Barcelona to establish her work in sound anthropology and art has also facilitated Blu’s enjoyment of nature, water sports, and travelling over the last six years. Relatedly, based on her travels, Blu considers herself to be a local wherever in the world she is because of her “relationships with territory, people, and cultural activism” (Blu, 2016).

Candela

Proud of her Spanish heritage, Candela was born in Huelva, Andalucía. Having lived there for many years until she decided to go abroad, she returned to Barcelona to pursue studies in genetic counselling. Living in Barcelona over the last two years provides Candela with the “confidence of being in Spain” (Candela, 2016), which is a significant part of her self-identity. She spends her free time experiencing the city, visiting museums, and dancing Flamenco.

Gialla

Gialla’s family is completely Italian, with lineage descending from different regions of Italy, and although her grandparents are Catholic, Gialla does not practice Catholicism. Her maternal grandparents originated from middle Italy (Marche) and paternal grandparents from the South (Puglia). Settling in Barcelona five years ago to work and study in the social sciences, the city has also complemented Gialla’s interests in gardening, swimming, and hiking.

Gris

Of Spanish nationality, Gris moved to Barcelona three years ago to work and study in the humanities. Born in Granada, she and her family moved quickly to Almuñécar, and then through Spain (around two or three times a year) until her family decided to settle in her grandparents' town of Gor some years later. Although Jaén, one of the eight provinces in Andalucía, left the greatest impression on Gris, she and her family are close to her grandmother, so they all try to visit Gor together once or twice a year, especially over Christmas and the summer holidays. Gris' lineage is completely Spanish, with family originating from different regions. One of her father's great-uncles was a well known composer in Córdoba and has a street named after him. Her paternal grandfather worked in the city council in Gor "during the fascist regimen of Franco" (Gris, 2016), whilst her maternal grandparents were on the opposite side of politics. They owned a mill to make flour and bread, which was the basic food staple in the post-war period. But it struggled upon the dismissal of Franco's regimen due to her maternal "grandfather's death in jail because of his revolutionary ideology" (Gris, 2016); as a result, most of Gris' mother's family emigrated to France. Sometimes Gris visits the place where her mother was raised and most of her relatives are buried – "a tiny town in the core of the mountains with a breathtaking landscape" (Gris, 2016). Recently in Granada, Gris and her boyfriend made a getaway to her grandmother's town and her old mill, where they wandered around picking wild berries and taking in the colours of Autumn, which Gris captured in photographs.

Grüne

Born in Hemmelmark, Grüne is German. Experiences of estrangement have implicated Grüne's lineage in that whilst her mother and her family lived in the north of Germany for generations, the family of Grüne's father were forced to migrate from Bessarabia to Germany in the 1940s. As such, her father settled in Germany, whilst his siblings emigrated on their own to other countries such as Sweden, America, and Norway. Grüne was raised as a Christian but does not currently practice the religion. She moved to Barcelona eleven months ago to establish her career in computer-human interaction through work and studies, during which time the city has also satisfied Grüne's interests in music, food, and hiking. She travels often to her hometown in Germany to visit her family and significant other who still live there.

Oranž

Oranž is Estonian. Born in Tartu city, Estonia, Oranž and her family moved to Tallinn when she was eight years old because of her parents' jobs. Opting for a gap year after high school, cheap airline tickets took her to the Dominican Republic. From there a job opportunity as an au-pair took her to Barcelona, where she decided to remain to begin undergraduate studies in the humanities. Eight years later Oranž is currently pursuing her doctoral studies. Considering herself agnostic, Oranž respects "a few 'pagan' traditions that Estonians maintain" (Oranž, 2016), and looks forward to her annual visit to her homeland over Christmas and New Year. But having spent a number of years in Barcelona and speaking both official languages, Oranž considers the city her home, thereby regarding herself a local. Reflecting on her lineage, Oranž thinks that her only descendent who "was somewhat 'foreign'" (Oranž, 2016) was her paternal grandfather, who settled in Estonia from Petseri, "a territory that is de jure Estonian, but de facto Russian" (Oranž, 2016). He spoke to them in a mix of Estonian, Russian, and the local dialect, Võro. Oranž elaborates, "the rest of the family is 'fully' Estonian, as my mum used to say" (Oranž, 2016); but she has heard of some German blood running in their veins too. Oranž is interested in travel and music (particularly singing) as well as hiking in nature.

Pers

With ancestors descending from Germany and France, Pers is seventh generation South African-Namibian, and Afrikaans in terms of her cultural background and heritage. But Pers stipulates that whilst she "may present as European" (Pers, 2016), she does not feel at home in Europe because she is "African in mindset, behaviour and inheritance" (Pers, 2016), which has been affirmed by her travels. Born in Omaruru, Namibia, Pers lives in South Africa, and has moved to Barcelona to further her studies in public health. The city has fuelled her passions for travel, food, wine, architecture, and graffiti. Pers loves being in cities because of their energy, and professes to never wanting to live in the rural countryside although she can "put it on like a cloak" (Pers, 2016).

Rojo

In Barcelona for just over a year while studying genetic counselling, Rojo also has Italian ancestry although he is Mexican. His Italian blood is linked to his great-grandfather, and is revealed by his second name. Rojo's first name pays homage to his family's duration in Germany, where they lived for two years because of his father's job, until returning to Mexico for Rojo's birth in Mexico City.

Sarı

Sarı settled in Barcelona three years ago to further her studies. Of Turkish origin, she was born in Istanbul and grew up in Izmir, with all her family being “Turkish people living in the Ottoman lands” (Sarı, 2017). Her mother’s family moved to Anatolia from Crete, Cyprus, Thessaloniki (Greece), and her father’s family also settled in Anatolia from Albania during the Balkan war. Whilst studying in Portugal almost a decade ago, a visit to Barcelona resulted in Sarı’s eventual settlement in the city. She was amazed by the seaside, parks, nature, architecture, food, people, social life, and the weather, declaring, “One day I shall live here” (Sarı, 2016). But the collective life of the city made the greatest impression on Sarı that it inspired her to undertake doctoral studies focusing on Barcelona’s public spaces, which is the reason that Sarı is living in the city now.

Siniy

Siniy is from Plavsk, Tula region in Russia. Her paternal lineage (father, grandfather, and great-grandfather) is from Plavsk, which Siniy describes as the “family home town” (Siniy, 2016). Her paternal grandmother is from a village in Zernograd, Rostov region. Siniy’s mother originates from Nikolaevka village, Altay region, with her maternal grandmother from Nikolaevka and step-grandfather from Almet'evsk town in the Republic of Tatarstan (Russia). Now living in Barcelona, she visits her family in Russia over Christmas and New Year, which is favourite because it is the “most ‘family-ish’ holiday” (Siniy, 2016). Her attachment to her loved ones is demonstrated in the items she always carries with her – two little figurines, one a little bigger than the other, made of white plastic that Siniy’s husband made for her on a 3D printer. Leaving her parents and husband behind in Russia, Siniy moved to Barcelona a year ago to work and study in computer science, during which time the city has also fulfilled her interests in hiking, travelling, and nature.

Taronja

Off the coast of Spain, the nearby Balearic Islands is the homeland of Taronja. Spanish from Mallorca, Taronja began studying in Barcelona a decade ago, and now also works as an architect, which compliments his enjoyment of art, history, and science. Born in the small village of Lloseta, Taronja grew up in a strong local traditional background “based on a very closed community” (Taronja, 2016). Whilst he had a Catholic education as a child, Taronja is atheist, which he attributes to his inherent exposure to science, being the son of an architect and doctor. The lineage of his family wholly originates from Mallorca – his mother is from Palma de Mallorca, but her parents were

originally from the same village in which Taronja's father and his parents originated. The lineage of their family name derives from a noble family of Tarragona in Catalunya, but it seems that it was adopted by Taronja's lineage who worked for this noble family almost a century ago. Taronja still visits Mallorca often because he "love[s] the feeling of being at home" (Taronja, 2016), and has most of his friends and family there.

Verde

The Balearic island of Menorca is the homeland of Verde, whose family are all from the islands of Mallorca and Menorca. His mother descends from a very humble family, all of whom were born in Menorca. Also born on the island, his father's lineage began in a poor village of Galicia, "a land where emigration has been constant since the nineteenth century" (Verde, 2016). In service to a diplomat, Verde's great-grandmother emigrated to Cuba, where she met a man from Mallorca whom she married. Verde's grandfather lived in Cuba since he was born until the start of the Civil War in 1936, when he was posted in Menorca. There he met Verde's grandmother who was born on the island; they married and worked in several aspects to achieve some prosperity. Spanish, Catalan-speaking Verde was born in the main city of Menorca, Maó; but Barcelona has been his home since the age of eighteen. He travels to his island twice a year on Christmas and for the summer to visit his family and friends. Verde does not regard himself a foreigner to Barcelona having moved to the city for studies twelve years ago, and is since continuing with his research in Spanish literature, with personal interests in the humanities, history, poetry, cinema, and cuisine.

journeys through our inner geographies

part 2: focus group interaction

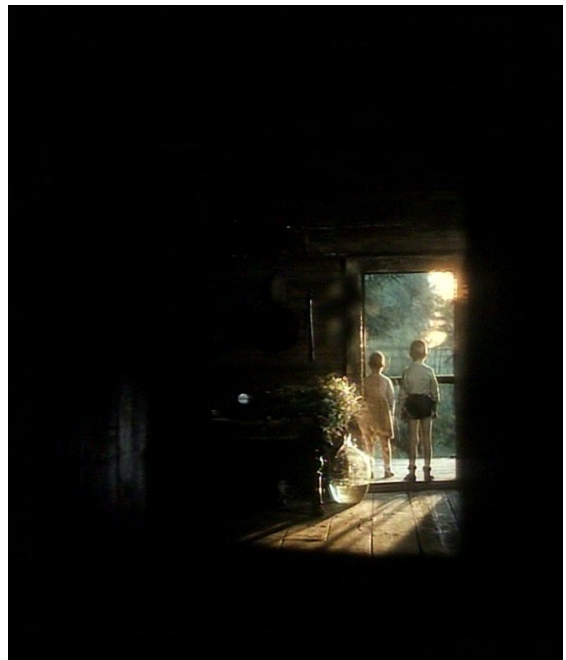


Image 01: Journeys through our Inner geographies

welcome

Thank you for joining me today. We will endeavour to keep within the total duration of 2 hours for this session. Please advise if you are strictly limited to the 2 hours or if you are flexible with your time should our interaction exceed the allocated duration. I invite you to enjoy the snack-packs provided whilst we engage in this workshop.

In this session we will work through 5 activities based on:

- awareness (25 minutes):
 - completing a 'Chinese portrait'
 - sharing an 'item of significance'
- atmospheres (70 minutes):
 - graphing 'significant places in Barcelona'
 - mapping 'journeys'
- imagination (15 minutes)
 - experiencing a 'beckoning place'



Image 02: Awareness



Image 03: Atmospheres



Image 04: Imagination

To complete the activities, you have been provided with a stationery toolkit. The toolkit is yours to keep after the session. It comprises:

- A5 clear folder
- A5 blank notepaper
- blue ballpoint pen
- set of coloured pencils
- slab of post-its

The material you will need to engage with includes the following worksheets:

- 00_feelings guide and *Emocionario*
- 02_Chinese portrait
- 03a_bcn planning sheet
- 03b_bcn graph
- 04a_journey questions
- 04b_journey worldmap

Please leave your work behind upon completing the session. You will each receive an electronic copy of your individual contribution via email within a few days of this workshop.

outline

The purpose of this workshop is to describe the conditions that possibly influence and compose our 'inner geographies'. To do so, we will need to explore experiences that make us mindful of who we are, how we have come to this point, and the significance thereof.

In the call for participation emailed to you, an 'inner geography' was explained as the totality of a person that is based on personal inclinations, levels of consciousness, and a subjective reality. It involves the discovery and rediscovery of foreign and forgotten environments and encounters that are significant to us, which implicate on how we make meaning in our lives.



Image 05: Inner geography

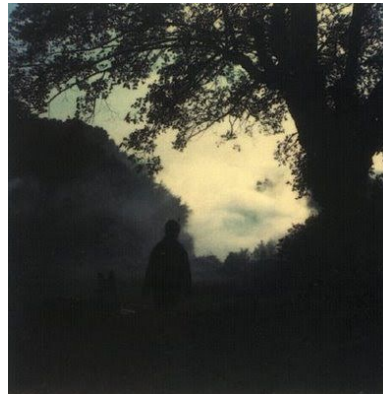


Image 06: Journeys

We will approach the abstract notion of 'inner geography' by engaging with our '*journeys*', which entails the geographical, historical, and psychological. This means that they can be:

- biographical, as our different lived experiences compose our life story through:
 - our spatial encounters, and
 - our feelings towards those experiences
- physical journeys:
 - actual travels
 - places as tangible reference points
- imagined journeys:
 - our perceptions
 - ways in which we construct an idea about a place or a feeling
- symbolic journeys:
 - inward explorations
 - voyages of discovery within ourselves

The objectives of the workshop are to:

- explore our atmospheric and emotive sensitivities, by engaging with:
 - moods: tones of places
 - feelings: senses, emotions, intuition
- activate our 'modes of seeing', through:
 - awareness and imagination
 - reflection and hindsight
 - 'in-situ' / self awareness
- acknowledge our sense of self, by recognising:
 - pivotal and/or significant situations in our lives
 - the evolution of our lives through our experiences
- to make sense of our encounters, by revealing
 - overall patterns and connections between our life paths and places
 - the relation of personal and geographic experiences
 - the interpretations and meanings thereof

requirements

The workshop today will entail interacting with each other through discussions as well as engaging with the material provided through the completion of activities by writing, graphing, mapping and/or drawing. We will discuss the requirements together as we work through each section.

When responding to the discussions and activities, please try to focus on the *qualitative* descriptions of your experience of places rather than the physical properties of those places. *Qualitative* descriptions include *atmospheric mood*, *emotive expressions*, and/or *subjective feelings* that spring out of your actual and imagined situations. Also consider:

- What are your experiences in/of places?
- How do you establish relationships with places?
- What meanings do you derive from these encounters?

Should you need assistance with descriptions of your feelings, you are welcome to refer to the 'feelings guide' (*00_feelings guide and Emocionario*) provided, which conveys possible interpretations of feelings as they may understood in three categories:

- our *body or haptic* senses: touch, sight, hearing, smell and taste
- our *extra-sensory* perception: intuition, imagination
- our *emotions*: basic emotions (anger, disgust, fear, joy, sadness, surprise) as well as those defined by the *Emocionario*

Please ask questions whenever you require. For ease of expression in the written tasks, please respond in your native language should you need to do so. Importantly, this is a safe place, so do feel comfortable to share as you wish and to engage freely. I hope you enjoy embarking on this journey with me today.



Image 07: Awareness

awareness

activities:

- 'items of significance'
- 'Chinese portrait'

description:

- representation of oneself through:
 - interpretation and association
 - metaphoric representation
 - abstract depiction

methodology:

- based on 'prismatic devices' (tools through which we understand ourselves) via:
 - items that are important to us
 - our lived experiences

objectives:

- introducing ourselves and 'break the ice'
- discussing the meanings we attribute to our items and experiences
- exploring perceptions of oneself / reveal our unique traits
- providing insight into one's personality without full disclosure

time:

- 25 minutes (10 + 15 minutes)

activity 1:

item of significance

In the questionnaire you recently completed online, you were asked whether you carry an item of significance with you when traveling. Those who do were asked to bring them along today to share with the group if possible.

Please present your item of significance to us – describe what it means to you, and its place and/or purpose in your life (present, past, and perhaps future).

To assist in your presentation, you may consider the prompts below:

What is it?

Why do you carry it?

What does it mean to you?

What place and/or purpose does it have in your present and past lived experience?

What feelings do you have when engaging with it?

What are the memories associated with it?

What does it evoke in your imagination?

activity 2:

chinese portrait

Please complete this activity by filling out the worksheet provided (*02_Chinese portrait*). Instead of thinking too much on each response, rather answer intuitively. Give yourself roughly 1 minute per question, complete in any order you wish, and skip the questions you have difficulty in answering. Once completed, we will share some of the responses that we are comfortable with and/or the questions we found most challenging.



Image 08: Atmospheres

atmospheres

activities:

- emotive graphing
- subjective mapping

description:

- graphic representation of personal subject matter:
 - personal and geographical connections
 - atmospheres, emotions and feelings
 - meanings internalised from experiences

methodology:

- based on:
 - topoanalysis (sites of our intimate lives)
 - psychogeography (geography of emotions through our experiences)

objectives:

- reflecting to determine places that are of significance to us
- exploring and describing the importance of those places and encounters by
 - graphing and mapping
 - writing and drawing
- expressing feelings
- uncovering meanings

time:

- 70 minutes (30 + 40 minutes)

activity 3: graph-ical interpretation of places in barcelona

In this activity, we will graphically locate the emotions we experience as related to places of significance to us. We will refer specifically to the province (preferably city) of Barcelona, as it is a place common to us all, which we can all relate to in some way. It is also a setting of orientation for us: our journeys and past experiences have led us here, and brought us together, and it will lead us to other journeys and future experiences.

step 1:

To begin, reflect on **five** places in Barcelona that are significant to you. We are using five places as a guideline, although there may be fewer than 5 places that are important to you, or there may be more. The places may all be different, or there may be the same place that recurs and occurs often as a meaningful place to you. They may be significant for different reasons that include positive and/or negative associations. Please consider the places you deem most significant to you. In relation to each, consider:

- Which places in Barcelona are most significant to you?
- How would you describe them?
- What was the mood of them?
- How did they make you feel?
- Why they are of significance to you?
- What meanings do they hold for you?

step 2:

Use the table provided (*03a_bcn planning sheet*). In the first column marked 'where (place)' list your places of significance below one another. Then move across the table and complete the remaining columns related to each place you have listed – for each entry please provide the following information:

- where (place)
- what (describe the mood of the place)
 - the mood refers to the atmosphere or the tone of the place, as opposed to merely the physical characteristics of it.
- when (chronology)
 - the chronology is a rough indication of when you encountered each place in relation to the duration of time you have spent in Barcelona, eg. around the beginning of your stay, near the middle, and/or toward the current time. It does not have to record exact times and dates.
- how (provide your *emotive rating*)
 - the emotive rating is an approximate indication of high/positive and low/negative emotions you felt in relation to each place. So, allocate a number from extremely negative (-3) to extremely positive (+3). It will assist in the next step of the exercise.
- why (the meaning / reason)

- the significance of the place may attributed to a variety of reasons. Your feelings toward and/or in each place may be framed by these reasons, making the place meaningful to you in a positive or negative way. When responding, consider the statement, 'I felt like _____ because of _____'. In other words, the meaning is contextualised, and we may consider the situation as the context: a *situation* is defined by the 'Cambridge Advanced Learner's Dictionary & Thesaurus' as "the set of *things* that are *happening* and the *conditions* that exist at a particular *place* and *time*".

step 3:

Use the graph provided (03b_bcn graph). The graph consists of two axes that reflect 'places' and 'emotions':

- horizontal axis: 'places' in Barcelona that you have identified as significant to you
- vertical axis: 'emotion' associated with the place according to the emotive rating, ranging from from extremely negative (-3) to extremely positive (+3)

Along the horizontal labelled 'place', write your places from left to right in the chronological order you established in the planning sheet. Now refer to the vertical 'emotion' to plot a dot indicating the emotive rating corresponding to each place. Then join the dots. You can now create a visual representation of the information you listed in the table: at each dot draw a pictogram representing the context or situation related to each place through and emotive and/or atmospheric quality, eg. a heart representing falling in love, or a block coloured in yellow because the experience of the place left you with a warm feeling, etc. Freely explore your representations and have fun expressing yourself however you wish.

step 4:

Use the post-its provided. Stick one post-it below each dotted pictogram on the graph. Write a few words that describe the atmospheric quality, mood and/or tone of the place, and express your own emotions toward it. Refer to your planning sheet to prompt you. Whereas you had initially provided an emotive rating, this is now an actual description of the feeling, associated with the emotive rating eg. if your emotive rating was +2 for a particular place, then your emotion was was positive, so perhaps the description you write is: 'happy and/or joyful and/or grateful', etc. You are welcome to refer to the feelings guide to assist you.

step 5:

Let us share our graphs in a brief discussion. We may identify places in Barcelona that we have in common with each other, with feelings related to each place as being the same or different. We may have very different places, with associated feelings that we share as experienced in different places or situations.

Let us also consider how we approached the activity. When asked to reflect on the five places of significance, how and/or what did you think of in order to answer? Did you think purely of a place, and/or of people, and/or a situation, and/or a feeling, and/or an experience? Or was there something else behind your thought process?

activity 4: mapping places on our journeys

In this activity, we will map our lives in relation to places of significance to us. We will need to reflect on our journeys and past experiences that have led us to where we are currently are (in Barcelona and our lives now), which may lead then us to other journeys and future experiences.

step 1:

Use the six questions provided (*04a_journey questions*). Respond to each main question (numbered 1 to 6) on a separate piece of notepaper. Use the sub-questions related to each main question in order to assist you. You may want to answer each sub-question in response to the main question, or you may want to use them to prompt your answer as a general response. You may also wish to refer to the provided map (*04b-world-map*) to assist in prompting you. When answering each main question, consider:

- your feelings: bodily senses, intuitive perception, emotions
- atmospheric quality: mood / tone of the place
- the meaning: reason and/or context for significance

step 2:

Use the map provided (*04b-world-map*). You can now create a visual representation of the information you captured in your answers to the questions. Mark the 6 answers on the map by annotating the places you referred to numerically, and join them in the order you journeyed to them if possible. For each place and/or the connections between places, use a variety of lines, annotations and/or colours to express your feelings toward the journey. The different lines, annotations and/or colours should represent your feelings eg. a twirly line or the colour pink may represent happiness. Freely explore your representations and have fun expressing yourself however you wish, but please provide a key to your lines / annotations / colours as a reference!

step 3:

Let us share our maps in a brief discussion. Each person can select a particular answer they wish to share, or choose present a brief overview of their map. We may identify places that we have in common with each other, with feelings related to each place as being the same or different. We may have very different places, with associated feelings that we share as experienced in different places or situations.



Image 09: Imagination

imagination

activity:

- journeying through the mind

description:

- experience of a place through the imagination:
 - drawing on actual/tangible and/or imagined/intangible encounters
 - may relate to a range of themes and associations

methodology:

- based on:
 - place biographies
 - literary cartography (textual and geographical narratology)
 - social dreaming

objectives:

- constructing/building up imagination from information provided and personal inclinations
- engaging with emergence of associations stemming from the correlation of personal and geographic matter, and literary fiction
- bringing a place to life in your mind
- experiencing a journey through association
- uncovering feelings and meanings related to the personal and geographic experience
- expressing your experience in a narrative through writing (and drawing if required)

time:

- 15 minutes

In this activity, we need to first completely relax. Then you will need to listen to an extract of a few lines and allow it to resonate within you. In doing so, let your mind, body and feelings travel freely in an experience through a relaxed imaginative flow. In the process, allow yourself to openly:

- make associations,
- recall memories, and/or
- compose your world of reality and/or fiction.

step 1:

To begin, get comfortable in your chair...You may even wish to rest your head on the desk....

...Relax....

...Close your eyes....clear your mind....

...Take a long deep breath... in and out....

...Find a point of stillness in your surroundings....

...Focus on your breathing....

...Feel your heartbeat....

...Centre yourself....

"As I relax on the sofa and gaze around the room a thought hits me: This is exactly the place I've been looking for forever. A little hideaway in some sinkhole somewhere. I'd always thought of it as a secret, imaginary place, and can barely believe that it actually exists."

(Murakami, H. 2005. *Kafka on the Shore*. New York: Vintage Books. p.41)

With your eyes closed, allow yourself to drift and explore. Experience where your mind is taking you. Be aware of:

- where you are
- what you see, touch, hear, smell and taste
- what the atmospheric mood is
- what emotions it evokes
- how the experience makes you feel

step 2:

Slowly begin to leave the place you are in. Begin you return to now and here. Become more aware of where you are. Start to open your eyes and slowly re-adjust to your surroundings. When you are ready, capture the description of your experience in terms of the above through free writing and illustration on your note pages. Just keep going without lifting your pen for about 2 minutes or until I stop you. Do not think too much, do not worry about making pretty pictures or constructing perfect grammar...just keep going...let your mind go and the words and drawings flow onto the page.

step 3:

Let us share some aspects of our experience. Because your imaginings would have been quite personal, we will not describe them or share any details thereof. But rather let us discuss the process, in terms of the following:

- Where did your experience stem from?
- Is the place you imagined actual or fantasy or a combination of both?
- Is it somewhere you been to before in reality or your imagination?
- Is it a place that you visit often, or does it recur in your imagination? Why?
- How did you feel throughout the experience?
- What did the experience mean to you?

thank you

Thank you for your time, participation and attentiveness to this workshop today.

During the course of the year, I may contact you for further engagement and dialogue over online platforms. There may be a few aspects that I would like to develop with you, which I will inform you of and provide details as required.

In the interim, please expect copies of your work to be emailed to you shortly. A link to an online questionnaire will also be included in the email for you to share your reflections on the workshop. I welcome your honest responses and feedback.

I hope you felt comfortable throughout the session, and found the experience enjoyable and enlightening.

"...how crucial it is for people to be able to meet and to function together. When one lives for oneself, in one's own hidden away corner, there seems to rule a deceptive calm. But as soon as two people come into contact with each other the problem arises of how this contact can be made deeper and more profound." – Andrey Tarkovsky (cited Bachmann, 1984:n.p.)

quote and image references:

Bachmann, G. 1984. *'Gideon Bachmann in conversation with Andrei Tarkovsky.'* Trans. Trond. 'Begegnung mit Andrej Tarkovskij'. Filmkritik Dez. 1962, pp. 548-552. [Online] Available from: http://people.ucalgary.ca/~tstronds/nostalghia.com/TheTopics/Gideon_Bachmann.html [Accessed: 23 November 2016].

Image 01 (title slide): *Still from 'The Mirror'*. 1975 Directed by Andrei Tarkovsky. [Online] Available from: <http://oldhollywood.tumblr.com/image/965149368> [Accessed: 11 October 2016].

Image 02/07: *Still from 'Nostalghia'*. 1983. Directed by Andrei Tarkovsky. [Online] Available from: <http://www.artslife.com/wp-content/uploads/2013/01/sez.XIV-foto-099.jpg> [Accessed: 11 October 2016].

Image 03/08: *Still from 'Nostalghia'*. 1983. Directed by Andrei Tarkovsky. [Online] Available from: <https://32minutes.files.wordpress.com/2012/06/emanuela-lucaci-lonely-andrei-tarkovsky-nostalghia-1983-125-min.jpg> [Accessed: 11 October 2016].

Image 04/09: *Polaroid by Andrei Tarkovsky*. [Online] Available from: <https://za.pinterest.com/pin/317644579948737024/> [Accessed: 11 October 2016].

Image 05: *Polaroid by Andrei Tarkovsky*. In: Instant Light: Tarkovsky Polaroids. [Online] Available from: <http://www.gwarlingo.com/2013/the-polaroids-of-andrei-tarkovsky-the-mystery-of-everyday-life/> [Accessed: 11 October 2016].

Image 06: *Still from 'Nostalghia'*. 1983. Directed by Andrei Tarkovsky. [Online] Available from: <http://1.bp.blogspot.com/-o1ao8GOvrgU/T8ryZqSGGjI/AAAAAAAAABKE/zHTC3lCvhjA/s640/Nostalghia08.png> [Accessed: 11 October 2016].

worksheets

feelings guide

activity 2:

2_chinese portrait

activity 3:

3a_bcn planning sheet

3b_bcn graph

activity 4:

4a_journey questions

4b_journey worldmap

feelings guide

HAPTIC SENSES:

Touch
Sight
Smell
Hearing
Taste

EXTRA-SENSORY:

Intuitive perception

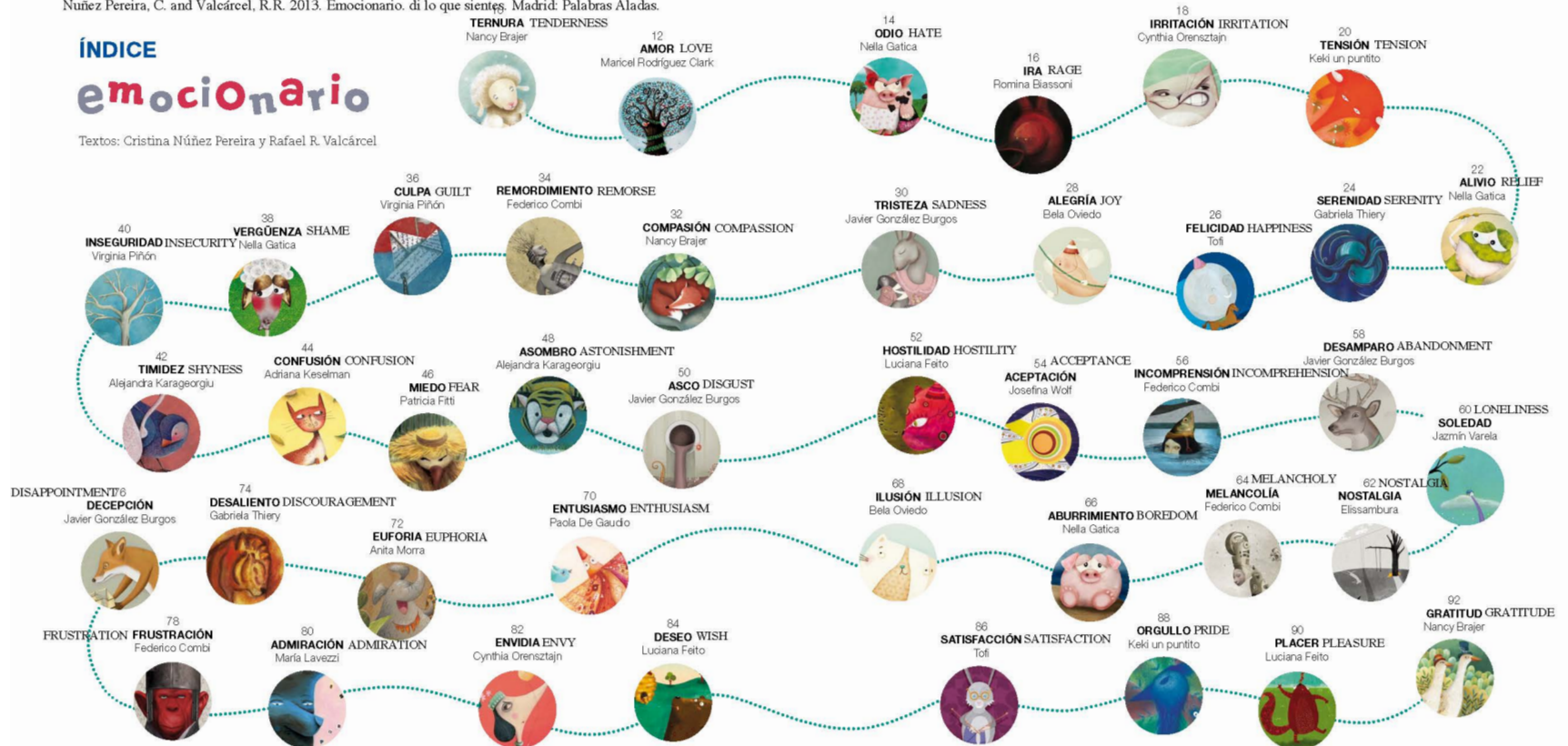
BASIC EMOTIONS:

Anger
Disgust
Fear
Joy
Sadness
Surprise

Núñez Pereira, C. and Valcárcel, R.R. 2013. Emocionario. di lo que sientes. Madrid: Palabras Aladas.

ÍNDICE emocionario

Textos: Cristina Núñez Pereira y Rafael R. Valcárcel



1. If I were a colour, I would be _____
because _____
_____.

2. If I were a flavour I would be _____
because _____
_____.

3. If I were an aroma / fragrance, I would be _____
because _____
_____.

4. If I were a song / sound, I would be _____
because _____
_____.

5. If I were a texture / material, I would be _____
because _____
_____.

6. If I were a place / city / country, I would be _____
because _____
_____.

7. If I were a festival / holiday / fiesta, I would be _____
because _____
_____.

8. If I were a story / fairytale, I would be _____
because _____
_____.

9. If I were an element (earth/ air/ fire/ water/ ether), I would be _____
because _____
_____.

10. If I were an emotion, I would be _____
because _____
_____.

WHERE (PLACE)	WHAT (MOOD)	HOW (EMOTIVE)	WHEN (CHRONOLOGY)	WHY (MEANING)
1.				
2.				
3.				
4.				
5.				

emotive rating

+3
+2
+1
0
-1
-2
-3



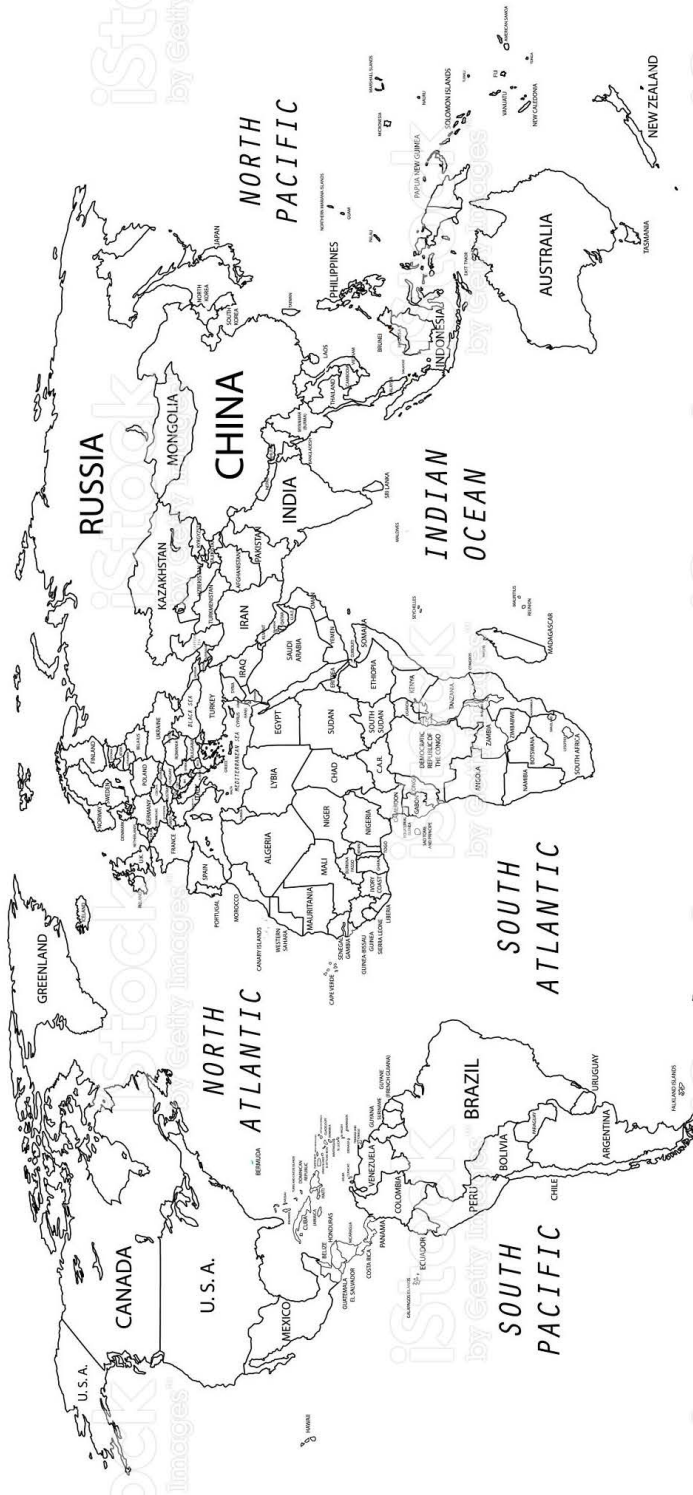
place 1: place 2: place 3: place 4: place 5:

places of significance in barcelona

activity 3:

3b. bcn graph

1. What particular encounter / journey evoked a feeling that continues to resonate within?
 - What feelings and / or emotions did it evoke in you? Why?
 - How and why does it move you?
 - When do you tend to feel its resonance?
 - What meaning is attached to it? Why?
 - How does it influence your life?
2. What encounter / journey heightened your *awareness* of who and where you are in life?
 - How would you describe the awareness you experienced?
 - What aspects of your self did it highlight? Why?
 - When do you recall this awareness in other situations?
 - What meaning is attached to it? Why?
 - How has it influenced your life?
3. What situation from your encounters / journeys has been life-changing?
 - How would you describe the experience?
 - How and why did it impact on you?
 - What feelings or emotions does it evoke in you? Why?
 - What meaning is attached to it? Why?
 - How does it influence your life?
4. What encounter / journey was the most moving *atmosphere* you experienced?
 - How would you describe its mood?
 - What feelings or emotions does it evoke in you? Why?
 - Where else you experienced a similar atmosphere? Why?
 - What meaning is attached to it? Why?
 - How does it influence your life?
5. What encounter / journey beckons you and stirs your *imagination*?
 - How would you describe the experience you imagine?
 - What shapes these imaginings?
 - What feelings are evoked by the potential journey?
 - When do you tend to imagine it?
 - What meaning is attached to it? Why?
6. What particular encounter / journey contributed significantly to your sense of self?
 - What was the experience?
 - What did it contribute to your life?
 - What feelings and / or emotions does it evoke in you? Why?
 - What does it mean to you? Why?
 - How does it influence your life?



Available from: <http://www.iStockphoto.com/se/vector/world-map-in-black-and-white-gm477707738-67294203>
Accessed: 18 November 2016

APPENDIX I: TECHNIQUES

Although “everything was doable based on the methods” (Grüne, 2016), it was essential to accommodate the varying capacities, preferences, and accomplishments of interlocutors so that they could all contribute meaningfully and comfortably to the workshops. For example, whilst Gris (2016) enjoyed expressing herself through both talking and writing, Grüne (2016) preferred talking since she considered herself a ‘bad’ writer; yet writing was the preferred form of communication and expression for Verde and Oranž (2016) since they felt accomplished in writing and enjoyed it; meanwhile Sarı (2017) felt comfortable in writing but found illustration more challenging, which was also curious given her background in architecture.

Dialogue

Dialogue is considered a creative method in terms of oral practices of ‘sympoiesis’, or conversation as art (Pigott, 2016). As mentioned earlier, the narrative method of storytelling is employed by this study, whereby dialogue is evocative in conjuring memory and imagination as well as revealing the complexity and vulnerability of interlocutors. But more than merely *storytelling*, at the basis of dialogue is conversation, which entails both talking and listening in an exchange based on sharing. This was evidenced by the focus group workshops, for which the value lay in the opportunity for interlocutors to talk, listen, share and exchange with the group. It demonstrated the importance of sharing through dialogue, which revealed interlocutors’ openness to perspectives of their own and others as prompted by their personal and shared narratives, especially for interlocutors like Blau (2016), Grüne (2016), and Sarı (2017) who preferred talking in order to express themselves. Grüne particularly appreciated listening to what others in the group were reflecting on, Blau (2016) enjoyed sharing his personal thoughts with individuals unknown to him, and Azul (2016) found the setting an intimate platform for her to talk about her feelings and share things not often spoken about. Thus, dialogue within an intimate group gave each interlocutor a platform to be heard, and prompted collective discussions through their recognition of similarities and differences in themselves in comparison to others, which elicited further responses amongst the group. Dialogue prompted the identification of shared feelings about same or different scenarios, stimulated thoughts not previously considered, and inspired new aspirations in individuals, thereby yielding new ideas, realisations, and connections, for which the strength of the latter was attributed to

interlocutors' desire and need to convey their experiences (National Trust, 2017).

Of course, the importance of exchanges within each group was dependent on the group dynamics. It stimulated the flow of discussion evolved organically as what was said by one interlocutor was interpreted by another, thereby eliciting responses and interaction between all, and developed insights based on listening and engaging each other. In so doing, the chance combination of interlocutors in each group (which was based on individuals' availability) yielded varying content, depth, interest, and quality across the various workshop sessions. So whilst all groups benefited from good conversation and exchanges, some combinations demonstrated particularly stimulating, energetic, and inspiring banter – sometimes what seemed to be an immediate connection between individuals – when interlocutors complemented each other in their shared interests, of which two cluster combinations particularly stood out. Oranž and Azul (2016) made an interesting pair; having never met before, they complemented each other in their shared affinity to music, deep discussion and banter. Blau, Blu, and Pers (2016) demonstrated an energetic and inspired dynamic, which stimulated the flow of discussion based on prompting each other's ideas, and Blu and Pers particularly shared an affinity to silence¹, which contributed significant insight to developing an understanding of the inner geographies.

Engaging in dialogue via the process of sharing and listening triggered interlocutors' associations and discoveries. Some of the most interesting aspects arose through fluid conversations and somewhat 'off-topic' digressions. The use of 'tangible' methods (such as items and drawings) prompted both individual thought and collective discussion. An example of which is the 'Item of Significance' whereby individuals' thoughts of additional items were triggered by listening to the contributions of others since connections arose through exchanges with others (Pers, 2016). It resulted in responses to the items of others, the discovery of new things and making associations through them, and being moved by each other's stories that underpinned the items. This was demonstrated by Pers (2016), who felt particularly moved by the evolution of the story related to the item shared by Blu (2016), and Blu (2016) herself was

¹ For Blu and Pers, silence resounds 'loudly' within them. They seek and appreciate the sound of silence both without and within to centre themselves and connect quietly to their worlds.

especially delighted to have shared the story of her stone² in the workshop, thinking that it would be interesting for me also. In turn, conversation with others prompted Blu (2016) to think of one of her favourite places that makes her happy. Connections were also evidenced by Candela (2016), who, upon listening to Grüne and Taronja (2016), felt the need to discover places unknown to her in order to attain new experiences and feelings as a result, since she connects feelings to spatial experience.

Writing

Writing is a technique used in the workshop activities which is approached in an ‘informal’ manner. My decision to employ freewriting in the focus groups workshops, which “provide[s] a favourable context for reflection and writing” (Castle, 2017:131), is substantiated by Castle (2017), who emphasises that the aim of freewriting in a practice-based methods workshop is the creative *process* rather than product. I considered the informality of freewriting when designing the methodology, since formal writing can be challenging or daunting if interlocutors are not comfortable and/or accomplished in it as well as hindered due to considerations of spelling, grammar, and particular conventions. Thus, the workshop adopted the technique of freewriting, which began with prompts in order to allow freedom of thinking and feeling within the limits of the topic or idea being explored. Albeit timed, the process of freewriting followed a natural fluidity in an uninhibited and fluent process of inspired and unfiltered flow of thoughts and feelings through which interlocutors captured a particular intimacy and essence of particular situations. Also, the sharing of experiences demonstrated the diversity of voices yet commonality of feeling that was captured by the technique, and in so doing, prompted interlocutors to consider alternative ways of feeling, thinking, and reflecting through freewriting (Castle, 2017).

By letting go and freely thinking and feeling about a topic, interlocutors recognised key elements within their texts and made revelations that were surprises or concretisations of inklings. Thus, the technique of freewriting was writing to know, as well as to create knowledge rather than record it (Castle, 2017 and Wickham and Breir, 2018). It was an enabler of liberated thought and

² The stone is a symbolic representation of her loved ones spread across the world. They each carry that particular type of stone, each developing an unique personality over time. Upon reuniting, they link their stones together in a ‘love ritual’ to celebrate their connection to each other. She subsequently sent me an image about 1.5 years later since her love ritual associated with the stone evolved further to include her cat.

feeling as well as a generator of realisations; it was a tool of discovery that encouraged reflexivity whereby interlocutors could enter into dialogue with themselves and their worlds (Wickham and Breir, 2018). As such, the interlocutors spoke through writing, obtaining pleasure from relinquishing control, and satisfaction from discovery (Richardson, cited Castle, 2017). Moreover, the technique of freewriting gave agency to the interlocutors and enabled them to capture their true voice, amplifying it in the silence and solitude within themselves that was heard on the page. This was due to interlocutors' intuitive knowledge being brought into conscious awareness, for which those thoughts and feelings were released as a strong presence and emotive energy by the technique of freewriting (Castle, 2017). To do so, interlocutors employed "their tacit and experiential knowledge, assisting them in recognising their own narratives and in considering alternatives. The ability to do this develops critical (self) awareness and critical reflection on different ways of being and doing" (Castle, 2017:124).

The freewriting technique was emphasised in the last activity of the workshop, but used implicitly in the prior activities. Most interlocutors shared their pieces with the group by reading aloud and appreciated listening to those shared by others. Moreover, given that all activities were timed, interlocutors seemed to have enough time to complete the task of the last activity. However, some interlocutors, such as Blau (2016) found the earlier timed activities challenging because he had a lot to say and could not capture and synthesise all the ideas he wished to convey in the allocated time, and also found it difficult to "summarise complex ideas in few words" (Blau, 2016). Grüne (2016) found the timed allocation challenging since she generally struggles with writing, and therefore suggested that in future, more time should be afforded to the task or interlocutors could complete the writing afterwards, not in the workshop itself (Grüne, 2016). This seemed to be a worthwhile suggestion as corroborated by Sari (2017) who completed the task individually over email. Her responses were very clear and evocative – however, she did not benefit from interactions of the focus group and her responses could not be shared and discussed in that context. So whilst Gris (2016) also engaged with the tasks individually, she did so in informal conversation with me, so we were able to discuss her ideas that afforded both of us revelations in the process of dialogue. These situations infer that freewriting should be allocated more time according to its purpose, ie. interlocutors need more time for freewriting for a workshop of this nature that explores feelings, whereas freewriting to prompt ideas for academic writing can

follow the strict and limited timing of the pomodoro³ technique to build writing stamina.

Illustration

The technique of illustration was also used in the methods. I took into account the premise of Jung, that “[t]he hands will often reveal the mystery that the intellect has struggled with in vain” (cited, Cooper Marcus, 2006:287). This seems to inspire Pallasmaa’s (2009) concept of ‘the thinking hand’ that shows the unification of bodymind through creative work as an embodied act of the aesthetic sensibilities, whereby the hand is the tool that enables the emergence of emotion, memory, and imagination. Since there is a “gap between the words we speak and the things we make” (Pérez-Gómez, 2016:131), illustration was a means for interlocutors to graphically express their experiences which compensated for them not having the ‘words’ (verbal and written) to describe their innermost thoughts and feelings. It allowed interlocutors to give tangible form to the forceful undercurrents and subtle essences that they could not express ‘conventionally’ through talking or writing (Tarkovsky, cited Bachmann, 1984 and Pallasmaa, 2009). The technique involved the drawing of pictograms to allow interlocutors to create succinct yet emotively expressive images regardless of individual drawing capabilities, but it also included colouring and sketching as interlocutors naturally took up and interpreted the technique of illustration. Illustration extended to the practises of graphing and mapping whereby interlocutors could express their changing affective lives, the shaping of their feelings, and ways of knowing the dimensions of experience in relation to their journeys through their worlds (Cosgrove, 1999; Brogan, cited Harmon, 2004; and Flatley, cited Jones and Garde-Hansen, 2012).

As such, more than expression and translation, the technique of illustration inspired and generated ideas that led to interlocutors’ revelations and realisations, making illustration reflexive and “embodied discovery” (Hawkins, 2015:254). This is attributed to there being fewer restrictions on feelings and thoughts and less filtering of intuitive knowledge during the creative process of illustrating, since the technique is a sensorial exploration and expression of interlocutors’ innate perceptual experiences via a mixture of intuition and common-sense (Lynch, cited Gold, 2011 and Thompson-Schill, cited Chrysiou, 2017). Pallasmaa poetically explains, “The work becomes a

³ To continuously write within particular lengths of time that have specific intervals between each timed session.

Journey that may take one to places and continents which one has never visited before, or whose existence has been unknown prior to having been guided there by the work of one's own hand and imagination, and one's combined attitude of hesitation and curiosity" (Pallasmaa, 2009:111-112). The aspect of hesitation infers uncertainty, in terms of that which has not yet emerged nor captured; yet, guided by an unconscious spirit, innermost thoughts and feelings as well as internalised visions become outward expressions as interlocutors are led to discover possibilities and alternatives that are advanced through the creative process of illustrating (Tarkovsky, cited Johnson and Petrie, 1994; Pallasmaa, 2009; and Hawkins, 2015).

Moreover, the technique prompted unconscious ways of thinking and feeling as well as embodied knowing through interlocutors' attunement to the motions during the process of illustrating. In so doing, they became aware of their own sensuous states whilst engaging in the technique and also developed a heightened "sensitivity towards [the] experiences and affective atmospheres" (Hawkins, 2015:255) they were expressing. For example, Pers (2016) was very aware of her expressiveness in the action of colouring, whereby the pace, sound, and motions of the hand reflected the intensity of the emotion invested in the drawing. She and I noted her vigorous colouring when representing her negative emotions with different hand motions "going left to right, instead of up and down" (Pers, 2016). Pers (2016) had no affinity to drawing and sought an alternative in using purely colours as substitutes for pictograms as means of illustration. By contrast, Blu (2016) and Taronja (2016) were particularly sensitive to their illustrations – whilst Blu was attentive to using colours to convey "some moods also" (Blu, 2016), Taronja (2016) created very emotive images that entailed him focusing on the exact selection of colour for his intense drawings. Like most interlocutors, illustration was the preferred form of expression for Candela (2016), who was also sensitive with colour, and pensive on her emotions.

Just as Blau (2016) found it quick and enjoyable to draw and graph, Oranž, Azul, Candela, and Pers (2016) found the graphing activity most enjoyable. Grüne (2016) and Oranž (2016) felt comfortable to express the concepts embodied by the 'Mapping Journeys' activity, as did Verde (2016). Although he did not make use of the graphic map, Verde (2016) most enjoyed the 'Mapping Journeys' activity since it made him think of things he had never considered. However, he "didn't see the point" (Verde, 2016) of graphing nor mapping. So he did not engage in the latter at all, although he did concentrate on his

pictograms, as did Gialla (2016). Interestingly, graphing was actually the least enjoyed technique for interlocutors, yet it was a useful and necessary indicator for me to gauge their emotive experiences.

The workshop showed that pictograms were a bit challenging, as Sari (2017) pointed out that deciding on symbols or icons took some consideration. Mostly, the technique of illustration appeared to be a state of immersion for interlocutors, merging them with the creative process of illustrating, as they connected to the things they drew (Pink, cited Hawkins, 2015). The immersive and emotive aspects were especially noticeable in interlocutors' encapsulation and captivation when using colours to express themselves. The act of colouring prompted states of satisfaction and gratification, pleasure, positivity, and happiness in interlocutors, which were linked to associations with childhood and even family memories (Gialla, Grüne, Pers, and Verde, 2016). Also, the palette enabled them to convey their emotions and "thoughts in different colours" (Siniy, 2016), which encouraged their sensitive selection in order to best express their inner and atmospheric states of their worlds. It also gave interlocutors the opportunity to explore different parts of themselves that were dormant or neglected, to the point where they felt amazed by the experience and at what they accomplished in the process. This was particularly evidenced by Azul's exclamation, "Yay, it's so nice to use colours. I'm not used to being so creative anymore with artsy stuff" (Azul, 2016).

Mind-wandering

The technique of mind-wandering, discussed in Chapter 2, was used in the last activity of the workshops. Mind-wandering involves an awareness of wandering through the imagination via a consciousness of what is actually occurring in the mind, which is part of "creative thinking" (Schooler, cited Glausiusz, 2017:73). It enables individuals to happen upon ideas and associations that we may not discover by striving or seeking to find them, and resultantly, by paying attention to the contents, they can take stock and define goals based on the insights derived. As such, mind-wandering is an unconventional task to "shake up typical ways of thinking for the creative mindset" (Chrysikou, 2017:90). As an unconventional activity, mind-wandering contrasts normative ways of thinking and collecting information for research. It brings subjective and emotional feelings and experiences into consciousness by using the process of imagining to expand thinking, meaning, and knowledge through free association. The relaxed state encourages

interlocutors to connect with the self and explore the detail of their inner worlds that contribute to the intimacy and richness of life.

I considered mind-wandering relation to ‘DreamTending’ (Aizenstat, cited Hollenitsch, 2017a), which is based on Jung’s strategy of ‘amplification and animation’ in order to access the underlying wisdom of the information derived from dream images. Undertaken in small groups, DreamTending enables a deeper relationship with dreaming and sharing with each other by centring themselves, bringing to awareness the dreaming psyche, and speaking through the imagination. It entails receiving the narrative context of the ‘dream’, falling into a dreamworld and allowing the imagery to emerge, employing the senses to tangibly grasp the unfolding story, and letting innate intelligence allow us to make a connection and avail the wisdom therein in order to gain insight into the inherent meaning thereof (Hollenitsch, 2017a and 2017b). As with daydreams that access autobiographical imagery, DreamTending involves an identification with images that arise at critical moments, cultivates them, and brings them to life through the imagination. Individuals listen to the landscapes of their worlds through the innate intelligence of dream images and the animation thereof – “Landscape is a medium one can feel in your bones as it deepens into the psychological reality” (Aizenstat, cited Hollenitsch, 2017a:n.p.).

Mind-wandering was a novelty particularly for Grüne (2016) and Sari (2017) who appreciated the technique since they enjoyed engaging themselves in an alternative or new way. It was Candela’s (2016) favourite technique because she felt attuned to herself and her feelings. Azul (2016) and Blu (2016) felt it relaxing, and Blu did not want to stop. Meanwhile, Oranž (2016) and Azul (2016) considered their wanderings to be very private and divulged them to me only.

Reflection

The workshop used the technique of reflection throughout all the activities. Gained through life experience as a means to cope with uncertainties and seek direction, in-depth reflection stimulates active awareness (Schön, 1984 and Rambhoros, 2011). Whilst the creative process of reflection in the workshops were structured to allow deliberate pauses for interlocutors to organise their thoughts and seek the appropriate answers, interlocutors’ reflection was also unstructured in that it occurred spontaneously and subconsciously during the workshop sessions as well as after (Schön, 1984 and Morton, 2009).

The workshop drew interlocutors' attention to self-reflection, which Grüne (2016) and Candela (2016) professed to practising independently, but Candela highlighted that the workshop allowed her "to pay attention to [her]self and realise other perspectives of [her]self" (Candela, 2016). The workshop prompted Grüne's (2016) reflections on her life, providing her with confirmation of her happiness in her current situation and her appreciation of the qualities in the people in her life. Thus, reflections inspired and prompted interlocutors' revelations and self-discoveries, for which the former was often visually and audibly noticeable in particular instances via exclamations such as, "Oh, I know! Yes!" (Azul, 2016). Quieter revelations via in-depth reflection were evidenced by interlocutors becoming more aware of the implications and affects of their encounters, as exemplified by Sarı who "realised it has been a long time that [she had] been just looking at things without seeing their significance" (Sarı, 2017). Relatedly, Verde identified that moments of reflection in the workshop prompted him to confront himself in order to reflect deeply, resultantly positing that it is an experience that should be done from time to time (Verde, 2016). Through their reflections, interlocutors also discovered the impact of their journeys in terms of their 'landmark' encounters, which entailed varying exposure to the world and/or those experienced at an impressionable age. For example, Sarı "discovered the journey that was a milestone in [her] life and what brought [her] to Barcelona" (Sarı, 2017), whilst Grüne came to the realisation that although she may have changed a little since moving to Barcelona, this was due to her getting older, so her first trip abroad to England had more impact (Grüne, 2016).

After the workshop itself, the experience of reflection stimulated further contemplation in interlocutors. Immediately aware of the impact of her thoughts, interlocutors such as Grüne (2016) intended to revisit them when she can concentrate on them, whilst, by contrast, Sarı considered that she would feel the affects thereof "in the long term" (Sarı, 2017). For interlocutors such as Oranž, thoughts and feelings of her reflections were more vague. Yet for others, such as Candela (2016), contemplation was specific to her everyday life, in knowing and being present in herself wherever she is, as well as in relation to the particular places she finds herself. Interlocutors also reflected on their responses to the workshop activities themselves. This included the Chinese Portrait that Pers intended to "re-contemplate" (Pers, 2016), and Blau (2016), for whom the newness of reflection through metaphoric association helped clarify his personal qualities and his experiences, and in addition, he continued

to think about the places he referred to in the activities and their meaning to him. Blau (2016) and Verde (2016) also found their specific responses to particular activities curious. As such, Blau (2016) was interested in reflecting on the aspects he could not directly address in the workshop, and Verde (2016) wanted to reflect more quietly about the imaginary place that beckoned him since he remained puzzled as to why a particular atmosphere surfaced in his thoughts, and wanted to find the reasons underpinning his evocation. Interestingly, upon further reflection, Blu (2016) considered that if she went through the workshop again, she “would probably answer differently” (Blu, 2016), whilst Blau was adamant that he “will not change any of [his] answers” (Blau, 2016).

APPENDIX J: REFLECTION AND FEEDBACK FORM

Reflection and feedback

Thank you for participating in the focus cluster workshop. Please contribute your thoughts on your experience by completing the form below.

*Required

1. Email address *

2. Your name *

your experience

3. What part of the experience was most enjoyable to you? Why? *

4. What part of the experience was most challenging to you? Why? *

your expression

5. Which aspects did you find easier to express: *

Tick all that apply.

- atmospheres
- imagination
- identity
- all
- none

6. Please explain your above answer. *

7. Which aspects did you find difficult to express: *

Tick all that apply.

- atmospheres
- imagination
- identity
- all
- none

8. Please explain your above answer. *

9. List in order (1 to 4) your preferences in expressing yourself: graphing, drawing, writing, talking. *

your feelings

10. Were the 'feeling' guides helpful in expressing your emotions? *

Mark only one oval.

- Yes
- No
- Other: _____

11. How did the processes of reflecting and imagining make you feel? *

12. How did the processes of graphing, drawing and writing make you feel? *

13. What are your feelings toward your overall experience of the workshop? *

your awareness

14. Did the workshop reveal any hidden, suppressed, or forgotten qualities about yourself and/or your experiences? Why? *

15. Did you discover more about yourself and/or your experiences from the workshop? Why? *

16. Did the workshop raise your awareness of *

Tick all that apply.

- exploring your sensitivity to moods of places and your feelings towards them
- activating your ways of 'seeing' through contemplation, reflection, imagination and intuition
- identifying the significant experiences that contribute to the evolution of your self-identity
- recognising your relationships to places that are particularly meaningful to you
- understanding the connections between your personal and geographical experiences
- Other: _____

17. Did you reflect on any aspects after leaving the workshop? If yes, what? *

general

18. To improve future workshops, please list your comments, criticisms and suggestions below: *

APPENDIX K: GENERAL RESPONSE

“Ah, ok, I have feelings!”
(Azul, 2016)

ACTIVITIES

Verde (2016) found the ‘Chinese Portrait’ the easiest activity as he enjoyed making metaphoric representations in terms of his self-awareness. He found it easier to approach the dilemma of expressing his sense of self through association, resulting in his enjoyment of the ‘Chinese Portrait’ activity. Similarly, Blau (2016) confessed that he never really thought of himself as a single word or in terms of association and therefore found the activity interesting, as did Sarı (2017), who generally enjoyed filling out both questionnaires.

In the ‘Graphing Barcelona’ activity, interlocutors delved into how the definition of a significant encounter is approached, ie. from perspectives of place, people, or feeling, by considering their experiences in relation to time spent in and around the city. Whilst Oranž (2016) attempted to scale her most meaningful places in Barcelona, Candela (2016) tried to determine the reason why she felt so happy in Barcelona, which the activity assisted her with. As such, she enjoyed listening to Taronja since he lived in the city longer than she, and therefore had a broader spectrum of feelings and experiences. Similarly, Pers shared the sentiment that her limited duration in Barcelona made chronologically mapping her encounters easier, noting that it is “because its real and here, but if it was for South Africa it would be totally different” (Pers, 2016). Although the activity inferred intuitive felt recall of situations rather than factual reference thereof, Siniy (2016) and Blu (2016) needed to refer to their smartphone to pin down dates to their significant encounters, which Blu also struggled to determine. Like Blu, Taronja initially did not know which encounters to select as significant, resolving his dilemma by making associations to good or bad emotions of encounters and selected “the ones that [he thought] have the strongest feelings, or where the intensity of the things are stronger” (Taronja, 2016).

The activity also highlighted the intensity of particular emotions rather than being merely positive or negative (Taronja, 2016). Relatedly, questions of experiencing a range and mixed or contrasting emotions in places were raised,

since Azul wished “to give two ratings to something, positive and negative” (Azul, 2016). Furthermore, the activity illuminated experiences of situations that are not ‘place-based’, an example of which is virtual space, as well as the idea of a collective encounter whereby one type of overall encounter is selected as the ‘umbrella’ that broadly covers the various parts that contribute to it, which may encompass different places and emotions (Azul, 2016). Azul explained this using an example of “choosing one place that represents all the cool restaurants in Barcelona because the food is so good” (Azul, 2016). Finally, the consideration of ‘significance’ was also revealed, often resolved by considering feelings in order to define significant encounters for which a range of emotions could also be experienced – Blu represented that graphically using “an arrow that goes from up to down, and where everything is nice and not too nice” (Blu, 2016). Significance was also considered in terms of the meaning thereof as per the impact and/or contribution to one’s life, such as Blau who indicated “two places as a lower level, because although they are good, [and he] could not live in Barcelona without them” (Blau, 2016).

Although the ‘Graphical Barcelona’ activity required individuals to consider a ‘timeline’, which was thought to make recollection and representation easier, individuals actually found it difficult to determine the chronology of encounters in terms of recalling and allocating specific dates of experiences. As such, Siniy and Blu requested if they could “have a look at the phone calendar” (Siniy, 2016) as they could not recall precisely ‘when’ an encounter occurred because time merged in their recollections. It thereby made distinctions in time unclear and contributed to individuals “messing up the dates” (Rojo, 2016) and describing experiences as “cut and pasted throughout the years” (Pers, 2016). In so doing, individuals’ instead reflected a broad brush ‘time in life’ via encounters of events (what) that were prompted by feelings (why), people (who) and place (where), rather than precisely relating to specifically ‘chronological time’ (when).

Raising an interesting issue, Oranž questioned whether the significant encounters should be chronological at all, since her experiences of a certain favourite place reveal her “struggle to put it in a chronological order because it doesn’t have much chronological importance” (Oranž, 2016). Similarly, Blu indicated that “one place may be relevant all these years” (Blu, 2016), thereby finding the activity a very difficult exercise. Put succinctly, Azul’s explanation was that instead of the recollection being chronological, it is rather “continuous” (Azul, 2016), indicating a flow of ideas that are connected instead

of sequential. Thus, individuals' narratives reveal that instead of a tightly structured organisation, the pattern exhibited an uninterrupted flow of thoughts and feelings that occurred as reactions to significant encounters. Instead of one event directly leading to the next, or following a procession or linear chronology, rather, it was a connection of ideas guided by individuals' feelings through which they lived simultaneously in and out of past, present, and future.

By charting spatial and emotive experience, both emotive graphing and journey mapping activities assisted in exploring and identifying personal and geographical connections of significant encounters that carry internalised meanings for interlocutors. Mapping significant journeys involved first seeking for feeling based on situations rather than a specific place – the place may be not be significant, but it maybe the location of something significant (Verde, 2016). Also, due to frequency of travel, there may be too many places that are merged and/or lost in interlocutors' memory, thereby making specific situations easier to recall due to the feeling associated with it (Giulla, 2016). The activity highlighted that whilst 'place' may be used as a metaphor for aesthetic experience, a 'situation', albeit complex due to the many possibilities that lie therein, offered more opportunities to map journeys through its ambiguity and breadth (Azul, 2016). In so doing, journey mapping beckoned feelings that may or may not be 'housed' in a specific place, prompts thoughts of things not considered before, and stimulates thinking about situations previously experienced in the imagination rather than in actuality.

The 'Beckoning Place' activity inspired interlocutors to construct a personal world that was a narrative setting prompted by experienced encounters in actuality and imagination. It correlated personal and geographic matter through a journey that emerged by via a layering of time, place, conscious and subconscious in order to bring an experience to life in the mind and to feel the embodied effects of it. In so doing, Verde experienced difficulties in this activity, specifying, "I don't have a specific place I want to go to. Because more than a place, it's the feeling that I would like" (Verde, 2016). As such, he found his response to the activity surprising and curious, since his imagining was completely fictional and the particular atmosphere he evoked was slightly disturbing. In what seemed to be an almost 'telepathic' connection between them, Oranž (2016) and Azul's (2016) individual results¹ bore striking similarities, yet neither of them knew the details of the other's response.

¹ They both imagined a space of intimacy as a place of comfort, ie. with a person, rather than a physical location, although spatial qualities may have crept into their imaginings also.

Prompting a felt connection with her true self, Candela (2016) enjoyed the activity most, as did Blu (2016) who wanted to “keep going because there was a lot of detail about the place, as the exercise was good as well as exploring inner places” (Blu, 2016).

CONCEPTS

Interlocutors found the concepts of awareness, atmospheres, and imagination either easier or more difficult to express for various reasons. Whilst Azul claimed that “atmosphere doesn’t say much” (Azul, 2016) to her, by contrast, for others, atmospheres were deemed easier to express because of their physical characteristics, as explained by Sarı who found “colours, smells, materials, physical aspects and how [she] felt in a space easier to describe” (Sarı, 2017) than awareness or imagination. However, for other interlocutors, such as Blau (2016), Candela (2016), and Verde (2016) atmospheres were problematic (as discussed in Chapter 4).

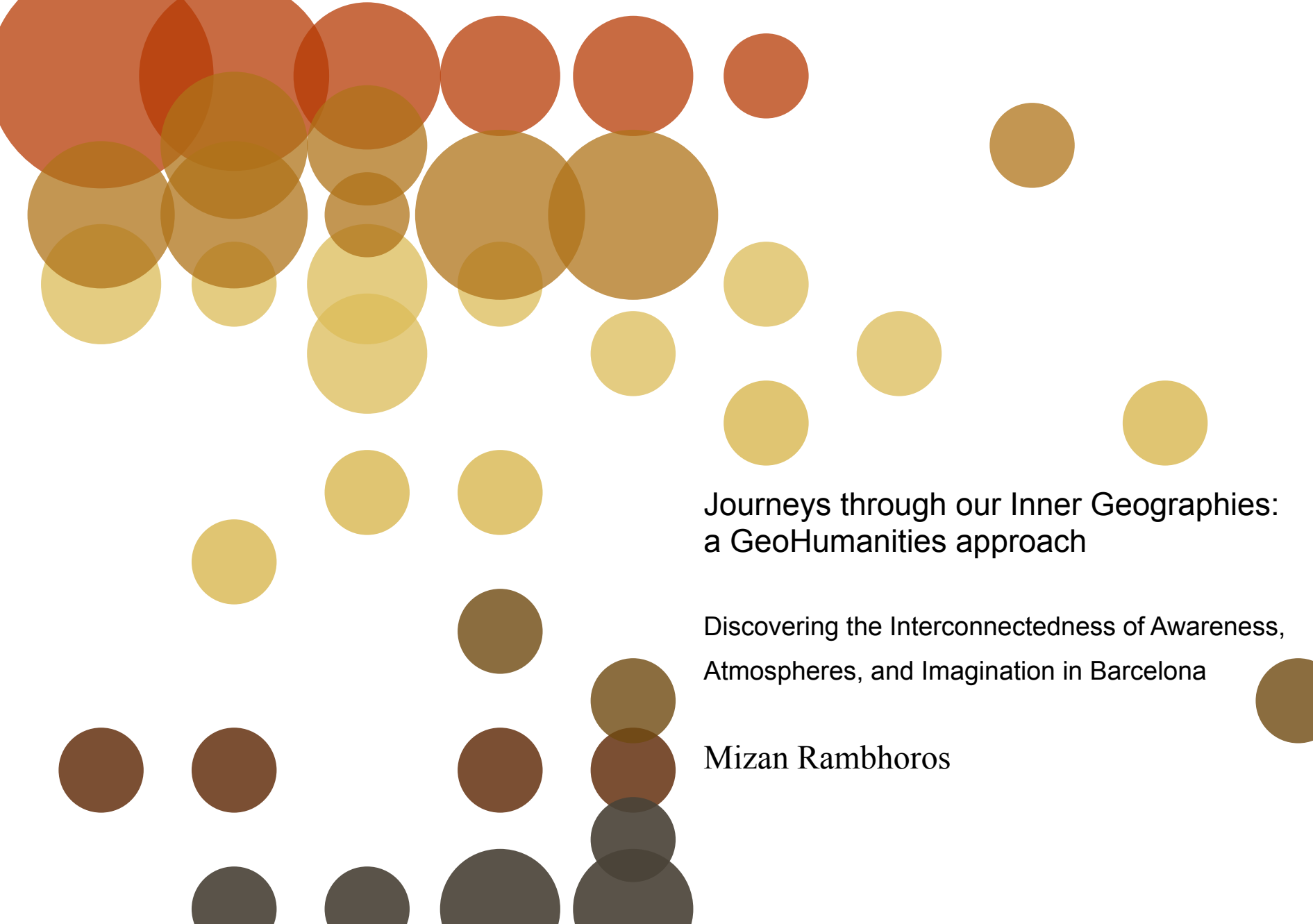
Blau (2016) struggled to grapple with atmospheres due to its abstract quality, and both Candela (2016) and Verde (2016) similarly found it difficult to describe atmospheres as well as imagination, yet they enjoyed the experience of them. They found the concepts particularly challenging to express as distinctive entities since their experience of atmospheres and imagination is entwined, rather than each differentiated from the other. Verde explains, “I find it quite hard to choose between these aspects of atmospheres and imagination. Probably the difficulty has to do with the fact that I was distorting the recalled place” (Verde, 2016). A related topic of discussion in most workshops centred around the definition, explanation, and differentiation between a specific grouping of words – emotion, feeling, and mood. Mood received the most attention in terms of its variants and constituents, whether it is feeling and/or emotion, and whether it pertains to place and/or person (Blau, Blu, Gialla, Rojo, and Verde, 2016). Interestingly, Blau stated that “mood, atmosphere, emotive is what you feel about the place” (Blau, 2016). In so doing, the observations of Blau (2016), and those earlier-mentioned by Candela (2016) and Verde (2016) inferred the incorporation of all qualities of awareness, atmospheres, and imagination as a felt totality.

Moreover, interlocutors such as Blau (2016), Gialla (2016), and Grüne (2016) grappled better with the concept of awareness in terms of a sense of self, for which both were clear about their origins, lineage, and identity influencing this

clarity – in other words, their “historical landscape” (Blau, 2016). However, Other interlocutors, such as Sarı (2017), Siniy (2016), and Candela (2016) found awareness difficult to describe for other reasons, which, interestingly, were also due to the sense of self. Whilst Sarı (2017) admitted to not drawing her awareness to it, which challenged her response to activities related the sense of self, similarly Siniy (2016) raised that she had “not analysed [her]self in relation to those specific terms” (Siniy, 2016). By contrast, Candela was knowledgeable on her levels of awareness, but found it problematic to commit to a particular awareness of her self-identity or sense of self because of the complexity thereof, which she is “still working on” (Candela, 2016).

OVERALL

A few interlocutors felt that completing the tasks was “a bit tricky because they were a bit fast” (Grüne, 2016) which was juxtaposed by the suggestion that the duration of sessions could “be a bit shorter” (Candela, 2016). Both Candela and Grüne (2016) expressed appreciation for the administration and organisation of the fieldwork proceedings – specifically the emails, venue, snacks, stationery – which contributed to the overall atmosphere of the undertaking. Blu (2016) and Oranž (2016) felt relaxed and introspective during the workshops; Grüne (2016) and Verde (2016) had positive feelings toward the experience, just as Candela (2016) felt loved and warmed by it; and Blau (2016) left the workshop feeling more confident about himself. Overall, interlocutors considered the workshops to be a new experience with interesting activities that they enjoyed engaging in, which offered them alternative perspectives on ways of thinking about themselves and their worlds (Azul, Blau, Oranž, Pers, 2016 and Sarı, 2017). In all, the workshops raised interlocutors’ awareness of sensitivity to moods, ways of seeing, feeling, and knowing, significant encounters, relationships to places, and their geographical and personal connections – for which Pers exclaimed, “Wow, that’s what I like about this thing of yours, Mizan. That inner landscape” (Pers, 2016).



Journeys through our Inner Geographies:
a GeoHumanities approach

Discovering the Interconnectedness of Awareness,
Atmospheres, and Imagination in Barcelona

Mizan Rambhoros

Quick reference place-card: Sample group Bio-table

Name	Nationality	Gender	Age-group	Discipline / field	Personal interests	Purpose / reason for living in Barcelona
Azul	Portuguese	female	late-twenties	Computer Science.	Computer science, music, travelling.	Work and studies.
Blau	Catalan	male	early-thirties	Archaeology and Earth Observation Studies.	Archaeology and heritage preservation, landscape studies, outdoor sport (riding, hiking).	Studies and cultural activities and opportunities.
Blu	Italian	female	late-thirties	Sound anthropology and art.	Nature, reading, gamelan, travelling, water sports, craftwork.	Work and quality of life.
Candela	Spanish	female	mid-thirties	Genetic Counselling.	Flamenco, books, museums, sports, cooking.	Studies and to experience the city.
Gialla	Italian	female	early-thirties	Social Sciences.	Gardening, swimming, hiking, voluntary activity with elderly.	Work.
Gris	Spanish	female	mid-twenties	Humanities.	Reading, listening to music, drawing.	Work and studies.
Grüne	German	female	early-thirties	Computer-Human Interaction.	Music, food, reading, hiking.	Work.
Oranž	Estonian	female	late-twenties	Humanities.	Singing, hiking in nature.	Studies.
Pers	South African-Namibian	female	early-forties	Public Health.	Travel, food, wine, architecture, graffiti.	Studies.
Rojo	Mexican	male	mid-twenties	Genetic counselling.	Dancing.	Studies.
Sarı	Turkish	female	early-thirties	History.	Music, performing arts, architecture, Korean pop-culture.	Studies and quality of life.
Siniy	Russian	female	mid-twenties	Computer Science.	Hiking, travelling, nature.	Work and studies.
Taronja	Spanish	male	late-twenties	Architecture.	Art, history, sport, science.	Work, studies, and urban and cultural landscape.
Verde	Spanish	male	early-thirties	Spanish Literature.	Humanities, history, poetry, cinema, cuisine.	Studies.