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MIND THE MAP or
THROUGH THE WORLD IN 24 HOURS

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ESSAY

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1. ABSTRACT

The Master of Design project 'Mind the Map' or 'Through the World in 24 Hours' involves the discovery of new places, the rediscovery of familiar places, and the simultaneous imaginary and real perception of two places. Both of the sample locations, Dresden in Germany and Wellington in New Zealand, are not positioned precisely antipodal with regard to each other, but they are nevertheless separated by the maximum possible distance around as well as through the globe. This research project is driven by these questions:

How can I bridge the temporal and physical gap between two places in a visual manner?

How can the process of discovering and exploring new places contribute to the rediscovery of familiar places by using maps and photographs?

The visual impressions produced possess an experimental character, and these may be assigned to the 'mapping' component of photography and illustration. The design results of the project have been presented in a type of atlas. The experimental approach to designing the maps continues in the design of the atlas; the atlas may be read from either end. One important difference between Dresden and Wellington are different rhythms of life according to time zones. This fact inspired my maps and formed the conversation between these two places.

In each of the four chapters, the time zones, the day-night rhythm, the way of life in the city, and finally, my own perception of these topics are discussed. This 'zooming in' in four stages or chapters is based on a stage-less change from 'macro-objective' to 'micro-subjective' perceptions, and this is clearly expressed by the respective visual media.

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3. INTRODUCTION

The reason for this project is based in a part of my personal history. I spent the majority of my happy childhood in the territory of the former German Democratic Republic. One experience from my younger years contributed significantly to my development: I was playing with my two older sisters in our house's garden like usual, and we had the proud plan of digging a hole in the ground until we came out on the other side of the world. After some serious work, a lot of time, and little success, my sisters soon decided to break off the plan and find a new game. I was the youngest in the group, and I was also the most disappointed about this enterprise, which remained incomplete.

Aside from childish naivety, the idea of the big, far-off world in our little walled-in country likely possessed an even greater dimension of the unachievable. Fortunately, our country achieved liberty in 1989, which also meant that the rest of the world was open for travel.

Twenty years later, I restarted the undertaking to dig that hole; I travelled to and lived for almost a year in New Zealand. This project enabled me to realise my childhood dream. The project 'Mind the Map', which I created as a graphic designer, is the product of this very personal motivation.

In 2004, I completed my studies in Communication Design at the University of Applied Sciences Potsdam with a diploma degree. I work as a freelance graphic designer with the Dresden based company unverblümt. In my design works, I like to 'speak visually' and to work intuitively. When I realised that I wanted to learn more and professionalise my theoretical and practical skills, I decided to apply for this Master of Design project.

Part of the application was a proposal, and it is interesting to read this text again at the end of the research process. Among other things, the desired results of the practical work were described as a kind of personal map maybe with illustrative and photographic styles as the result of that part. This is exactly what was produced in the final part of my project. These maps and the preliminary results collected along the way are presented together in this atlas.

In the conventional sense, an atlas is a cartographical concept that indicates a collection of thematically, contextually, or regionally connected maps in book format which was introduced by Gerhard Mercator in the late 16th century (Wolff, 1995, p. 9). What requirements does a conventional atlas need to meet in order to be called an atlas?

According to the definition provided by Hans Wolff (1995, p. 10), 'an atlas is an ordered collection of physically and contextually matched and consistently produced maps that have been arranged together according to a single concept or subject.' The text component may be variable. For example, there are global, national, regional, and city atlases. The content is differentiated between topographical and thematic atlases, and depending on the scope, also between regular and pocket atlases. According to Kretschmer (1995, p. 231), topographical atlases feature the following properties, which are conventional for this type of publication: a unified format for all maps, systematic sequence, coordination of the maps with each other, consistent map graphics. The maps should also contain the following elements: coast lines and water networks, settlements and names, a partial depiction of the terrain, land covering (e.g. forests, swamps), and political borders. These map elements indicate small-scale topographical maps that provide general geographical information. These features reflect the level of knowledge at the time of publication and are more or less decorated according to the tastes of that era. In the case of thematic maps or a thematic atlas, topographical map elements are used as the basis of spatial orientation and also make special statements. Historical atlases are an example of this style. Conventional thematic atlases are also referred to as technical atlases; these are used by diverse technical disciplines to make spatially differentiated statements, for example in ecology or ethnography. Overall, it may be said that collections of conventional maps in atlases provide spatial orientation that may be expanded with additional information regarding the respective area or location. In order to graphically display this spatial construction, a reduced scale depiction is used.

This medium is attractive terrain for contemporary artists and graphic designers, since these rules allow plenty of room for interpretation. The conventional rules are broken and consciously bypassed in order to develop playful approaches as I discovered while doing precedent research. Three examples I want to mention:

An exciting example is 'An atlas of radical cartography', which was published by Lize Mogel and Alexis Bhagat in 2008. In it, artists and authors discuss political and social topics via 'mapping projects' to remove the neutral status of the map for reinterpretation. (<http://www.an-atlas.com>)

'Atlas of remote islands' by Judith Schalansky from 2010 should be mentioned as a second example. The author describes fifty secluded islands that she has never visited and never will. Text and illustrations are combined to invent stories the way we often imagine them when we see unexplored environments.

'The atlas of experience' by Louise van Swaaij and Jean Klare from 2000 is another example. It describes imaginary places with emotions, but stylistically, the book is laid out as a classic topographic atlas. The content transmitted via this professional form provides very exciting results.

A quote from the atlas by Van Swaaij highlights the aspect of imagination:

'An atlas never just shows you where you are, where you want to go to and how to get there. It also fires the imagination. Maps which chart rivers, mountains, towns, countries, far-away regions, oceans and continents can arouse intense feelings. An atlas combines reality and fantasy' (Van Swaaij & Klare, 2000, p. 5).

Conventions in map production and atlas design are also ignored to some degree in my own atlas. My atlas is a collection of maps that possess a thematic connection arranged in book form. As described above, additional information is assigned to the spatial aspect of conventional maps. In my atlas, this additional information involves time, which depicts an unconventional approach whereby geographical maps always seemed to contain timeless information of a fixed magnitude. After taking a closer look, I determined that the information depicted is constantly changing according to the flow of time. This led me to the idea of examining the topic of time directly. Using sample sizes of twenty four hours, I tried to realise this topic graphically in maps by displaying the 'shift from macro to micro'. However, these maps are not 'produced consistently' in the way described by Wolff; in fact, their style changes in every stage of the atlas. Veering away from the rules was consciously committed in order to underscore the stageless transformation from a foreign location to a familiar one. In concrete terms, the increased use of colour towards the centre of the book is an example of this transformation. The lines in my maps change from clear vectors that define landmasses to freeform lines drawn by hand that define my district in my home town for example. The neutral grey tones of the surfaces at the beginning are replaced by photos at the end. The use of different graphical styles within the atlas does not correspond with the conventional definition of an atlas. The inconsistent graphical depiction in the sequence of maps is my attempt to display the transformation from an objective macro-perspective to a subjective micro-perspective. The transformation takes place at both ends of the book from the outside towards the centre. The reader is lead from an objective perception (the external) to my own subjective viewpoint (the internal) to participate in a journey of diverse visual experiences throughout four chapters, starting from either respective position. The purpose of this is to visualise two juxtaposed positions on the globe within the context of simultaneous living. Besides

the various graphical styles in the maps, the atlas also differs from a classical atlas in terms of the book design. A book that starts from either end is missing clear indication of direction. When I view Wellington, New Zealand and Dresden, Germany as opposite points on the globe, it is also difficult to determine a direction. The directional indicators 'up' and 'down' have been removed; 'beginning' and 'end' are also missing in the book design of this atlas. This unconventionally designed approach was developed conceptually by me from the content, which led to some innovative results.

Overall, it may be stated that classic atlas elements are utilised much more frequently to explore them in a more playful manner and to emphasise their meaning. The important concept in this case is that the corresponding chapters are able to be read from either side in the same way and in the same technical format so that they may be compared.

This atlas has four chapters that structure the atlas as a function of scale based on moving from macro to micro views, from looking at a global view of the earth's surface to the intimate view of my apartment. This shift in scale and view is also reflected in how I use language to discuss the work. The chapters are named sequentially from the outside to the inside as follows: The World, The Country, The City, My World. The change from the neutral article 'the' to the possessive pronoun 'my' in the last chapter emphasizes the subjective character of this section. I create my world by combining the individual components recorded by my (visual) perception to produce an image. My subjective viewpoint and perception is at the core of my work. At the centre of the atlas, two of my worlds meet each other; my perception of Dresden on the one hand, and my perception of Wellington on the other. These are separated by a white page that displays the question: What does your world look like? This offers the viewer a space that has not been written on yet. In this case, a blank page functions as a pause or interruption. This pause marks a change and prepares the beginning of a new section.

In Roald Dahl's story 'The Big Friendly Giant' from 1982, an atlas and blank pages play an important role. Here is a quotation from the relevant section:

In the leading machine, the Head of the Air Force was sitting beside the pilot. He had a world atlas on his knees and kept staring first at the atlas, then at the ground below trying to figure out where they were going. Frantically he turned the pages of the atlas.
'Where the devil are we going?' he cried.

'I haven't the foggiest idea,' the pilot answered. 'The Queen's orders were to follow the giant and that's exactly what I'm doing.'

The pilot was a young Air Force officer with a bushy moustache. He was very proud of his moustache. He was also quite fearless and he loved adventure. He thought this was a super adventure. 'It's fun going to new places,' he said.

'New places!' shouted the Head of Air Force. 'What the blazes d'you mean new places?'

'This place we're flying over now isn't in the atlas, is it?' the pilot said, grinning.

'You're darn right it isn't in the atlas!' cried the Head of Air Force. 'We've flown clear off the last page!'

'I expect that old giant knows where he's going,' the young pilot said.

'He's leading us to disaster!' cried the Head of the Air Force. He was shaking with fear. In the seat behind him sat the Head of Army who was even more terrified.

'You don't mean to tell me we've gone right out of the atlas?' he cried, leaning forward to look.

'That's exactly what I'm telling you!' cried the Air Force man.

'Look for yourself. Here's the very last map in the whole flaming atlas! We went off that over an hour ago!' He turned the page. As in all atlases, there were two completely blank pages at the very end. 'So now we must be somewhere here,' he said, putting a finger on one of the blank pages.

'Where's here?' cried the Head of Army.

The young pilot was still grinning broadly. He said to them, 'That's why they always put two blank pages at the back of the atlas. They're for new countries. You're meant to fill them in yourself' (Dahl, 1982, p. 198).

The following two sentences are interesting because they directly involve an atlas:

'As in all atlases, there were two completely blank pages at the very end.'
'That's why they always put two blank pages at the back of the atlas. They're for new countries. You're meant to fill them in yourself.'

These 'blank pages' most likely refer to the end paper of the book, although the actual function of this is to provide a simple folding space for the cover binding. But this open white field also provides a space for imagination and for discovery.

Roald Dahl's statement '...You're meant to fill them in yourself' encourages the reader not to be satisfied with what is given, but rather to become a part of the discovery process.

I present this project in the spirit of Roald Dahl's motto. Metaphorically, New Zealand and Wellington were precisely this kind of 'blank page' for me. I experienced a similar process of discovery and rediscovery in my own homeland after my stay in New Zealand. The questions 'How can I bridge the temporal and physical gap between two places in a visual manner?' inspired the title of my project.

4. MIND THE MAP

This is a play on words that refers to the announcement 'mind the gap' that can be heard in London's train stations. The 'gap' in this case refers to the gap between the platform and the train itself. If this announcement were ignored, passengers could possibly fall into the gap between the platform and train. Changing the letter 'g' to 'm' produces a completely different context. A map is a means of communicating information that makes spatial facts visually accessible. 'Mind the Map' concerns itself in this case with trying to fill the gaps in time and space between two places by mapping them.

Subtitle: 'Through the World in 24 Hours'

The alternate title references Jules Verne's novel from 1873 'Around the World in 80 Days'. This exciting story is based on events that really happened during a trip around the world that was first made possible by the opening of the Suez Canal and the railway across the USA in 1869. Prior to this, a journey of this kind only lasting 80 days, which was a relatively short period at that time (approx. 2.5 months), would have been impossible. With the aid of technological progress of a railway and a canal, a new way was opened and a new record was set for that era.

This might make us chuckle by today's standards. The world has become smaller, and places are able to be travelled to quickly - not least of all because of the technical progress of the Internet. This omnipresent network makes real geographical distances insignificant. With the help of this network, physical distance is countered by a constant connection, which is expressed by the high number of social networks, among other things. And how does this relate to the temporal component? '24/7' means 24 hours, 7 days a week (i.e. all of the time), and this expression also describes the constant presence of the network. Today's world is characterised by 24-hour communication across international time zones. Communication via the Internet connects locations separated by a large distance. For example, when I meet with my supervisors online via Skype, it is late evening here in Dresden, and in Wellington, a new day is just beginning. This form of communication connects us, however time separates us more in this case.

Assuming a temporal difference of 12 hours between New Zealand and Germany and ignoring summer and winter time, a special mental construct may be developed: after travelling from one location to the next with a difference in time of 12 hours, another 12 hours are required to return to the starting point.

This mental model of 24 hours is an important component of the design of this atlas. The time unit of 24 hours is featured consistently as an order of magnitude in all chapters of the atlas, and the fluid transition of this relative reference to size is presented from the objective to the subjective viewpoint or from a larger dimension to a smaller focus throughout. This raises some questions concerning time itself, the day-night rhythm, everyday life, and subjective perception of a location at a certain point in time. How can time be defined? What role does the day and night rhythm play in our lives? What do we do during the day? And how does my personal perspective of this look?

The following sections form the theoretical background combined with details of design and visualisation of the previously indicated four chapters in the atlas. Each chapter contains three maps, which equals 12 from either direction and a total of 24. This provides a form that corresponds with the time aspect of the atlas' book design.

4.1 THE WORLD

According to Howse (1980), the advent of long-distance travel created a need for time conventions by the end of the 19th century. After the development of international railway lines, a certain time was used for the respective route, which meant that the local time would be different from the time on the train. This made the organisation of travel schedules difficult work. The task of unifying time zones and making them systematic was mainly initiated by railway companies. The prime meridian was defined in Greenwich, and this convention was internationally adopted at the International Meridian Conference in 1884. The time zone system was introduced country-by-country. The same time is used in each particular zone, and each zone is one hour behind the next zone to the east; the system begins at the prime meridian in Greenwich, England. The respective zones are spaced at intervals of 15 degrees (Richards, 1998).

'As one moves to the west from London, one passes through 12 time zones before reaching longitude 180 degree west; this is 12 hours behind Greenwich. Likewise, if one moves east through 12 zones, one reaches the same longitude, but now this is 12 hours in advance of Greenwich. The international date line is at this longitude - ...' (Richards, 1998, p.62). For example, if it's noon in Wellington, New Zealand, then one goes for lunch, but at the same time, it's midnight in Dresden, Germany, and people there will likely be sleeping. These two actions happen at the same time but at different places, and therefore at a different time.

It isn't easy to define something as diffuse and ambiguous as time. Time is something that is 'just there'. 'Time is Life' (Ende, 1973, p. 159). Time is defined, divided, and measured depending on the particular cultural background involved. Here I am considering time from my own euro-centric perspective. Umberto Eco provided me with some very interesting statements about time, which I quote from in the following. About the man: Umberto Eco, was born 1932 in Alessandria, Italy and is an Italian semiotician, philosopher, medievalist, literary critic, and novelist. He gave lectures in Aesthetics and Visual Communication in Milan, Florence and Bologna since 1963 and became a full professor for Semiotics at the University of Bologna in 1971. He ended his career as a professor in 2007.

'The fact is that we can measure time, but this gives us no guarantee that we understand what time is or whether it is proper to measure it metrically' (Eco, 1999, p.11).

One can imagine time as linear or sequential and daily routines as cycles at a certain point along this linearity. This certain, actual point in time is the link between the past and the future. This entails that the past is already gone, and that it may be described as a collection of moments. The future is not visible. The present moment is the only real appearance of time that we are able to experience with all of our human senses apart from memory or imagination (Eco, 1999). Eco's definition of time places special importance on the current moment. This aspect is often repeated in the design of my own treatment of this topic. For example, the first three maps of the first chapter discuss a certain point in time that depicts the greatest possible difference in time between Germany and New Zealand. To make time measurable, it is separated into units such as years, months, weeks, days, hours, minutes, and seconds. These measurements are only possible from a local perspective, which introduces another value to the discussion: location within a certain space. Time is something that is linked to our physical location.

The first chapter in the atlas is dedicated to the two different global outlooks, i.e. euro-centric and pacific-centric based on the time zones and the opposition of day and night. In Dresden, while night slowly falls over the city, a new day is already beginning in Wellington. At the beginning of my stay in Wellington, I always 'stumbled' over this time difference, especially when I thought about my friends at home or talked with them via Skype. Existing in completely different moments at the same time was an astonishing experience for me. Understanding this difference as a fact and being able to internalise it was the idea that inspired the first maps of the atlas.

The first map 'World map' (Atlas page 1) displays the world interpreted according to different locations. For New Zealand, the view is pacific-centric and southern-oriented, and for Germany, it is euro-centric and northern-oriented. The world maps are divided into 24 time zones. The political borders of countries are ignored here in order to produce a clear graphical appearance of simplified time zones. The individual zones have been assigned a total of 12 grey tones to provide a simple scale of gradients from light to dark. The difference between New Zealand and Germany is about 12 or 10 hours, depending on whether it is summer or winter. The point in time illustrated is not actually real, but only a construction. This point in time assumes an equal day and night at both locations in order to achieve an abstract and extremely simplified depiction. This simplified depiction is intended to enable improved understanding of the matter.

The second map 'World map reordered' (Atlas page 2) displays two continents resulting from the recombined zones. These zones are combined so that 12 zones with 6 grey tones each produce a single 'continent'. The lighting conditions are abstracted to produce a day continent and a night continent. This breaks visual norms, and the viewer is able to recognise the global map, but notices that it has been severely modified after taking a closer look. This irritation is intended to challenge the viewer to examine the contents of the map more precisely and to engage in the mental experiment presented while reading the remaining pages of the atlas.

The third map 'Clockface of timezones' (Atlas page 3) is based on the idea of a face of a clock. The 24 strips of grey tones are arranged circularly around the south and north poles, and in this case, the visual effect is greater than the contextual component. To illustrate land in a circular form, diamond-shaped sections are normally used to compensate for the curvature of the Earth. This in turn distorts the proportion of the land masses. This technique was consciously neglected in my case to make sure that both of the maps would be easily recognisable.

All of the maps have been framed, which is also conventional in regular atlases for the purpose of placing coordinates. The names of the chapters are positioned within this frame and complemented by the numbers 1 to 24, which also playfully indicates the scale of size applied. Each map also features a legend that indicates the title of the map and a short written introduction. In addition, an arrow displaying north or south is also featured, provided this suits the contents of the map.

Understanding the fundamental difference in time between Wellington, New Zealand and Dresden, Germany is the topic of the first chapter. This difference also continues when the day time and the night time are observed. The following chapter discusses the opposed day and night relationship between New Zealand and Germany.

4.2 THE COUNTRY

After discussing time in a global context and in connection with time zones in the first chapter, we continue to the next smaller focus in this chapter – the country itself. As mentioned previously, the measurement of time is bound to a specific location. When we compare New Zealand and Germany with each other, we see two locations; one on the southern hemisphere, and one on the northern hemisphere.

Historically, time has been connected with celestial motions such as the Sun and the stars rising and setting, which occur in terms of different repeating rhythms (Eco, 1999, p.8). The course of the Sun and the stars at night are different at these locations due to their respective positions on the southern or northern hemispheres. Both day and night time are covered in this chapter. For us, the day-night rhythm plays an important role from a biological perspective. This natural rhythm influences our lives and is referred to as the ‘circadian rhythm’ in the context of living creatures. The ‘circadian rhythm’ is a concept from chronobiology that indicates the endogenous, internal rhythm of living organisms. The exact length of this period varies between the different species, but usually amounts to 24 hours. The internal clock hardly needs signals from the outside world to continue its rhythm. External impulses that may serve as a timer are different, but the most important and famous of these is light (Cermakain, Sassone-Corsi, 2002, p. 359-65).

It may be said that the circadian rhythm helps people adjust to daily phenomenon that repeats on a daily bases. It controls our sleeping/waking rhythm. The external causes for this are present in the rotation of our planet; this functions as the most obvious rhythm-setting force, which alternates the lighting conditions. This alternation, connected with the changing condition of the Sun is perceived by the human eye. The second chapter of the atlas describes the different daily course of the sun according to the measurement of time indicated by a sundial. The passage is in Germany from east via south to west and in New Zealand from east via north to west. This difference is because of the position in northern or southern hemisphere. But this difference isn’t only detectable during the day; it is also visible at night because of the stars.

On the first map ‘24 hours’ (Atlas page 4), an overview compares the opposed lighting conditions existing between New Zealand and Germany, which is similar to the information in the previous chapter. An extra box provides the position of both countries in a global context. The grey tones introduced already are also used here to indicate the abstracted lighting

conditions. Light grey depicts the day and black indicates night. The corresponding hour also features a small circle that displays the movement of a shadow cast during daylight hours. At the beginning of my stay in Wellington, I had a subtle feeling on sunny days and especially at lunch time that ‘something was different’, which slightly irritated my sense of orientation. After a while, it occurred to me that this feeling could come from the Sun’s northern course in the sky, which was new to me. Even when I realised where this subtle feeling was coming from, I was still fascinated by it again and again. To depict this little ‘wonder’, I determined the highest points in each country.

The second map ‘Day time’ (Atlas page 5) explains the origin of this shadow more exactly. In this case, the mental model challenges the viewer to imagine the highest natural or manmade point of a particular country as a sundial. The course of the shadow moves in a counterclockwise direction, and in Germany it moves in a clockwise direction. This aspect is displayed in a simplified three-dimensional outline of the function. The scale of size between the highest points is ignored; the information provided by the course of the shadow is much more important. Besides the grey tones previously used, yellow is introduced here for the first time. The edge of the map stylistically illustrates an average altitude. Information about the difference in altitude and the relationship between the highest points is provided here.

Even during the night time, there are fundamental differences between these locations. The Southern Cross was described to me as a special constellation even before my stay in New Zealand, which may only be viewed from the southern half of the Earth. As soon as I was there, my roommates showed me this constellation in the night sky right away. The third map ‘Night time’ (Atlas page 6) involves the nighttime and the starry sky. Naming all of the constellations in the sky goes beyond the capacity of this simplified star chart, so I’ve highlighted the most important examples according to my own opinion for this reason. The Southern Cross has been chosen for the southern hemisphere, and the Big Dipper for the northern hemisphere. Orion functions as a link between the constellations, since it is visible in both hemispheres. This map introduces a background photo for the first time. This leads us stylistically to the next chapter, which illustrates the cities of Wellington and Dresden and life in these two cities via ten examples.

4.3 THE CITY

People within the same time zone experience similar actions of everyday life at the same time. A single day is a point in time or a period of 24 hours along the axis of time. The constant oscillation between day and night defines our life in a number of ways. Our activity and inactivity is present directly within the context of our circadian rhythm. If we consider a regular weekday, work is an important component of the active phase of the day in an adult's life. In my experience, this is commonly referred to as the concept of 'daily life'.

The repetitive rhythm of daylight and night time provides the rhythm that strongly affects our everyday life. The cyclic event of the alternation of day and night defines a time unit of a single day. The repetition of the 24 hour cycle leads to the term 'everyday life'. The concept of 'daily life' describes routine daily and weekly cycles and is defined by repeating patterns of work, work routes, consumption (eating and shopping), free time, social, and cultural activities, and sleep. This is contrasted by holidays, the weekend, and vacation. Daily life is connected with a certain sensitivity to time, which Chaplin also defines as objective 'chronos time' in her essay 'Time for life: time for being and becoming' (Chaplin, 2002, p. 215-227). This sensitivity to time is characterised by deadlines and regular schedules, which is why it is also referred to as 'dating time'. It is precisely this repetition that causes this time to seem different than the example of time spent on the weekend or during vacation. This sensitivity is described by Chaplin as subjective 'kairos time' (Chaplin, 2002, p. 215-227), which runs fluidly. Nevertheless, daily life also permits exceptions and spontaneity within its routinised processes. 'The cyclical occurrence of everyday time, with its routines as well as its spontaneity, is mingled with the linearity and sequential character of the lifetime perspective which links past, present, and future' (Chaplin, 2002, p.216).

In 'Critique of Everyday Life' by the French philosopher Henri Lefebvre, the phenomenon of sensitivity to 'chronos time' and 'kairos time' is described from different perspectives, specifically within the sense of reality and unreality. 'Sometimes the everyday appears to be the sole reality, the reality of realists, dense, weighty and solid. At other times it seems that its weight is artificial, that its denseness is insubstantial: unreality incarnate' (Lefebvre, 2002, p. 194).

As Chaplin remarks, spontaneity is also present in daily life. The 'unreal' is able to result from spontaneous action. Unreal inasmuch that a deviation from the normal process results. This change leads to new perspectives,

which in turn have a regulating effect on routines. This also leads to an oscillation between routine and spontaneity, between 'kairos time' and 'chronos time', and between the 'real' and the 'unreal'. But how does this daily life actually look? How do we spend our time during a 'regular day'? I explore and discuss this question in my '24 hours Documentation'.

There are many different worldwide similar projects being realized, e.g. the US-American directors Ridley Scott and Kevin McDonald with their project 'Life in a Day'. They are collecting short movies from everybody all over the world and turning them into one documentary. 'This is a unique experiment in social filmmaking ... A time capsule that will tell generations what it was like to be alive on July 24, 2010' (MacDonald, 2010).

The first map 'Wellington'/'Dresden' (Atlas page 7) of third chapter 'The city' of the atlas introduces ten people familiar to me from my personal circle of friends and acquaintances who lived at this time at these two locations; these volunteers documented the same day, which naturally consists of 24 hours. In order to give structure to the concept of 'every day', 24 hours of a weekday are provided as an example. These hours consist of a recurring rhythm of human waking and sleeping phases, which are caused by the day and night rhythm. During the active daylight phase, weekday activities such as eating, working, and convalescing are repeated. Any exceptions are not a part of this observation; the approach involved is much more generalised and comparative. How much time is spent on what, and how exactly does the example indicate this? In order to get to the root of the question, experimental case studies were carried out both in Dresden as well as in Wellington. These experiments included everyday data collected from ten test subjects per city, which was then visualised. The map 'Wellington'/'Dresden' (Atlas page 7) in this chapter features an extract from the corresponding city map. An extra box provides the position of the respective city located in the corresponding country. Red points refer to the locations where I met ten people in each of these cities. This was much easier in my home city of Dresden than it was in Wellington, where my circle of acquaintances was still very limited at the start of my stay. Luckily, the workrooms of the university provided me with contacts. My peers and roommates, their colleagues from work, and a yoga teacher were also involved. The points on the Wellington map are clearly more spread out compared to the Dresden map, where my circle of friends and acquaintances is more or less concentrated in a single area of the city. Like the previous map, this one also features a background photo, although it is more hidden by the city map than it is visible, which also emphasises the visual effect of the 'undiscovered' and the 'currently invisible'.

The second page of the 'City' chapter '24 hours in Wellington/Dresden' (Atlas page 8) does not feature a map; instead, it features info graphics that provide a daily documentation of each of the ten test persons. According to Wolff, thematic atlases feature quantitative as well as qualitative graphical depictions. For example, diagrams produced via quantitative values about the population may also be included (Wolff, 1995, p. 13). This sheet features ten pie charts that feature a visualisation of the following data: The test subjects were instructed to document 24 hours of one day. A questionnaire (provided in Appendix A) was used to record units of everyday life, and photos were taken for several of these units. The 24th of November 2009 was selected as the data collection date. According to international time zones, the day in Wellington begins 12 hours earlier than in Dresden. These particular 24 hours were divided into the following units for data collection: food, movement, work, spare time, sleep, and except for the last two, these units were photographed by the test subjects. The groups 'dd' (abbr. for Dresden) and 'well' (abbr. for Wellington) were therefore simultaneously engaged in the documentation of their day, equipped with a questionnaire, a stop watch, and a camera. The shortest unit of time was set to 15 minutes and all information has been rounded up or down to this value. It is easier to read a time visualisation of 24 hours divided into 96 units (4 x 24) instead of 1,440 units (60 x 24). This decision was based on readability and illustrative purposes for the reader. I used this data and the photo material to produce 24-hour visualisations. In this case, the circle acts as the formal equivalent of a 24-hour day. The full circle is divided into sectors. These circular sectors are areas that are bordered by a curve and two radii, similar to a pie chart. The legend provides an explanation of the colour code for the individual areas.

The third sheet of the chapter (Atlas page 9) features another info graphic with the same colour code. The diagram 'average' shows the average values of the data for the groups 'well' and 'dd'. These averages are surprisingly similar. Some units differ only minimally, while others exhibit somewhat greater steps in time. For example, dinnertime in Dresden is between 7:15 p.m. and 8:00 p.m., while dinnertime in Wellington is between 8:30 p.m. and 8:45 p.m. Some of these average values are combined with photos of the participants. The units 'food', 'movement', and 'work' feature corresponding photos, which are provided in very different levels of quality due to the different nature of the test subjects. These 'snapshots' illustrate an interesting level of complexity both contextually and stylistically. The test subject's own choice of which part of the image to display was completely independent, i.e. what and how much of the image would be displayed. These experiments show that, on average, the participants at the same location followed the same daily units. It is possible to say that equivalent

rhythms are present at the same location. This rhythm is determined by the local time and by local customs and concepts. The individual differences become apparent from the photos. At this point, the information becomes a visual representation of life, which also indicates the test persons' high level of the interest and feedback. These images show aspects of individual's everyday life. To read a photo, the viewer does not need to be able to read the colour code, reading direction, or symbols first; the information may be accessed immediately. Since these experiments only document a single day, and since the number of test subjects is relatively small, a representative illustration cannot be asserted. However, collective rhythms have become visible.

I was also one of the participants in the Wellington group, providing my own component to the collective rhythm. But is a pie chart an appropriate method of depicting personal perception? In the next and final chapter, a new form of map is introduced in which photos representing a certain moment are combined with a map that describes a location.

4.4 MY WORLD

The concept of a routine or of a repeating rhythm tends to smack of boredom or implies dullness. In spite of this, routines and rhythms play an important role in daily life; without these features, people would constantly be confused by the numerous decisions they face (van den Broek, Breedveld and Knulst, 2002, pp. 195–212).

The useful aspect of the routine stands opposite to human beings' need for new experiences. This need is fulfilled by travelling and by discovering new places, among other things. I observed this discovery process in this way, which also caused me to experience it myself: the first orientation took place using a map. The pointer finger is often used to determine a location on a map and to imagine walking or driving along a route, but in this case and in the following, only movement by foot in the urban environment is taken into consideration. The actual three-dimensional space is depicted two-dimensionally, which requires a certain amount of talent for spatial visualisation. Photographs are usually taken after reading the map while actually walking or strolling through a new place, which makes the space able to be perceived three-dimensionally and with all of the senses, but documentation mainly takes place visually by 'capturing' the experience as a photo. The observer 'sees, more or less, what a photographic camera records' (Arnheim, 1970, p. 43). Therefore, the map and the photo that accompany the process of tourism are involved here.

The concept of 'tourism' originates with the French word 'le tour', which means 'journey', 'tour', and 'walk'. A similar French word is 'flaner', which approximately means 'to dander, to stroll'. A 'flaneur' describes an observer in the city at the end of the 19th century, who has time to make clear observations because of the relaxed tempo of his wandering (Neumeyer, 1999). Approximately during the middle of the 20th century, the word 'dérives' (wandering) begins to be used in France, a term coined by the Situationist International and its central figure Guy Debord.

The Situationist International (SI), founded in 1957, was a group of international artists and revolutionaries who tried to bridge the gap between art and politics. Their political background was based in Marxism, and their purpose was a radical approach against the established society. One of their focuses was the subjectivity of the individual, which was represented by the term 'psycho geography', for example. This term was defined by Guy Debord as 'the study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behavior of individuals' (Introduction to a Critique of Urban Geography, 1955).

The psychogeographic wandering of this group of artists was intended to expose undiscovered opportunities to utilise urban spaces. The idea was to explore the city critically in order to discover urban areas open for maneuvering and to chart the spatial potential of the revolution. During this process, small, shifting groups would move through the city for a duration of about one day. Even while I would like to distance myself from the radical political method of the SI, their approach to wandering is nevertheless parallel to my work, and not least of all in a temporal scope.

After my first arrival in Wellington, I actively participated in the process of discovery of new places using a map and photography as described above. After my arrival in my home city of Dresden, I set off with a camera on a reconnaissance mission to rediscover this already familiar place. The results of this are presented in the central part of the atlas. During this process, I developed a diagram over the course of my work to describe the method involved.

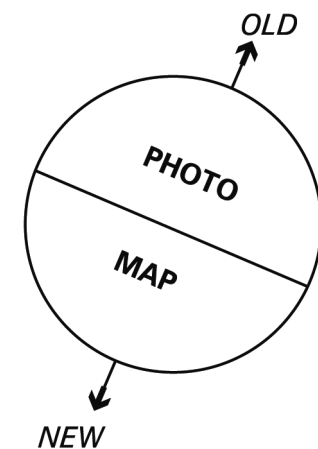


Fig. Diagram of the process

The process of exploration of new places mentioned above may be simplified and described as follows:

NEW – MAP – PHOTO – OLD

(OLD stands for known and NEW for unknown.)

If the process is reversed, it may be described like this:

OLD – PHOTO – MAP – NEW

An experimental approach was undertaken by reversing the process.

A known place may be rediscovered by taking photographs of the known OLD and then mapping the known OLD afterwards to end up with something NEW.

In the fourth atlas chapter, I combine my own subjective perceptions that I collected at various places by means of collage, illustration, and photography to produce a new kind of map. Snapshot photos highlight details in these maps as a kind of magnifying glass.

The first map is called 'My City' (Atlas page 10), the second 'My District' (Atlas page 11), and the third is titled 'My Home' (Atlas page 12). In this chapter, the focus is narrowed even further to finally arrive at my personal space. The maps are structured according to a similar principle: A photo taken in the room depicted on the map is positioned in the background. The corresponding area is superimposed over this as a map. In this case, the map is a freehand line drawing that has been drawn with a coloured pencil and then scanned. This handmade character is intended to emphasise the subjective character of the maps. All maps feature an arrangement of small snapshots. These are all presented in a similar, relatively small format and framed by a freehand line in order to fit them nicely into the map. The selection of the small photos displayed is limited to comparable things at both locations. For example, point 6 in the legend of the first map 'My City' depicts a ferry, one in Wellington and one in Dresden. The apartment house, the supermarket, and the cinema are also depicted; things that characterise life in the city. The living room features things such as a wardrobe or breakfast, things that we encounter every day. The comparability of both locations via these things was only added at the end of the design process, and the number of items displayed is limited for this reason. This could be expanded in additional maps or arranged according to any specific theme.

The freehand line drawing concept was inspired by Paula Scher's maps. (<http://www.paulaschermaphs.com>) Compared to mine, these maps mainly consist of typography. The overall impression is characterised by a very lively freehand drawing style. Paula Scher is a famous graphic designer and artist in New York and has received numerous awards, teaches design

at the School of Visual Arts, and is very famous for her own 'maps'. In the TED-Talk 'Paula Scher gets serious', she discusses 'serious play' and intuitive design creation. I appreciate this encouragement to engage in playful design because this is also how I like to work.

The following presents some closing remarks regarding the book design. The atlas may be read from either end, which means that the direction changes in the centre. The viewer has to turn the book around, which also changes the reader's perspective. The individual pages of the book may be folded out, which provides the maps depicted with a larger format, and the atlas still maintains a handy, tall format of 16 cm x 22 cm (closed format). The rear sides of the maps are printed in the grey tones presented in the first chapter, which illustrates the 'travel through time' across the Earth in 24 hours. The shaded area on the back of each page features a hole that continues throughout the entire atlas. This circular hole refers to the playfully naive idea from my childhood in the garden of my home. The cover has been kept simple to ensure that nothing is taken away from the contents.

5. CONCLUSION

Rebecca Solnit writes in her book 'Wanderlust': 'When you give yourself to places, they give you yourself back; the more one comes to know them, the more one seeds them with the invisible crop of memories and associations that will be waiting for you when you come back, while new places offer up new thoughts, new possibilities. Exploring the world is one of the best ways of exploring the mind, and walking travels both terrains' (Solnit, 1992, p.13).

On the one hand, this quote describes a revisited place, and on the other, it describes a rediscovered place and the impressions connected with this experience. My experiences in Wellington, a new location, and at a location familiar to me, Dresden, are very similar to the feelings described by this. The question 'how can I bridge the temporal and physical gap between two places in a visual manner?' mainly interested me in Wellington, since I frequently imagined the reversed rhythm of the lives of my friends and family at home. I felt the need to create a connection and share my experiences at my new location in Wellington. The experience of discovering new places should lead to rediscovery of familiar places, which inspired my second question: 'How can the process of discovering and exploring new places contribute to the rediscovery of familiar places by using maps and photographs?'. The formal design utilised places the work within the context of communication design. This project is based in the disciplines of illustration, photography and book design. The atlas 'Mind the Map' attempts to provide an answer to both of these questions. The announcement in London's train stations 'mind the gap' is intended to make passengers pay attention to the gap between the train platform and train itself. The map collection 'Mind the Map' is intended to make the reader/viewer aware of a temporal and physical gap that changes into a connection during the process of crossing.

The results of this project are mainly intended for a visual audience, for example designers curious about new forms of visualisation and the unique translation of content into a visual language. The atlas is also directed at people who are curious about how life on the other side of the world looks, possibly to embark on a journey there themselves, even if the trip is only imaginary.

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7. APPENDICES

7.1 APPENDIX A Ethical Approval

Ethical Approval

This document has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz



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9 December 2009

Gundel Schneider
110A Grafton Road
Roseneath
WELLINGTON

Dear Gundel

Re: Mind the Map

Thank you for your Low Risk Notification which was received on 7 December 2009.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

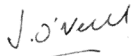
A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely



John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Ms Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Mr Donald Preston
Institute of Communication Design
Wellington

Massey University Human Ethics Committee
Accredited by the Health Research Council

copy of the low risk notification for ethical approval
©2009, Gundel Schneider


MIND THE MAP
FRAGEBOGEN 01 / QUESTIONNAIRE 01

NR: dd_01 / well_01
 pseudonym / nickname (optional)

Mehrfachnennungen sind erwünscht / multiple selections are wanted


1 Frühstück / Breakfast Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Obst/ fruits	Müsli/ cereals	Brötchen/ bap	Toast/ toast	Schnitte/ sandwich	Ei/ egg	anderes/ others

 bitte Teller und Tasse fotografieren / please take a photo of the plate and the cup


2 Arbeitsweg / transportation Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bus/ bus	Straßen- bahn/ tram	Auto/ car	Rad/ bicycle	Zug/ train	zu Fuß/ walk	anderes/ others

 bitte Verkehrsmittel fotografieren / please take a photo of the means of transportation


3 Arbeitsplatz / workstation Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Computer/ computer	Handwerk/ handcraft	direkter Umgang mit Menschen/ interaction with people	anderes/ others

 bitte Arbeitsmittel (Ausschnitt) fotografieren / please take a photo of the workstation (detail)

4 Mittagspause / lunch Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Imbiß/ snack	Restaurant/ restaurant	Mensa/ cafeteria	Schnitte/ sandwich	anderes/ others

 bitte Mittagessen fotografieren / please take a photo of the lunch


5 Arbeit / work Zeit / Time von / from..... bis / to.....

6 Heimweg / transportation Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bus/ bus	Straßen- bahn/ tram	Auto/ car	Rad/ bicycle	Zug/ train	zu Fuß/ walk	anderes/ others

7 Abendbrot / Dinner Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Schnitte/ sandwich	Salat/ salad	warmes Abendbrot/ cooked dinner	anderes/ others

 bitte Abendbrot fotografieren / please take a photo of the dinner

8 Feierabend / spare time Zeit / Time von / from..... bis / to.....

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fern- sehen/ tv	Theater, Kino / theatre, cinema	Sport/ sports	Kneipe/ pub	Freunde treffen / meeting friends	anderes/ others


9 Schlaf / sleep Zeit / Time von / from..... bis / to.....

7.2 APPENDIX B Signed Thesis Declaration Form

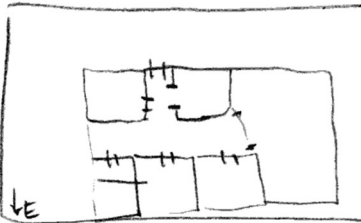
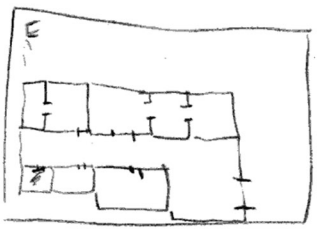
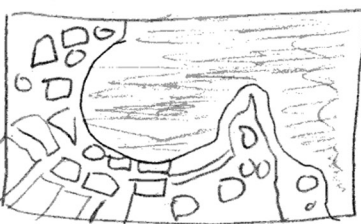
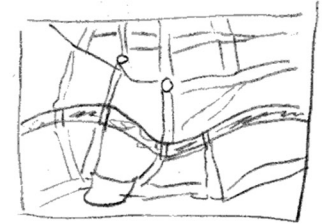
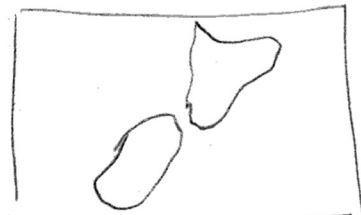
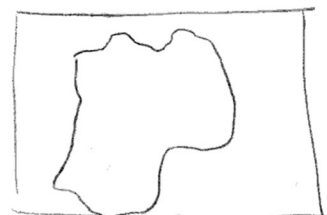
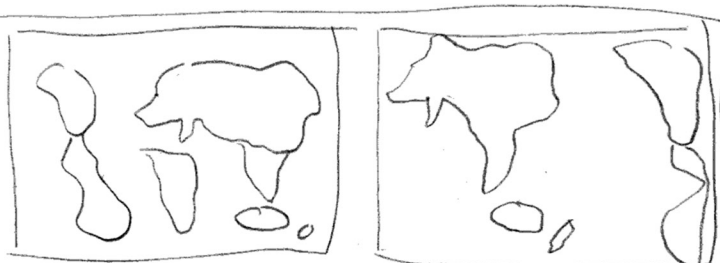
Thesis Declaration

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.

No other person's work (published or unpublished) has been used without due acknowledgment in the main text of the thesis.

 Massey University COLLEGE OF CREATIVE ARTS	
Thesis DECLARATION	
Author's Name (student):	GUNDEL SCHNEIDER
Title of Thesis	MIND THE MAP
Student number	07271360
Degree	MASTER OF DESIGN
Year	2011
<p>Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.</p> <p>No other person's work (published or unpublished) has been used without due acknowledgment in the main text of the thesis.</p>	
Availability of Thesis	
I hereby consent to the above report being consulted, borrowed, copied or reproduced in form time to time in accordance with the provisions of the Library Regulations made by the Academic Board. (underline)	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
The Assistant Vice-Chancellor (Research) has approved an embargo for this thesis. (underline) <small>Note: The period of the embargo will not exceed two years from the date on which the thesis is presented in its final format. During the period of the embargo the thesis will be treated as confidential and access restricted to supervisors, examiners and student. The Library will hold the completed thesis securely until the end of the agreed period; it may be released earlier with the approval of the Post Graduate Director or nominee.</small>	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
Candidate name: GUNDEL SCHNEIDER Candidate signature: <i>Gundel Schneider</i> Date: June 22, 2011	

7.3 APPENDIX C Idea Sketch



one thing!
How does something look like
seen from two different, opposite
points of view?

Die formale Betrachtung des Typus
Das dem Kreis am Beispiel Erde

From imagination to reality: Digging a hole to
see the world from the opposite side of the globe.

Identity by borders:

definition by shape
... (Text)

(morphing the shape to a circle / Interdeklaration /
Anforderung / Anforderung wie Jahresringe (Dicke nach
% Anteil)

Every day life:

How can the process of exploring new
places by taking photographs and using
maps contribute to the rediscovering of
known places?

Rhythm of similarities (write maps)

Private space:

Creating your own landscape - a
sketch of a place
(Obskure Fotos)

(Grundriss-Zeichnung (Skizze aus dem Kopf)

(transforming the real space into a
landscape) mit Hauptstrassen, Seitenstrassen,
etc...

MIND THE MAP or
THROUGH THE WORLD IN 24 HOURS

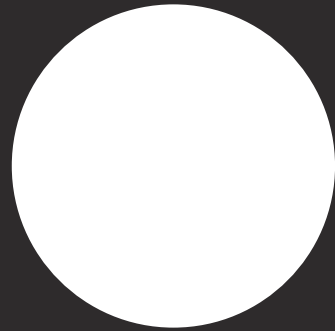
ATLAS

WORLD MAP

PACIFIC CENTRED, SOUTH ON TOP

With New Zealand in centre during the nighttime period day and night assumed equal compared to Germany during the daytime period





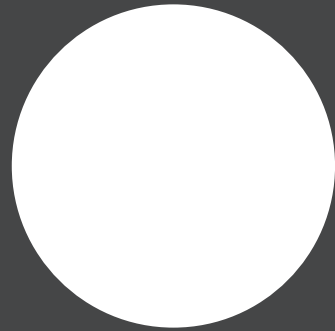
WORLD PACIFIC CENTRE RED WORLD DEUROCCENTRE RED WORLD PACIFIC CENTRE RED WORLD DEUROCCENTRE

WORLD MAP DAY AND NIGHT CONTINENT, SOUTH ON TOP

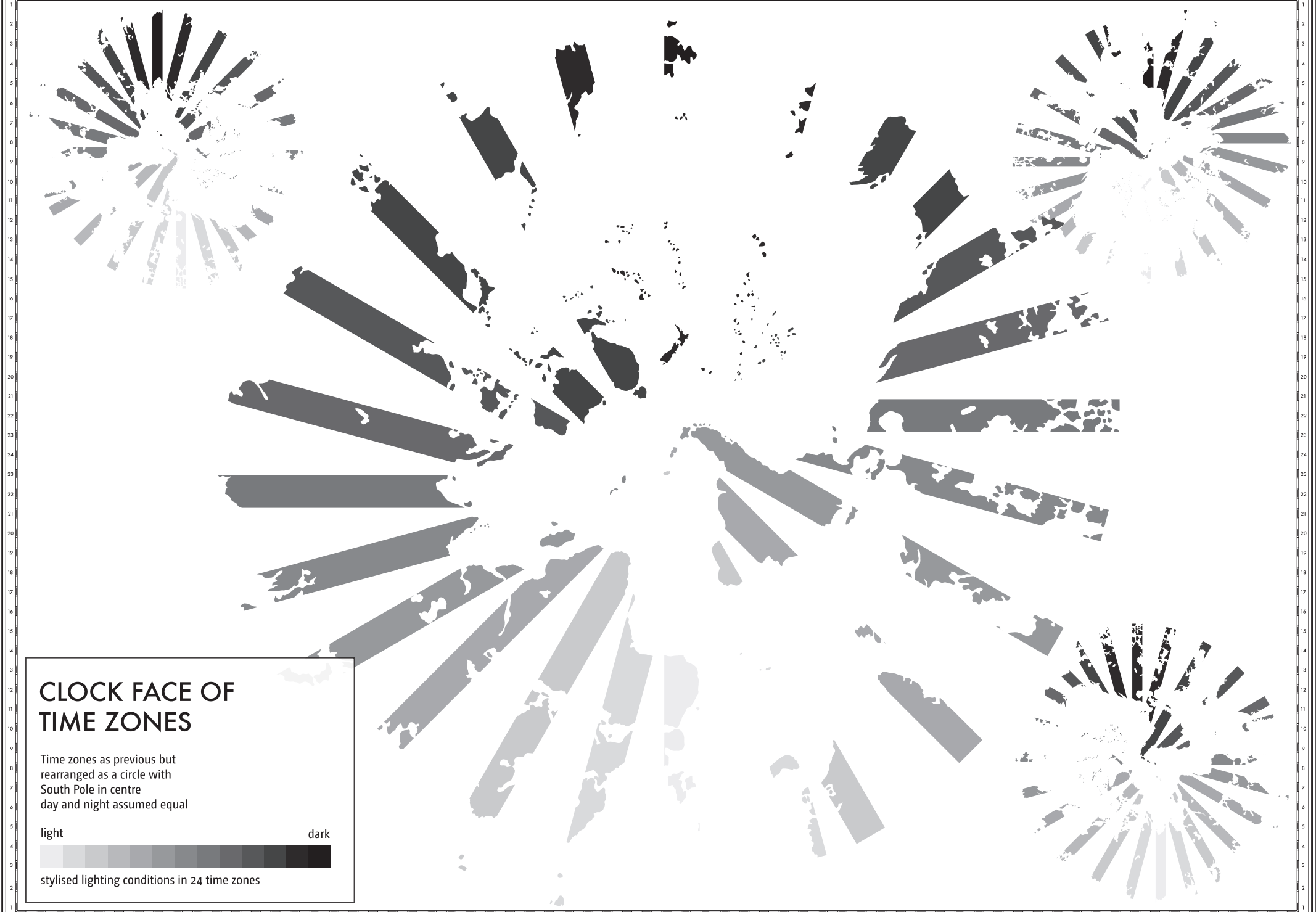
Same world map as previous but with reordered time zones according to dark and light landmasses day and night assumed equal



WORLD PACIFIC CENTRE RED WORLD DEUROCCENTRE RED WORLD PACIFIC CENTRE RED WORLD DEUROCCENTRE



WORLD PACIFIC CENTRE DE WORLD EURO CENTRE DE WORLD PACIFIC CENTRE DE WORLD EURO CENTRE



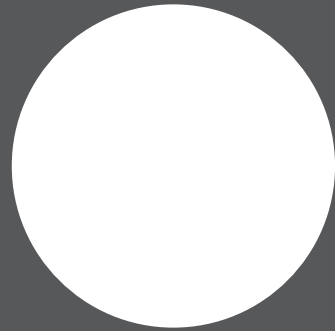
CLOCK FACE OF TIME ZONES

Time zones as previous but rearranged as a circle with South Pole in centre day and night assumed equal



stylised lighting conditions in 24 time zones

WORLD PACIFIC CENTRE DE WORLD EURO CENTRE DE WORLD PACIFIC CENTRE DE WORLD EURO CENTRE



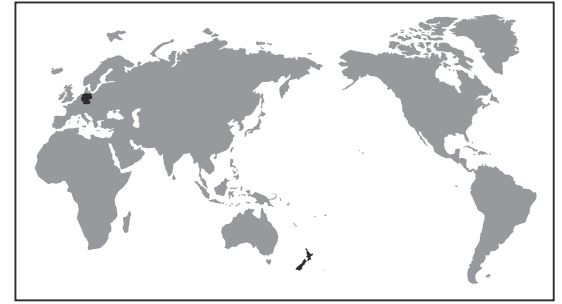
N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y

24 HOURS

24 hours compared with New Zealand and Germany via abstract shadowing on a sundial during day time (day and night assumed equal)



stylised lighting conditions in 24 time zones

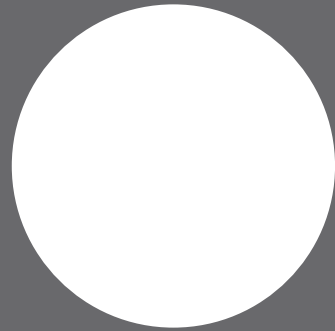


12 am 1 am 2 am 3 am 4 am 5 am 6 am 7 am 8 am 9 am 10 am 11 am 12 pm 1 pm 2 pm 3 pm 4 pm 5 pm 6 pm 7 pm 8 pm 9 pm 10 pm 11 pm



12 pm 1 pm 2 pm 3 pm 4 pm 5 pm 6 pm 7 pm 8 pm 9 pm 10 pm 11 pm 12 am 1 am 2 am 3 am 4 am 5 am 6 am 7 am 8 am 9 am 10 am 11 am

N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y N E W Z E A L A N D G E R M A N Y



DAY TIME

The daily course of the Sun and the shadows produced by the highest natural and manmade points in New Zealand

- 1 Sky Tower 328m, in Auckland
- 2 Mount Cook 3764m, close to Fox (Village)



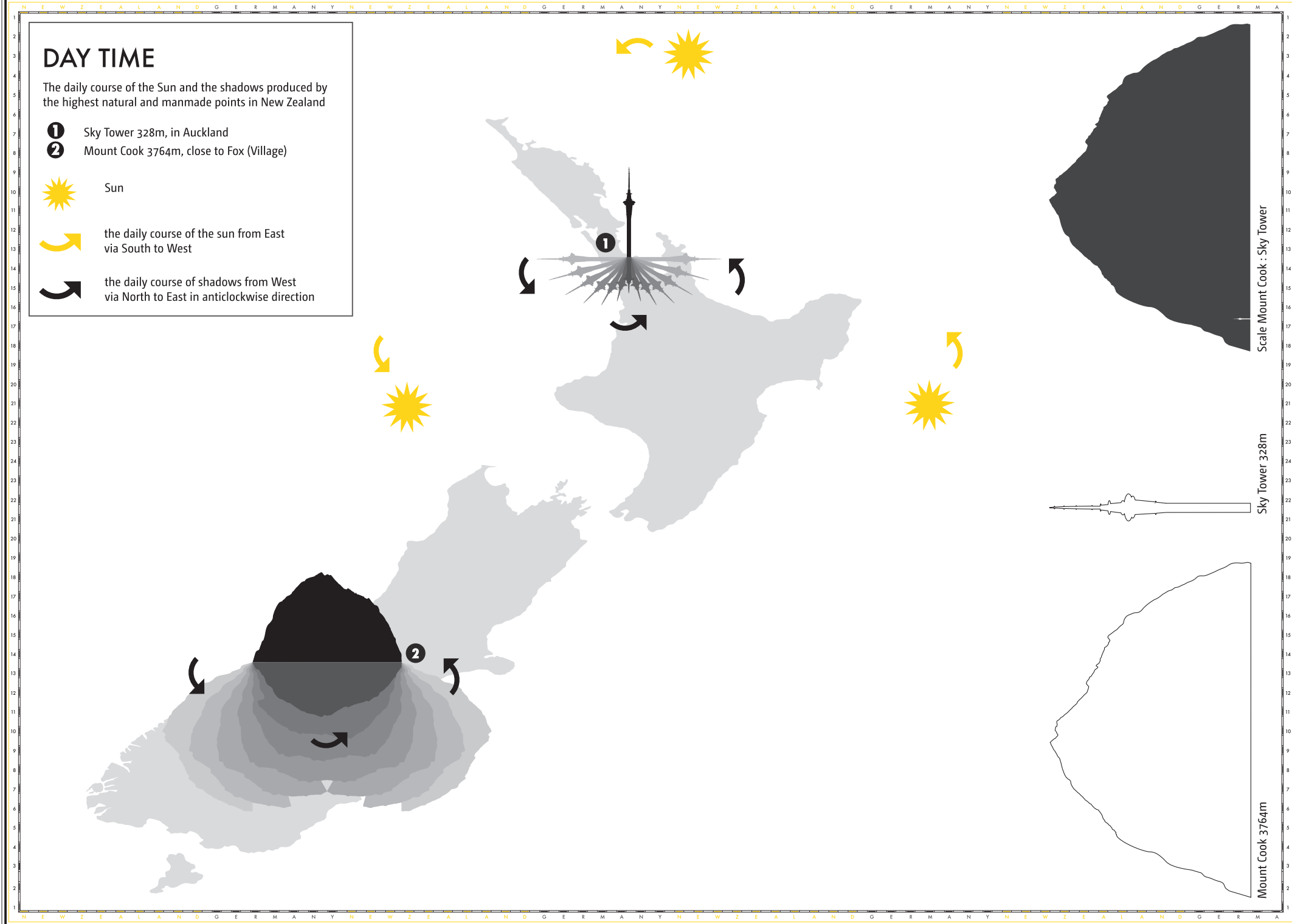
Sun

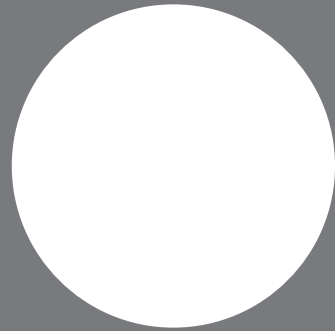


the daily course of the sun from East via South to West



the daily course of shadows from West via North to East in anticlockwise direction



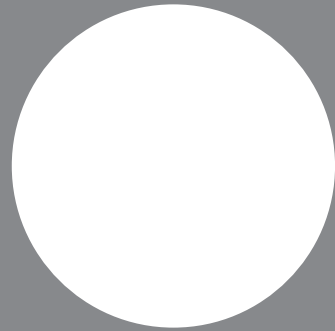


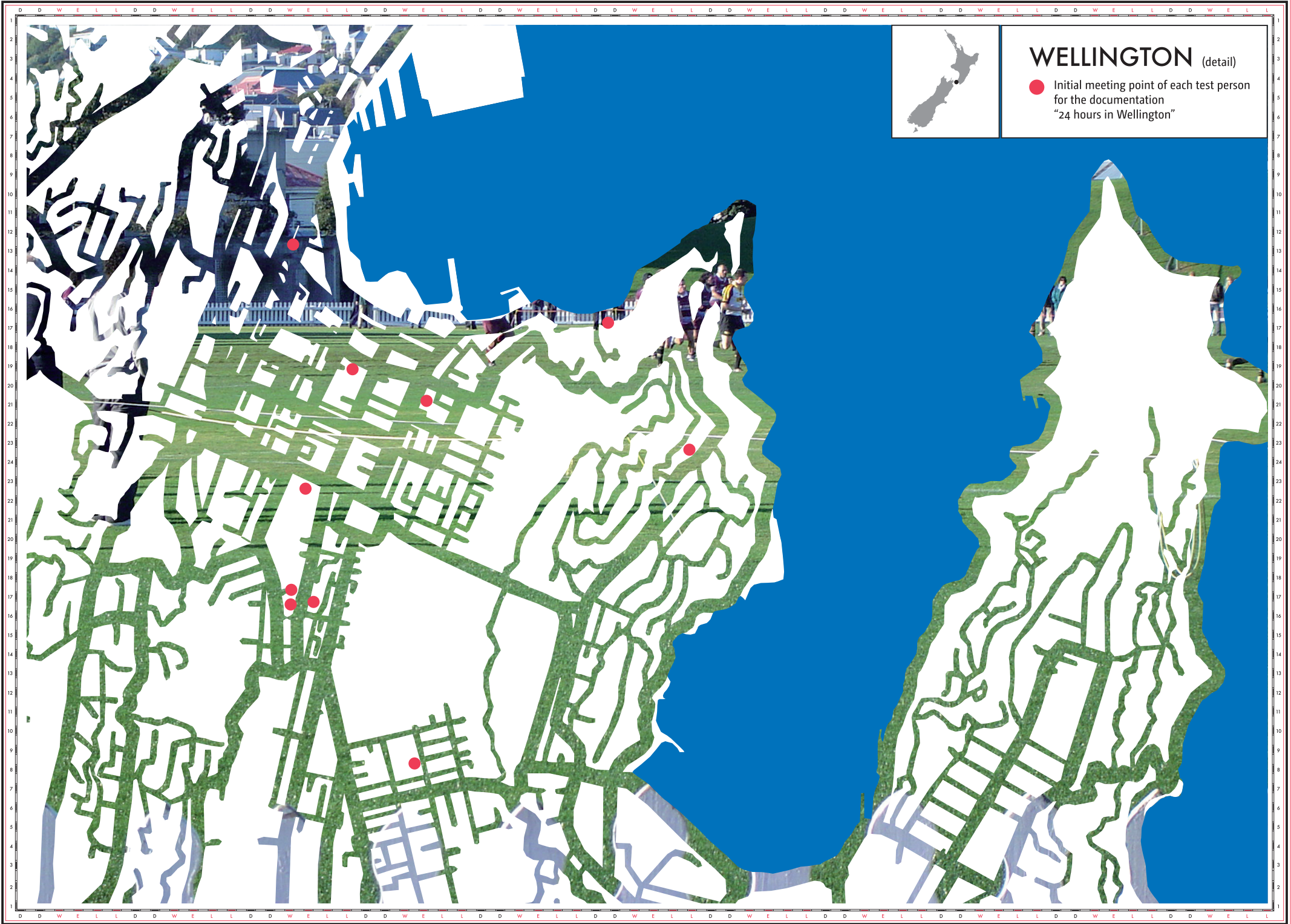
NIGHT TIME

The night sky of the Southern Hemisphere featuring highlighted points of the Southern Cross and Orion (connected with the Northern Hemisphere)

- 1** Southern Cross
- 2** Orion (parts of)







WELLINGTON (detail)

● Initial meeting point of each test person for the documentation "24 hours in Wellington"

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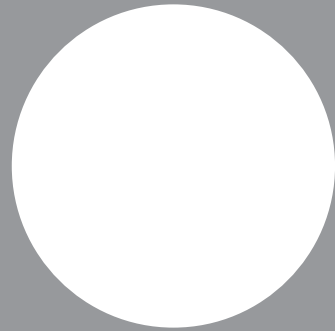
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314

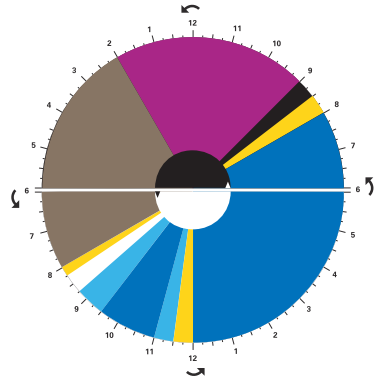
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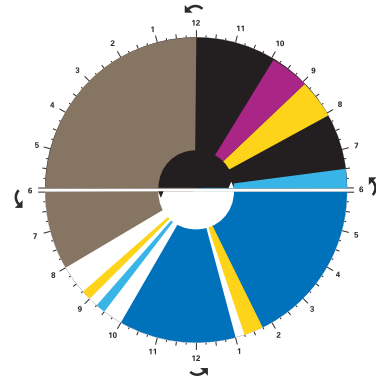
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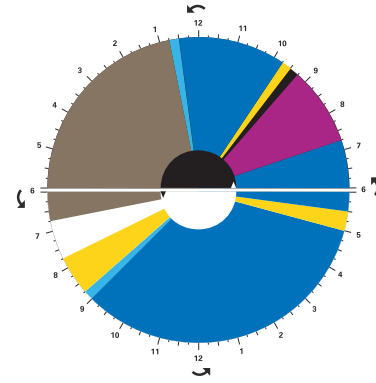
WELL_01



WELL_02



WELL_03



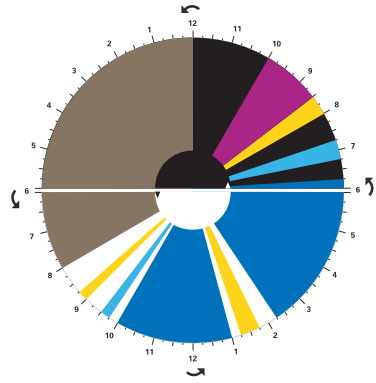
24 HOURS IN WELLINGTON

Daytime activities of 10 test persons:

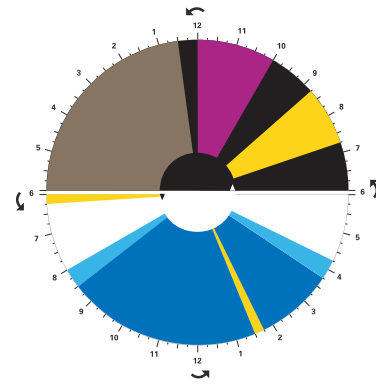
- work
- move
- eat
- recreate
- sleep

WELL is used as abbreviation for Wellington

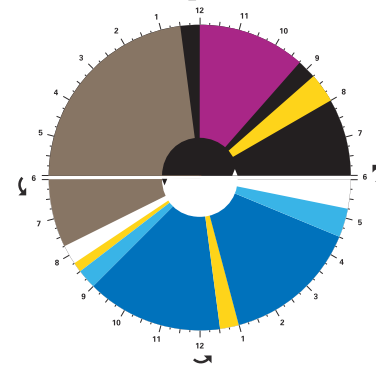
WELL_04



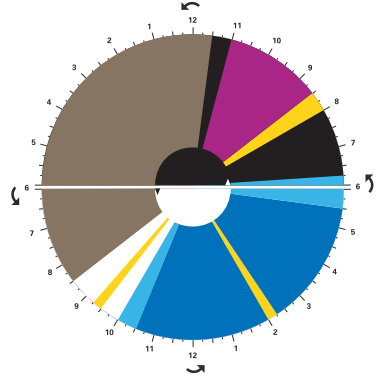
WELL_05



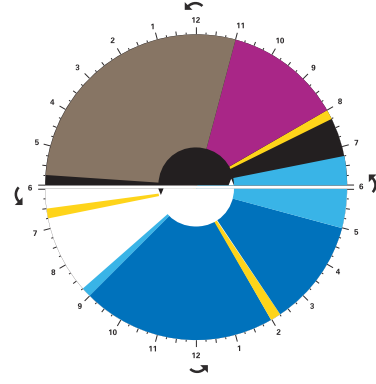
WELL_06



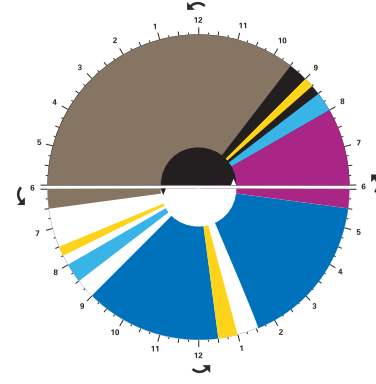
WELL_07



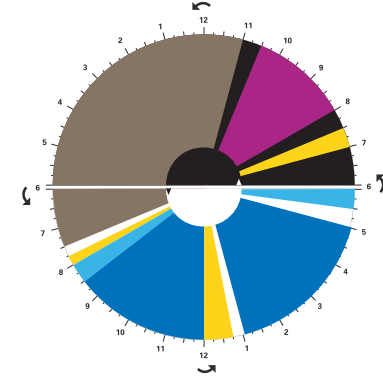
WELL_08

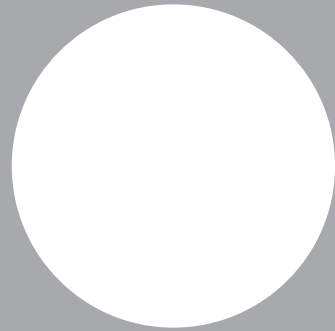


WELL_09



WELL_10

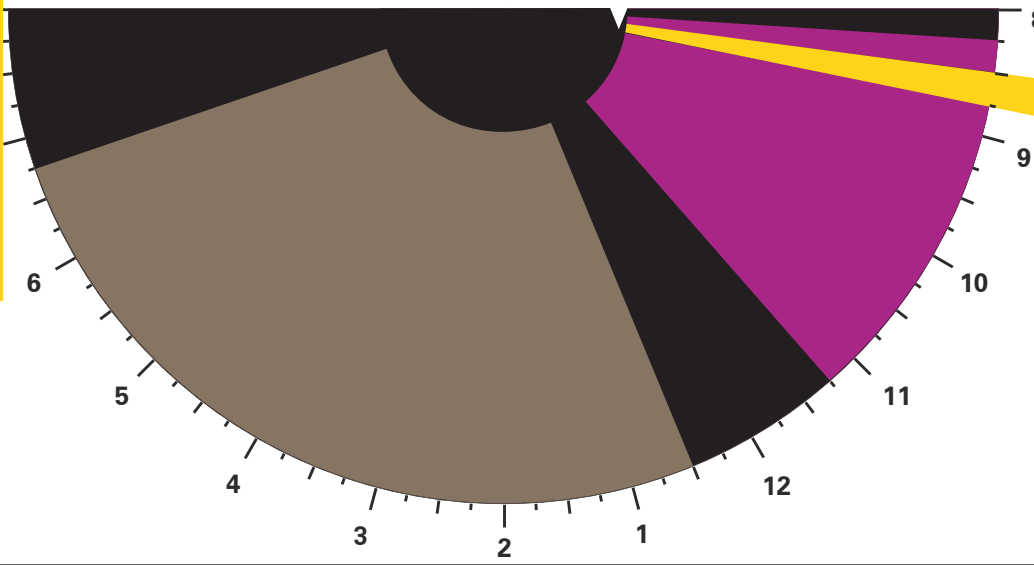
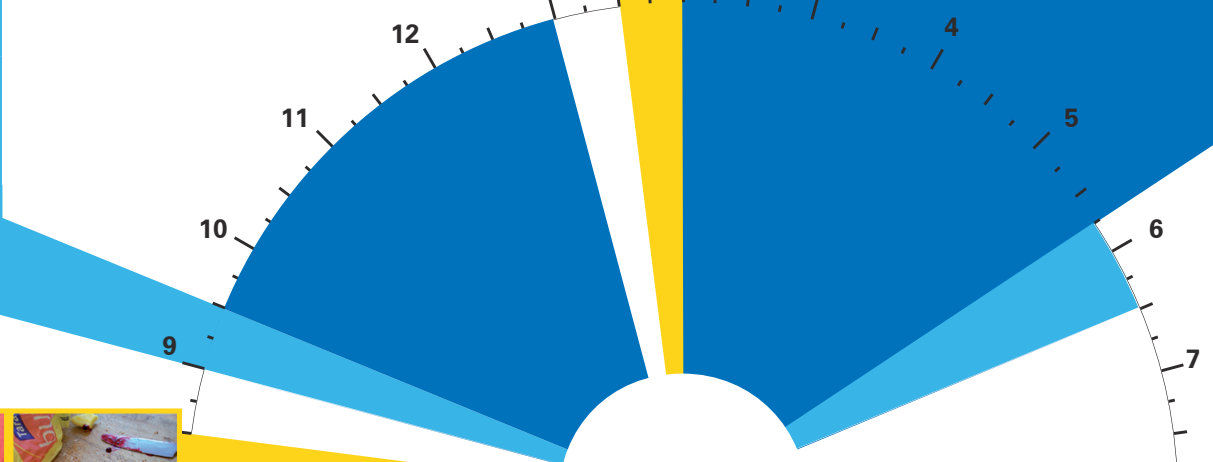


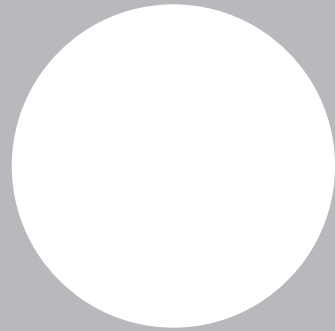


24 WELL-HOURS

- work
- move
- eat
- recreate
- sleep

Average time spent by 10 test persons in Wellington with the activities 'work', 'move', 'eat', 'recreate', and 'sleep' combined with snapshots taken by each test person in sections 'eat', 'move', and 'work'





MY CITY

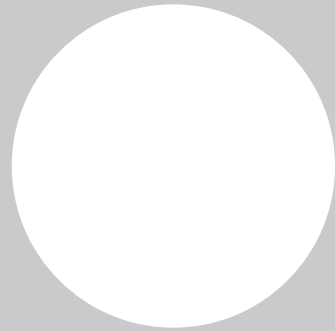
With my snapshots of 10 points that can be compared with places in Dresden:

- 1 HOME
- 2 STREET
- 3 COFFEE TO GO
- 4 SCULPTURE
- 5 INSCRIPTION
- 6 FERRY BOAT
- 7 TANKSHIP
- 8 CINEMA
- 9 SUPERMARKET
- 10 STUDIO
- * my position when taking background picture of jelly beans
- * my position when taking background picture of Wellington harbour



IF THERE WAS A CAN OF LIVES HERE BY CHANCE, YOU HAVEN'T TO DO IT AND BE NOT SIMPLY WATCH OR EVEN ESCAPE. THIS IS THE CITY OF ACTION AND THE WORLD'S HEADQUARTERS OF THE VERB.





MY DISTRICT

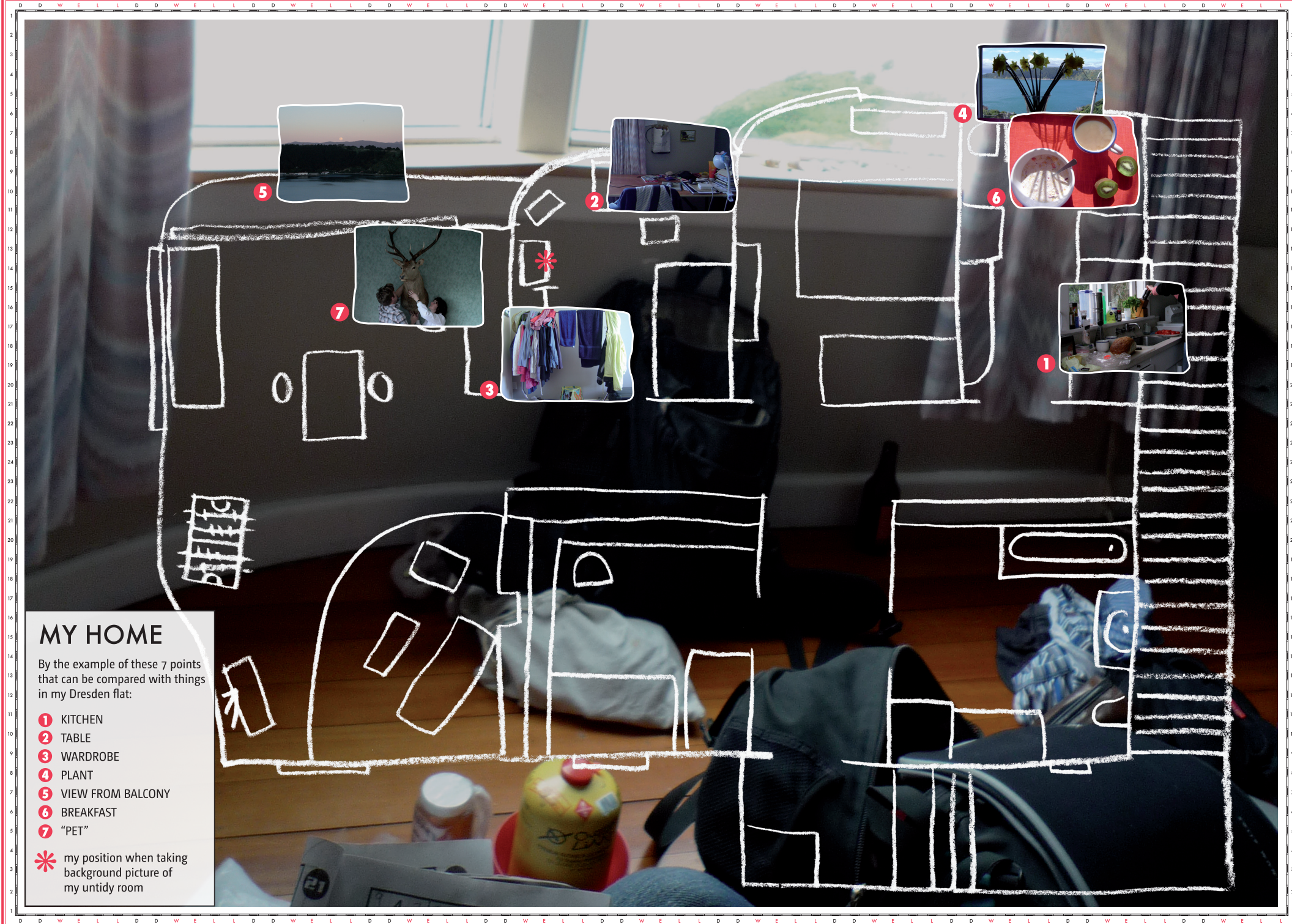
Via the example of these 6 points that can be compared with places in Dresden:

- 1 STUDIO
- 2 LIBRARY
- 3 SIDEWALK
- 4 LUNCH
- 5 BREAK / RECREATION
- 6 MEETING

* my position when taking background picture of graffiti on Massey campus







MY HOME

By the example of these 7 points that can be compared with things in my Dresden flat:

- 1 KITCHEN
- 2 TABLE
- 3 WARDROBE
- 4 PLANT
- 5 VIEW FROM BALCONY
- 6 BREAKFAST
- 7 "PET"

* my position when taking background picture of my untidy room

WHAT DOES YOUR WORLD LOOK LIKE?





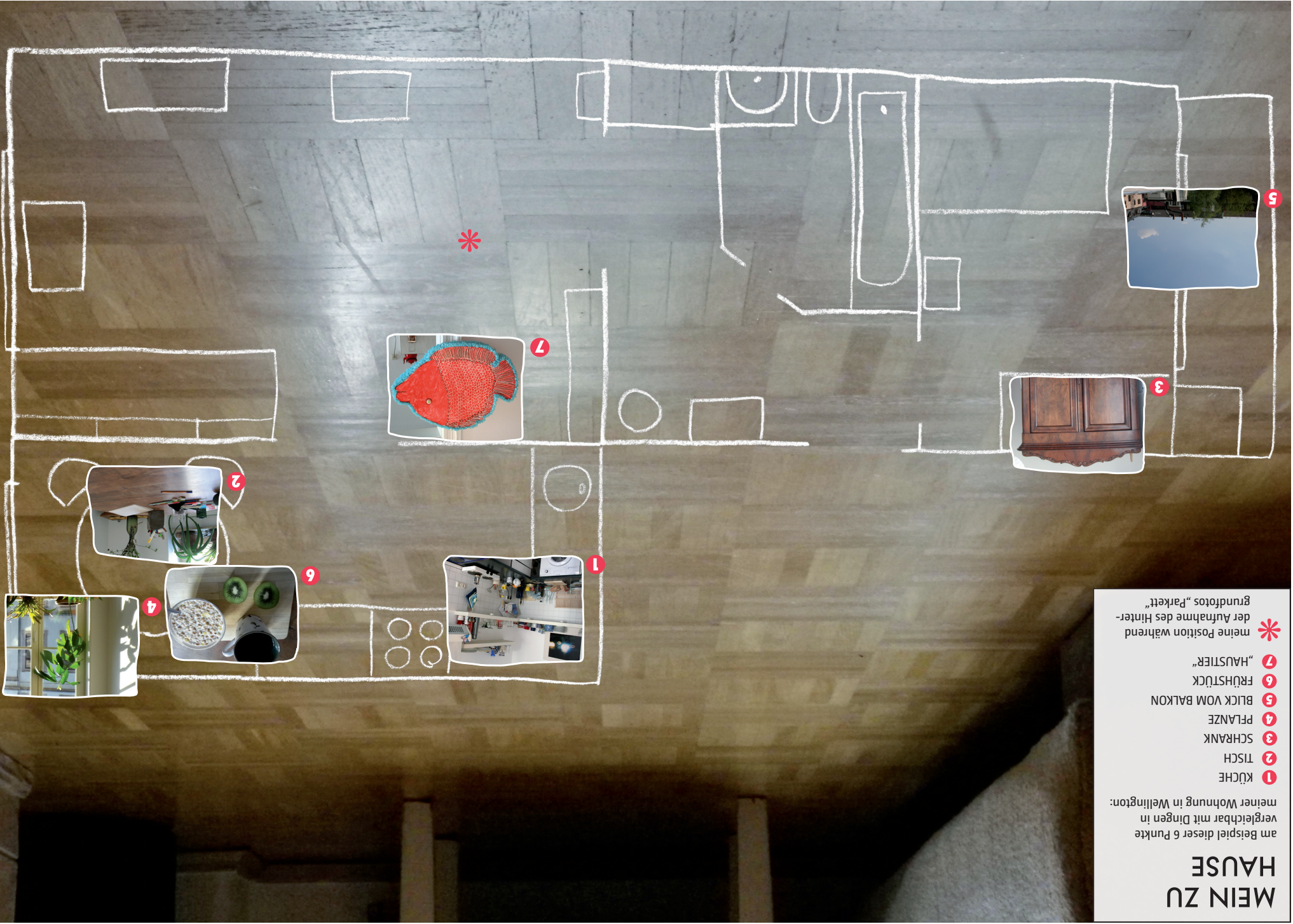
WIE SIEHT DEINE WELT AUS?

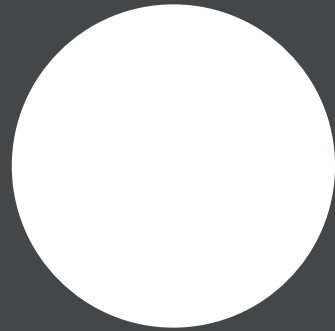
MEIN ZU HAUSE

am Beispiel dieser 6 Punkte
vergleichbar mit Dingen in
meiner Wohnung in Wellington:

* meine Position während
der Aufnahme des Hinter-
grundfotos „Parkett“

- 1 KÜCHE
- 2 TISCH
- 3 SCHRANK
- 4 PFLANZE
- 5 BLICK VOM BALKON
- 6 FRÜHSTÜCK
- 7 „HAUSTIER“



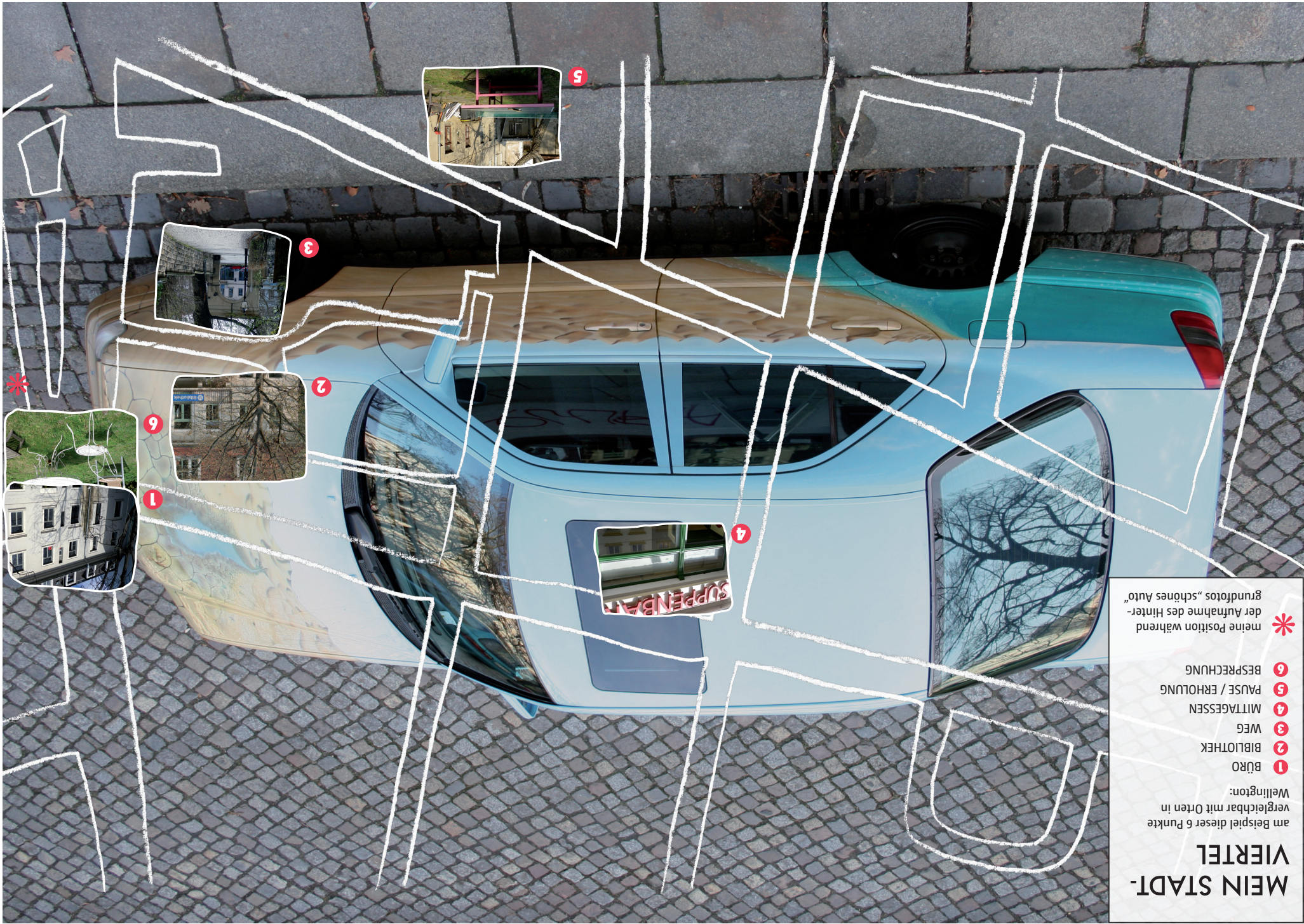


MEIN STADT- VIERTEL

am Beispiel dieser 6 Punkte
vergleichbar mit Orten in
Wellington:

- 1 BÜRO
- 2 BIBLIOTHEK
- 3 WEG
- 4 MITTAGESSEN
- 5 PAUSE / ERHOLUNG
- 6 BESPRECHUNG

*
meine Position während
der Aufnahme des Hinter-
grundfotos „schönes Auto“





MEINE STADT

meine Fotos von 10 Punkten, die vergleichbar sind mit Orten in Wellington:

1 ZU HAUSE

2 STRASSE

3 COFFEE TO GO

4 SKULPTUR

5 INSCHRIFT

6 FÄHRE

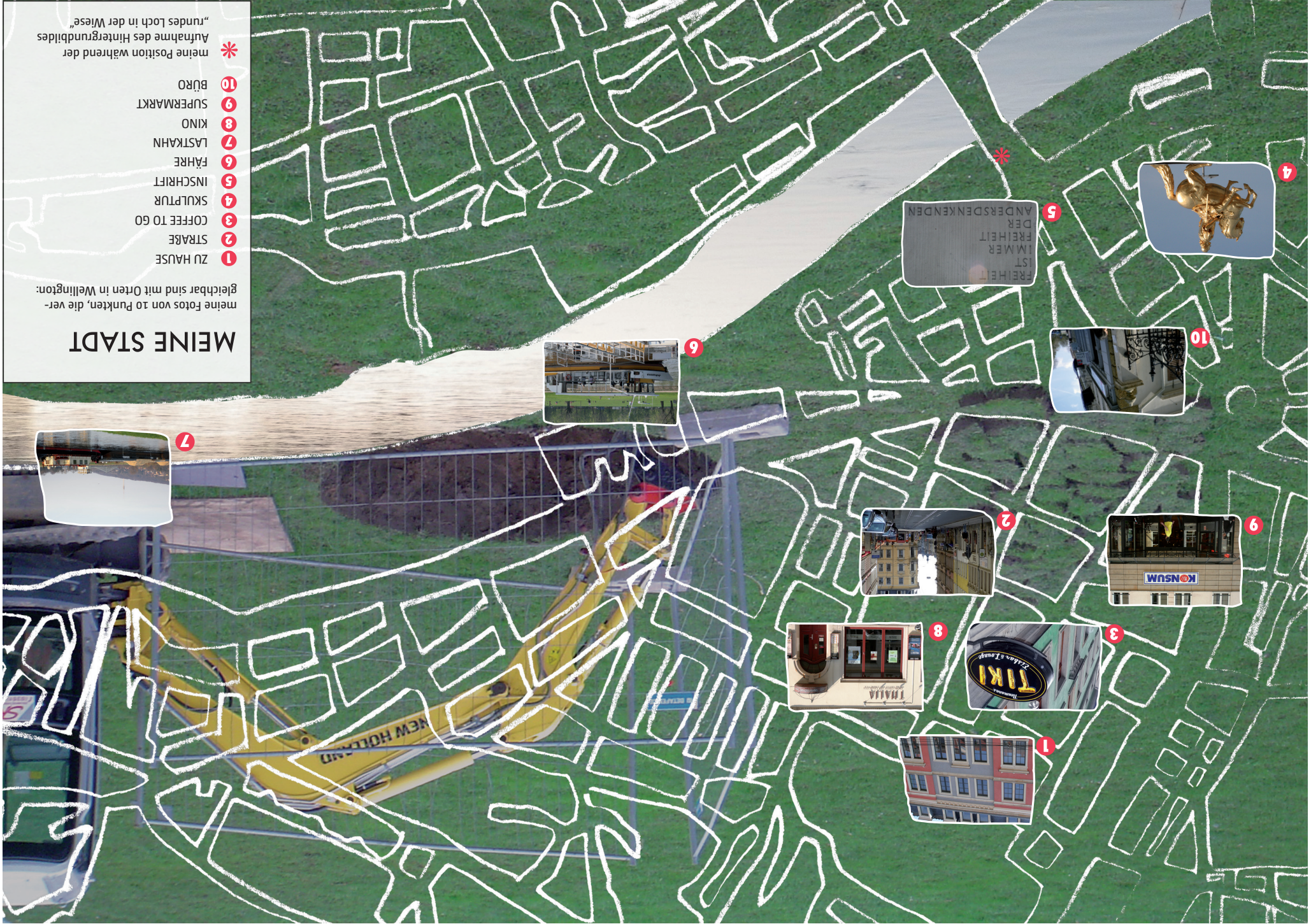
7 LASTKAHN

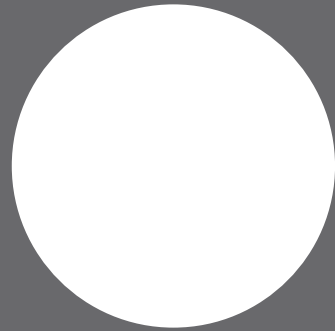
8 KINO

9 SUPERMARKT

10 BÜRO

* meine Position während der Aufnahme des Hintergrundbildes
„rundes Loch in der Wiese“

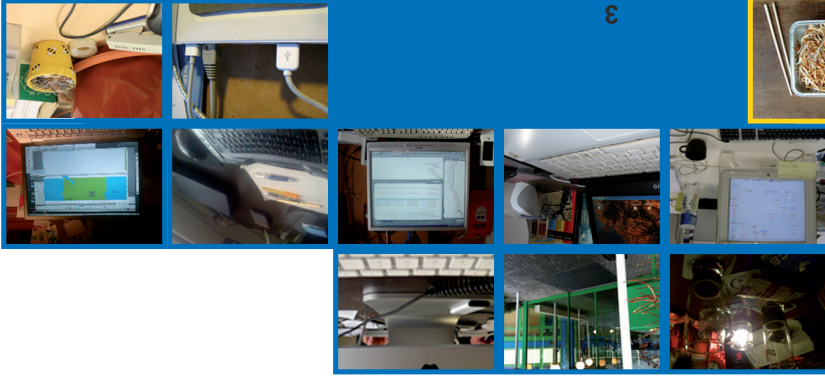
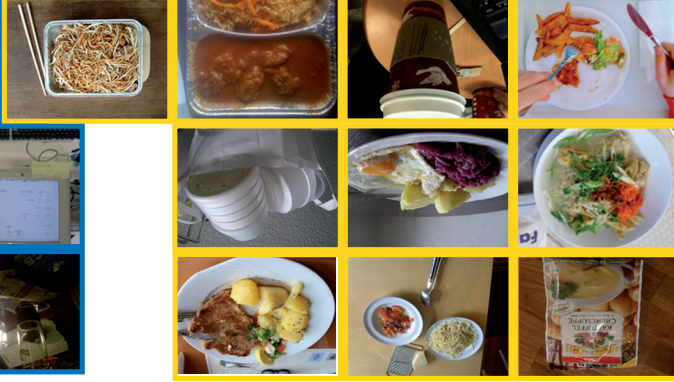
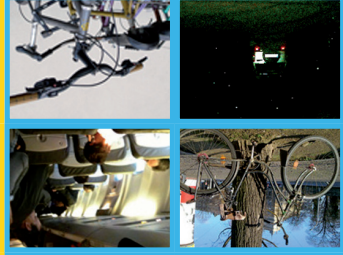
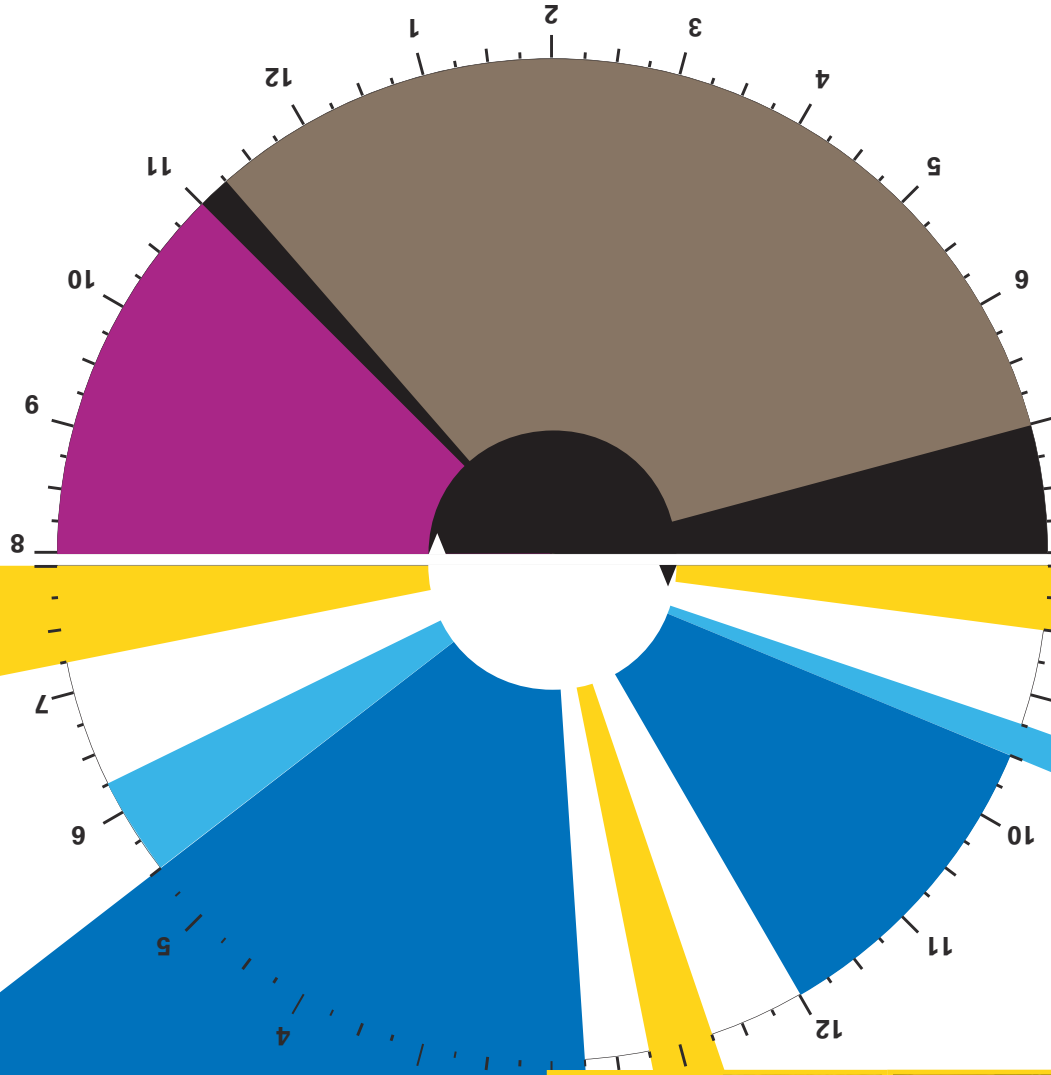


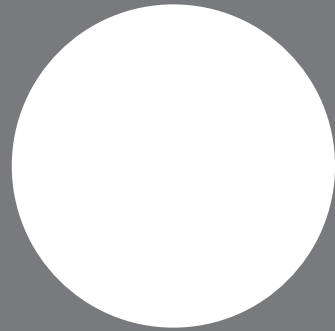


24 DD-STUNDEN

durchschnittlich verbrachte Zeit von 10 Testpersonen in Dresden mit 'arbeiten', 'sich fortbewegen', 'essen', 'sich erholen' und 'schlafen' kombiniert mit Fotos der Testpersonen in den dokumentierten Bereichen 'essen', 'sich fortbewegen' und 'arbeiten'

- arbeiten
- sich fortbewegen
- essen
- sich erholen
- schlafen



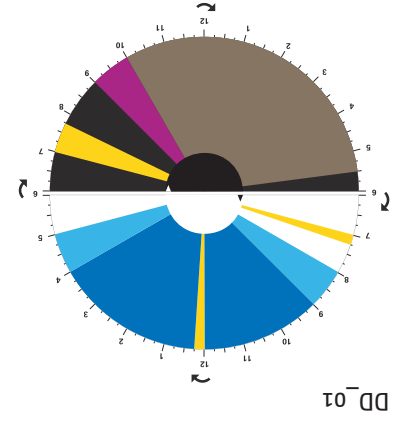


24 STUNDEN IN DRESDEN

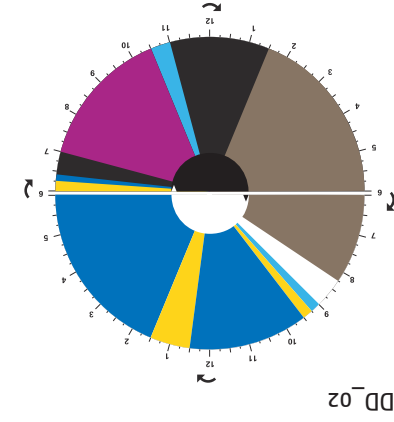
10 Testpersonen verbrachten die Zeit mit:

- arbeiten
- sich fortbewegen
- essen
- sich erholen
- schlafen

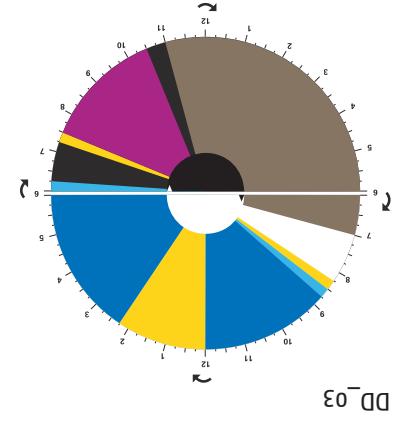
DD steht als Abkürzung für Dresden



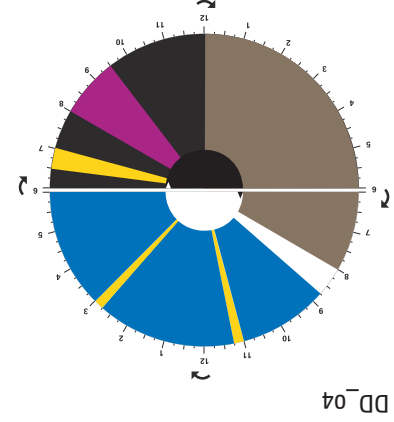
DD_01



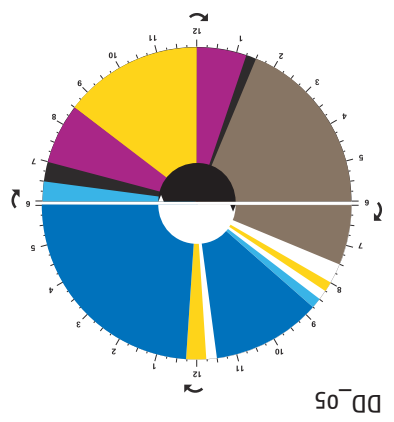
DD_02



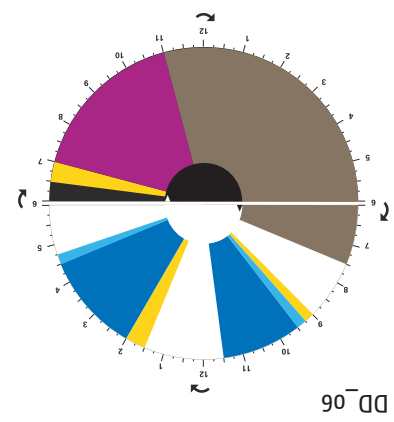
DD_03



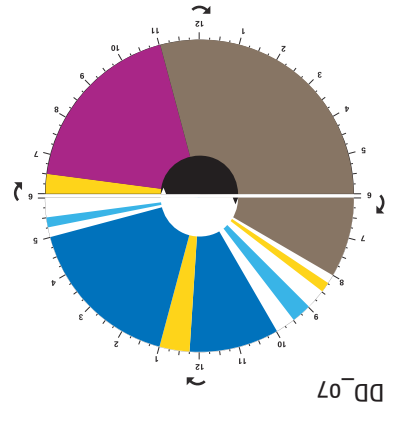
DD_04



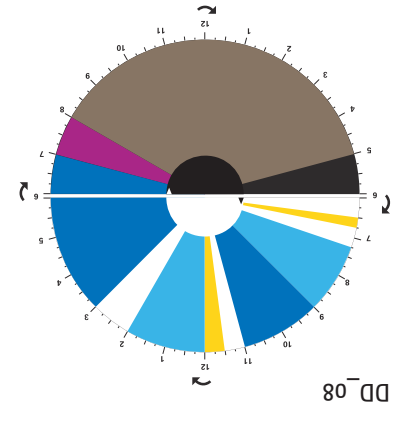
DD_05



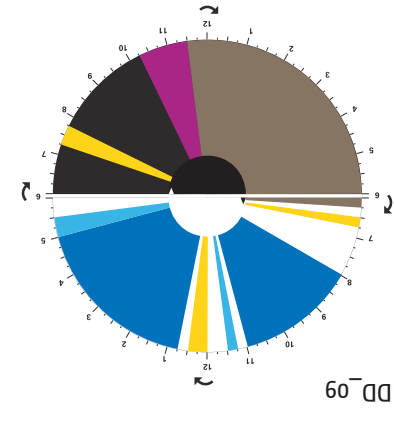
DD_06



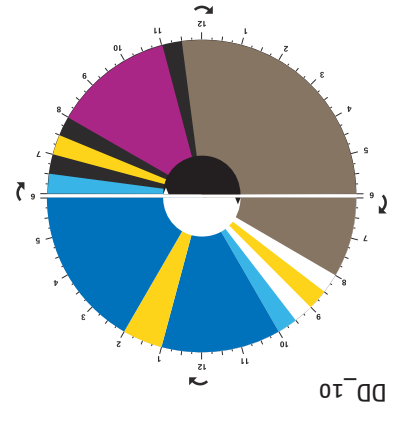
DD_07



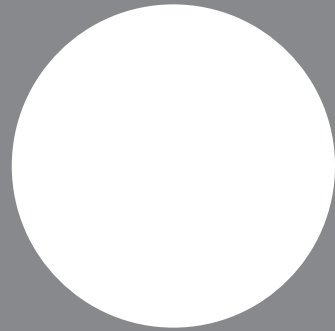
DD_08

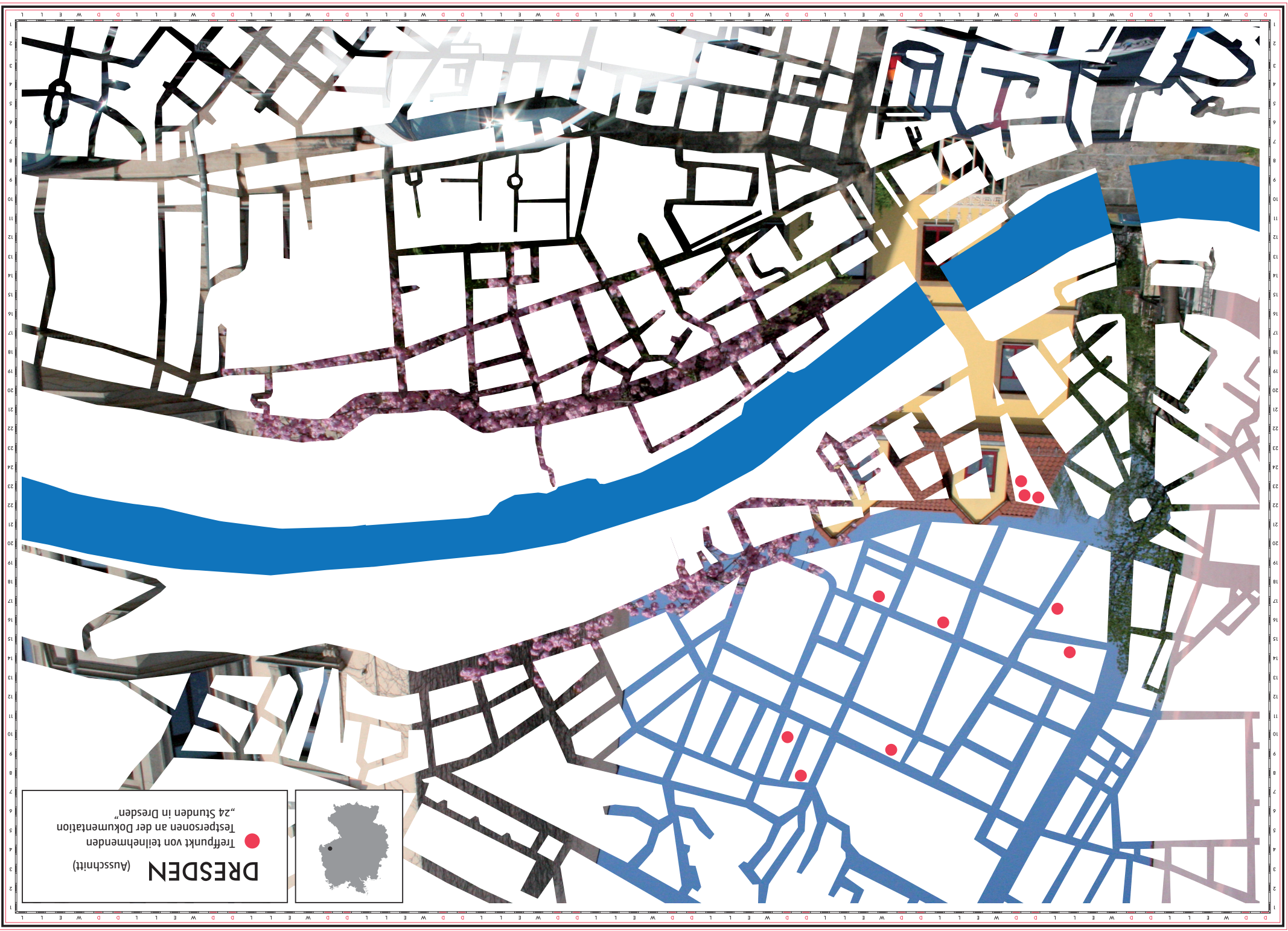


DD_09

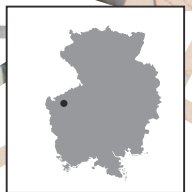


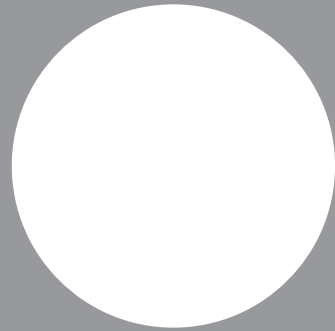
DD_10





DRESDEN (Ausschnitt)
● Treffpunkt von teilnehmenden
Testpersonen an der Dokumentation
„24 Stunden in Dresden“





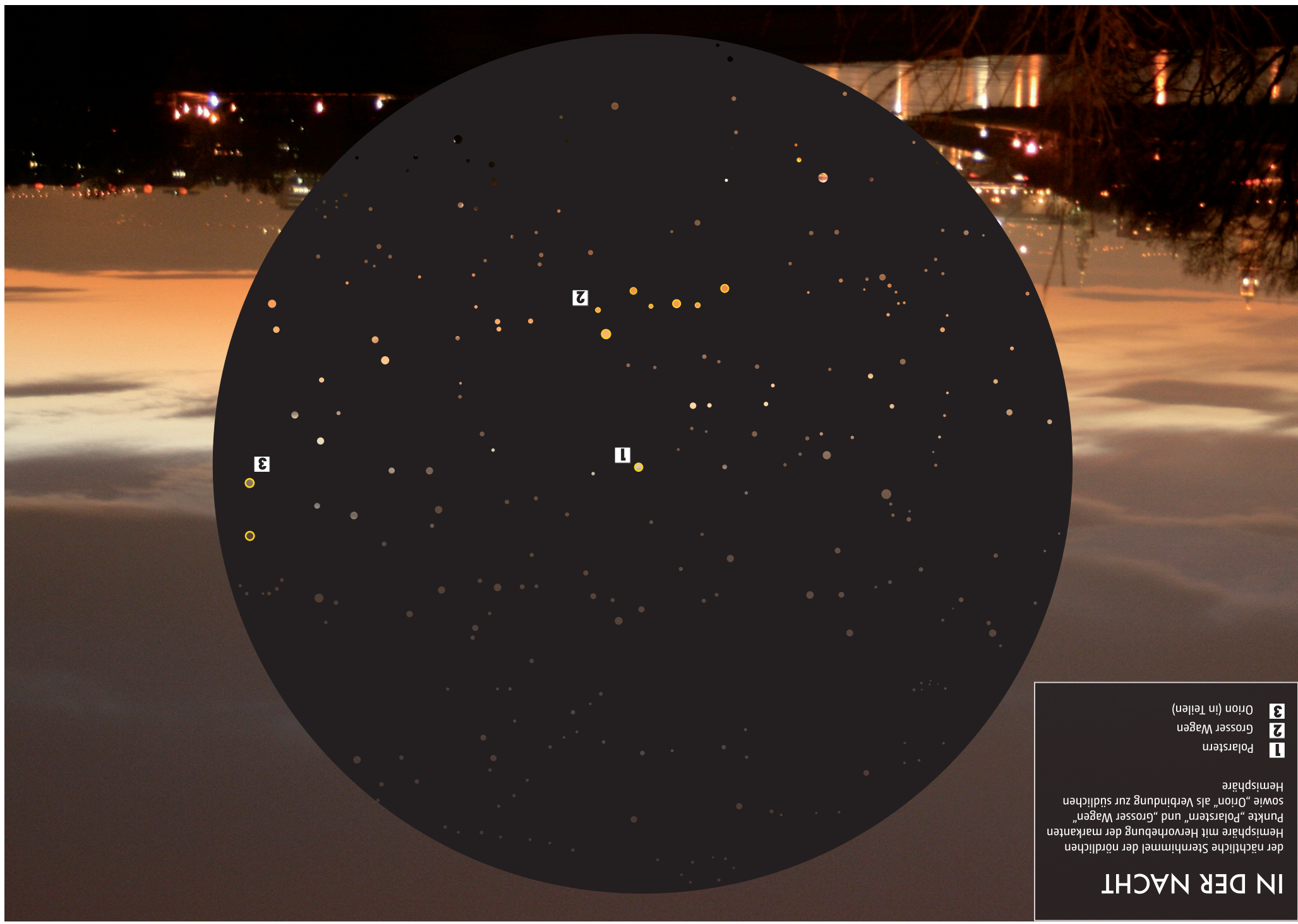
IN DER NACHT

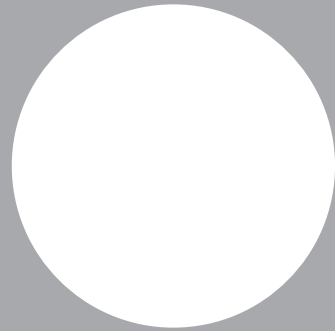
der nachtliche Sternhimmel der nordlichen Hemisphare mit Hervorhebung der markanten Punkte „Polarstern“ und „Grosser Wagen“ sowie „Orion“ als Verbindung zur sudlichen Hemisphare

1 Polarstern

2 Grosser Wagen

3 Orion (in Teilen)





AM TAGE

der tägliche Lauf der Sonne und der Schatten am Beispiel
des höchsten natürlichen und
von Menschenhand geschaffenen Punktes in Deutschland

1
Fernsehturm 368m, in Berlin

2
Zugspitze 2962m, bei Garmisch-Partenkirchen

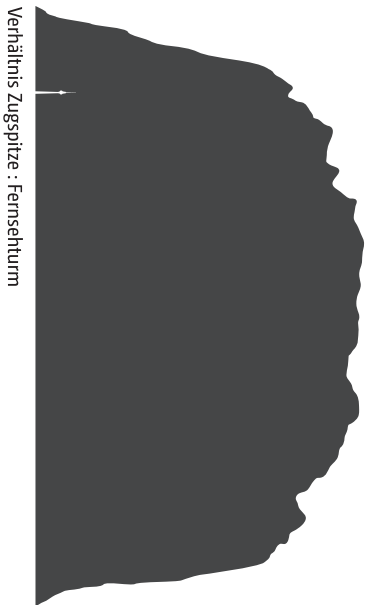
Sonne



der tägliche Lauf der Sonne von Osten
über Süden nach Westen



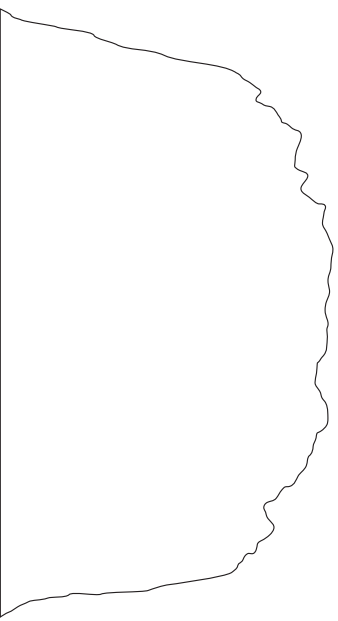
der tägliche Lauf der Schatten von Westen
über Norden nach Osten im Uhrzeigersinn



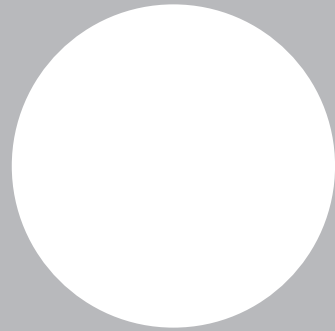
Verhältnis Zugspitze : Fernsehturm

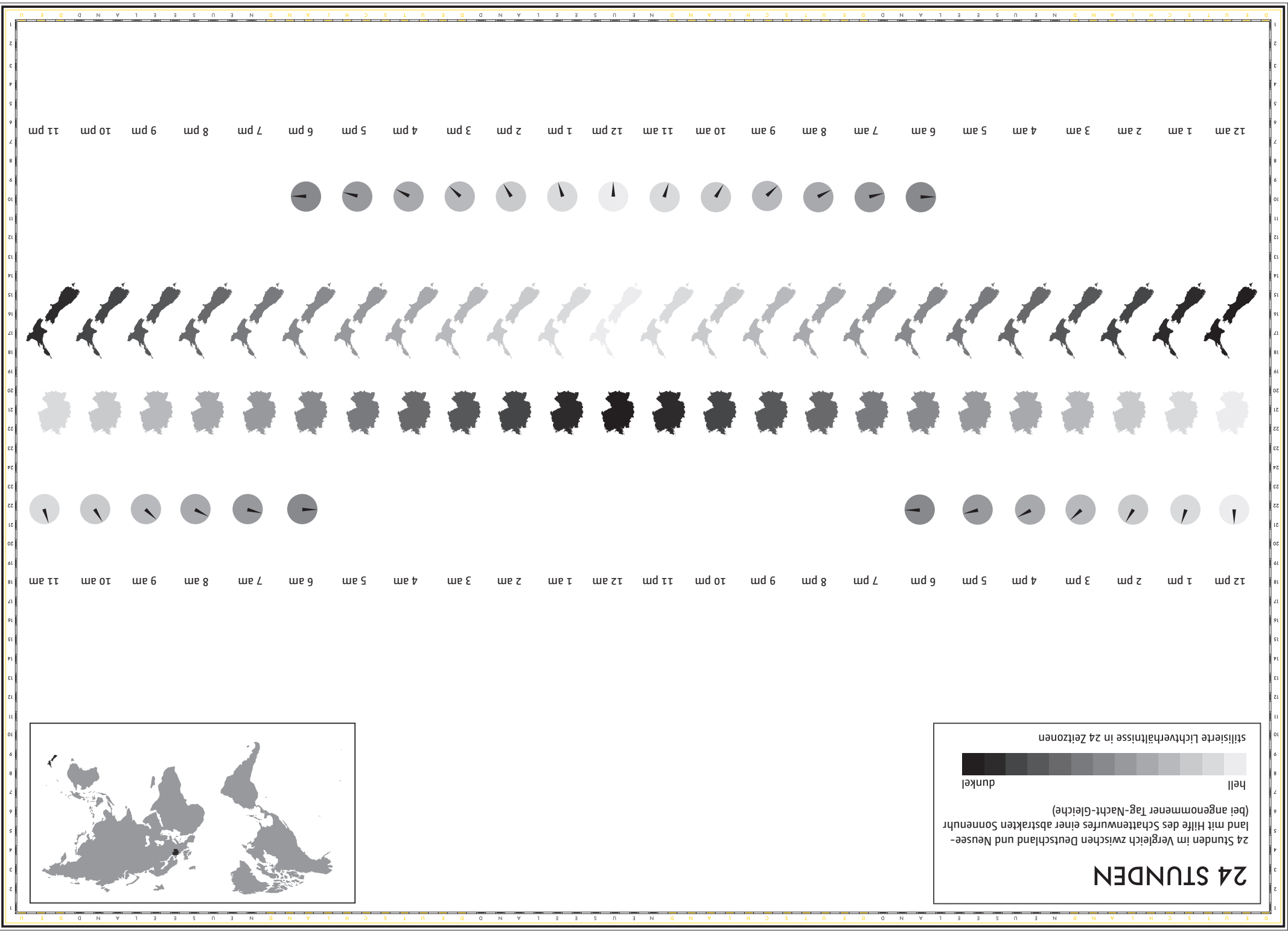


Fernsehturm 368m



Zugspitze 2962m





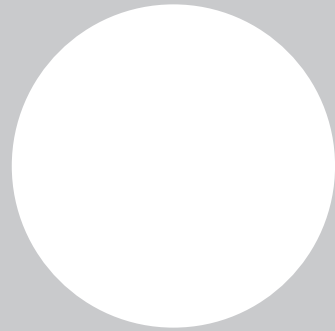
24 STUNDEN

24 Stunden im Vergleich zwischen Deutschland und Neusee-
land mit Hilfe des Schattenwurfes einer abstrakten Sonnenuhr
(bei angenommener Tag-Nacht-Gleiche)



stilisierte Lichtverhältnisse in 24 Zeitzone

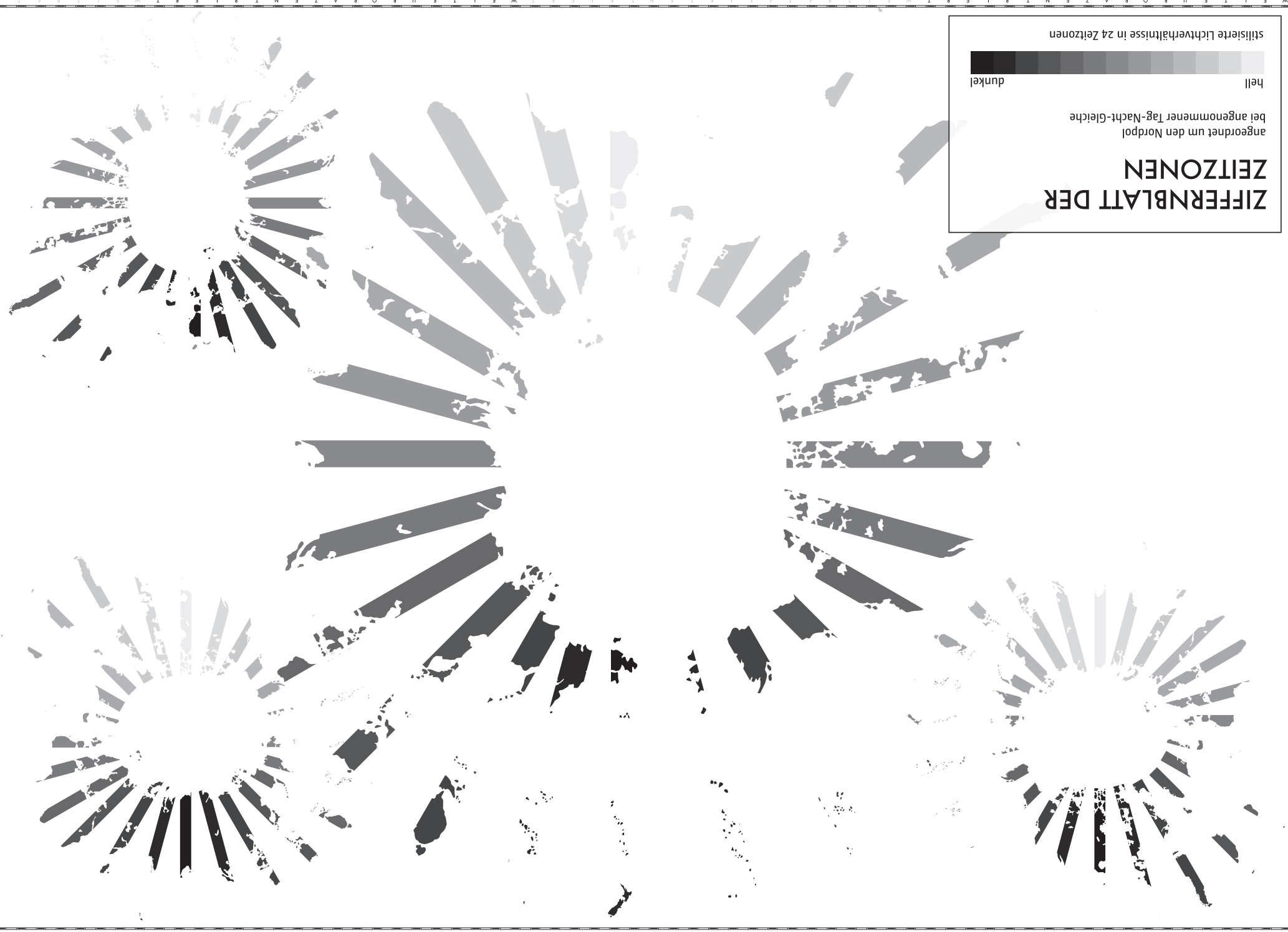




ZIFFERNBLATT DER ZEITZONEN

angeordnet um den Nordpol
bei angenommener Tag-Nacht-Gleiche

stilisierte Lichtverhältnisse in 24 Zeitzonen





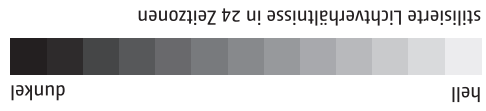
WELTKARTE TAGES- UND NACHTKONTINENT, ORIENTIERT NACH NORDEN

neu kombiniert zu Tages- und
Nachtkontinent anhand von Lichtverhält-
nissen in den Zeitzonen bei angenehmerer
Tag-Nacht-Gleiche
stilisierte Lichtverhältnisse in 24 Zeitzonen
hell
dunkel



WELTKARTE EUROZENTRISCH, ORIENTIERT NACH NORDEN

zu einem Zeitpunkt des Tageslichts
in Deutschland bei angenehmerer
Tag-Nacht-Gleich im Vergleich zum
nächtlichen Neuseeland



stilisierte Lichtverhältnisse in 24 Zeitzonen



MIND THE MAP oder
IN 24 STUNDEN DURCH DIE WELT
ATLAS