

ONTOGENESIS

by

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of

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ABSTRACT

When one experiences place, do they comprehend what they are experiencing and think nothing of it, or do they find themselves lost in their own contemplations of place? In my research, I will discuss the importance of place and how it is a mirrored developed experience with that of the city and of self. This is done through the notions of space, place, and time. I have painstakingly constructed a body of work that relates these three important factors of humankind's growth and experience through the use of ceramics, wood, and other mixed media materials. It is my intention to bring to light the systems in which this mirrored development exists. Each section interweaves my own personal experiences. Interweaving research I have done through phenomenology, urban planning and human develop.

INTRODUCTION

Rays of sun scorched across my skin as I walked the streets of Istanbul in late May of 2015. As I safely reached the shade under a blooming Judas tree, I caught my first glimpse of Hagia Sophia, a structure of pure historical and architectural genius. What I observed changed the way I perceived my surroundings, space, time, and even my own experiences in the world.

Much of my research draws upon my time in Turkey, specifically the lasting impact of the architectural experience that is Hagia Sophia. That trip brought to life the impacts of place, space and time- especially in regard to how humankind experiences time through day to day activities. I have had previous opportunities to travel outside of the United States, but have never truly immersed myself in a place, culture, or history as I did while in Turkey. Hagia Sophia is a spectacular, sacred architectural place whose edifice is the epitome of East meets West (Figure 1). Once a Byzantine Greek Orthodox Church (537 A.D.), it was later converted to an imperial mosque during the Ottoman Empire (1453 A.D.). Today Hagia Sophia functions as a museum, open to the public to view the layers of time. Walking into such an impressive space created a sensation that I had not previously felt on my trips abroad. Standing below the vault of the nave and looking up to the lush gold ceilings, observing the various mosaics of Christ and crumbling walls of stucco and frescoes, allowed me to view the layered history of the space. I began to realize these layers mirror the layering of cities throughout time. Afterwards, this sensation frequently returned to my life and work. I yearned to understand why humanity continually interact with places, such as this, and how these spaces have the same effect on the places we reside.

Within the Hagia Sophia breathes an interesting contrast of layered historical surfaces and modern scaffolding. Not unique on its own, the scaffolding at Hagia Sophia is used to reveal hidden imagery, while restoring the building's extensive structure. As can be seen in the scaffolding of the main hall (Figure 2), there is a beauty to the chaos occurring within the space. I was drawn to the vast array of materials used throughout the centuries, materials used for both restoration and the art itself. The scaffolding within the center of Hagia Sophia felt integral to the structure, hiding the mysteries of what was to be uncovered from the layers of its past. It appeared as if the only thing supporting the crumbling parts of the interior was the intricate, yet bold scaffolding itself.

DEVELOPMENT OF SELF

Phenomenology and Experience

In 2016, I spent a month in Italy, which deepened my interest in phenomenology; particularly in the way I relate to my sense of place in time. This trip furthered the growth and development of self I had experienced in Turkey. According to the *Stanford Encyclopedia of Philosophy*,

“Phenomenology is the study of structures of consciousness as applied moment. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.”¹ Phenomenology can also address the meaning things have to our own familiarity. Phenomenology stresses the significance of objects, events, tools, the flow of time, the self and others. All of which are things that arise and are cultivated in our “life-world”.²

According to classical Husserlian phenomenology, our experience is directed toward things only through particular concepts, thoughts, ideas, images, etc. These make up the meaning or content of a given occurrence and are distinct from the things they present or mean.³ There is a reciprocity between the objects or things we encounter and our own consciousness. This mutuality can occur not only in architectural spaces, but with objects within a place. This was the type of occurrence I intuitively sensed while in Hagia Sophia and in much of Italy through the vast history and layering of time that was

¹ *Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, The Metaphysics Research Lab Center for the Study of Language and Information, 16 July 2008. Accessed 1 Apr. 2018. Path: <https://plato.stanford.edu/entries/phenomenology/>

² *Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, The Metaphysics Research Lab Center for the Study of Language and Information, 16 July 2008. Accessed 1 Apr. 2018. Path: <https://plato.stanford.edu/entries/phenomenology/>

³ *Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, The Metaphysics Research Lab Center for the Study of Language and Information, 16 July 2008. Accessed 1 Apr. 2018. Path: <https://plato.stanford.edu/entries/husserl>

ever-present in each town. The premise that reality consists of objects and events in, time through place, helped me to grasp these ideas of place through the understanding that I am a conscious being, living and breathing. Throughout time, people have collected small souvenirs along their travels as a way to reconnect to those feelings. Many of these were collected through religious pilgrimages to holy cities, as collecting souvenirs of any kind acted as a signifier of their journey and played a part in finding greater meaning. I believe this act is equivalent to phenomenology, as it is done through a mental journey to discovering self through structures and systems. In my thesis, I utilize an abundance of small, modular forms, combining both space and objects to create a new, phenomenological event for the viewers: one that perhaps can lead them on a journey of self-understanding through the discovery of growth or even destruction.

Returning to my time in Italy, my interest expanded to include the inhabitants, the history and time period of spatial construction, and the ways the inhabitants used their sense of surroundings. Though the concept of phenomenology was unknown to me at the time, I often found myself immersed in an emotional response to these experiences. For example, while in Italy, churches beckoned to me on a greater level, engaging me to explore both the exterior and interior of each complex I came across. I meandered into large cathedrals to truly observe and understand the vast illustrative narratives decorating the walls and ceilings. There was no cultural layering overlapping one another. There were religious changes from pagan to Christianity but no discernable evidence of removal of Eastern or Western tradition, like those I saw in Turkey. This connection to the layering systems of traditions has been a foundation of my research and I am creating a body of work that expresses this discourse; furthermore, my work is a dialogue on the

juxtaposition of throughout history. As societies develop within cultural milieus, so do the places where they reside. What intrigues me most about the Western culture is the idea of time and the constructs that come with it. The United States is young and lacking examples of historical culture. European cities especially, have withstood the tests of time making them historically rich. As each culture developed, so did the way they expressed their sense of place. It should be noted, too, that this emphasis on place does not necessarily mean that space is thereby excluded. However, I chose to emphasize place because it is a concept that includes the notion of simultaneous dimensionality central to spatiality, even as it also allows for the dynamic unfolding characteristic of time that grows and builds upon itself to create a new normalcy of living. This new place would ultimately generate ever-changing experiences for all those who lived there. As we can now see, time has created a continuous narrative to our past in the ruins of each previous century. Rome is a great example of this. One minute you could be standing at Trajan's Column (completed in the first century A.D.) and the next you could turn to see the Victorian age Piazza Venezia. Each layer was built directly upon each other, showing that these spaces were excavated from their long burial in time.

I should note that although I have discussed my interest in religious architectural places that have a heavy influence within their culture, I see religion as an outlier to my research and it is not reflected in my work. Rather, it is simply the phenomenology that religious architecture holds on our experience of place that I find interesting.

Experiencing a place with little to no notion of its metaphorically implied meaning has allowed me to think of new ways of knowing, the implications behind my own socially obtained knowledge, and to integrate this awareness into my body of work. We live in a

world where architecture is continuously changing throughout the course of history to meet the evolving needs of mankind. This change evolves in aesthetics throughout time, but we all can take bits of this and pull it into our own sort of prodigious version of place. Within this array of place, I see myself as someone who picks and chooses from each place I have experienced. While there are different aspects of the architecture that has attracted me, the one common thread uniting them is the way I was transformed as an individual through moments of time in a place. The layering of the past allowed me to peer into a world I have absorbed and reversed into this pseudo micro vs. macro world. This world is mirrored in my work and represents society's growth and the growth of our ever-developing systems of place.

The body of work I have created mainly delves into my inherent need to use ceramic, while including aspects of wooden structures. I choose to work with ceramics as my main medium because of the clay's ability to transform, as expressed through the fragility of porcelain stoneware. Using clay allows me to explore my own subconscious through a very tactile medium, with the intentions of creating a visual dialog. Through the stages clay must go through, from a porous wet clay body, to a very hard viscous state- I feel that each phase echoes my subconscious thought process, as well as the importance of time. By working with clay, I am connecting a sense of phenomenology to place through multiplied and repeated objects and shapes. These objects are created as a representation of my own drawings of the abstracted brain. In creating multiple brain-forms, it becomes a dialogue that relates back to my own experiences abroad, echoing the multitude of historical layers being uncovered or added upon through careful manipulation of space. I am also creating imagery and surface details on clay canvases

that exemplify humankind's perceptions of space and place along with time through detail. These surface and topographical details are an enhancement of chaos and control, directly relating to emotions and perceptions of place. Much of the imagery is a direct relationship to places I have been, or where I currently live. I also find it necessary to create my own sense of mapping or related imagery to open the dialog to others who have not shared the same path. Mapping images of city systems connects directly to the working structures within the body and has a visuality that can directly relate to the concepts of time in relationship to the understanding of growth. It can also show the human instinct to construct, deconstruct, and reconstruct. These visual cues are helpful in dissecting the individual meanings of my work. Mapping therefore is encoded, and ultimately acts as an aspect that can be read as represented 'space'. My own mapping creations and breakdowns of systems are a cognitive map of how space, place, and time are distinguishing factors in our human, social, and cultural development.

Psychological Development

Psychological development theory states that the personality traits of an individual are present at birth and build throughout one's lifetime. The individuals are modified through interaction with family, society, and culture.⁴ According to Piaget's Cognitive Theory, a child will begin to display spatial skills that are beyond their own intellectual comprehension throughout day-to-day activities.⁵ One aspect of Piaget's theory is called *schema*. Piaget called the schema the basic building block of intelligent behavior. This building block becomes a way of organizing knowledge. Saul McLeod, a

⁴ McLeod, S. A. (2015). Jean Piaget. Retrieved from www.simplypsychology.org/piaget.html

⁵ Tuan, Y. (1977). *Space and Place: The Perspective of Experience*. N.p.: University of Minnesota Press

researcher for The University of Manchester, Division of Neuroscience & Experimental Psychology, considers it useful to think of schemas as a pseudo-type of “units”. These units are what we have come to know as knowledge. Each unit relates to one aspect of the world, which can include objects, actions, space, etc.⁶ I am particularly interested in how we, as people, develop perceptions of space and how that is reflected in their daily lives. What is it that has told people’s brains that they should think of their sense of space as one thing over another? I am curious about an individual’s perception of place and one’s spatial understanding, within the context of phenomenology.

My research questions are: How do we, as adults, re-construct our spatial cognition when much of what we know is based on past experiences? Is it possible to construct a new way of understanding space and objects phenomenologically? Can a new mode of apprehending space take place through subconscious communications or are we programed through the structure of a city, or of buildings, or even in the intimate space of one’s own home? Emotion and experience are the protagonists in this these questions, so perhaps they do not have definitive answers. As humans develop, we are learning from both our surroundings and how our parents and peers navigate within place. Therefore, are we developing to a point where there is either no longer change or our capacity for change becomes stagnant and we may only observe or accept change in very small increments. I believe there is an experience that happens, and to accompany this process humanity continues to adapt to the developmental growth of place, and that then means that we are no longer actively experiencing how we change and interact with place. There

⁶ McLeod, S. A. (2015)

becomes a moment that we are no longer witnesses to the evolving times but are blinded by the constant socio-cultural upbringing of doing the same thing that everyone else does.

At some point in these last three years, while conceptualizing and creating this work, I had this experience of change through my current “home”. Bozeman is a place that is ever expanding and growing at a rapid rate. My previous residences had little to no continual growth, only places that felt as if they had reached their capacity for expansion. What was it about Bozeman that transformed my thoughts of how I personally perceived and experienced my sense of place? The reflection period of my time living in the Midwest has been different than my time in the West. I have found that this place has room for additions, but it also embodies a layered burial of nature, even though there are rejuvenative efforts to integrate those layers back into urban development. A rapid growth feels wrong to the witness, as if quickly developing wooden houses that will not last a lifetime are more important than creating an enduring structure. This is reflected in my work, through the rapid production of framed scaffolding that contains a very materialistic notion, in comparison -through place- to the very hard and lasting materials of clay and encaustic. All of these materials have a time-sensitive presence as one will degrade in a hundred years and the other could last for thousands. This is the importance of time that really changed my view on how I see the places I live and experience through travel.

DEVELOPMENT OF PLACE

City and Place

I often consider my research questions as an embodied way of being, as if I am the system that is organized as a city: day in and day out, moving with the sluggish pace of traffic or scrambling to get from place to place. I see this development of the individual as a mirrored experience connected to place. My interest in urban design stems from interdependence and mutual development of both the city through architecture and the self through introspection. This has become the central concept going into my work. While urban design has a broad meaning, I want to bring it back into the individual phenomenological experience through both the architectural place and urban surroundings.

In the book *Cities of Tomorrow* by Peter Hall, Hall diligently details the critical history of theoretical and practical planning in the twentieth century. At first, my interests in city planning were closely connected to the Utopian-style cities. Specifically, I looked at Hall's chapter about Ebenezer Howard's Garden City. This city was designed to have limitations on the number of people and the constructs that it contained. The city would be divided into three "magnets", Town, Country, and Town-Country. Howard called this tryptic division an "Inter-Municipal Railway", meaning it would share the economic and social opportunities of a giant city.⁷ As time progressed, many of these Utopian City ideas would continue with architects and planners like Le Corbusier. Technologies changed, there were economic booms and downfalls, these cycles were repeated.

⁷ Hall, P. (2002). *Cities of Tomorrow* (Third ed.). N.p.: Blackwell Publishing. Pg. 95

Ultimately, I see this development of the individuals to the city as being a pseudo biological organism rather than a cog in a machine. Humankind is ontogenesis. Derived from the Greek word *ōn*, ont- ‘being’ + genesis ‘birth’, meaning humankind are a development of an individual organism or anatomical or behavioral feature that has arisen from the earliest stage to completed maturity.⁸ This organism is a loose structure, open to adapting to its surroundings. We are that organism, that ontogenesis, that has mirrored its growth and adapted from an early stage. A stage of systems that have intertwined threads through place, space, and time, created what people hold dear as they move about this world.

This, too, could be a conversation of understanding in the discovery of being. Rollo May, an American psychologist, discusses the issues people tend to have when trying to evaluate their understanding of being part of this world. Being together means being together in the same world.⁹ According to May, humankind is seeking to rediscover man as being alone in the world namely because they have lost their world, their experience of community. In Richard Sennett’s book, *The Fall of Public Man*, Sennett makes a great point when discussing communities as being uncivilized. They become uncivilized because societies of atomized social spaces create an atmosphere where people become afraid that they are cut off from each other. Their forms of connecting to one another are often unstable symbols of impulse and intentions.¹⁰ Oftentimes, there is failure to associate the influx of personalities to this idea of community and finding, at the very least, a welcoming community. Communities become a point for people to

⁸ "Ontogenesis." *Oxford Dictionary*. 2019, en.oxforddictionaries.com/definition/ontogenesis. Accessed 24 Feb. 2019.

⁹ May, R. (1986). *The Discovery of Being*. N.p.: Norton Paperback. Pg 117

¹⁰ Sennett, R. (1977). *The Fall of Public Man*. N.p.: New York: Knopf. Pg 309

discuss the development of both self and place. As humans often grow from their surroundings, in order to create those surroundings a great deal of thought must go into them. Through this sense of community, individuals can grow from one another. This another key idea as to how we experience place, which relates back to how humans develop psychologically. Each community they build can be related back to the idea of schemas. As humans, we seek to build the basic relationships in place through previous learned experiences. Going back to each of the basic building blocks in our intelligent behavior. Without such blocks, it would be difficult to integrate oneself into a place. This purpose of community is simultaneous individual experience of the same event, time, space, or place. Which brings me back to this idea of how one can go from wanting a controlled environment, such as a Utopian city, in comparison to what the factual reality is, an ugly, semi-structural mapping of how organisms have developed, free from constraints, yet with some guidelines set in place to keep order.

Place Through Systems

When cities or architectural spaces are constructed, there is an extensive amount of planning that takes place. When I think of this planning, I am reminded of the scaffolding in Hagia Sophia. The history of scaffolding reaches back centuries. Scaffolding systems have been used since ancient times as a vital component in construction projects; even the Egyptians used scaffolding in the construction of the pyramids. The scaffolding in my work is made of wood in order to express a sense of instability, yet attainable features of the natural wood allow the viewer to understand the cautions of the material with the heavy layers of glaze-fired, encaustic covered, ceramic

platter-like forms stacked within. Some of which have a more hidden quality as they are perched between the floor and ceiling throughout the wooden framework structure I created. This connection to instability relates to my own experience in place and how objects and time seem to hold these qualities.

A vast array of scaffolding influences my work, but the overall catalyst is the gridded system that many types of scaffolding create. I see this grid as a direct reference to that of city systems, organized and for the most part stable. As I construct the scaffolding framework, I am creating a systems-way of thinking through modular units. These units represent the gridded structures of place, as well as a way for me to develop my own interpretation of the organic, yet controlled, design of individual maturity. As I stated earlier, I see this development as a mirrored occurrence. This is due to the relationship of how we position ourselves in comparison to places we reside, and vice versa.

Jeff Malpas, a philosopher and distinguished Professor at the University of Tasmania, Australia, wrote a book called *Place and Experience Philosophical Topography*. In Malpas' book, he has a chapter called "Place, Past, and Person", where he discusses the importance of a person's surroundings and the act of placing themselves in spaces that are indicative of the character of both memory and subjectivity.¹¹ This is important because the mental life of a subject is dependent on the subject's active engagement with their surroundings and in turn a particular place. As societies grow and adapt, there is a mystery that develops: mystery of the future, mystery of an unknown, mystery of the past, and all unite in the mystery that is our present. All of these mysteries

¹¹ Malpas, Jeff. *Place and Experience: A Philosophical Topography*. Second ed., Routledge, 2018, pp. 179-95.

are equivalent to the time in which we are present. The realization of place is ever-encompassing, even more so later in time. This time can both be temporal and spatial, especially as it is ordered in terms of experience.¹² Malpas states:

“To have a sense of one’s own past is to have a grasp of one’s present and furthered in relation to the ‘story’ of ones embodied activity within the places in which one lives and with respect to the objects and persons in those places.”¹³

No one has the ability to alter the past, and the future is an unknown, but we must learn to understand the present and our place within this obligatory space. A connection to one’s own cognitive notion of place may be an unknown or unseen presence, but it is connected none the less. Mentally, we have embodied aspects of our surroundings through fine details of architecture and our cities develop into the overall “innate” makeup of development.

The body of work I created, embraces the vast places, or architectural spaces, and layers of history that engaged me while abroad. The structures of the scaffolding create both stability and instability, revealing and obscuring what lies within and around them, just as I perceived the layering of Hagia Sophia. I am continuously curious about what layering can do in this discovery of language and the impact of a visual narrative. The visual narrative is what I created through various images from my own experiences and subconscious. There is also a level of interpretation of how urban development can happen organically in comparison to the hard structures of the grid, and how place can be adaptable through time.

¹² Malpas, Jeff. *Place and Experience: A Philosophical Topography*. Second ed., Routledge, 2018, pp. 184

¹³ Malpas, Jeff. *Place and Experience: A Philosophical Topography*. Second ed., Routledge, 2018, pp. 184

The images I have drawn onto ceramic platter-like forms all correspond with the historical architecture and city planning philosophies I have discussed. The wax references the body, or flesh, of the changing surfaces of Hagia Sophia. I used visual suggestions within the two structures of body and place to discuss the boundary between the 2-D and 3-D surfaces. To do this, I have manipulated the imagery into a visual language, so the dialog between the mirrored development of oneself and the development of a city becomes clear. The imagery, as I have stated earlier, comes from my own personal interpretation of the body and city through simple geometric lines and organic shapes. All of this, in turn, is how I broke down these complicated theories and philosophies to gain a better understanding of place and self, and in return created a place for the viewers to obtain a different viewpoint of their own experiences. Each platter-like form comes from the duality of “what is” and “what could be” in the dialog that everyone has a mirrored development to constructed place. Diverse finishing qualities discuss layering, processes, and overall stages of time we must experience in our own development or understanding. There is not a grand function to the form or surface of the forms except to help narrate and provoke thought through dualism. Each piece is perched and sustained within the space as if it were being rediscovered or even disassembled by the viewer; Held up as if they were precious palimpsests ready to reveal a story from that place. The forms and abstracted brain structures come together almost like puzzle pieces as they interact within the installation.

CONCLUSION

Throughout time, there has been a characteristically human way of making order of existence. Humankind has created a way of carving necessity from the uncertainty and potential chaos of the personal experiences. As my early influences engaged through travel attest, religion was an early and influential way of ordering the chaos. This has also been done throughout time with storytelling, and the visual arts, that function to give individual lives a meaningful with a narrative based purely on humanity; it is this developmental ordering that my work reflects.

This body of work tells a story of development through a lens that can only come from personal experiences. The experience gained in my lifetime thus far, has given me an intimate conception of various intentional and temporal forms of architectural and spatial dichotomies as a way to understand aspects of perception. In his book *Poetics of Space*, Gaston Bachelard states:

“If we could analyze impressions and images of immensity, or what immensity contributes to an image, we should soon enter into a region of the purest sort of phenomenology—a phenomenology without phenomena; or, stated less paradoxically, one that, in order to know the productive flow of the images, need not wait for the phenomena of the imagination to take form and become stabilized in completed images.”¹⁴

This work can be a discussion that happens based purely through other’s perceptions and their experiences. I simply want to encourage, and maybe direct, the conversation to a certain point, leaving the viewer to fill in the blanks as they see fit. I am beginning the work from my own experiences, but my intentions are to keep these experiences broad

¹⁴ Bachelard, G. (1958). *The Poetics of Space*. N.p.: Beacon Press. pg. 184

yet relatable through imagery and objects. I am continuously curious about what layering can do in this discovery of developmental language and the impact of a visual narrative.

For me, installation art, conceptualism, and a sense of site-specific art all encapsulate the narrative of development and space I am drawn to. Installation art has been an interest of mine due to the nature of creating environments. Artist Allan Kaprow said of his first constructed environment: "I just simply filled the whole gallery up ... When you opened the door, you found yourself in the midst of an entire environment ..."¹⁵ This sense of experiencing a new built environment intrigued me. I sought to create this work in opposition to sculpture or other traditional art forms. Through the use of the gallery space (site-specific), I sought to complete a unified experience. This notion of experience came from the term conceptual art. The term was first used to reference a distinct movement in an article written by Sol LeWitt in 1967:¹⁶

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair.¹⁷

The focus on how the viewer experiences the work, and the desire to provide an intense experience for them, are dominant themes in my work. Through the use of this concept of space, place and time, I created a body of work that stemmed from an idea and transformed into an environment built specifically for the gallery. However, each time this work is installed, there is a new iteration to this installation. No installation will ever appear the same as those that came before that or as those that will follow it.

¹⁵ "Installation Art." *Tate Museum*, www.tate.org.uk/art/art-terms/i/installation-art.

¹⁶ "Conceptual Art." *Tate Museum*, www.tate.org.uk/art/art-terms/c/conceptual-art.

¹⁷ LeWitt, 'Paragraphs on Conceptual Art', *Artforum* Vol.5, no. 10, Summer 1967, pp. 79-83

Within these hidden layers of work, I felt it was important to create a mixture of visual languages through form in the 3D and the 2D realms. There is a level of complexity, in that it helps to relay an uncovering of what happens within the systemic structures of the body, in comparison to the systematic structures of the city.

It can be stated that the quintessential function of our existence is acquired through our daily experiences. This thought can come from the most basic to the most complex and challenging of experiences that one encounters through existence. Human-shaped narratives are the backbone to our ever-evolving history, and to the unknown future.

Through each experience, whether it was through a story, or personal evolution within the world, we are standing in this shared mirrored development happening in this world. Nothing is quite as it may seem. Through each lesson learned, humankind can expand on the future in new ways, uncovering layers and adjusting accordingly. This body of work is open to the perceptions of each individual. I have merely given them a prompt to think of their experience of place in order to read this work in accordance with my perceptions of construction. We are continuously growing and developing. And, like cities, we have to change due to various circumstances. There needs to be less hesitation to this change and more acceptance to what time brings each individual, especially in a time that has become less connected through the intimate moments in a place, which could leave a lasting impact. What that impact might be will be different for everyone, and it may not be a poetic version. Instead we may find ourselves asking more questions and accepting that we will never have the answers to any of them, only clips of moments in time spent in search for those questions through the places we reside.

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FIGURES

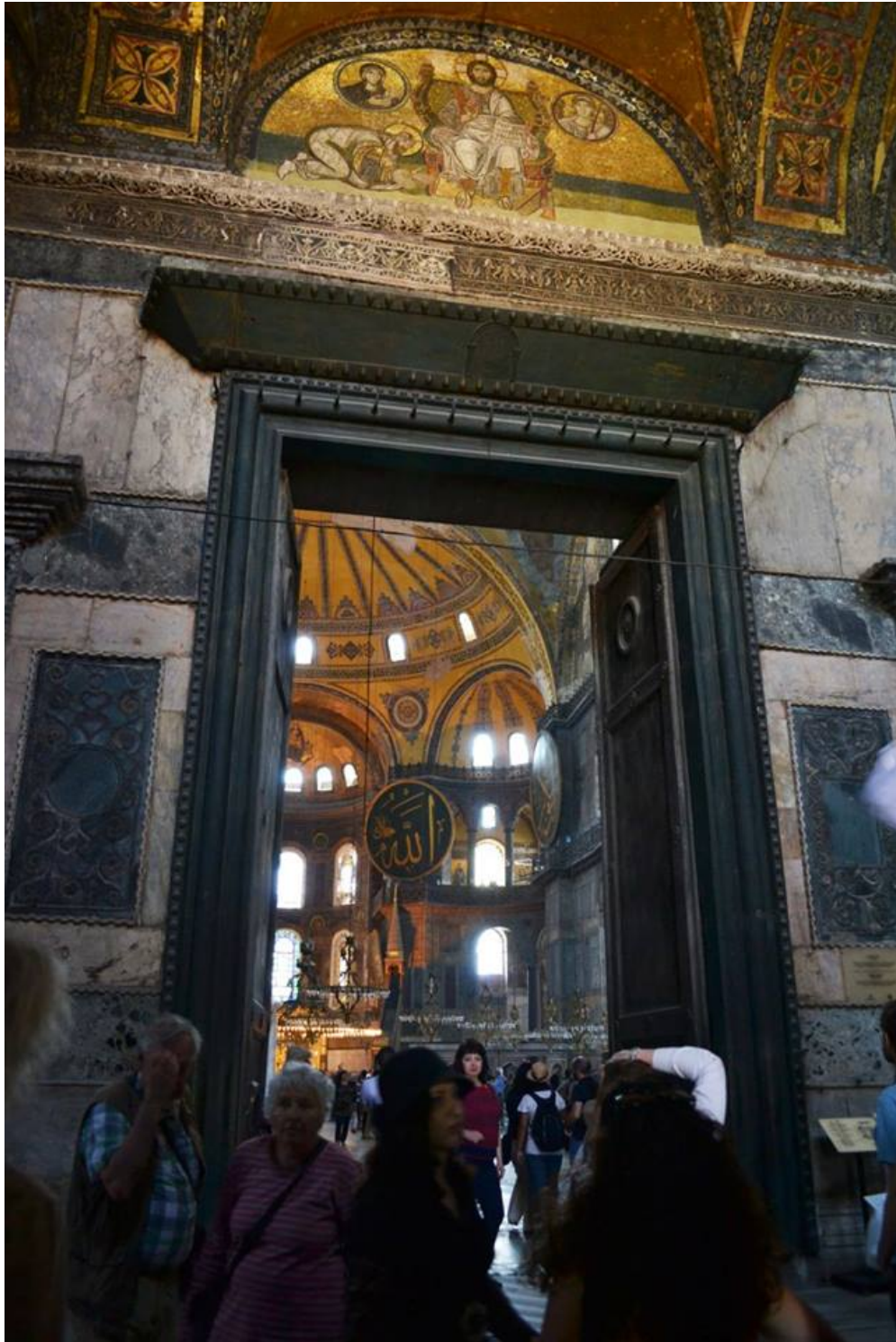


Figure 1: Hagia Sophia, Grand Entrance into the main hall. Photo taken by Megan Sprenger, 2015

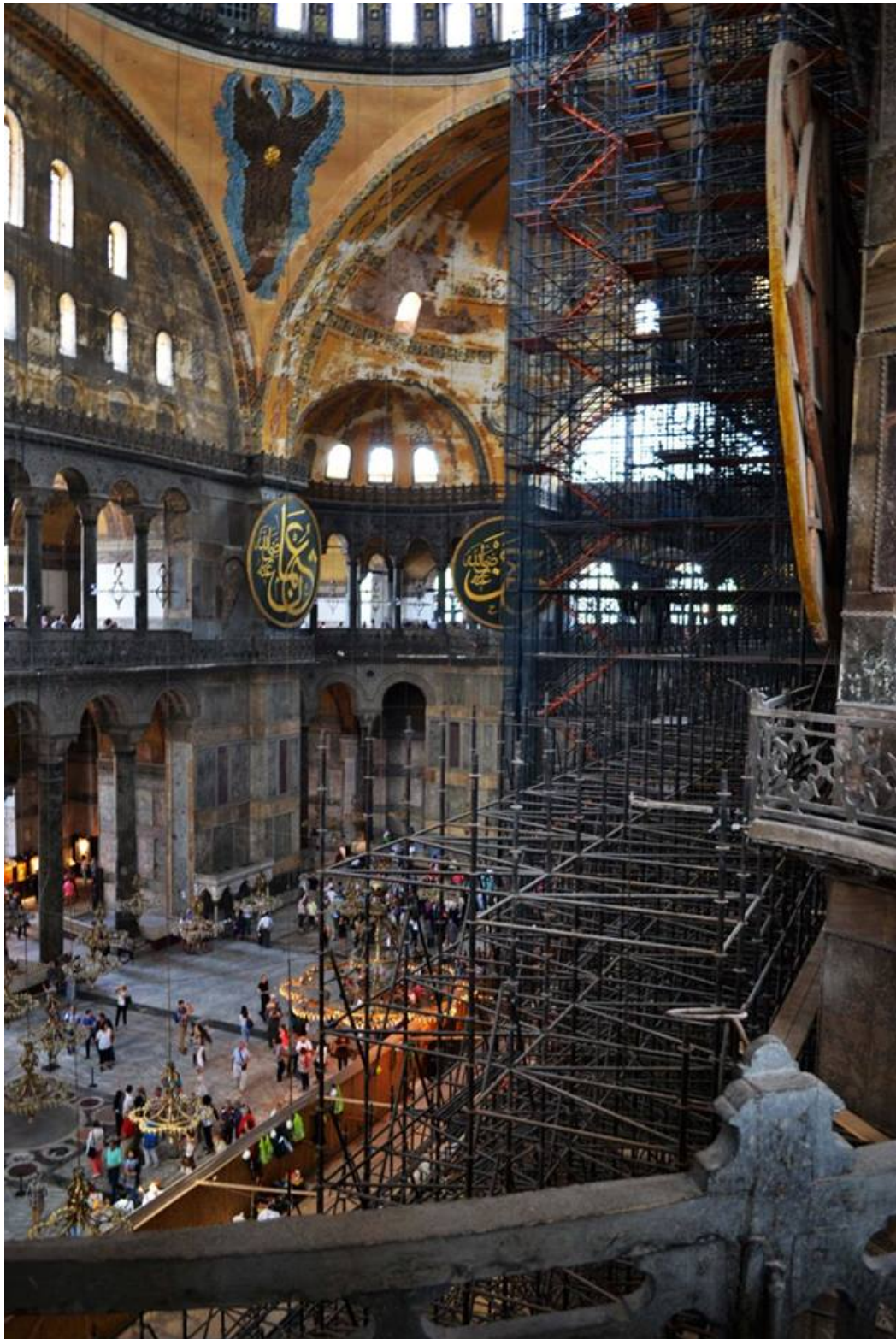


Figure 2: Scaffolding and revealing of a new angel figure on upper left-hand side. Photo taken by Megan Sprenger, 2015



Figure 3: Ontogenesis Image I Photo by Zach Hoffman, March 2019



Figure 4: Ontogenesis Image II Photo by Zach Hoffman, March 2019



Figure 5: Ontogenesis Image III Photo by Zach Hoffman, March 2019



Figure 6: Ontogenesis Image IV Photo by Zach Hoffman, March 2019



Figure 7: Ontogenesis Image V Photo by Zach Hoffman, March 2019



Figure 8: Ontogenesis Image VI Photo by Zach Hoffman, March 2019



Figure 9: Ontogenesis Image VII Photo by Zach Hoffman, March 2019



Figure 10: Ontogenesis Image VIII Photo by Zach Hoffman, March 2019