



Introduction to Spatial Theory

Lecture 6 | Space and Place

Coexistent Perspectives (ADAA7000)

Today: space, place and practice

Aim: a working vocabulary for space, place and non-place, and how artists and filmmakers put it to work.

Section	Theory	Practice
Opening	to place / to space	Yoko Ono, Sky TV · your route in
01 Space becomes place	Tuan · Bachelard	Jim Dow · Emily Speed
02 Producing space	Lefebvre · Soja · Foucault (heterotopia)	Matta-Clark · Wilson · Christo & Jeanne-Claude · Whiteread · Deller
03 Power and control	Foucault (panopticon) · Sontag · Lefebvre (rhythmanalysis)	road markings · the grid · Emma Johnson
04 Walking and resisting	de Certeau · Deleuze & Guattari · Benjamin · Debord · Ingold · Deligny	desire lines · Keiller · Long · parkour · Garrett
05 Site, place, non-place	Kwon · O'Doherty · Augé · Fisher · Massey	graffiti · the data centre · Wallinger
Close	two vocabularies · reading	seminar: theory into practice

Heads-up: thinkers use “space” and “place” in opposite ways. We’ll sort the two vocabularies out at the end.

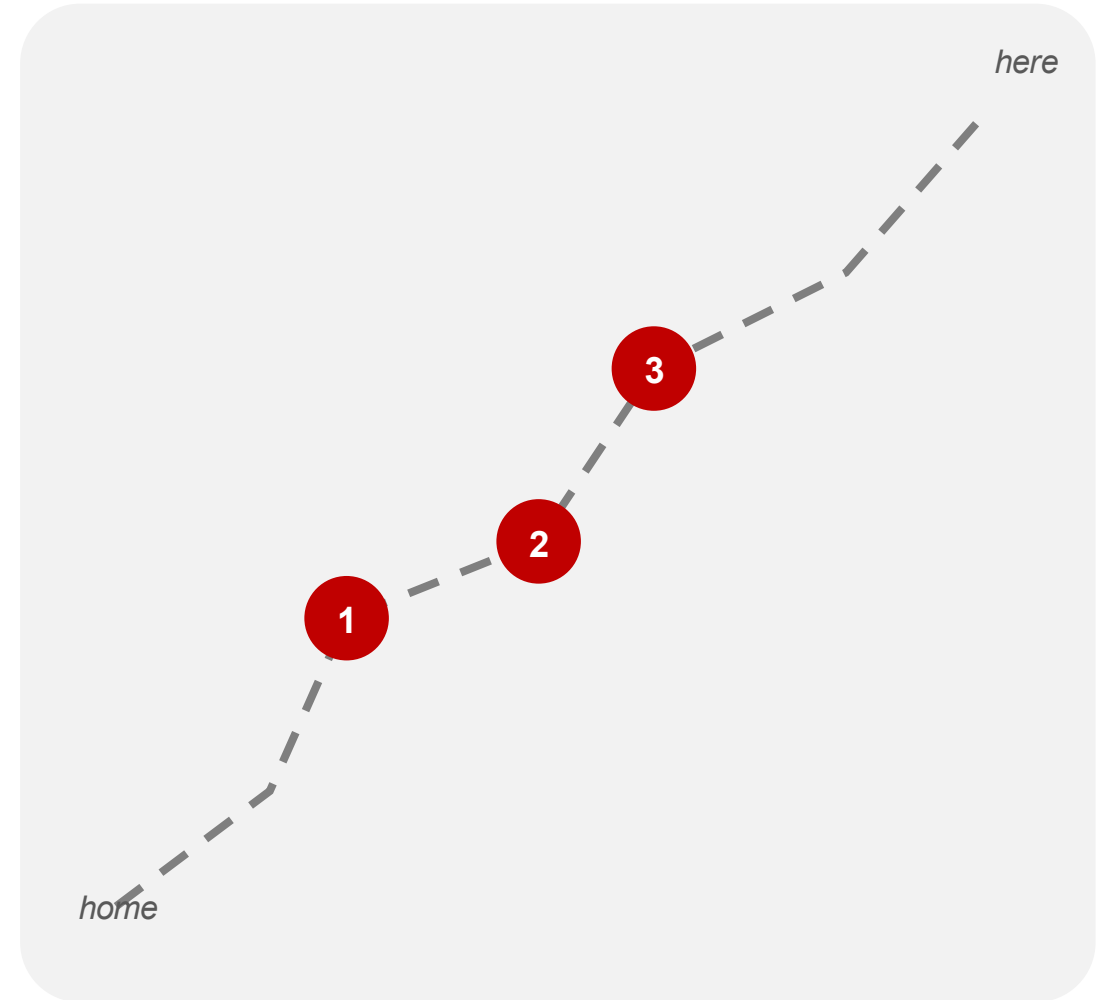
Before we start: your route in

Sketch your route into this building today,
from memory, not from a map.

Then mark three things:

- 1 a place**
somewhere on the way that means something to you
- 2 a pass-through**
somewhere you just moved through without noticing
- 3 a desire line**
a shortcut or route that wasn't designed for you

2 minutes · keep the sketch: we'll read it four ways by the end



Blue Sky Thinking

SKY T.V. (1966), Yoko Ono

the sky as a space of generative possibility and renewal

SKY T.V. (1966) is a television set in the gallery showing a live, closed-circuit feed from a camera pointed at the sky above the building: “a closed circuit T.V. set up in the gallery for looking at the sky”.

Ono imagined it as “a TV just to see the sky. Different channels for different skies, high-up sky, low sky, etc.”

It brings the most open, unowned space we know indoors, even into a room with no windows, and turns it into a framed, transmitted image.

Space or place? Is the sky on the screen a space, a place, or neither?

A fragment of sky transmitted in real time — a window, a portal, an idea.



Sky TV for Washington, 1966/2014, Yoko Ono. Closed-circuit video installation.

To Place

To

Space

Place – something located

relational

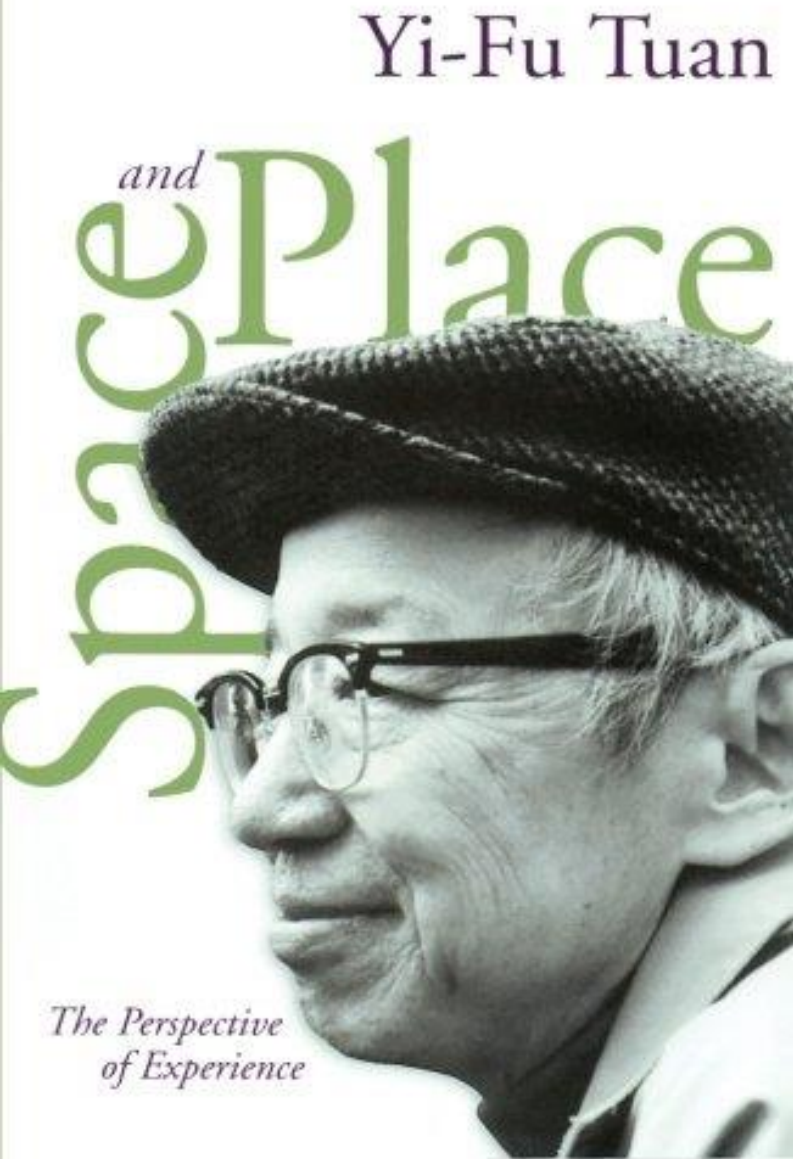
space

01

space becomes place

Theory Yi-Fu Tuan · Gaston Bachelard

Practice Jim Dow · Emily Speed



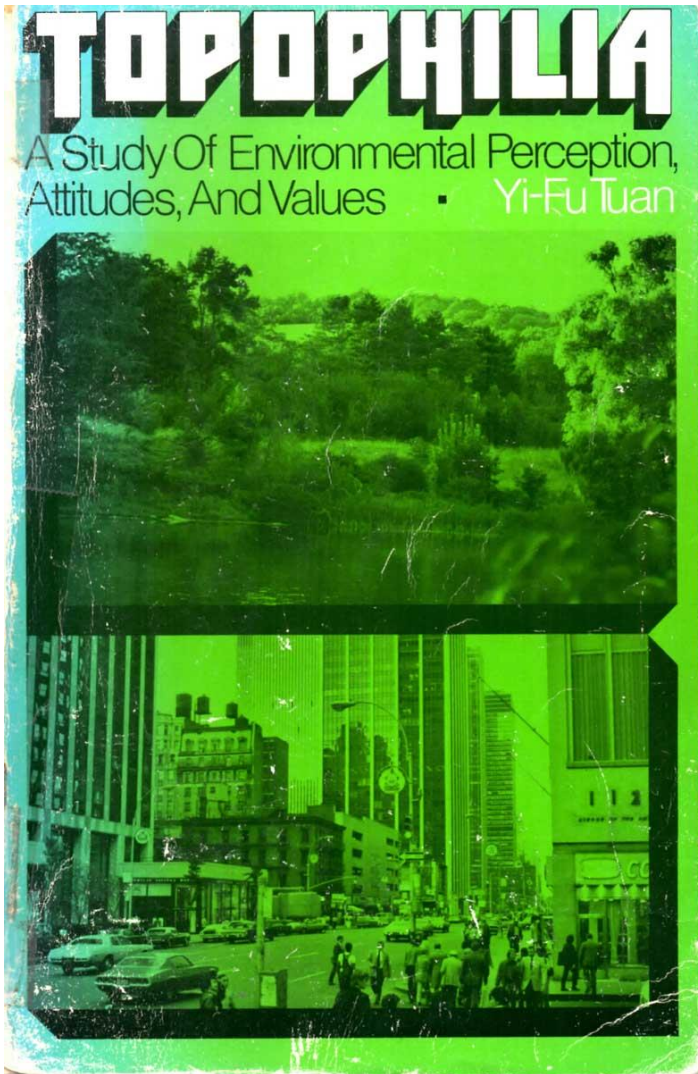
Yi-Fu Tuan (1930–2022)

Space and Place

Space is experienced directly as having room in which to move. [...] **Movements** are often directed toward, or repulsed by, objects and **places**. Hence **space** can be variously experienced as the **relative location** of objects or places, as the distances and expanses that separate or **link places**, and – more abstractly – as the area defined by a **network of places**.

Tuan, Y.F., 1977. *Space and place: The perspective of experience*.
University of Minnesota Press.

topophilia: “the affective bond between people and place or setting”
(Tuan, *Topophilia*, 1974, p. 4)



a sense of place

Yi-Fu Tuan



Diagram: [add credit]

Topophilia (Tuan, 1974): love of place. The feelings that bind people to particular settings, from a childhood home to a homeland.

Biophilia (E. O. Wilson, 1984): an innate affinity with other living things.

Everyday Relational Geographies

Photographs: Jim Dow, Corner Shops of Britain (1990s) [check credit]



Previous pages
Interior, Bert's Eel and Pie Shop
Peckham London 15 July 1985

Above
Window Display at Woolen Shop
Peckham, London 20 February 1993

244

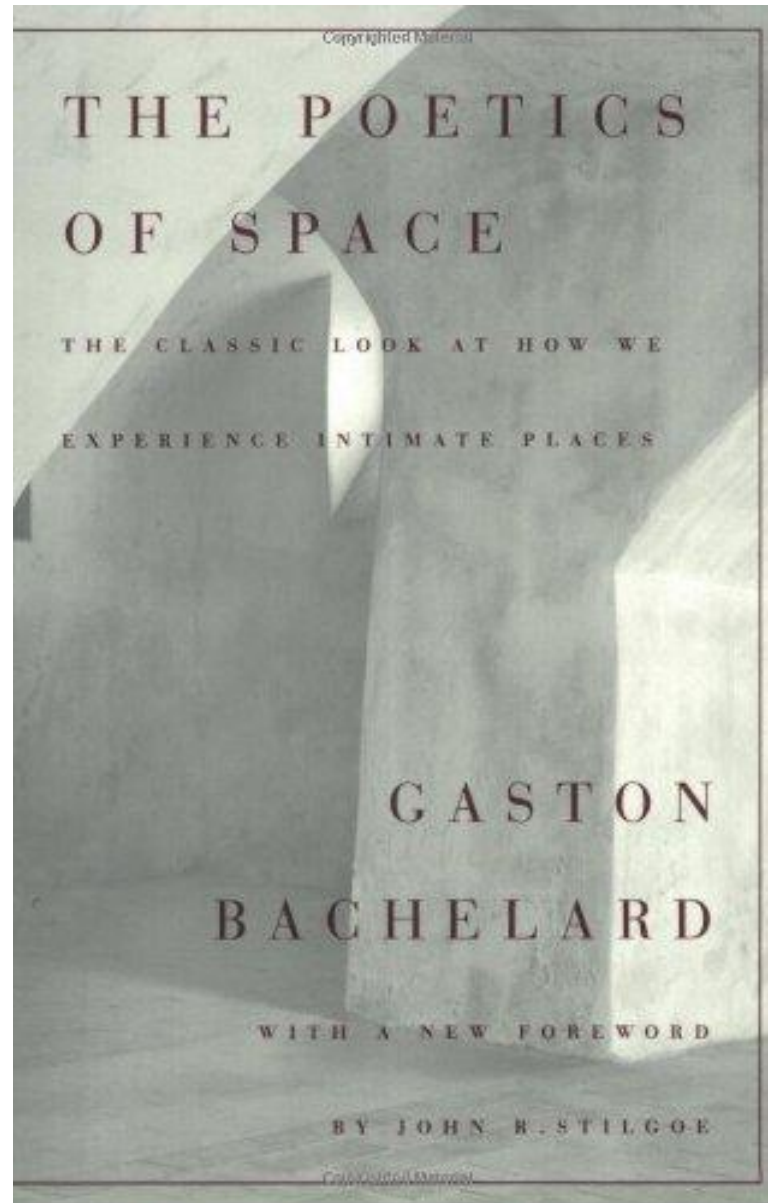


Above
Facade of Chapman's Hardware
Islington, London 19 February 1993

Following pages
Southward's Sweet Shop
Scarborough, North Yorkshire 3 June 1983

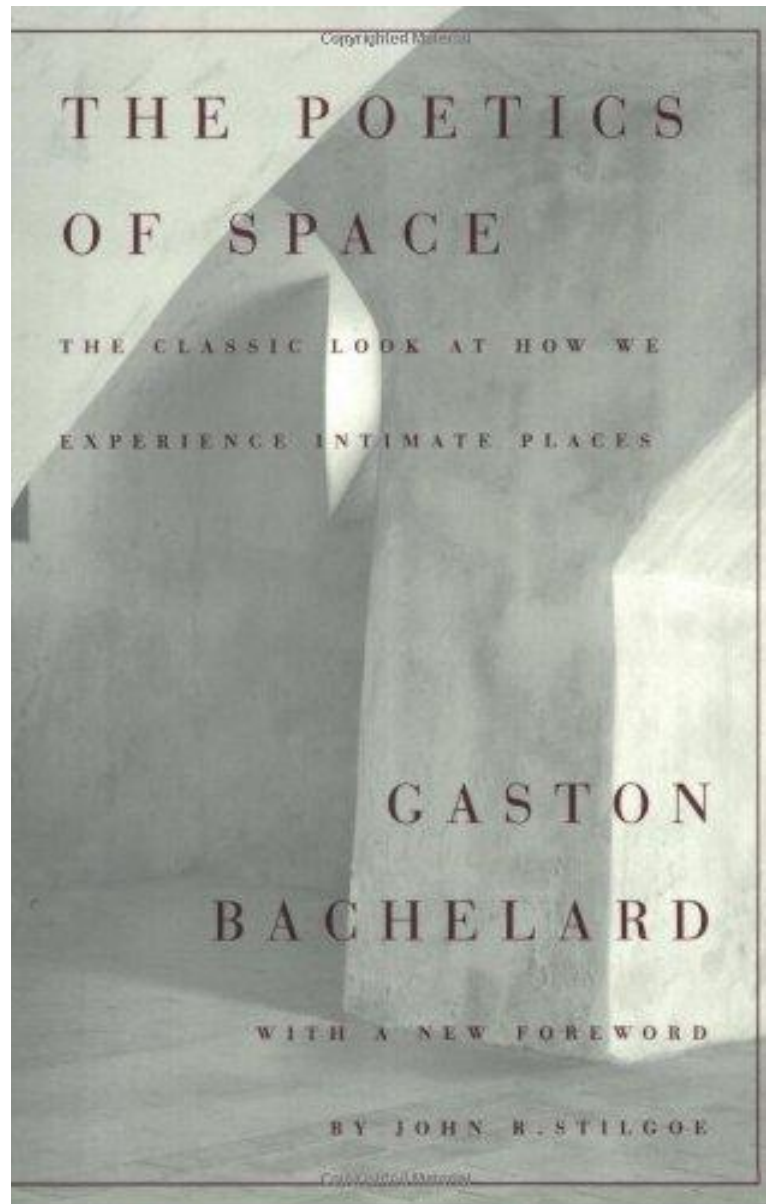
245

Every shopfront is a small constellation of relations — people, objects, histories, and routines that give space its texture as place.



I SHOULD SAY:
THE HOUSE SHELTERS
DAY-DREAMING,
THE HOUSE PROTECTS
THE DREAMER,
THE HOUSE ALLOWS ONE
TO DREAM IN PEACE.

- GASTON BACHELARD -



- **Topoanalysis:** “the systematic psychological study of the sites of our intimate lives” (p. 8).
- The house is “our corner of the world ... our first universe” (p. 4).
- **Cellar and attic:** the buried, irrational dark below; clear, rational thought under the roof.
- **Corners, drawers, chests, wardrobes:** small spaces of secrecy and intimacy.
- **Nests and shells:** images of refuge and withdrawal.
- **Space is not measured but felt.**

Emily Speed

Rooms Designed for a Woman

Emily Speed's film and installation explore the politics of the built environment

Who designs buildings, and who spends their lives inside them?

Speed starts from her own collection of photographs of architects, almost all men, posing with their building models.

In the film a man measures and builds models from foam board and cake. Women occupy, wear and play with them.

Shown as an installation, with drawings, in an environment Speed designed.



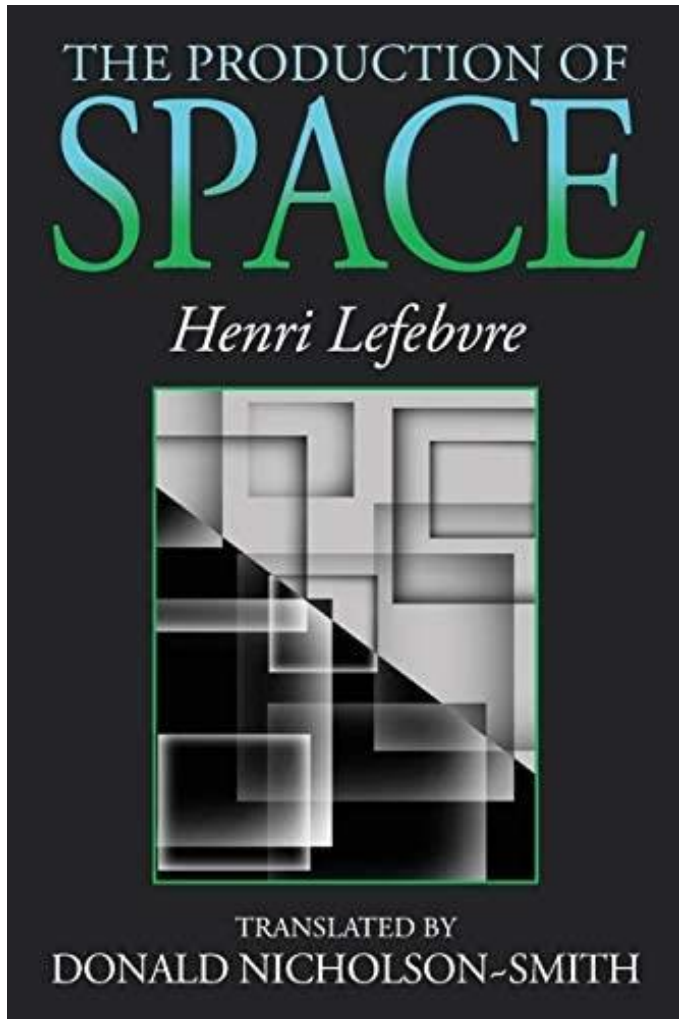
Emily Speed, Rooms Designed for a Woman (2017), video still

02

producing space

Theory Henri Lefebvre · Edward W. Soja · Michel Foucault

Practice Matta-Clark · Richard Wilson · Christo & Jeanne-Claude · Rachel Whiteread · Jeremy Deller



Henri Lefebvre – the production of space

“(Social) space is a (social) product.”

Lefebvre, *The Production of Space* (1974; trans. 1991), p. 26

Perceived

spatial practice

The routines and routes of daily life: how people actually use and move through a place.

e.g. your route in this morning

Conceived

representations of space

The space of planners, architects, cartographers and developers: maps, plans, models, rules. The dominant space.

e.g. the campus plan, the fire-exit signs

Lived

representational spaces

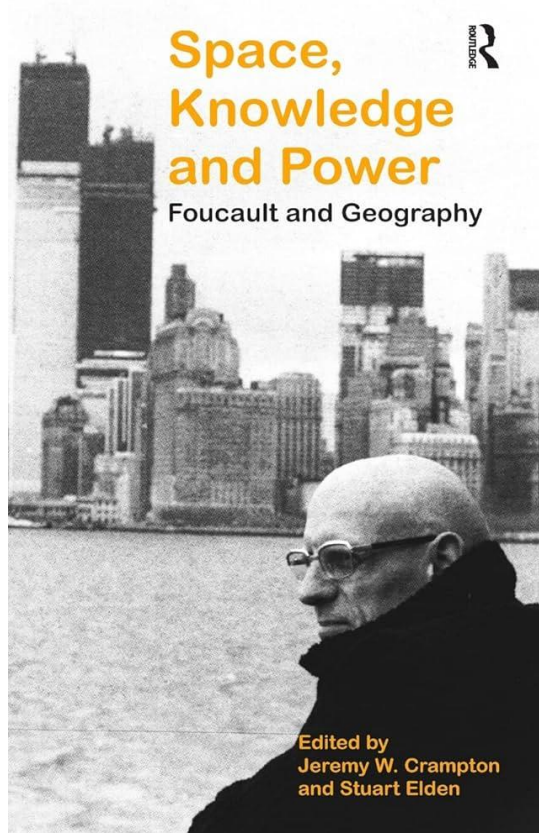
Space lived through images and symbols, by inhabitants and users, and by artists. The space imagination tries to change.

e.g. the corner where you always meet

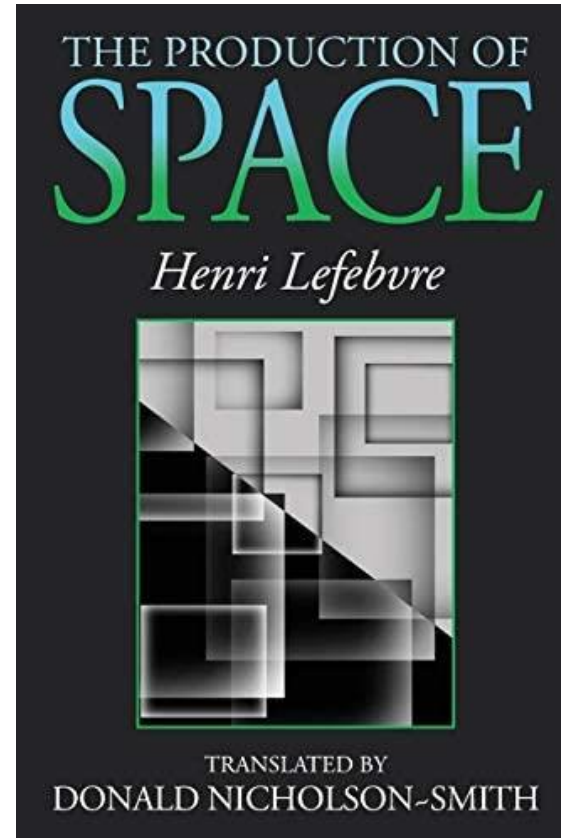
Always in tension: planners conceive, people perceive and practise, inhabitants and artists live and reimagine. Soja's Firstspace / Secondspace / Thirdspace builds directly on this triad.

Thirdspace: the spatiality of human life

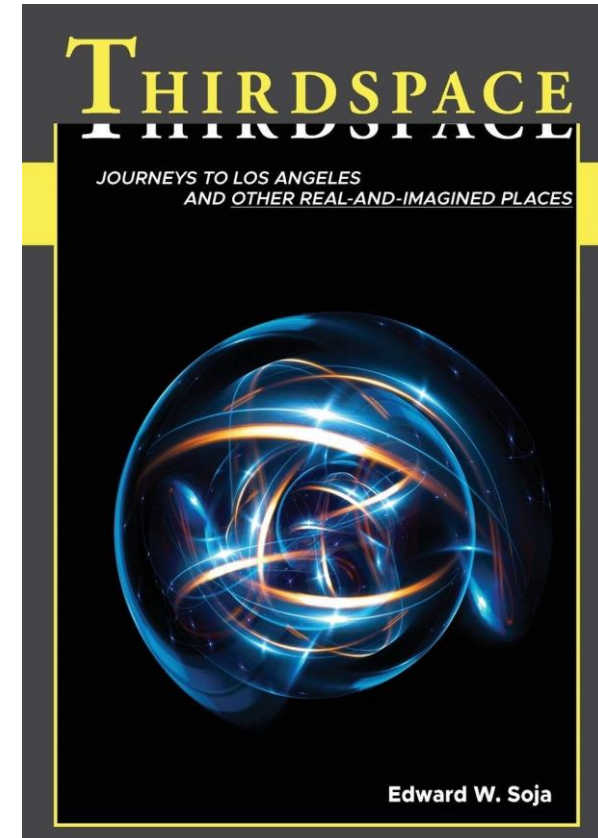
Writing in 1996 **Edward Soja** in his text *Thirdspace (1996)* gives a commentary on **Henri Lefebvre** and **Michel Foucault's** approach to the question of space and place. Soja states that both theorists restored space to critical importance — as an active, socially produced and politically charged dimension of human life, no longer merely the passive stage for history.



Michel Foucault



Henri Lefebvre



Edward Soja

Thirdspace: the spatiality of human life

Writing in 1996 **Edward Soja** in his text *Thirdspace (1996)* gives a commentary on **Henri Lefebvre** and **Michel Foucault's** approach to the question of space and place. Soja states that:

...the spatial dimension of our lives has never been of greater practical and political relevance than it is today. Whether we are attempting to deal with the increasing intervention of electronic media in our daily routines; seeking ways to act politically to deal with the growing problems of poverty, racism, sexual discrimination, and environmental degradation; or trying to understand the multiplying geopolitical conflicts around the globe, we are becoming increasingly aware that we are, and always have been, intrinsically spatial beings, active participants in the social construction of our embracing spatialities. Perhaps more than ever before, a strategic awareness of this collectively created spatiality and its social consequences has become a vital part of making both theoretical and practical sense of our contemporary life-worlds at all scales, from the most intimate to the most global.

Soja, E. (2005) *Thirdspace Journeys to Los Angeles and other Real-And-Imagined Places*. (first published 1996). p1.

Edward W. Soja - Trialectics of Spatiality

Soja divides space into **first, second and third space** defined as:

- **Firstspace is the 'real', perceived space** – the urban built form of physical buildings that can be mapped and seen.
- **Secondspace is the 'imagined', conceived space** – how a place is planned, represented, imagined and argued over. In urban settings this would be evident through, for example, the role of marketing and redevelopment projects.
- **Thirdspace – lived space – takes this thinking further** – it combines First and Second space to create what Soja describes as, '**a fully lived space**, a simultaneously real-and-imagined, actual-and-virtual locus of structured individuality and collective experience and agency'

Thirdspace, then, is the experience of life in the Firstspace mediated through Secondspace expectations.



"Everything comes together in Thirdspace — subjectivity and objectivity, the abstract and the concrete, the real and the imagined." (Soja, 1996, p. 56)

Soja, E.W. (1996) *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell.

‘fully lived space’



“Rather than an actual force in the shaping of society and theory, space became ‘a reflective mirror of societal modernization’.” – Edward W. Soja

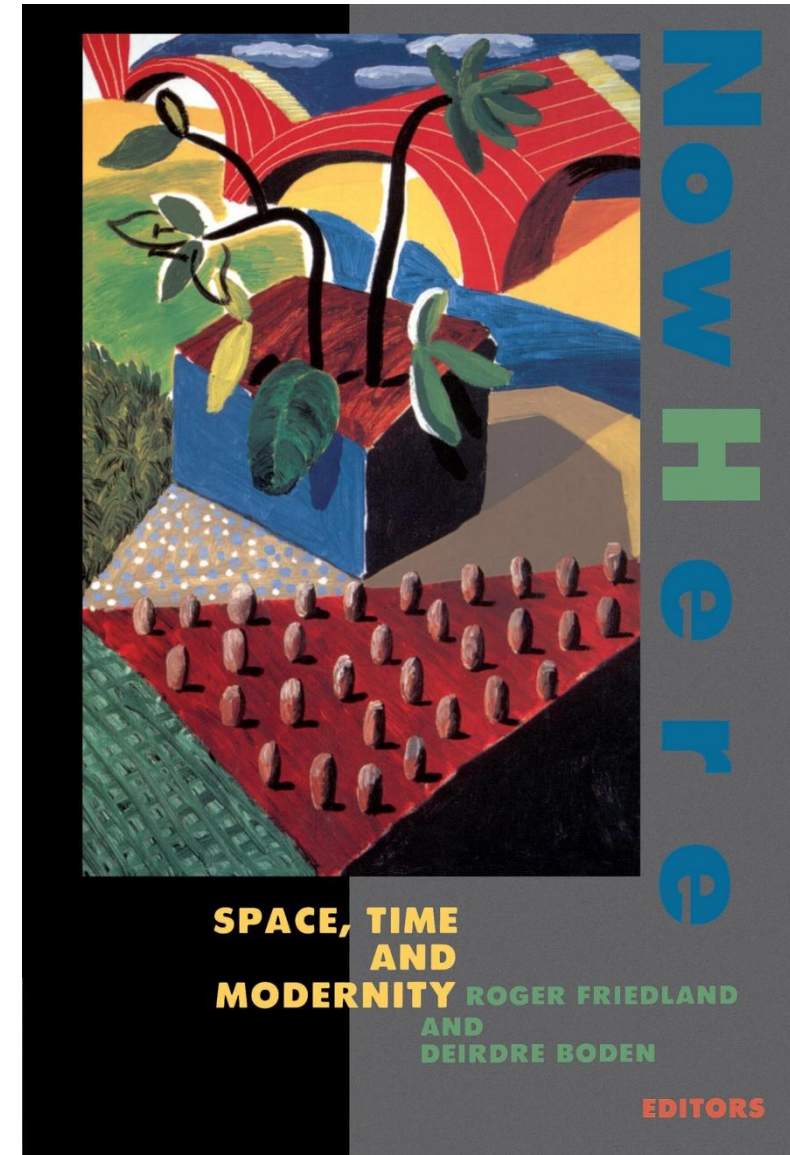
Michel Foucault - Of Other Spaces

The Ambivalent Spatiality of Michel Foucault

Moving away from both the **"internal space"** of Bachelard's brilliant **poetics** and the intentional regional descriptions of the **phenomenologists**, Foucault focused our attention on another spatiality of social life, an **"external space,"** the actually lived (and socially produced) space of sites and the relations between them.

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us is also, in itself, a **heterogeneous space**. In other words, **we do not live in a kind of void**, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, **we live inside a set of relations that delineates sites** which are irreducible to one another and absolutely not superimposable on one another. ("Of Other Spaces," 23)

Friedland, R. and Boden, D. eds., 1994. *NowHere: space, time, and modernity*. Univ of California Press.



Michel Foucault – heterotopia

Real places, built into every society, that work as “counter-sites”: the other sites of a culture are “simultaneously represented, contested, and inverted” there.

- 1 Every culture has them: crisis heterotopias (boarding school) and heterotopias of deviation (prison, psychiatric hospital).
- 2 Their function can change: the cemetery moves from the church to the edge of town.
- 3 They juxtapose several incompatible spaces in one real place: theatre, garden, cinema.
- 4 They are linked to slices of time: museum and library (time accumulates); fair and festival (time flickers).
- 5 They open and close: entry needs permission, a ritual or a ticket.
- 6 They create illusion or compensation. The ship is “the heterotopia par excellence”.

Foucault, “Of Other Spaces” (lecture 1967; pub. 1984), trans. J. Miskowiec, *Diacritics* 16:1 (1986), pp. 22–27

The cinema: “a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space.” (p. 25)



The mirror: a utopia, “a placeless place”, and a heterotopia at once. I see myself where I am not (p. 24).

space

abstract



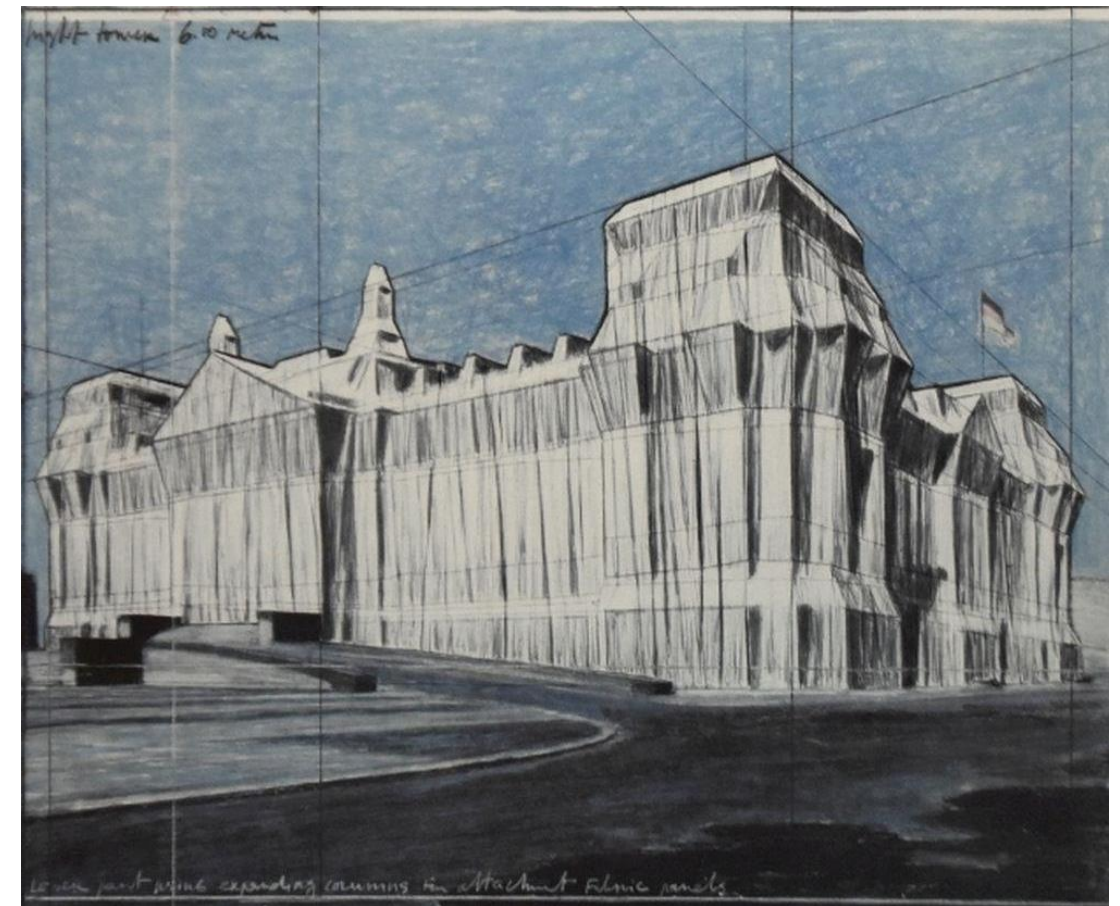
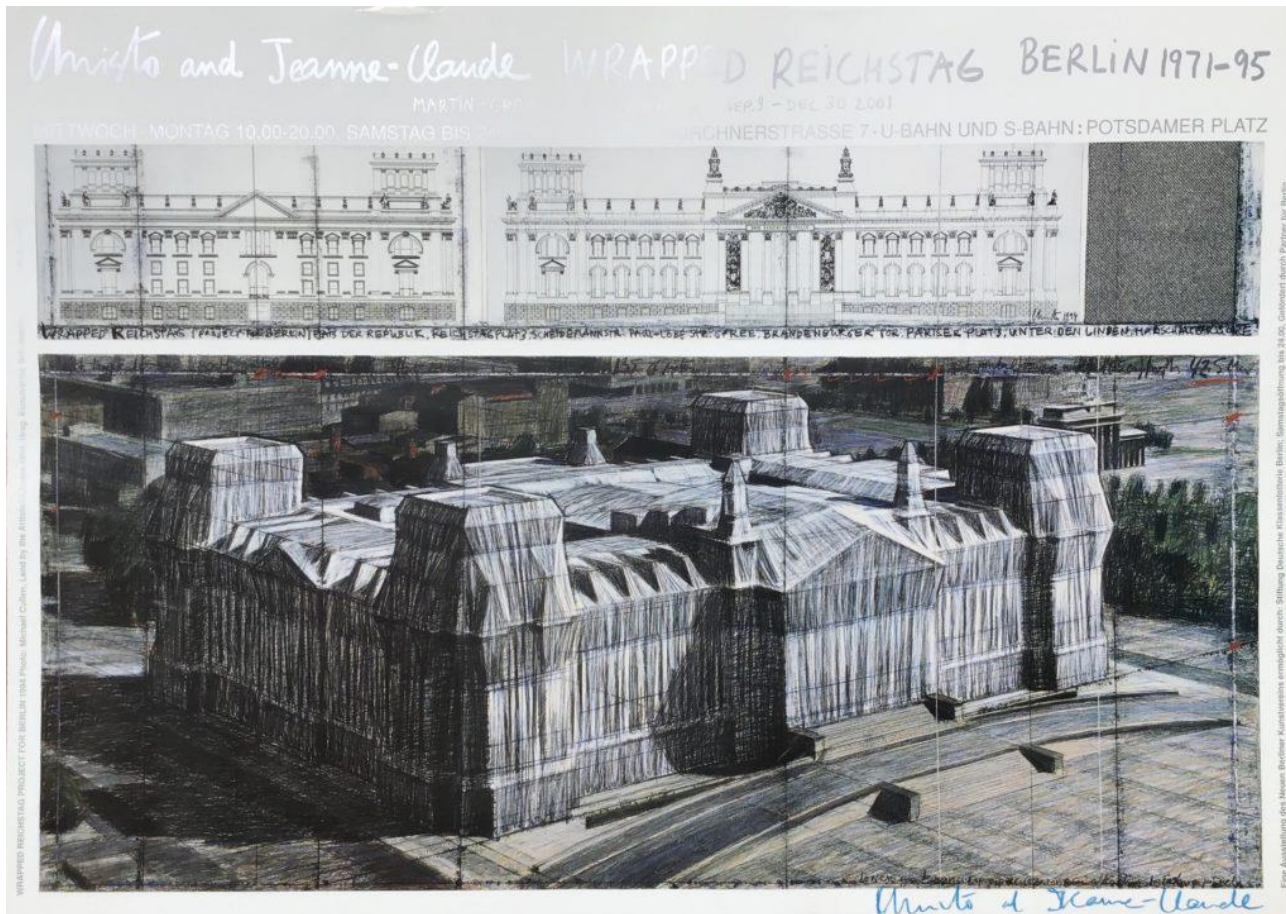
Gordon Matta-Clark

Bingo (1974), Niagara Falls, NY



Turning the Place Over (2007–11), Richard Wilson
Cross Keys House (former Yates's Wine Lodge), opposite Moorfields
Station, Liverpool





Wrapped Reichstag, Berlin, 1971–95

Christo and Jeanne-Claude

Proposed 1971; wrapped for two weeks, 24 June – 7 July 1995





Rachel Whiteread – *House* (1993), 193 Grove Road, Bow, London. Commissioned by Artangel; demolished 11 January 1994. Photos incl. Sue Omerod



social surrealism...and simulacra



Jeremy Deller
Valerie's Snack Bar (2009), in *Joy in People*, Hayward Gallery, 2012
(a recreation of a café in Bury Market)

place within a space



Valerie's café in Bury Market

03

space – power and control

Theory Michel Foucault · Susan Sontag · Henri Lefebvre
Practice road markings · the Manhattan grid · Emma Johnson

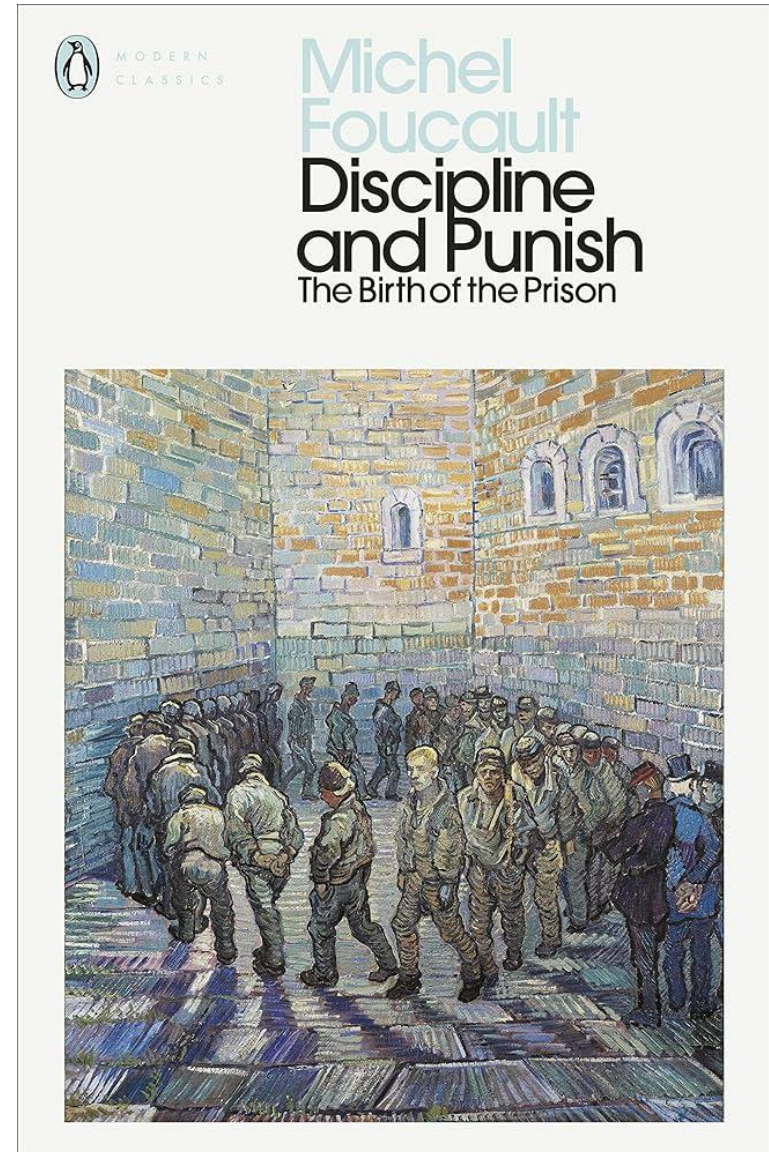
The Panopticon

The French philosopher Michel Foucault revitalised interest in the panopticon in his 1975 book **Discipline and Punish**. He describes the prisoner of a panopticon as being at the receiving end of asymmetrical surveillance:

'He is seen, but he does not see; he is an object of information, never a subject in communication.'

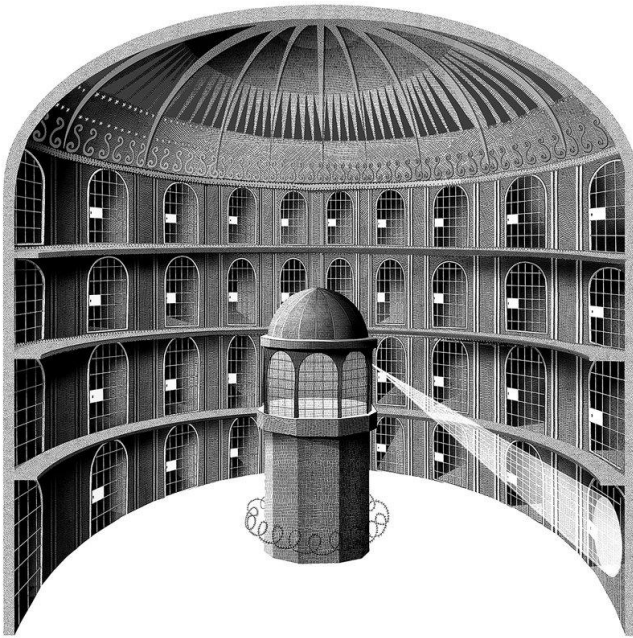
(Foucault, M., 1995, **Discipline and Punish**, (2nd Edition), Vintage Books, p.200)

As a consequence, the inmate polices himself for fear of punishment.

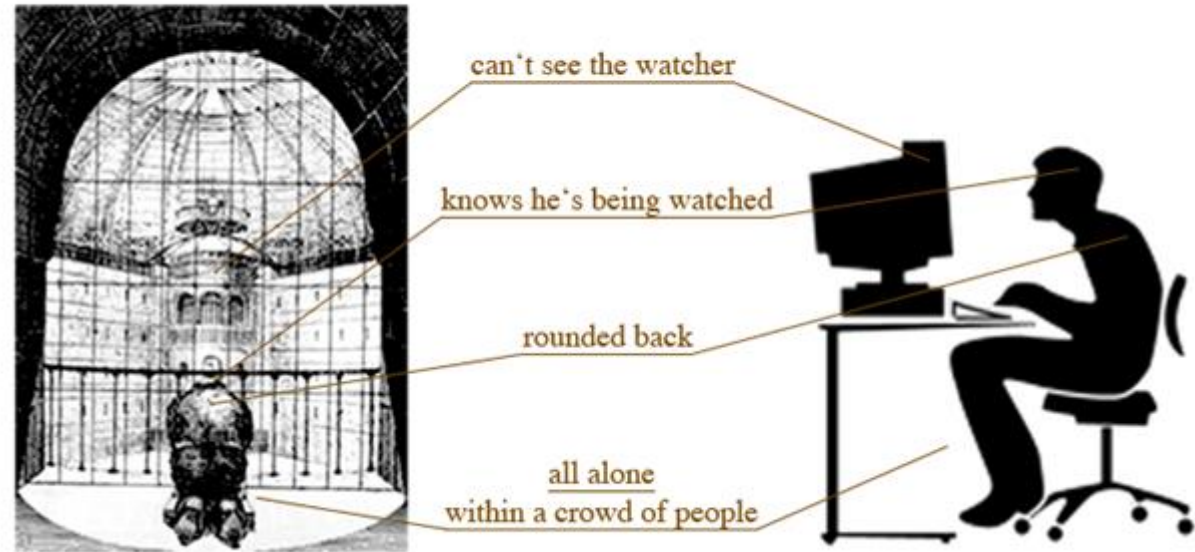


The Panopticon

Illustration: Adam Simpson [check] · cartoon: [add credit]



The Prisoner and the Free



The Panopticon – Jeremy Bentham (1791)

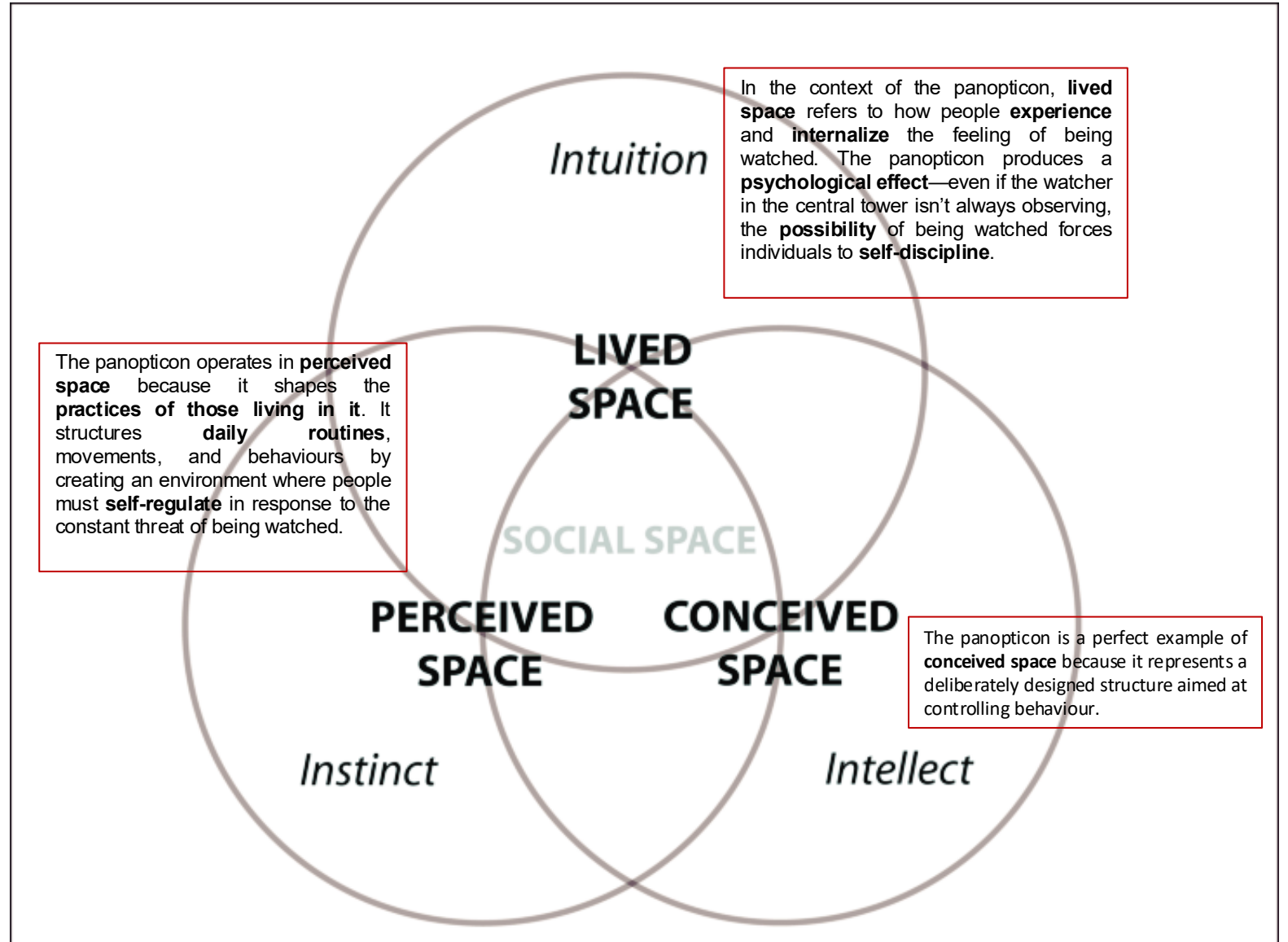
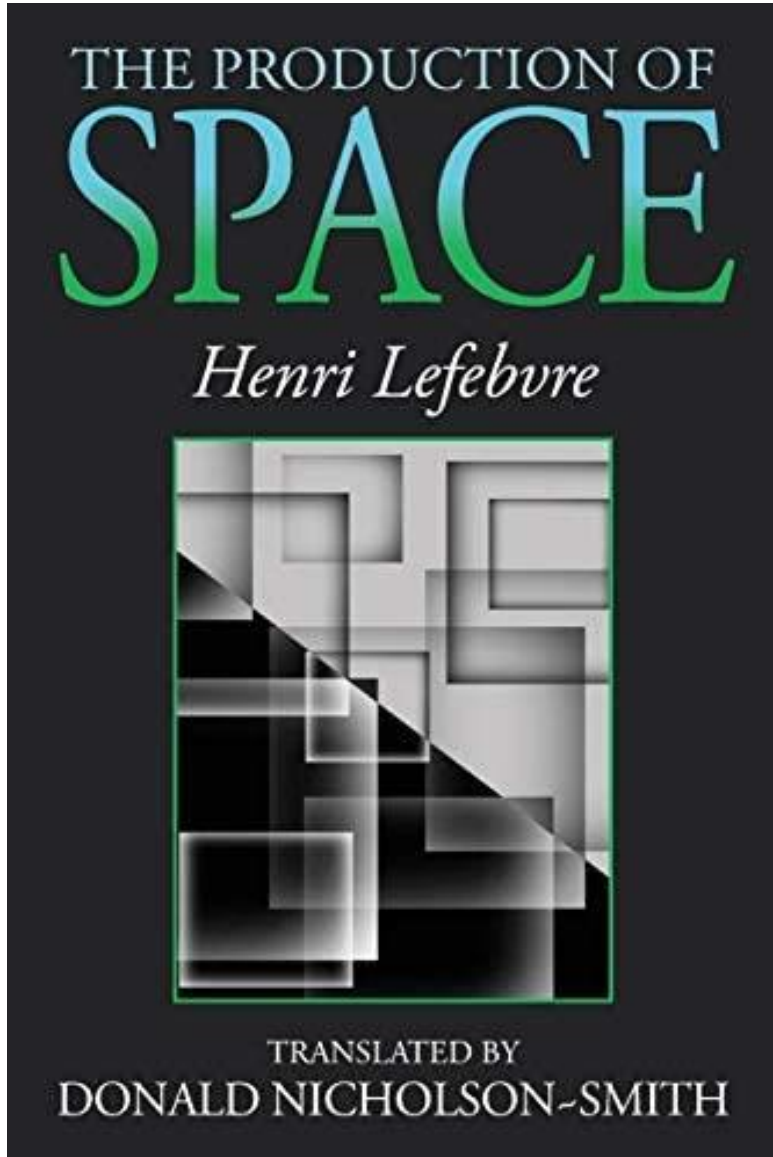
Michel Foucault 'Panopticism'
Discipline and Punish: The Birth of the Prison

What does the panopticon mean in the age of digital surveillance?



The watchtower at the heart of the panopticon may be considered a precursor to the cameras fastened to our buildings – purposely visible machines with human eyes hidden from view.

Cameras define reality in the two ways essential to the workings of an advanced industrial society: as a spectacle (for masses) and as an object of surveillance (for rulers). Susan Sontag, *On Photography* (1977).



Foucault's Panopticon mapped onto Lefebvre's Triad of Space

governance
control
containment



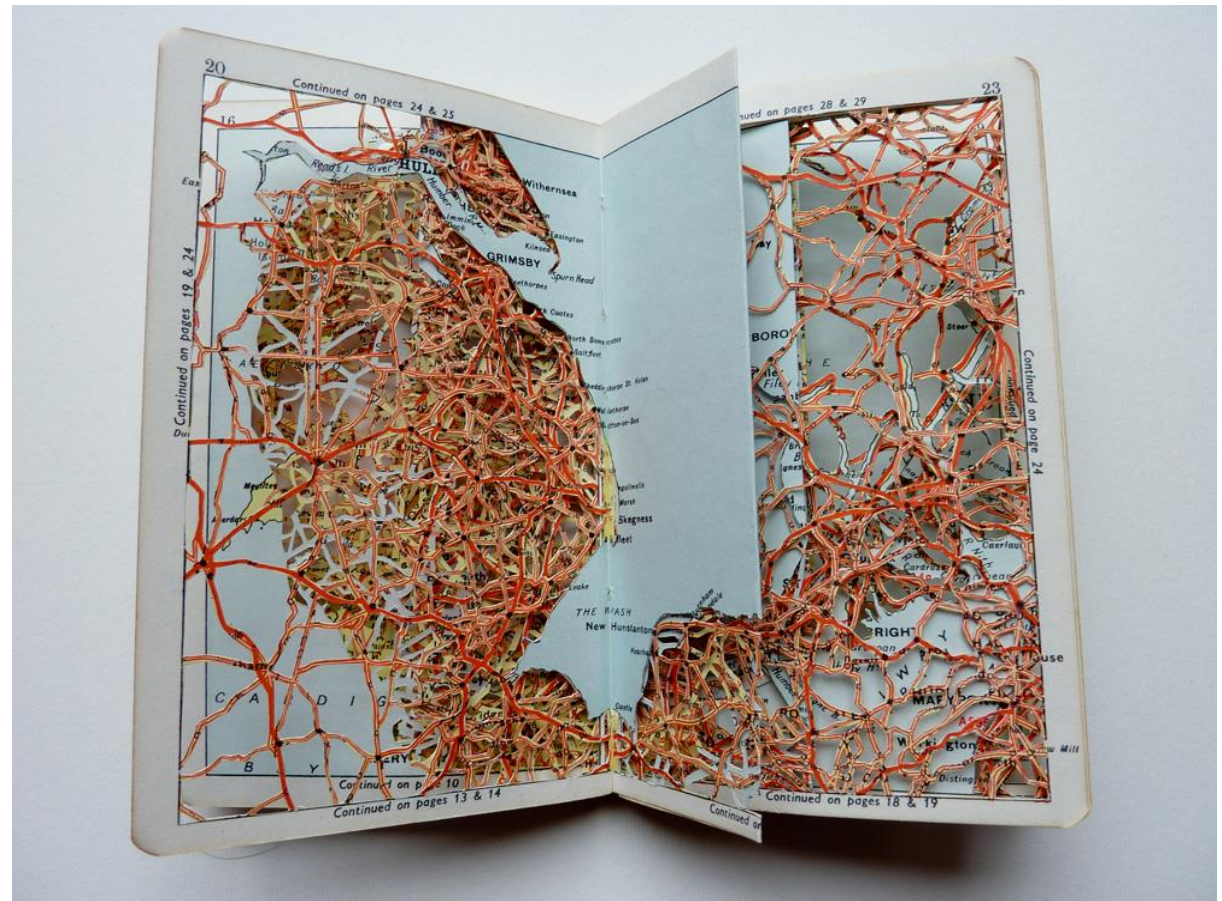
Gravelly Hill Interchange ("Spaghetti Junction"), Birmingham [add photographer]

governance, control, containment



The Commissioners' Plan of 1811 laid a grid over Manhattan's hills, streams and farms: **conceived space**, still legible from the air two centuries later.

Matrix (2012), Emma Johnson



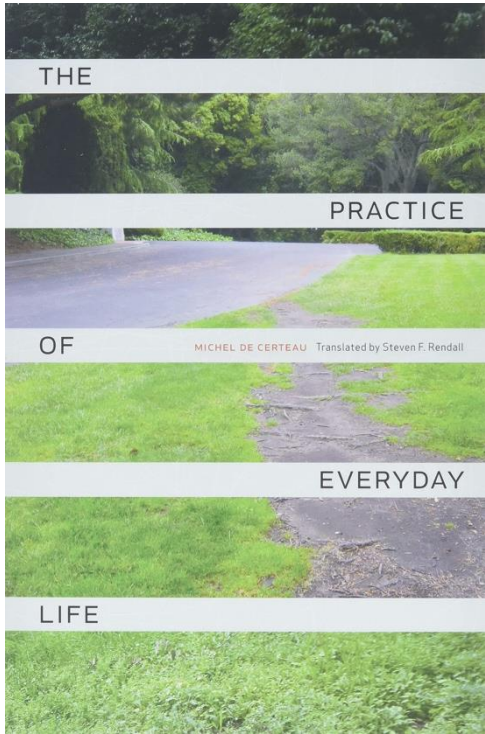
Emma Johnson, Matrix (2012), from the series Dislocated Atlas

04

space – open to the walker

Theory de Certeau · Deleuze & Guattari · Benjamin · Debord · Ingold · Deligny

Practice desire lines · Patrick Keiller · Richard Long · parkour · Bradley Garrett



The Practice of Everyday Life
(1980; trans. 1984), ch. VII

Michel de Certeau – walking in the city

“Seeing Manhattan from the 110th floor of the World Trade Center ...” the viewer becomes a “voyeur-god”. But “the ordinary practitioners of the city live ‘down below’”.

(pp. 91–93)

Strategies

Belong to institutions with a place of their own (state, planner, company, university). They map, plan, build, regulate.

Tactics

“The art of the weak” (p. 37): everyday ways of making do in space that isn’t yours. Shortcuts, loitering, improvising.



The view from above: the city as a readable text. The towers de Certeau stood on are gone; One World Trade Center now stands in their place.

Walking is a “pedestrian speech act”: it uses the city’s grammar to say something new.

smooth or striated space

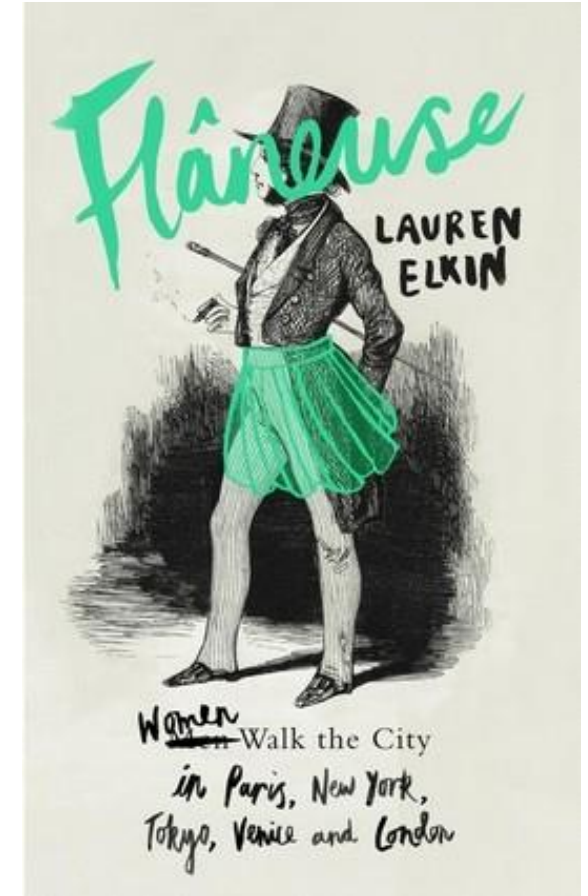
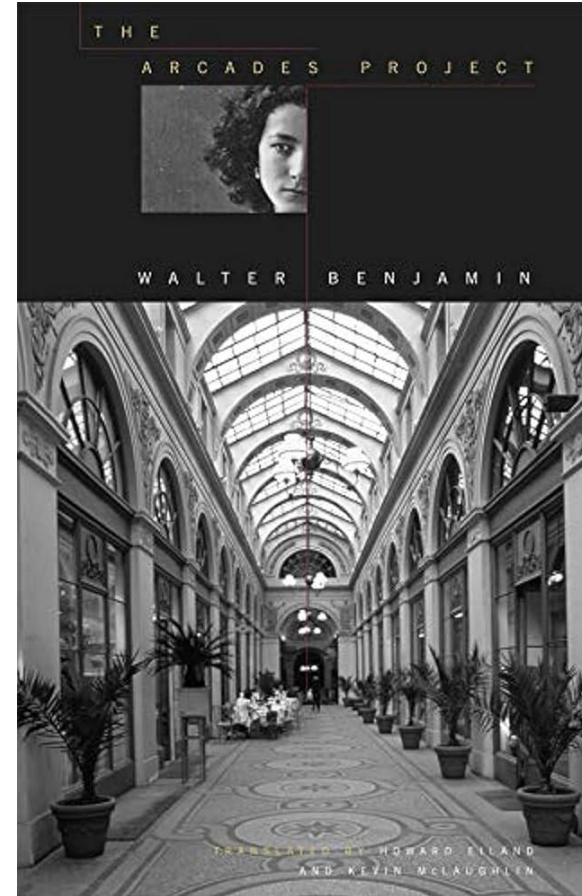
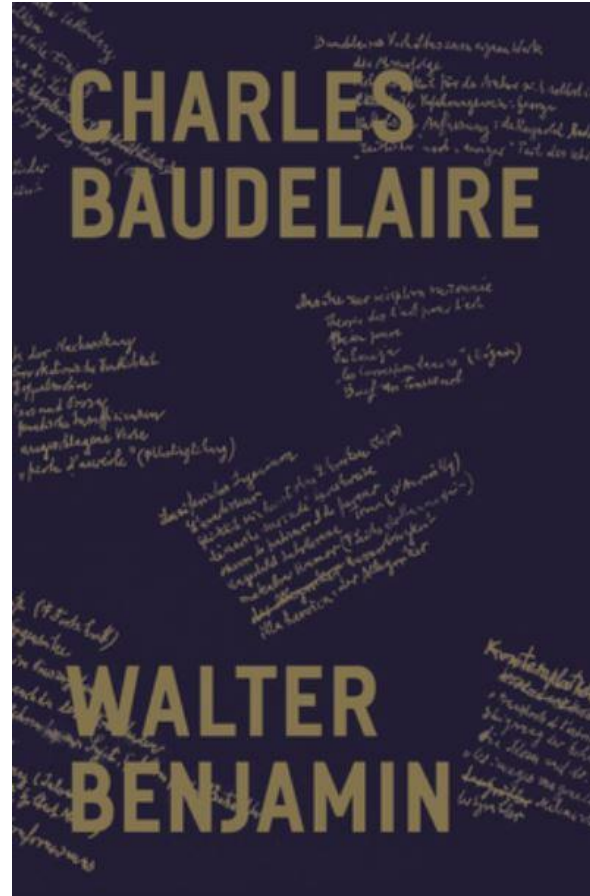
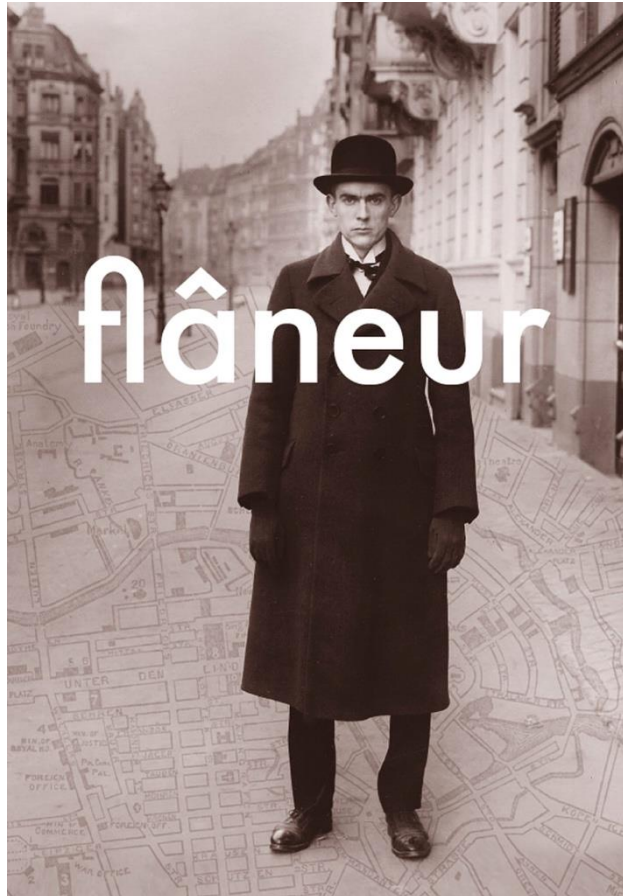
- In *A Thousand Plateaus* (1980), Gilles Deleuze and Félix Guattari distinguish between two kinds of **spaces**: **smooth space and striated space**.
- This **distinction** coincides with the distinctions they draw between the **nomadic** and the **sedentary**, between the space of the **war machine** and the space of **the state apparatus**.
- While Deleuze and Guattari consider these two spaces to differ fundamentally in nature, they also believe that the two spaces in fact exist only in mixture. (see **abstract / concrete**)





desire lines

the flâneur – and the flâneuse



Baudelaire, "The Painter of Modern Life" (1863) · Walter Benjamin, The Arcades Project and Charles Baudelaire: A Lyric Poet in the Era of High Capitalism · Lauren Elkin, Flâneuse (2016)

Psychogeography

a purposeful Drift through the City

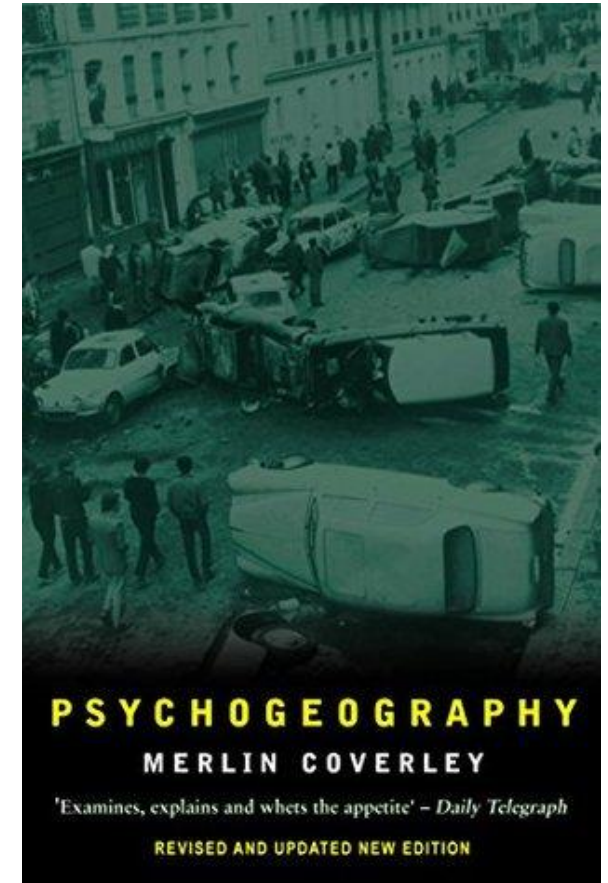
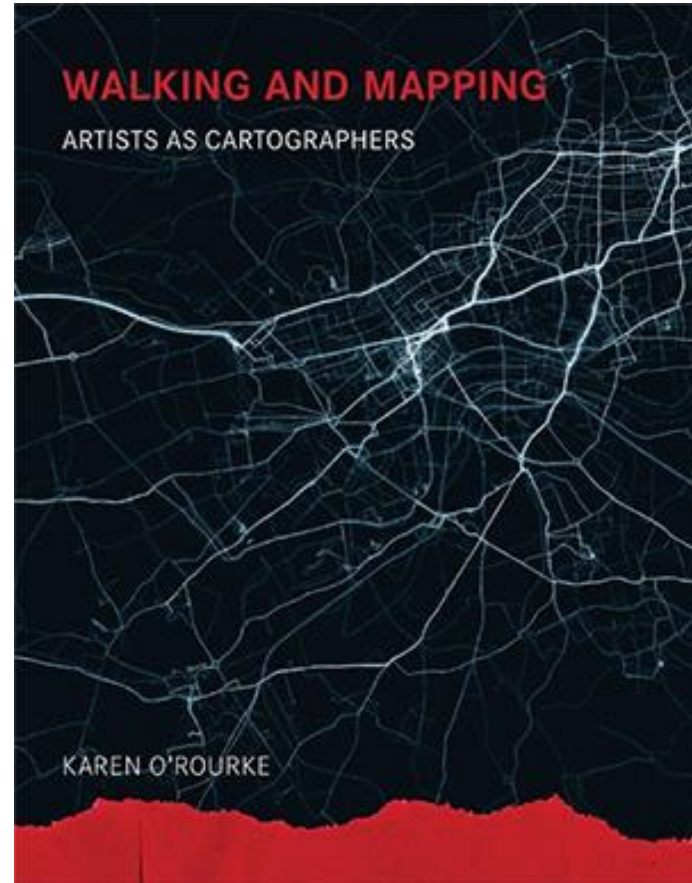
Guy Debord and the Situationists

Theory of the Dérive

Guy Debord's "Theory of the Dérive" (1956): the **dérive** (drift) is "a technique of rapid passage through varied ambiances".

Drifters drop their usual reasons for moving (work, errands, leisure) and "let themselves be drawn by the attractions of the terrain and the encounters they find there".

Psychogeography: how the city's environment acts on our emotions and behaviour.

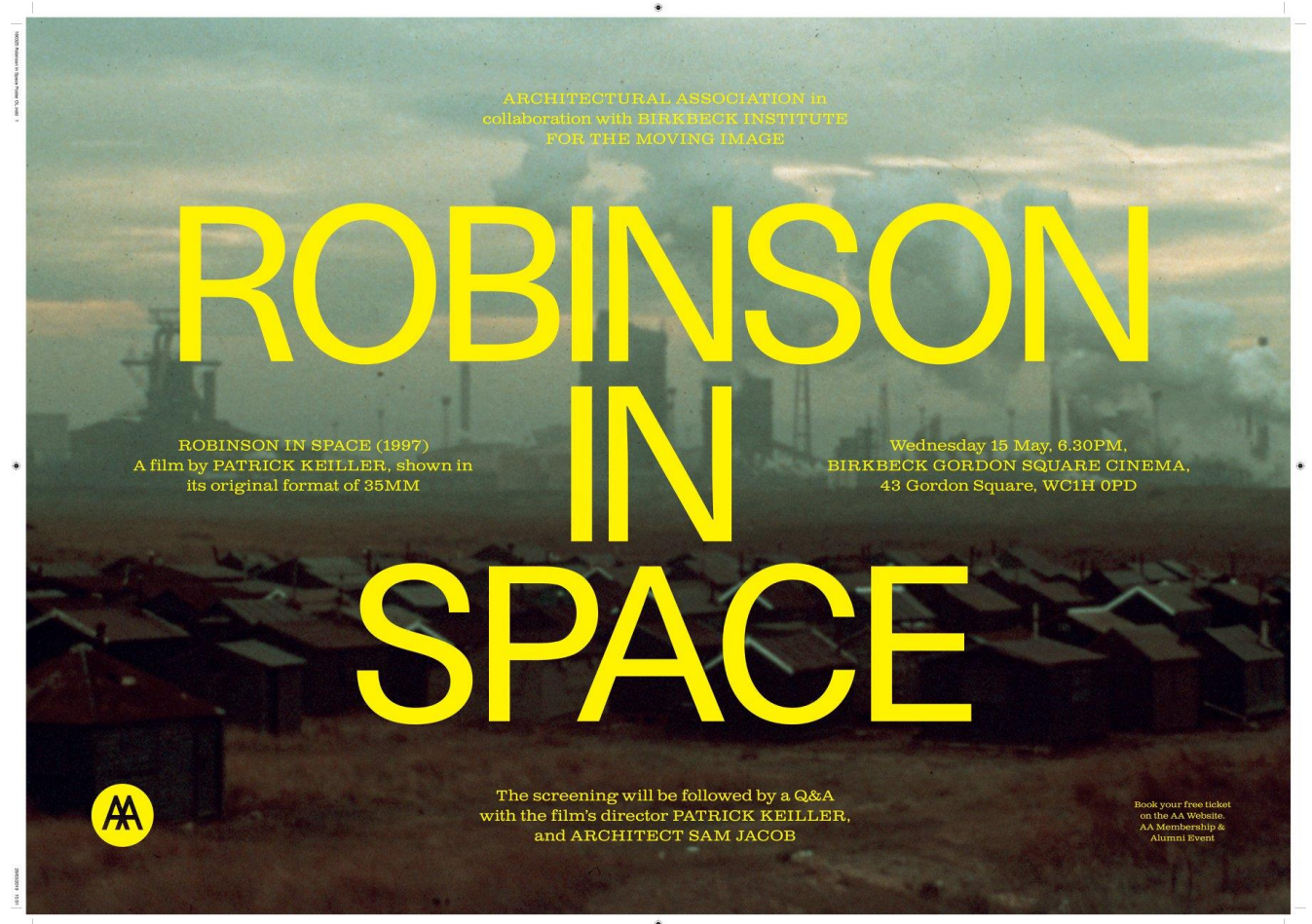


Patrick Keiller trained as an architect before turning to film.

Robinson in Space (1997): an unseen narrator (Paul Scofield) and his companion Robinson travel around England in 1995.

Static, carefully composed shots pass the landmarks and stately homes, but linger on ports, distribution centres, retail parks, prisons and factories: the hidden spaces of the economy.

Part of a trilogy: *London* (1994) · *Robinson in Space* (1997) · *Robinson in Ruins* (2010).



Henri Lefebvre – rhythmanalysis

“Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm.”

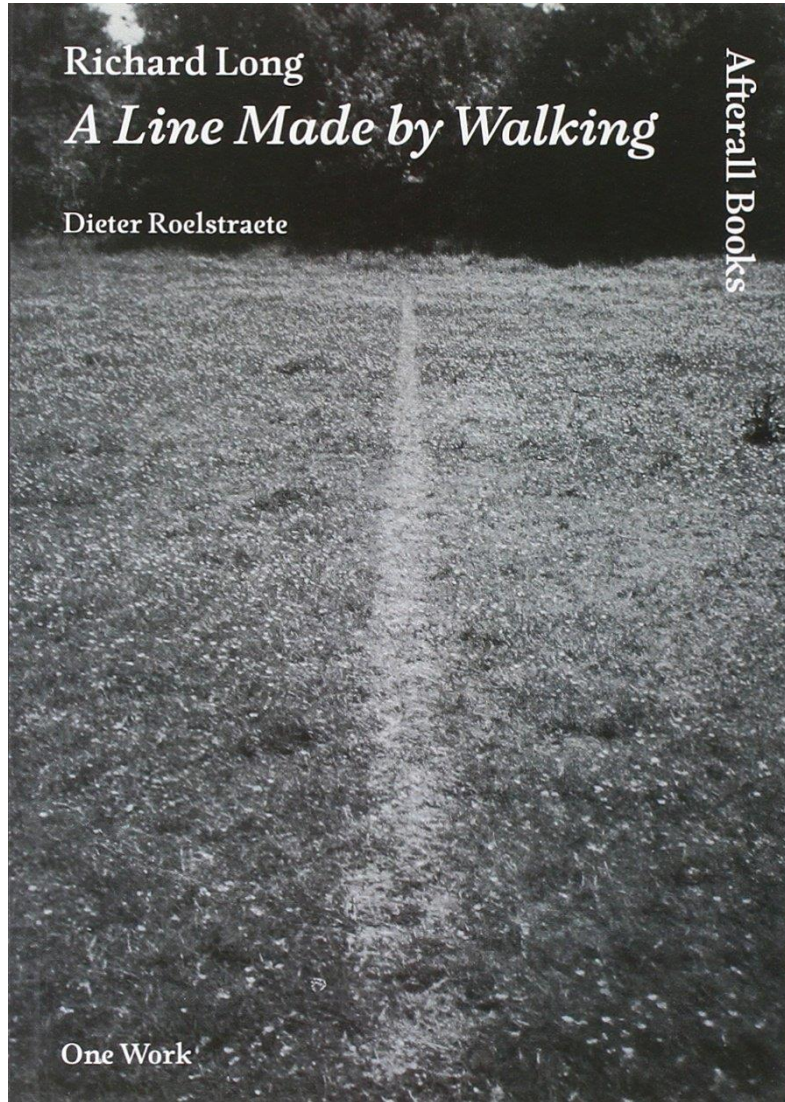
Lefebvre, Rhythmanalysis (1992; trans. 2004), p. 15

- The Production of Space is the theory; rhythmanalysis is a practice: sensing space **in time**.
- Cyclical rhythms (days, seasons, the body) against linear ones (the clock, work, traffic lights).
- Lefebvre listens to Paris from his window on rue Rambuteau.
- **For filmmakers: rhythm is editing.**

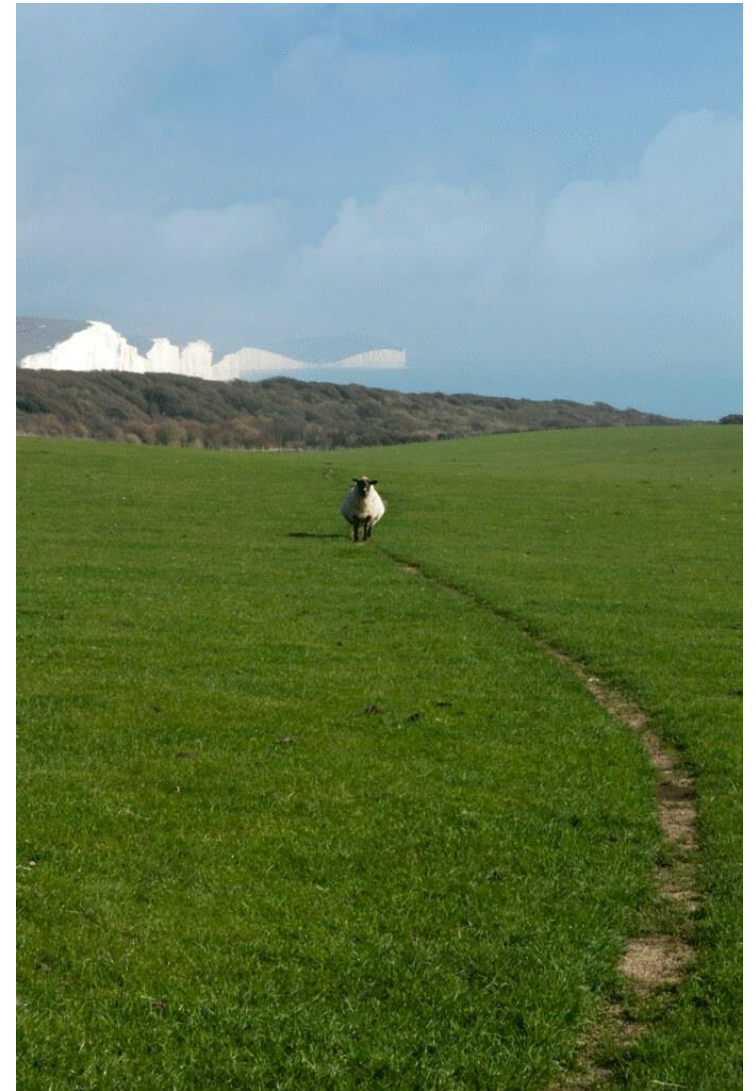


Berlin: Symphony of a Great City (1927) Walter Ruttmann?

Q. What is the rhythm of the route you drew this morning?



A Line Made by Walking (1967) Richard Long



Sheep on her path
Mark Rutley



Richard Long's *A Line Made by Walking* can also be viewed as a rural *dérive*, a meditative drift through nature that results in an ephemeral trace of human presence.

'going nowhere' | *dérives* and desire paths

Re-thinking Parkour as **Resistance**

Gendered Power and the Politics of Identity



Photo: [add credit]

Egyptian women challenge social norms by practicing Parkour

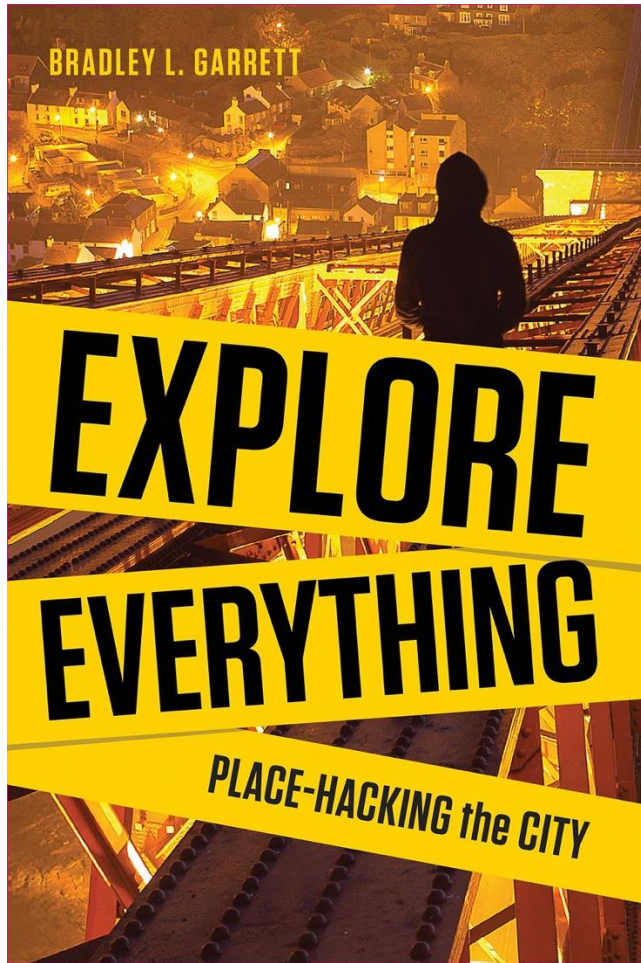
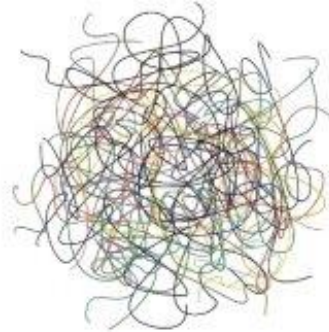


Photo: [add credit]

The kind of knowledge and experiences that urban explorers seek and find, hidden in plain sight, is exciting, empowering and ultimately has less to do with fetishising the aesthetics of decay or embarrassing forces of social control, and more to do with creating a new type of relationship with place, one not offered but taken. Urban exploration is an effort to connect in a meaningful way to a world rendered increasingly mundane by commercial interests and an endless state of 'heightened' security. Garrett, *Explore Everything* (2013), p. 240.

Choice Outstanding Academic Title 2008



LINES

A BRIEF HISTORY

TIM INGOLD

"READ IT, AND YOU WILL NEVER FEEL QUITE THE SAME AGAIN
ABOUT USING A COMPUTER OR TAKING A JOURNEY."
Steven Rose, *The Open University*

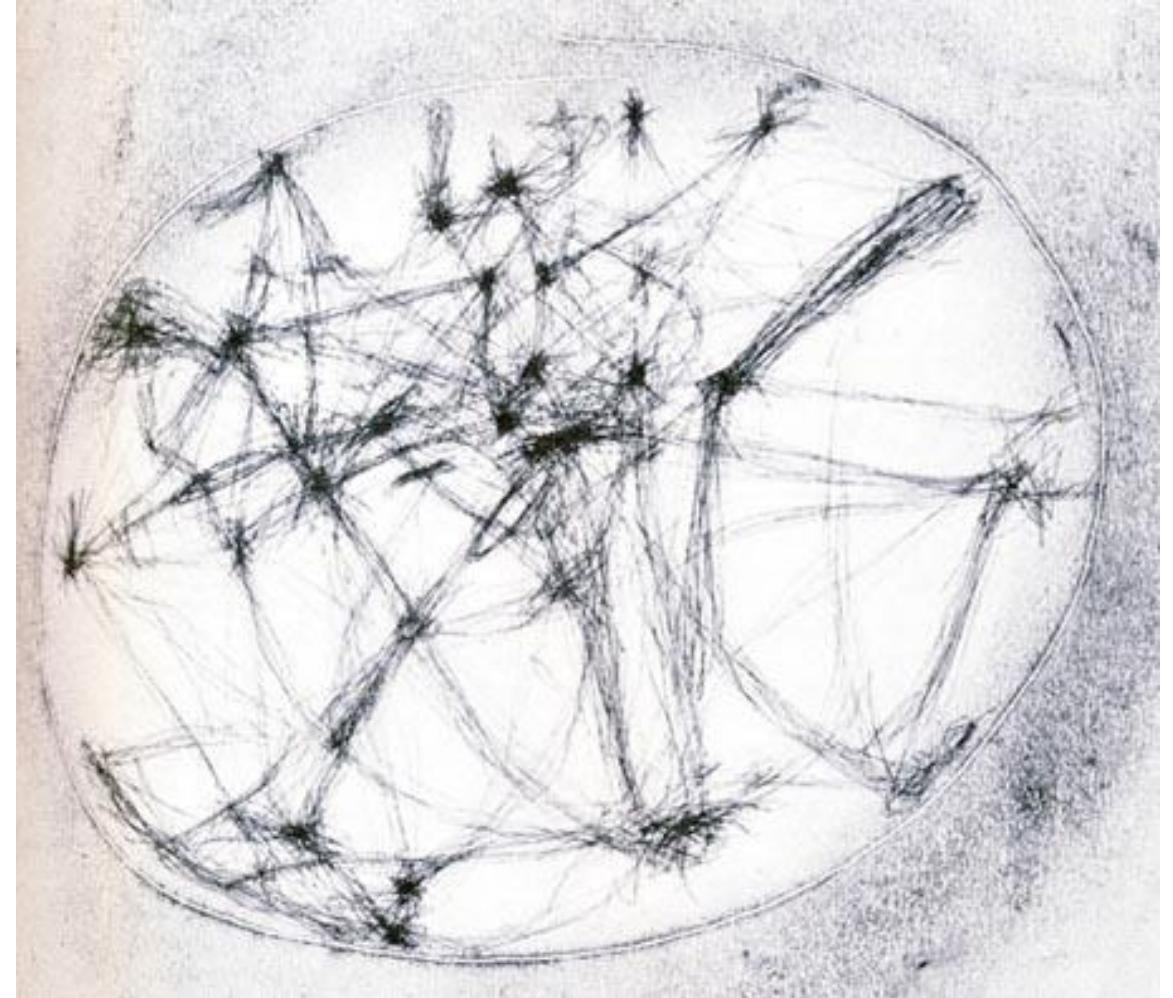
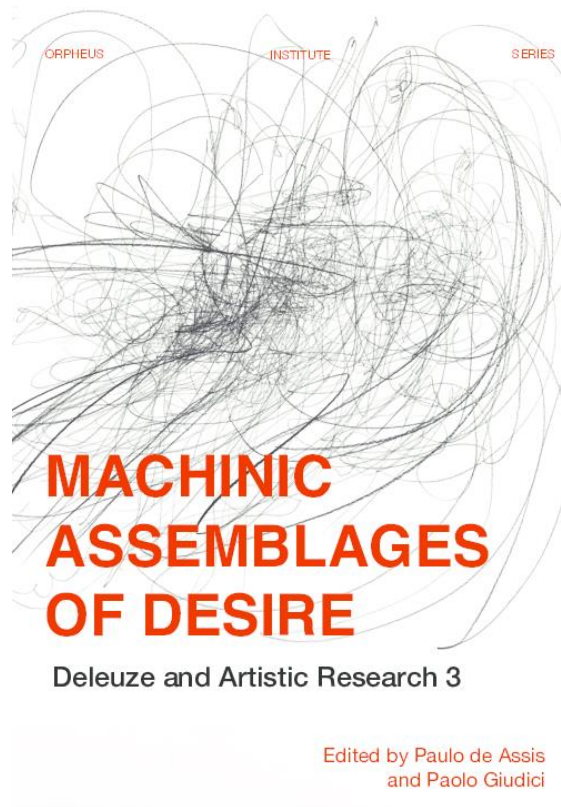
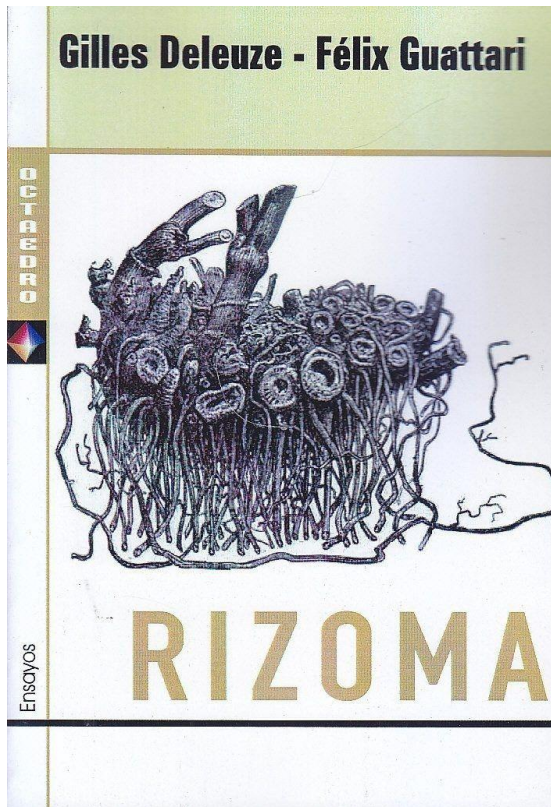
Tim Ingold, an anthropologist, treats **drawing as an exemplary form of line-making**. In *Lines: A Brief History* (2007), walking, weaving, storytelling and writing all proceed along lines.

In a world composed of ongoing lines and pathways, **drawing becomes exemplary of knowing and being**: a multi-sensory way of knowing by doing, in a moving, entwined world of people and things. [paraphrase: check source]

“Line making of one sort or another is as old as speech. For as long as people have been talking to one another, they have surely also been gesturing with their hands, and of these gestures a proportion will have left traces on surfaces of various kinds.” (Ingold, *Lines*, 2007/2016) [check page]

“lignes d’erre”

Mapping the Wander Lines: The Quiet Revelations of Fernand Deligny



Map: Fernand Deligny and collaborators,
Cévennes [add credit]

The Map, The Rhizome, The Diagram and The Line of Flight
Deleuze & Guattari cite Deligny's maps in the "Rhizome" introduction to A Thousand Plateaus

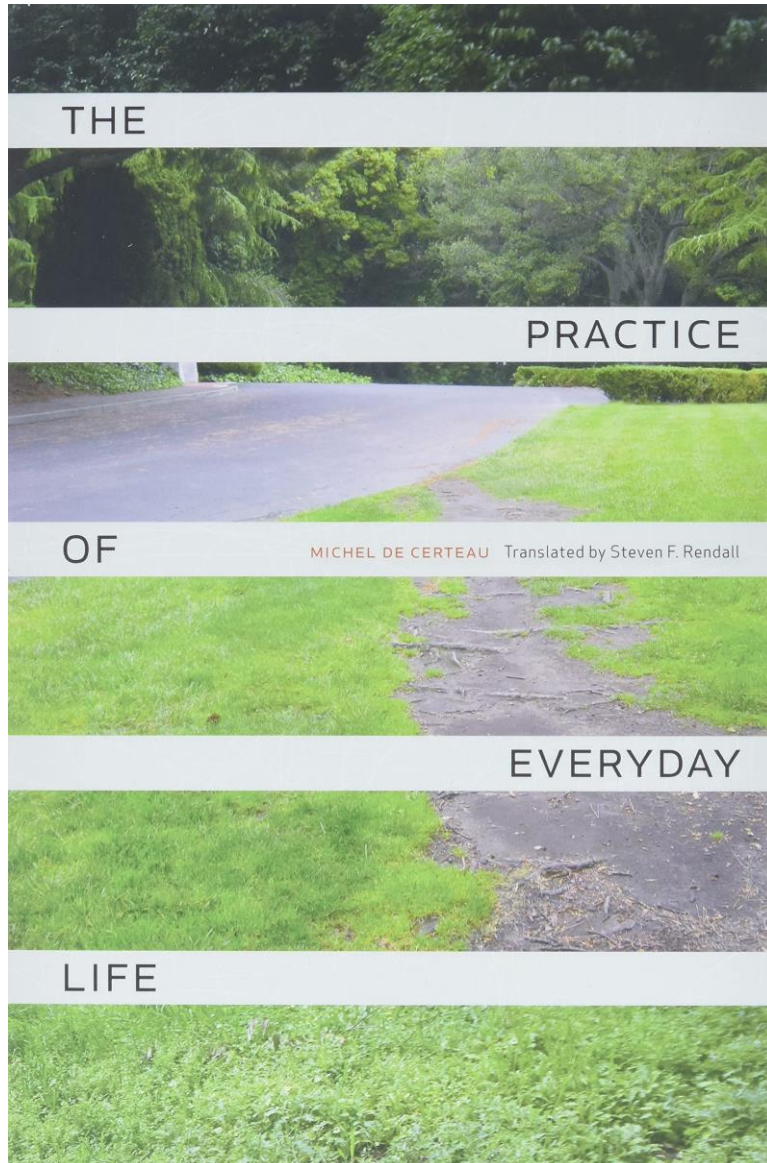
Living Network Ecologies

05

How do we understand the notion of **place**?

Theory de Certeau · Kwon · O'Doherty · Augé · Fisher · Massey

Practice graffiti · the data centre · Mark Wallinger



Spatial Stories

‘space is a practiced place’

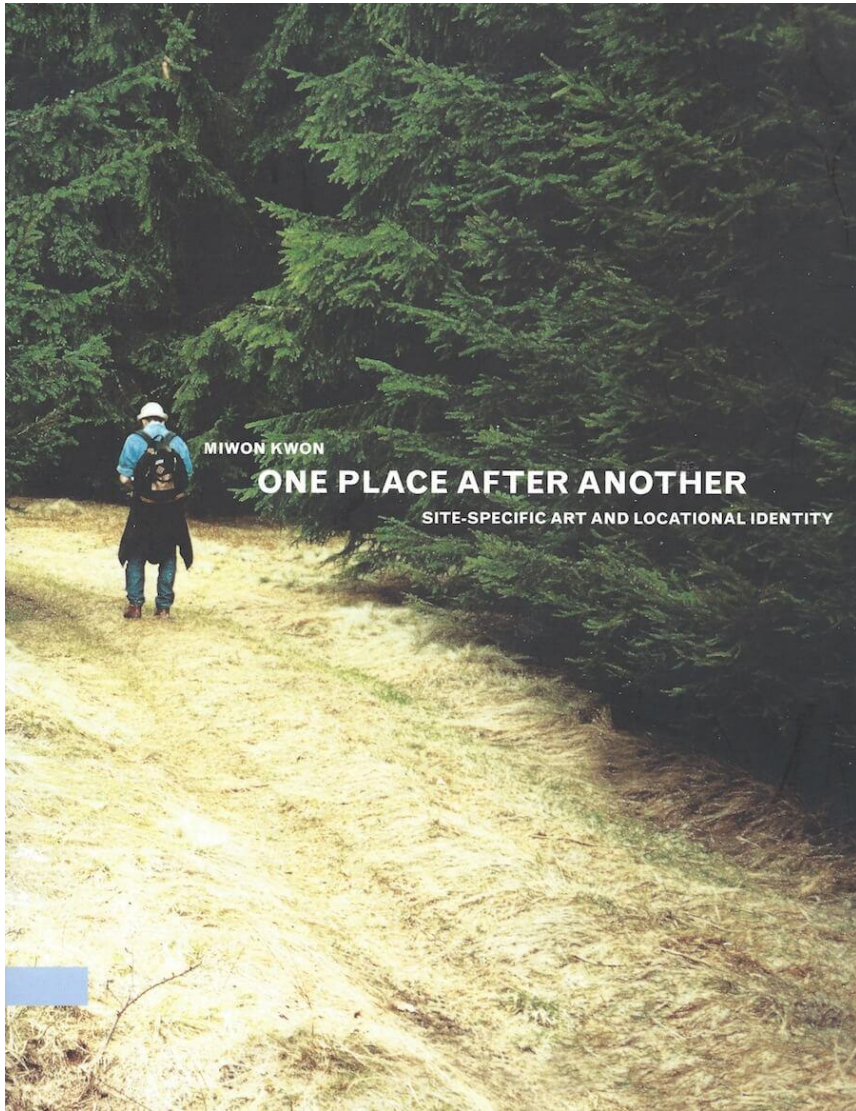
Michel de Certeau, *The Practice of Everyday Life* (1980; trans. 1984), p. 117

Here he reverses Tuan’s terms: a place is order and stable location; space is what people make of it in use. “The street geometrically defined by urban planning is transformed into a space by walkers.”



de Certeau: the planned, empty wall (**place**) is practised into **space** by graffiti

Tuan: that practice gives the wall meaning, so it becomes a **place** again



Miwon Kwon traces how the “site” of site-specific art has shifted since the late 1960s, through three overlapping paradigms:

Phenomenological: the site as a physical place the body experiences (Serra, *Tilted Arc*, 1981).

Social / institutional: the site as the gallery, museum and market that frame art (institutional critique).

Discursive: the site as a field of knowledge, debate or community the work is made with.

Her worry: moving “one place after another” on commission, site-specificity can become a brand, and places become interchangeable.

Kwon, M. (2002) *One Place after Another: Site-Specific Art and Locational Identity*.
Cambridge, MA: MIT Press.

Inside the White Cube

The Ideology
of the Gallery Space

Expanded Edition

by Brian O'Doherty

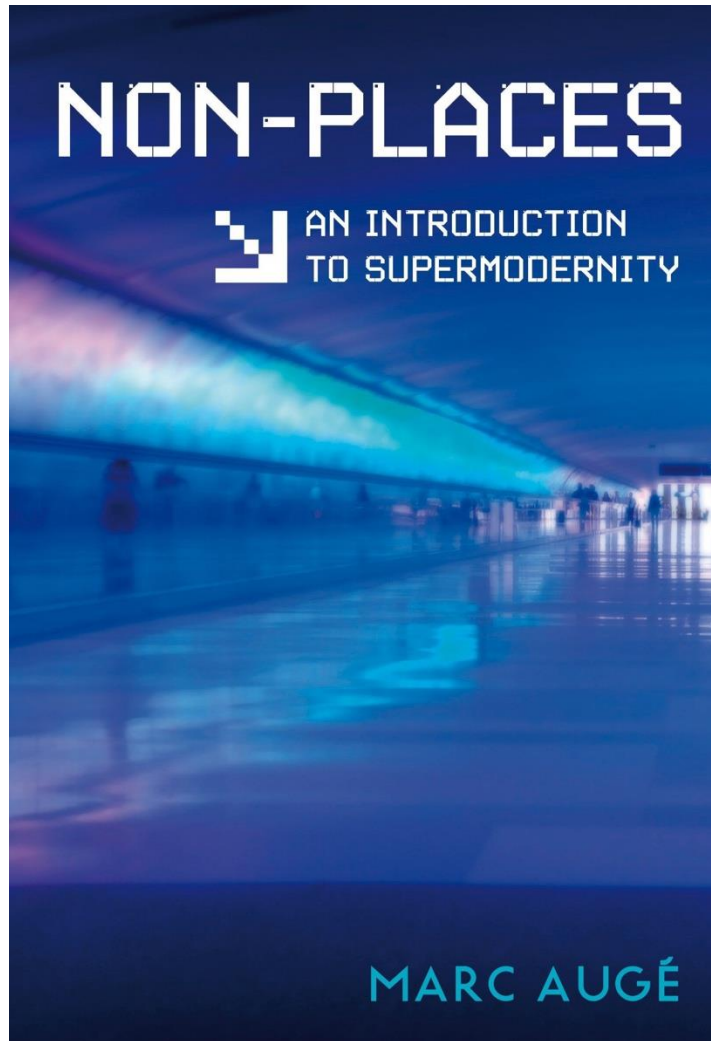


Brian O'Doherty, Inside the White Cube (1976; book 1986): the gallery as a place that pretends to be no place. It looks neutral, but its neutrality is ideological.

White Cube, Bermondsey, London

non-place

a sub-category – a different interpretation



“If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place.”

Marc Augé (1935–2023), *Non-Places* (1992; trans. 1995), pp. 77–78



Baggage hall, Beijing Capital International Airport T2 · Wikimedia Commons



From non-place to non-time

Marc Augé, after de Certeau

Augé starts from de Certeau: place is order, and space is place put into practice. Non-places add a third term: spaces we pass through but never practise into meaning, where identity is checked rather than lived.

Mark Fisher (1968–2017): non-time

Fisher (Ghosts of My Life, 2014) carries Augé from space into time. Generic non-places come with a flattened “non-time”: a culture where nothing feels new and the past no longer feels past.

Its opposite is **hauntology**: places and media stained with time, “out of joint”, haunted by futures that never arrived.



ASK Is “could be anywhere, could be any time”
a look you choose, or a default?



Sleeper (2004), Mark Wallinger



Mark Wallinger, *Sleeper* (2004), stills. Neue Nationalgalerie, Berlin. Tate collection

Doreen Massey (1944–2016)

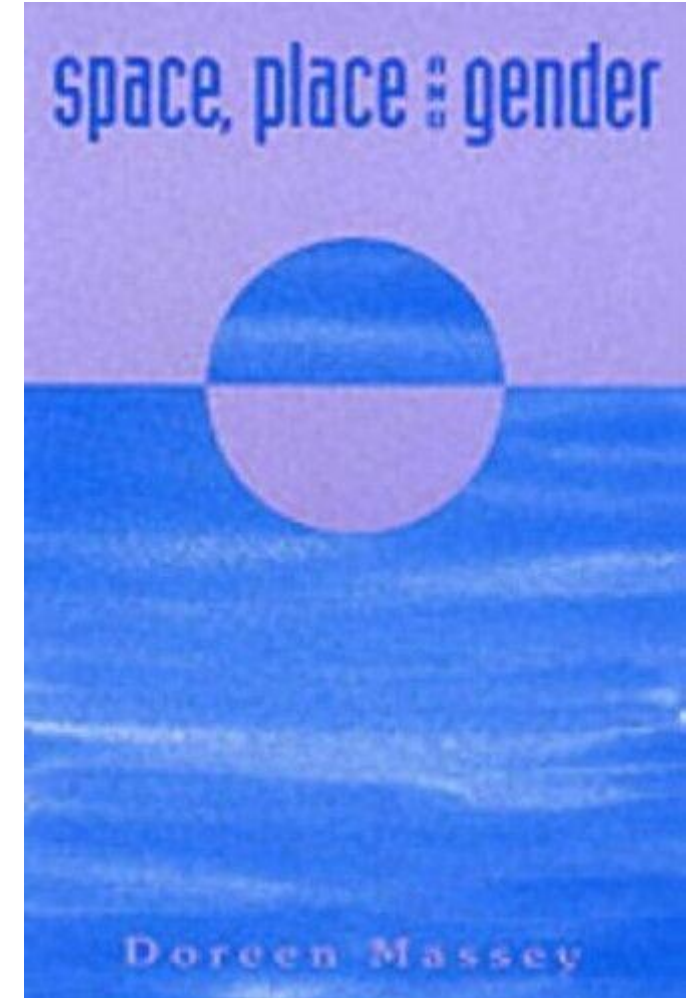
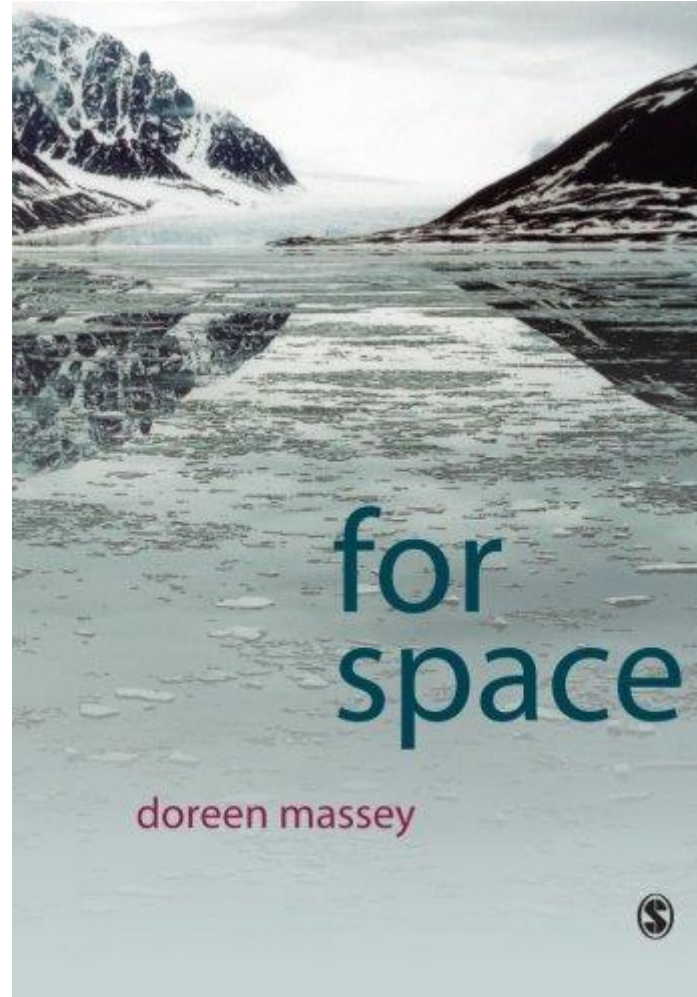
Space as the Dimension of Multiplicity

Relational: space is the product of interrelations between people, materials and histories.

Plural: the sphere in which distinct trajectories coexist; a place is “a simultaneity of stories-so-far”.

Dynamic: never fixed or finished, always under construction.

A global sense of place (1991): a place is not a bounded island but a meeting point of connections that reach far beyond it.



Space as “the sphere of the possibility of the existence of multiplicity ... the sphere in which distinct trajectories coexist.” – Doreen Massey, *For Space* (2005), p. 9 [check page]

Two vocabularies (and a third): space and place

Tuan · Bachelard

**space +
meaning
→ place**

Humanistic: place is a pause in movement, a centre of feeling and memory.

Lefebvre · Soja ·
Massey

**space is
produced**

Critical and relational:
space is never neutral;
place is a meeting point
of trajectories.

de Certeau

**place +
practice
→ space**

The reversal: place is
order and location; space
is what people make of it
in use.

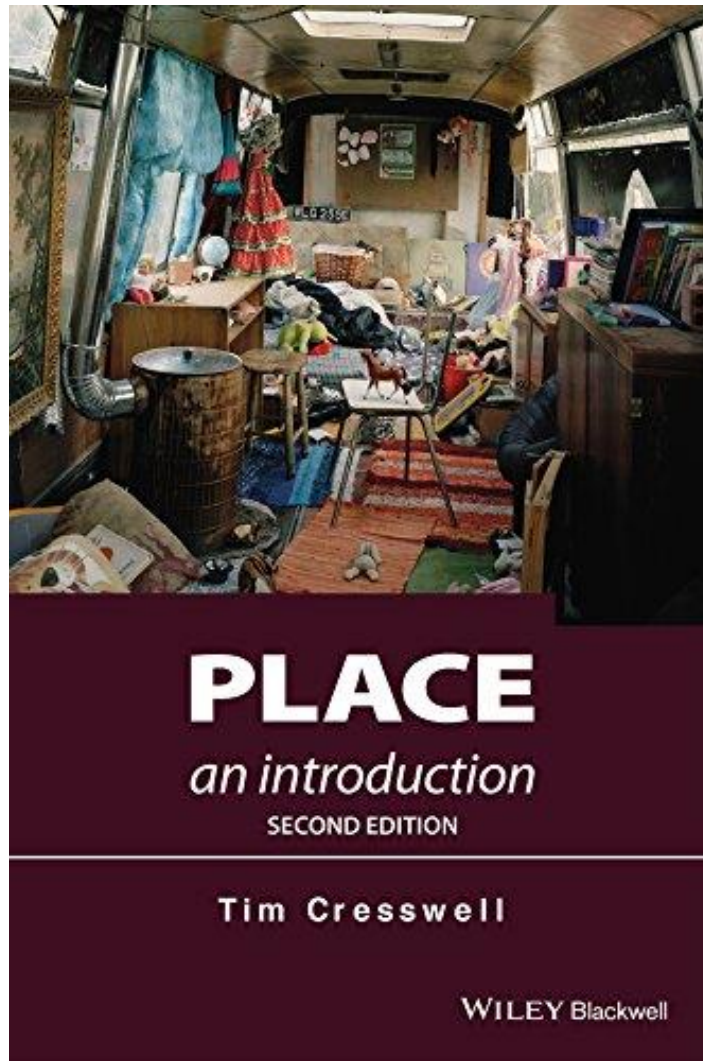
Augé · Fisher

**non-place
(non-time)**

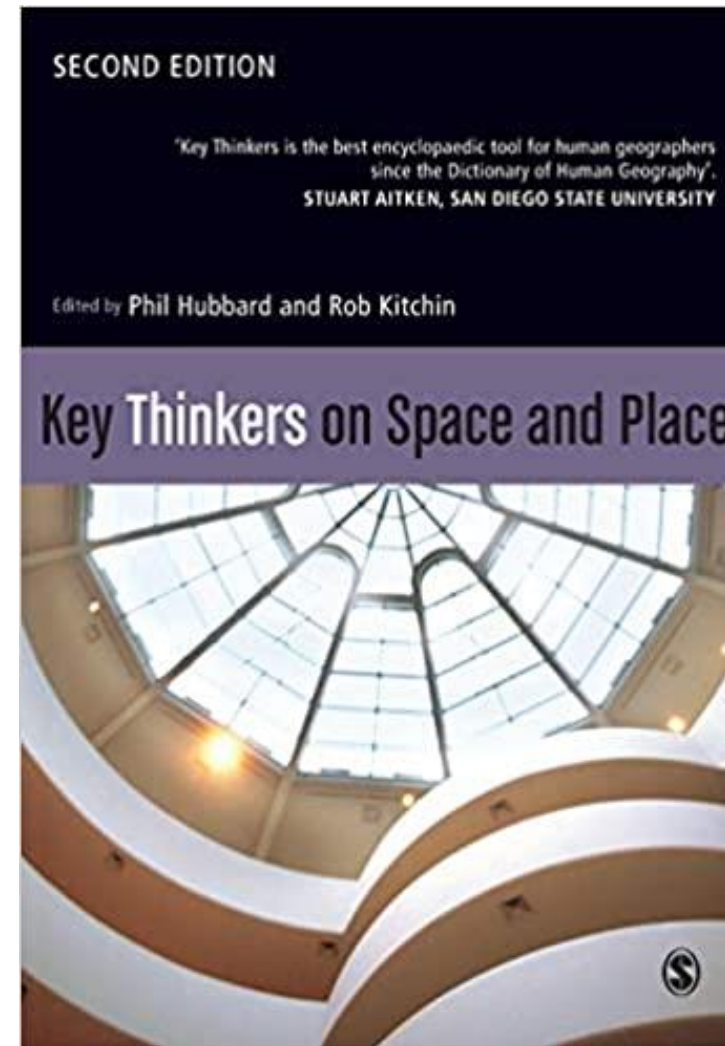
Spaces passed through,
never practised into
meaning. Never pure:
always palimpsests.

In your essay: name the vocabulary you are using, and stick to it.

Where to start reading about Space and Place...



Cresswell, T. (2015) *Place: An Introduction*, 2nd edn. Wiley Blackwell



Hubbard, P. & Kitchin, R. (eds) (2011) *Key Thinkers on Space and Place*, 2nd edn. Sage

Seminar · theory into practice

Choose one work from today. Does it make a place, unmake one, or expose a non-place?

- **Name your lens, and so your vocabulary:** Tuan, Lefebvre/Soja, Foucault, de Certeau or Augé.
- **Point to specific decisions:** material, scale, duration, route, camera position.
- **Format:** 5 minutes in pairs choosing a work and a lens, then two or three pairs report back.

