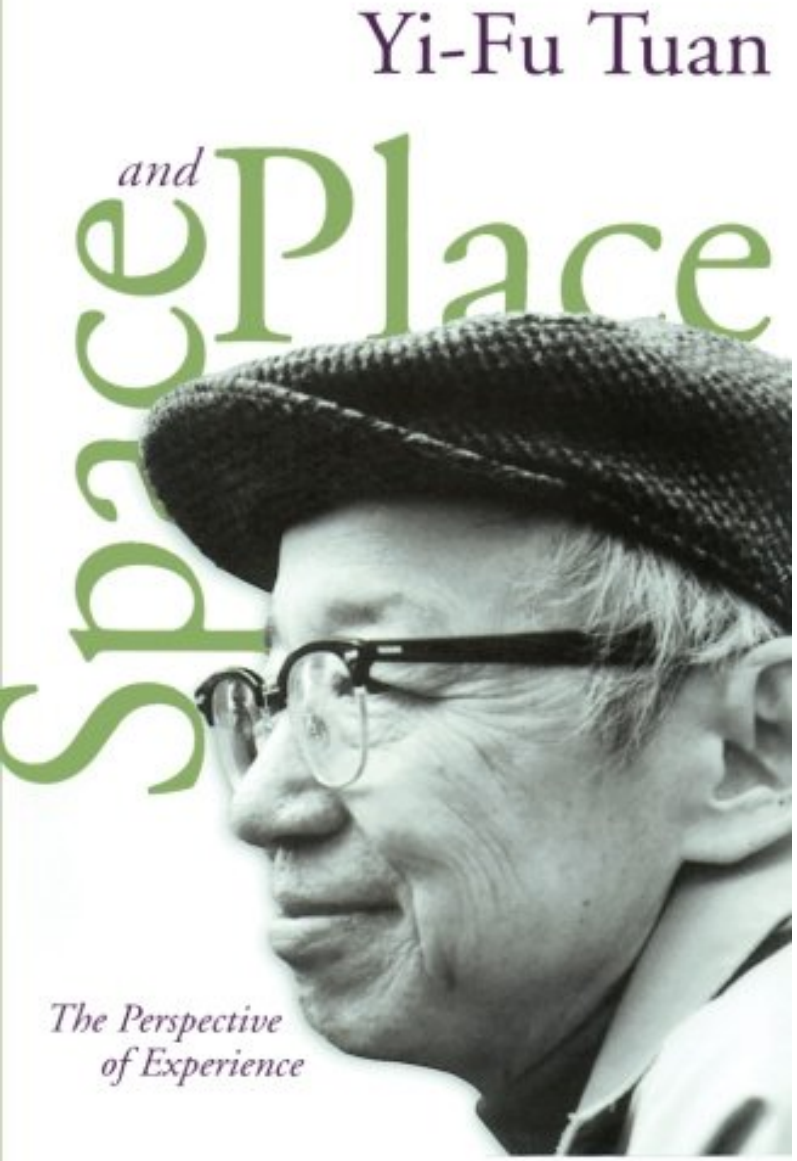
Space and Place

Coexistent Perspectives (ADCD7001)

(Lecture 4)



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.

Blue Sky Thinking

SKY T.V. (1966), Yoko Ono

the sky as a space of generative possibility and renewal

In collaboration with Yoko Ono, the Getty Research Institute and the Feminist Center for Creative Work will join more than 50 arts institutions around the world to present a live 24-hour video streaming of the sky via Zoom to audiences at home in celebration of the Solstice and Strawberry Moon Eclipse.

This event is inspired by Yoko Ono's second conceptualization of *Sky T.V.* in 1967 for the Lisson Gallery, which she described as "a TV just to see the sky. Different channels for different skies, high-up sky, low sky, etc."

SKY T.V. 1966 **(furniture piece)** was a video sculpture described by Ono as "a closed circuit T.V. set up in the gallery for looking at the sky". It broadcast a live video feed of the sky from above the building where it was installed—a way to bring the sky inside, even if a space lacked windows.

At a time of profound revolution and reflection, restricted travel but great desire for connection, we seek to draw upon Ono's invocation of **the sky as a space of generative possibility and renewal** as well as a territory beyond the reach of capital and ownership.



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

To Place

To Space

Place – something located

relational **space**



Small Worlds (1995) Martin Parr

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.

‘fully lived space’

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



Thirdspace: a fully lived space

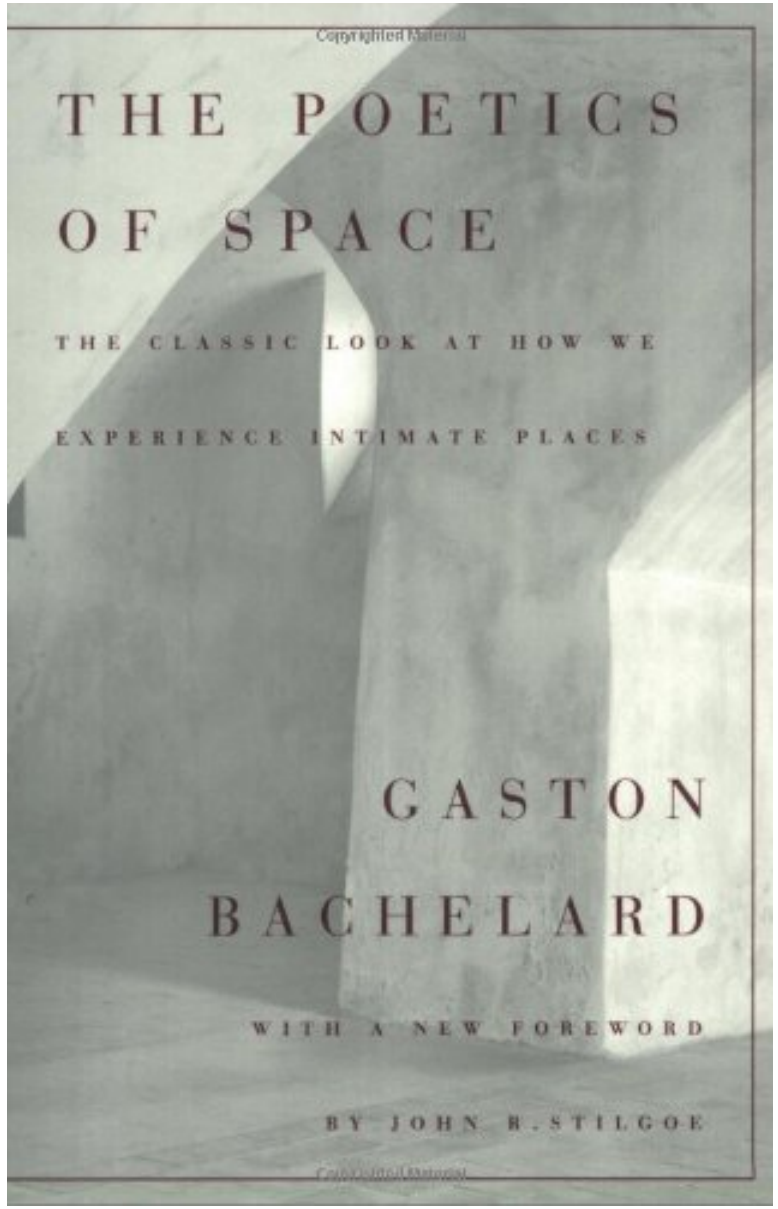
Soja divides space into **first, second and third space** defined as:

- **Firstspace is the 'real' space** – the urban built form of physical buildings that can be mapped and seen.

- **Secondspace is the 'imagined' representational space** – i.e. how the space is perceived, seen and argued over. In urban settings this would be evident through, for example, the role of marketing and redevelopment projects.

- **Thirdspace 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.



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

-GASTON BACHELARD-

Emily Speed

Rooms designed for a Woman

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

Rooms Designed for a Woman 2017 reflects on how buildings have traditionally been designed and planned by men, while women have tended to spend the most time within them.

Inspired by Speed's own collection of photographs of architects with their building models, the film is comprised of a sequence of vignettes bringing together bodies and architecture. A man surveys and builds models made of foam board and cake; women occupy and interact with these models in playful and performative ways. The film is presented in an immersive environment designed by Speed and accompanied by drawings and other materials.



Emily Speed *Rooms Designed for a Woman* 2017 video still.

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.

space abstract

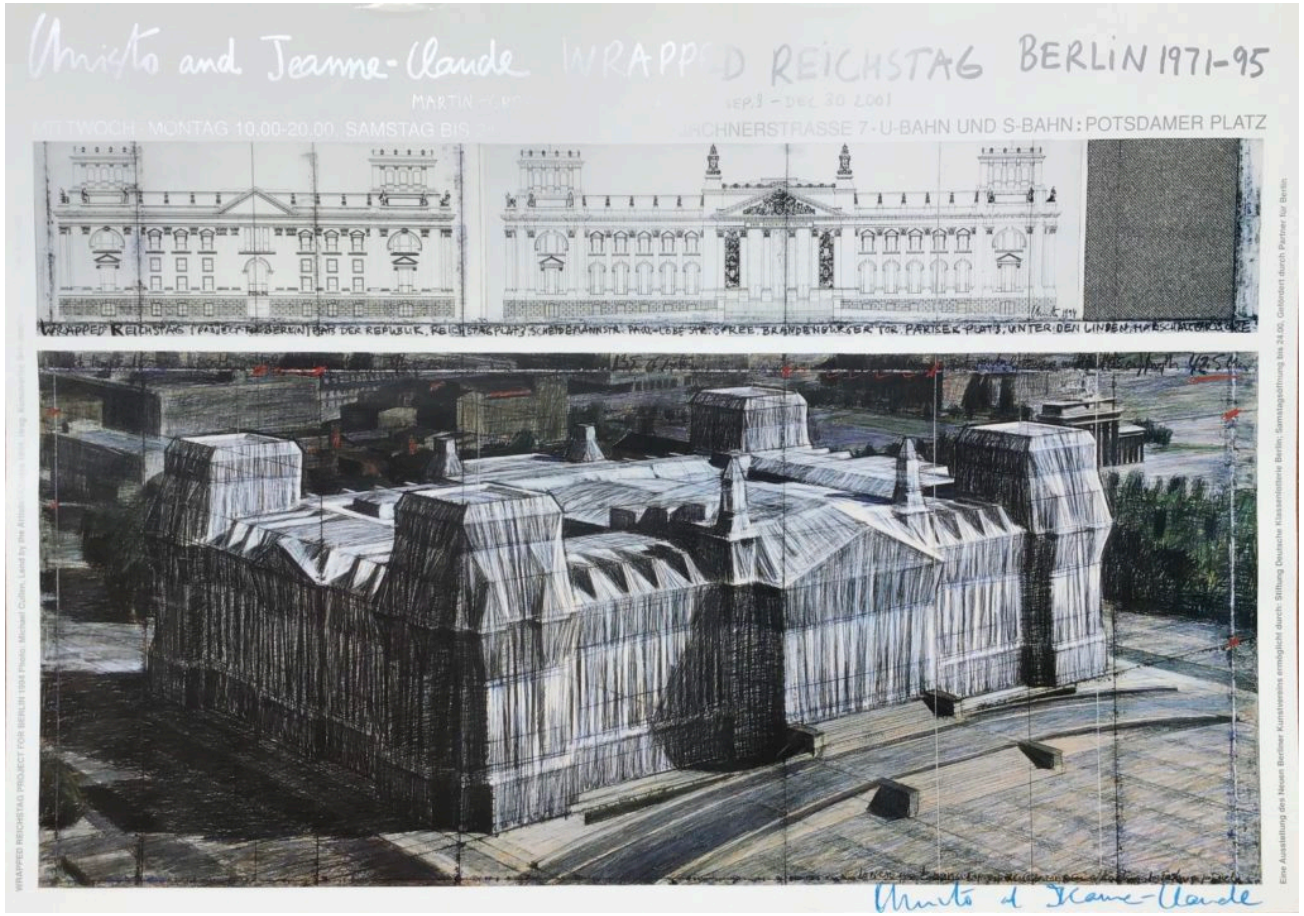

Gordon Matta-Clarke

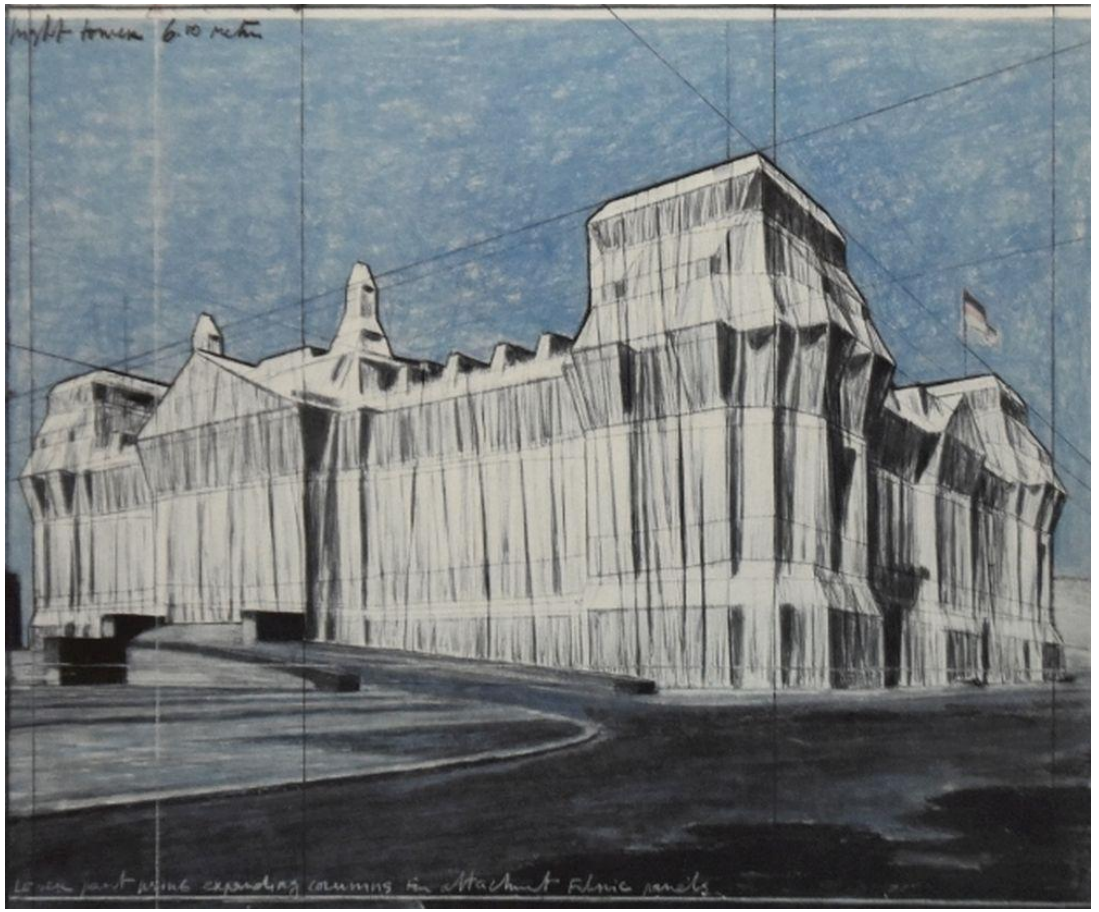




Turning the Place Over (2008), Richard Wilson
Located opposite Moorfields Station in Liverpool


YATESS WINE LODG

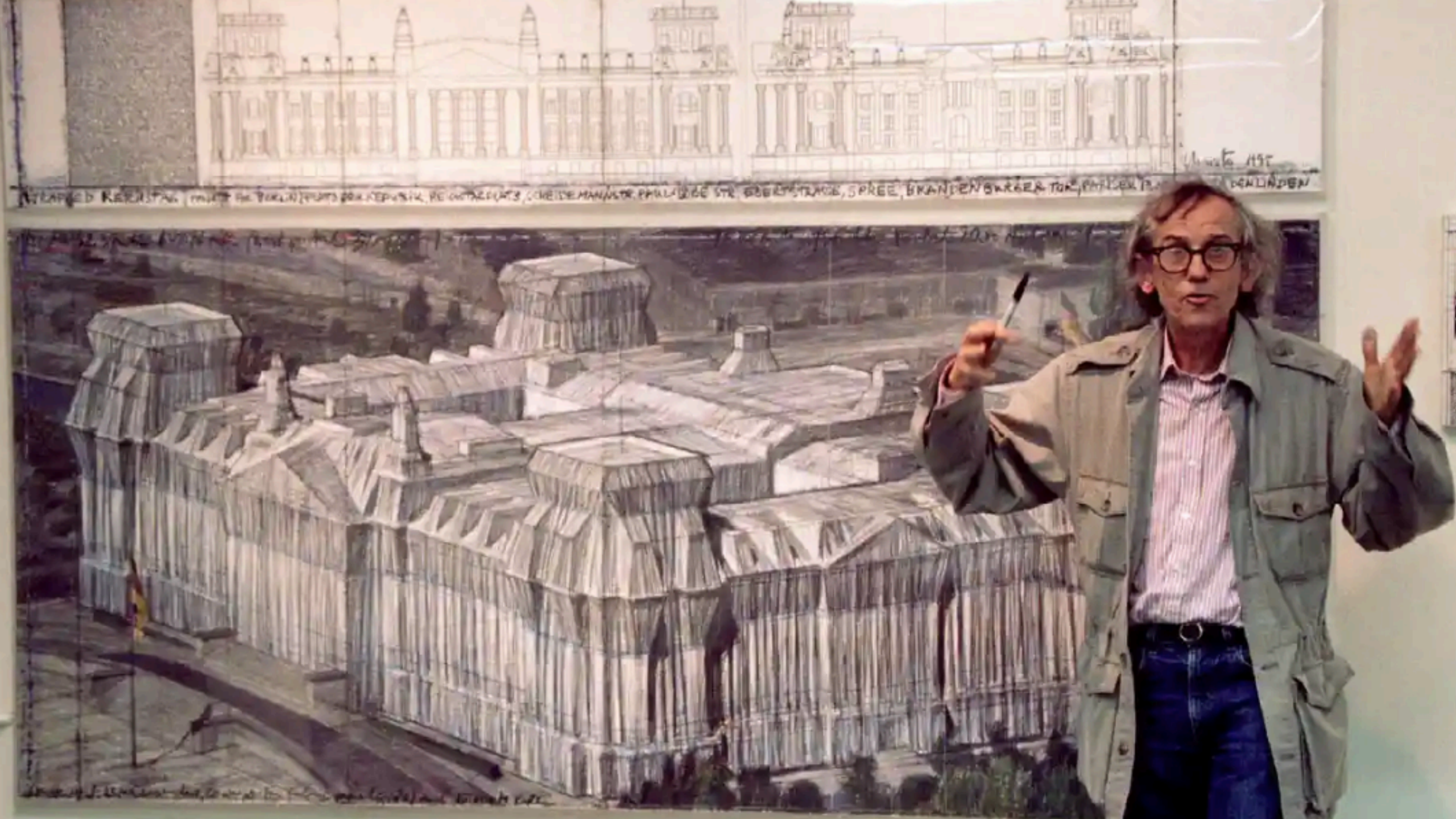




Wrapped Reichstag, Berlin, 1971-95
Christo and **Jeanne-Claude**













Rachel Whiteread – Study for House (1992)


WOT FOR

Illuminations

Rachel Whiteread

House, 1993

www.illuminationsmedia.co.uk





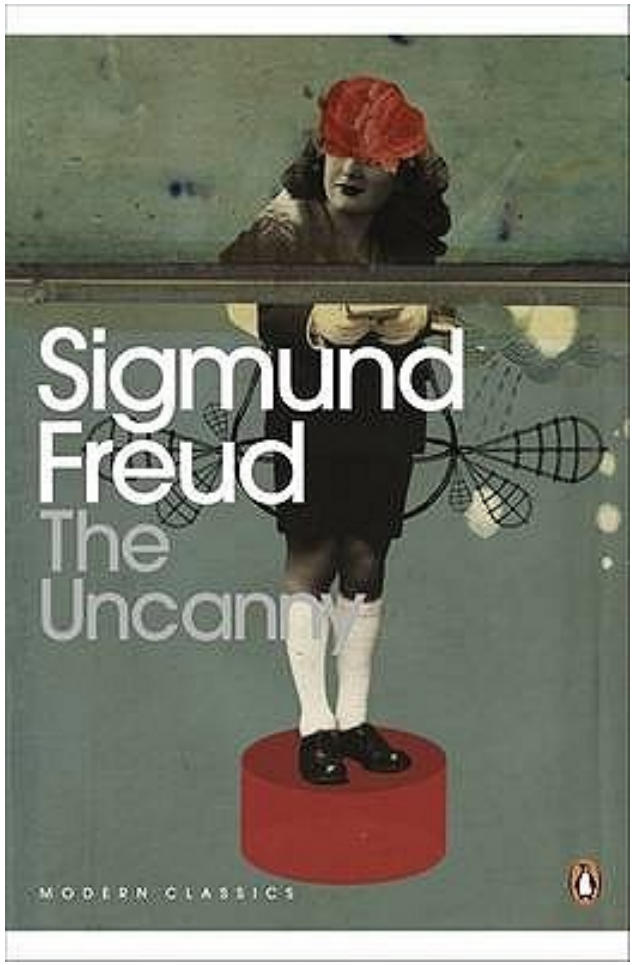
Unheimlich
the uncanny

‘everything that ought to have remained hidden and secret and has become visible’.

‘is that class of terrifying which leads back to something long known to us, once very familiar’.



House (1993) Rachel Whiteread



social surrealism…and simulacra



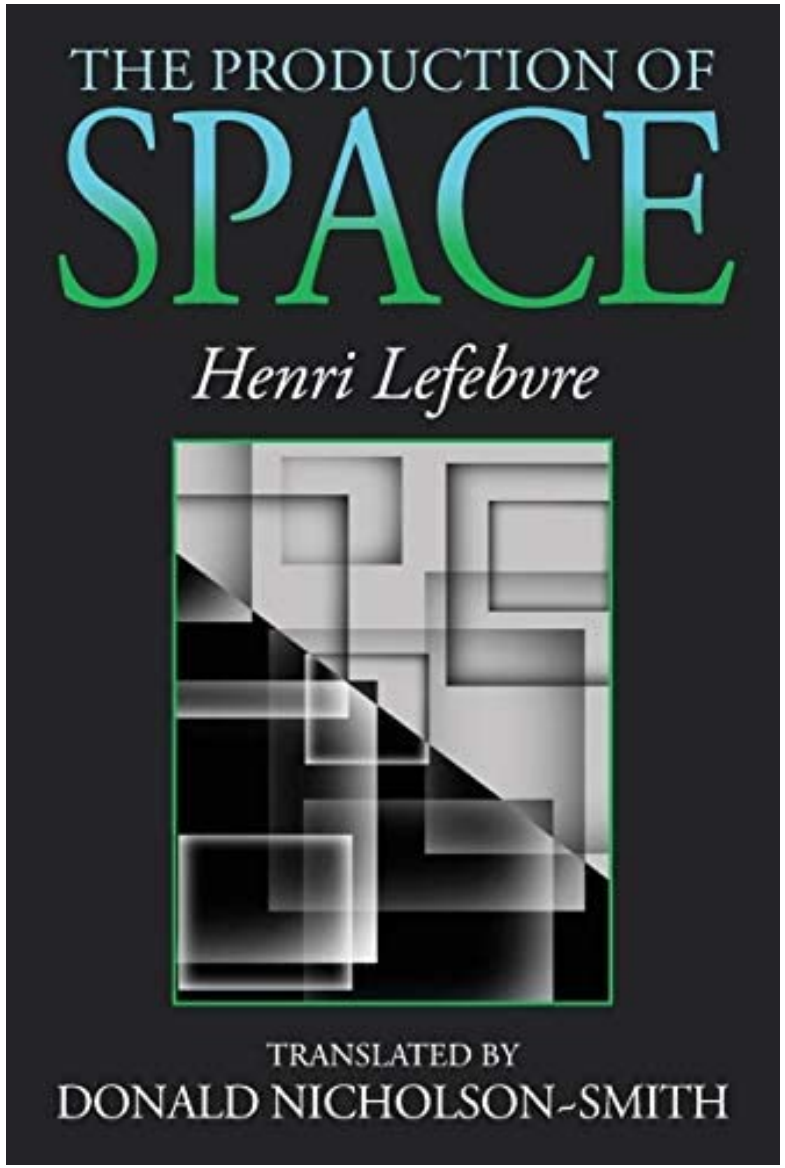
Jeremy Deller
Valerie's café, Hayward Gallery, 2012
(replica of an actual care in Bury Market)

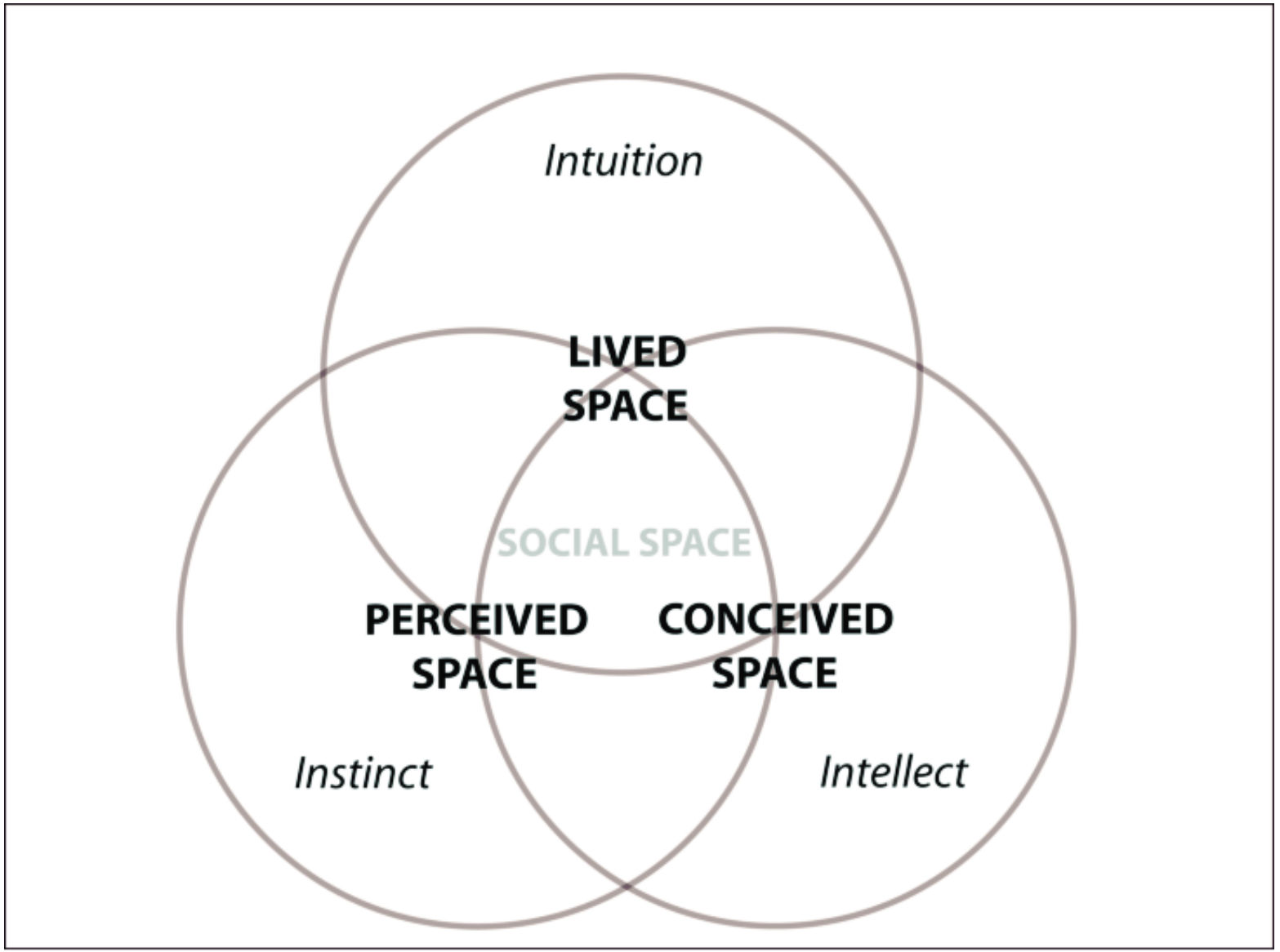
place within a space



Valerie's café in Bury Market

space – open to


THE PRODUCTION OF
SPACE
Henri Lefebvre
TRANSLATED BY
DONALD NICHOLSON-SMITH


Intuition
LIVED
SPACE
SOCIAL SPACE
PERCEIVED
SPACE
CONCEIVED
SPACE
Instinct
Intellect

governance
control
containment









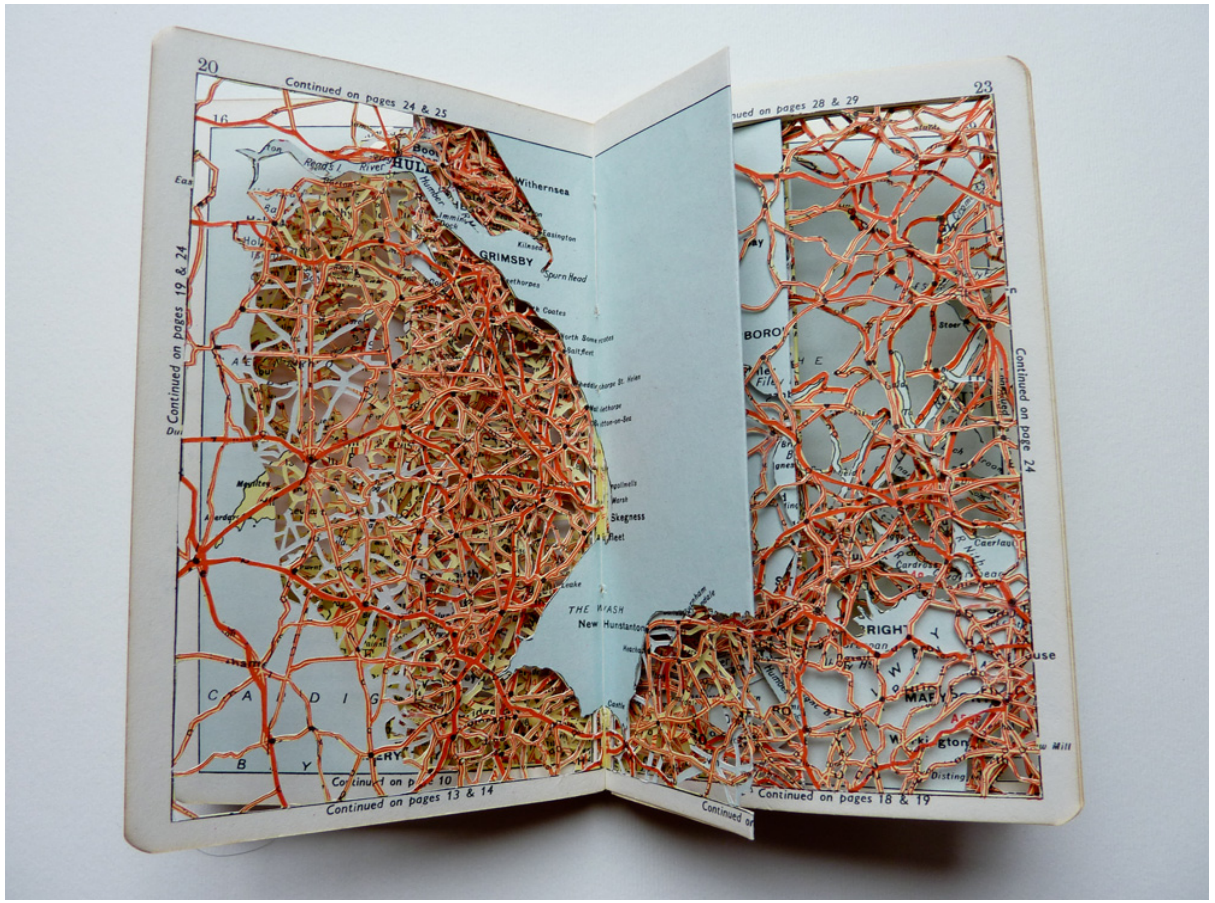
governance, control, containment





Matrix (2012), Emma Johnson





smooth or striated space

In a Thousand Plateaus, 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 appparatus.**

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**)

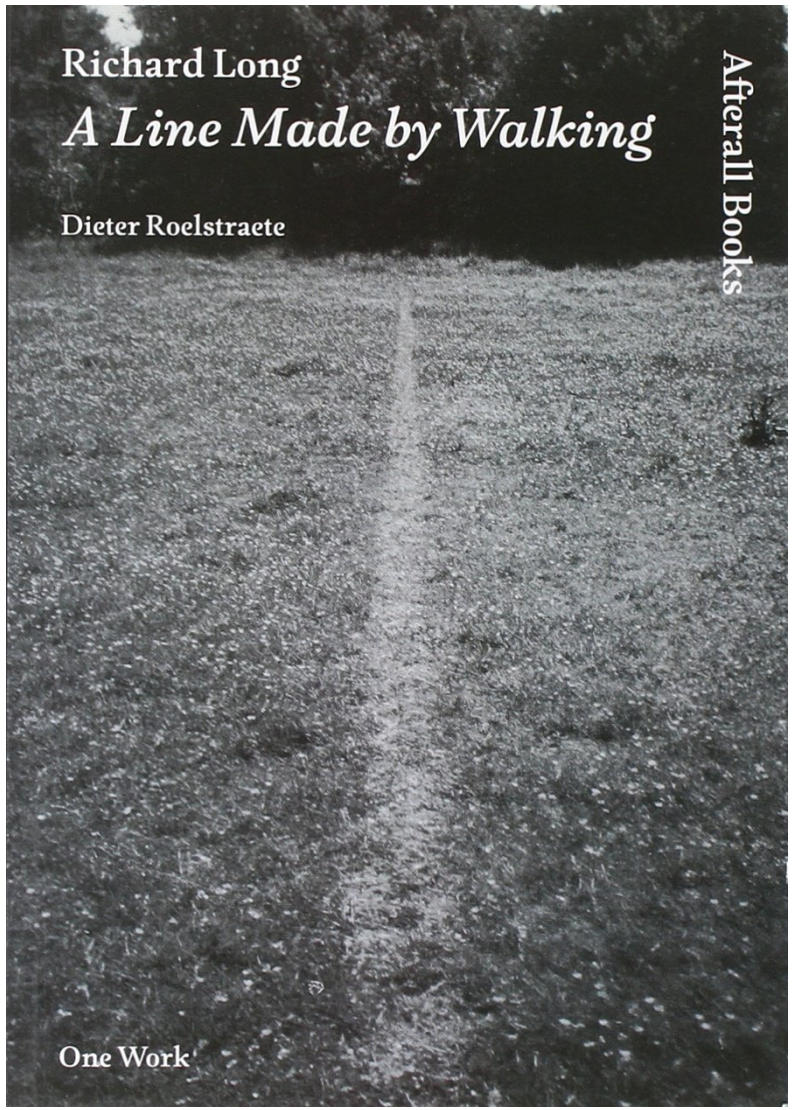


Patriarchy Through Parkour



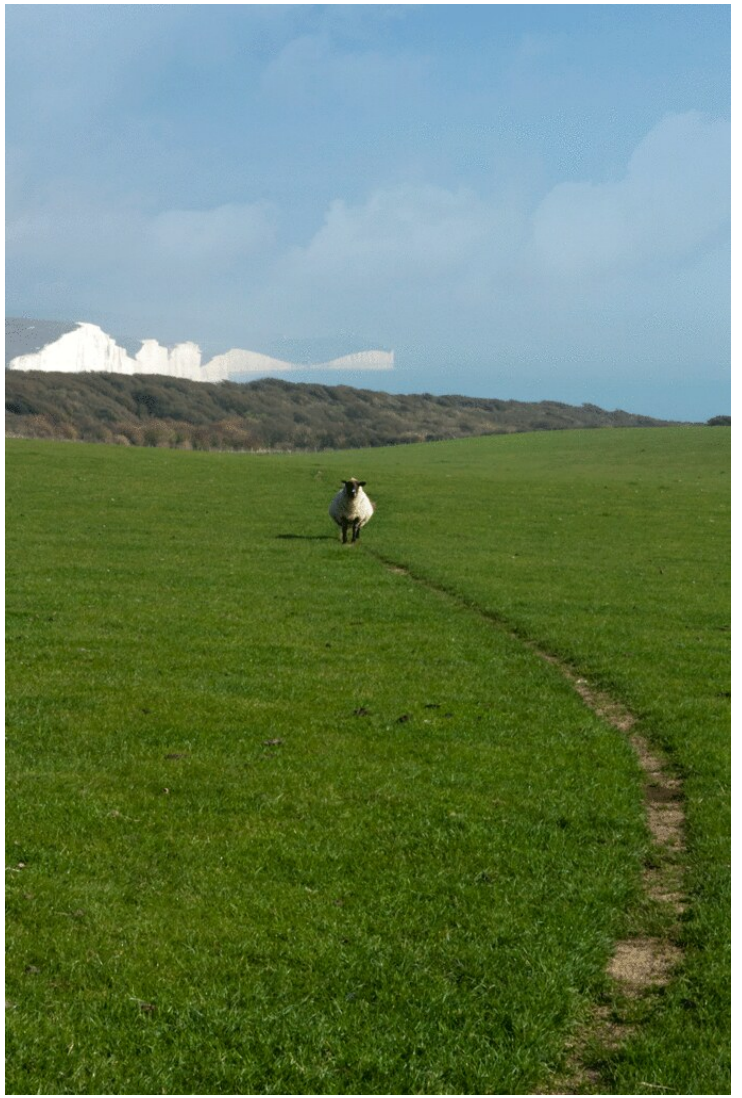
Egyptian women challenge social norms by practicing Parkour


desire lines

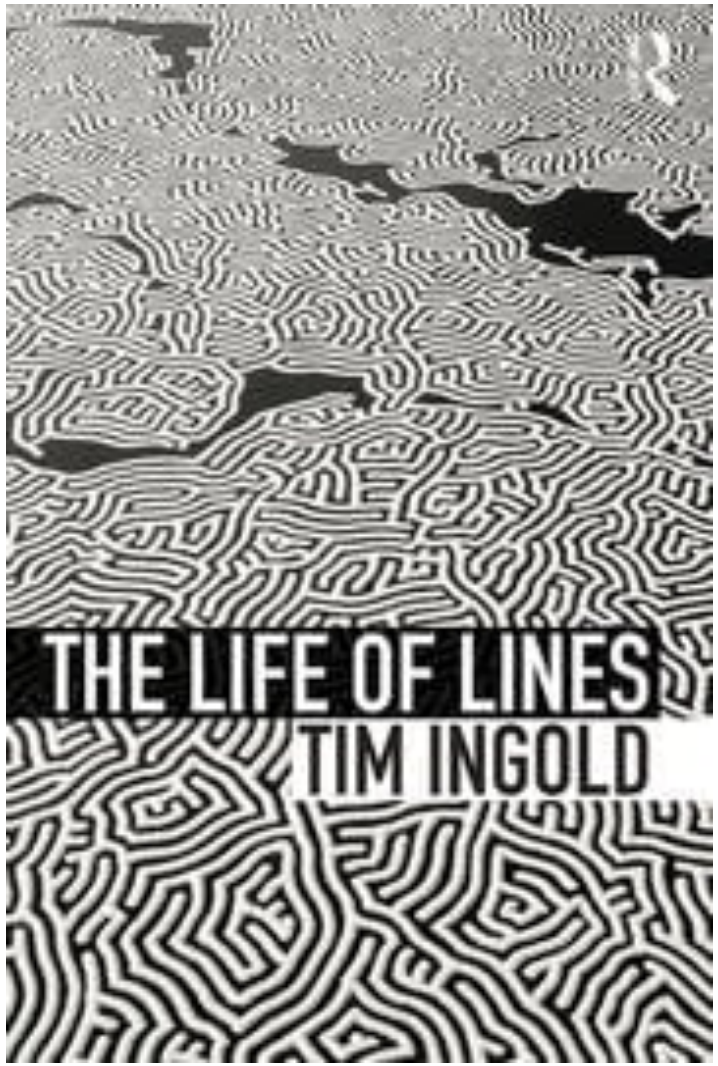


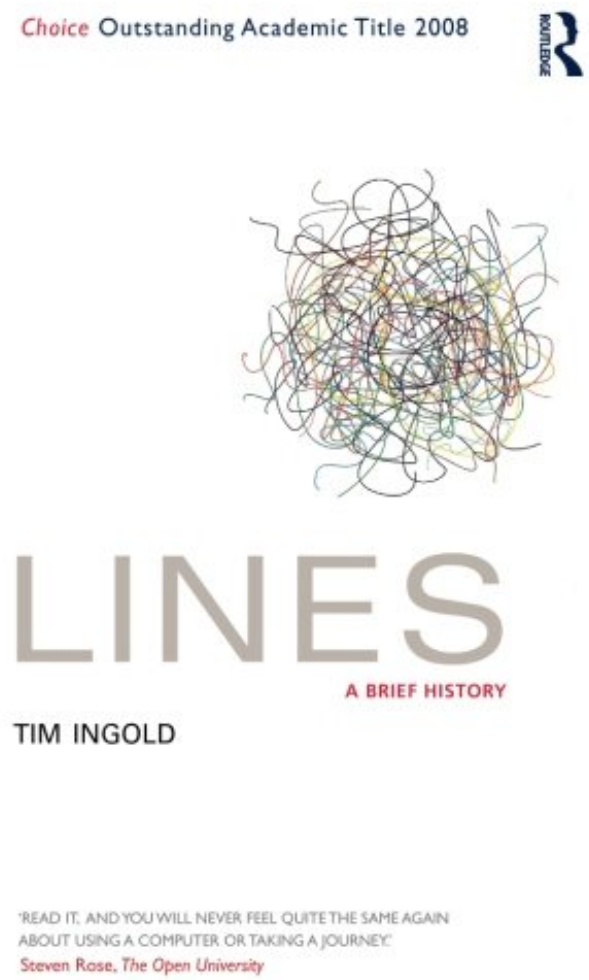


A Line Made by Walking (1967) Richard Long

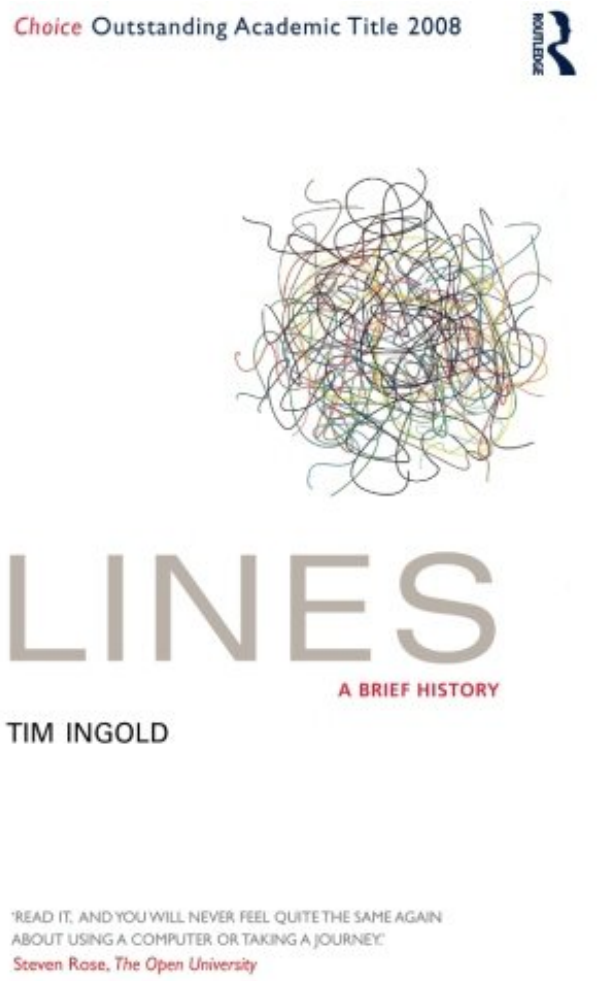


Sheep on her path
Mark Rutley


THE LIFE OF LINES
TIM INGOLD


Choice Outstanding Academic Title 2008
ROUTLEDGE
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, positions **drawing as 'an exemplary form of line-making**, Ingold, states in his 2007 book, Lines a Brief History, that:

"in a world composed of ongoing lines and pathways, this makes the activity of **drawing exemplary of knowing and being per se.** These expanded senses of drawing as multi-sensory knowing/doing, and as practice, expressive of a moving, processually entwined world of people and things will be engaged. (Ingold, 2007)

"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, 2016, p.153)

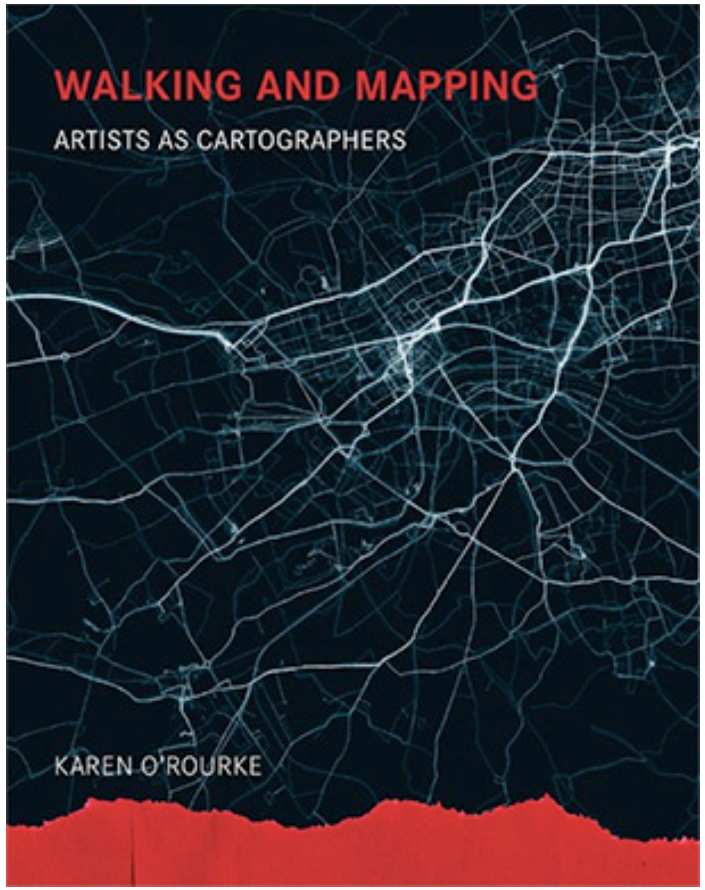
Psychogeography

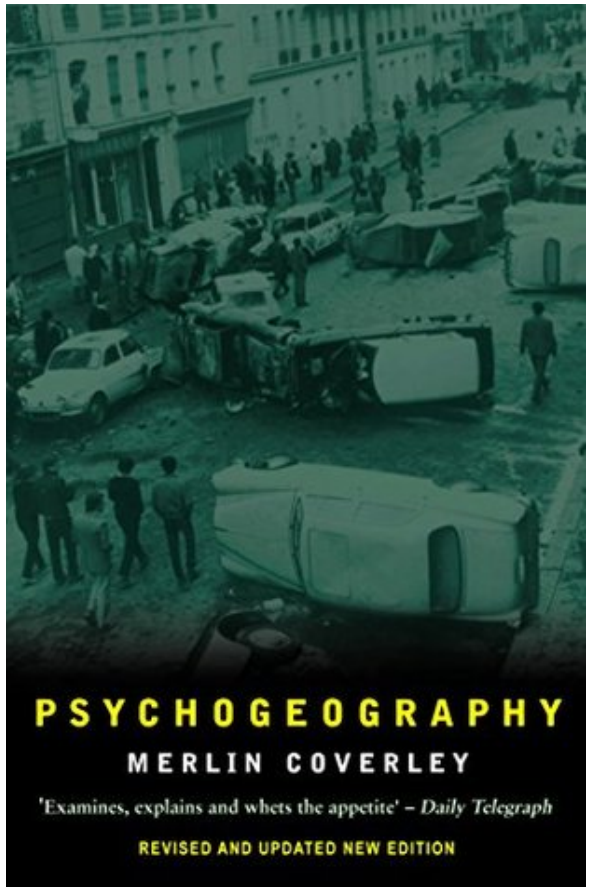
a purposeful Drift through the City

Guy Debord and The Situationists

Theory of the Dérive

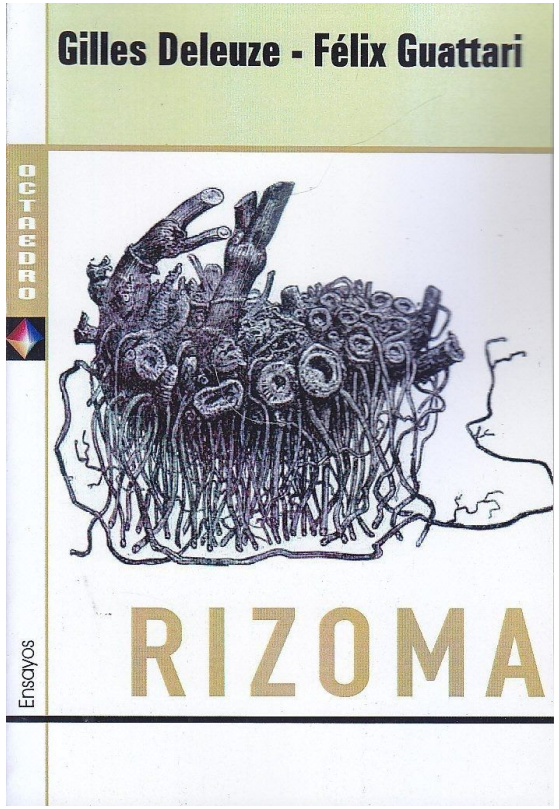
the ***dérive*** (French: ["drift"] is a revolutionary strategy originally put forward in the **"Theory of the Dérive" (1956)** by Guy Debord, a member at the time of the Letterist International. Debord defines the *dérive* as "a mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances." It is an unplanned journey through a landscape, usually urban, in which participants drop their everyday relations and "let themselves be drawn by the attractions of the terrain and the encounters they find there".



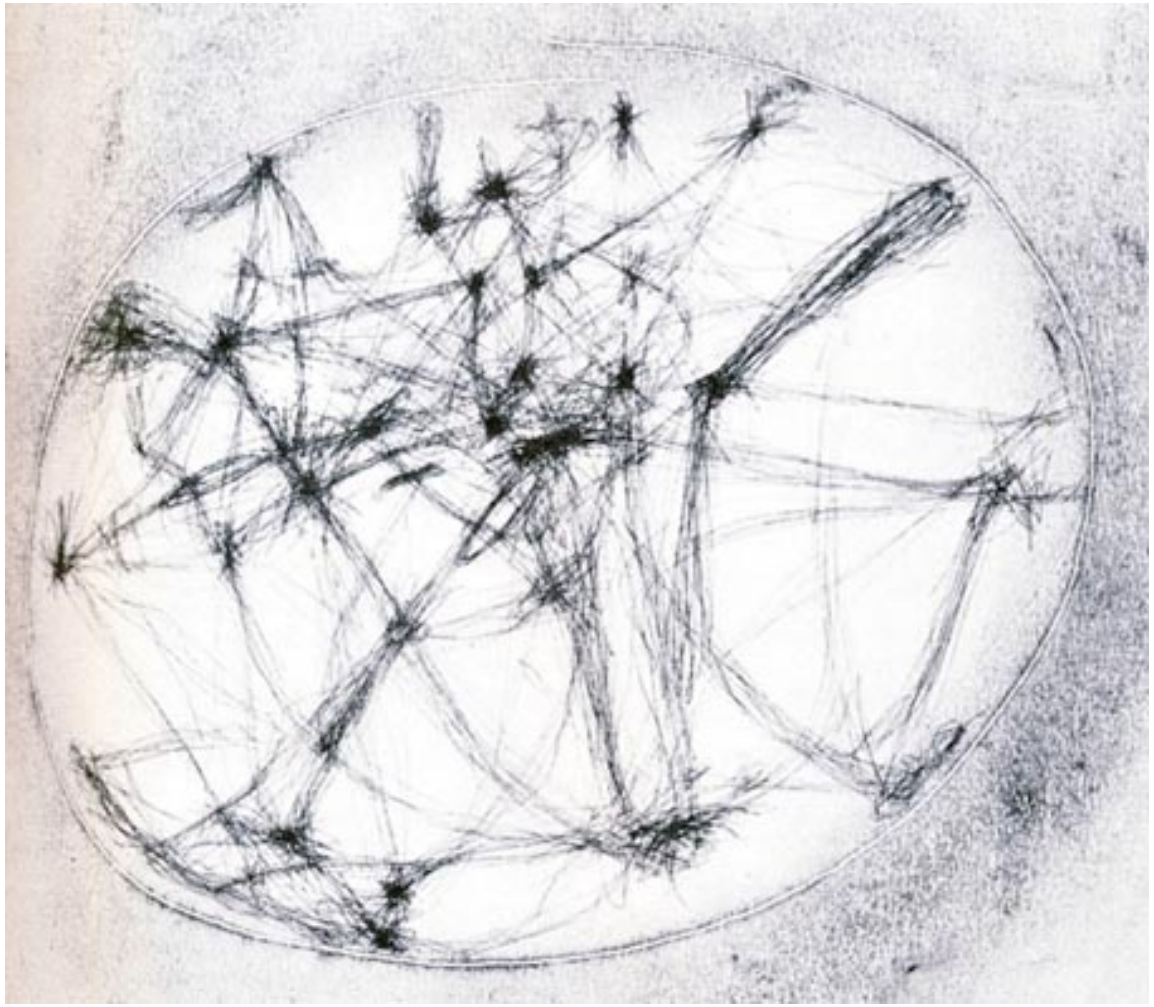


“lignes d’erres”

Mapping the Wander Lines:
The Quiet Revelations of Fernand Deligny



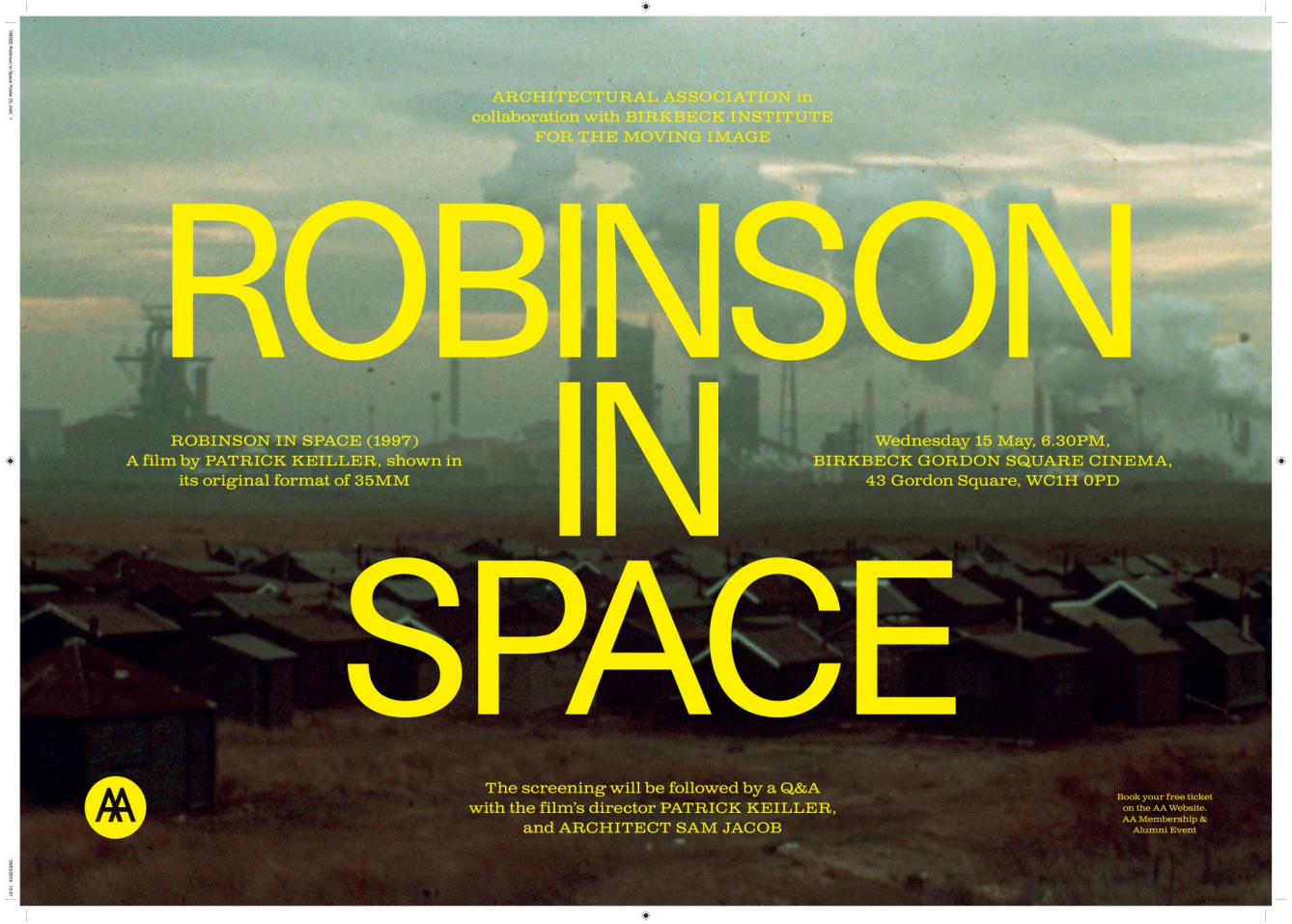




The Map, The Rhizome, The Diagram and The Line of Flight

Living Network Ecologies

Architect-turned-filmmaker **Patrick Keiller** expands and inventively redefines the documentary format in this unique "travelogue" of England. Using immaculately composed shots, he presents the country's familiar historic landmarks and grand estates, but also the suburban malls, industrial parks, landfills, factories, and phone booths choking the landscape. A bit of witty and droll humor is introduced through the commentary of the offscreen narrator (veteran actor Paul Scofield), who travels, explores, and examines the country with his friend, Robinson. "Robinson advances Keiller's claim to be the liveliest spark of the British independent scene, and the wittiest film essayist since the early Peter Greenaway" (The Times).





hauntology

…time is out of joint

spectral spaces

semiotic ghosts

the future haunting the past

Hauntology (a portmanteau of haunting and ontology) is a neologism introduced by French philosopher Jacques Derrida in his 1993 book Spectres of Marx. The concept refers to the return or persistence of elements from the past, as in the manner of a ghost.

Specters of Marx (1993) Jacques Derrida



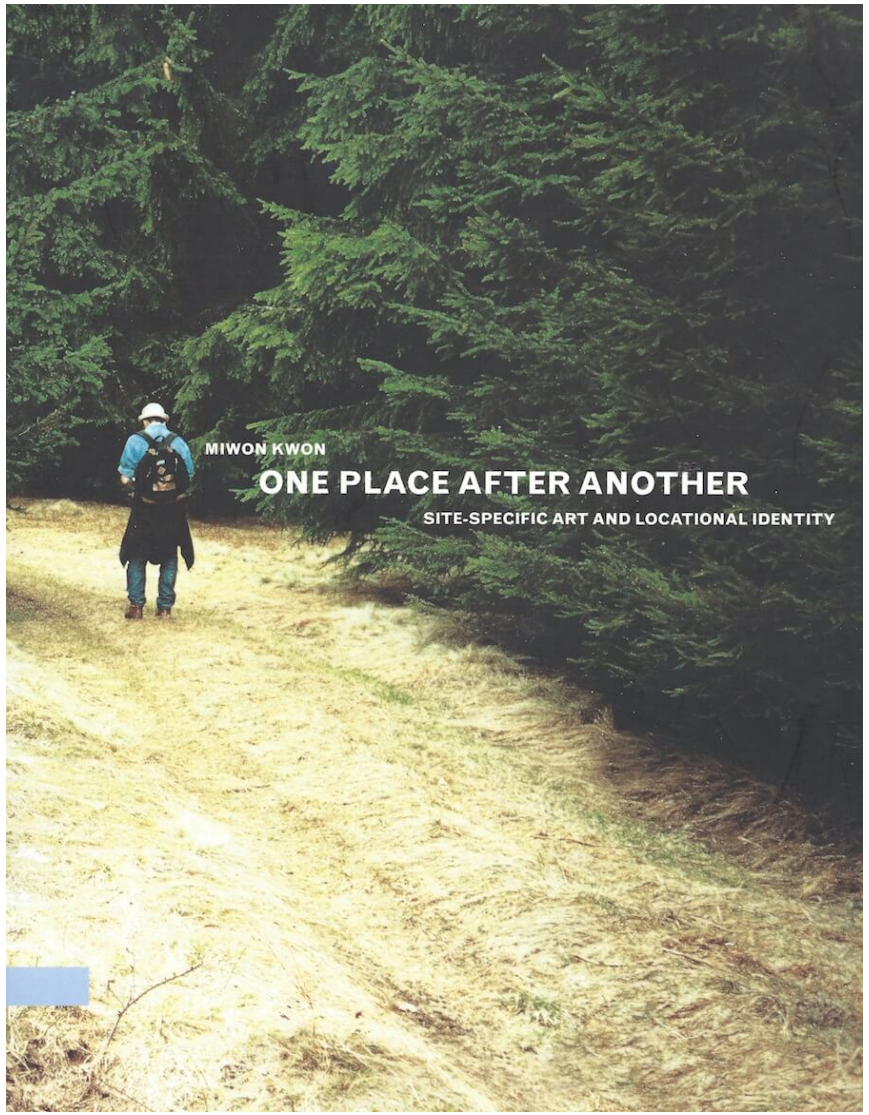
Installation view of Ivan Seal and the Caretaker's "Cukuwruums" at Unsound Festival.



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



place becomes **space** (void) **space** **performed** **(graffiti)** becomes **place**



One Place after Another offers a critical history of **site-specific art** since the late 1960s and a theoretical framework for examining the rhetoric of **aesthetic vanguardism and political progressivism** associated with its many permutations. Informed by **urban theory, postmodernist criticism in art and architecture**, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism.

Kwon, M., 2004. *One place after another: Site-specific art and locational identity*. MIT press

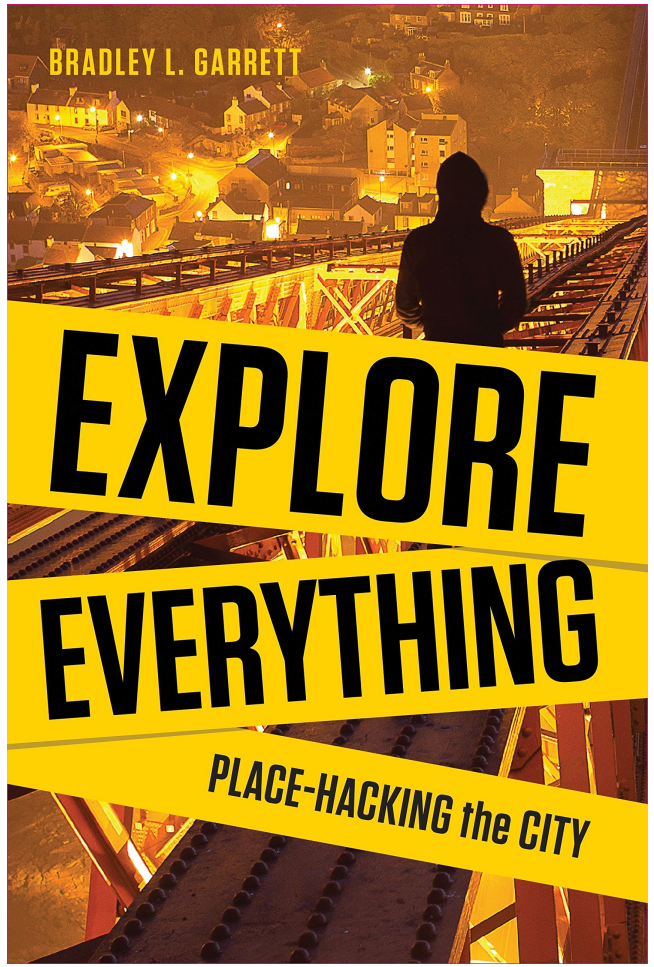


Spatial Stories

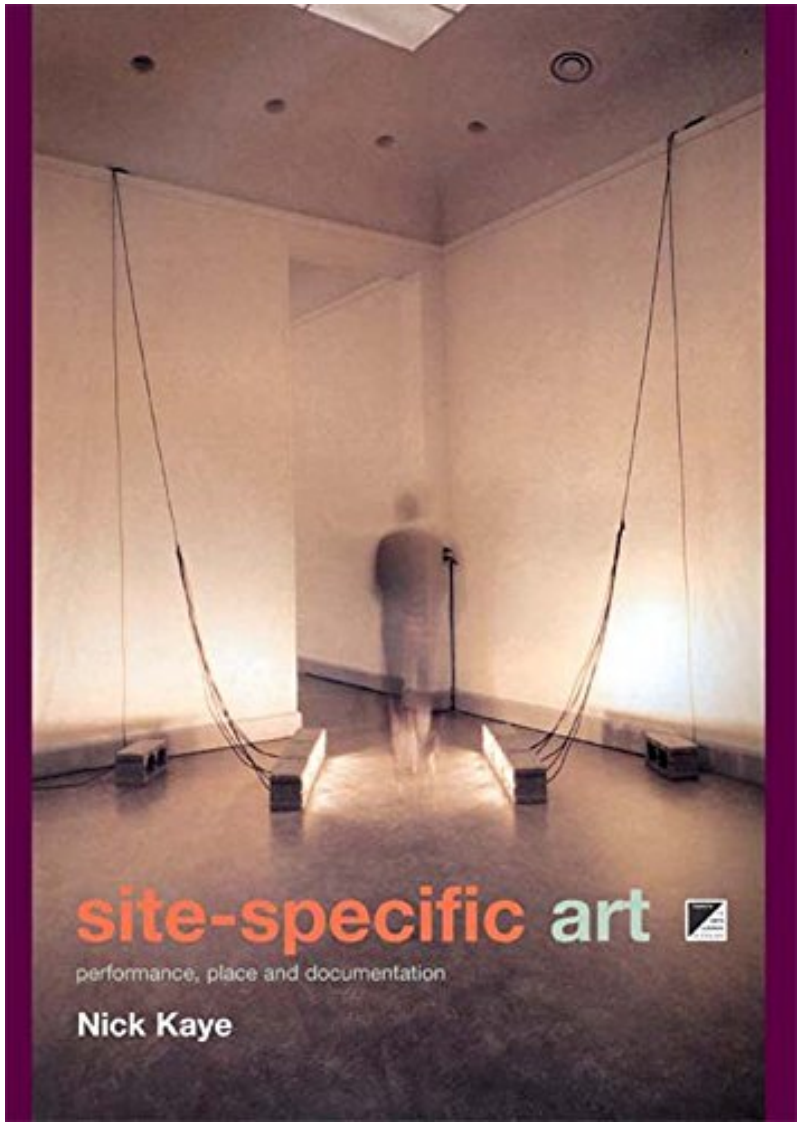
‘space is a practiced place’

De Certeau from his 1984 book The Practice of Everyday Life

..here he reverses the conventional meanings of space and place


BRADLEY L. GARRETT
EXPLORE
EVERYTHING
PLACE-HACKING the CITY





Site-Specific Art charts the development of **an experimental art form in an experimental way**. Nick Kaye traces the fascinating historical antecedents of today's installation and performance art, while also assembling a unique documentation of contemporary practice around the world.

The book is divided into individual analyses of the **themes of space, materials, site, and frames.** These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before.

Site-Specific Art investigates the relationship of **architectural theory to an understanding of contemporary site related art and performance,** and rigorously questions how such works can be documented.

Kaye, N., 2013. *Site-specific art: performance, place and documentation*. Routledge.

Inside the White Cube

The Ideology of the Gallery Space

Expanded Edition

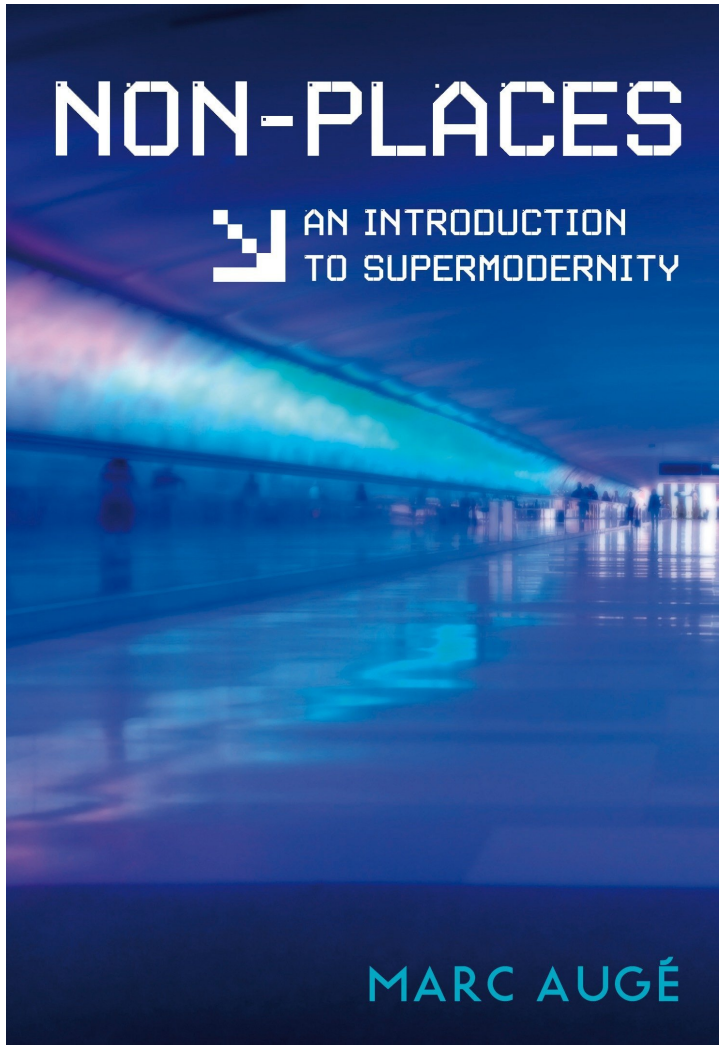
by Brian O'Doherty



abstract space of potentiality – relational space between art works

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, historical and concerned with identity will be a non-place.


中转厅 Transfer Hall
行李查询 Baggage Inquiries
出口 Exit
京沪空中快线
上海虹桥——北京
15
行李提取
Baggage Claim
航班号 始发/经停站 行李提取
MU5297 太原
FM9151 杭州
15
行李查询 Baggage Inquiries
出口 Exit
更衣室 Locker Room
14
13
3
2
1



From Places to Non-Places

A significant debate concerning the term and its interpretation is described in Marc Augé's writings under the title of **"From Places to Non-Places".** The distinction between places and non-places derives from the opposition between space and place. As essential preliminary here is the analyses of the notions of place and space suggested by **Michel de Certeau.** Space for him is a frequented space and intersection of moving bodies: it is the pedestrians, who transform the street (geometrically defined by town planners) into a space.

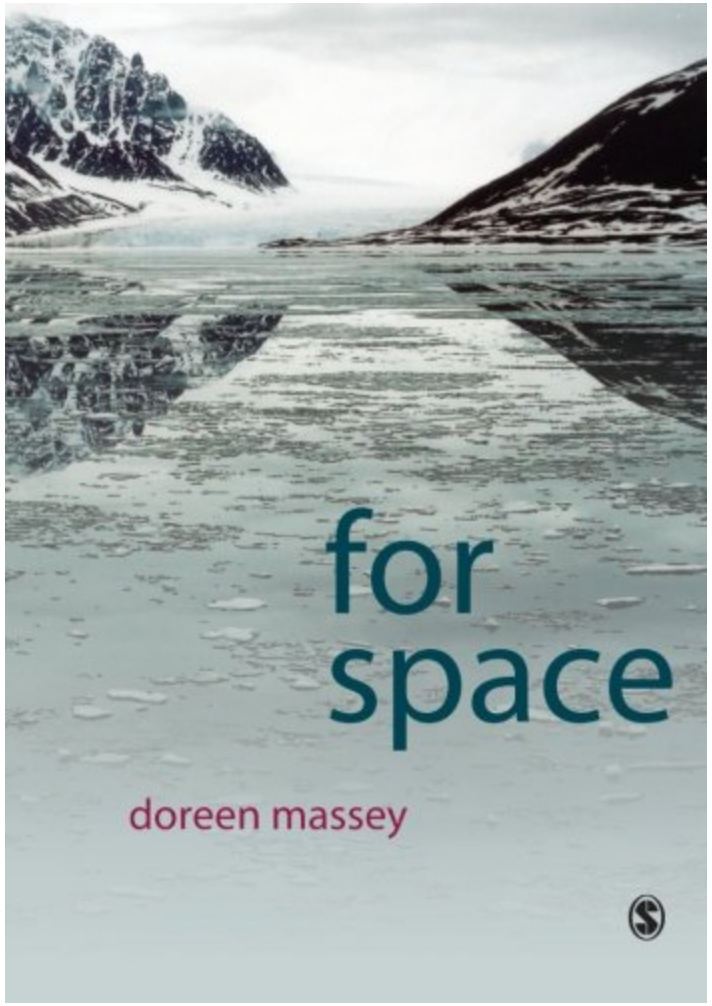


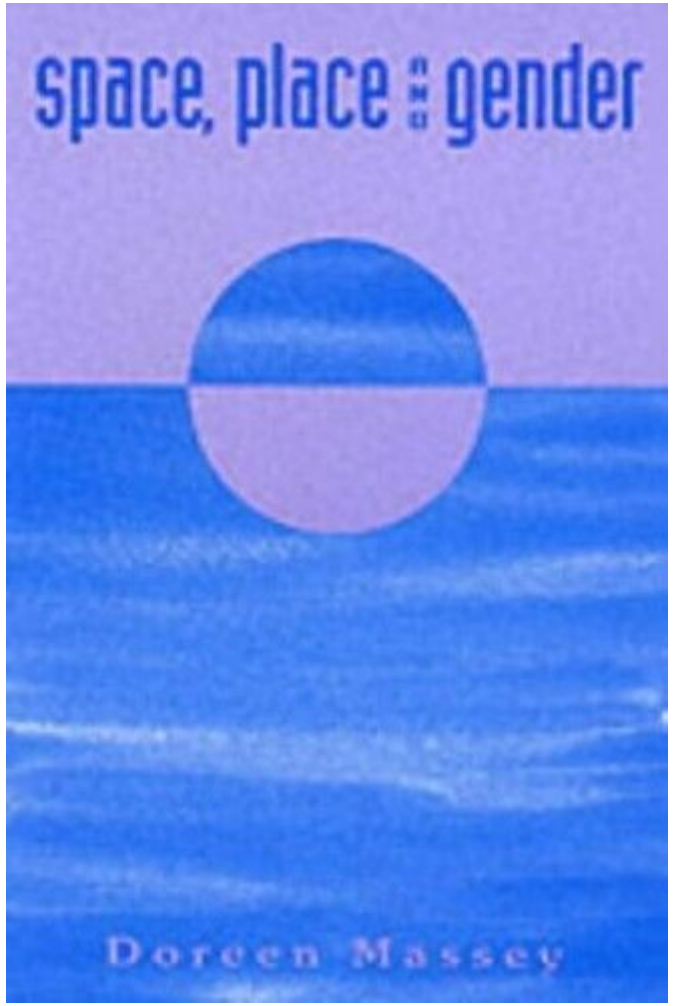
Sleeper (2004), Mark Wallinger

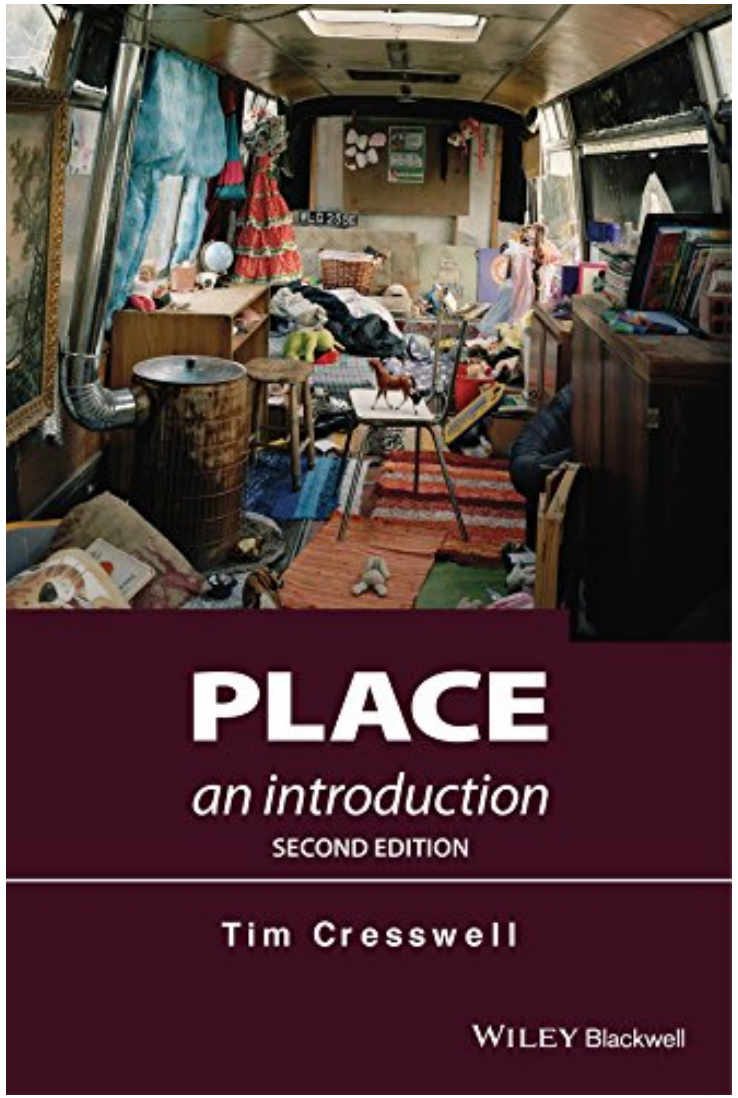


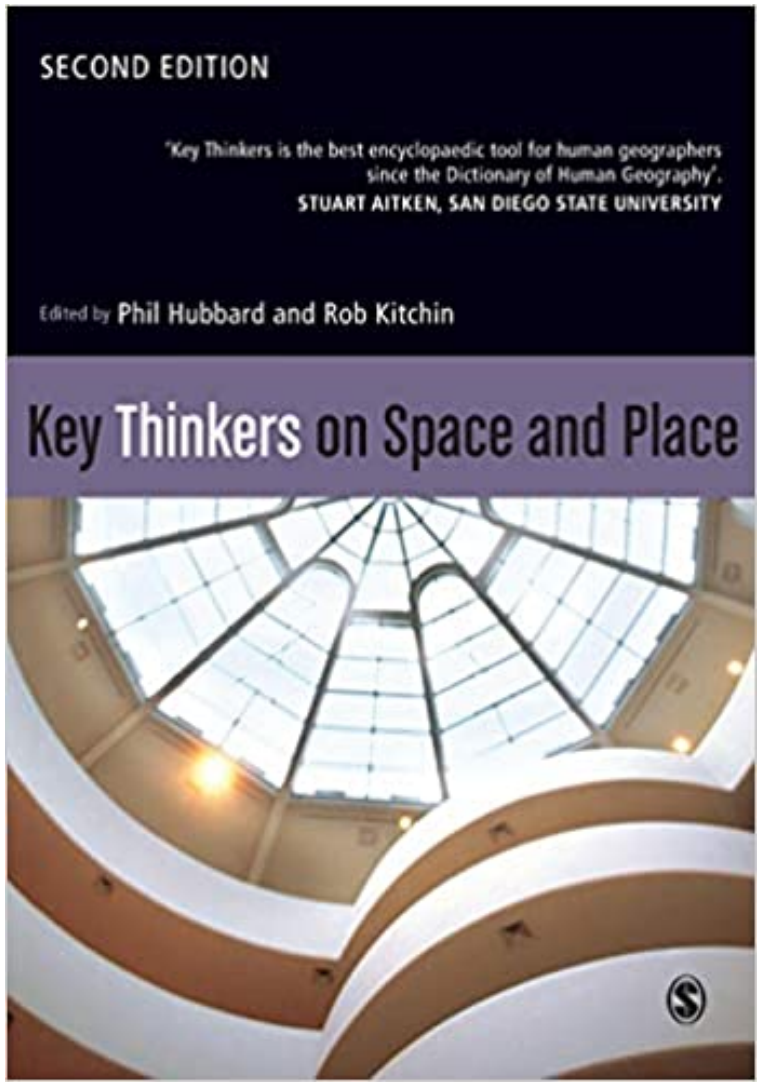


doreen massey






PLACE
an introduction
SECOND EDITION
Tim Cresswell
WILEY Blackwell


SECOND EDITION
'Key Thinkers is the best encyclopaedic tool for human geographers since the Dictionary of Human Geography'.
STUART AITKEN, SAN DIEGO STATE UNIVERSITY
Edited by Phil Hubbard and Rob Kitchin
Key Thinkers on Space and Place