

the
actualisation
of
SPACE

the actualisation of space ...

we will attempt to explore and deconstruct notions of **space**, particularly as used in the social sciences and the arts ...

but there are other interwoven concepts conflating the conceptualisation of space ...

we will address some, but not all, of these complications

space

place

land

landscape

nature

space

space

place

land

landscape

nature

space

social scientists have distinguished several categories of space and some of these have particular resonance for the visual arts ...

absolute space

relative space

imagined space

hybrid space

space and time

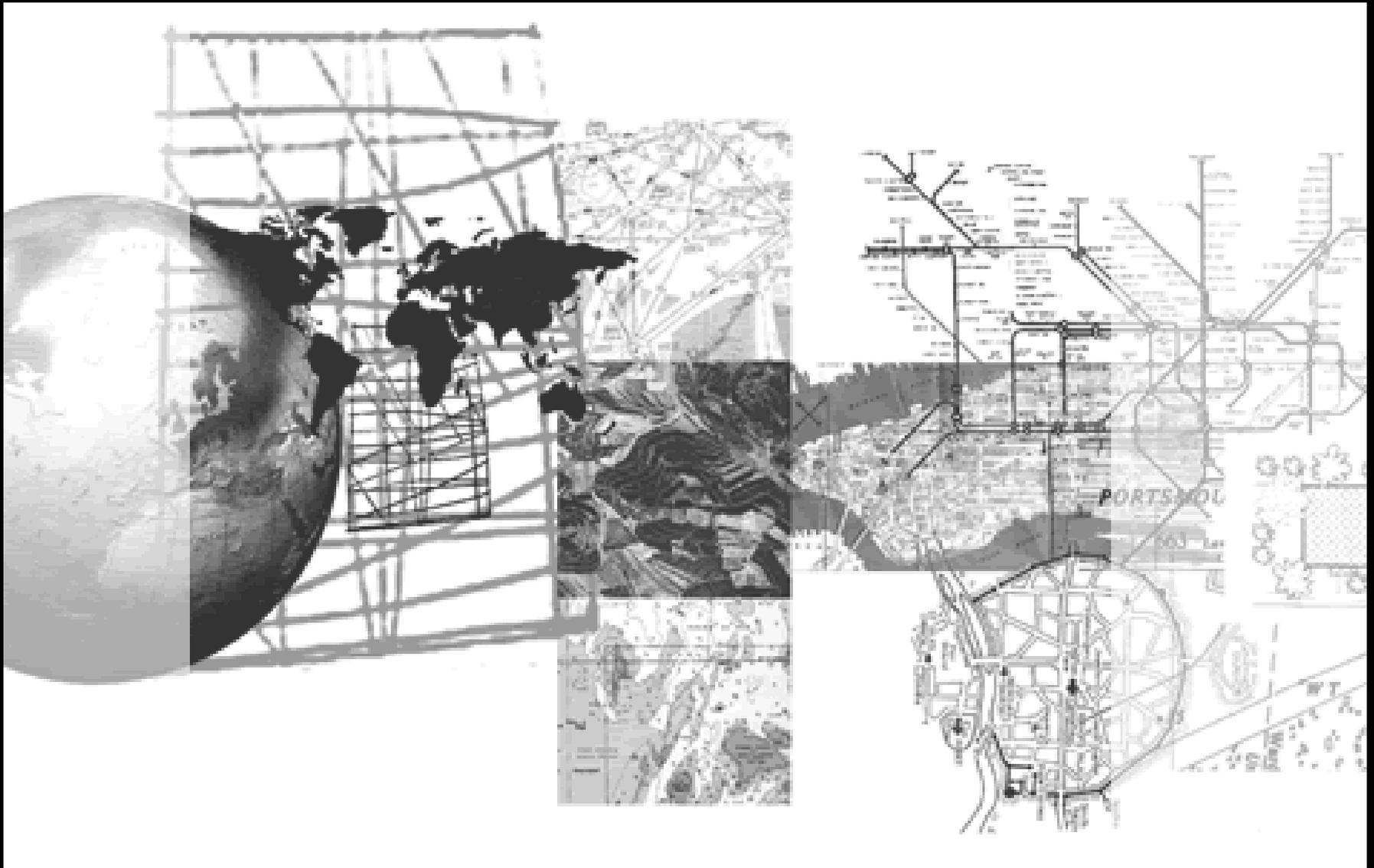
absolute space

to do with ...

fixing the location of events, places, phenomena at the surface of the Earth ... mapping *sensu lato*

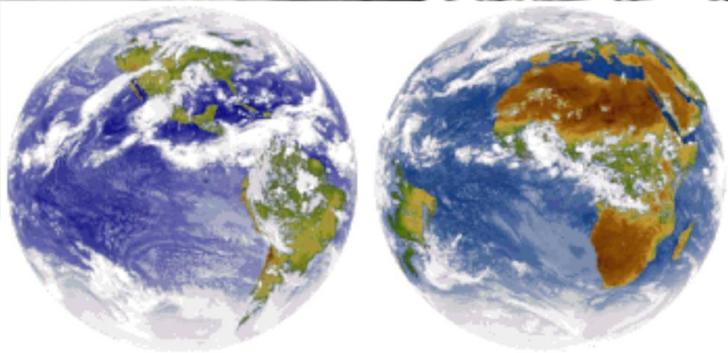
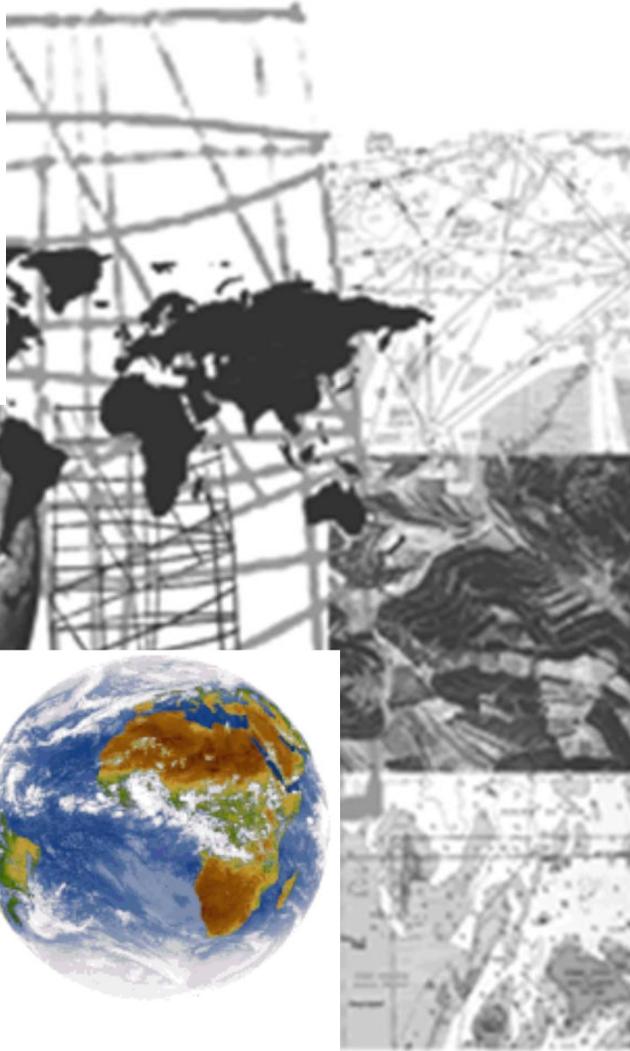
regards space, like time as a universal of human existence - the external coordinates of reality.

an empty grid of mutually exclusive points ...an unchanging box within which objects exist and events occur



the external coordinates of reality

GPS



Satellite Imagery

the external coordinates of reality

GPS



Mapping

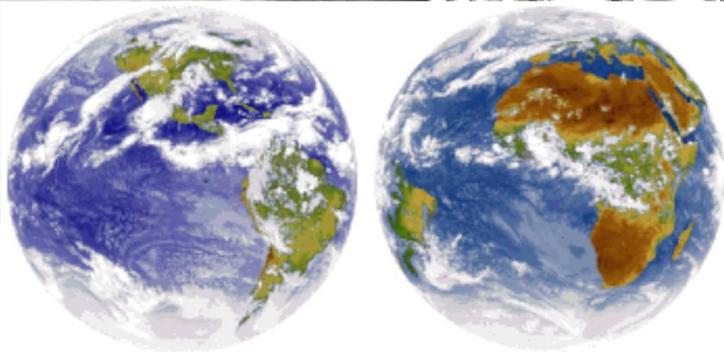


Cartography

Surveying



Satellite Imagery



the external coordinates of reality

absolute space: (illusory space)

these absolute geometries of existence have parallels in the visual arts ...

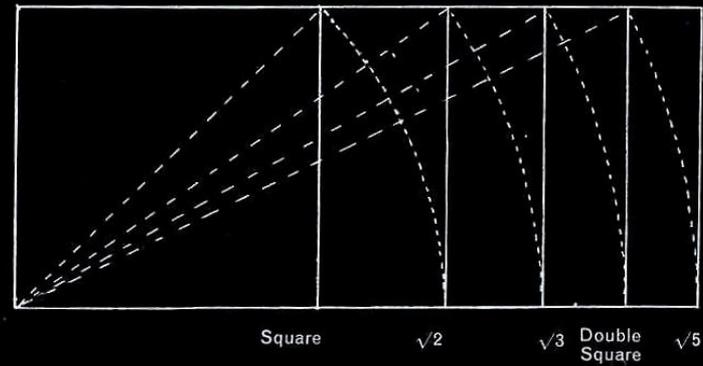
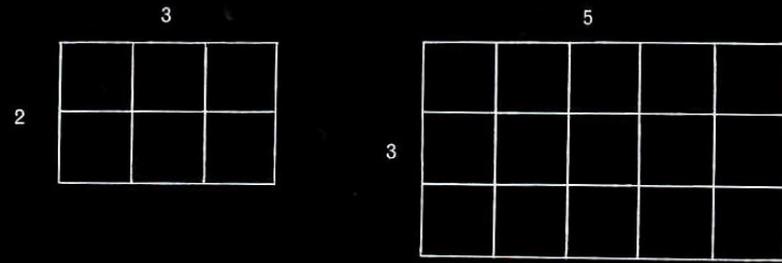
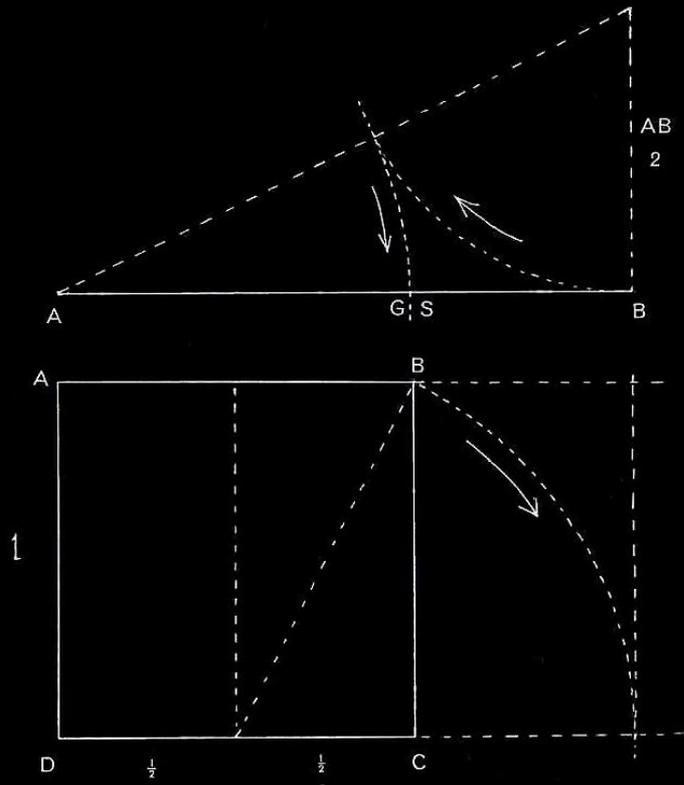
but here ... these geometries create the illusion of space within the confines of the bounded universe of

the picture plane, framed and finite,
the delineated stage set,
the computer or film screen,
the mass, volume and placement of sculpture,
the relational viewing or gallery space,

It is still **mapping** *sensu lato* and like **spatial science** follows rules and conventions to generate the coordinates of a suspended reality, within which objects appear to exist and events appear to occur

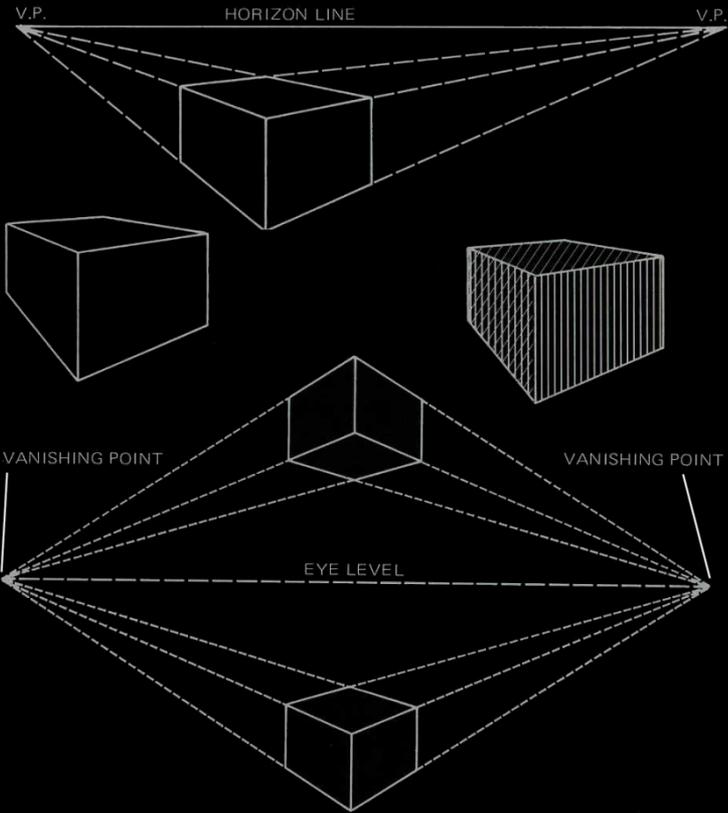
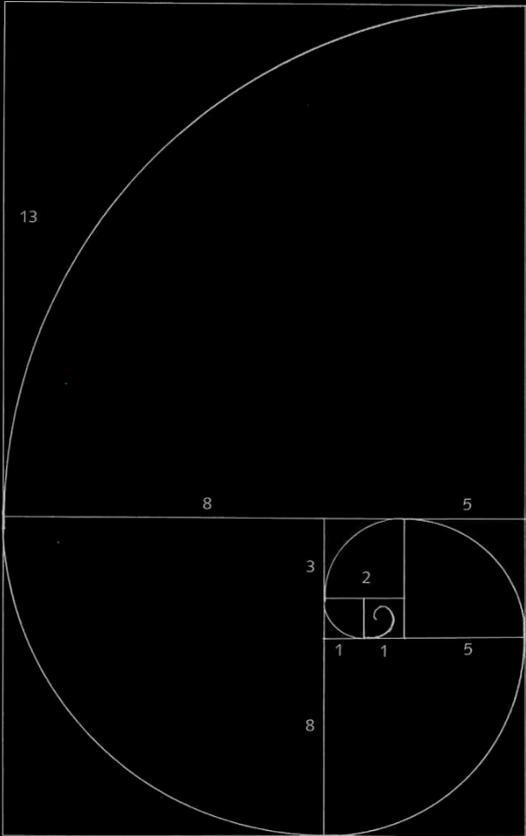
the picture plane, framed and finite,

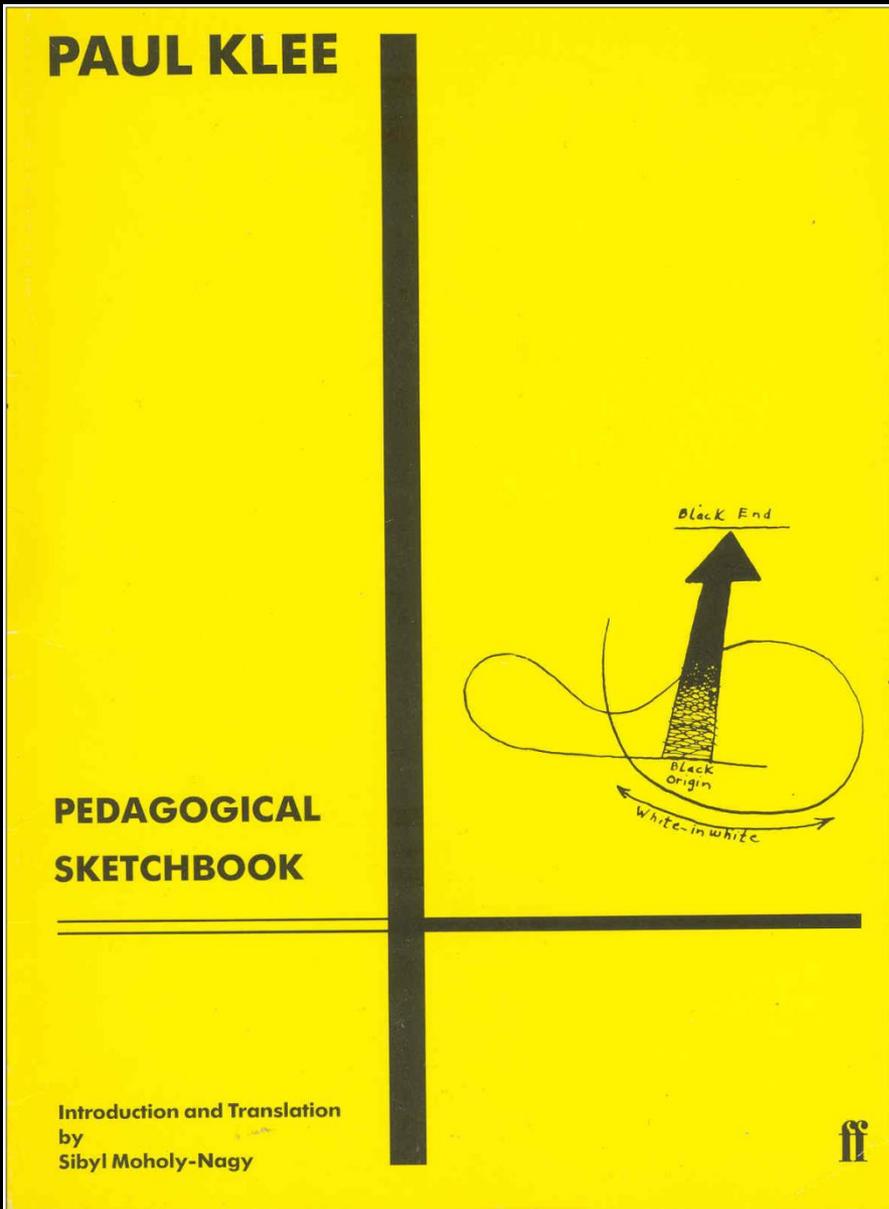
points, lines and planes



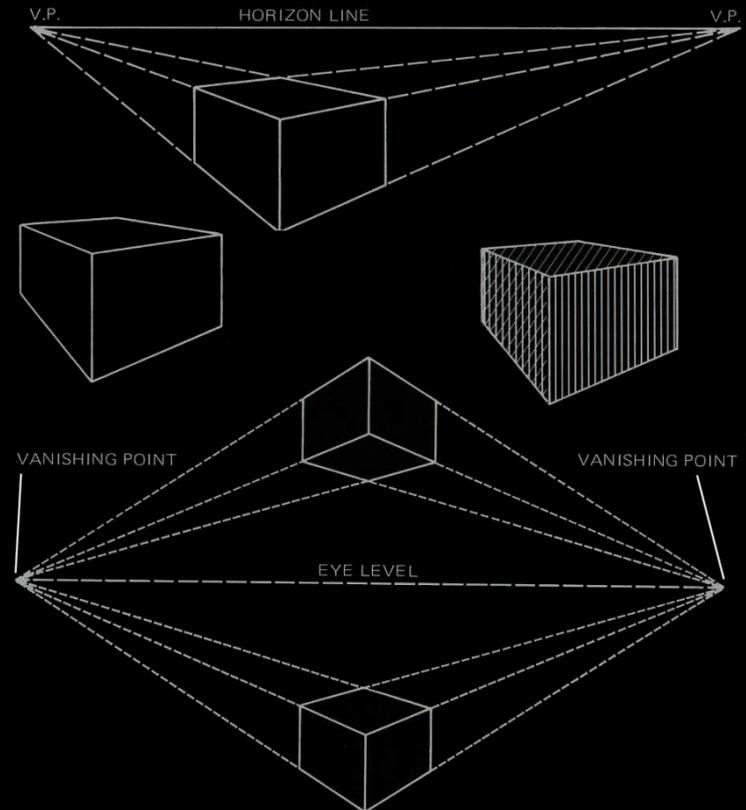
visual devices: the golden section ... and more

points, lines and planes





points, lines and planes



perspective and the illusion of distance

points, lines and planes

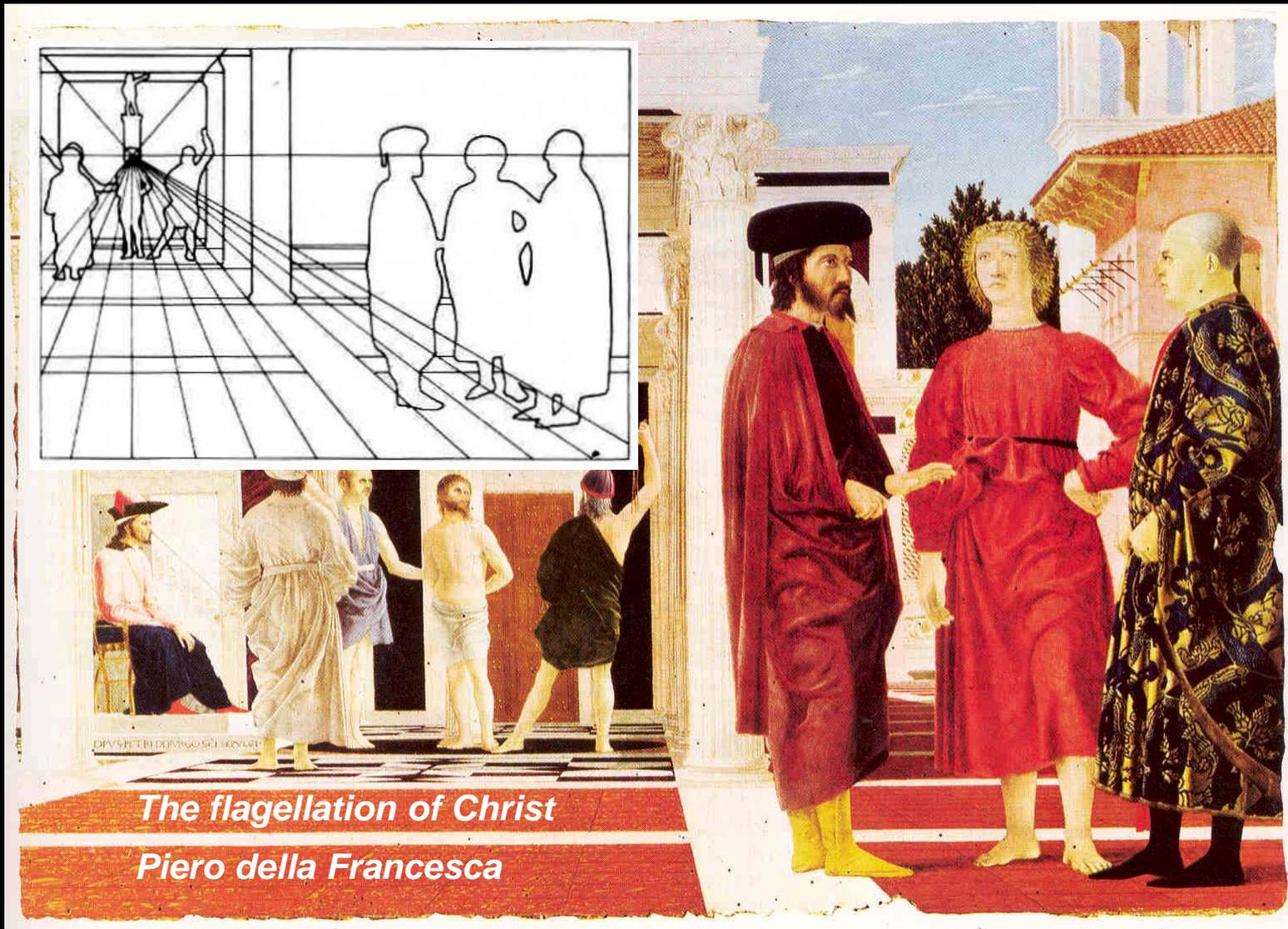


The flagellation of Christ

Piero della Francesca

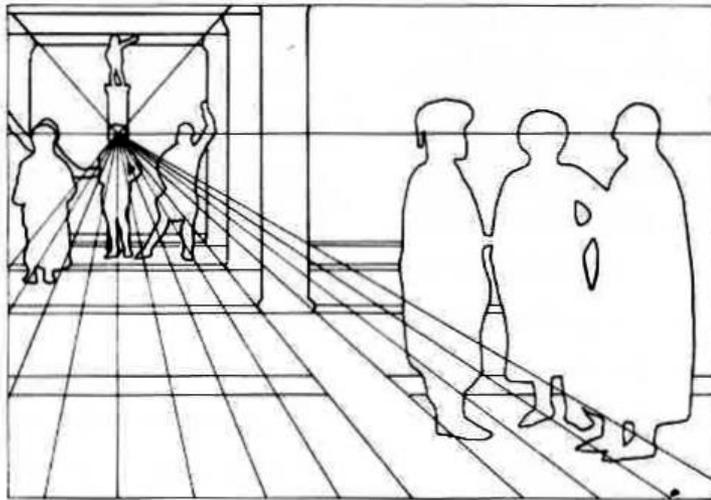
perspective and the illusion of distance

points, lines and planes

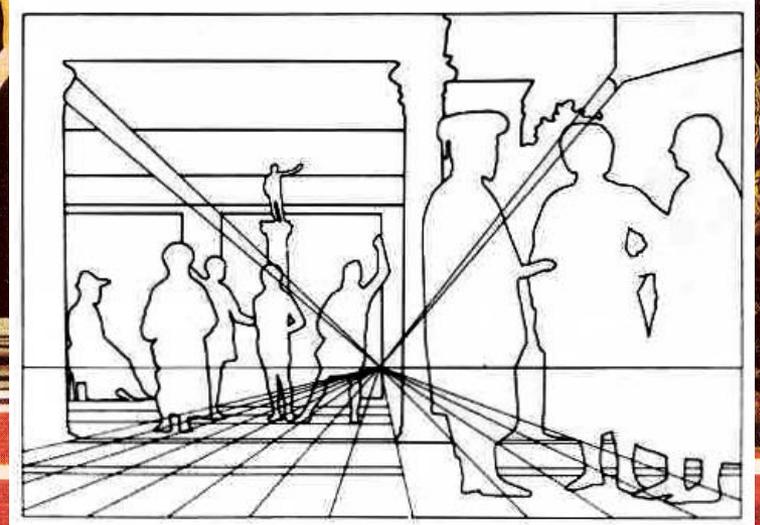


perspective and the illusion of distance

points, lines and planes



The flagellation of Christ
Piero della Francesca



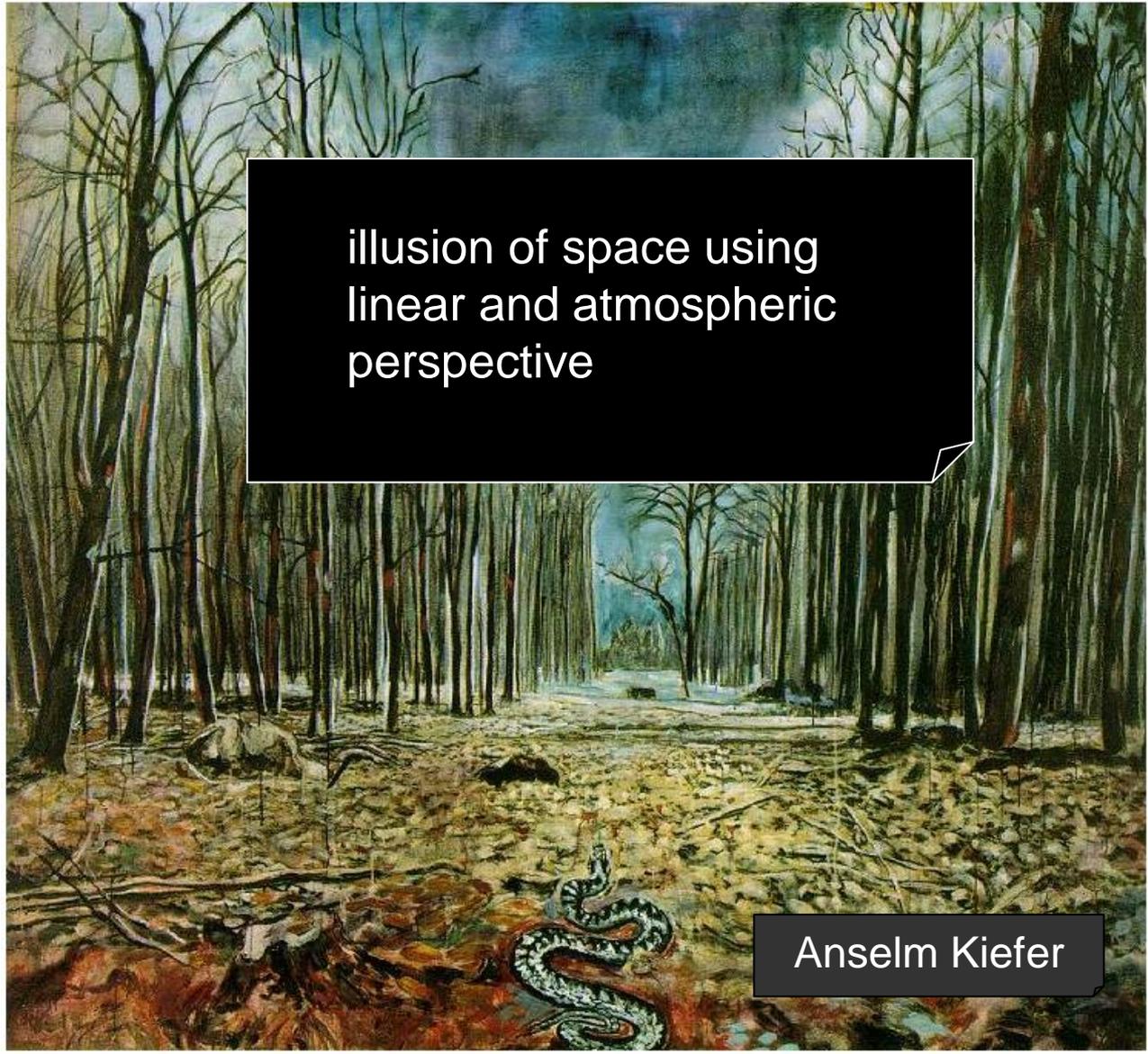
perspective and the illusion of distance

Edward Burra



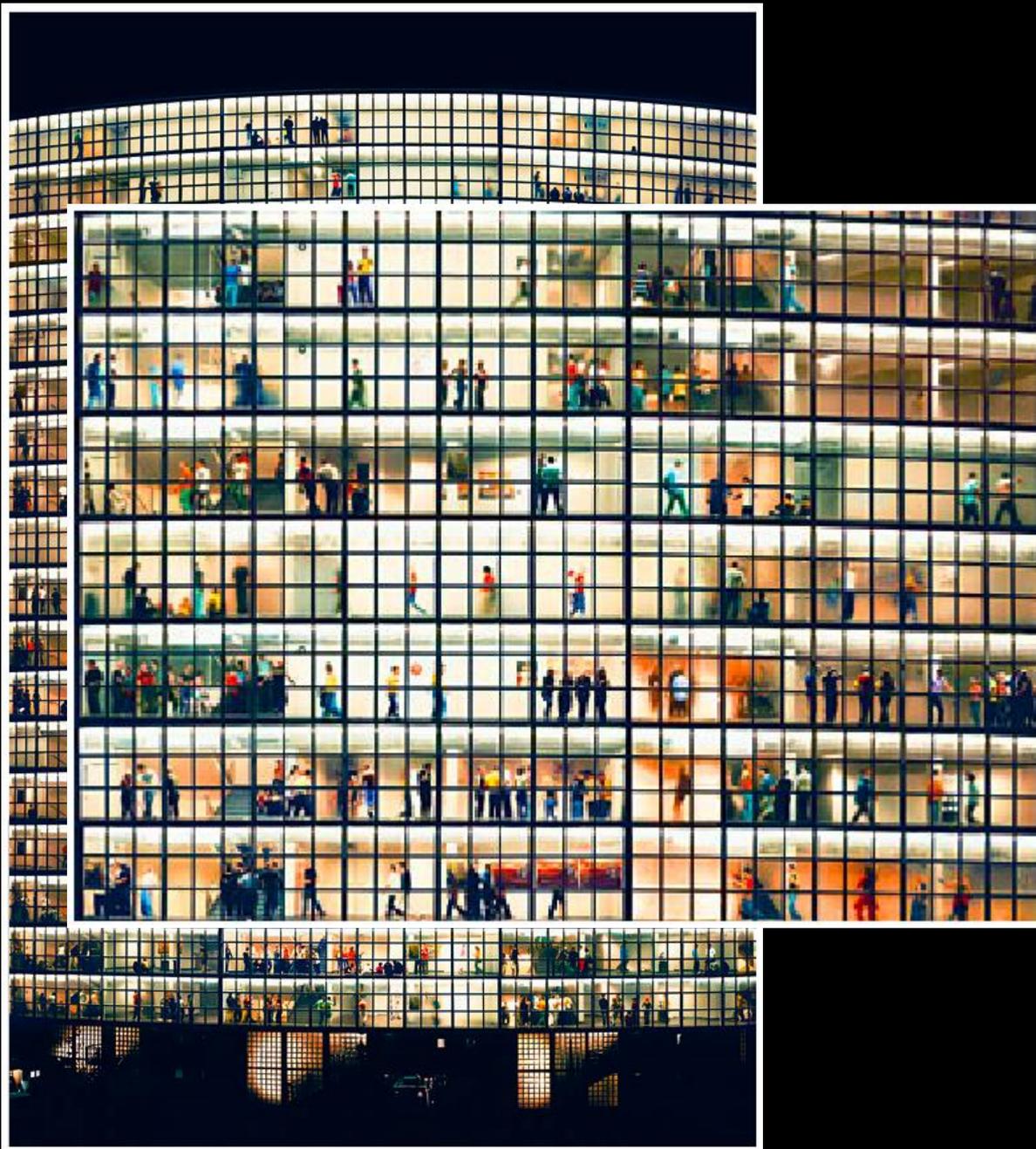


Anselm Kiefer

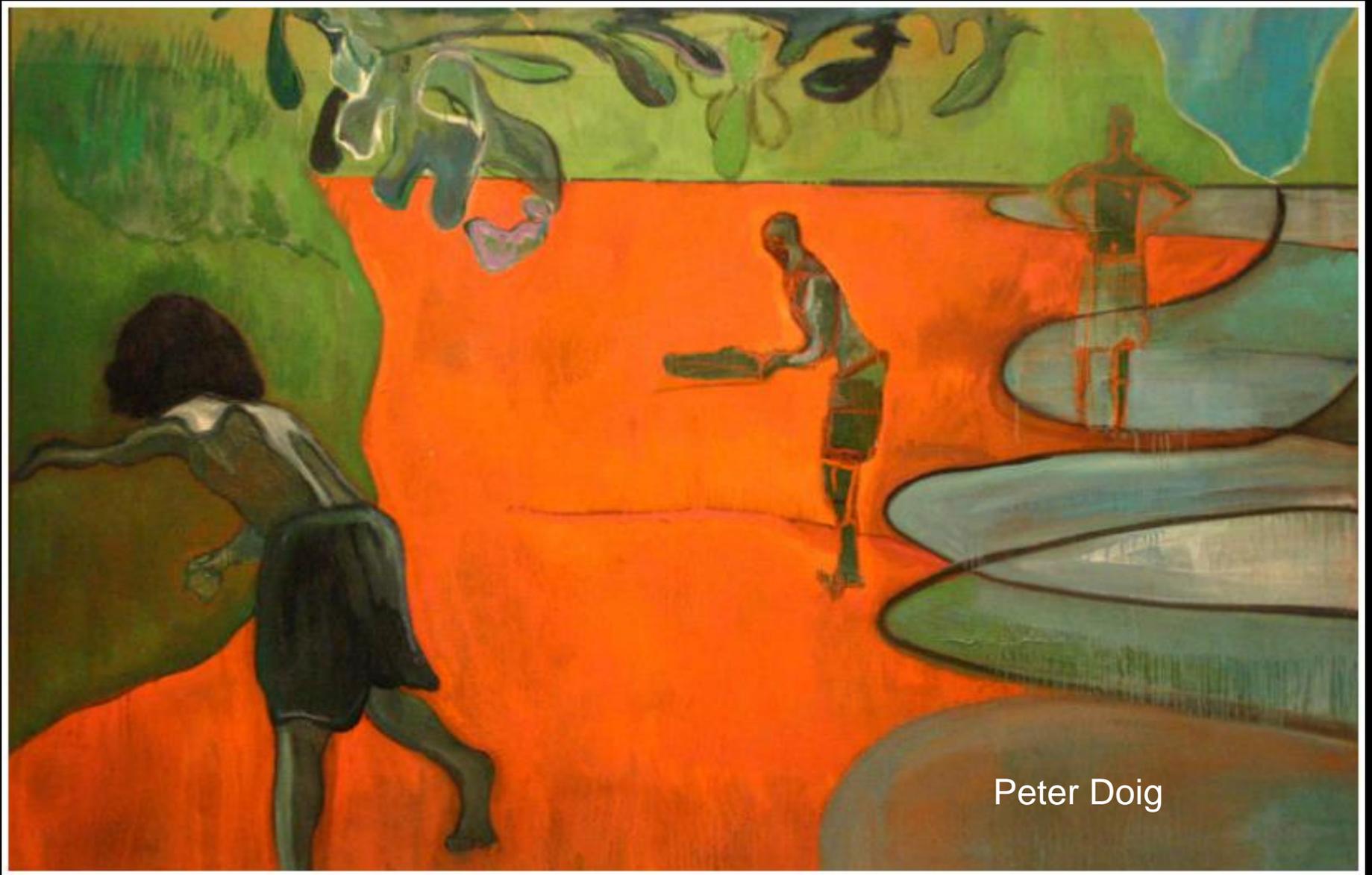
Anselm Kiefer's painting 'Forest Landscape' (1981) depicts a dense forest of tall, thin, leafless trees. The ground is covered in fallen leaves and twigs, with a large, coiled snake in the foreground. The sky is a mix of blue and green, suggesting a misty or overcast day. The painting uses a combination of linear and atmospheric perspective to create a sense of depth and space. The trees are rendered with dark, vertical lines, and the ground is filled with textured, earthy tones. The overall mood is somber and contemplative.

illusion of space using
linear and atmospheric
perspective

Anselm Kiefer

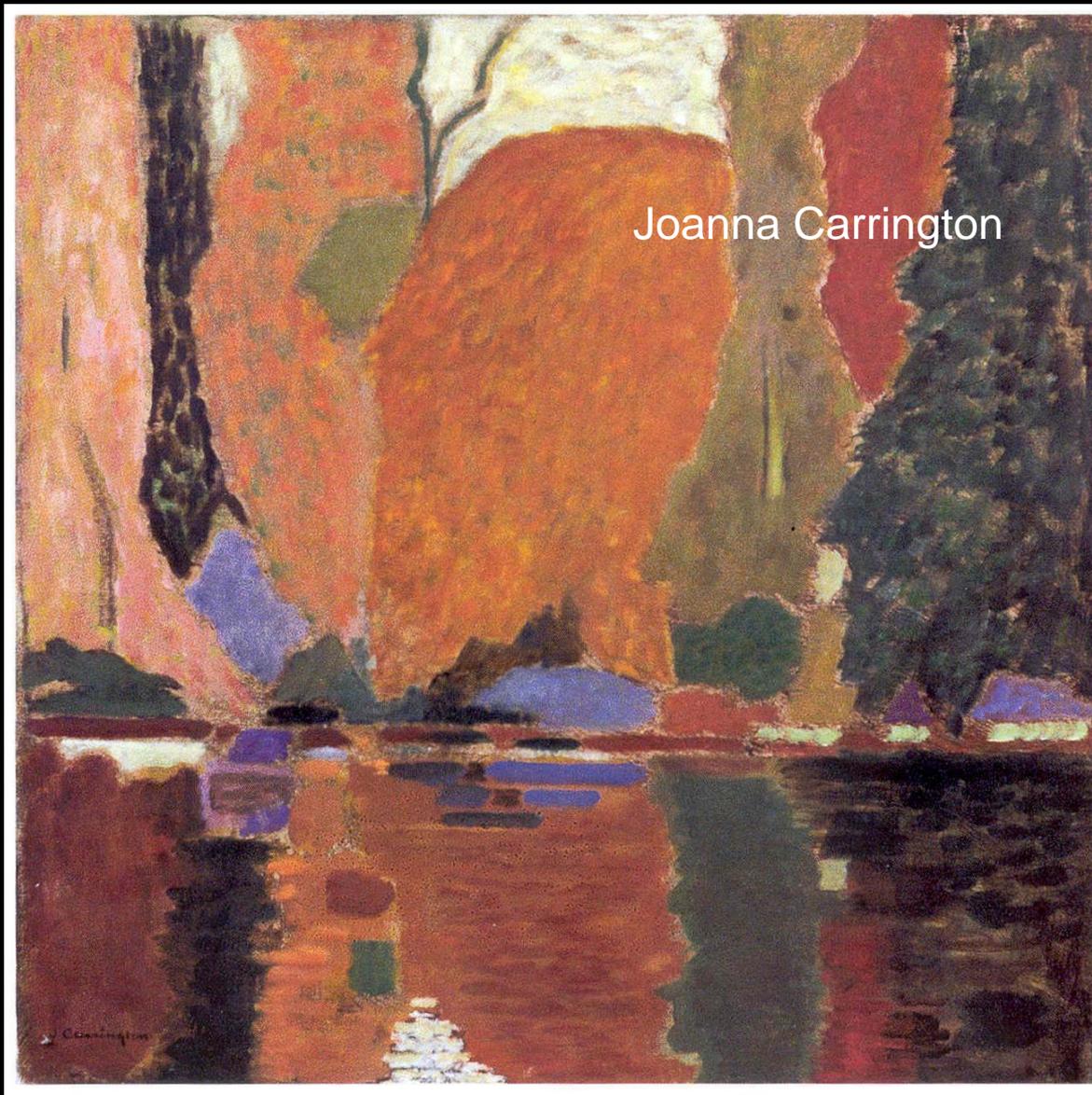


points, lines
and no real
perspective



Peter Doig

points, lines and planes



Joanna Carrington



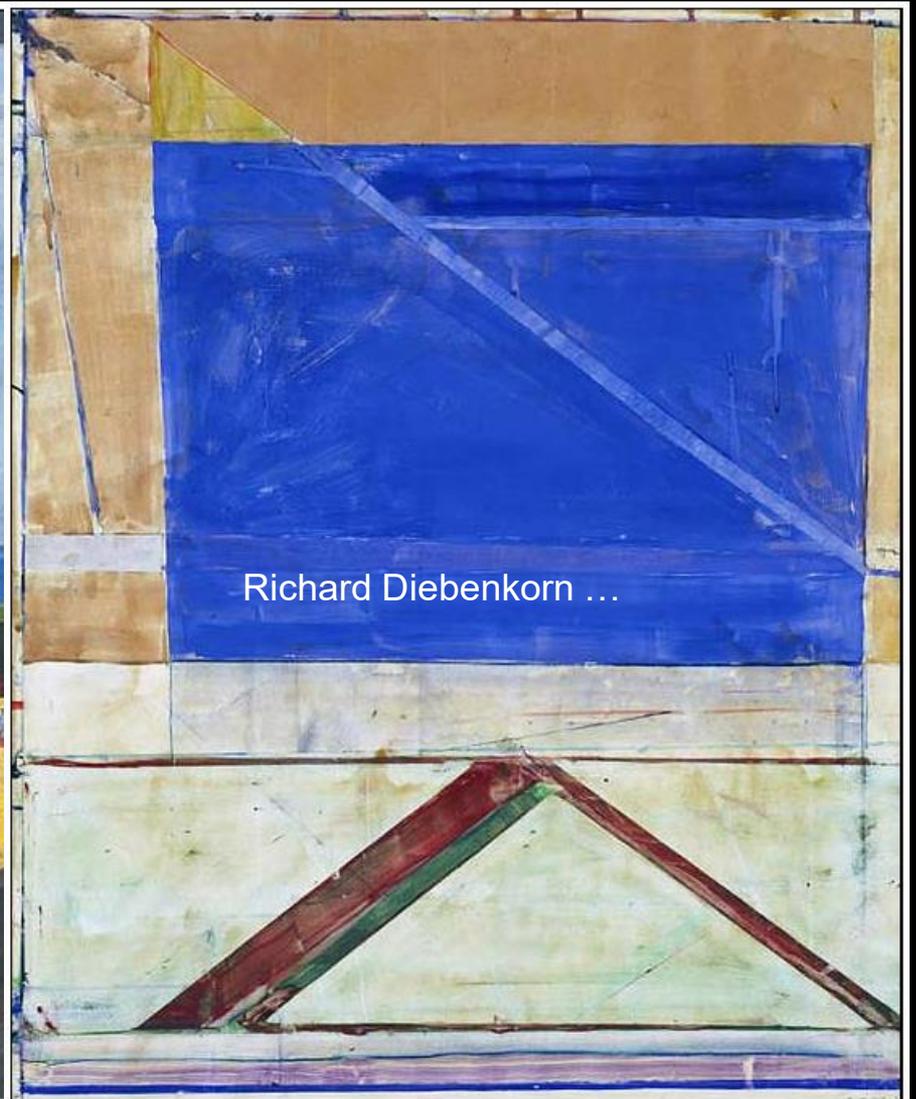
Peter Doig

points, lines and planes



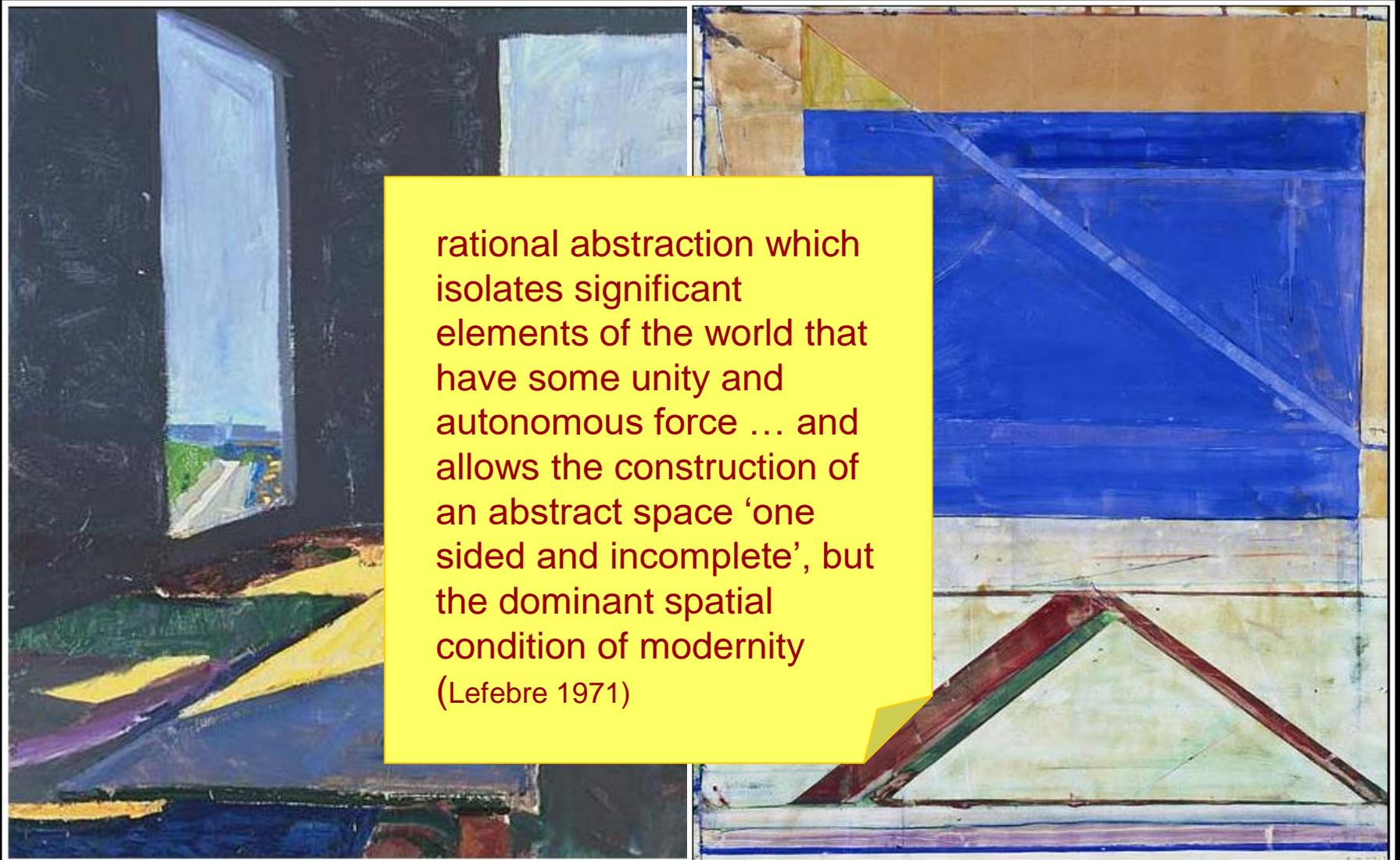
Richard Diebenkorn

the picture plane, framed and finite,



Richard Diebenkorn ...

the picture plane, framed and finite,



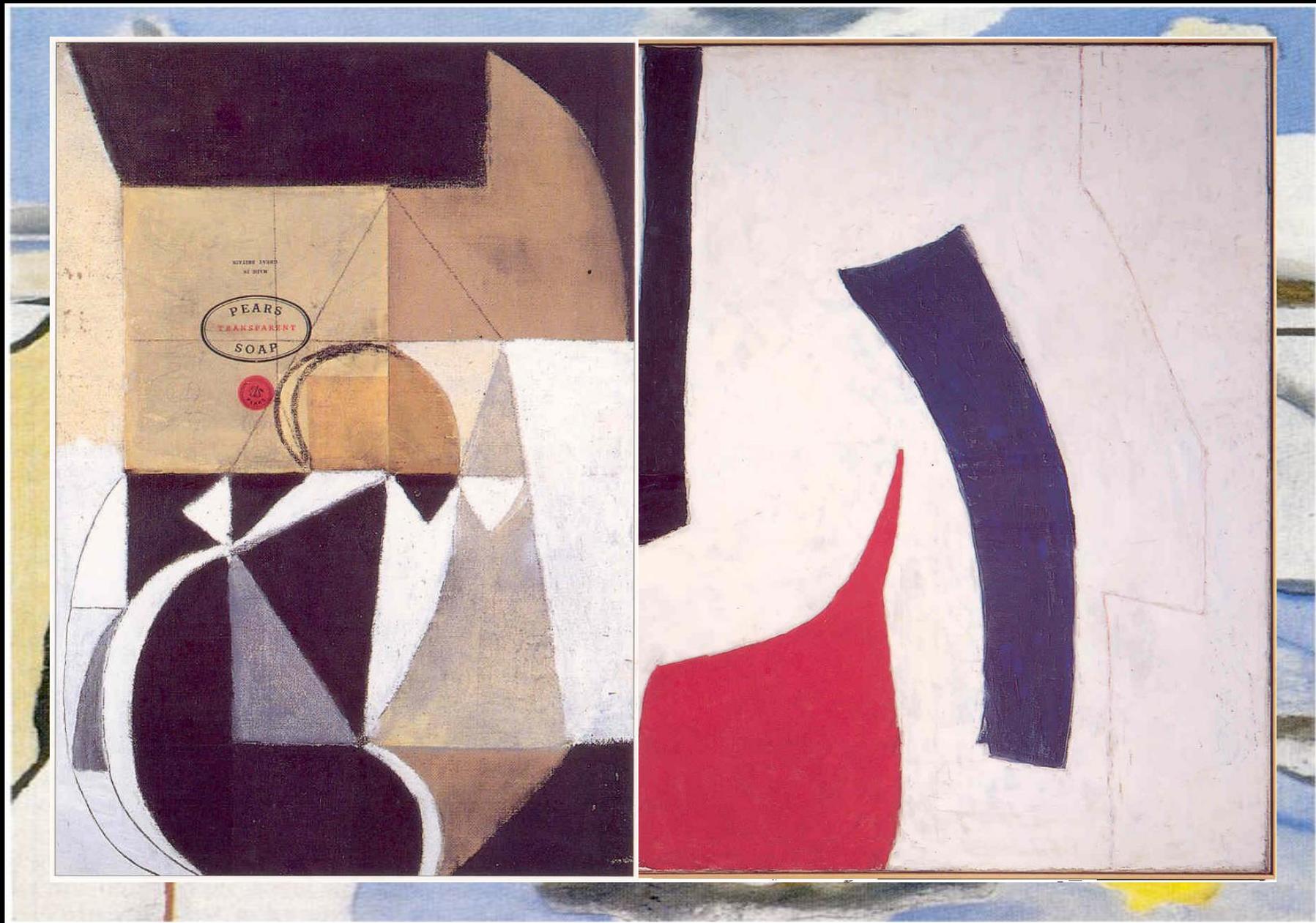
rational abstraction which isolates significant elements of the world that have some unity and autonomous force ... and allows the construction of an abstract space 'one sided and incomplete', but the dominant spatial condition of modernity (Lefebvre 1971)



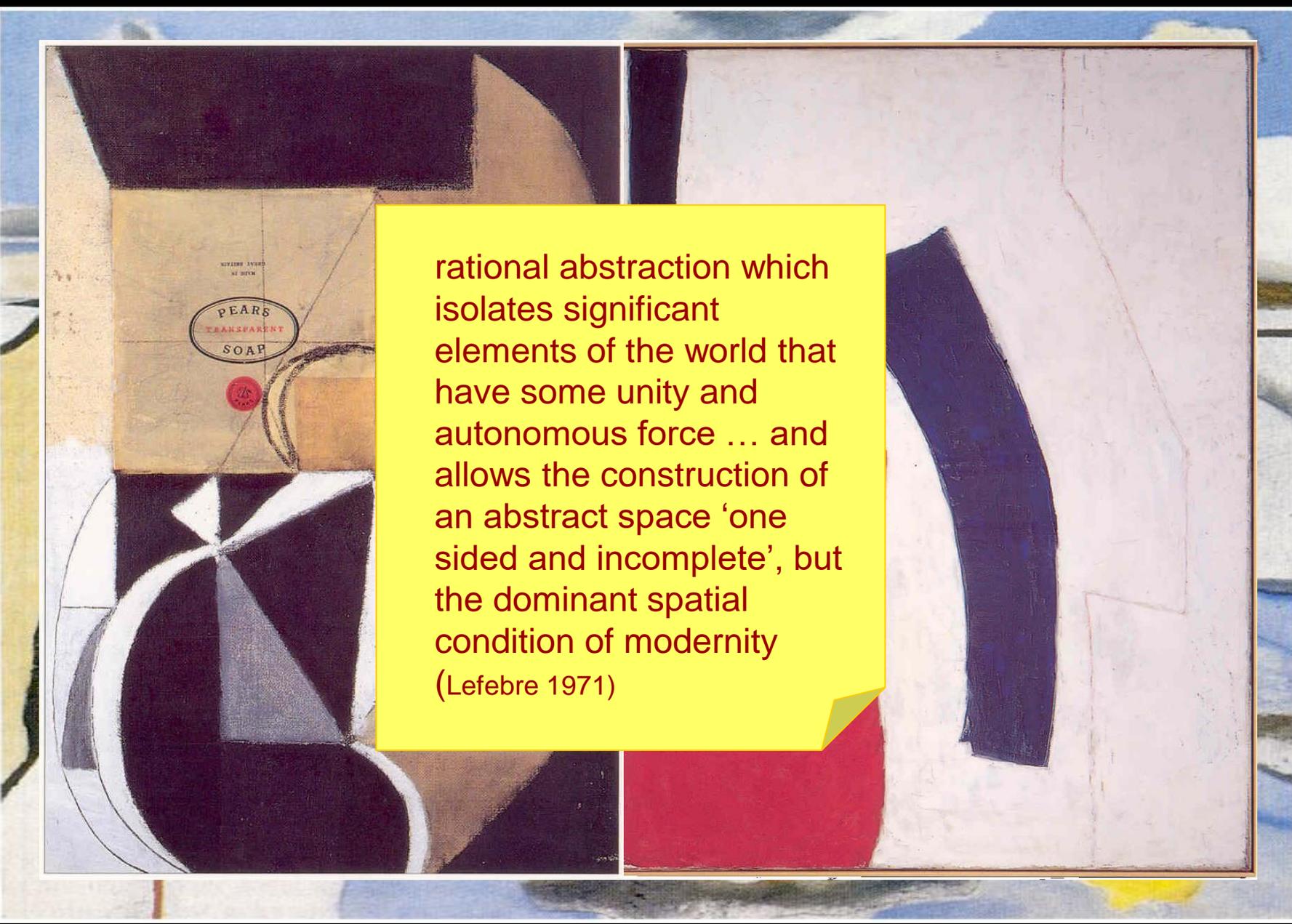
Richard Diebenkorn, Peter Lanyon, Roger Hilton ...



Richard Diebenkorn, Peter Lanyon, Roger Hilton and Anthony Hill



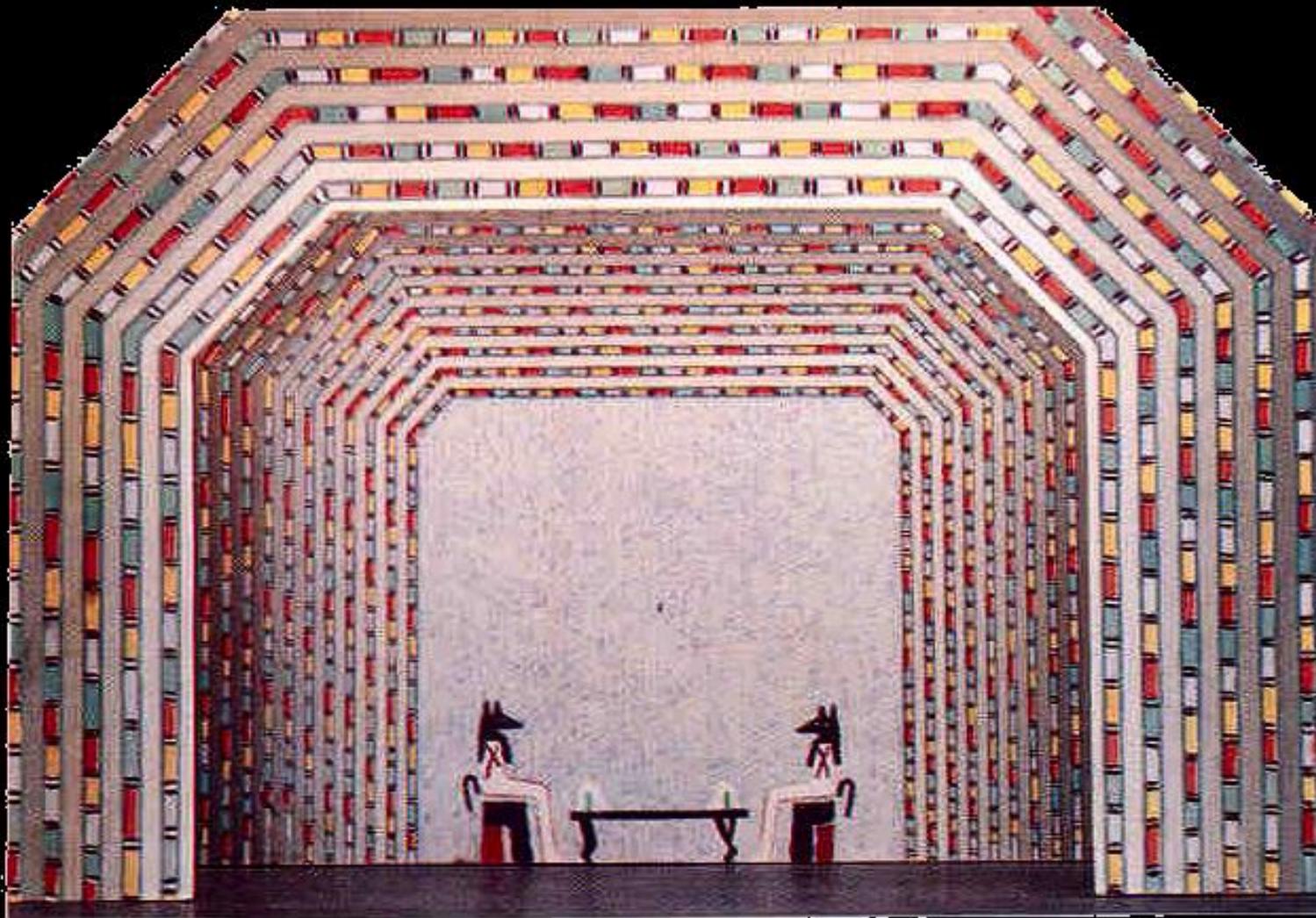
Richard Diebenkorn, Peter Lanyon, Roger Hilton and Anthony Hill



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Richard Diebenkorn, Peter Lanyon, Roger Hilton and Anthony Hill

the illusion of space within the confines of the bounded universe of **the delineated stage set,**



David Hockney, stage set models for the "Magic Flute"

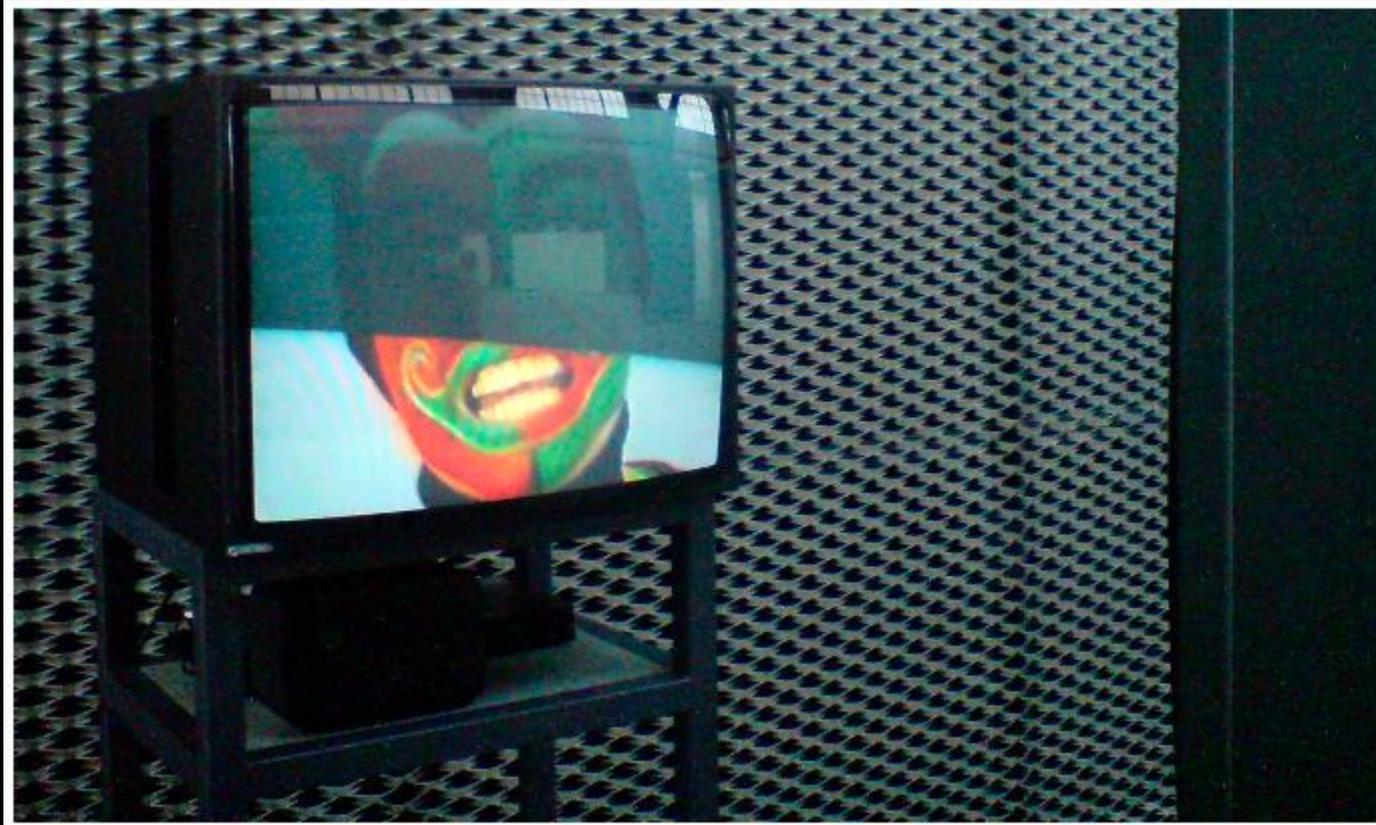


David Hockney, stage set models for the “Magic Flute”



the illusion of space within the confines of
the bounded universe of ...

the computer or film screen,





SCHMERZ
PAIN





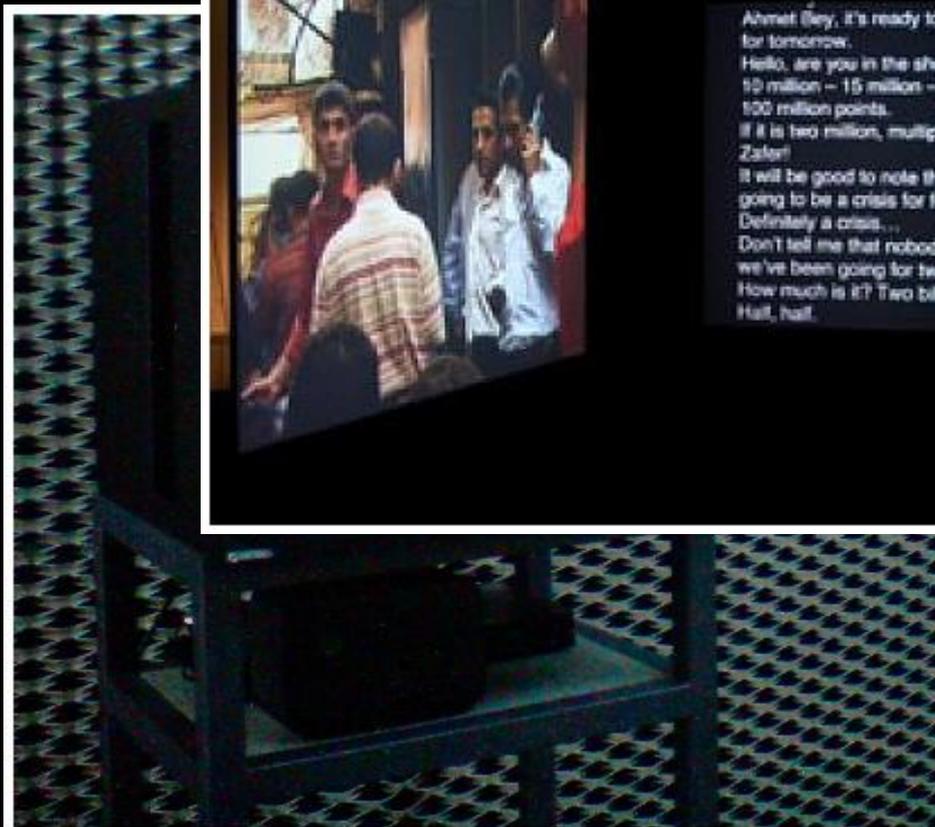
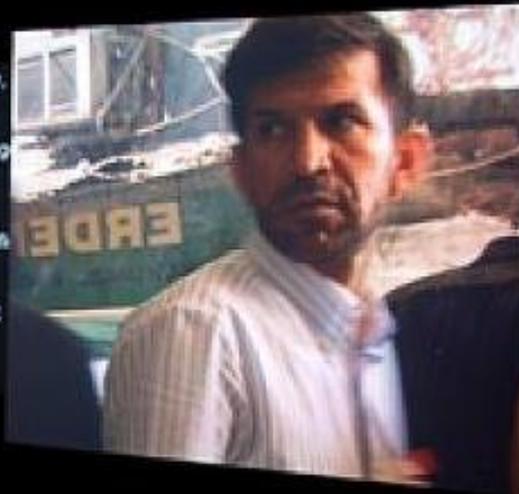
SCHMERZ
PAI



Ergin Carusoglu,



Ahmet Bey, it's ready to buy for Friday,
for tomorrow.
Hello, are you in the shop?
10 million - 15 million - what can you give
100 million points.
If it is two million, multiply the fucker.
Zaker!
It will be good to note this. There is debt
going to be a crisis for fuck's sake.
Definitely a crisis...
Don't tell me that nobody is interested;
we've been going for two days.
How much is it? Two billions?
Half, half.



Karin Mamma
Andersson

the illusion of space within the confines of
the bounded universe of ...



The Kroller-Muller Museum/Gallery, Otterloo

... the mass, volume and placement of sculpture





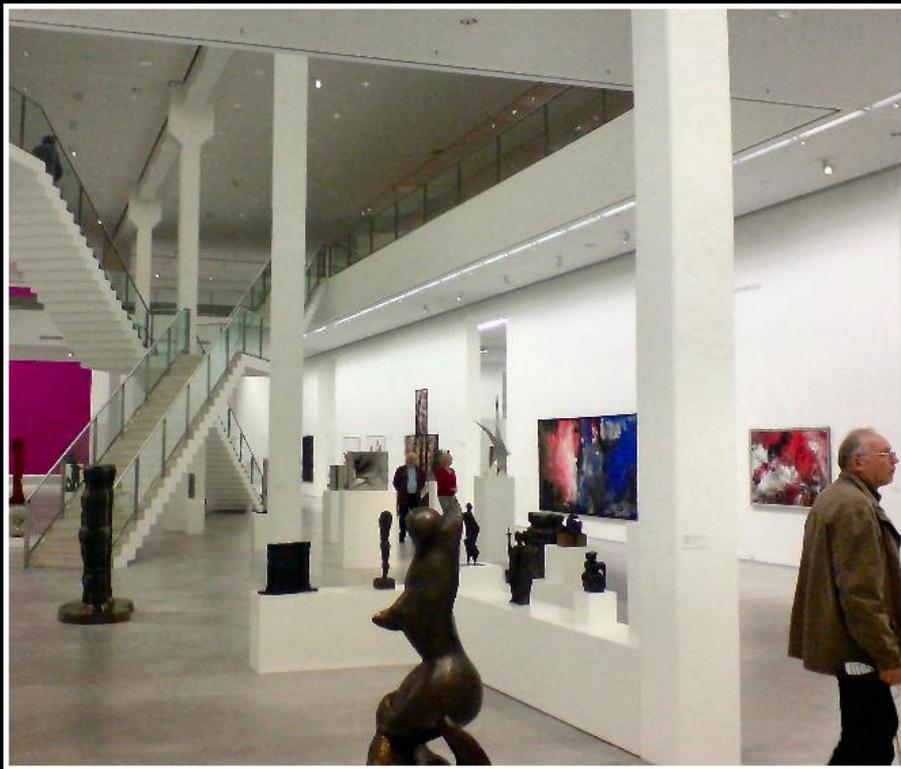
Barbara Hepworth



the illusion of space within the confines of the bounded universe of ...
... the relational viewing or gallery space,



The Gallery Space (Tate, St Ives)

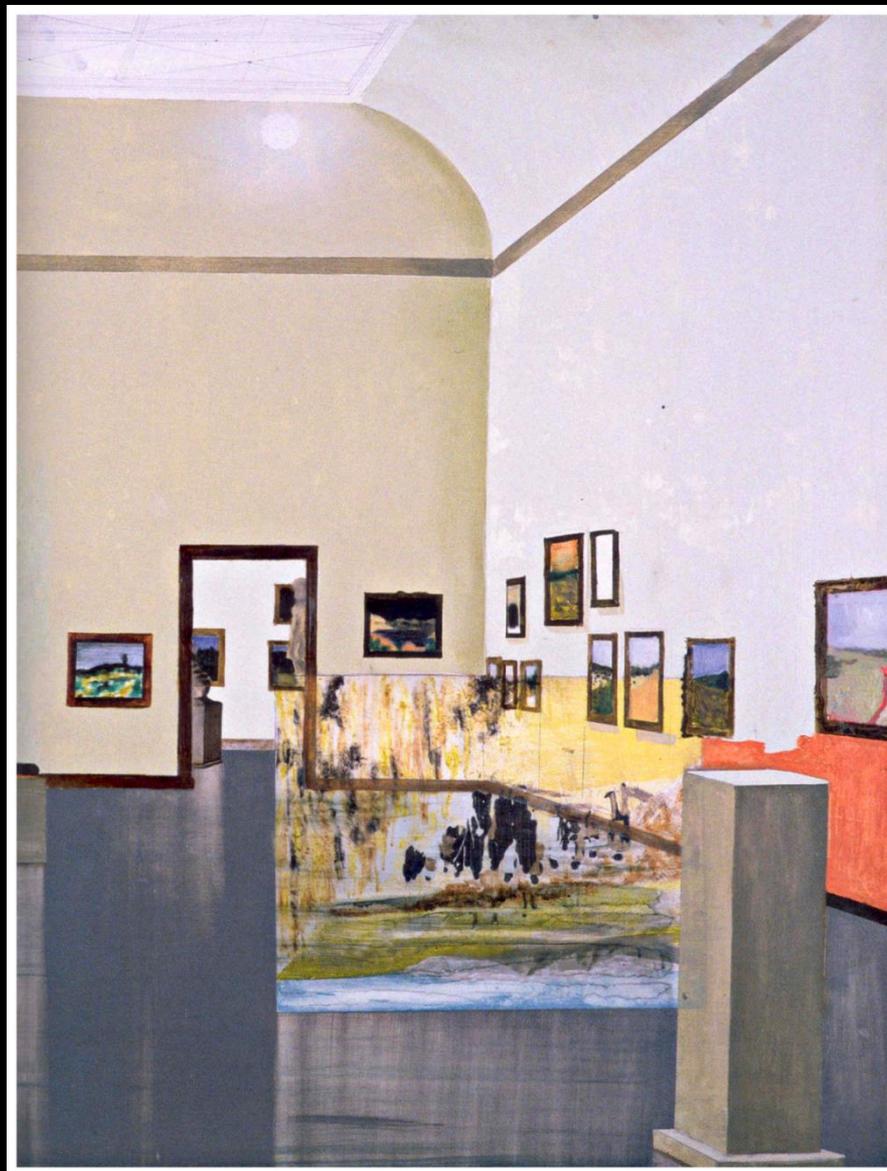


Traditional Gallery Space ... & ...

Contemporary Art Gallery Space
... both in Berlin



Painting by Karin *Mamma* Andersson (detail), that explores and problematises the viewing space and its relationship between the viewer and the work





Damian Hurst



Again this **Damian Hurst** work further questions exhibition space and the relation of works with the audience



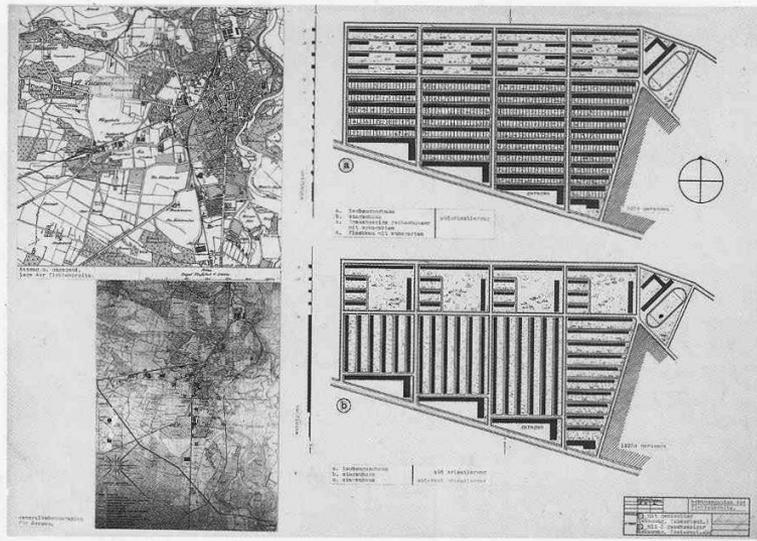
Damian Hurst

absolute space: (lived space)

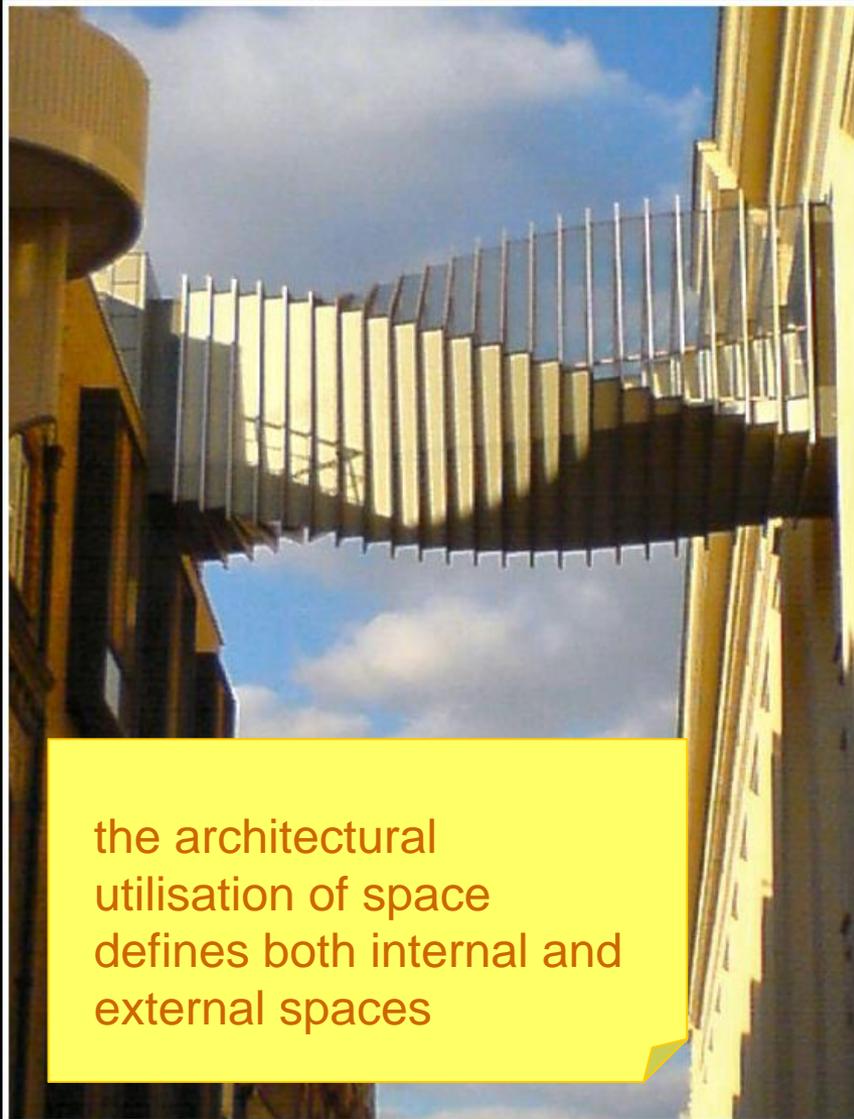
absolute space is invaded too by the buildings and structures that architects, civil engineers and planners erect ...

the creation and manipulation of architectural space creates the lived in space of the urban built environment that ...

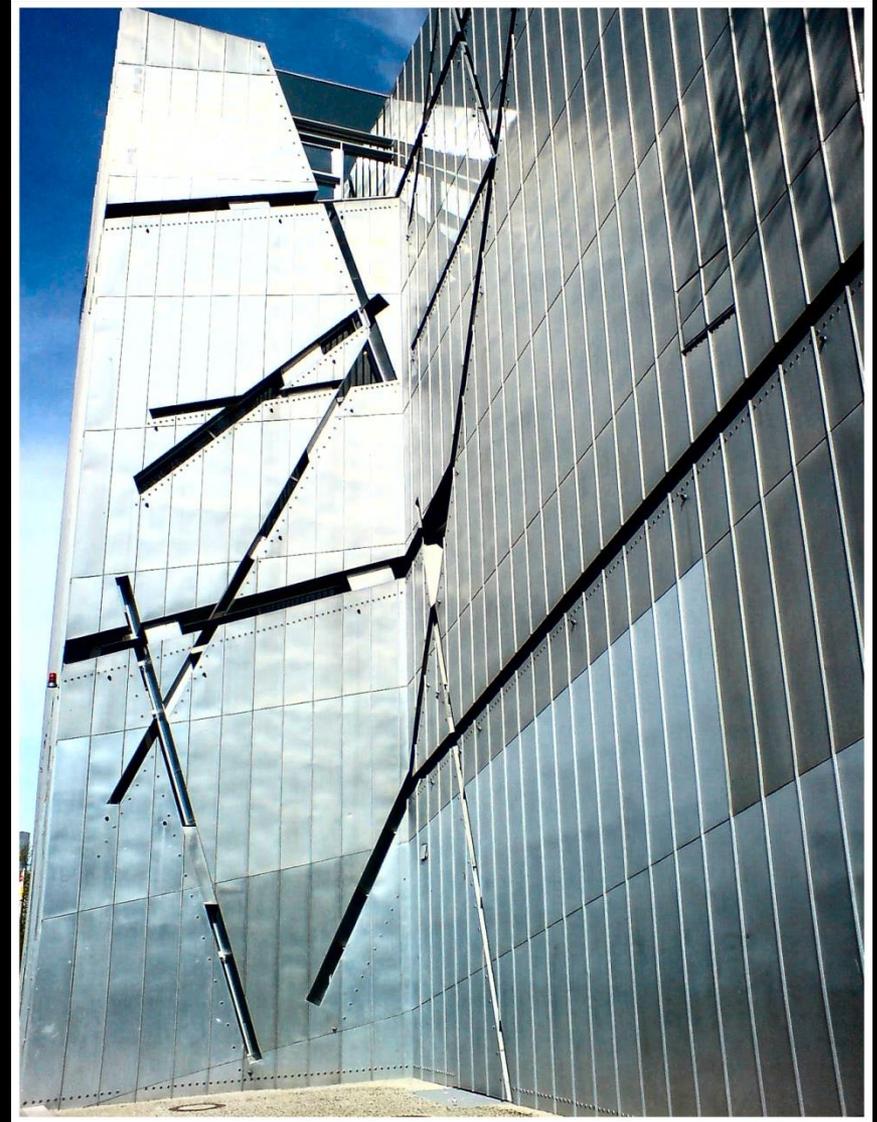
includes both newly defined internal spaces within buildings and external spaces defined and contained by those same buildings







the architectural
utilisation of space
defines both internal and
external spaces









note that these spaces are charged with differential distribution of knowledge and power leading to differential inclusion and exclusion

relative space

the approach of spatial analysis and spatial science came in for a subsequent critique in the social sciences

the question is **not** what is space, but how is it that different human practices make use of **distinctive conceptualisations of space**

led to the notion of **relative space** ...

a **relational concept of space** in which space is folded into social relations through practical activities

relative space

now NOT just spatial relationships between points in space, but the spatial relationships between objects and events (transcends Euclidian geometry)

such relationships are made with reference to or relative to the objects and events that constitute a spatial system or structure ...

notion of **relative space** allowed duality between the study of 'concrete material spaces' and 'imagined symbolic spaces'

relative space

allowed the 'socialisation of spatial analysis' ...

and the 'spatialisation of social analysis' ...

formative attempts to re-conceptualise space ensued ...

allowed the cultural reconstruction of the way knowledge is conveyed visually ... through spaces of constructed visibility (visuality)

recognised constellations of knowledge and power,

these acknowledged the role of politics, gender and sexuality for example, in visual appropriations of the world

relative space

such constellations of knowledge and power typically elaborated through **systems of inclusion and exclusion** ...

'**spaces of the same**' from which '**the other**' is excluded

the Marxist concept of the **political economy of socialism** depended on a space-economy that was

re-theorised as a **socio-spatial** dialectic between the **vertical and horizontal** dimensions of the mode of production

relative space

this re-conceptualisation of **space**
is the stimulus for another
dialectic ...this time between ...
SPACE and PLACE

absolute space

relative space

imagined space

hybrid space

space and time

space is organised into **places**...



A black and white photograph of a long, straight road stretching to the horizon. The road is flanked by fields of crops, possibly corn, under a clear sky. The perspective is from a high angle looking down the road. The text "SPACE IS THE PLACE" is overlaid in the center of the road in a large, white, sans-serif font.

**SPACE
IS THE
PLACE**

concept of **place**

places are bounded settings within which social relations and identity are constituted ...

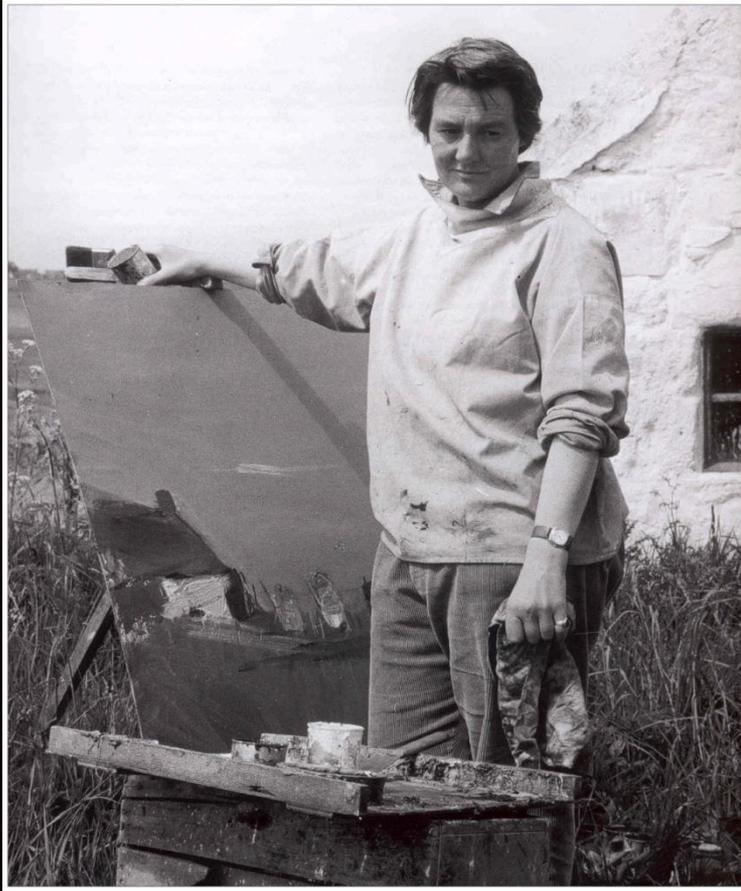
they are sites of intersecting social relations, meaning and collective memory ...

concepts of **place**, **sense of place** and **placelessness** all developed in the social sciences as a counter point to the positivism of spatial analysis and spatial science

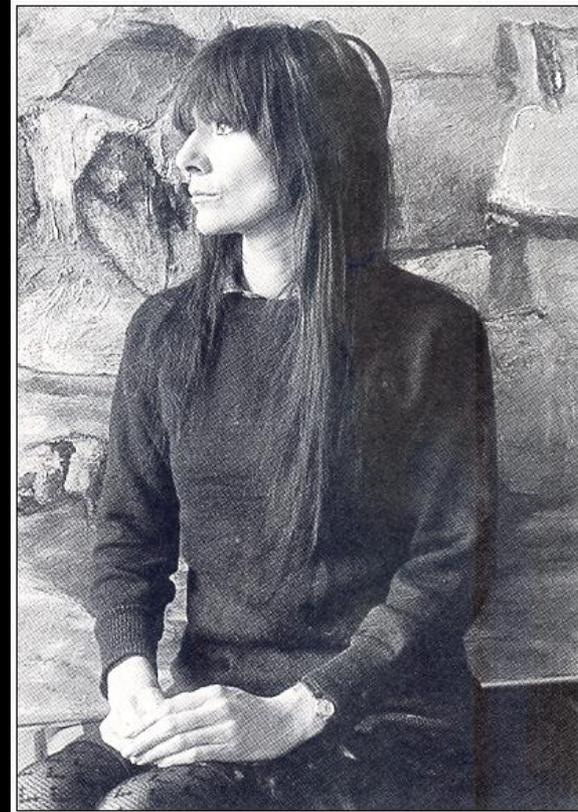
... the translation of “**mere space**” into “**an intensely human place**” (Tuan 1976)

a sense of place

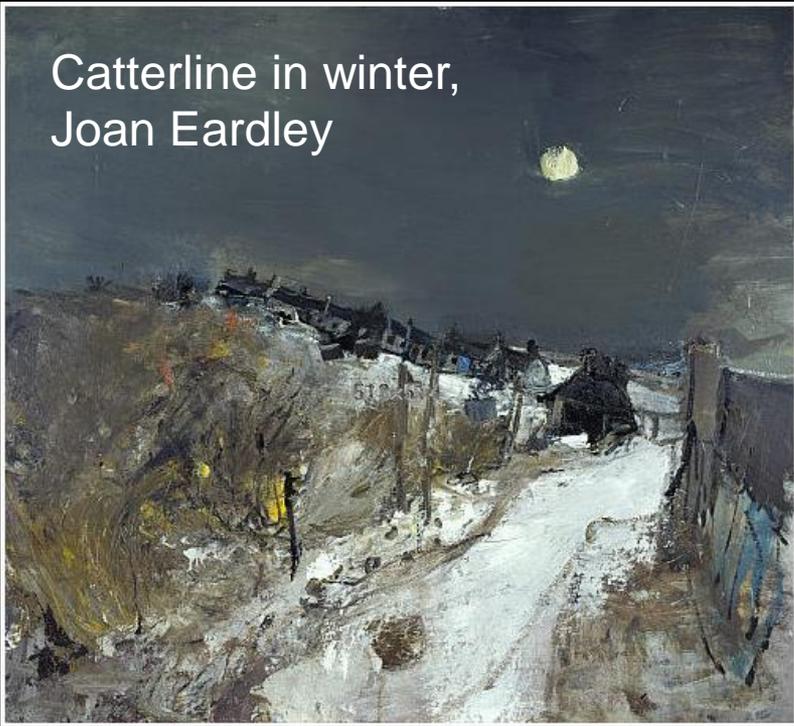
Two British painters and their attachment to particular places exemplify the importance of place in the creation of a body of work.. The work of both exudes a clear **sense of place**



Joan Eardley NE Scotland & Glasgow
Shiela Fell Aspatria Cumbria



Catterline in winter,
Joan Eardley



Aspatria under snow,
Shiela Fell



a sense of place

Aigle Ghyll, Aspatria,
Shiela Fell





Glasgow tenement, blue sky, Joan Eardley



Glasgow tenement, blue sky, Joan Eardley

Three children at tenement window, Joan Eardley

concept of **place**

the notion of place allows individuals (& groups) to make their own places ...

to give those places authenticity by modifying them and dwelling in them ...

the most intensely personal places are the places we call **home** ...

something social scientists recognised and researched ... as have visual artists ...



Coming home, Karin 'Mamma' Andersson 2006



Leftovers, Karin 'Mamma' Andersson 2006

whose concept of **place**?

the notion of place allows **different** individuals (& groups) to conceive of their own places ...

to give those places authenticity by modifying them in particular but different ways ... a recipe for place centred conflict

different perceptions and aspirations for the same places are most acute when there is an uneven ownership of knowledge and power ... the individual and the corporate entity ...

here the confrontation is between existing residents and developers in Barcelona



REHABILITACIÓ INTEGRAL
de les cases de l'any 1923

*Pere Riquer de la Gabarra de Sefred i la seva esposa
Gilbert del Llobat de Queralt
Guillem de Arnac de Boïst i la seva esposa*

**Estudis, apartaments,
lofts i àtics amb terrasses i
solàriums enjardinats en venda**



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ATA 93 412 71 91

Associació Tècnica d'Arquitectes de Catalunya
ATA - Associació Tècnica d'Arquitectes de Catalunya
www.ata.cat

REHABILITACIÓ INTEGRAL
de les cases de l'any 1023

*Pere Riquer de la Gabarra de Sefred i la seva esposa
Gilabert del Llobatò de Queralb
Guilardà de Arnacuc de Bel-lit i la seva esposa*

**Estudis, apartaments,
lofts i àtics amb terrasses i
solàriums enjardinats en venda**

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AREA **93 412 71 91**
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Oficina de vendes, Carders, 45 - www.gruparea.com

REHABILITACIÓ INTEGRAL
de les cases de l'any 1023

*Sefred i la seva esposa
de Queralb
lit i la seva esposa*

**taments,
o terrasses i
nats en venda**

93 412 71 91
ENTIS, Ronda D'Urgell, 17 - 08007 Barcelona
en@entis.com



el patio de mi casa
no es particular
la lucha vecinal
mantiene vivo el espíritu

Forat a la Vergonya 150

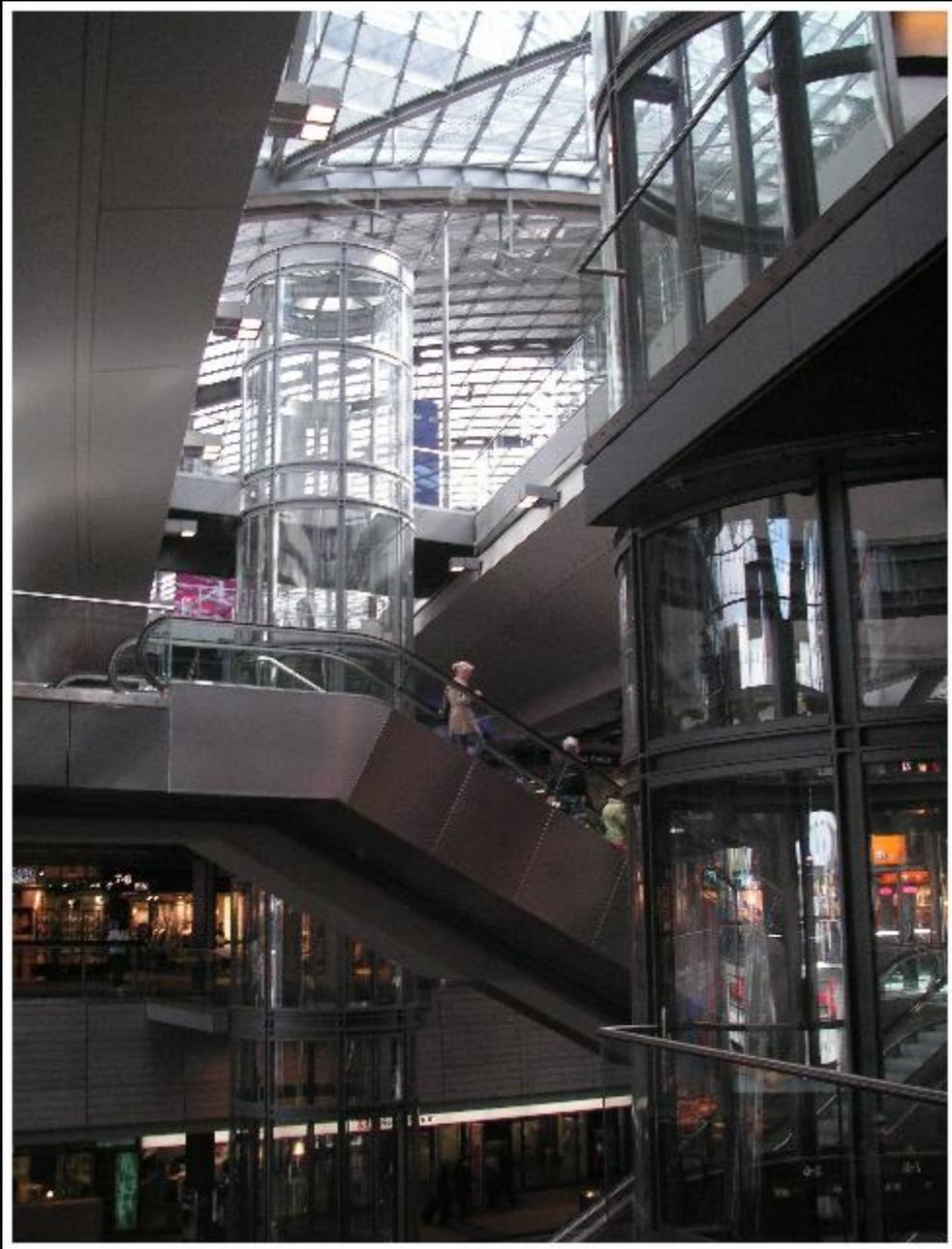
concept of **placelessness**

“**places** are a fundamental aspect of most existence in the world” ...

“they are sources of security and identity for individuals and for groups” (Relph 1976, 1981)

although Relph reckons that “the means of experiencing, creating and maintaining significant places is not lost” ...

“these very means are disappearing and **placelessness**, the weakening of distinct and diverse experiences of places, is now a dominant force”







concept of **place**

specific and unique places are **localities** (*locale*) in social science parlance ...

the uniqueness of particular localities is enhanced by the location of equally unique objects in those localities ...

for the arts this usually means the placing of a three dimensional (usually) work of some kind at that locality to enrich the sense of place ... **public art**







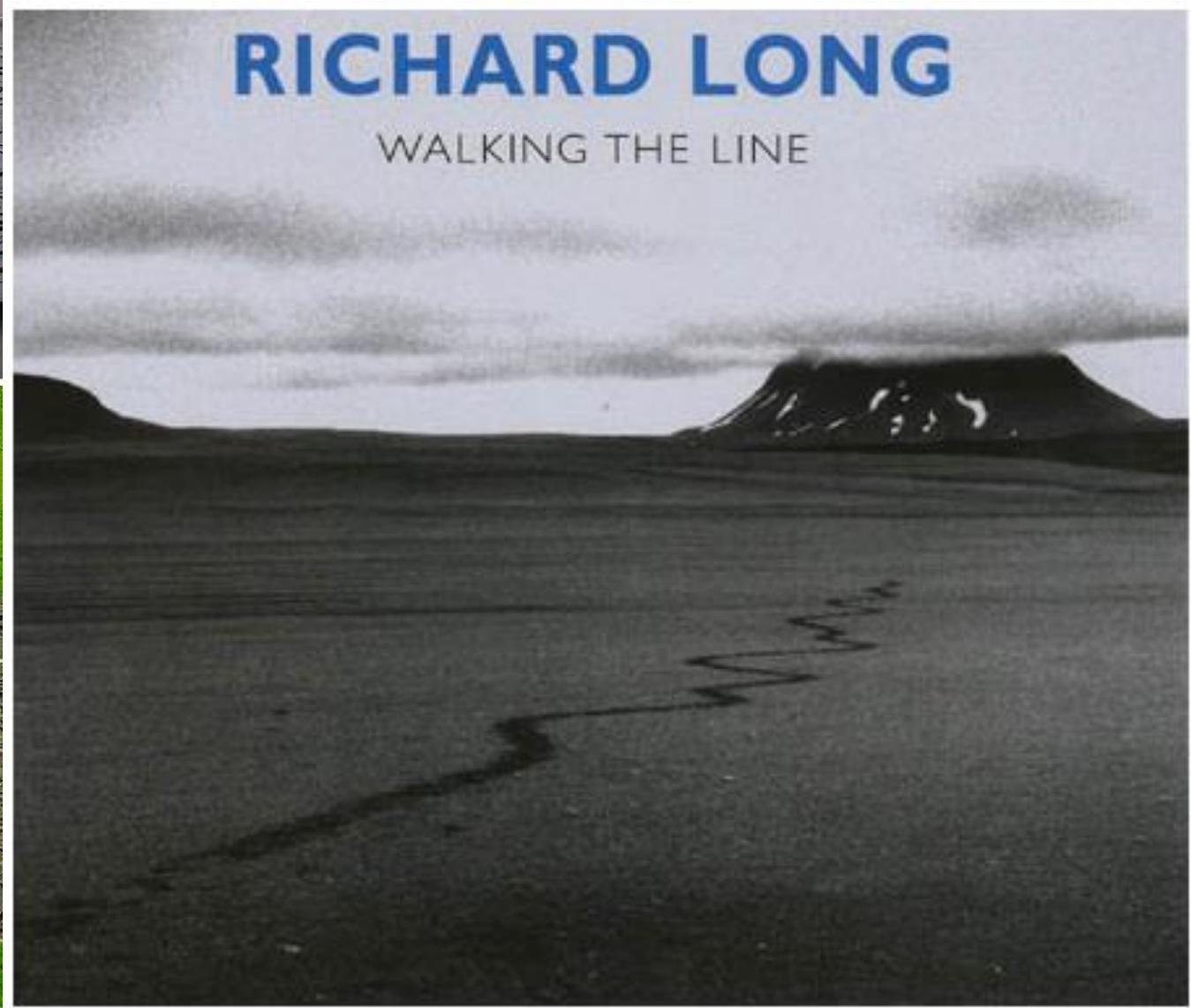


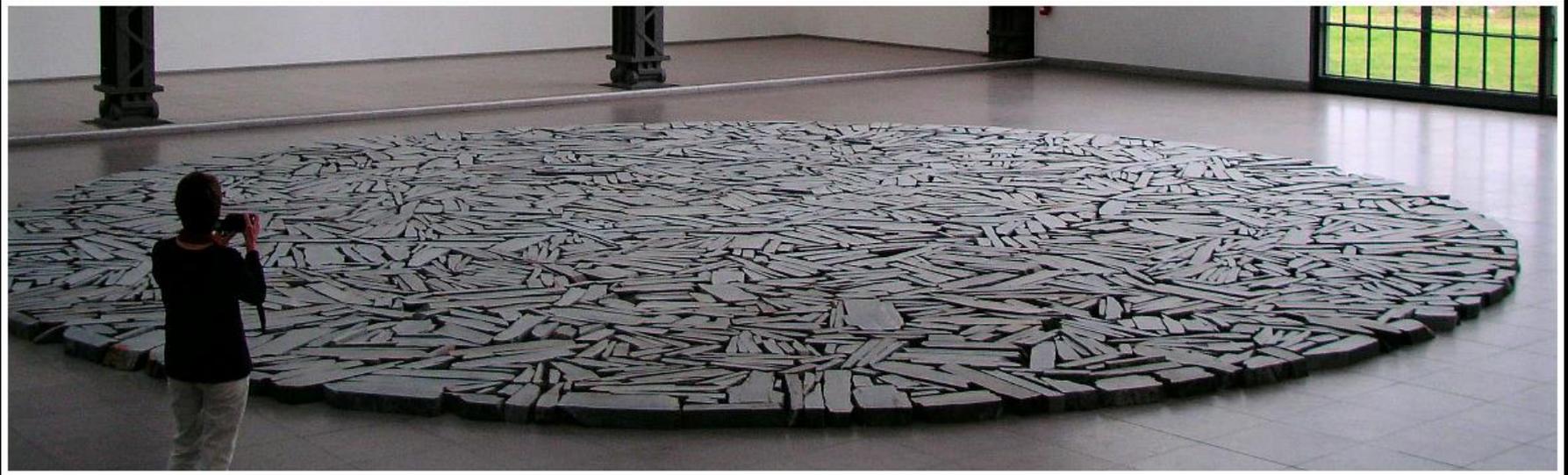
The placing of work in public spaces has been extended at least as far as three dimensional art is concerned by the rise of the sculpture park

The next step is the utilisation of **nature as art** ... nature as raw material in the creation by intervention or modification of works deemed to be art ... or by seeing the record (physical or intellectual) of an interaction with nature as art in its own right.

Such works have come to be known collectively as **LAND ART**





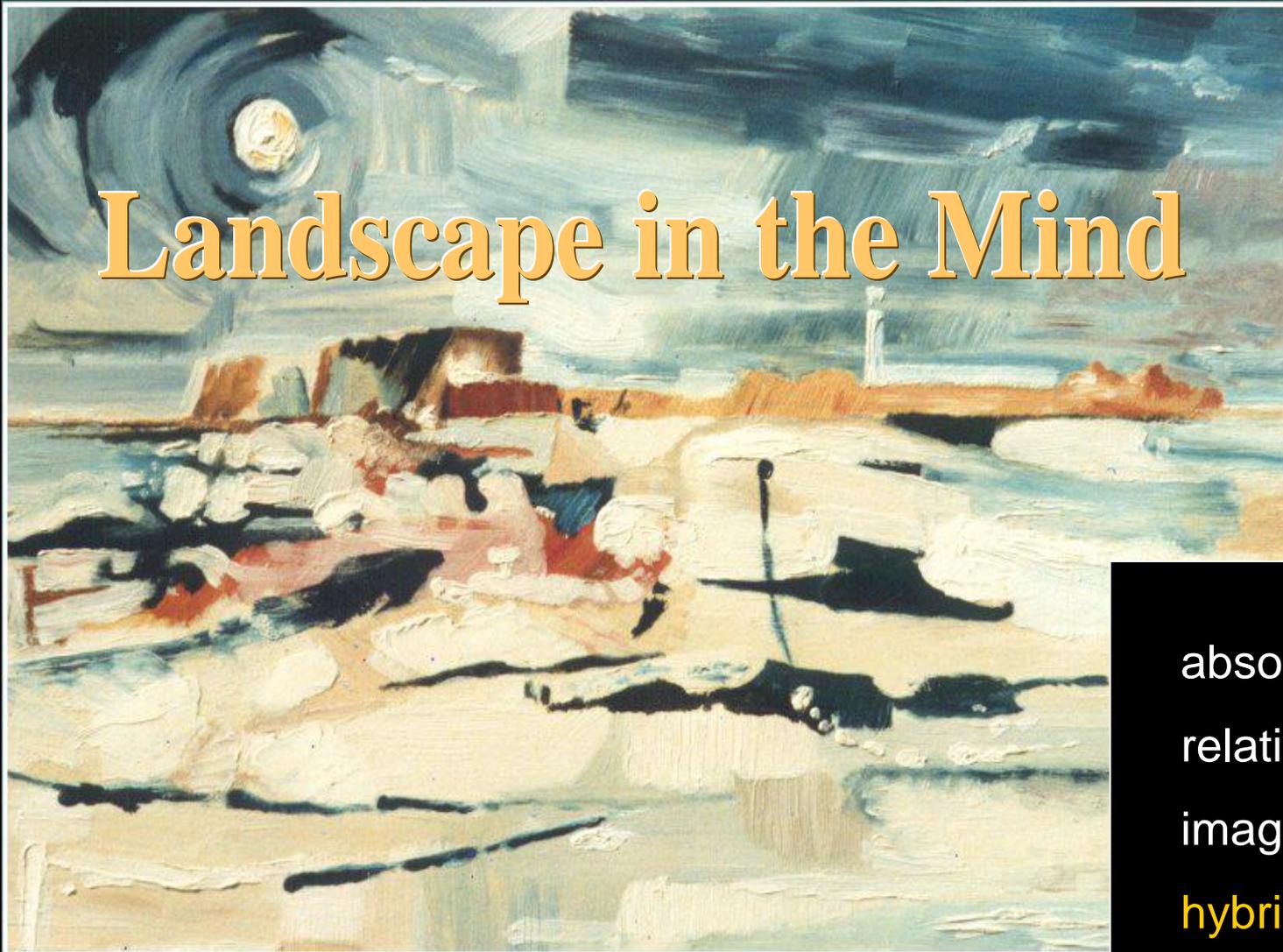


problematising **land art**:

is it intimately **part of nature**, albeit modified creatively?

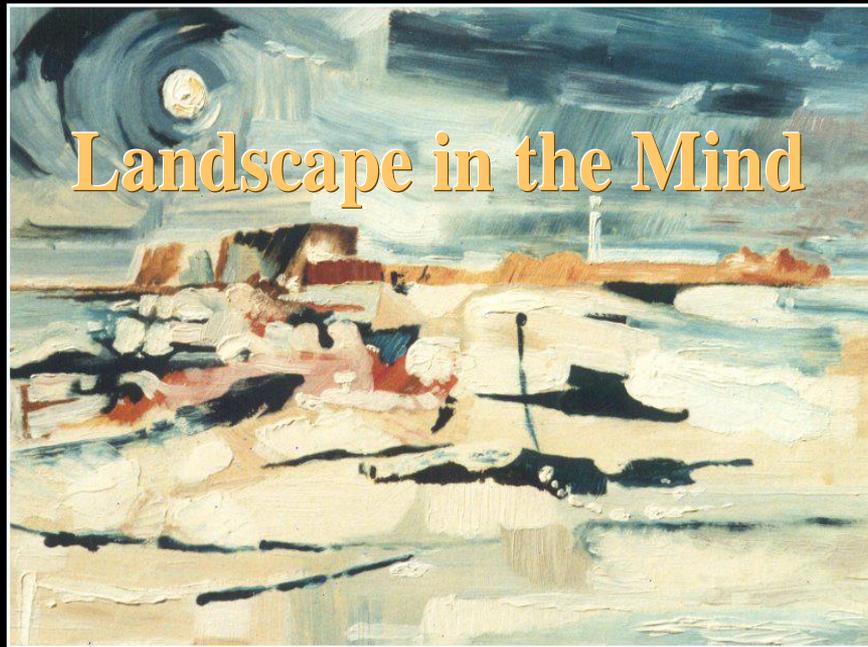
or **is it installation** equally at home in the sculpture park or gallery?

Landscape in the Mind



absolute space
relative space
imagined space
hybrid space
space and time

space and landscape



landscape is that portion of the earth's surface which the eye can take in at a glance,

it is in prospect, observed and experienced from a fixed point of view or particular locality

space and landscape

concepts of landscape

The Arts

Concept is drawn from the Netherlands and Britain (though other sources) and from “high” culture

defined as **ways of seeing** (Cosgrove 1984, Cosgrove and Daniels 1988, Daniels 1993) ...

specifically a painterly way of seeing the world and an elite way of seeing the dialectical relationship between the rural landscape and painting ... creates a **picturesque** view recreated in reality

space and landscape



... creates a
picturesque view
recreated in reality

space and landscape

concepts of landscape

The Social Sciences

drawn particularly from Germany (19th century) and North America (Berkley School and Carl Sauer) ... and from “popular” culture

defined as a portion of the natural and cultural environment, i.e. it is material ... an entity in time and space.

its subject was “the folk landscape” ... sought to understand how rural peoples encoded their cultural values (meaning) on the land

concepts of landscape

from the painterly tradition emerged a wider interest theorising visual representation that freed landscape from its elite 18th and 19th century painterly context.

from the tradition of landscape studied in “material and artifactual” form has come a greater concern for encoding cultural (particularly class and political) values in the landscape (not just folk traditions).

the argument is made that landscape not only reflects the cultural but plays a critical role in constituting it

concepts of **landscape**

amongst the more recent approaches to landscape in the social sciences is one that has been termed the *existentialist approach* ...

landscape as the biographer of its creator:

“the landscape is thoroughly and permanently imbued with struggle, tension and dialectical conflict” (Samuels 1978) ...

“created landscapes of men are ... contingent upon contexts, but the responsibility of authors.” (Samuels 1979) ...

and where authors cannot be identified, the **product of society.**

concepts of landscape

“our human landscape is our unwitting autobiography ...

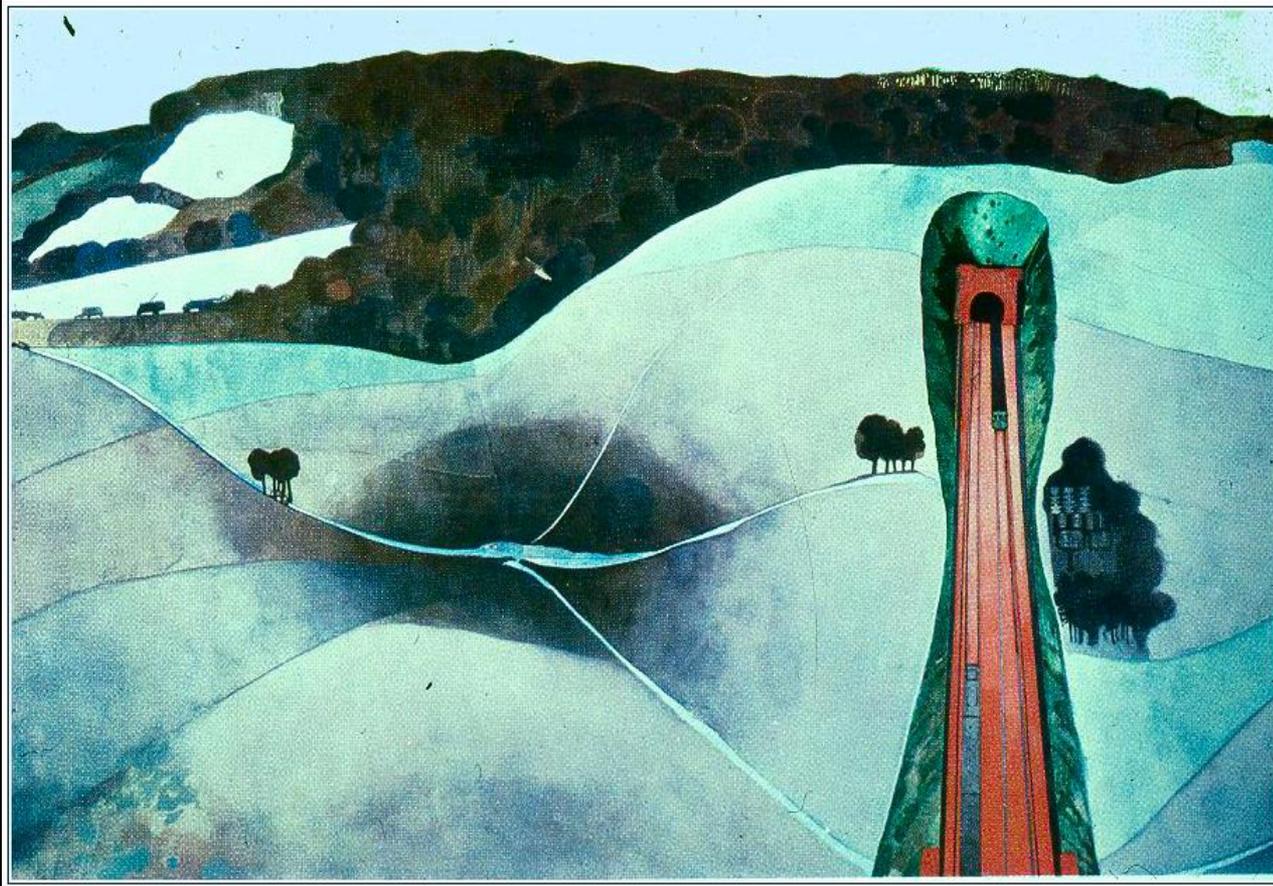
and all our cultural warts and blemishes our ordinary day to day qualities are there for anybody who how to look for them.”

“The man-made landscape – the ordinary run of the mill things that humans have created and put on the Earth ...

provides strong evidence of the kinds of people we are, and were, and are in the process of becoming” (Lewis 1979)

So, landscape is a text:

concepts of landscape



Edward Burra

the landscape
of the English
chalklands is
such a **text**

able to be read
by those who
know how ...

concepts of landscape

So, landscape is a text:

landscape is seen as biographical reflections of past society ...
and ... the preservation of such landscapes aids human identity

“to know structures are durable” ... creates a ... “sense of being
rooted in a place” (Lowenthal 1975) ...

“ we shape landscapes to conform with illusory histories, public
and private, that gratify our tastes.”

so Lowenthal (1975) goes beyond the existentialist position
claiming “society recreates landscapes to present its vision of
the past” (represents a disregard for history forming a society
characterised by *that disregarded*)

concepts of landscape

so, landscape is produced by society, interacting with environment ...

to create “a way of seeing ... a way in which some Europeans have represented to themselves and to others the world about them and their relations with it and through which they have commented on social relations” ...

so that “landscape is not merely the world we see, it is a construction, a composition of that world.”

“landscape is created and interpreted by people in terms of **imagined relationships** with nature, with social roles, and interpretations between others and nature.”

concepts of landscape



David Bomberg

absolute space
relative space
imagined space
hybrid space
space and time

landscape and the artist

"Landscape may be represented by painting, drawing or engraving; by photography, film and theatrical scenery; by writing, speech, and presumably even music and other 'sound images'.

Before all these secondary representations, however, landscape is itself a physical and multi-sensory medium (earth, stone, vegetation, water, sky, sound and silence, light and darkness, etc.) in which cultural meanings and values are encoded, whether they are put there by the physical transformation of place ..., or found in a place formed, as we say, 'by nature'

Landscape is a medium in the fullest sense of the word. It is a material 'means' (to borrow Aristotle's terminology) like language or paint, embedded in a tradition of cultural signification and communication,

a body of symbolic forms capable of being invoked and reshaped to express meaning and values." (Mitchell 1994).