

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

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

relative space

imagined space

hybrid space

space and time

absolute space

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





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,

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

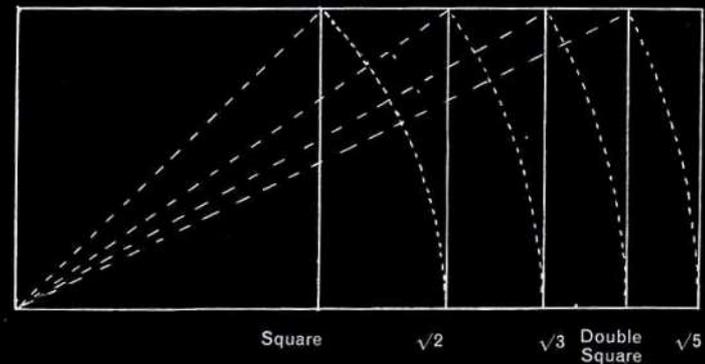
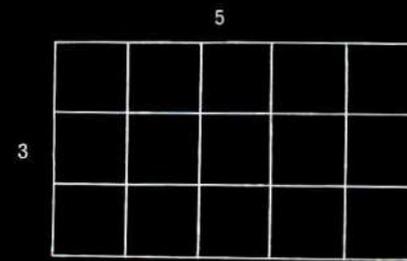
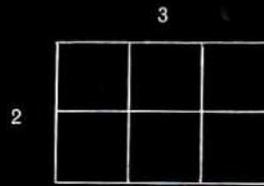
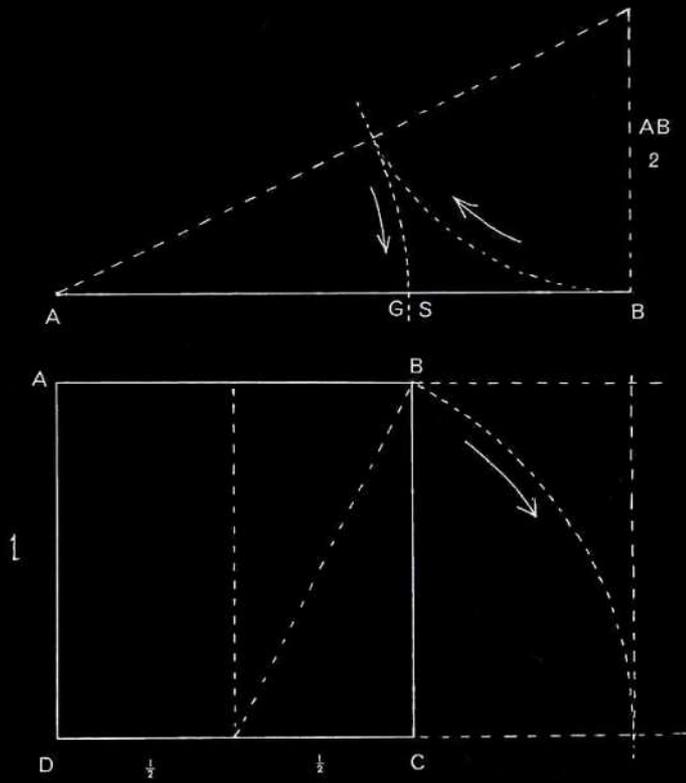
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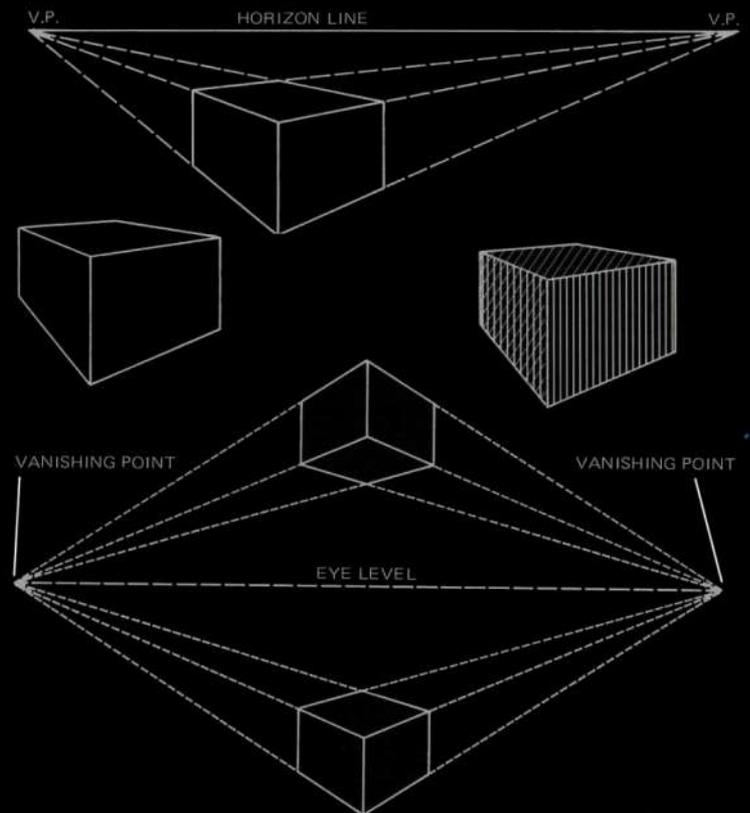
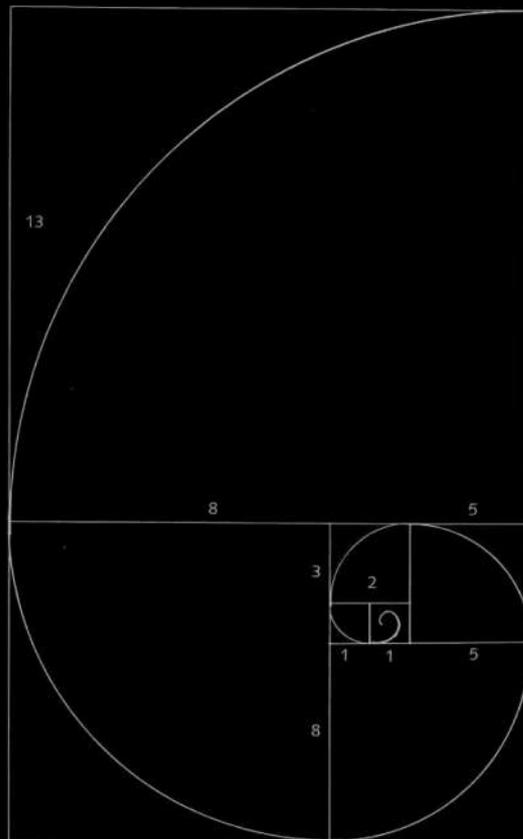
the picture plane, framed and finite,

points, lines and planes

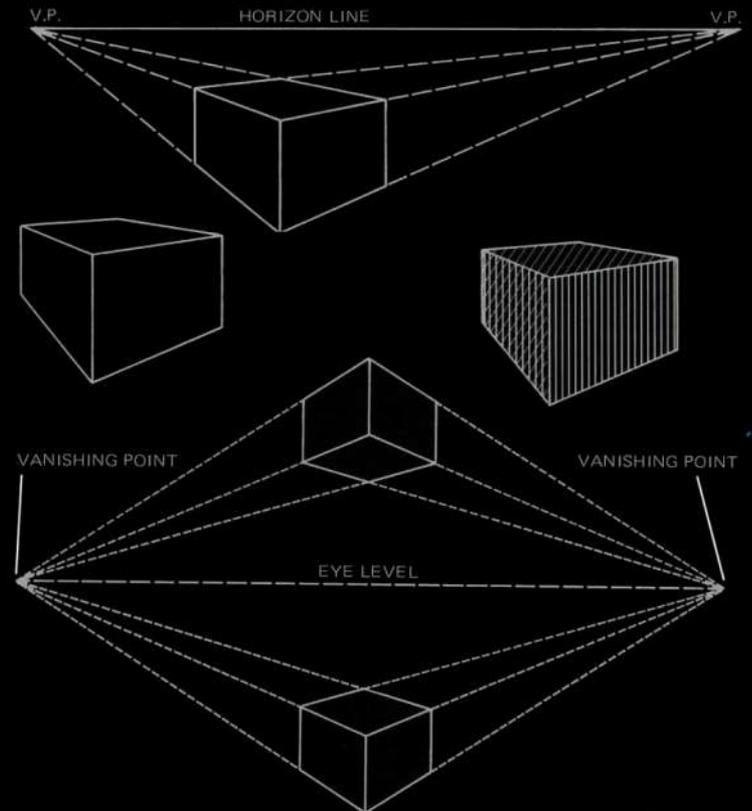
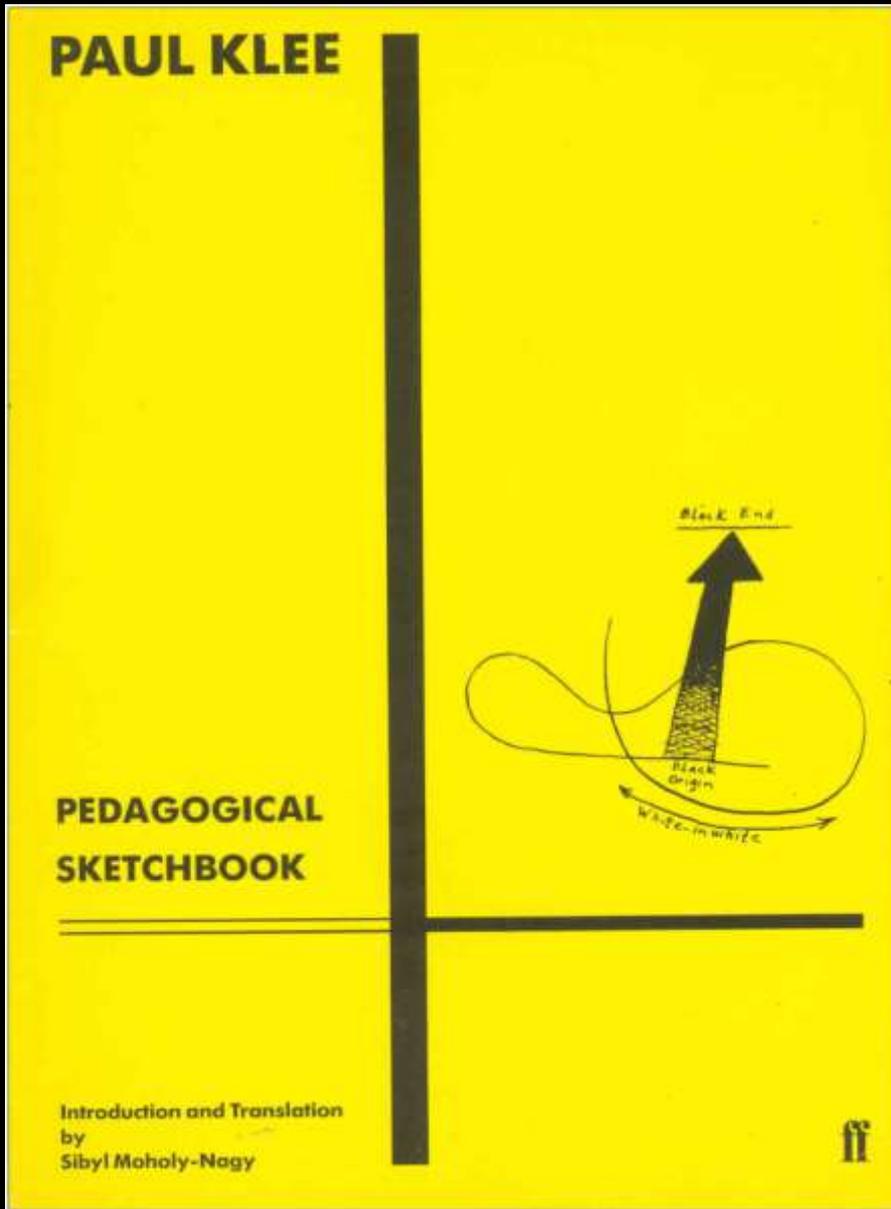


visual devices: the golden section ... and more

points, lines and planes



points, lines and planes



perspective and the illusion of distance

points, lines and planes

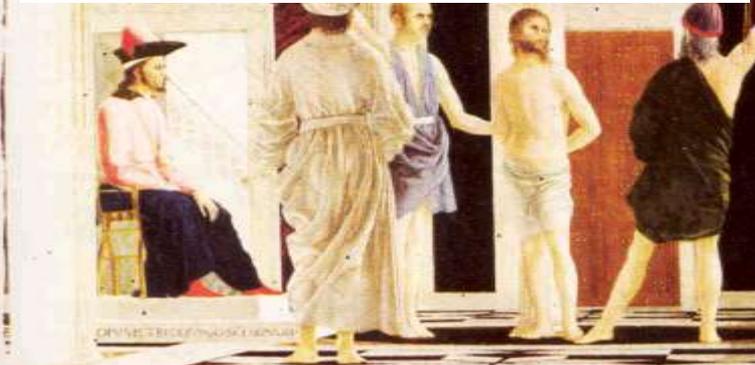
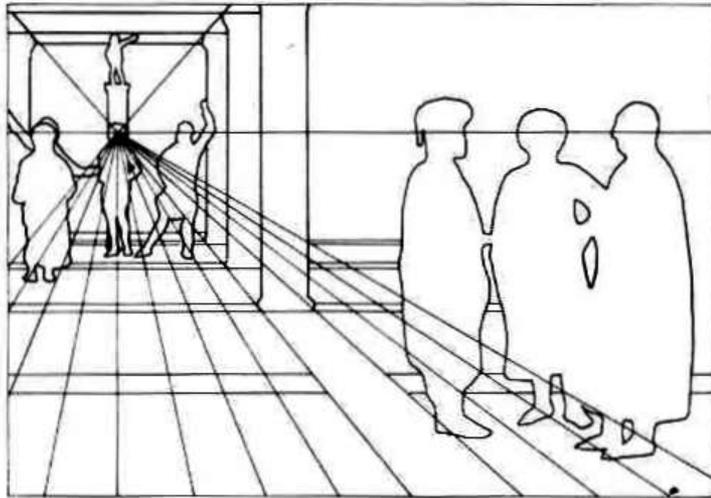


The flagellation of Christ

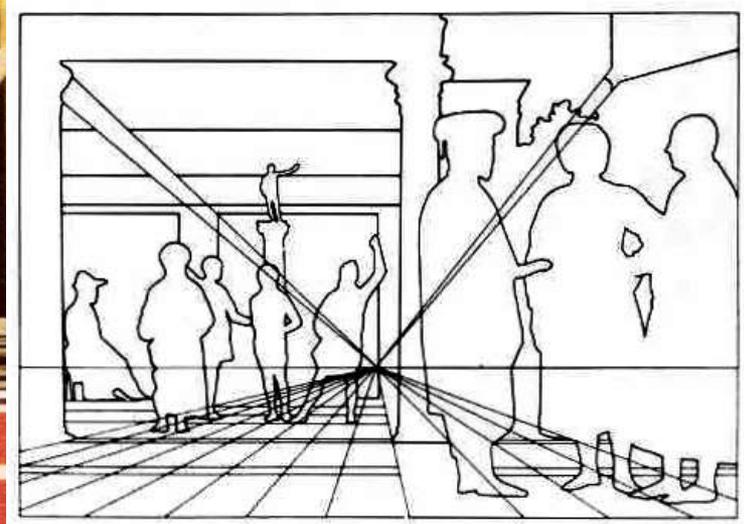
Piero della Francesca

perspective and the illusion of distance

points, lines and planes



The flagellation of Christ
Piero della Francesca



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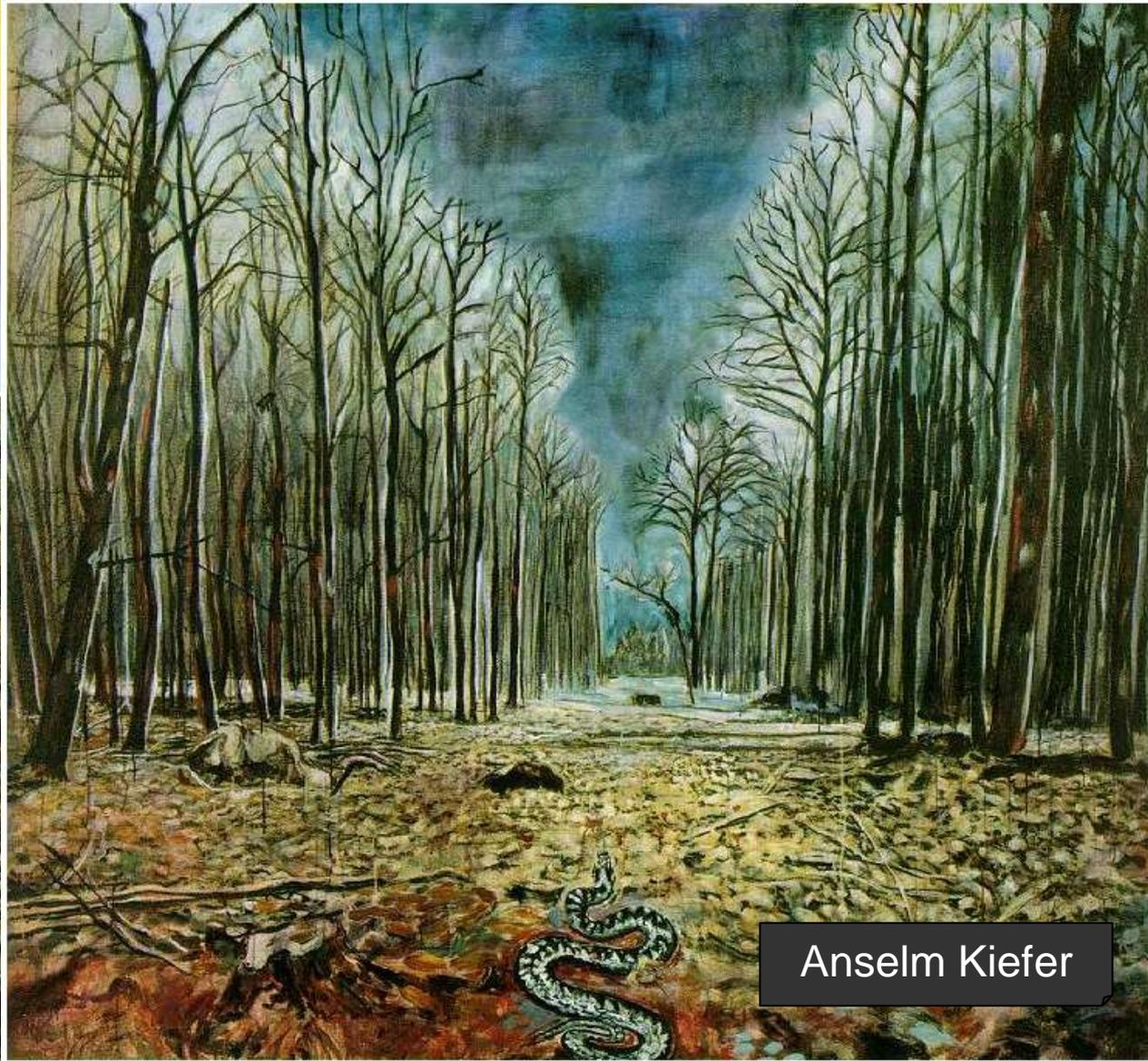
Edward Burra



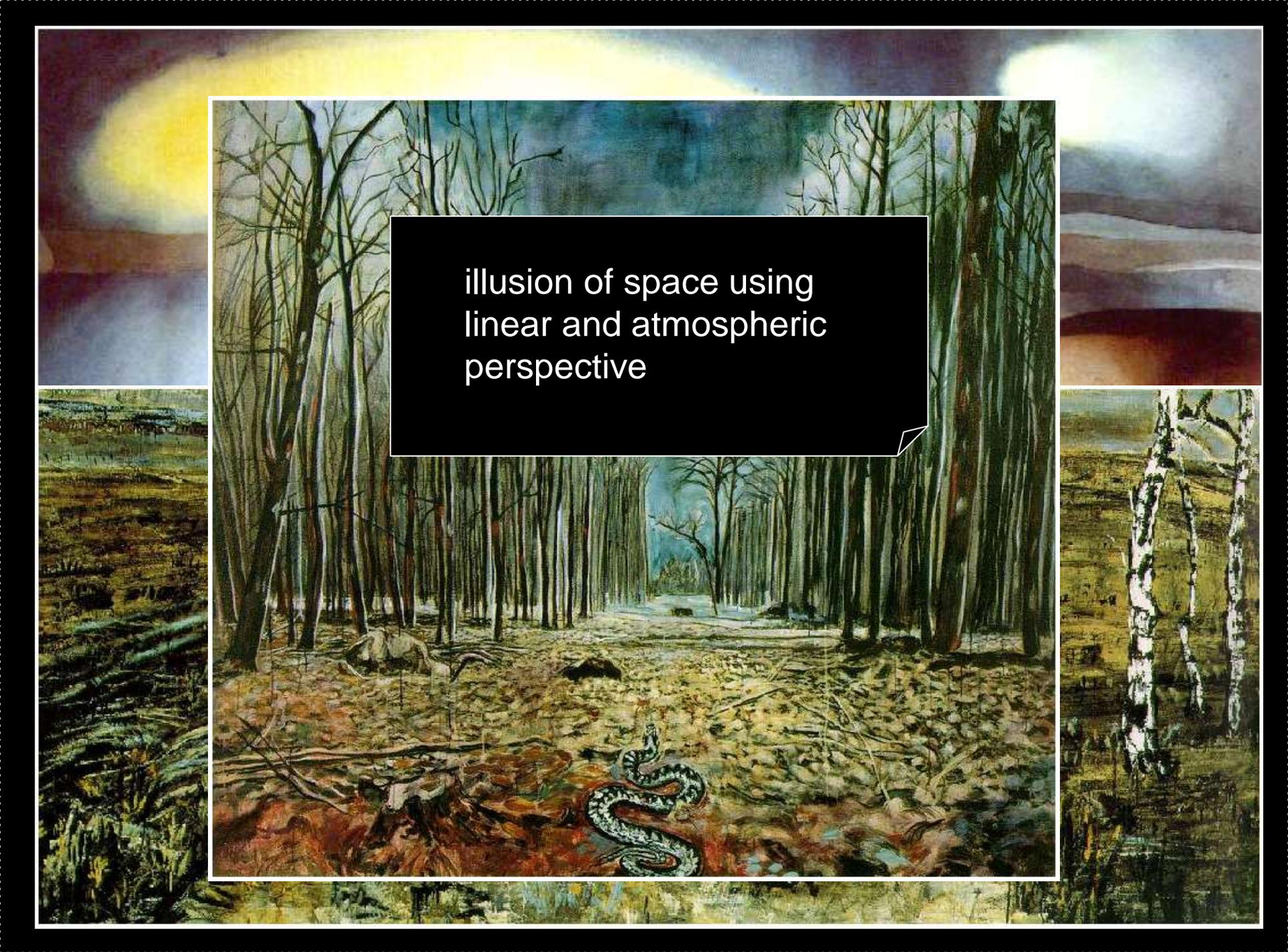


Anselm Kiefer





Anselm Kiefer



illusion of space using
linear and atmospheric
perspective



points, lines
and no real
perspective

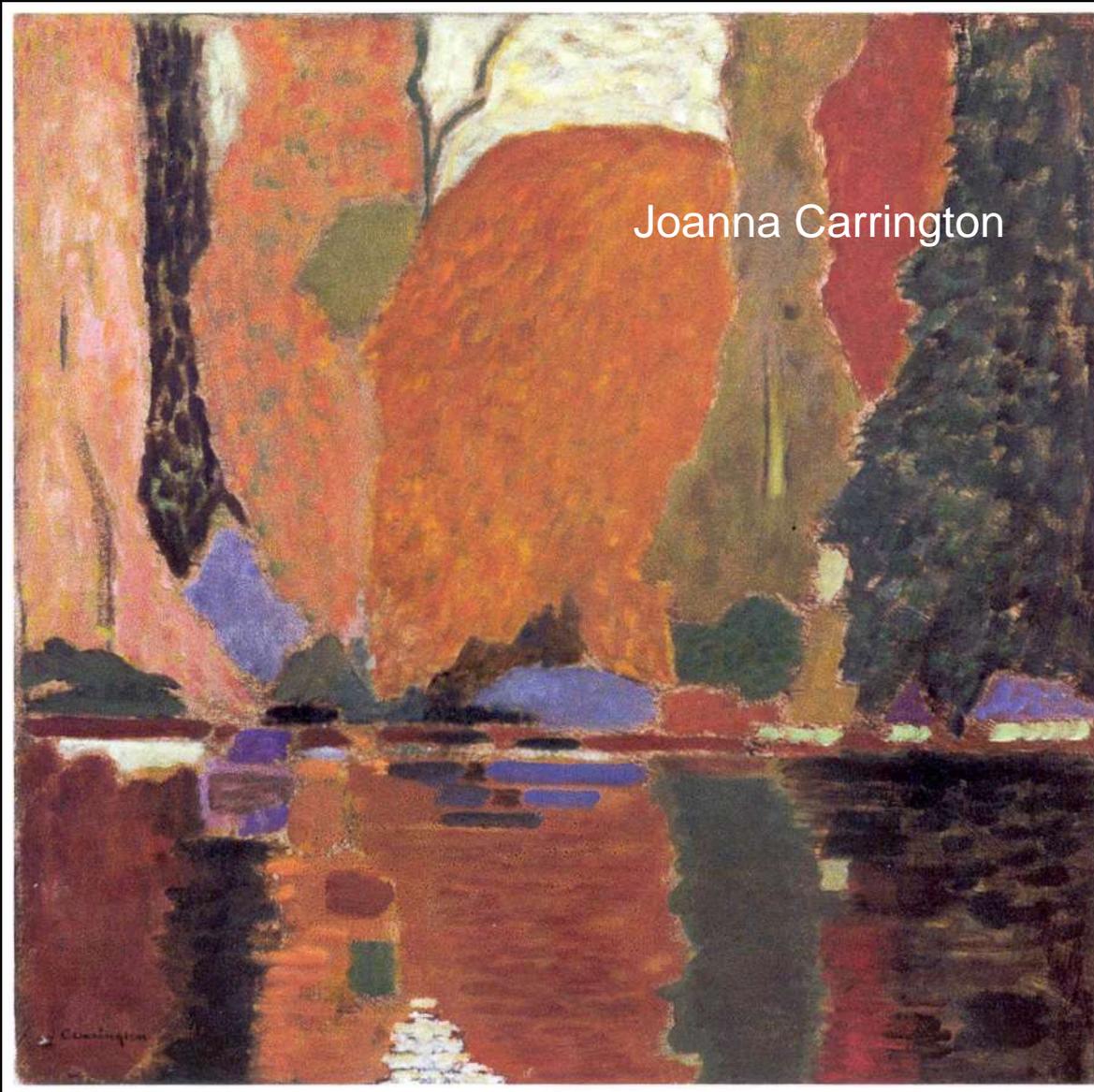


points, lines
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Peter Doig

points, lines and planes

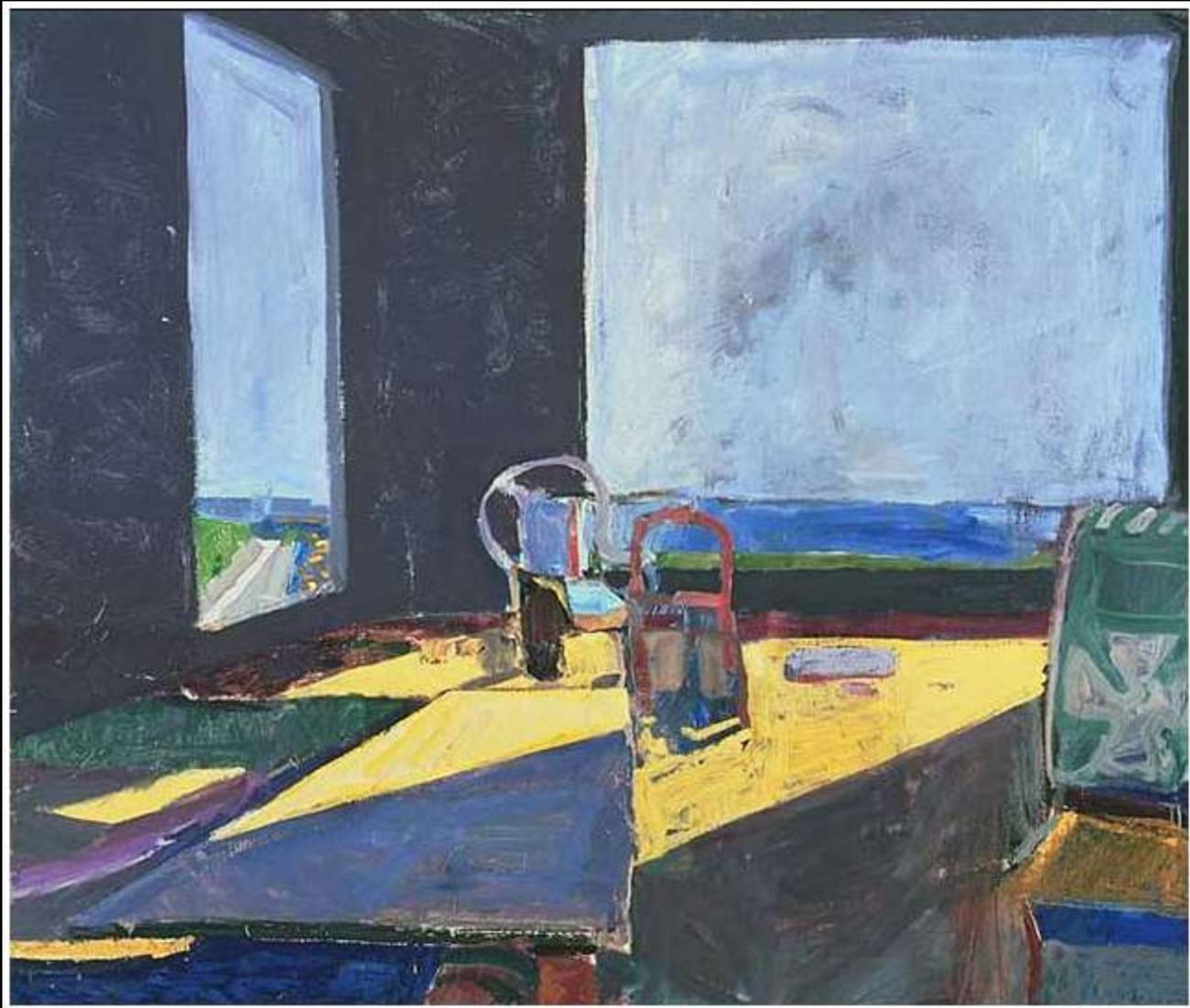


Joanna Carrington



Peter Doig

points, lines and planes



Richard Diebenkorn



Richard Diebenkorn ...



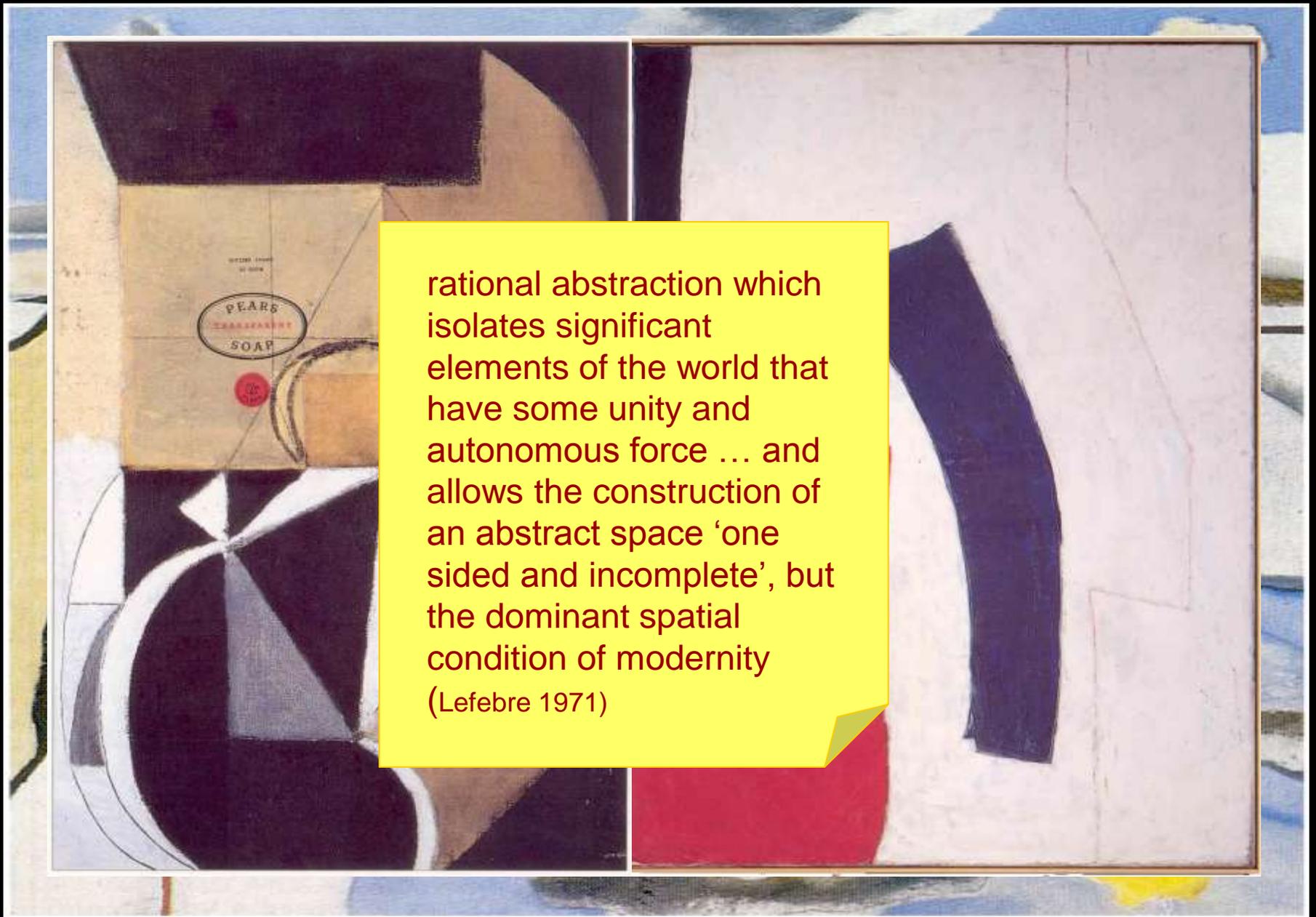
Richard Diebenkorn, Peter Lanyon ...



Richard Diebenkorn, Peter Lanyon, Roger Hilton ...



Richard Diebenkorn, Peter Lanyon, Roger Hilton and Anthony Hill



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)

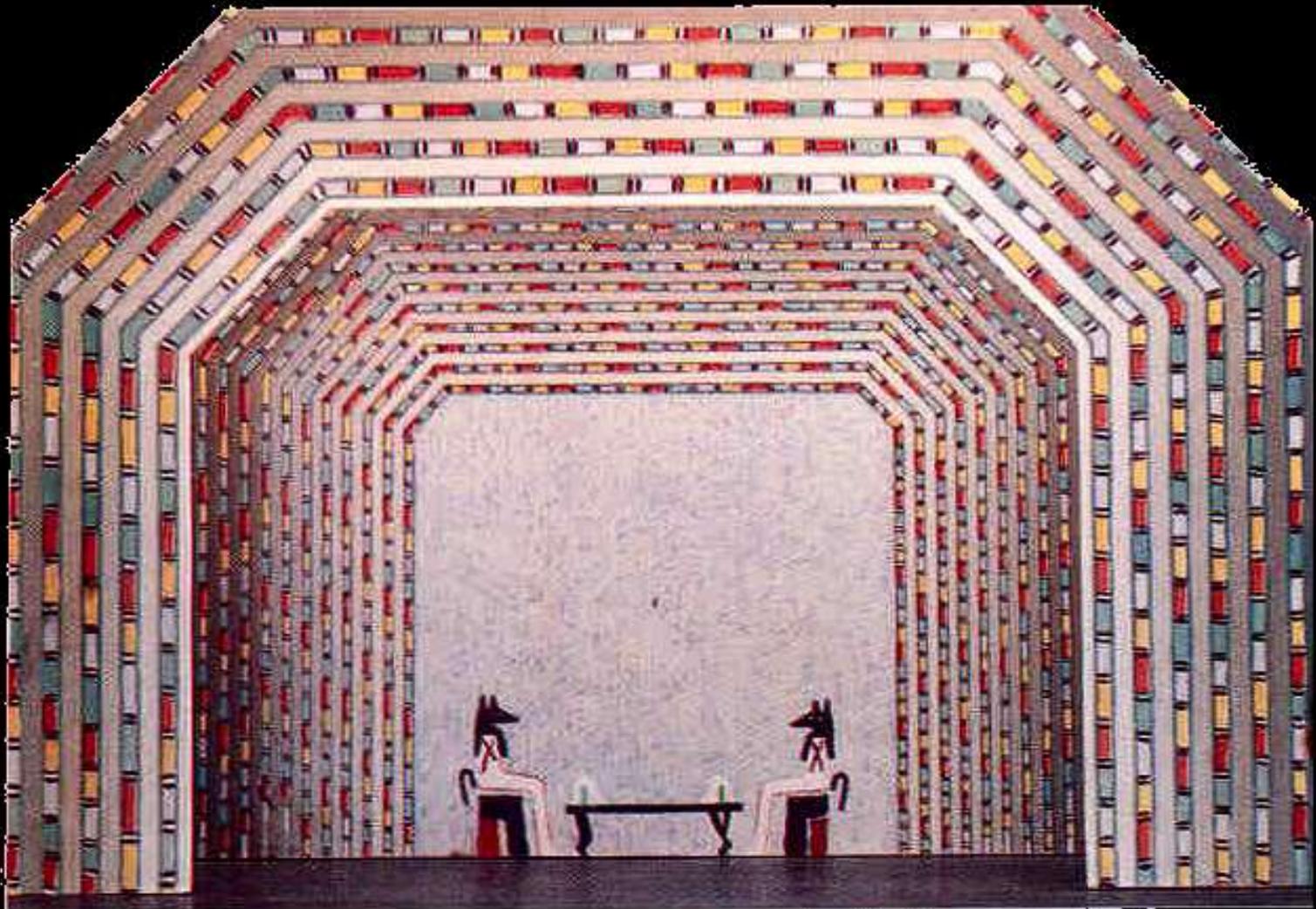
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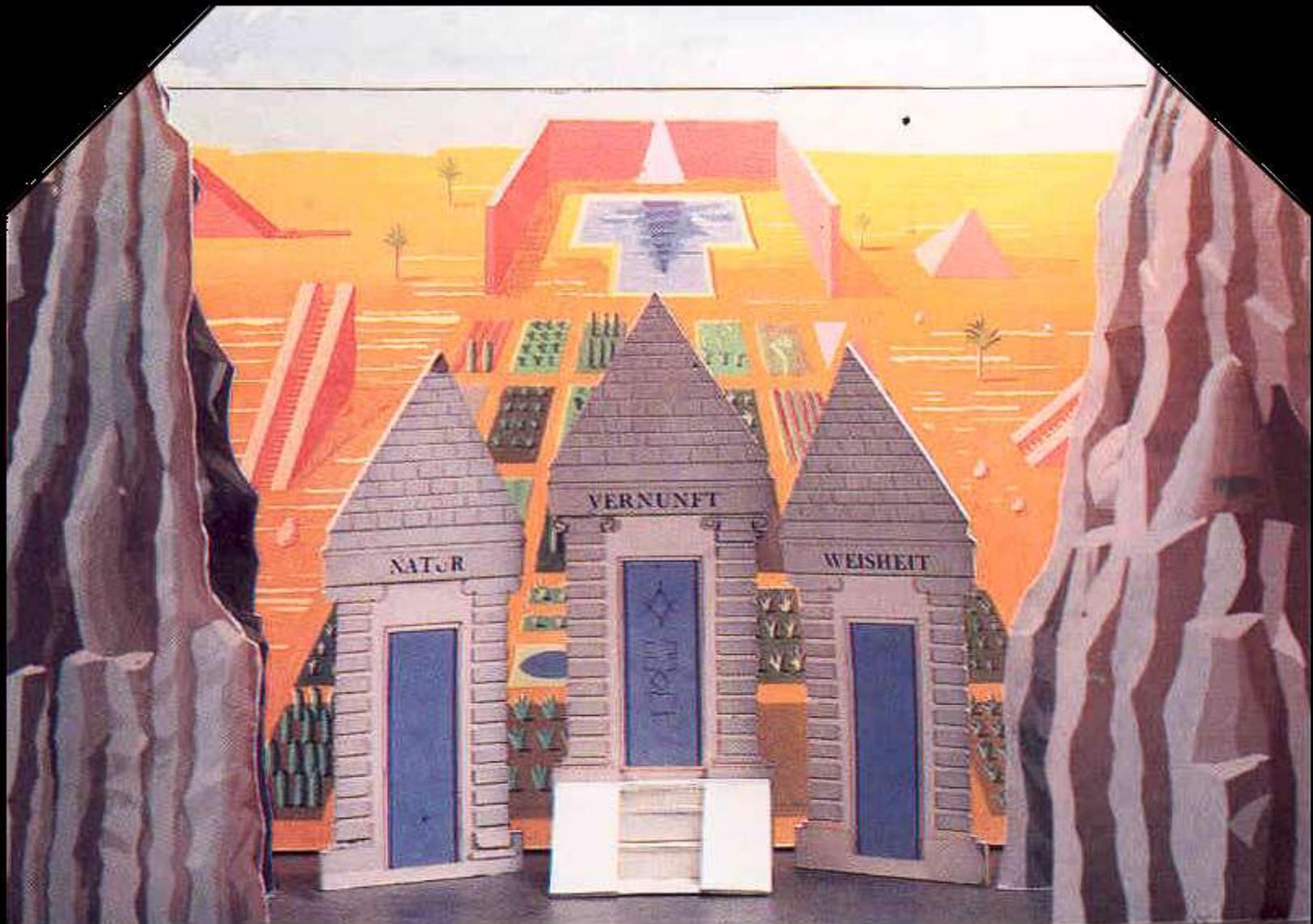
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David Hockney, stage set models for the "Magic Flute"



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

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SCHMERZ
PAIN





Ergin Carusoglu,



Ahmet Bey, it's ready to buy for Friday,
for tomorrow.
Hello, are you in the shop?
50 million - 15 million - what can you give
100 million points.
If it is two million, multiply the fucker.
Zaler!
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

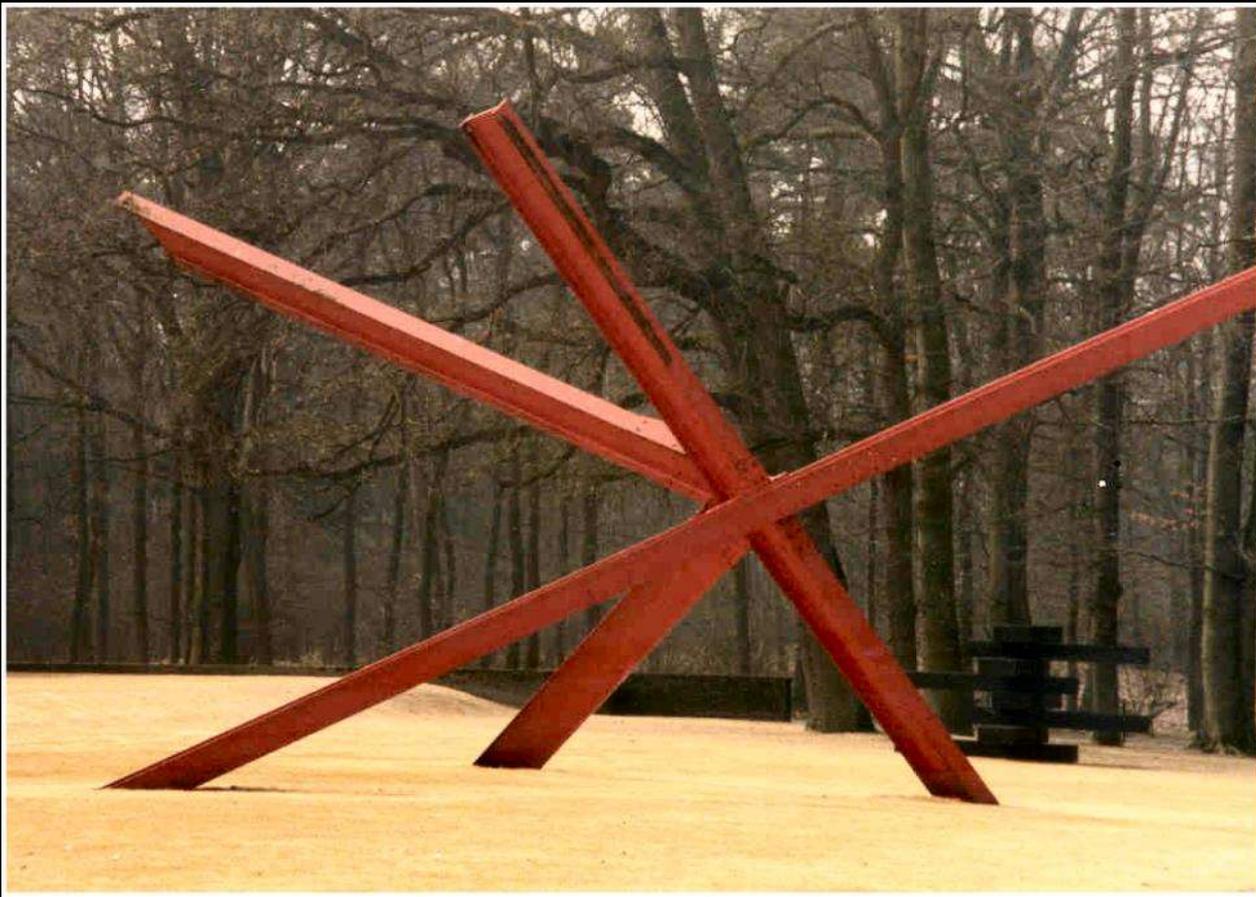
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The Kroller-Muller Museum/Gallery, Otterloo



The Kroller-Muller Museum/Gallery, Otterloo



Barbara Hepworth



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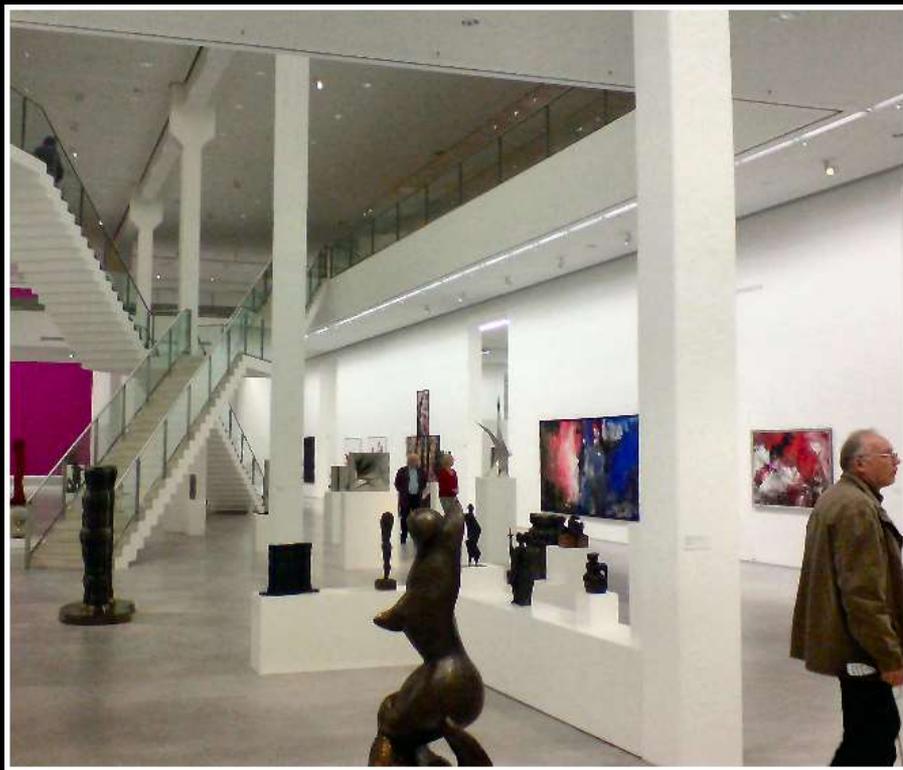
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The Gallery Space (Tate, St Ives)



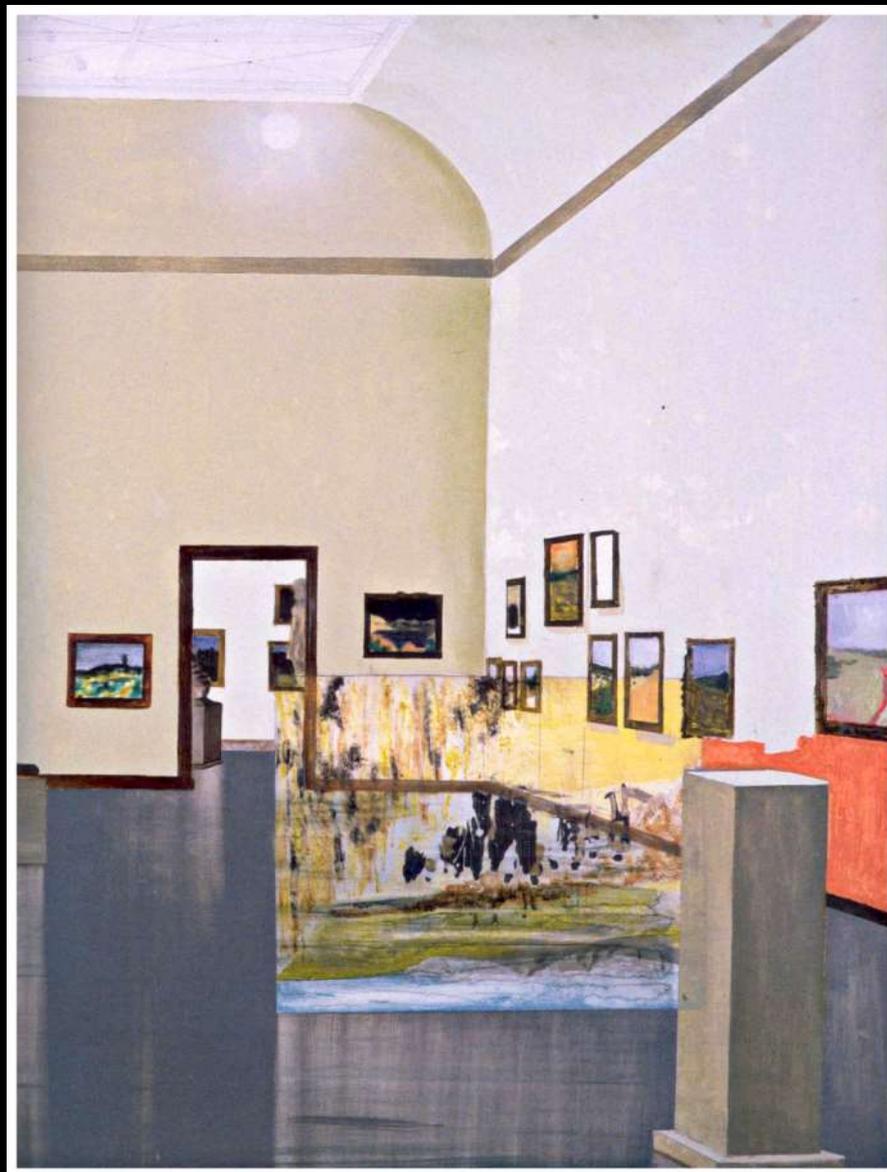


Traditional Gallery Space ... & ...



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



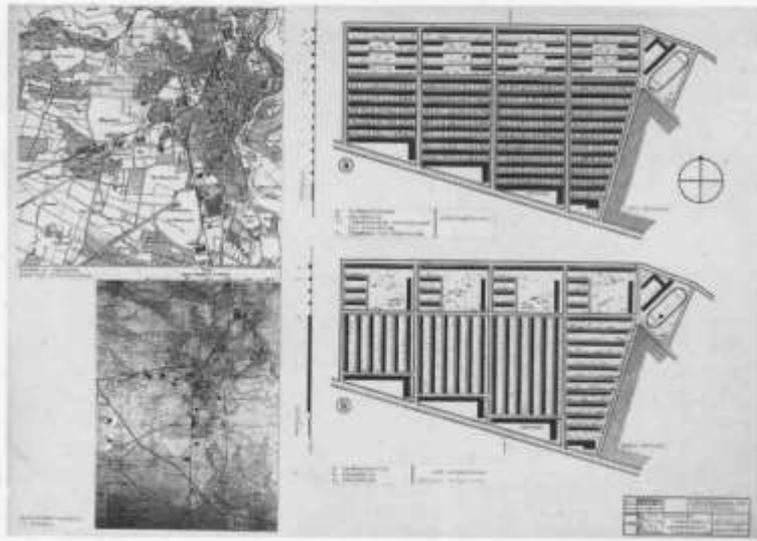
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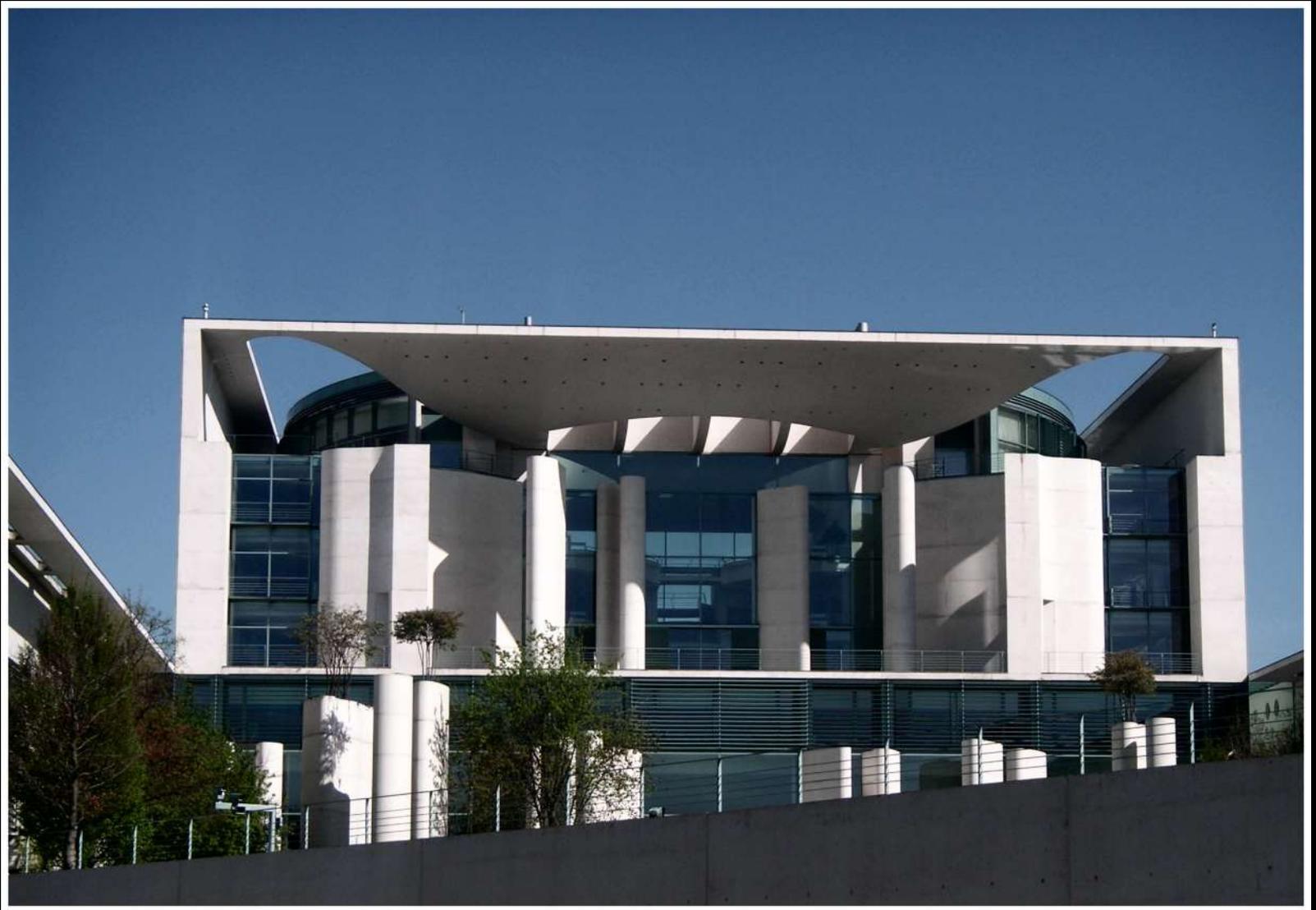
absolute space: (lived space)

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









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

absolute space

relative space

imagined space

hybrid space

space and time

relative space

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

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 ...

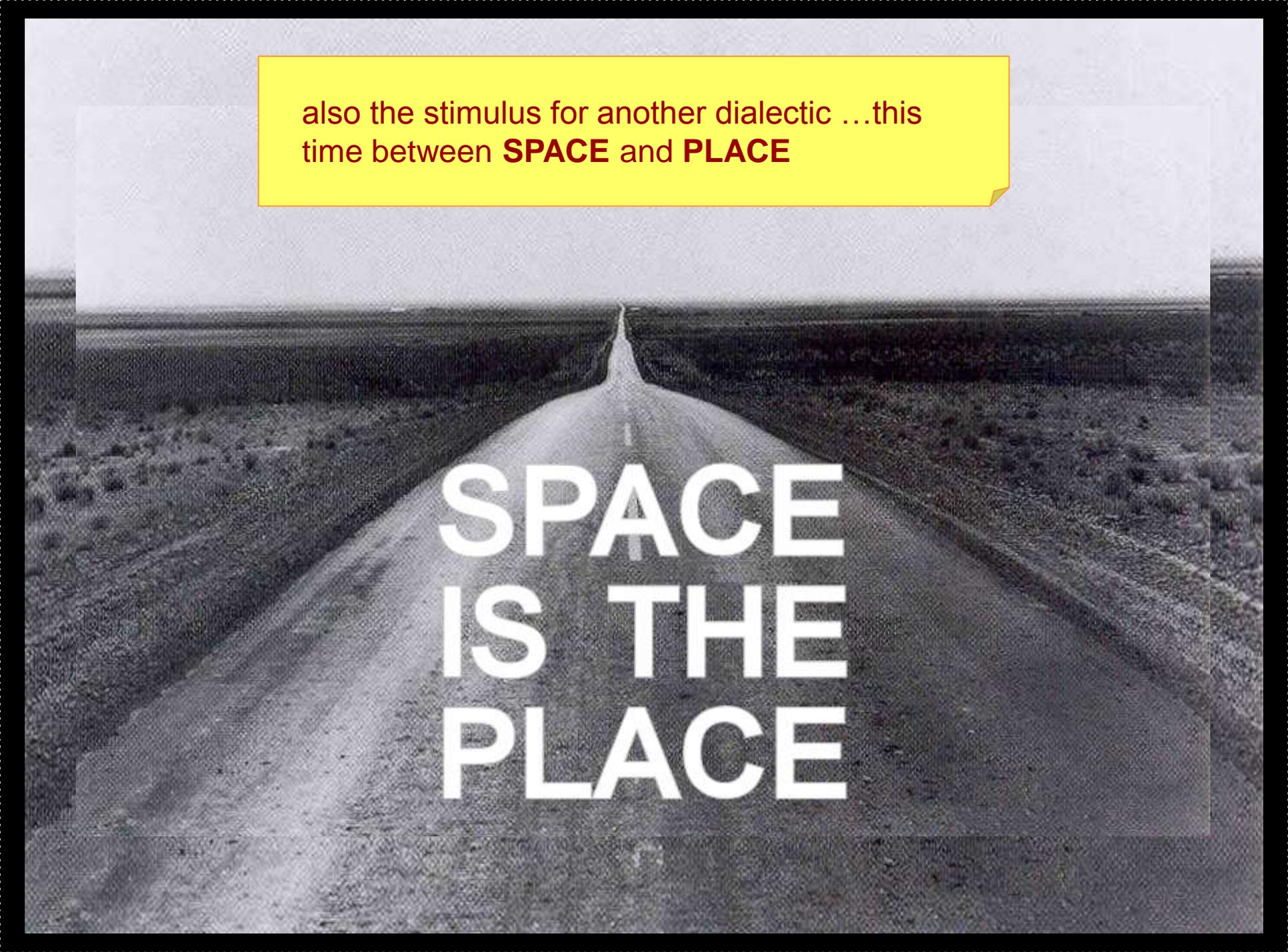
allowed the cultural reconstruction of the way knowledge is conveyed visually ... through spaces of constructed visibility (visuality)

recognised constellations of knowledge and power, acknowledging role of political, gender, sexuality/desire in visual appropriations of the world

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

also the stimulus for another dialectic ...this
time between **SPACE** and **PLACE**



**SPACE
IS THE
PLACE**

concept of place

space is organised into places...

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

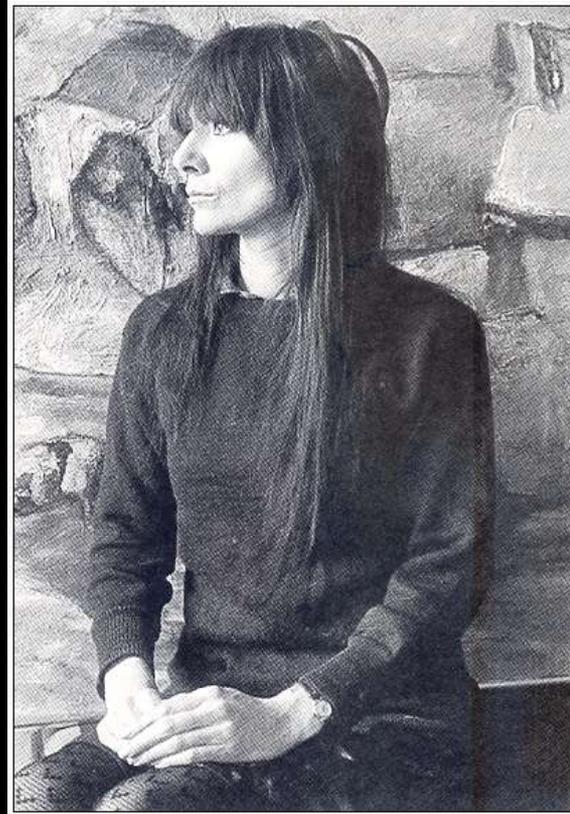
... the translation of “mere space” into “an intensely human place” (Tuan 1976)

a sense of place

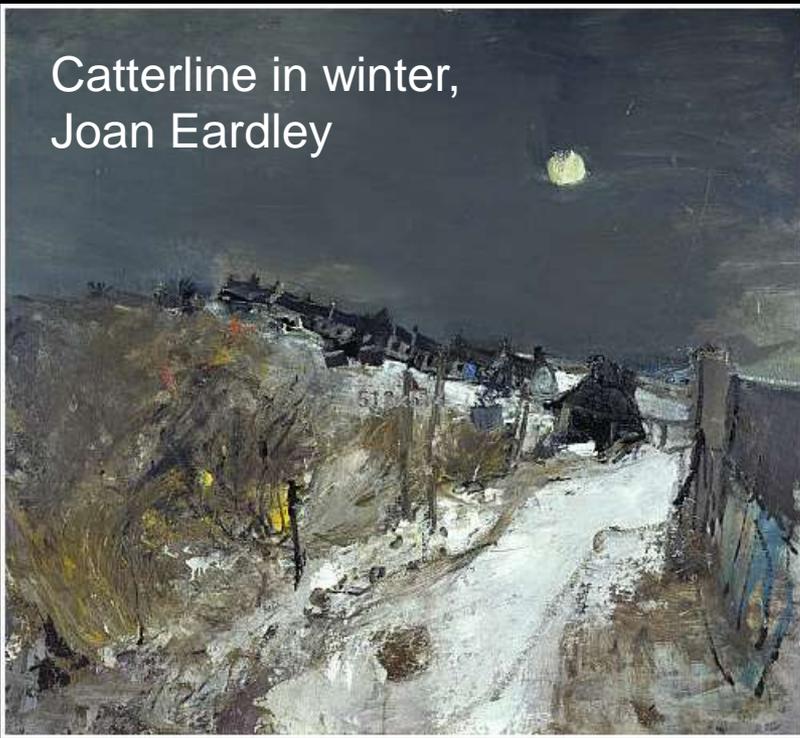


Joan Eardley NE Scotland & Glasgow
Shiela Fell Aspatria Cumbria

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**



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 T amb 1923

Per Ripoll de la Guàrdia de Lepid i la seva esposa
Gildart del Llobat de Queralt
Collada de Arriac de Balot i la seva esposa

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



93.319.06.89

93.412.71.91



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
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93 319 06 89 **AREA** 93 412 71 91

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edificis@extis.com Oficina de vendes, Carders, 45 www.gruparea.com

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93 412 71 91



el patio de mi casa
no es particular

Forat a la Virgonya 150

EL TABLON del FORAT

CATON DE LUCHA

DEL BARRIO DE SANTA CATALINA
PEPES CONTRA EL TERROR

A ALGUNOS VECINOS DEL BARRIO DE SANTA CATALINA EL AYUNTAMIENTO DE BARCELONA LES PROMETE CONSTRUIR UNA CASA QUE NUNCA HABITARAN
LOS ARQUITECTOS DEL AYUNTAMIENTO LES ESTAN DISEÑANDO UNA, QUE ES ALGRADA Y TIENE UNA TAPA DE MADERA
PEPES CONTRA EL TERROR

EL ALCALDE SE HA REUNIDO CON LOS ARQUITECTOS MUNICIPALES
VECINO DEL BARRIO ABANDONA TODA ESPERANZA
EL AYUNTAMIENTO FIRMA PACTOS DE NO AGRESION
VECINO ESCRIBE TU TRATAMIENTO
PEPES CONTRA EL TERROR

EN EL MOMENTO DE INICIARSE LOS DERRIBOS DEL BARRIO DE SANTA CATALINA, MUCHOS NO SABIAN QUIEN ERA SU ENEMIGO
AQUELLA VOZ QUE PIDE DERRIBOS Y NOS HABLEA DE ESPONJAR EL BARRIO ES LA VOZ DEL ENEMIGO
PEPES CONTRA EL TERROR

UN CLUB SUS SACARADORAS SON MAS FUERTES QUE UN ZOOLO. INSTRUCTOS EN BARRIO DE SANTA CATALINA OBTENDRAN TODO LO QUE ANTES PODEAN POR DEFECTO. NECESITAN TENER UN DEFECTO. NECESITAN UN CONDUCTOR
EN LOS LOS ARQUITECTOS MUNICIPALES SON TAN PODEROSOS COMO UN BARBADO, NO TIENEN A NADA Y NO HAY CASA QUE SE LES RESISTA. PERO TIENEN UN DEFECTO. NECESITAN QUE SE LES DERRIBA
UN CLUB EL VECINARIO DEL BARRIO DE SANTA CATALINA HACE RESPETAR COLABORAN Y OBLIGAN PERO TIENEN UN DEFECTO. PUEDE PENSAR
PEPES CONTRA EL TERROR

LAS RATAS CONVIVEN CON EL VECINARIO DEL BARRIO, TODAVIA
LAS BASURAS SE ACUMULAN EN EL BARRIO, TODAVIA
LOS EDIFICIOS DEL BARRIO PARA EL DERRIBO ESTAN EN PIE, TODAVIA
AL VECINARIO DEL BARRIO EL AYUNTAMIENTO LE DEJA RESPIRAR, TODAVIA
PEPES CONTRA EL TERROR

ALGUNOS VECINOS DEL BARRIO DE SANTA CATALINA
AQUELLOS A QUIENES ESTAN DESTINADAS LAS SUBVENCIONES DEL AYUNTAMIENTO DE BARCELONA EXIGEN ESPRITO DE SACRIFICIO
LOS CERDAS DEL BARRIO DE SANTA CATALINA, HABLAN A LOS LANZADOS PUES EN SUS CASAS DE LOS GRANDES TIEMPOS QUE VENCAN
LOS QUE LLEVAR AL BARRIO AL ARBIDO AFIRMAN QUE GOBERNAN ES SERVICIOS OPTIMOS. PARA SER COMPRENDIDO POR EL VECINARIO DEL BARRIO.
PEPES CONTRA EL TERROR

EL VECINARIO DEL BARRIO DE SANTA CATALINA GRITA PARA SALVAR SUS CASAS
LOS MERCADERES DEL AYUNTAMIENTO GRITAN PARA CRECER SU BOTIN
PEPES CONTRA EL TERROR

DEL AYUNTAMIENTO DE BARCELONA SALEN LOS ASESINOS DEL BARRIO DE SANTA CATALINA. EL VECINARIO VIGILA LAS CALLES CON TERROR, ENCERRANDO A LOS HIJOS EN SUS CASAS, ESPERANDO QUE CAIGAN LOS ARQUITECTOS MUNICIPALES CON SUS ARMAS DE DESTRUCCION MASTIX
PEPES CONTRA EL TERROR

EL AYUNTAMIENTO DE BARCELONA DICE: ESTE ES EL CAMINO PARA ESPONJAR EL BARRIO DE SANTA CATALINA.
EL VECINARIO DICE: ESTE ES EL CAMINO PARA DESTRUIR LO
PEPES CONTRA EL TERROR

A ALGUNOS VECINOS DEL BARRIO DE SANTA CATALINA EL AYUNTAMIENTO DE BARCELONA LES PROMETE CONSTRUIR UNA CASA QUE NUNCA HABITARAN
LOS ARQUITECTOS DEL AYUNTAMIENTO LES ESTAN DISEÑANDO UNA, QUE ES ALGRADA Y TIENE UNA TAPA DE MADERA
PEPES CONTRA EL TERROR

EN LAS PAREDES DE ALGUNAS CASAS DEL BARRIO DE SANTA CATALINA ALGUIEN ESCRIBIO
¡NO MAS DERRIBOS!
LAS CASAS SOBRE LAS QUE SE ESCRIBIO YA HAN CAIDO
PEPES CONTRA EL TERROR

EN EL CALENDARIO DE DERRIBOS DEL AYUNTAMIENTO, EN EL BARRIO DE SANTA CATALINA, TODAVIA NO HA SIDO SEÑALADO EL DIA PARA LOS ULTIMOS DERRIBOS. TODOS LOS MESES Y TODOS LOS DIAS ESTAN LIBRES AUN.
UNO DE LOS DIAS LE HARAN UNA CRUZ
PEPES CONTRA EL TERROR

ES DE NOCHE, LAS FAMILIAS DEL BARRIO DE SANTA CATALINA VAN A LA CAMA.
LAS MUJERES JOVENES DEL BARRIO PARIRAN HIJOS QUE NO CONOCERAN NUNCA LA CASA DE SUS PADRES
PEPES CONTRA EL TERROR

ALOS DEL AYUNTAMIENTO DE BARCELONA DICEN A LOS VECINOS DEL BARRIO DE SANTA CATALINA SON TODOS IGUALES.
POR LAS SUBVENCIONES LO SABERIS. SUS CORAZONES PUEDE QUE NOS QUERAN A TODOS POR IGUAL.
PERO LO QUE SUBVENCIONAN Y QUIEN DIVENCIONAN NOS INDICA QUE HAY DOS CLASES DE OJO
PEPES CONTRA EL TERROR

EL MERCADO DE SANTA CATALINA
Deseamos a quienes se quedan en el barrio de Santa Catalina, por el momento de las cosas, mantenerse en los barrios de la gran barcelona...
"FORAT DE LA VERGONYA"
JOSAN CLUB
PEPES CONTRA EL TERROR

BARCELONA
Intentan evitar el desalojo de una mujer con sus tres hijos.
PEPES CONTRA EL TERROR

DIALOGOS DEL WATER-CLOS
METER UN CLOSET DEL OLIMPO. UN APITER TUNANTE. OBSERVO QUE EL LICALDE MANTIENE SIN SORRISO EL HORMONIO ARMADO QUE ADORAN SU SEMBLANTE.
PEPES CONTRA EL TERROR

LOS CALMA TU INDIGNACION VECINO RIEN AMADO. NO TIENES QUE ESTAR TRISTE MENOS ACCIONADO. NO HAS SIDO DERRIBADO POR LA SUCA SONRISA DE UN C L O S... I L M I B R A D O.
MIS TU NEGRO NO CONVENIA. CON UN MARION POTA. PUES UN PUEBLO AL QUE HAN ROGADO. CONVENIA A LA MALITOS COMO EL NORRICHEN ARMADO.
PEPES CONTRA EL TERROR

LOS LOS DIOS DEL OLIMPO Y ZEUS REENCARNADO NOS HAN ASORDADO. UN WE CABRON IMPOTENTE. QUE GRACIAS A LOS VOTOS DE SUS SACRILEGOS. LAS LEGIONES "GOLDIARI". PREPARAN OTRO EMITE A "MANT PERE MES BATE". Y QUE ON ARQUITECTOS DE "SOLIS". EN BARRO LICENCIADO. YA TIENE BIEN LIGADO UN PLEAZO FINAL PARA EXTRAER ESA CALLE POR EL "MANS NORRICHEN" DEL OJIDO
"FORAT"
PEPES CONTRA EL TERROR

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”



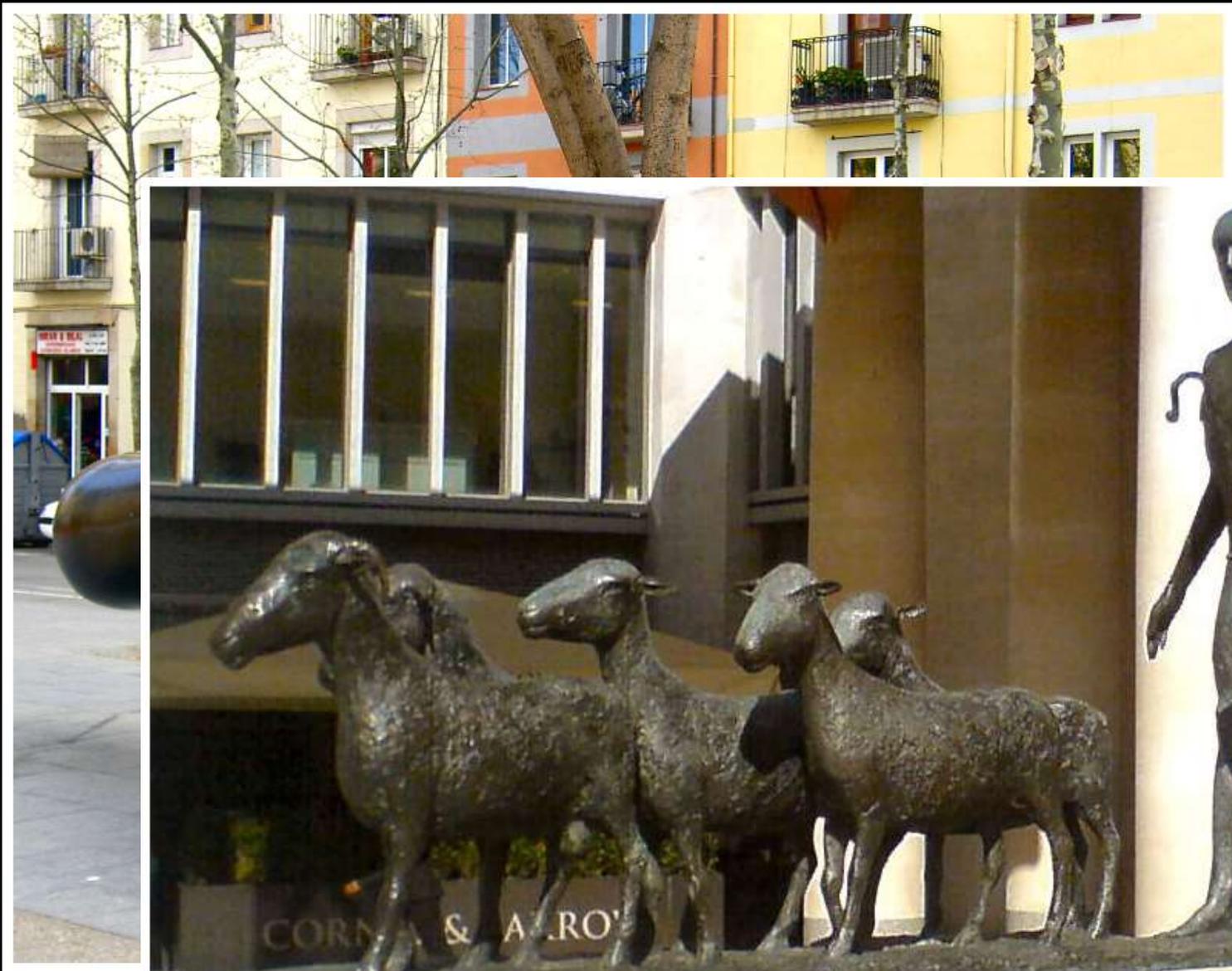
concept of **place**

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**





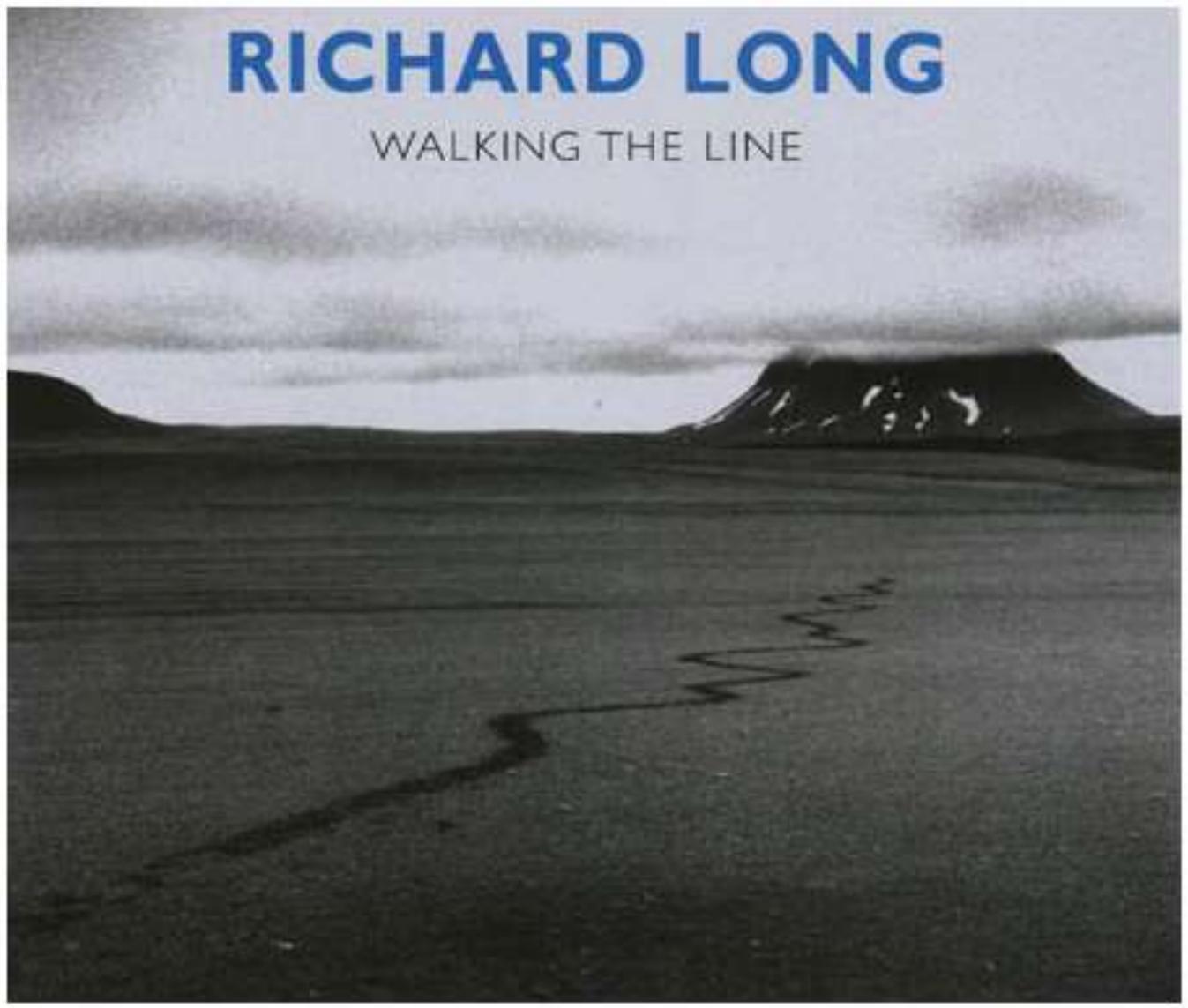




The placing of work in public spaces has been extended at least as far as three dimensional art is concerned by the rise of the sculpture park

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





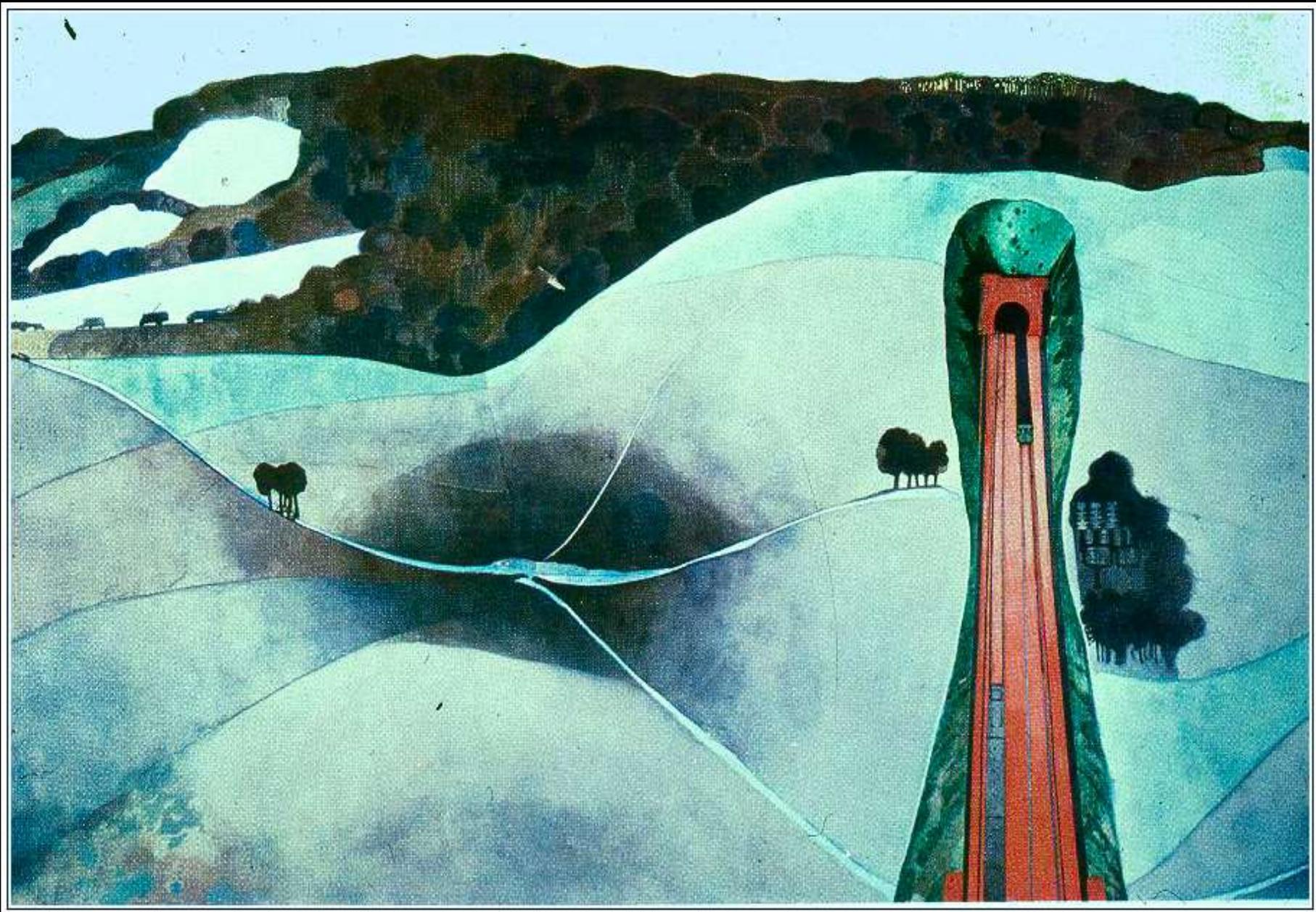
from the painterly tradition emerged a wider interest theorising visual representation that freed landscape from its elite 18th and 19th century painterly context.

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

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.**



“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:

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*)



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.”