

The other place

Written component of Masters thesis

NEUTS LEROY Frédérique
S1626282

2.5.19

SUBMISSION for summer semester
University of Applied Arts Vienna, Institute of Fine Arts and Media
S 066776 - Art and Science
Supervisor Univ.-Prof. Virgil Widrich

THESIS AIM

This thesis focuses on Marc Augé's concept of "non-place". I will identify and analyse different types of non-place. I will confront this concept with the reality. I will observe how and why these places are essential in our hyper-modern cities. In fact, sites such as highways, storage areas, parking lots, some urban voids or unoccupied areas are "other places" which are neglected and invisible to the citizens. I will observe directly urban voids by walking around Vienna and recording them by means of drawings. My art project will propose the perception of these "other places" through an installation and drawings, which implies a certain degree of abstraction. All my pictorial research is on Instagram.

Objectives

Defining "non-places" in the context of hyper-modern and contemporary city twenty-five years after Augé's concept.

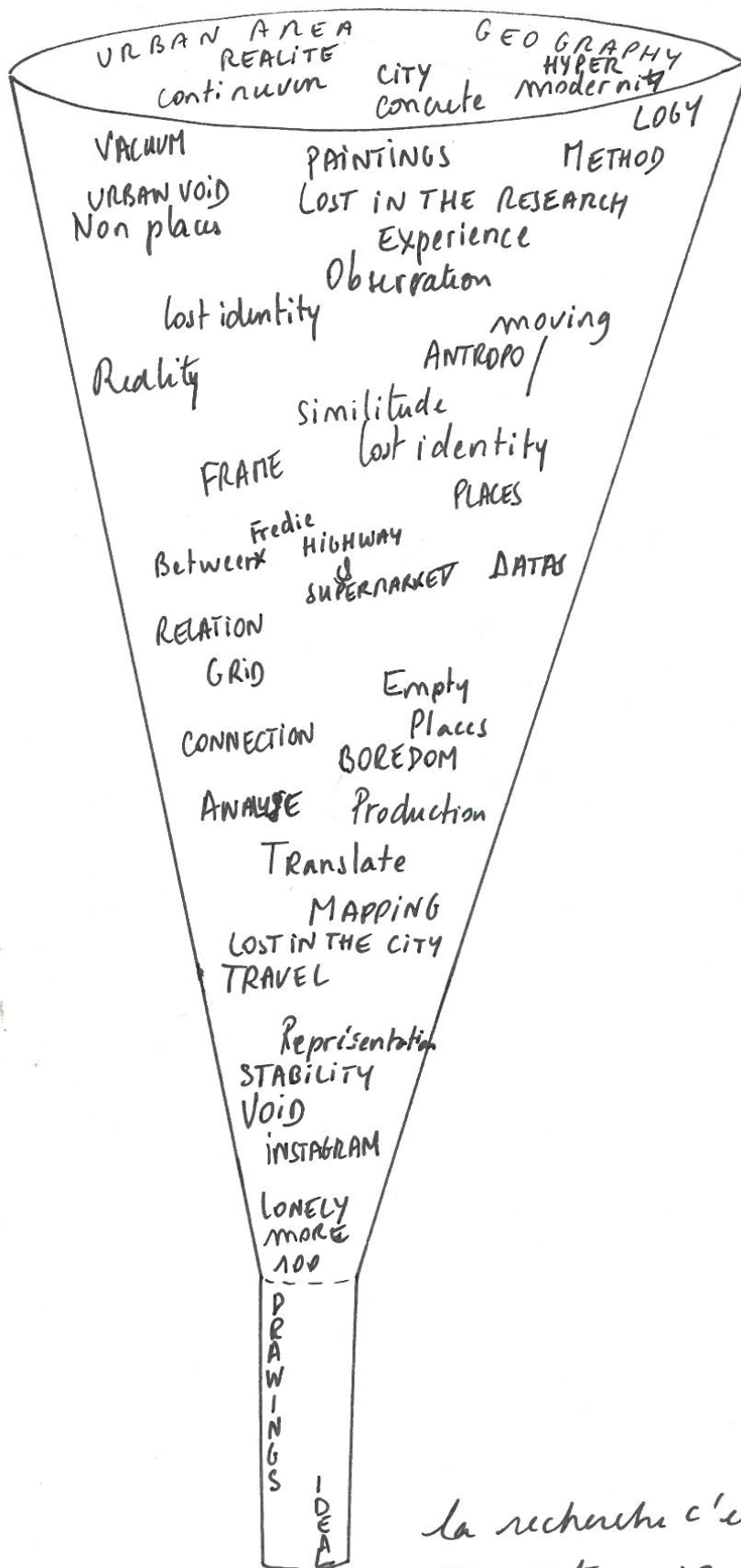
Locating and observing an area in Vienna with high potential, that includes types of places as non-places and urban voids, called "other places".

The process of drawing and exposing these other places in the virtual space of Instagram, used as a database.

THESIS AIM / Objectives	2
DISCOVER	5
Context	
Modern world to supermodernity	
Space, Place	
EXPLORE	12
Expose research	
Main theory	
Typology	
Walking	
VISIBLE	24
Drawing	
Mapping	
Grid	
Database	
ART RESEARCH	31
Void in visual art	
Subjectivity and perception	
Exhibition of the art project	
BIBLIOGRAPHY	39
others sources	
Annex	43
annex 1 Supermodernity	
annex 2 CERN Art experience and Utopia	
annex 3 Instagram	

DISCOVER

DISCOVER can be read as a general framework, providing the theoretical context by introducing the main theory of “non-places”. I will conduct my research using the concept of supermodernity. This chapter also introduces different theoretical currents and scientific contributions which have influenced my research.



la recherche c'est comme
un entonnoir

20.03.18

Context

Our modern world changes...

Demographic studies and analyses (incl. prospective studies) show how the populations impact space directly. The global vision of urban geography shows how the world has changed over the last twenty years. This change and our current way of living contextualize my approach to urban spaces. Why has space as a research topic become a major issue?

The main reason is based on the demographic analysis of the world's population. Foucault wrote already in 1967:

“In a still more concrete manner, the problem of siting or placement arises for mankind in terms of demography.”¹

The world population is constantly increasing. The world population was estimated to have reached 7.6 billion by February 2018². The United Nations estimates it will further increase to 11.8 billion by the year 2100³. The world's population grows continuously. Since 2008, more than 50% of the world's population lives in cities; in 2030 the percent will reach 70% according to some prospective studies. This simple data explains the mutation of many spaces becoming urbanised by the change of the world population.

But the concern of demographers is not about the nature of our population anymore, which is predominantly urban today, but about its very high density in some parts of the world. The human world is an urban world⁴.

One could easily conclude that the augmentation of urban population has changed the way live. Human society becoming urbanised has a major influence on our environment. It is not an isolated phenomenon, but a global change.

The exhibition “Mutations”⁵ showed in 2001 how deep the changes to our planet are and how the urban phenomenon creates new, monumental and global urban spaces on Earth. New urban figures and spatial systems have been developing on Earth for fifty years.

The exponential population growth of cities such as Lagos or Bombay, expected to grow to twelve and thirteen million people respectively in the next fifteen years, is beyond planning. What totally contradicts the purpose of urban planning is the organization of the city⁶.

¹ Foucault, Michel, “Des Espace Autres”, *Architecture/Mouvement/Continuité*, Mar. 1967, version translated by Jay Miskowiec, Oct. 1984, p. 3.

² <http://www.worldometers.info/world-population/> (accessed 06.03.2018).

³ <https://esa.un.org/unpd/wpp/DataQuery/> (accessed 06.03.2018).

⁴ <https://youtu.be/yKJYXujJ7sU> (accessed 06.03.2018).

⁵ Boeri, Stefano and Multiplicity, Koolhaas, Rem and Harvard Design School Project on the City, Kwinter, Sanford and Fabricius, Daniela, Obrist, Hans Ulrich, Tazi, Nadia, *Mutations*, New York, ACTAR, Arc-en-Rêve, catalogue d'exposition, 2001.

⁶ <https://youtu.be/4Pu1OS1ZG64> (accessed 06.03.2018).

We are facing an interdependence between consumption and production of spaces that has never reached today's expansion of new urban spaces. We answer to the needs of urban populations, an overproduction of places and consumption. The challenge of our hyper-modern society is not to know our space, but how to consume it. The "Harvard Project on the City" hosted by Rem Koolhaas showed us how the Republic of China creates annually 500 km² of urban substance in the Pearl River Delta region. Some of these metropolises are not more than twelve years old. And whole neighbourhoods are already abandoned. The economic activity has pushed its intoxicating mirages further on. These processes, new in their brilliance, make it necessary to rethink existing theoretical, critical and operational structures. There is a whole new vocabulary to invent⁷. Stefano Boeri even evokes a Copernican revolution⁸.

The consequence of the high number of humans has a direct impact on the development of new urban areas by extension, sur-density or explosion of new cities around the world. These new urban spaces are not only modern by their function and organization. They become hypermodern by their non-identity, and lack of relations (intra-inter). The urban phenomenon extends and dominates the way we live on Earth. The human world is an urban world⁹. The modern world will change to hypermodern cities sooner than we thought. Modernity was a conceptual issue in both science and art. It is impressive to see the number of debates around this issue. The value of contributions from some authors such as the sociologist Bruno Latour¹⁰, makes us understand that the modern era is always a historical era. This can be questioned according to the view that one carries on the evolution of our societies but also to the presumed advance of science or arts.

If the modern world seems to be a synthesis between the old and the new, the supermodernity of cities of Pearl River Delta described by the "Harvard Project on city"¹¹ shows us that the passage between modernity and supermodernity has already happened in some regions of our planet.

⁷ Koolhaas, Rem, "Junk Space", *Archplus*, <http://www.archplus.net/home/archiv/artikel/46,336,1,0.html> (accessed 06.03.2018).

⁸ See note 5.

⁹ <https://esa.un.org/unpd/wup/Publications/Files/WUP2014-Highlights.pdf> (accessed 10.03.2018).

¹⁰ Latour, Bruno, *We never have been modern*, Harvard, Harvard University Press, 1993. *Nous n'avons jamais été moderne: Essai d'anthropologie symétrique*, Paris, La Découverte, 1991.

¹¹ <http://oma.eu/publications/project-on-the-city-i-great-leap-forward> (accessed 06.03.2018).

To supermodernity

Marc Augé's analysis of the supermodernity helps me to orient my research about "non-place" towards an anthropological direction.

"We have to relearn how to think space."¹²

And as he explained in his book "*Non lieux, introduction à une anthropologie de la modernité*" published in 1992, the hypermodern world does not give any keys to understanding. We have to develop new tools if we are to understand this world.

"And now one of our challenges is to learn how to think this world of supermodernity."¹³

I worked on the topics of "supermodernity" and "urban area" but it was not easy to relate these to the concept of the void. It is difficult to describe and to show the concept of "void" in any area of a city, more difficult than I expected. It is why this research also proposes to show the failures and mistakes I made. Despite difficulties with the concept and the detours I took, I think this research is of interest, because it concerns all of us in our everyday life. We travel to several places, we use several living spaces on a daily basis: workplace, home, place of leisure. At the same time, we do not understand exactly where we are living.

"The world of the supermodernity is not to the exact measurements of the one in which we believe to live, because we live in a world that we did not learn to look at."¹⁴

In the first pages of his book, Marc Augé presents a fictional story of a "customer" in our hypermodern world. Marc Augé demonstrates that our world is not less fictional as this fable.

What is supermodernity? Why is it different from the modern world?

The definition of supermodernity is central to his thesis of "non-places". The main characteristic of supermodernity is excess. Supermodernity creates "non-places". The "non-places" are results of the excess of time, excess of space and excess of ego.

Excess of events in time is a result of the extension of life expectancy. Four generations instead of three could coexist today for example.

Overabundance of space depends on the shrinking world. Its change of scale is caused by technological advances (satellite communication, internet).

¹² Augé, Marc, *Non lieux, Introduction à une anthropologie de la surmodernité*, Paris, Seuil, 1992, p. 44. "Non-places", *Introduction to an anthropology of supermodernity*, London, Verso, translated by John Howe, 1995.

¹³ Augé, Marc, *Non lieux, Introduction à une anthropologie de la surmodernité*, 1992, p. 42.

¹⁴ Augé, Marc, *Non lieux, Introduction à une anthropologie de la surmodernité*, 1992, p. 136.

The instantaneous nature of information becomes faster and faster and therefore oppressive.

Individualization of references or excess of ego confirms the decline of the public human and the rise of the self-obsessed person. Individualism is put forward in supermodernity as a quality of the free human, free of collective agreements.

Some cities, which get bigger every year, for example L.A, Tokyo, Mexico City or Lagos illustrate perfectly all the excess described by Augé.

Space and place

Thus, space has been a major issue since the twentieth century. There are several reasons why the notion of space is always at the centre of scientific, philosophical and political preoccupations today. Michel Foucault announced in “Des Espaces Autres”¹⁵ a break with past thoughts.

“The present epoch will perhaps be above all the epoch of space.”¹⁶

By this affirmation, he highlights the importance of space in particular in its geographical approach. Space is the major geographical field even if the interest is always centered on human concerns. Geography and social geography give us through the study of space the keys to understanding our environment. This science also raises political and economic questions of spatial planning, organization, and control.

Space is a concept

“As geographers, we seek to construct a concept of space that is not deterministic for sure, but can be punctually, a space produced by societies but a space generating facilities. We want it conceptually relational, physically deformable and writable and in addition medium and product of the social.”¹⁷

Spatial analysis transforms the space systems of our modern world by changing perspective or thanks to the use of different scales of analysis (local, regional, national) and, by integrating simple spatial systems is giving a complex view of the interactions and the relations in a total world system.

¹⁵ Foucault, Michel, “Des Espace Autres”, *Architecture/Mouvement/Continuité*, March 1967, p. 1.

¹⁶ Foucault, Michel, “Des Espace Autres”, *Architecture/Mouvement/Continuité*, March 1967, p. 1.

¹⁷ Regnault, Hervé, “Les concepts de Félix Guattari et Gilles Deleuze et l’espace des géographes”, *Chimères*, 2012/1, n°76, p. 203. “En tant que géographes, nous cherchons à construire un concept d’espace qui ne soit pas déterminisme à coup sûr mais qui puisse l’être ponctuellement, un espace produit par les sociétés mais un espace producteur de possibilité d’aménagements. Nous le voulons conceptuellement relationnel, physiquement déformable et inscriptible et en plus médium et produit du social.” (translated by the author).

I will use more of these tools of “scale” and “perspective” in my research, notably by using the change of point of view explained by the philosopher Michel de Certeau in his book *L'invention du quotidien. Tome 1, Arts de faire*.

Place is a notion

Finally, the concept of space¹⁸ explained by Michel de Certeau contextualizes the notion of place. The term space is for him more abstract than the notion of place since we can distinguish between what takes place (event) “lieu-dit” (imbued with myth) and the high place (linked to a story). De Certeau categorizes the space according to its application; it is extended, a distance between two points, two things, or a temporal magnitude (the space of a week). Space is therefore abstract, and it is significant that it is used systematically in common language.

Hervé Regnauld analyses space not as an abstract object but introduces with his spatial analysis concepts of social geography and the notion of place.

“Space must be conceived as relational and not as substance to prevent it from taking the form of a simple container. Space must, however, have the capacity to be modified by the actions of men and to retain these changes as a legacy: otherwise we would not understand, for example, how men change the climate and install effects in terms of temperature (delayed and displaced responses). Finally, space, as a cultural product (social and historical, with the socio-spatial segregations that cross it) is produced by the social but insofar as these same segregations impact the cultures, space is also medium and more, actor of the social.”¹⁹

After this overview of the contribution of social geography concerning the concept of “space”, and shifting from this notion to place, I will explain my research process based on these concepts.

¹⁸ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, Paris, Gallimard, Folio/Essais, 2004.

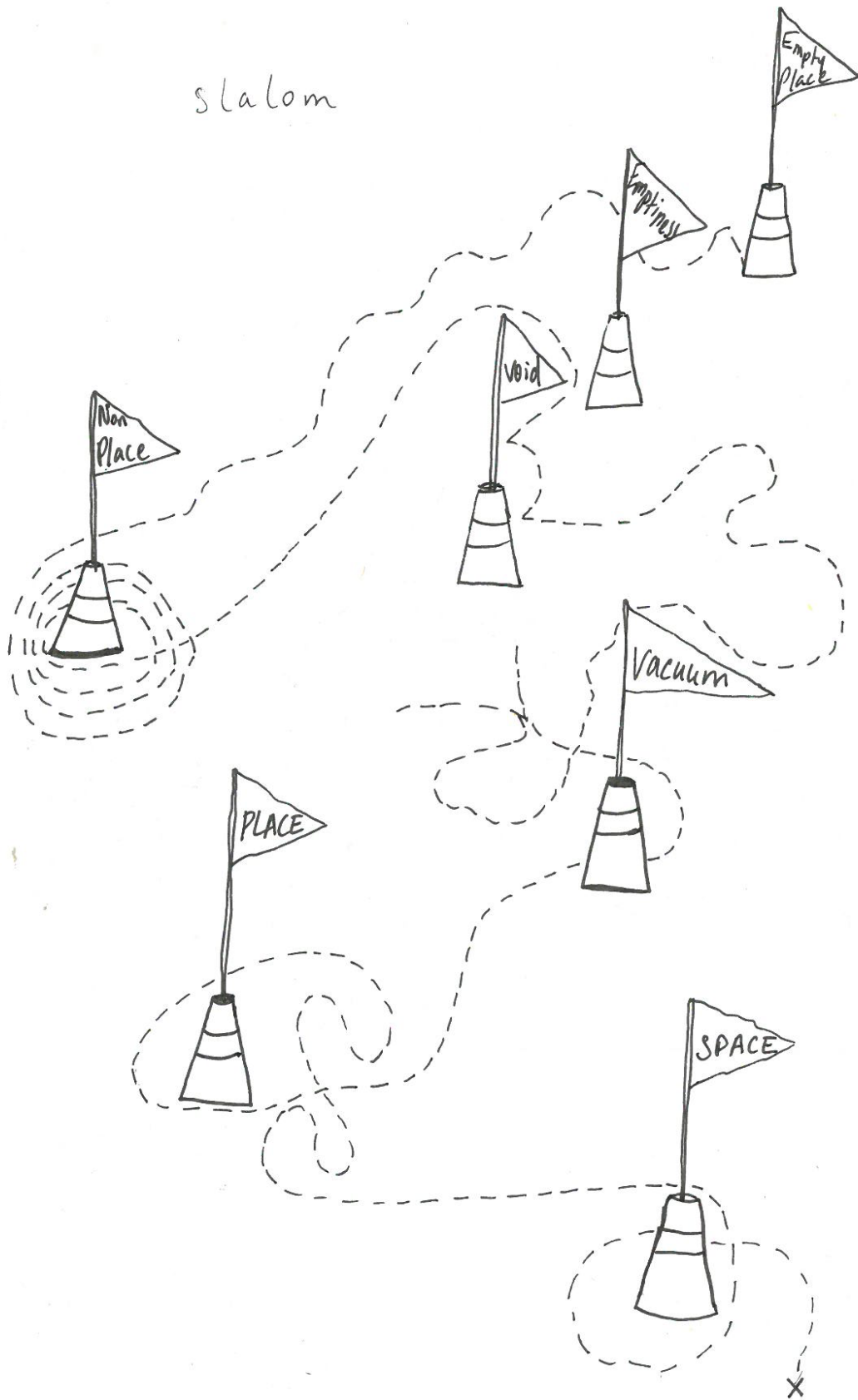
¹⁹ Regnauld, Hervé, “Les concepts de Félix Guattari et Gilles Deleuze et l'espace des géographes”, *Chimères*, 2012, p. 203 “L'espace doit être conçu comme relationnel et non pas comme substance pour éviter qu'il ne prenne la figure d'un simple contenant. L'espace doit cependant avoir la capacité à être modifié par les actions des hommes et de retenir ces modifications en héritage: à défaut on ne comprendrait pas, par exemple, comment les hommes changent le climat et installent des effets retards en termes de température (réponses différées et déplacées). Enfin l'espace, en tant qu'il est produit culturel (social et historique, avec les ségrégations sociospatiales qui le traversent) est produit du social mais dans la mesure où ces mêmes ségrégations impactent les cultures il est aussi médium, voir acteur du social.” (translated by the author).

EXPLORE

I am just questioning myself beforehand/ How do non-places or urban voids appear regularly in the urban landscape? Are they integrated into the urban phenomenon as sorts of decompression places or other places where everything is possible, since they have no proper function or real occupation?

Are these urban voids land reserves for future urban projects? Maybe place where the city can renew itself and redeploy itself? Are the non-places definitively places without living? Do they provide a mental escape to hypermodern people?

slalom



This research is about our contemporary urban world, about our direct environment and its representation. I understood after my experience at CERN (annex 1) that a part was missing in our lived place, about non-existence, about non-presence and emptiness.

The project will explore and observe Augé's concept of "non-places" in the delimited urban area of Vienna. I realized that I have already experienced unconsciously "non-places" after I read Augé's book. But I never focused on them. This reading opened questions about urban voids, neglected and invisible places, called here by the term of "other places" (see Typology).

Some of the tools (grid/map) I will employ are often used by urban anthropology or social geography. The aim is to create a base of scientific data and to supply a pictorial research. My idea is to get to know better and maybe to understand what is an "other place". I will approach this idea by experiencing our daily urban space rough having an university background as an urban planner and therefore being familiar with methods of analysing a city, I still consider the acquisition of knowledge about "other places" as, in process.

I will approach these questions by confronting Augé's concept to the reality of an area though different methods. The methods used are not, like many sciences, a method of analogy, but a synthetic group of facts. I observe these facts directly and I experiment with other scientific contributions directly on the object of the research, the non-places. Two tools of investigation are used: the description (grid) and the cartographic document (cartography).

I chose the space of my observations: I limited it to Vienna so that I could walk and experience it every day. This area is the central focus of my research, where I could experiment, succeed or fail in search of "other place".

I explored new parts of the city, I never went to before. To discover these parts of the city, I walked and observed in this urban continuum. Every "other place" I discovered is classified in a grid and, more importantly, it is drawn.

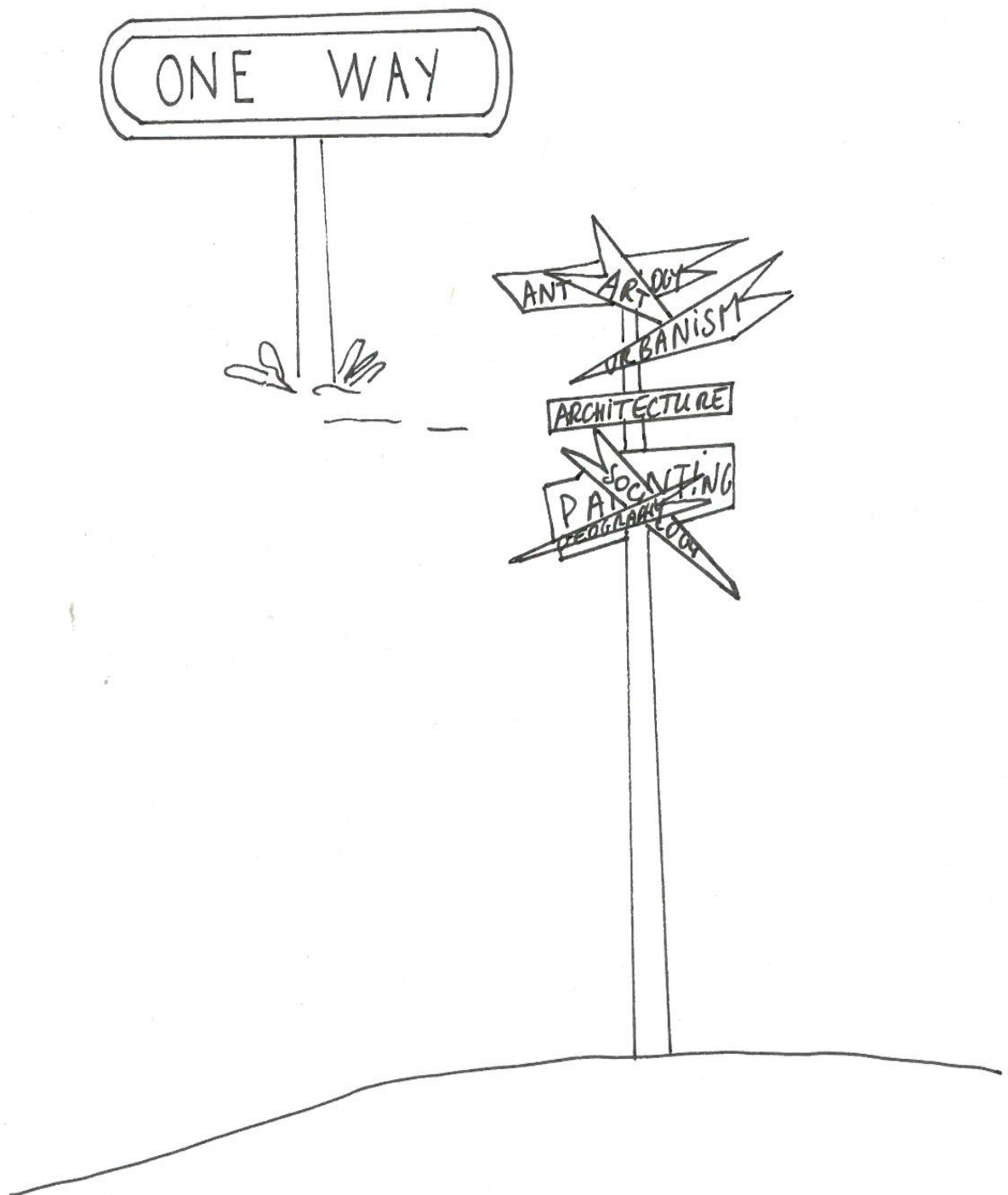
My main references for this research are the three texts of

Marc Augé, *Non lieux, introduction à une anthropologie de la modernité*, published in 1992.

Michel de Certeau, *L'invention du quotidien. Tome 1, Arts de faire*, published in 2004.

Michel Foucault, "Des Espace Autres", published in 1967.

The direction of my research



“non-places”

Marc Augé was one of the first researchers to think of space as a negation. Before his book, places could have been characterised as being humanized, natural, or neutral. Marc Augé attributes these new places to the “no”, identifies them in the tangible and material reality of the urban world and makes them the result of the city’s hyper-modernity. Thereby he puts the way of thinking about the urban world into question. Augé showed that these places are typified by their mono-functionality among other things, extra-urban, and out of the modern urban fabrics such as the residential area or the business district, far from the modern utopia of creating a modern city as a place of comfort and security which is highly sophisticated (high-tech place, highly connected).

He also negates the definition by claiming

“a space that cannot be defined either as identity or as relational, or as historical will be defined as non-place”²⁰.

Marc Augé defines non-places as having no history, no identity, and no relationships. More “non-places” as defined by Marc Augé have a concrete organization and representation.

He goes further when he explains that “non-places” refer to (mono) functional urban areas such as airports²¹, motorway interchanges, shopping centres²², cable networks, but also storage locations, city outskirts, defined as deserted, soulless places occupying the entire modern urban space. This list of “non-places”, allows us to categorize them and to define/outline a typology. His typology of “non-places” describes them as

- a. temporary space for passage.

For example when we arrive and go into a hospital or clinic, or transit points at the airport, train stations. The airport is a distinctive “non-place” for Marc Augé. But not only for him: Thomas Hirschhorn's installation “World Airport”²³ shows us the very high potential of “non-places” in any airport.

²⁰ Augé, Marc, *Non lieux, Introduction à une anthropologie de la surmodernité*, 1992, p. 100 “un espace qui ne peut se définir ni comme identitaire ni comme relationnel, ni comme historique se définira comme un non lieu.” (translated by the author).

²¹ Marker, Chris, *La Jetée*, film, 1962. He used the site of Orly airport not as a decor but as an element of narration.

²² <https://vimeo.com/251616673> (accessed 06.03.2018).

²³ Hirschhorn, Thomas, *Flugplatz Welt/World Airport*, 1999, installation, Luxembourg, Mudam, Collection, <https://www.mudam.lu/en/expositions/details/exposition/hirschhorn/> (accessed 04.04.2019).

b. temporary occupations.

For example hotels, holiday clubs, squats, refugee camps, slums, amusement and recreation parks, advertising spaces, transportation networks, airways, railways, motorways, therefore also planes, trains, buses, automobiles.

c. temporary space for communication as cable communication network and cellular telecommunication.

d. temporary space for consumption such as duty free shops, passenger transit lounges or motorway restaurants, petrol stations, service stations, large supermarkets, but also other commercial spaces as vending machines or cash machine.

(new) Typology

I am not basing my research only on the typology of Marc Augé, therefore I will build a new typology of other places combining the theoretical concepts and considering my observations.

The urban territories are also made up of urban interstices such as vacant lots, deserted or abandoned territories, abandoned areas (industrial, office buildings ...) and land reserves. The real challenge of a new urbanity in the fragmented landscape of the contemporary city seems to be the concept of the void. Some of the “non-places” described by Marc Augé are urban voids, as described by Roger Trancik in his book, *Finding Lost Space: Theories of urban design*²⁴. And some urban voids are not integrated in Augé’s categories such as geographical voids or neglected places. My notion of other places also includes places that are not mentioned in both typologies, as abandoned places (URBEX) or marginal areas conceptualised by the geographer Armand Frémont.

Urban Void

It has already been shown that prospective studies predict that 75% of the world’s population will be urban in 2050. This trend, therefore, implies increasing densification or spreading of cities, and also the creation of new cities. Thereby one can deduce that a shortage of space is to be expected in major cities worldwide.

The territories of megalopolises are attracting more and more attention.

²⁴ Trancik, Roger, *Finding Lost Space: Theories of urban design*, New York, Van Nostrand Reinhold Compagny, 1986.

Since the analyses of the Chicago School, urban sociology defines the city as a mosaic of social worlds. Activities and populations are not distributed uniformly over the urban territory and are therefore creating voids and fullness.

The real challenge of a new urbanity in the fragmented landscape of the contemporary city seems to be the concept of urban void. Urban voids are spaces which are often neglected or forgotten, which are also invisible or abandoned, which rupture the urban fabric of a city.

And spaces could also be empty, depending on the occupancy by the population, residential or commercial spaces (for example in case of commercial vacancy or vacancy of housing).

“the biggest problem with the concept of the urban voids is that people do not perceive them as spaces thus they do not see the potential which is hidden”.²⁵

One categorizes the place according to its degree of occupation, use and its history: abandoned places (unoccupied and unused), empty places (unoccupied) and “non-places” (without history).

All these places could be regrouped under the term of “other places”. I can not cover all other places mentioned above, but I reserve the possibility of including some of them in my pictorial research.

“Other places” in my research

How has the subject non-places determine my observation of urban space? How could I stalk the other places? How does my research orient my artwork? How is my analysis already conditioned by data collection?

That is the problem of the “status of the Spirit” for Deleuze, which is finally only one with the problem of space

““resolves itself in” transformation of the world currently perceived in an objectively real world, in objective nature.”²⁶

A scientist never works only with data, but it transforms him from the inside. As he thinks about it, the data allows him to understand reality only the way it looks like according to the data and the way he understood it.

²⁵ Vakarelov, Yordan, Fracasso, Simone, *Urban voids unpacked*, Aalborg, Aalborg University, Masters Thesis, 2015, p. 99.

²⁶ Deleuze, Gilles, *Le pli*, Paris, Editions de Minuit, 1988, p. 73.

I limited the space of my observation to Vienna as the territory of my research. To describe the space of observation, I go from the studio of the metaprogram Art and Science, towards the 2nd district to the administrative limits of the city.

I walk through different types of spaces in Vienna: from its city centre to its periphery.

3D

The hypermodern urban zone can retain unlimited consumption of urban space: horizontal and vertical consumption as Wolfgang Tillmans showed us through the photography “Shit buildings going up left right and center” (annex 2), making the notion of territory obsolete and entering new geographical scales.

Although I walk through Vienna’s territory as a two-dimensional space, some observations will concern the vertical aspect and describe this three-dimensional city.

Fragment space

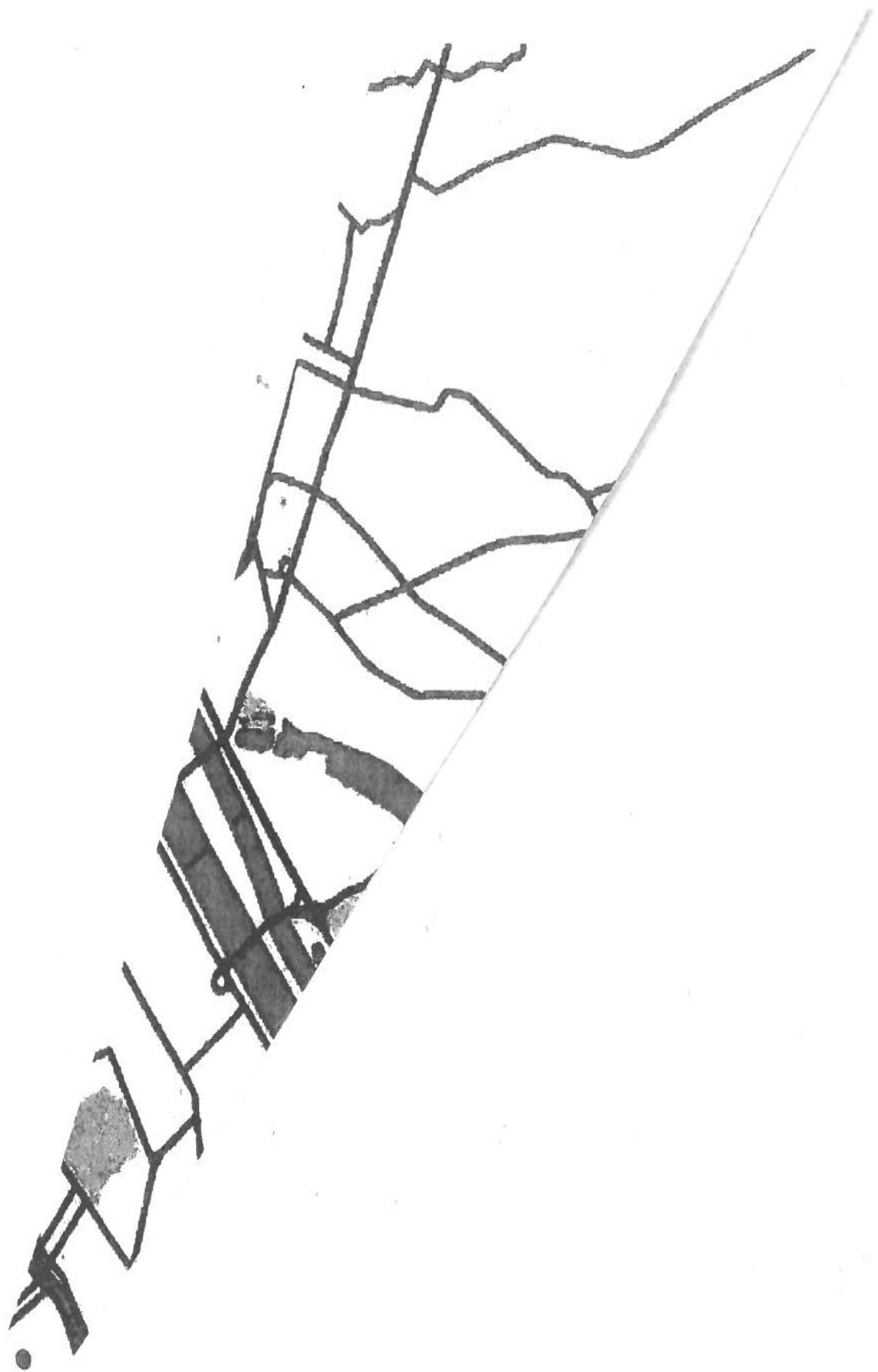
When I decided to investigate these other places in Vienna, I established a search area. I excluded working on just one district as a specific area. I do not want to categorize the places, according to their degree of wealth (price per m²) or their dominant ethnic group. This is why I use the radian or diagonal method.

The initial referential point was the seminar room 93 in the past the studio of the masterclass Art and Science on the 5th floor, Hohenstaufengasse, 1010 district.

referential

48.213485, 16.371023

The delimited space is an area from the first district to the limit of the city (the 20th district). The area is actually a diagonal zone: starting from the storage room in our present studio Art and Science, 2nd floor, Salzgriesgasse 14, 1010 district, going towards the 2nd district and stopping at the fringes of the city of Vienna.



Diagonal space of my research

The research axes are exploration and observation of the other spaces. When Augé describes these spaces, I do not have the desire to go there. I realize that places of transit are useful, but I also see our inability to live there. His description of Highways is depressive and with dismal aspects: brutal and concrete cut, without connection to the rest of the city.

Finally, I choose to focus my attention and observations on the streets, the supermarket and the train station.

To be lost

Most of the places I will observe are unknown. I never go further than the Danube in Vienna. My knowledge of this city is until now, very limited.

“When we see the same people several times a day, even if we ignore them, we realize that the walls of a metropolis keep people cramped.”²⁷

I will use a traditional paper map of Vienna to guide me but I expect to be lost. I will also not recognize the way to return home.

...in the continuum

The geographer François Ascher developed the fundamental concept of “métropole”, stating no difference between the city and the non-city.

“all areas where all or part of the inhabitants, economic activities or territories are integrated into the daily (ordinary) functioning of a metropolis (...).”²⁸

Urban is everywhere and omnipresent in the area I have chosen and the obsolete dichotomy of rural/urban is no longer used in urban analysis, but rethought as a rural/urban interface or continuum²⁹.

This continuum reinforced my impression that the city of Vienna is never-ending when I walked through the area.

²⁷ Richard, Jean Jules, *Comment réussir à 50 ans*, Montréal, Éditions Vert blanc rouge, 1973, p. 168 “quand on revoit les mêmes gens plusieurs fois par jour, même si on les ignore, on s'aperçoit que les murs d'une métropole gardent les gens à l'étroit.” (translated by the author).

²⁸ Tomas, François, “François Ascher, *Metapolis ou l'avenir des villes*”, *Géocarrefour*, revue de Géographie de Lyon, n°72/2, 1997, p. 126 “l'ensemble des espaces dont tout ou partie des habitants, des activités économiques ou des territoires sont intégrés dans le fonctionnement quotidien (ordinaire) d'une métropole (...)” (translated by the author).

²⁹ Ascher, François, *Les nouveaux principes de l'urbanisme. La fin des villes n'est pas à l'ordre du jour*, Paris, Editions de l'Aube, 2001.

Daily

The space of family and privacy in opposition to the space of the user and consumption are both spaces clearly inscribed in reality. We understand the change of perspective and the practice of space in everyday life after reading Michel de Certeau's book³⁰, *L'invention du quotidien*³¹.

Its third part opens with an allegory. De Certeau imagines himself on the top of the World Trade Center, observing the city of New York and its inhabitants from a panoramic point of view. Although we may have the impression this is a privileged point of view, allowing you to see the whole city at a glance, the reality is different. Because to see from above prevents to see from below:

"It's hard to be down when you're up."³²

The change of perspective is important to understand that reality could have another form. A new form gives other information about the city. If we keep our vision or perspective, we just keep collecting the same information or form over and over again (repetition of the same data).

Walking

Michel de Certeau wrote an original research of how to gain a complete understanding of an urban space.

"The practice of urban space is "illegible tactics" of the art of the walker is what he proposes to do. Indeed, at the bottom, the walkers write, without being able to read it, an urban "text" which escapes the totalizing gaze."³³

By analogy between the speech act and the act of walking, he defines walking as a space of utterance through which the walker appropriates the system that surrounds it, carries out the spatial realization of the place and is anchored in a network of relationships."³⁴

³⁰ Michel de Certeau influences social geography and spatial anthropology in France until now. His book is still a reference in many studies about daily observation.

³¹ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, Paris, Gallimard, Folio/Essais, 2004.

³² Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, 2004, p. 140.

³³ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, 2004, p. 148.

³⁴ Analysis by Audry Sofian, *Revue de lecture L'invention du quotidien. Tome 1, Arts de faire*, de Michel de Certeau, 2011, p. 5 (translated by the author).

“Walking is “lack of place””³⁵,

which means being constantly in search of a clean place that is never built.

It is the totalizing power, which, through the discourse that makes us believe, creates the lack and saturates the place with meaning, thus constituting them in their own right and even rendering them habitable (cit. p.159). In contrast to these places that obey the 5 “Laws of the clean”, the walker circulates rather in spaces defined by the mobility and lack of clean.

“Every event is a journey record, - a practice of space. The space is, so to speak, a “place” practically”³⁶

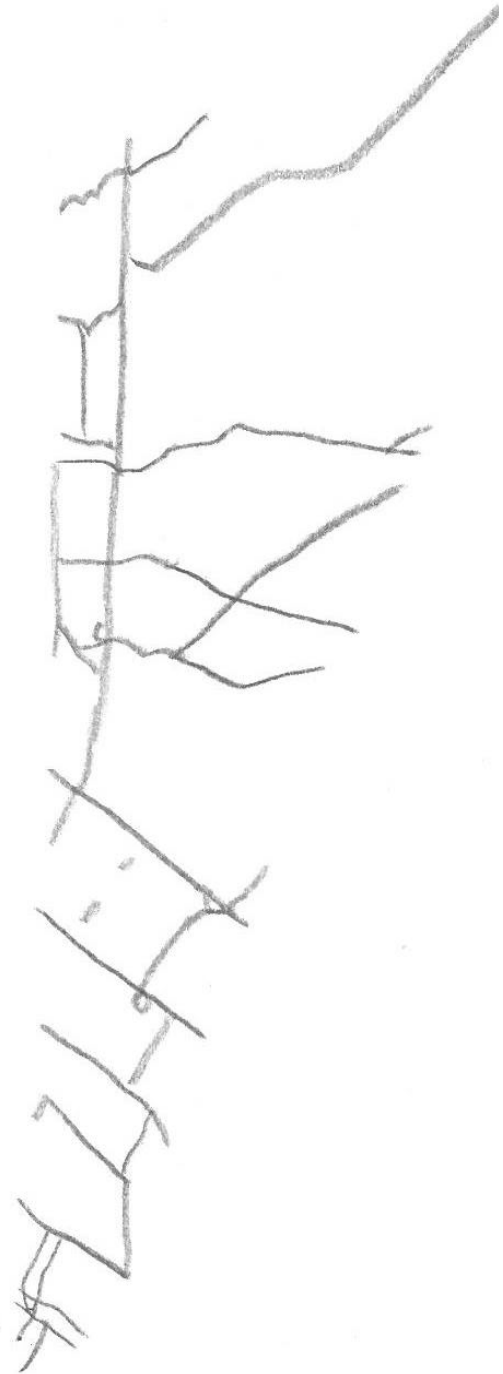
“or, if one prefers, the proper place is transformed into space by the operation of the pass-by. Consequently, the reports and acts informing walkers, have a key role in the constitution of spaces.”³⁷

“where hairs disappear [...] there is a loss of space.”³⁸

The streets I will walk through

Walking creates a mental space as explained by De Certeau but also revives my memories³⁹ about places I crossed and discovered.

I did not know the places I observed. Where I went, was also new for me. The ways were without itineraries.



³⁵ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, 2004, p.155.

³⁶ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, 2004, p.173.

³⁷ Analysis by Audry Sofian, *Revue de lecture*, 2011, p. 6 (translated by the author).

³⁸ Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, 2004, p.182.

³⁹ Fredie's memory. “I was four years old, my grandpa decided to have some time with me. He did not plan to go to a park or to a swimming pool. He just wanted to walk in the streets of Aix en Provence during this hot summer day. We followed the city limit, the border of the south city marked by a highway and we drank a soda in the gas station. It was my first memory of contact outside of my familiar, well known and secure space.”

VISIBLE

“Many sciences suppose space; art, meanwhile, products it.”⁴⁰

⁴⁰ Galibert, Jean-Paul, "L'art plastique l'espace", *EspacesTemps.net*, Livres, 25 May 2009, accessed 10.03.2018, <http://www.espacestems.net/articles/lrsquoart-plastique-lrsquoespace/>, p. 1
“Bien des sciences supposent l'espace; l'art, quant à lui, le produit.” (translated by the author).

The use of drawing as a graphic technique in its scientific perspective is a challenge to this research. Scientific drawing has been used for centuries in answer to the need of the scientists to clarify and synthesize their research in a graphic form. The drawing of each “other place” allows to build a visual scientific knowledge of hyper-modern urban space but at the same time I draw from my subjective perspective and with my interpretation of this “other place”.

Drawing as scientific knowledge

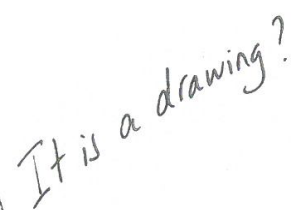
Geographical science and pictorial art have the junction of space in common. Indeed, geography is the science of space, painting is the art of space. Geography establishes spatial models to understand the space around us. The space in art is first, and foremost, one of the fundamental elements of painting: the way that painters occupy the surface of their support. The way in which they dispose of the pictorial elements and relate them. The different forms of space have been applied in pictorial representation, and their application has not been made by arbitrary choices, because every visual representation is linked to our knowledge and conception of the world.

The history of painting allows us to understand that the spatial construction of painting is based on consistent rules and on the relationship between man and the world. Each work is in relation to global structures, and general organizing principles of the world. Space and the pictorial organization change through the ages. In prehistory paintings, where the figures overlap, in Egyptian painting which unfolds linearly, in the Middle Ages with its flat surfaces, the Renaissance with the elaboration of the perspective, and the disappearance of perspective in the early twentieth century: all these structures are in relation to the human, and his/her way of being in the world and his/her knowledge of it.

build a database⁴¹

The choice to draw/paint does not exclude the risk of only accumulating drawings over several weeks and making a collection. Moreover, by visualizing this data by drawing, one also takes the risk of diluting the information, making the analysis impossible, fragmenting the thought and keeping only a representative/descriptive or interpretive system.

⁴¹ <http://raumlabor.net/> (accessed 10.03.2018).



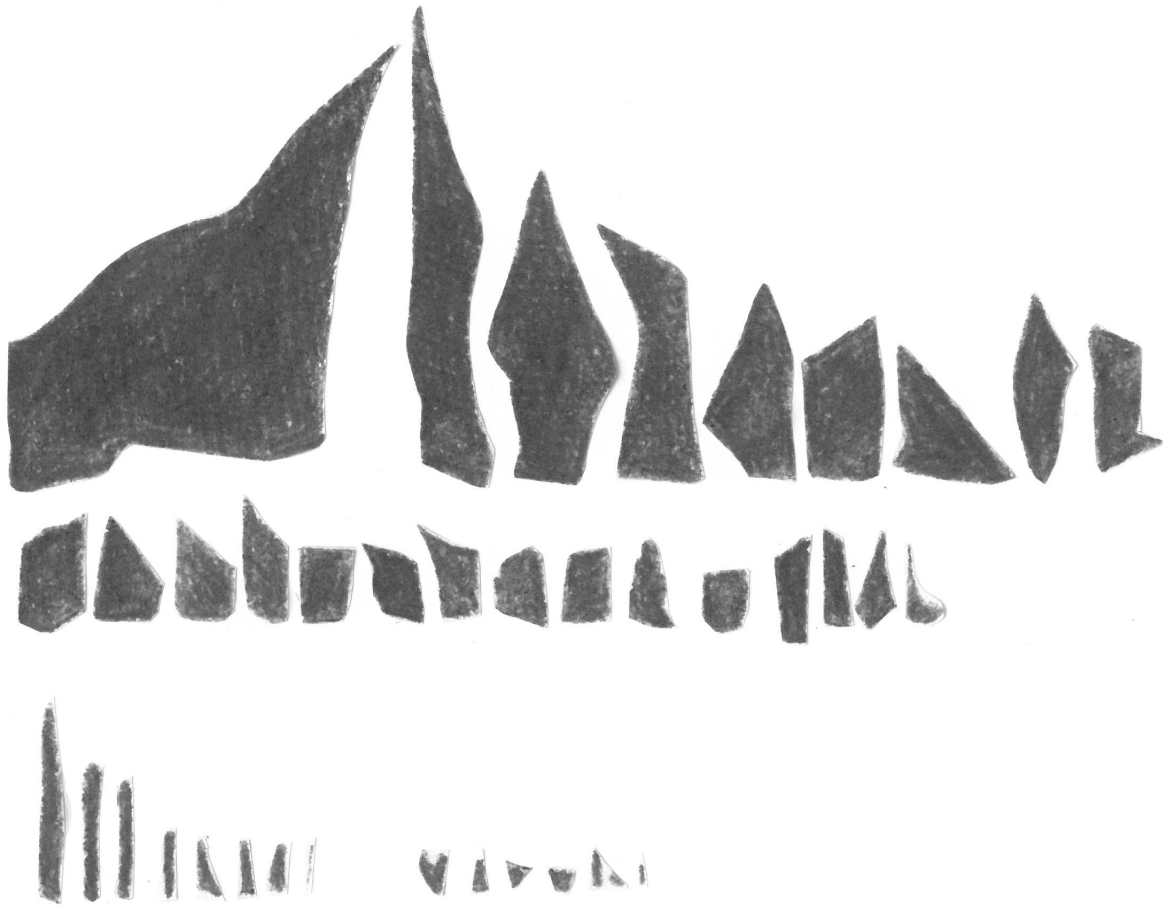
3	shop		yes	1	80				
4	DMV	watercolor	yes	25	02 18				
5		graphite pencil	yes	28	02 18				
6		graphite pencil	yes	27	02 18	2 min			
7	Flakturm	ink	yes	28	02 18	10 min	ere Augarten	1020	NP
8	Baustelle		yes	01	03 18	5 min	Augarten	1020	street
9	stockage	ink	yes	02	03 18	15 min	tz	1020	street 0
10	cote gauche vide	acrylic	yes	03	03 18	10 min	ntene	1020	street 0
11	cote droit vide ur	acrylic	yes	04	03 18	10 min	ens	1020	street 0
12	green facade	watercolor	yes	05	03 18	10 min		1090	street 0
13	vitrine		yes	06	03 18	5 min			street 0
14	evening		yes	09	03 18	10 min			street 0
15	floor		yes	09	03 18	10 min		1020	street 0
16	hotel aphrodite		yes	09	03 18	10 min		1020	street 0
17	snow area	ink	yes	09	03 18	10 min		1020	street 0
18	plywood	acrylic	yes	11	03 18	15 min		1020	street 0
19	baustelle	acrylic	yes	11	03 18	15 min		1020	street 0
20	blue room	ink	yes	14	03 18	5 min			street 0
21	windows		yes	15	03 18	15 min		1020	street 0
22	artifice	ink	yes	16	03 18	15 min		020	street 0
23	garage	color pencil	yes	18	03 18	10 min		220	street 0
24	silver door	ink	yes	18	03 18	10 min		120	street 0

It is scientific Data?

Mapping



The structuralist vision of the artist Armelle Caron, on the global world and some cities, behind her art series “villes rangées”⁴² gives an opening art vision on how one could analyse and understand our world with measures (e.g. with a surface of urban areas) by new ways of mapping.



Indicating the other places on a map allows building a visual geographical and scientific knowledge of these hyper-modern urban spaces. More the visual effect of the map is instantaneous and still a way to represent our world.

Philippe Vasset experimented⁴³ with all the empty areas he could find in Paris; in his book *Le livre blanc* he was surprised to discover more empty areas than he had expected. His pursuit of graphic experience can be seen on the website <http://www.unsiteblanc.com/> (this website is unfortunately no active anymore, when I tried to access it), where he defined a lot of white areas as without buildings.

I started to map my research area according to the Philippe Vallet's graphic experience. And I started the experiment with the typology of the other places and made them visible by drawing them.

⁴² Caron, Armelle, “Les villes rangées”, Rennes, Galerie LENDROIT, accessed 06.03.2018, <http://www.armellecaron.fr/works/villes-rangees-edition/>.

⁴³ Vasset, Philippe, *Le livre blanc*, Paris, Fayard, 2007.

Grid

My initial idea was to create a grid and have a base of scientific data with geographical criteria. The other places are always quantifiable and measurable (area, volume, distance).

Armand Frémont⁴⁴ considers only the approaches and tools of the “hard” sciences able to adapt geography to postmodernity and to an increasingly globalized world. Scientific rigor is necessary for the analysis of “space”. Thus, for the measurement of the location, the geographical coordinates are used, but also their distance from the geographical reference point is indicated for each location. Their extent or surface area (in m² or km²), as well as their height (sea level and height of the city, eg first floor...), are classic data of geography. Fundamental notions, such as distance and space, must be defined to try to understand what encompasses the notion of “place”. The calculation of distances must include for example for him other factors, such as the speed of movement or the emotion in the perception of distance, which challenges the previously established calculations.

The fundamental problem of the data is how to fix it and have constant information. Geography integrates, changes and modifies the subject of space. Since the collected data is not fixed in time and can evolve in a radical way. Moreover, Geography integrates the human dimension in its capacity to not only act on its environment but to model it totally to its needs.



⁴⁴ Frémont, Armand, *La région espace vécu*, Paris, PUF, 1976.

For these reasons, even if I collect data under a grid, I understand that some of my data is already obsolete a few months after I collected it.

fx																						
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	
1	n	title		technic	pics	date of obs.	duree	coord. lat N	coord. Long E	orientation	altitude / m	surface/m	dist ref.	adresse nom rue	district	typology	location	type	project en cours	transport	datas unchanged	obs.
2	1	seminarraum 23	ink		yes	22.02.18	1 heure	48.213738				20	0	Hohenstaufenga	1010	NP	street 5	office	yes	foot		uri reservation
3	2	ex tattoo shop			yes	23.02.18	15 min						200	Liechtensteingas	1090	NP	street 0	shop	no	foot		
4	3	shop			yes	24.02.18	20 min					60		Liechtensteingas	1090	NP	street 0	shop	yes	foot		
5	4	OMV	watercolor		yes	25.02.18	2 min									NP		stockage	yes	train		
6	5		graphite pencil		yes	26.02.18	2 min												yes	train		
7	6		graphite pencil		yes	27.02.18	2 min												yes	train		
8	7	Flakurm	ink		yes	28.02.18	10 min							Obere Augartens	1020	NP	park 0	militar	no	foot		
9	8	Baustelle			yes	01.03.18	5 min							Obere Augartens	1020		street 0		yes	foot		
10	9	stockage	ink		yes	02.03.18	15 min							Gaussplatz	1020		street 0		yes	foot		
11	10	cote gauche vide	acrylic		yes	03.03.18	10 min							Obere Augartens	1020		street 0		yes	foot		
12	11	cote droit vide ur	acrylic		yes	04.03.18	10 min							Obere Augartens	1020		street 0		yes	foot		
13	12	green facade	watercolor		yes	05.03.18	10 min							Berggasse 20	1090		street 0		no	foot		
14	13	vitrine			yes	06.03.18	5 min										street 0			foot		
15	14	evening			yes	09.03.18	10 min										street 0			foot		
16	15	floor			yes	09.03.18	10 min							Praterstrasse 30	1020		street 0			foot		
17	16	hotel aphrodite			yes	09.03.18	10 min							Praterstrasse 30	1020		street 0		yes	foot		
18	17	snow area	ink		yes	09.03.18	10 min							Praterstrasse 30	1020		street 0		yes	foot		
19	18	plywood	acrylic		yes	11.03.18	15 min							Hohenstaufenga	1020		street 0		yes	foot		
20	19	baustelle	acrylic		yes	11.03.18	15 min							Hohenstaufenga	1020		street 0		yes	foot		
21	20	blue room	ink		yes	14.03.18	5 min										street 0			foot		
22	21	windows			yes	15.03.18	15 min							Obere Donaust	1020		street 0			foot		
23	22	artifice	ink		yes	16.03.18	15 min							Obere Donaust	1020		street 0		yes	foot		
24	23	garage	color pencil		yes	18.03.18	10 min							Untere Augarten	1020		street 0					
25	24	silver door	ink		yes	18.03.18	10 min							Untere Augarten	1020		street 0					
26	25																					
27	26																					
28	27																					
29	28																					
30																						

I will determine the following criteria in a database, the grid. It helps me to understand and rationalise each other place.

The list of criteria is: exact address, geographical coordinates, surface, location (on the street, on course, in other spaces), location (floor, street side quoted course), since when that seems unoccupied, date of the observation, if a project is in progress (renovation, construction), type of non-place (office, habitat, trade)

I determine each place I draw with these criteria and I collect many measurable information with the grid. Then I start by establishing an identity card for each observed other place.

ART RESEARCH

“Utopia is a place where everything is good; Dystopia is a place where everything is bad; Heterotopia is where things are different.”⁴⁵

From this perspective, I developed over a hundred of drawings during the last few months. I started my investigation in Vienna to find some places which correspond to the typology I established.

This art project surged from a bigger empiric research part. I collected data and visual works from February 2018 to May 2019. I went directly on the street, I collected information about “other places” and drew them daily, uploaded them to “Instagram” as a virtual space. And I hope the exposition of the data could give visibility to this other places.

Void in visual art

The void follows many questions in art. But it takes other turns since each artist will apprehend the emptiness in their own way. It is a general question, which nevertheless reveals a subjective questioning in the field of painting. The void is often a source of incomprehension for the spectators. The paintings of Kandinsky or Pierre Soulages (and his use of black as a light sensor with his artworks “Outrenoirs”⁴⁶), where emptiness is important, leave observers without prior reference for the interpretation of abstract art.

Vacuum is often associated with white⁴⁷ in painting. White spaces exist. They gain several meanings, depending on the time. For the “Grotesques”⁴⁸ to leave white as a background is all the more expected since it is often a matter of decorating buildings. Soulages says about white: “It is also white. White, black. There is an infinity of whites and an infinity of blacks. Even in the same canvas, even when painted on a white background. From the moment we juxtapose spots or touches of colour, the white changes. There is never the same white on the canvas.”⁴⁹

⁴⁵ Foucault, Michel, “Des Espace Autres”, *Architecture, Mouvement, Continuité*, n°5, Mar. 1967, p. 47, <https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/> (accessed 18.04.2019).

⁴⁶ Chevrier, Joël, “Les outrenoirs de Pierre Soulages, obsession d'un physicien?”, 11 April 2014, accessed 21.04.2019, <https://www.echosciences-grenoble.fr/articles/les-outrenoirs-de-pierre-soulages-obsession-d-un-physicien>.

⁴⁷ “Et un tableau en noir et blanc quand on le voit sur un mur, il exclut les couleurs qui l'entourent” Pierre Soulages, “Pierre Soulages, son utilisation du noir”, interview 16/03/1968, INA, 1:23, 11 min 37' (translated by the author).

⁴⁸ Du Certeau, Androuet, *Grotesques*, pl., Eau forte, 1562, Paris, éd. Ex-libris E. Foulc, 60 p. <http://bibliotheque-numerique.inha.fr/viewer/1798/?offset=#page=17&viewer=picture> (accessed 10.03.2018).

⁴⁹ “C'est d'ailleurs le blanc... . Le blanc, le noir... . Il y a une infinité de blancs et une infinité de noirs. Même dans la même toile, même quand on peint sur un fond blanc. A partir du moment où on juxtapose des taches ou des touches de couleur, le blanc change. Il n'y a plus jamais le même blanc dans la toile.” Soulages Pierre, “Pierre Soulages, son Utilisation du noir”, interview 16/03/1968, INA, 1:23, 11 min 37'. (translated by the author).

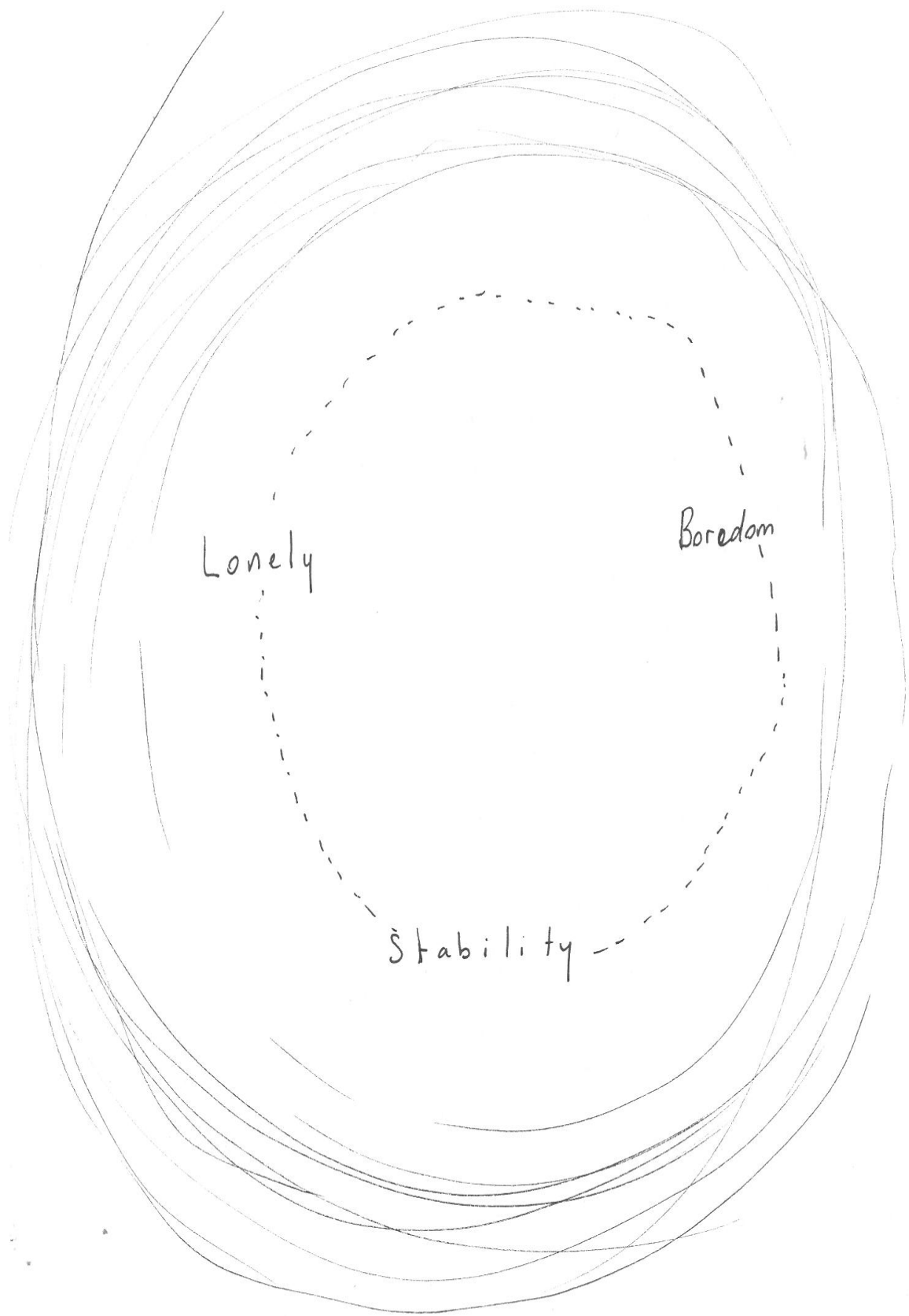
However, emptiness and its conception in the painting are also linked to the representation of one's reality and not of reality.

The artist goes, as noted Cézanne, to revisit the space to better reconstruct it in his image: "The space is destroyed and reconstructed and we speak of artistic experience."⁵⁰

The painter in his modern position will go even further as emphasized. Manon Bianco said about the "passage à l'acte" of the painter Yves Klein: "The 28. April 1958, Yves Klein proposed the first exhibition on the vacuum at the gallery Iris Clert, which was titled: "The specialization of sensitivity to the raw material state in stabilized pictorial sensitivity". At first, the artist wanted to propose a completely empty gallery because he said that the artwork could not be materialized, it was enough to think it."⁵¹

⁵⁰ Bianco, Manon, "L'importance du vide dans l'art", *Revue NOTOS*, Numéro 2/2014, "Regards de jeunes chercheurs sur l'art et la littérature d'Italie", 2014, 11.03.2018, 1-18, <http://www.revue-notos.net/wp-content/uploads/2014/03/Manon-Bianco.pdf>, p. 12. "L'espace est détruit et reconstruit et on parle d'expérience artistique." (translated by the author).

⁵¹ Bianco, Manon, "L'importance du vide dans l'art", 2014, p. 13. "Le 28 avril 1958, Yves Klein proposa la première exposition sur le vide à la galerie Iris Clert, elle fut intitulée: la spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée. Au début, l'artiste souhaitait proposer une galerie complètement vide parce qu'il disait que l'oeuvre ne pouvait être matérialisée, il suffit de la penser." (translated by the author).



Subjectivity

It is, therefore, necessary to conduct a subjective analysis of these spaces. The pictorial research I conducted after CERN, incorporated elements such as the atmosphere of a place, which will lay the foundations for understanding the subjectivity of other places.

Space is defined by Frémont as a living space of which subjectivity changes the perception. It leads to the conclusion that lived space integrates both the distances, the complexities of the landscape and the perception of these by a subject. Apart from the spaces of stability defined as stable places for several centuries on which humans have fixed their space, Frémont distinguishes spaces of mobility. Their analysis is more difficult because of the individual mobilities. There is a need to conduct a subjective analysis of these spaces, in addition to a quantitative analysis. Finally, by referring to areas of marginality linked to difficult living conditions, Frémont reminds us that geography must constantly renew its knowledge.

Perception

Hypermodern places become empty, especially in the perception that one has of them. They are places without history, without memory that offers to people, more than a neutral space, a place where everything is possible. Hence they have no real contents, like the hotel room described by Maurice Blanchot:

“The characteristic of the room is its emptiness. When he enters, he does not notice it: it is a hotel room, as he has always lived, as he likes, a hotel of average category. But as soon as he wants to describe it, it is empty, and the words he uses only cover the void.”⁵²

There are dead, unused spaces that are available in our dense cities. But the other spaces in Vienna fascinate me as free spaces of creation, future projections where every form is possible.

Empty of humans, full of materials? Marginal or abandoned places? Blank and unusable space? The other space can be all of those things, because of its nature, left to perception.

⁵² Blanchot, Maurice, *L'attente l'oubli*, Paris, Gallimard, Imaginaire, 1962, 2000, p.14-15. “La caractéristique de la chambre est son vide. Quand il entre, il ne le remarque pas: c’est une chambre d’hôtel, comme il en a toujours habité, comme il les aime, un hôtel de moyenne catégorie. Mais, dès qu’il veut la décrire, elle est vide, et les mots dont il se sert ne recouvrent que le vide.” (translated by the author).

Exhibition of the art project

“You learn to look at paintings displayed in painting galleries as if they were pieces of wall, ceiling and walls, ceilings as if they were canvases.”⁵³

Expose the leitmotifs of my obsession

Any place is equivalent to any other.

The differences of the hyper-urban world neither indicate nor imply any heterogeneity.

The world becomes an undifferentiated expanse.

Places become uninhabitable and uninhabited.

Artwork references

Mapping information: with the artwork from Terry Atkinson, Michael Baldwin, “map to not indicate”, 1967

The subjectivity of place: with Rachel Whiteread, Ghost, National Gallery of Art, 1990

INSTAGRAM and social networks...Why I will use a digital, virtual space

For Marc Augé, the super-modernity is characterized by a coexistence of distinct individuality, similar, but indifferent to each other. He takes the example of social networks to illustrate it:

“(...) social networks that are unfolding today on the entire planet, offering diverse individuals the opportunity for unique courses but strangely similar.”⁵⁴

By developing my artistic project on Instagram, I am trying to first of all answer to the problem of diffusion and exhibition of my project (avoiding the classic questions of exposure of a pictorial work: hanging, light, frame), without showing my work in a concrete place. It seems the internet by its non-materiality is very close to what looks like a “non-place” in reality.

The world becomes an undifferentiated network of places, which is also demonstrated in this artistic project. Indeed, the drawn places often have the same characteristics. Urban areas are increasingly becoming standardized: the same supermarket, the same highways, the same office buildings.

⁵³ Perec, Georges, *Un homme qui dort*, Paris, Gallimard, Folio, p. 55. “Tu apprends à regarder les tableaux exposés dans les galeries de peinture comme s'ils étaient des bouts de mur, de plafond, et les murs, les plafonds, comme s'ils étaient des toiles.” (translated by the author).

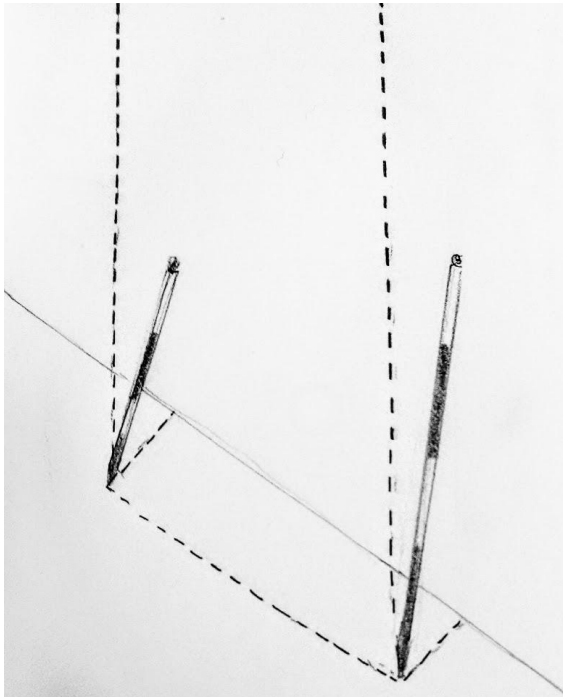
⁵⁴ Augé, Marc, *Non-lieux. Introduction à une anthropologie de la surmodernité*, 1992, p. 48.

I used Instagram for many reasons:

- for a technical reason, it was easier to have a private account since I would like to preserve the diffusion of my artwork and keep this project in the strict diffusion to my supervisor and the Jury.
- The virtual space has many links with emptiness, void.
- It is a place without reality and materiality.
- It is a narcissic place to promote works which correspond to the excess of Ego described by Augé.

The virtual space is offered by using the internet; this virtual dimension could be considered a “second” room for my project.

Drawing the perfect void



vacuumroom

vacuumroom Hotel Aphrodite
#emptyplaces #artproject #vacuumroom
#artandsciencemaster

Be the first to like this.

1 DAY AGO

Add a comment...

The exhibition place or room. The loop effect.

Indeed, I started my first drawing in the “Seminarraum 93” I would like to present my final artwork in an empty room: the basement, room number 918 at the University.

Other proposals may be adding to the Instagram project.

1. Drawings on a big format which are to be thought of as decorative.
2. Collect objects from “non-places” such as supermarket trolleys or TensaBarrier, Rope Lines from the airport, and expose them as “trophies”.
3. Tourist guide (book) and organize a tourist guide tour.
4. Tourist objects such as postcards, pins, stickers, or mini cameras with pictures of “non-places” I visited. A touristic stand shows how I could merchandize the image of “non-places”
(see <https://www.automates-boites-musique.com/objets-de-curiosite/objets-de-curiosite-divers/mini-visionneuse-nostalgie-en-forme-d-appareil-photo-avec-8-images---mini-visionneuse-jaune-avec-animaux-sauvages-details-9293.html>).
5. IN SITU
Take a photograph or video caption of my drawings/paintings in situ and use photography or video to create a multidimensional effect with the “non-places”. It will be a process of replay and multiplication of the reality with its representation (painting or drawing) and its caption (photography) as a document.

BIBLIOGRAPHY

- Ascher, François, *Metapolis ou l'avenir des villes*, Paris, Odile Jacob, 1995.
- Ascher, François, *Les nouveaux principes de l'urbanisme. La fin des villes n'est pas à l'ordre du jour*, Paris, éditions de l'Aube, 2001.
- Augé, Marc, *Non-lieux. Introduction à une anthropologie de la surmodernité*, Paris, Seuil, Coll. « La librairie du XX^e siècle », 1992, or *non-places, Introduction to an anthropology of supermodernity*, translated by John Howe, London, Verso, 1995.
- Beauchard, Jean, Moncomble, Françoise, *L'architecture du vide. Espace public et lien civil*, Rennes, Presses Universitaires de Rennes, Essais, 2013.
- Blanchot, Maurice, *L'attente l'oubli*, Paris, Gallimard, coll. "imaginaire", 1962, 2000.
- Boeri, Stefano and Multiplicity, Koolhaas, Rem and Harvard Design School Project on the City, Kwinter, Sanford and Fabricius, Daniela, Obrist, Hans Ulrich, Tazi, Nadia, *Mutations*, New York, ACTAR, Arc-en-Rêve, catalogue d'exposition, 2001.
- Certeau (de), Michel, *L'invention du quotidien. Tome 1, Arts de faire*, Paris, Gallimard, Folio/Essais, 2004.
- Copeland, Mathieu, *Vides*, Paris, éd. Centre Pompidou, Exhibition's catalogue, 2009.
- Descartes, René, *Discours de la méthode, Pour bien conduire sa raison et chercher la vérité dans les sciences*, 1637.
- Deleuze, Gilles, *Francis Bacon. Logique de la sensation*, Paris, Editions de la différence, 1981.
- Deleuze, Gilles, *Le pli*, Paris, Editions de Minuit, 1988.
- Deleuze, Gilles, Guattari Félix, *Mille plateaux*, Paris, Edition de Minuit, 1980.
- Frémont, Armand, *La région espace vécu*, Paris, PUF, 1976.
- Frémont, Armand, *Aimez-vous la géographie?*, Paris, Flammarion, 2005.
- Hyeon-Suk Kim, *L'art et l'esthétique du vide*, Paris, L'Harmattan, 2014.
- Jacquet, Nicolas Bruno, *Le langage hypermoderne de l'architecture*, Paris, Edition Parenthèses, Architecture, 2014.
- Dir. by Journeau, Véronique Alexandre, Detrie, Muriel, Kuroda, Akinobu et Mattiusi, Laurent, *Notions esthétiques, Résonances entre les arts et les cultures*, Paris, L'Harmattan, 2013.
- Latour, Bruno, *we have never been modern*, Harvard, Harvard University Press, 1993. French version: *Nous n'avons jamais été modernes: Essai d'anthropologie symétrique*, Paris, La Découverte, 1991.
- Leroi-Gourhan, *L'homme et la matière*, Paris, Albin Michel, 1943.
- Perec, Georges, *Un homme qui dort*, Paris, Gallimard, Folio plus, 1998.
- Richard, Jean Jules, *Comment réussir à 50 ans*, Montréal, Editions Vert blanc rouge, 1973.
- Trancik, Roger, *Finding Lost Space: Theories of urban design*, New York, Van Nostrand Reinhold Compagny, 1986.
- Segaud, Marion, *Habiter, fonder, distribuer, transformer*, Paris, Armand Colin, 2010.
- Vakarelov, Yordan, Fracasso, Simone, *Urban voids unpacked*, Aalborg, Aalborg University, Masters Thesis, 2015.
- Vasset, Philippe, *Le livre blanc*, Paris, Fayard, 2007.

Article

- Buydens, Mireille, "espace lisse/espace strié", *les cahiers de Noesis*, n°3, le vocabulaire de Gilles Deleuze (sous la direction de Robert Sasso et Arnaud Villani), Spring 2003, 132-134.
- Foucault, Michel, "Des Espaces Autres", *Architecture/Mouvement/Continuité*, Mar. 1967, 46-49, version translated from the French by Jay Miskowiec, Oct. 1984.
- Guilleux, Céline, "Les territoires du vide dans la recherche urbaine", doctoral workshop, Calenda, 2016.
- Heidegger, Martin, "Bâtir, habiter, penser", conférence publiée dans *Essais et Conférences*, Paris, Gallimard, 1958, 170-193.
- Latour, Bruno, *Visualisation and cognition: drawing things together*, in H. Kuklick, Knowledge and society, Studies in the sociology of culture Past and Present, Jai Press vo. 6, 1-40.
- Mead, Walter Russell, "Trains, Planes, and Automobiles: The End of the Postmodern Moment", *World Policy Journal*, Winter 1995-1996, 13-31.
- Viviane, Claude, "Entre ville. Une lecture de la Zwischenstadt", *Les Annales de la recherche urbaine*, n°97, 2004, 152-153.

Sites

- Audry, Sofian, "Revue de lecture de *L'invention du quotidien, tome 1 : Arts de faire*, de Michel de Certeau", 2011, 11.03.2018
[file:///Users/user/Downloads/Review-deCerteau-Invention%20\(1\).pdf](file:///Users/user/Downloads/Review-deCerteau-Invention%20(1).pdf).
- Assmann, Katja, Bader, Markus, Talevi, Rosario, Urbane Künste Ruhr, "Urban School Ruhr", *raumlaborberlin*, accessed 10.03.2018, <http://raumlabor.net/>.
- Bianco, Manon, "L'importance du vide dans l'art", *Revue NOTOS*, Numéro 2/2014 "Regards de jeunes chercheurs sur l'art et la littérature d'Italie", 2014, 11.03.2018, 1-18, <http://www.revue-notos.net/wp-content/uploads/2014/03/Manon-Bianco.pdf>.
- Bismuth, Xavier, "Atelier de géographie parallèle", *non site*, 2007, accessed 06.03.2018, <http://www.xbismuth.net/nonsite/index.php/atelier-geographie-parallele>.
- Bismuth, Xavier, Courteix, Xavier, Greff, Guillaume, Mouton, Jean-Claude, Vasset, Philippe, Vialet, Emilie, "un site blanc", Paris, Atelier de Géographie Parallèle, access limited 21.04.2019, <http://www.unsiteblanc.com/>.
- Briney, Amanda, "Site and situation in urban geography", *Thoughtco*, 10 April 2019, accessed 21.04.2019, <https://www.thoughtco.com/site-and-situation-1435797>.
- Caron, Armelle, "Les villes rangées", Rennes, Galerie LENDROIT, accessed 06.03.2018, <http://www.armelleCaron.fr/works/villes-rangees-edition/>.
- Chevrier, Joël, "Les outrenoirs de Pierre Soulages, obsession d'un physicien?", 11 April 2014, accessed 21.04.2019, <https://www.echosciences-grenoble.fr/articles/les-outrenoirs-de-pierre-Soulages-obsession-d-un-physicien>.
- Douzi, Amir, *Le vide dans l'espace urbain, une approche contemporaine de la "Zwischenstadt"*, Thesis, accessed 22.02.2018 <http://www.umrausser.cnrs.fr/>.
- Du Cerceau Androuet, *Grotesques*, pl., Eau forte, 1562, Ex-libris E. Foulc, Paris, accessed 10.03.2018, <http://bibliotheque-numerique.inha.fr/viewer/1798/?offset=#page=17&viewer=picture>
- Evreux, Marc, Laborey, "La mainmise sur les villes ressources", *Arte info*, accessed 10.03.2018, <https://info.arte.tv/fr/mainmise-sur-les-villes-ressources>.

Galibert, Jean-Paul, "L'art plastique l'espace", *EspacesTemps.net*, 25 May 2009, accessed 11.03.2018 <https://www.espacestemps.net/articles/lrsquoart-plastique-lrsquoespace/>.

Gursky, Andrea, "Landscape theory", Jan. 2012, accessed 01.03.2018, <https://landscapetheory1.wordpress.com/tag/andreas-gursky/>.

JAZZBERRY BLUE, "Maps", 2016, accessed 23.02.2018, http://lechineur.net/portfolio_page/maps-jazzberry-blue/.

Koolhaas, Rem, "Junk Space", *Archplus*, accessed 06.03.2018, <http://www.archplus.net/home/archiv/artikel/46,336,1,0.html>.

Pattaroni, Luca, "La trame sociologique de l'espace", *SociologieS*, Dossiers, Penser l'espace en sociologie, 16 June 2016, accessed 11.03.2018, <http://journals.openedition.org/sociologies/5435>.

Regnault, Hervé, "Les concepts de Félix Guattari et Gilles Deleuze et l'espace des géographes", *Chimères*, n°76, 2012/1, accessed 11.03.2018, 195-204, <https://www.cairn.info/revue-chimeres-2012-1-page-195.htm>.

Reynaud, Alain, "Armand Frémont, la région espace vécu, 1976", compte rendu, *Persée*, 1980, 41-42, accessed 06.03.2018, http://www.persee.fr/doc/tigr_0048-7163_1980_num_41_1_1086_t1_0123_0000_1.

Tillmans, Wolfgang, "Shit buildings going up left, right and centre", *Photo of the day*, accessed 10.03.2018, <https://potd.pdnonline.com/2017/02/44504/wolfgang-Tillmans-tate-modern-2014-060-shit-buildings-going-up-left-right-and-centre-a4/>.

The free dictionary, Farlex, accessed 01.03.2018, <https://fr.thefreedictionary.com/vide>.

Site specific Art, Environmental Art, Guggenheim, collection online, accessed 06.03.2018, <https://www.guggenheim.org/artwork/movement/site-specific-artenvironmental-art>.

UN-Habitat worldwide, "Paper city", published 19 août 2015, accessed 06.03.2018, <https://youtu.be/4Pu1OS1ZG64>.

"World population", *worldometers*, accessed 10.04.2019, <http://www.worldometers.info/world-population/>.

"World population prospects", Population Division, *United Nations*, 2017, accessed 06.03.2018, <https://esa.un.org/unpd/wpp/DataQuery/>.

Other sources

Atkinson, Terry, Baldwin, Michael, *map to not indicate*, Linotype on paper, 508 x 629 mm, 1967, London, collection Tate.

Cage, John, 4'33'', music for any instrument or combination of instruments, 1952.

Dubuffet, Jean, *Maison Falbala et Closerie Falbala*, white polyurethane paint black lines/laminated resin, area of 1610 m² and 20 m x 15 m x 8 m, 1971-73 et 1976, Périgny sur Yverres, Fondation Dubuffet.

Hirschhorn, Thomas, *Flugplatz Welt/World Airport*, 1999, installation, Luxembourg, Mudam.

Kubrick, Stanley, *Shining*, Film, 1980, 2h 26mn, USA.

Malevitch, Kazimir, *Suprematist composition: white square on a white*.

background, painting, Oil on canvas, 79,4 x 79,4 cm, 1918, New York, Department Painting and Sculpture, MoMA.

Marker, Chris, *La Jetée*, Film, 1962, 26 min, France.

Nauman, Bruce, *Dance or Exercise on the Perimeter of a Square*, film transferred to video (black and white, sound), 10 min., 1967-1968, New York, Department Media and Performance Art, MoMA.

Nauman, Bruce, *Dream Passage with Four Corridors*, installation, Panneaux, tubes fluorescents, 2 tables and 4 chairs, 283 x 1241 x 1241 cm, 1984, Paris, Centre Pompidou Beaubourg.

Niccol, Andrew, *Bienvenue à Gattaca*, Film, 1997, 1h 48mn, USA.

Ohtake, Ruy, *Le vide urbain*, 1995/1999, black ink on paper, 30 x 42 cm, from Hôtel Unique, São Paulo, SP, Brasil, Musée National d'Art Contemporain, Paris, Centre Pompidou Beaubourg.

Richter, Max, *Memoryhouse*, music, 2002.

Soulages, Pierre, "Pierre Soulages, son utilisation du noir", interview 16/03/1968, INA, 1:23, 11 min 37'.

Vermeer, Jan, *The Geographer*, painting, 51,6 x 45,4 cm, 1669, Frankfurt am Main, Städelmuseum.

Whiteread, Rachel, *Ghost*, plaster on steel frame, 269 x 355,5 x 317,5 cm, 1990, Washington, National Gallery of Art.

Wright's of Derby, Joseph, *An experiment on a bird in the air pump*, painting, 183 x 244 cm, 1768, London, The National Gallery.

Zurlini, Valerio, *Le désert des Tartares*, 1976, film, restauration faite par Pathé en 2014, France.

EXHIBITIONS/CONFERENCES

Le vide, Journée d'études organisée par Itzhak Goldberg, Paris, Institut National d'Histoire de l'Art, 11 May 2011.

Le vide, Yves Klein, solo exhibition, Paris, galerie Iris Clert 3 rue des Beaux-Arts, murs repeints en blanc, 28 April 1958.

Le visage qui s'efface, de Giacometti à Baselitz, commissaire d'exposition Itzhak Goldberg, Toulon, Hôtel des Arts, 20 Sept. to 23 Nov. 2008.

Non Lieux, Jean Dubuffet, solo exhibition, Paris, Centre Pompidou Beaubourg, 1986.

Vides, Une rétrospective, Paris, Centre Pompidou Beaubourg, 24 Feb. to 24 Mar. 2009.

Wo dinge wohnen Das Phänomen Selfstorage, Vienna, MUSA, 14 Feb. to 7 April 2019.

ANNEX

Annex 1

Art experience and Utopia

Research report: CERN

My experience at CERN, which was my first experimental approach to the concept of “non-places”, was the starting point of the realistic paintings I made last year.

The Master’s seminar of Art and Science offered us the chance to visit the European Organization for Nuclear Research (CERN). This European research organization operates the largest particle physics laboratory in the world. Established in 1954, the international organization is based in a northwest suburb of Geneva on the Franco–Swiss border (46°14’3”N, 6°3’19”E). During our visit, I could confront different aspects of our supermodernity on a specific site and also learned more about the “vacuum”.

Utopia

“Vacuum is space devoid of matter.”⁵⁵

Manon Bianco explained in her article “L’importance du vide dans l’art”, how emptiness was considered in science, in philosophy and in art. Even more so she shows how art and science are related on the subject of “the void”. Mankind kept wondering “what is emptiness?”. Without a real answer, science, philosophy and the arts⁵⁶ reveal aspects of emptiness and its history shows that this concept evolved constantly.

The notion of emptiness has been clarified over time by physics. Emptiness defined is by

“that which contains nothing, which does not contain what it should normally contain, a free space of bodies, objects or substance of any type and a big void.”⁵⁷

The vacuum and its existence demonstrated in physics, is a subject of research of increasing interest in the history of science.

“According to the principle of determination by Werner Karl Heisenberg, the universe would have been created out of nothing. Edward P. Tryon speaks of “natural creation” (“création naturelle”).

⁵⁵ See article from <https://fr.thefreedictionary.com/vide> (accessed 01.03.2018).

⁵⁶ One of Joseph Wright’s of Derby paintings called “An experiment on a bird in the air pump”, is about Robert Boyle’s experiment, who was the first to demonstrate in 1660 that vacuum is lethal to small animals. Vacuum is directly associate to the idea of death in outer space <https://www.youtube.com/watch?v=boew3oK1NX0> (accessed 23.03.18).

⁵⁷ Bianco, Manon, “L’importance du vide dans l’art”, 2014, p. 1 “Le vide est ce qui “ne contient rien, ce qui ne contient pas ce qu’il devrait normalement contenir. Espace libre de corps, d’objets ou de substance d’un quelconque type et grand manque.” (translated by the author).

Frank Close argues that the universe would be a set of atoms and would not have started from nothing”⁵⁸. “And he also explains how difficult it is for man to conceive of emptiness.”⁵⁹

“Michel Cassé summarizes this quest for emptiness and its utopic state.

“the universe is not empty, but almost.””⁶⁰

The vacuum⁶¹ is defined in quantum field theory as a state with the lowest possible energy. Outer space⁶² has very low density and pressure. It is the closest physical approximation of a perfect vacuum.

No vacuum is truly perfect, not even in interstellar space. In fact, the perfect vacuum is an ideal state of no particles at all, an utopia. As we learned at CERN, it cannot be achieved in a laboratory even if all particles of matter were removed, there would still be matter: dark energy and virtual particles.

⁵⁸ Bianco, Manon, “L’importance du vide dans l’art”, 2014, p. 2 “Selon le principe d’indétermination de Werner Karl Heisenberg, l’univers se serait créé à partir de rien. Edward P. Tryon parle même de “création naturelle”. Plus tard, Frank Close avance que l’univers serait un ensemble d’atomes et ne serait pas parti de rien (...).” (translated by the author).

⁵⁹ Bianco, Manon, “L’importance du vide dans l’art”, 2014, p. 2 “Il souligne également combien il est difficile pour un homme de concevoir le vide.” (translated by the author).

⁶⁰ Bianco, Manon, “L’importance du vide dans l’art”, 2014, p. 2 “l’univers n’est pas vide, mais presque.” (translated by the author).

⁶¹ Vacuum is a term used in physics. “Emptiness” and “void” are synonyms; it will be used indifferently in this thesis.

⁶² Vacuum is directly associate to the idea of death in outer space.

<https://www.youtube.com/watch?v=boew3oK1NX0> (accessed 23.03.18).

utopia science vacuum concept reality non place hyperopia representation creation painting void art concept utopia

From Utopia to the experience

In the context of the knowledge about “vacuum”, I started to observe the rooms which we stayed in during the seminar at CERN. The different spaces were the main purpose of my visual experience.

I have built a methodology of observation. At the beginning of the observation in situ, I immediately took some pictures (photos) and attached them to a time schedule. This schedule was related to how long I have stayed in each different room. Afterwards, I collected the places and categorized them. I recorded my first observations. For that, I collected a lot of visual information: personal photographs but also sketches and drawings. Then, I wrote observations in the form of personal notes, stories and scientific data. The complete research is not to be presented here but I will summarise the observations and development I did. I observed especially “interior” and “room” and have a recording of my temporal magnitude with the schedule of my four days at CERN. The places were artificial, mono-functional. And except for some associations, I did not notice any relation between the people and the places where they worked.

Painting obsession

The starting point of my pictorial research in CERN was the obsession about this empty rooms. I was thinking constantly about the “void” as a central subject of my paintings and created an extra space for it in my mind. Then I realised it is an obsessional idea in art and in painting history⁶³. The questioning of the representation of the void in art and in particular in western painting is radicalized at the beginning of the 20th century. As soon as the terrestrial world is totally measured, known and explored. Thus, all the spaces on the Earth have been traversed by the western man. Is it therefore no coincidence that Kazimir Malevich painted in 1918 his *Suprematist composition: white square on a white background*, while the first world war ends and new frontiers will upset our relationship to the world.

Painting empty rooms

“I am a painter of space, I am not an abstract painter but rather figurative and realistic”.⁶⁴

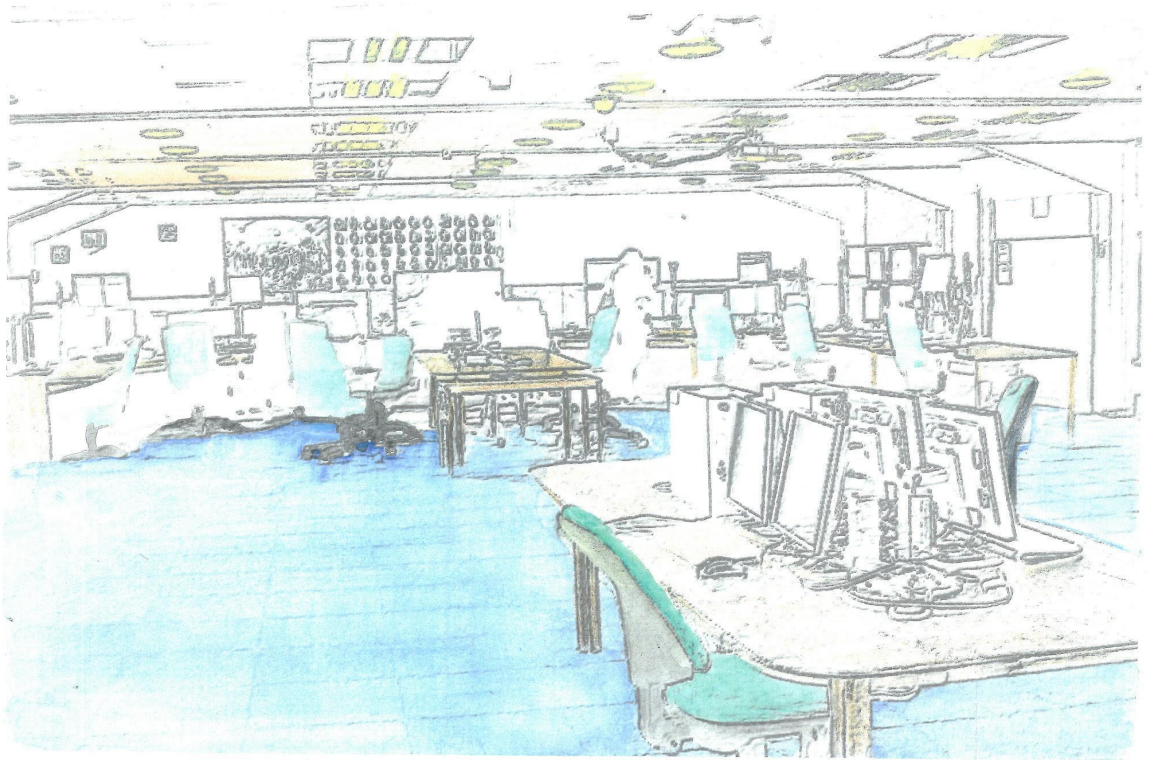
The observations I made and the time I passed in different rooms were two important steps of my pictorial research.

“Empty room” is a painting series I developed during the last year, particularly after I started the observation in situ during the four days at CERN in December 2016.

⁶³ Bianco, Manon, “L’importance du vide dans l’art”, 2014, 3-16.

⁶⁴ Bianco, Manon, “L’importance du vide dans l’art”, 2014, p. 13. Yves Klein said “Je suis un peintre de l’espace, je ne suis pas un peintre abstrait mais au contraire figuratif et réaliste”. (translated by the author).

First my drawings were the background for the game “Master of Universe”. My first impressions of “emptiness” were confirmed by drawing them.



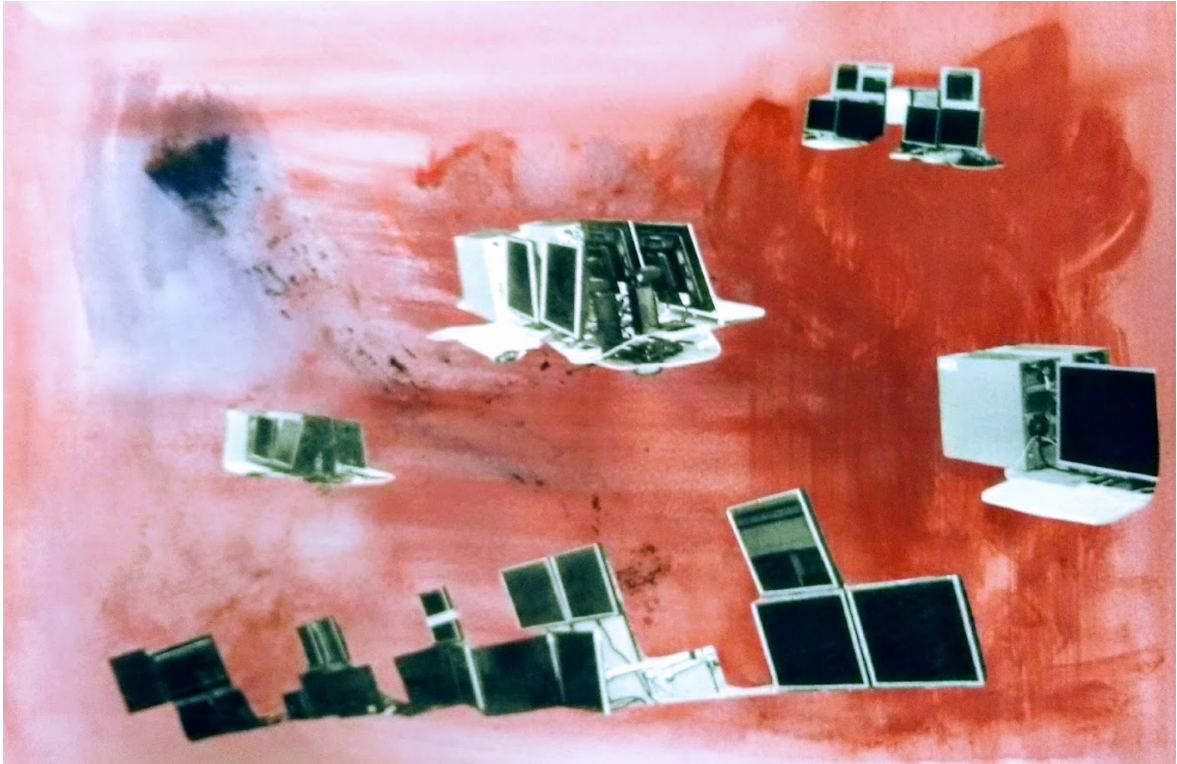
Background, *computer room*, game “Master of Universe”, watercolor on paper, A4, 2017.

The painting series have started in May 2017 in the painting studio of Prof. Lotte Seyerl’s class and developed during the following months. Through these artworks called “Empty room”, I am trying to think about places as the personifications of a modern and urban society. The first series of eight paintings was developed with photographs I took in situ, and afterwards I made a series of eighteen drawings.



painting, *meeting room*, oil on canvas, 30 x 40 cm, 2017

I also used the collage technique on coloured paper and I was focused on some elements which were repetitive and symbolic. I tried to define visually, what a “no place” is by insisting on using certain colours or by repeating some elements.



Collage, *flying computer*, oil on paper and personal picture, 30 x 40 cm, 2017.

I returned to my original idea to understand space in painting, as Deleuze and Guattari explained in their book *Mille plateaux*⁶⁵. Thus, the pictorial representation of the empty pieces could be attached to the striated space described by Deleuze: where the depth, the subject and its function are clearly defined.

My choice is to represent the different rooms as distant entities, apart from me, without proximity, and with unfamiliarity. It is motivated by two observations.

First, super-modern spaces are designed as interchangeable entities and suitable for all people globally; the international places with cultural norms are erased to accommodate people from around the world. An office, a computer room, a business canteen or corridors will all have the same aesthetic codes. They are places without anchorage, with few cultural references and yet with international references: the beige of the walls, the whiteboard, the layout of the screens. They show an identity of the company which can be affirmed with logos and symbols of the spirit of “business”. Secondly the imprint of someone, his presence, his activity will be ephemeral. The group itself will not be identified, except under normative attributes or functions: the group of researchers, scientists, students.

Finally, I concluded through the experience that only the relationship we establish with space could transform it into a lived place. But my impression was not validated by any theory until I returned to my first university studies. The background I had in geography and anthropology helped me understand more about place and our personal connection to place.

⁶⁵ Deleuze, Gilles, Guattari, Félix, *Mille plateaux*, Paris, Edition de Minuit, 1980.

annex 2



“Shit buildings going up left, right and centre”, 2014, Wolfgang Tillmans⁶⁶.

⁶⁶ Tillmans, Wolfgang, “Shit buildings going up left, right and centre”, *Photo of the day*, accessed 10.03.2018, <https://potd.pdnonline.com/2017/02/44504/wolfgang-tillmans-tate-modern-2014-060-shit-buildings-going-up-left-right-and-centre-a4/>.

annex 3

