'Space as Consciousness'
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Abstract

This paper explores the concept of character in city spaces, defined as *the typical behaviour of a particular person or thing*, extending this notion to suggest that spaces also possess personality. Space in this case is limited to the public realm, where accessible volumes are made up of surfaces, material, geometry, history, function, and potential affordances.

Creating an original 'spatial personality rubric' the author sets out a methodology to enable any streetwalker to approach and understand city space through a system of meaning. The analysis draws on the dialectical lenses of Hegel and Nietzsche observing a 'middle-term' that allows for a spectrum of spatial personalities between two opposing drives. This approach is further enriched by urban theorists such as Saskia Sassen, Michel Foucault, Gilles Deleuze and Marc Augé, whose concepts contribute to a refreshed spatial language set in the rubric between the authors own polarised terms of 'Sterile' and 'Dissonant'. Using this guide the author then engages in practical exploration (walking in the city) and identifies spatial personalities that can afford artistic intervention beyond documentation.

These interventions form a creative collision whereby the personality of space and its classification is further interrogated through inhabitation and a material language, thus attempting a consciousness between the agent and space. Two case studies illustrate the application of this rubric to real spaces, presenting artistic interventions 'in-vivo' to 'in-vitro', from the city into the white cube of the gallery for closer inspection. These are:

01. 'Liberty on the Liffey', set on Dublin's Liffey River, an experiment takes place on the site of a heterotopia for an artistic protest.
02. 'I'm Squatting in your Condo' set in Tokyo's finance district, highlights an invisible resident that becomes the genesis of an art installation representing the master, the slave and the middle-term.

Keywords: artist, intervention, consciousness, system, affordance

Introduction

Understanding public city space requires us to consider all its nuances and variations. How might a spatial guide help us to do this? Light and dark drives are present in all of us, representing the tension between indulging in our impulses and maintaining order. Hegel's 'Master and Slave dialectic' alongside Nietzsche's ideas of Apollo and Dionysus help us see city spaces as representations of everyday life, between order and chaos. This paper aims to plot these ideas into a spatial personality rubric alongside other theorists, between the distance of two new terms; 'sterile' and 'dissonant'.

The world of Apollo brings order and meaning, while Dionysian shadows represent a chaotic and indulgent side of our lives in the public realm. These polarised spaces can be inhabited, explored, observed, documented and reinterpreted through artistic intervention. The architect sees space not only as it exists in the present, but also as its built potential. The artist and flaneur see an anomaly waiting for affordable action. Designing city space can provide an ideological aspiration for a better quality of life and a sense of unity. However, creating an ideal space for others can be challenging, as it involves mixed ideals of collective consciousness and the greater good, often influenced by individual ego and the mechanics of capitalism. This paper aims to provide a system of meaning that might better inform the systems of building before they happen.
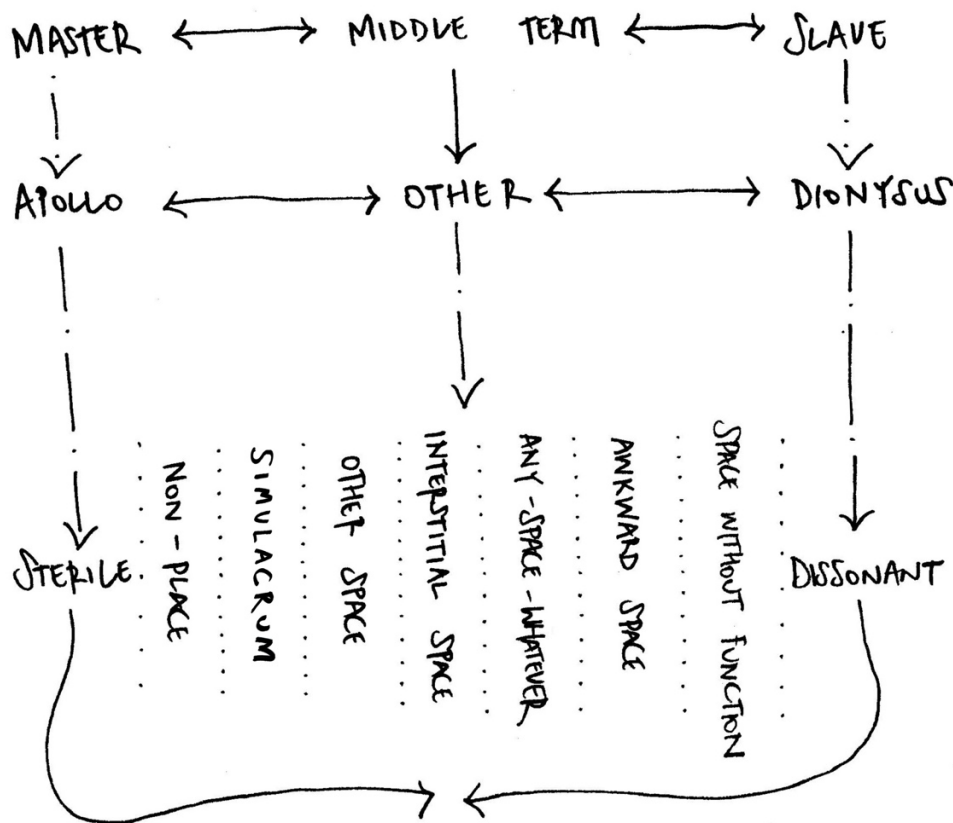
Spatial Personality Rubric

Fig.1 Spatial Personality Rubric presenting a spectrum of spatial terms, Winter 2024

Fig.1 shows the flow of Hegel's Master and Slave dialectic to Nietzsche's Apollo and Dionysus, in between which the *Middle Term* and the *Other* exist. The *Other* is set in relation to the *Middle Term* as they both follow the acts of a primordial nature, an abject or uncanny space that encompasses the most

unpredictable of results. Filtering down from Apollo and Dionysus two new terms are inserted and coined to begin the investigation into spatial types. The new terms are derived from the most extreme properties of both the Master/Apollo and Slave/Dionysus spatial representations. Fig.1 as a diagram is only a beginning, a spectrum, it remains subject to urban theorist David Harvey's 'absolute, relative and relational' definition of space in relation to time, where space can change and move and relocate[1].

Sterile Space

Sterile Space is defined as globalised, high-capitalist space that sits at a point of high-modernism[2] and high-capital. Hegel's Master/Slave dialectic suggests that a Middle Term exists in the process of acknowledgement. It presents itself in the construct that forms between two consciousnesses, who in turn attempt to realise self-consciousness by acknowledging one another. In spatial terms, the Master relates to an Apollonian space; a homogenous, globalised Internationalism, and all the properties that define it. It represents the Lord, the State. Only through acts of 'otherness'; vandalism, terrorism, natural disasters and economic crisis, does it feel the pinch of an unrealised resolution; an unfinished united whole; an unfulfilled 'universal civilisation'[3]. The environment that this breeds is one of mimicry, replication and simulation.

> 'For Baudrillard, the entire façade and ecosphere of neo-capitalist societies are hyperreal, in that more and more areas of social life are reproductions of models organized into a system of models and codes.'[4]

Sterile Space contains Baudrillard's 'reproductions of models' in its facades made up of standardized panels and modules. Within it, Sterile Space houses a modular lifestyle reproducible in all aspects - chains of conglomerates that provide a standardisation of produce and a type of contained societal modernisation. Sterile Space contains capitalism so rife that it provides the ideal infrastructure for a possession of space like a spirit adopting a host.

Dissonant Space

Dissonant Space is defined as chaotic, fragmented space. It is out of harmony with its surroundings. Dissonant Space presents itself as a potential space; it generates an unusual place for encounter where dissidents meet to reject the rules of Sterile Space. This is in the form of unseen acts where the facade is accessible, where light and dark both exist, but in dimmer lighting. Dissonant Space is the thorn in the side of the Sterile spirit; it is the Dionysiac opponent preventing the cycle of capital from achieving a universal civilization, not in the sense of an emancipation of a collective consciousness, but rather a world controlled by a totalitarian State. A State we read about in various forms in the 20th Century dystopian fiction of Zamyatin's *We*, Koestler's *Darkness at Noon,* Orwell's *1984*, Bradbury's *Fahrenheit 451* or more recently the corporations in Margaret Atwood's *Oryx and Crake* where Sterile Spaces that once were part of high capitalism become sites for dissonant anarchy and makeshift shelters. Atwood describes these as 'pleeblands':

> 'Vacant warehouses, burnt-out tenements, empty parking lots. Here and there were sheds and huts put together from scavenged materials – sheets of tin, slabs of plywood and inhabited no doubt by squatters'[5]

[1] Harvey, David, *Cosmopolitism and the Geographies of Freedom*, Columbia University press, New York 2009, p.134.
[2] 'High-Modernism' is defined here in terms of a high point of Capitalism, i.e. the eventual resultant conditions that the ideals of Modernism in Architecture created for rapid construction processes and quick-fix solutions to make developers money.
[3] Ricœur, P. (1965). History and truth; [essays]. United States: Northwestern University Press.
[4] Kellner ,Douglas, *Jean Baudrillard*, Polity Press, Cambridge, 1989, p.83.
[5] Atwood, Margaret, *Oryx and Crake*, Bloomsbury, London 2003, p 32.

Within these polarised extremes I have compiled a number of previously defined terms by various theorists arranged according in their relation to their neighbour. This collection and borrowing of terms is helpful when mapping uncertain spatial phenomena that we encounter as we drift through cities.

Interstitial Space

In the centre is positioned 'Interstitial Space', a type that primarily indicates a biological term, one which medically describes the space between cells in living tissue. By definition it means: 'A space, especially a small or narrow one, between things or parts.'[6] This term has been adopted into the construction industry as the mechanical space between the floorplates in laboratories and medical buildings where a high number of services are required. In *New Urbanism's Suburbia* Ali Madanipour speaks of the 'pods, highways and interstitial spaces'.[7] 'Interstitial Art' is an outsider art practice which falls between the familiar boundaries of accepted genres or media. Interstitial space, therefore, becomes a useful term, it seems to afford a framework for spatial anomalies that confuse, instil chaos and are fragmentated, however interstitial is a 'place between'[8] often found in the dense high-rises of highly urbanised areas.

Space without a function

George Perec attempts in his *Species of Spaces* to imagine 'a space without a function'[9] – that a location could exist within a building or a city and perform nothing – or further, be accountable to no-one. He concludes it is too difficult to imagine; try imagining nothingness or the universe, both are an unknown or infinite quantity; but to imagine a contained space with no function reverses this task; the nothingness is held within a limited enclosure - it is intriguing to think of finding such a space where it might afford the most Dionysian interventions.

Awkward Space

In her article 'Exploring the creative possibilities of awkward space in the city' Hannah Jones introduces 'awkward space'. She claims awkward space must still remain connected within a '*visible whole',* that awkward spaces can present a mirror to reality, present on every level of a fractal-like city.

> Awkward spaces are often the disused or left over parts of yesterday's city, jammed in amongst an ever-colliding modern chaos... Awkward spaces emerge at each level of the city's organisation and are essential for the holistic planning and design of a self-regulating urban system... Between the past and the inconceivable present, between the decided and the easily forgotten, awkward space is a hinge between an ordered and disordered space[10]

Jones suggests that awkward spaces can be planned, understood and designed into the fabric of a city as part of a design formula. It might be looked at as 'anti-social space' or a form of 'contradictory space' (Lefebvre 1973) as a grey area. Theorist Henri Le Febvre tells us social space overlaps with and interpenetrates the spaces adjacent to it. Dissonant space is seen as possibly dangerous to other spaces around it - a kind of 'polluted space'. One that is often isolated and unpredictable. Awkward Space becomes a potential dissonant space.

Any Space Whatever + Terrains Vagues

Cultural theorist Saskia Sassen in her 2004 paper *Making Public Interventions in Today's Massive Cities* coins a phrase 'terrains vagues' – what she describes as 'under-used spaces, often characterised more

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[6] Oxford Paperback English Dictionary Thesaurus & Wordpower Guide, Oxford University Press, Oxford, 2001, p.475.
[7] Madanipour, Ali, *Public and private Spaces of the City*, Routledge, London 2005, p. 139.
[8] Jane Rendell (ed.), A Place Between, special issue of *The Public Art Journal*, n.2, (October 1999)
[9] Perec, George, Species of Spaces, 'Language itself, seemingly, proved unsuited to describing this nothing, this void, as if we could only speak of what is full, useful and functional.', p.33.
[10] Jones, Hannah, Exploring the creative possibilities of awkward space in the city, Elsevier Journal, July 2007 p.213.

by memory than by current meaning.'[11] Sassen claims that these are the in-between spaces that sit in the middle of our high-rises, bridge the reality between our massive structures and permit the visible reality of semi-abandoned places. 'Terrains Vagues', the underused micro-spaces between the high-rise of the city can be classed the same as Gilles Deleuzes' 'Any Spaces Whatever', spaces where capitalism lies dormant and the potential for something 'Other' arises.

Other Space - Heterotopia

In a transcription of Foucault's 1967 lecture *Des Espace Autres*[12] he speaks of heterotopias as 'Other Spaces', spaces represented in a snapshot but that inevitably change over time, 'heterochronic space' he says is a type of space-time fusion where extreme activity takes place and leaves a mark on it as time progresses. Foucault catalogues various types of 'crisis heterotopias' as 'Other Spaces' such as places of isolation and conformity like motel rooms or boarding schools where a 'coming of age' takes place for the users of the space - also sites where the potential for meaning manifests itself such as hospitals, asylums, prisons, rest homes and cemeteries. These open and closed spatial locations produce and contain a spirit quite unique. Foucault concludes that a boat is the ultimate heterotopia - a closed space belonging nowhere and free to be anywhere – this becomes a useful assigned spatial type for 'Liberty in the Liffey' in Case Study 01.

Simulacrum, Hyperreal, Hitchcock as artistic agent and producer of space

It is crucial to understand an image and an image's representation when drifting through city space. Sterile Space links directly to Apollonian space in the creation of an illusion such as film-making. At a time in the mid-20th Century when other directors (Rossellini and Godard in particular) focussed on post-war industrial wastelands similar in quality to 'anyspaces-whatever', Deleuze notes a different strategy employed by Alfred Hitchcock in his production technique:

> Hitchcock's films operate within highly contrived and closely observed buildings: the apartment block, the motel, the mansion, the terraced house at the end of the street… Hitchcock's famous preference for the soundstage over location resulted in an aesthetic, which by using back-projections and mattes instead of the 'real' thing created a cinema of what (after Eco), and in contrast to Rossellini's neo-realism, might be termed hyperrealism. It is perhaps only today when spaces are being built consciously to replicate film sets that we can appreciate the dialogue on space that Hitchcock's films were trying to broach.[13]

Hitchcock's projection within a soundstage creates another layer of hyperreality to the viewer, the source or origin of the image is blurred and uncertain, but the image itself is bright and convincing. By building image upon image the spectator is pacified, reduced to watching the spectacle of a copy. The act of deception in the two-dimensional image has long been at play. 'Simulacrum' a term explored by both Baudrillard and Eco refers to the 'liquidation of all referentials'[14]. The term is derived from imaginary spaces, such as Disneyland where the life-sized map of fiction sits at 1:1 with reality and the experience becomes a 'hyper-real' one. There is a property of the illusion or 'reverie' of Sterile Space in that it wholly aims to deceive the viewer. When absolute space becomes fused with hyper-reality the viewer is unsure as to what they are seeing. This is essentially the artistic agent's task in this case - to unearth the deceptions within Sterile Space, and to represent the truths about the relations between objects.

Non-Place

Augé refers to Herve Le Bras's 'urban filaments' - the often industrial or commercial spaces between large urban centres where population is dense and connections are thickened[15]. Along these transport

[11] Sassen, Saskia, *Making Interventions in Today's Massive Cities*, The London Consortium, London 2006, p.1.
[12] Foucault, Michel, *Heterotopias, of Other Spaces,* Architecture /Mouvement/ Continuité (journal), Paris, October,
[13] Lambert, Gregg, Buchanaon, Ian, *Deleuze and Space, An Introduction*, Edinburgh University Press, 2005.
[14] Jean Baudrillard, Selected Writings, ed. Stanford University Press, 2001
[15] Auge, Marc, *Non-Places An Introduction to Supermodernity*, Verso, London, 1995, p.7.

nodes and infrastructures Augé tells us we experience 'Non-Places', spaces of super-modernity in the 'single immense conurbation' that we live in such as railway stations, airports, shopping malls and highways. Augé describes these non-places as 'spaces that cannot be defined as relational or historical or concerned with identity.' Non-Places are closely related to Sterile Space, perhaps one step removed only by the nature of their transience. Any international airport or shopping mall represents a working model of a 'Non-Place', presenting the material and language of Ricour's universal civilisation where standardisation and homogeneity are met at both departure and arrival.

Consecrated Space

A 'Consecrated Space' usually refers to a sacred place such as a venue of religious worship or gathering; a church, a religious building, St Peter's Square – a space that is set apart and dedicated to the service of a deity and routine practice. It also implies a sanctification of an object for example an altar or a confessional booth. It is possible to imagine that through time and studious observation, a highly-sentimental value may be assigned by an artist to a dissonant space. In the act of claiming ownership where there was none, action where there is abandon, and a reinterpretation of identity and meaning, these spatial voids may be in some way personally consecrated, revised and re-objectified as places of value – a space affords a potential to be mythologized; to reinvent its history.

Summary

The spatial terms listed here help to contextualise the addition of 'Sterile' and 'Dissonant' in relation to the Apollonian and Dionysian drives as described by Nietzsche. It is clear there are types of space and that these can be classified on a scale between sterile and dissonant, but a method to engage them is necessary. How are the systems and objects of space and the material that makes them up able to be encountered? How does an artist begin to investigate space? JJ Gibson's 'affordances' act as a glue to this process by linking objects to agents through possible action. What can a space afford to an artistic agent?

Affordances

J. J. Gibson, in the field of ecological psychology, developed his *Theory of Affordances* around the same time as the Situationist International began operating in the late 1950's, describing the properties of objects and systems that afford an activity to an 'agent's' potential action related to a habitat. James G. Greeno in *Gibson's Affordances* writes:

> Affordance is a property of whatever the person interacts with, but to be in the category of properties we call affordances, it has to be a property that interacts with a property of an agent in such a way that an activity can be supported.'[16]

Gibson's affordances are preconditions for activity, given to the agent (or artist) within the potential of the conditional constraints of both object and agent. *A chair will afford an agent the activity to sit on it within the conditions of all the variables necessary to successfully move from person standing looking at chair to person sitting on chair[17].* Gibson's affordances provide a language by which to acknowledge the potential energy of a space, what activity it can afford and to what agent. Greeno writes further;

> Affordances are preconditions for activity, as I believe is made clearer when they are treated as preconditions for constraints. The presence in a situation of a system that provides an affordance for some activity does not imply that the activity will occur, although it contributes to the possibility of that activity.[18]

[16] Greeno, James G., *Gibson's Affordances,* Psychological Review, American Psychological Association, Inc., 1994, p.340.
[17] Ibid, p.345.
[18] Ibid, p.340

Greeno also states that there is a variable in terms of the 'ability' of the agent. The agent's skill set is called into question. Some agents will be more able to decipher and interact with polarised spaces than others, depending on their ability, effectivity and aptitude. Gibson characterises affordances as properties of objects and layouts[19] specified by information in the array of energy available to an agent's perceptual systems.

Affordance as potential

We can draw some lines between the process of affordances and understanding polarised spaces. The 'agent's skillset' is an important variable that will alter the impact of an artistic intervention. Through an observation of the affordance of polarised space an acknowledgement can be setup by the agent to construct a Middle Term. This produces a potential for a heightened understanding of space. The potential understanding that a space can afford can be linked to a skilful agent, such as a 'Flâneur', 'Drifter', 'Streetwalker', 'Urban Wanderer', 'Handyman', 'Anti-Architect' and more. These personalities make it their duty to locate spaces of opportunity where the polarisation of extreme things acknowledging one another has occurred. These personas and more make up the curiosity of the artist, with a need to explore instilled, to observe, to find out and at the right time to build. The 'anti-architect' might also look to take-away, to demolish and extract (e.g. Gordon Matta-Clarke). These personas live to seek out the anomalies of the city, the corners that others ignore but that own something unique and important.

Cycle of Gentrification

Fig.2 *'Cycle of gentrification'* 2022

Fig.2 illustrates the mechanics of capitalism and its production of space between different states of supply and demand, construction and destruction. It's important to mention this as the spatial terms catalogued above fall in and out of high and low capital over time (Fig.3).

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[19] Ibid, p.340

We can begin anywhere in the diagram as all of these processes are continually at work in the 'global city' (Sassen 2006). If we begin at 'Disrepair, Failure and Neglect' as Deleuze describes in Any-Space-Whatever, we follow the cycle through to 'Creative Occupation' where areas of disrepair afford cheap rent particularly to creatives looking for a type of space that permits artistic activity. This moves round to 'Commercial Regeneration' where the 'creative class'[20] (Florida 2002) of artists living in an area of disrepair creates an increased desire for people to move in and commerce to resurrect as it 'improves'. The desirable meets the undesirable. 'Creative Destruction' is a process of the poor being evicted due to the economic interests of the bourgeoisie, referring back to the era of Haussmannisation in 19th century Paris, where the economic divide increased between rich and poor and the polarity in the spaces of the Parisian streets increased. This was enforced through a physical separation of classes using roads, building lines and transport networks.

Once the 'Condos and Bistros' of regenerated city areas are built, a lifestyle is sold to those who can afford it. Density rises; 'Urbanisation' increases, and only those with wealth can remain in the area. As in so many cities the initial creative class is forcibly displaced to cheaper locations as developers maximise profit stemming from the increased square footage placed on relatively small footprints. How are the sites of former production and marketplaces being homogenised into gentrified 'increased urbanisation' with expensive housing and the appropriation of old buildings? Surely this expensive high-density world of tower blocks, gated-living and 'lifestyle' creates spaces of Simulacrum? Are local communities being flattened into a one-dimensional Sterile Spaces? Can the core understandings of spatial types and the mechanisms of capital enable designers to execute an informed and carefully considered scheme? Can these designers be home-grown from within the local community so they can understand its needs?
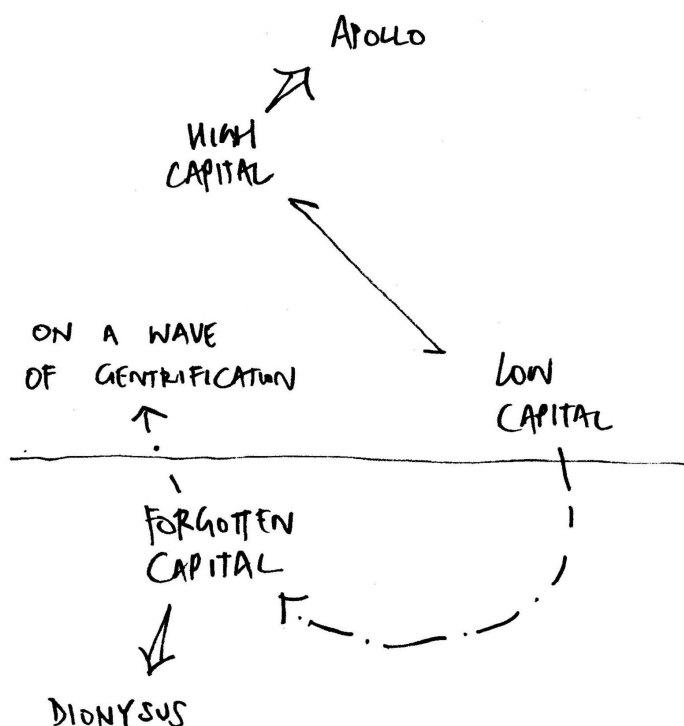

Fig.3 'The potential for Apollo and Dionysus in the cycle of gentrification, 2012

[20] Economist Richard Florida proposed in 2002 in his work 'Rise of the Creative Class' that an emergent class of engineers, artists, architects, and knowledge workers would boost the US economy through creating 'meaningful new forms' (jobs, transferrable skills) and ensure that knowledge in creative and alternative cultures, often in a city that houses a large gay community, will prosper the city as a whole.

Case Study 01: Dublin – 'Liberty on the Liffey' – A Heterotopia

On a Winter's day I launched a 2m^2 raft, with a steel sculpture bolted to it (Fig.4), into the Liffey River in Dublin near to Liberty Hall. The launch point was a slipway a few hundred yards downstream from O'Connell Bridge (Fig.4). Liberty Hall is a neglected building but a worthy example of modernism, the first Irish high-rise built in 1961-65. My intention was to intervene on the river - a curiously unused and barren space named after a forgotten Celtic goddess. Radiohead's Thom Yorke seems to have similar feelings about the river: in 'How to Disappear Completely' he sings;

I walk through walls, I float down the Liffey, I'm not here, This isn't happening[21]

Down by the river's edge are the folk that Dubliners term 'knackers', mostly aging men who binge on alcohol, drugs and cigarettes all day. They are valuable sources of information on who is watching, where is the best spot to launch from and at what time someone can get away with a particular act. These 'knackers' are the gatekeepers of the river, and I found myself in their midst. The tower floating on the river mimicked a landmark building clearly in sight from the intervention. I was a spectacle, the raft and tower were twinned, while the process of launching, moving and extracting the raft from the river became its own challenge. A transcript follows from a video cataloguing the project; the verbal reaction of an elderly male observer who volunteered his opinion after seeing the sandwich board[22]:

> *Flat-peaked cap man:* The only option for Liberty Hall is to explode, they're gonna blow it all to hell.
> *Documentor:* Do you agree with that?
> *Flat-peaked cap man:* Oh Yeah, yeah, yeah.. there's nothing in there, there's nothing in there, nobody uses the building anymore. No, it has to come down, it's an eyesore. It's a helicopter and aeroplane eyesore, they could crash into that building, overnight, in the dark. *(pauses while walking)* It has to come down. It must come down. *(man walks away)*
> *Documentor:* Thank you.

For a few hours that afternoon there were two Liberty Halls in Dublin, one was the original and the other was my copy, an object floating on a rapidly shifting water mass (Fig.4). Mine was an exactly scaled, metal, wire-frame imitation of Liberty Hall. The building is constantly under threat from demolition and in planning this intervention I aimed to stage an artistic protest. The replica tower was floated up to O'Connell Street Bridge using ropes from the boardwalk guided by two friends in canoes. From there I moored it to the stone balustrade and the raft sat stationary in the middle of the river. I stood on the bridge wearing a sandwich board (Fig.4) with the statement: "*They said it would be gone but as you can see its still here. Should Liberty Hall be saved from demolition?*"

The image of the sandwich board parodied the preacher in the street, prevalent in Ireland where for centuries there has been religious and political lobbying in public space. This created a potential acknowledgement for the oncoming streetwalkers by imitating the presence of street evangelism. Or as per Nietzsche, I become another madman in the square shouting "Liberty Hall is not dead!" The experiment was happening on various levels, the act of collecting opinions gave me an official appearance.

Summary

Liberty in the Liffey explores a heterotopia in a capital city. I built a raft replicating a building to attract attention from an unsuspecting public to lobby opinion and received some humorous and insightful anecdotes from strangers. In another sense the river afforded me the possibility of floating an illegal raft into a public and constantly in-flux interstitial space. The river afforded my subversive activity under

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[21] Radiohead, *How To Disappear Completely*, from the album 'Kid A', Parlophone Records, 2000.
[22] The Documenter in this dialogue is Paddy Cahill who helped on the day of the project, https://www.youtube.com/watch?v=IWu2Rchwa5E

the radar of any local or State authorities. It also affords 'knackers' the activity of getting intoxicated under its bridges and along its slipways. The river in its simultaneous movement between static boundaries sits as a Heterotopic Space, where time moves over space in an endless flow. The river is also a Dissonant Space, free for anyone to occupy it within a timeframe and to reach an outcome due to both the affordance of the river and the ability of the agent.

Fig.4. Liberty in the Liffey (from top left clockwise); design drawings, launch point, lobbying on the bridge, two Liberty Halls on the river

Case Study 02: Tokyo: From in-vivo to in-vitro, Otemachi man, building a simulation of sterile and dissonant spaces at 3331 Arts Chiyoda

My exhibition installed in 3331 Chiyoda Arts Gallery was inspired by sterile and dissonant spaces found in Tokyo, the largest metropolitan area in the world. Between the extraction of rubble from rogue office squats to the replication of glimmering corporate high-rises, I looked for a symbiotic relationship between state and rebel, action and inertia, glory and tragedy, where one cannot exist without the other. In 'I'm squatting in your Condo' the surface plane becomes the socio-political threshold representing the shopfront in a riot, the city walls in a siege or the boundary between one space and another. The visitor is permitted access in front, around the back and even inside the facade where an interstitial space exists that is neither on one side nor the other.

In Tokyo, the discharge of the working salaryman (and woman) into the culture of nighttime entertainment is required to alleviate the pressure of a labour-intensive work culture. Younger generations are shrouded in apathy, preferring to engage with virtual games and online worlds instead of the 'real world'. The 'real world', in a hyper-real process, begins to imitate these virtual, online and manga comic worlds. This is particularly evident in the Tokyo district of Akihabara (nicknamed 'Electric Town/Electric City' for its focus on the sale of electronic goods) where 3331 Arts Chiyoda (the gallery) is located. The Akihabara Street becomes a place for bartering and spectacle - on all corners young women dress provocatively in the image of anime characters advertising products to the passing public.

Drifting

I called the show *I'm Squatting In Your Condo* in reference to the idea of illegal occupation; a kind of urban renegade akin to Baudelaire's 'Flaneur', Parson's 'Streetwalker' or Debord's 'Drifter'. In the few days while waiting for the timber to arrive to build I undertook some 'dérive'. As I walked, I searched for traces of subversive urban living in an area called Sanya, known for its high numbers of men living on the streets and under arcades. A covered arcade called 'Iraho Shopping Street' provides shelter to a high number of homeless drifters who carry their possessions around in makeshift carts much like Krzysztof Wodiczko's 1988 work *Homeless Project* as detailed in Roselyn Deutsche's 1991 work *Evictions, Art and Spatial Politics*. Wodiczko's mobile sculpture is a built prototype mimicking something of the shopping trolley or baby's pram aesthetic on the street[23]. This functional sculpture also provides the streetwalker with the apparatus of a sleeping shelter, lockable storage and some degree of protection when navigating and residing in the urban corners of city space. These corners accessible to the street that act as germs of intimacy and shelter but also can afford unseen acts, localized spots of dissent and covert operations.

Otemachi Man

In the Otemachi financial district I found an anomaly: a traffic island with a dissonant space. Here a man lived in defiance of his environment, disguised and unseen on an island of traffic and transport infrastructure. The traffic island is essentially a large roundabout for vehicles but also has a metro entrance situated to one side that provides access to Tokyo metro station. The man had divided the island up into spaces for sleeping, sitting, storage and gardening. Otemachi Man's space acts as a subsidiary to a larger vision of capital but affords this 'drifter' the possibility of shelter and home. It represents a type of 'Interstitial Space in the heart of high capital but also in the sense that he had ordered it into something 'Other'; an expression of one man's everyday vernacular, albeit for as long as it can last or if he was able to keep it. His recycling process was clear where he had ordered materials into types and bundles, illustrating a purposeful agent of space. In Fig.5 we can see his social space constructed of crates, ordered found objects alongside the concrete and glass wall, recyclable materials, kept gardens, a seating area in his garden and spare umbrellas. Otemachi Man let me take photos of his space in exchange for cigarettes and loose change.

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[23] A current parody of this might be found in Swedish artist Anna Uddenberg's 2022 Schinkel pavilion installation, https://youtu.be/uT_TApwseAk?si=cNSK4O2n7iRQIEyJ

Fig.5. I'm squatting in your condo (from top left clockwise); Otemachi man, Sterile side of wall, Whiskey bar, Dissonant side of wall, Demolition of wall as performance.

I'm Squatting in your Condo

The exhibition consisted of a wall constructed across the middle of 3331 gallery to create three volumes in the space; one publicly visible, one inside the wall and one behind the wall. The visitor to the work became the activator, the agent by which these spaces fulfil their potential. In the first space the visitor is seemingly kept on one side, a feeling of being steered or excluded like that of Otemachi's sterile financial district. As seen in Fig.5 the only signifier to movement through the wall is a door and a pink glow seen over the top of the white formal structures - Dionysus seen behind an Apollonian world. The pink glow owes significance of the adult industries that prevail in Tokyo; the love hotels, the hostess bars, the brothels and sex shops.

On the entry side of the wall stand large right-angular boxes painted white, resembling the purity of Otemachi high-rise. This space, being brightly-lit offers only the suggestion of more accommodation via a tarpaulin-covered door usually left open by the gallery staff. Fig.5 shows the view into the exhibition. On both sides of the wall a hinged panel allows access to an interstitial space that has a whiskey bar inside. This small mini bar (in typically narrow Japanese proportions) catered for the opening night (Fig.5). Here I served whiskey sours to any visitors who made it through. From the bar one could then open the door to access the space beyond the rear wall clad in black stretch film plastic which reflected the pink lighting.

I gave an artist's talk on the last evening of the exhibition, followed by more whiskey sours. I then invited people to take part in the demolition of the black-plastic-clad wall by dressing up in foil-wrap costumes and Japanese dust masks before encouraging them to force themselves through it.

Conclusion

This paper aims to provide a system of meaning that might assist with systems of building before they happen. It illustrates that through the understanding of city space and identifying typologies using the proposed spatial personality rubric, volumes in the public realm can be measured along a spectrum of sterile to dissonant depending on their position on the cycle of gentrification. In the deep modular hearts of sterile space anomalies can exist where dissidents can exist unseen. While architects need to satisfy the briefs they are given from developers and clients, polarised spaces can afford artist's action. Artistic interventions allow a particular set of spatial conditions to consciously collide with an agent's action and a location's history, resulting in a much higher percentage of realised affordance.

Future Investigations

- Yeah Totally Ltd designed and produced two international group exhibitions within two large accessible virtual spaces. The representation of artworks and live performances took place in these worlds, which still sit accessible as a type of public space. How can the collective experience of meeting inside virtual worlds mimic and fulfil the social craving we have as humans for interaction?
- Artist as Planning Policy Advisor -How can artistic practice tell us more about the most potent, high embodied-energy elements we find in our city spaces by extracting, mimicking and replicating these 'in-vitro' from 'in-vivo'. The isolation and inspection of pure form, taken out of its context and placed in a white cube might open possibilities of new patterns, applications and allow a targeted focus on what building systems to employ, what geometries to use, what materiality to permit. For example, examining the post-industrial sites of Woolwich, London along the Thames river, where the scope and size of many simulated riverside high-rise residential developments continue to ignore their previous site's history. How might an artist discover a better formula than the ubiquitous sterile spaces repeated everywhere, as the genesis for these developments? How might this spatial personality rubric point towards the most appropriate collective response to a building system on a site? The fragment might live in the lobby, the fragment might be tiny, the fragment of genesis might never be known, but the appropriate affordance of that space will be clear and fitting to the viewer and the inhabitant.

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