

I n

||

E n d i á m e s a (E ν δ ι á μ ε σ α)

& &

B e t w e e n

By Konstantina Mavridou

Tutor: Q.S. Serafijn

DOGtime Unstable Media / Gerrit Rietveld Academie Amsterdam 2019

'The real act of discovery consists not in finding new lands but in seeing with new eyes.'

Marcel Proust

'Concentrating on space, one encounters place..'

Peter Redfield, Space in the Tropics (2000)

'For landscape to come about, consciousness, beyond the separate elements, must form an entirely new whole, apart from the separate meanings of those elements and not automatically derived from the sum of those elements.'

Georg Simmel

'Dark Matter It is not dark matter of outer space that interests us so much as the dark matter of consciousness. Maybe it's the same thing.'

Roy Ascott

Contents

- I. Introduction
- II. Endiámesa • (Ενδιάμεσα) or In Between
 - A. Mnemonic Space
 - B. Outer Space
 - C. Cyber Space
 - D. Sonic Space
 - E. Imaginary Space
 - F. Walking Space
 - G. Sublime Space
 - H. The Renewed Becoming Of Space Of Public Space

I. Introduction

This thesis is an attempt to explore a terrain in which we could answer whether it is possible to create new states of being and perceiving through the mediation of different points of view. We will refer to these states as the 'In Between'¹ spaces or with the greek term ενδιάμεσα • (endiámessa), of which the etymology comes from εν- (en-); in or on/upon usually used for time and space, and διάμεσος < δια- + μέσον (díamesos); passes through the median point or the center; via. Therefore, it is considered for these spaces to represent the time interval at that specific space. So, when we refer to the space we will mean the whole space-time from a general point of view. To investigate the In Between spaces, analyzing the situated spaces around us, how we move through the 'In Between' (I am referring to the logical conditions - And-Or mainly) spaces physically and mentally and how these experiences happen within the contemporary art's context. We would, firstly, need to define the 'In Between' spaces, thus there will be multiple definitions across disciplines and terminologies - art, physics & astronomy, mathematics, cyberspace, architecture and society. Our approach of definition will be an approximation of all these different definitions. Later on we will examine some individual in between definitions and meanings. The ultimate in between experience penetrates a series of levels at multiple contexts at the same time. To better understand the framework in which that experience and these multi-level places are formed, we will need to think of the concept of space; a flexible multi-dimensional grid, inter-connected with other similar grids. Each of which are mapped/applied onto, for example, astronomy, mathematics, art and other social & cosmological fields.

¹ Generally; in-between(n) 1815, "an interval," also "a person who intervenes". Related: In-betweener (1912), "a person or thing that is between two extremes, two contrasting conditions, etc."; in-betweenity (1927), see reference publication: "Betweenity: A Discussion of the Concept of Borderline", or other meaning definition "lying between two extremes".

A. Endiámesa or In Between

Mnemonic Space

Looking through the magnifying glass, was the favourite activity during my childhood years, which after a while I forgot, or I didn't have the time to remember to live it or act it out. Looking through the magnifying glass didn't mean only the simple and static observation, but that immense submerging myself into that microscopic new reality. A bit psychedelic, chaotic, losing my balanced sense. Losing the sense of spacetime, being lost in the initially hidden reality of the glass that revealed reality behind the object through the simple phenomenon of magnification. Glass, magnifying glass, shiny materials, mirrors, plexiglass, coloured ones or transparent surfaces, crystals, minerals, liquid glass, slime, light, space & time. Sound. Low frequencies and high pitched ones. Multiple combinations of all the previous to find a way to start exploring the new unknown. A long, almost endless trip to there, during which, exploring all the shiny corners of the crystal pretty composed city. Trying to find that position from which you will recognize the 'new', the 'data point' which you had never seen before, the places that gives you information that unravel the mystery of space around you.

Outer Space

In order to understand what you would see if you were watching a star collapsing to form a black hole¹ you have to remember that in the theory of relativity there is no absolute time. Each observer has their own measure of time. The time for someone on a star will be different from that of someone at a distance, because of the gravitational field of the star, who is getting closer to the black hole, who is approaching the singularity².

All hope abandon, ye who enter here.³

However, according to the astrophysicist & cosmologist Stephen Hawking, any observer who remains outside of the black hole would not be affected by this failure of predictability, because neither light nor any other signal could reach them from the singularity.

'In other words, the singularities produced by gravitational collapse occur only in places, like black holes, where they are decently hidden from outside view by an event horizon.

1 A region of space having a gravitational field so intense that no matter or radiation can escape. A Brief History of Time, book, Stephen Hawking

2 The state, fact, quality, or condition of being singular. In Physics: a point at which a function takes an infinite value, especially in space-time when matter is infinitely dense, such as at the centre of a black hole.

3 The expression 'abandon hope all ye who enter here' is first found in Dante's Divine Comedy.

The event horizon¹, the boundary of the region of spacetime from which it is not possible to escape, acts rather like a one-way membrane around the black hole: objects can fall through the event horizon into the black hole, but nothing can ever escape the black hole via the event horizon. The event horizon is the path in spacetime of light that is trying to escape from the black hole since nothing can travel faster than light. Anything or anyone falling through the event horizon will soon reach the region of infinite destiny and the end of time. [...]

How could we hope to detect a black hole, as by its very definition it does not emit any light? Natural philosopher and geologist, John Michell², pointed out in 1783 that a black hole still exerts a gravitational force on nearby objects. Astronomers have observed many systems in which two stars orbit around each other, attracted toward each other by gravity. They also observe systems in which there is only one visible star that is orbiting around some unseen companion. One cannot immediately conclude that the companion is a black hole: it might merely be a star that is too faint to be seen³.

¹ The 'event horizon' is the boundary defining the region of space around a black hole from which nothing (not even light) can escape. In other words, the escape velocity for an object within the event horizon exceeds the speed of light.

² Known for Predicting the existence of black holes, seismology, manufacture of magnets, mass of the Earth

³ Transcending physical matter or the laws of nature. Metaphysics refers to the branch of philosophy that studies that fundamental nature of being and knowing.

However, some of these systems are also strong sources of X rays. The best explanation for this phenomenon is that matter has been blown off the surface of the visible star. As it falls towards the unseen companion, it develops a spiral motion and it gets very hot, emitting X ray. For this mechanism to work, the unseen object has to be very small, like a white dwarf, neutron star, or black hole. From the observed orbit of the visible star, one can determine the lowest possible mass of the unseen object. In the case of the Cygnus X-1, this is about six times the mass of the sun which is too great for the unseen object to be a neutron star¹. It seems, therefore, that it must be a black hole.', (Stephen Hawking, *A Brief History of Time*, 1988)

Thinking of the involved quantum physics between space objects and the above proof of when an object is defined as a black hole, we could say that in a large scale there are multiple space networks, between space orbiting objects, black holes eating the visible objects, splitting them into particles, converting them into other forms, emitting them as X rays. Networks, between solar systems, multiple black holes communicating with each other, freezing time; time only has a meaning at a specific point, from a specific atomic & personal perspective. Random switching between time and space via those black holes in other forms each time.

¹ A celestial object of very small radius (typically 30 km) and very high density, composed predominantly of closely packed neutrons. Neutron stars are thought to form by the gravitational collapse of the remnant of a massive star after a supernova explosion, provided that the star is insufficiently massive to produce a black hole.

Positioning ourselves on a planet, a network, a node or just any local perspective, it always finds us confronting the whole or being confronted by the whole. Traditionally, there is always that question of the connection, contribution to, as well as of the position towards that. According to the anthropologist Lisa Messeri in *Placing Outer Space*; awareness and debate over “planetary crisis” (Joseph Masco¹, 2010) has only intensified since Spivak and Gilroy^{2 3} wrote of the planetary.

‘Theorizing the planetary is finding ever more traction with the idea of the Anthropocene (Dipesh Chakrabarty⁴, 2009). Yet the very etymology of the Anthropocene, which scientists have suggested as a name for the current geological epoch, in which human impact is on a planetary scale, risks a reprioritization of the human over the planetary. Philosopher Bruno Latour⁵ (2014, 2015), for one, is cautious of this and writes that the term should instead enable us to recognize that the Earth is itself an actor with agency. This offers a vantage point from which to think of humans as “planetary subjects rather than global agents” (Spivak, 2003). And for Latour, non humans are also planetary subjects, rendered on an equal impact and operation with humans.’, (Lisa Messeri, *Placing Outer Space*)

1 Joseph Masco is Professor of Anthropology at the University of Chicago. Reference: *Bad Weather: On Planetary Crisis*

2 Gayatri Spivak (2003) introduces the term “planetary” as a way to conceive of escape from globalization and its “imposition of the same system of exchange everywhere” (72). Planetary, perhaps because it appeals to a word associated with “nature” (planet) rather than “culture” (globe), serves to remind us that we are guests of Earth. It is humbling and therefore, one hopes, saving.

3 Paul Gilroy in *Postcolonial Melancholia* labels the first part of his book “The Planet” and also chooses to use “the planetary” instead of “the global” as his indicator of scale to suggest a “contingency and movement” that he finds lacking in the concept of “globalization” (2005, xv). Whereas “globalization” suggests an expansive flattening, “the planetary” resurrects a sense of finitude accompanied by the reality of unequally distributed wealth and resources. It is on this uneven terrain that Gilroy situates an “antiracist” solidarity (75). Yet the planetary simultaneously conjures a solidarity of species one threatened by environmental and biological offenses that spread agnostically between territories.

4 Historian and social scientist, who has also made contributions to postcolonial theory and subaltern studies. Reference: *The Climate of History: Four Theses*.

5 Bruno Latour is a French philosopher, anthropologist and sociologist. He is especially known for his work in the field of science and technology studies.

We would need to mention here the Actor-Network Theory (ANT) which is rooted in science and technology studies. It has been developed from the 1980s by Bruno Latour, Michel Callon and John Law. ANT can be defined as a research method focused on the connections between human and non-human entities. It describes how these connections lead to the creation of new entities that do not necessarily practice the sum of characteristics of constituent entities. This can be compared to what happens if a chemist puts together two chemicals. Another example of such fusion of entities into another entity is the gunman example that was introduced by Latour in *Pandora's Hope*. Here it is stated that a man and a gun can form a new entity when they are connected in a third entity: the gunman.¹

¹ Latour, B. (1999) *Pandora's Hope. An Essay on the Reality of Science Studies*. Cambridge, Mass. and London: Harvard University Press. Latour, B. (2005) *Reassembling the social. An introduction to Actor-Network Theory*. Oxford: Oxford University Press. <https://ritskedankert.nl/using-actor-network-theory-ant-doing-research/>



2018, installation / various - A Semiconductor work by Ruth Jarman and Joe Gerhardt. HALO is a large scale immersive artwork which embodies Semiconductor's ongoing fascination with how we experience the materiality of nature through the lens of science and technology.

[Artwork 1]

Cyber Space

Immediate association with the outer's space planetarian networks and how we are confronted with the whole, is the Cyber Web, considering also how the time is tracked or how space time is defined within it'. Our sense of space-time changes through the medium. We cannot see the Internet, we cannot see the web itself. Jumping from real life to the digital, in a non-flesh form to a node and then to another node and then to other nodes and so on. You can be an avatar, an icon, an emoticon, a pixel, an 'internet particle' among millions and billions of others. Approaching the internet-black-hole's singularity^{2 3 4}.

1 Reality, <https://en.wikipedia.org/wiki/Reality>

2 Alternate Reality Game, https://en.wikipedia.org/wiki/Alternate_reality_game

3 <http://pespmc1.vub.ac.be/CYBSPACE.html>

4 <http://static.newworldencyclopedia.org/thumb/b/b9/WorldWideWebAroundWikipedia.png/800px-WorldWideWebAroundWikipedia.png>

The GRAMMATRON project is a "public domain narrative environment" developed by virtual artist Mark Amerika in conjunction with the Brown University Graduate Creative Writing Program and the National Science Foundation's (NSF) Graphics and Visualization Center as well as with the support of many individuals without whom none of this would be possible. The project consists of over over 1100 text spaces, 2000 links, 40+ minutes of original soundtrack delivered via Real Audio 3.0, unique hyperlink structures by way of specially-coded Javascripts, a virtual gallery featuring scores of animated and still life images, and more storyworld development than any other narrative created exclusively for the Web. A story about cyberspace, Cabala mysticism, digicash parocurrencies and the evolution of virtual sex in a society afraid to go outside and get in touch with its own nature, GRAMMATRON depicts a near-future world where stories are no longer conceived for book production but are instead created for a more immersive networked-narrative environment that, taking place on the Net, calls into question how a narrative is composed, published and distributed in the age of digital dissemination.

[Artwork 2]



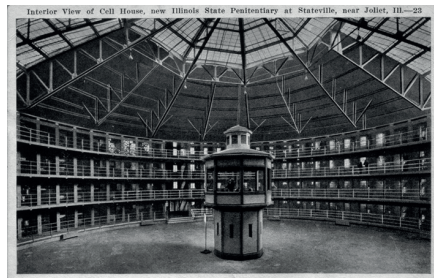
Heterotopia

of

heterotopias

French philosopher Michel Foucault (1926–84) was concerned with examining the past as a means of diagnosing the present. For Foucault there was no essential order or meaning behind things, and everything was therefore to be judged according to a framework of knowledge which was forever changing. 'Knowledge linked to power, not only assumes the authority of 'the truth' but has the power to make itself true. All knowledge, once applied in the real world, has effects, and in that sense at least, 'becomes true.' Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining of practice. Thus, 'there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not pre-suppose and constitute at the same time, power relations.', (Foucault 1977,27)

The question of space is central to Foucault's thinking, and his work therefore has a special relevance to architecture. In the essay *Of Other Spaces: Utopias and Heterotopias*, Foucault is concerned with space as an institutionalized separation of structures of power. The panopticon provides a model which encapsulates the characteristics of a society founded on discipline. It embodies a system in which surveillance plays a crucial role, and in which knowledge is inseparably bound to power.



The very architectural layout of the panopticon affords various techniques of control, which would in themselves assure almost automatically the subjection and subjectification of the inmates. Foucault provides a crucial insight into the capacity for architecture to influence human behaviour.

'The Panopticon was a metaphor that allowed Foucault to explore the relationship between 1.) systems of social control and people in a disciplinary situation and, 2.) the power-knowledge concept. In his view, power and knowledge comes from observing others. It marked the transition to a disciplinary power, with every movement supervised and all events recorded. The result of this surveillance is acceptance of regulations and docility. Suitable behaviour is achieved not through total surveillance, but by panoptic discipline and inducing a population to conform by the internalization of this reality.

The actions of the observer are based upon this monitoring and the behaviours he sees exhibited; the more one observes, the more powerful one becomes. The power comes from the knowledge the observer has accumulated from his observations of actions in a circular fashion, with knowledge and power reinforcing each other. Foucault says that “by being combined and generalized, they attained a level at which the formation of knowledge and the increase in power regularly reinforce one another in a circular process” (Foucault 1977).’, (*Foucault and His Panopticon*, Moya K. Mason)¹

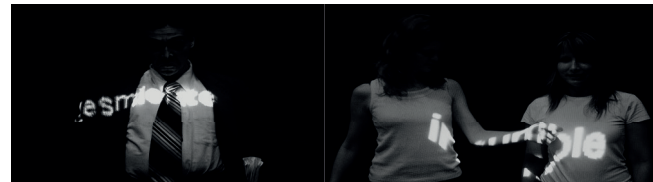
The space we live in, is the space that consumes us, is in itself heterogenous, attached to multiple qualities. Therefore, we do not live in a vacuum, but within sets of relationships which cannot be calculated or compared. Certainly, one could be looking for sets of relationships that define them. For instance, by describing the set that defines arrangements of transition, roads, trains (i.e.: the bundle of relations represented by something through which one passes, by means of which we pass from one point to another, and which, in its turn, has the power of passing).

1 Foucault, Michel. "Panopticism." In *Discipline & Punish: The Birth of the Prison*

Through the sets of relationships that define them, one could describe arrangements where one makes a temporary halt: cafes, cinemas, beaches. The same applies to cyberspace as well, “particularly when it is a network, linking terminals in different places and times into a unified environment.” as professor Sherman Young¹ (1998) noted on the heterotopic qualities of cyberspace, but added the important qualification that it is multiple: cyberspace as a whole can be considered as a heterotopia, but within it there exist heterotopias as well, ranging from “sex-based chatrooms to commodified digital libraries.” According to Young, heterotopias function in relation to all other spaces & reflect upon them. Cultural theorist Peter Johnson² (2013) argues “that although the uses of Foucault’s accounts of heterotopia are bewilderingly diverse, heterotopias are most productively understood in the context of Foucault’s insistence on ‘making difference’ and their adoption as a tool of analysis to illuminate the multifaceted features of cultural and social spaces and to invent new ones.” At that point, we think again of the “planetary” view. The reflection of heterotopias onto its heterotopias, links us to the analysis of Lisa Messeri³; one reason “the planetary” causes us to stumble is because it requires that we grapple with intangible modes of being, ways of being that at first glance seem disconnected from place, but at the same time, place itself is undergoing a change. No longer is place local, but Earth itself becomes a singular locality. And no longer is place necessarily material; rather it is something that can exist in cyberspace, populated with online words.

Rafael Lozano-Hemmer, “Subtitled Public”, 2005. Shown here: Sala de Arte Publico Siqueiros, Mexico City, México. Photo by: Alex Dorfman.

[Artwork 3]



1 Sherman Young, “Of Cyber Spaces: The Internet & Heterotopias.” *M/C: A Journal of Media and Culture* 1.4 (1998)

2 https://www.academia.edu/5058090/The_Geographies_of_Heterotopia_2013_

3 In *Placing Outer Space* Lisa Messeri traces how the placemaking practices of planetary scientists transform the void of space into a cosmos filled with worlds that can be known and explored.

Moving into a deeper and more anthropocentric level, we could relate to the British artist Roy Ascott¹ on *Cyberception*². *Cyberception* consists of a combination of conceptual and perceptual processes in which the connectivity of telematic³ networks plays a formative role. Perception is the awareness of the elements of environment through physical sensation. The cybernet, the sum of all the interactive computer-mediated systems and telematic networks in the world, is part of our sensory apparatus. It redefines our individual body, just as it connects all our bodies into a planetary whole.

Ascott's point of view can be linked with Lisa Messeri ungraspable unstable cyberstates of being in between Foucault's heterotopias of heterotopias, as we become the panopticon itself, but also switch back as inmates, receiving at the same time the knowledge of all multiplicities and qualities of that space. A site of juxtaposition and simultaneity, but also a placeless place. Distinction between private and public place does not hold anymore. Cyber-spheres are much more like criss-crossing ripples in a pond, since they are not static objects but each is a network, with its connections to other spheres changing at the same time. Defined as 'neither public nor private' and 'neither political, nor economical'. The fact that it juxtaposes incompatible spaces, but also the way it merges these spaces into 'une espace autre'. This other space isn't produced by averaging what is private and what is public, but should be seen as a space where there is no such distinction. Similarly, the same condition happens for the notion of time within it; collapses past life, present life and afterlife into something other.

1 Roy Ascott is a British artist, who works with cybernetics and telematics, on an art which is technoetic, focusing on the impact of digital and telecommunications networks on consciousness.

2 https://www.academia.edu/740566/The_architecture_of_cyberception

3 Telematics is a term that combines the words telecommunications and informatics to broadly describe the integrated use of communications and information technology to transmit, store and receive information from telecommunications devices to remote objects over a network.

Sonic Space

Imagine the sound as a sound stream, and not only as a unique event. As artist Brandon LaBelle¹ stated in his book *Background Noise: Perspectives on Sound Art*, a live sound stream is without context. It is there, yet there is no single place and arriving at no allocated destination. It is potentially without geography, as it proceeds indefinitely, without origin and incorporating all kinds of information. One might suggest that it truly occupies and inhabits network space. The sound stream generates its own musical form. Generative music, defined by Brian Eno² in the early 1970s, is based on the idea of setting up a system that will play itself indefinitely. Initially developed by using sound loops with tape machines, then with synthesisers that combine a set of number of sounds through random patterns and cycles, thus producing an infinite amount of juxtapositions.

¹ Brandon LaBelle is an artist, writer and theorist working with questions of social life and cultural agency, using sound, performance, text and sited constructions. He develops and presents artistic projects and performances within a range of international contexts, often working collaboratively and in public.

² Brian Peter George St John le Baptiste de la Salle Eno, RDI is an English musician, record producer, visual artist, and theorist best known for his pioneering work in ambient music and contributions to rock, pop, and electronica.

The first example after 1990s, is Eno's Generative Music I, a series of twelve 'self-generating' compositions (developed with Koan software) for IBM compatible PC, equipped with high-end sound cards. In this and other later similar projects, it is suggested that sound's journey is about to be completed; from point of origin (John Cage's work²) to its relational proximity (Minimalism³) onward to performative voices (Vito Acconci⁴) to sound installation (Max Neuhaus⁵) and body related events with architecture (Maryanne Amacher⁶) and towards environmental and geographic locational work (Bill Fontana⁷), to arrive at network space and generative streams, to locate sound in its generative process. Sound implodes everywhere at once. Sound disappears in its own system of production that may in the end complete its journey, from the here-and-now to a virtual projection of future manifestations in which it is always already everywhere, accessible by entering the cyberspace.

1 Koan is a generative music engine that was created by SSEYO, a company founded by Pete Cole and Tim Cole. It was founded specifically to create and market Koan. The technology is now owned by Intermorphic Limited, which was co-founded by the Cole brothers in 2007.

2 '4'33" (pronounced "Four minutes, thirty-three seconds" or just "Four thirty-three") is a three-movement composition by American experimental composer John Cage (1912-1992).

3 Minimal music is a form of art music that employs limited or minimal musical materials. In the Western art music tradition, the American composers La Monte Young, Terry Riley, Steve Reich, and Philip Glass are credited with being among the first to develop compositional techniques that exploit a minimal approach.

4 Vito Acconci was an influential American performance, video and installation artist, whose diverse practice eventually included sculpture, architectural design, and landscape design.

5 Max Neuhaus was an American classical musician and artist who was a noted interpreter of the experimental percussion music in the 1960s. He later created numerous permanent sound installations as "sound sculptures" of contemporary art.

6 Maryanne Amacher was an American composer and installation artist.

7 Bill Fontana is known internationally for his pioneering experiments in sound art.

Thinking of the immediate interactability that sound causes to its surroundings, articulated by the humanistic geographer Douglas Pocock; something is happening for sound to exist. That itself makes sound dynamic. It is temporal, continually and perhaps, generates a sense of life.. Even while associating one city with another, or one location with several, in doing so it hints at the absence of location: location is rather in between such points. Therefore, it seems to have no 'real' time and no 'real' place, and, by extension, no 'real' content. That highlighted aspect of sound very much aligns with the analysis of Carpenter and McLuhan¹ ²that auditory space has 'no favoured focus'³:

'It is a sphere without fixed boundaries, space made by the thing itself, not space containing the thing. It is not pictorial space, boxed-in, but dynamic, always in flux, creating its own dimensions moment by moment. It has no fixed boundaries, it is indifferent to background. The eye focuses, pinpoints, abstracts, locating each object in physical space, against a background; the ear, however, favours sound from any direction.', (Carpenter and McLuhan, 1973: 35-7)

McLuhan already in 1970 had pointed out the qualities between the visual and the acoustic world, projecting this on that chronological point's flip on society's way of living & thinking:

1 Edmund "Ted" Snow Carpenter (September 2, 1922 – July 1, 2011) was an American anthropologist best known for his work on tribal art and visual media.

2 Herbert Marshall McLuhan (July 21, 1911 – December 31, 1980) was a Canadian philosopher. His work is one of the cornerstones of the study of media theory.

3 Carpenter and McLuhan co-taught a course, and together hatched core ideas about the agency of modern media in the process of culture change.

In *Sound Stories*, Christian Marclay (United States, b. 1955) fuses art and technology, using Snapchat videos as raw material. A collaboration between the artist and Snapchat, this innovative project draws on the sounds and images of everyday life found on the multimedia messaging app Snapchat. Using algorithms created by a team of engineers at Snap Inc., Marclay experiments with millions of publicly posted Snapchat videos to create five immersive audiovisual installations, two of which are interactive. Rooted in a sampling aesthetic fundamental to Marclay's work, these installations respond to the storytelling available on Snapchat and visitors' sounds and movements in the gallery space.



[Artwork 4]

'One of the big flips that's taking place in our time is the changeover from the eye to the ear. Most of us, having grown up in the visual world, are now suddenly confronted with the problems of living in an acoustic world which is, in effect, a world of simultaneous information. The visual world has very peculiar properties, and the acoustic world has quite different properties. The visual world which belongs to the old nineteenth century, and which had been around for quite a while, say from the sixteenth century anyway, has the properties of being continuous and connected and homogeneous, all parts more or less alike. Things stayed put. If you had a point of view, that stayed put. The acoustic world, which is the electric world of simultaneity, has no continuity, no homogeneity, no connections, and no stasis. Everything is changing. To move from one of those worlds to the other is a very big shift. It's the same shift that Alice in Wonderland made when she went through the looking glass. She moved out of the visual world and into the acoustic world when she went through the looking glass.', (*Marshall McLuhan Speaks Special Collection: Living in an Acoustic World*, University of South Florida 1970, Public Lecture)^{1 2}

1 <http://www.marshallmcluhanspeaks.com/lecture/1970-living-in-an-acoustic-world/index.html>

2 Herbert Marshall McLuhan(1911-1980) was a Canadian philosopher. His work is one of the cornerstones of the study of media theory. McLuhan coined the expression "the medium is the message" and the term global village, and predicted the World Wide Web almost 30 years before it was invented. He was a fixture in media discourse in the late 1960s, though his influence began to wane in the early 1970s. In the years after his death, he continued to be a controversial figure in academic circles. With the arrival of the Internet and the World Wide Web, interest was renewed in his work and perspective.

Later on, in *Remediating McLuhan* by Richard Cavell:

'Rather than writing about an uninflected 'orality' to which electronic media were 'returning' us, McLuhan theorised the production of a space that was profoundly different from the visual space produced by print culture. This new space was embodied and deeply involving. McLuhan referred to this space as 'acoustic' because it was produced through the interaction of the senses in a way that visual space is not. Sound thus came to represent for McLuhan the senses 'in touch' with one another, and he would often refer to electronic media in terms of the audible-tactile, as in the case of television, whose images cannot be perceived directly by the eye but must be produced deep within the brain. Of crucial significance in McLuhan's theorisation of the acoustic space of mediation was his insistence that it is material: 'Kant and Hegel simply flipped out of Hume's visual determinism into acoustic subjectivism. All of their followers are still under the illusion that the acoustic world is spiritual and unlike the outer visual world, whereas, in fact, the acoustic is just as material as the visual,' he wrote in 1974 (*Letters*, p. 489, emphasis added).

For McLuhan, 'Media are staples' (*The Later Innis*, p. 385); media have taken on the role in information culture that raw materials had had in mechanical culture. This was the argument put forward by Harold Adams Innis, who had extended his early studies of the fur trade routes and cod fisheries in Canada into a study of communication systems and their biases. Ironically, with his insistence that the invisibilia of media were nevertheless material, McLuhan found himself being rejected by the Left 'because his focus on bodies and media, extensions, narcosis and self-amputation was more materialist than Marxism had ever been', (Winthrop-Young and Wutz, *Translators' Introduction*, pp. 267-8, n. 9).', (*Remediating McLuhan*, Richard Cavell)

'In soundscape listening, the relationship between sender and receiver is not defined any more clearly. The listener is a participant, immersed in an environment which reacts to him, and, if it is an environment inhabited by living beings, it has eyes and ears, and a voice, which emits its response to what the environment has perceived. So listening and responding is in continuous interaction, and therefore considerably different from the listening in the conventional broadcast sense.', (Sabine Breitsameter)

On this notion of listening within networks, the sonic juxtaposition and multiplicities, professor Sabine Breitsameter¹ suggests; understanding it is not so much a decoding of signs and signifiers which must take place here, but a way to conceive these interactive offers as environments, or as buildings, which need to be inhabited rather than 'read'. In following such thinking, it seems the live sound stream partially demands that we be everywhere at once, inhabiting the environments contained within each particle of sound². Perceiving is participating, like during the process of soundscape listening. And listening means being part of the environment.

1 Born 1960. Broadcaster, festival curator and professor. Since the mid-1980s she is an author, director and editor in the domain of experimental radio, electro-acoustic music and acoustic media art.

2 "Acoustic Ecology and the New Electroacoustic Space of Digital Networks." Presented at ..acoustic ecology.. an international symposium, Melbourne, Australia, March 2003. http://www.sonic-media-art.net/archives/2004/06/acoustic_ecolog.html



Hassan Khan, 'Composition for a Public Park,' 2013/17, Venice Biennale 2017

[Artwork 6]

London-based artist Haroon Mirza is at the forefront of British sound and installation art. Each element of Haroon's work interacts and produces provocative sounds. Through the interplay of flashing lights, sound and object, Haroon explores profound themes of science, culture and religion, often drawn from his experiences of British and Pakistani culture.

[Artwork 5]



Perceiving sound as relational material and thinking of all the sound experiences around us, it is becoming clear that sound is about orientation, about how we find ourselves in places. Listening and sound happen at a very primary and subconscious level and below the level of focus detection. Using and experimenting with these relational perspectives could be useful for enhancing our relationships to others and extending our sense of belonging in areas where there is not yet a familiarity with, other species or events around us.

Imaginary Space

You should feel already the trance of converting yourself, constantly switching yourself into shapes or light, data points. Getting closer, closer to where? Time is stretched out, backwards and forwards do not make sense to you anymore. You are travelling through the imaginary. Through the abstraction of the space, while you have lost track of time, you visit each time a different node, following each time different paths¹. You are jumping from one to another, following network paths in an abstract rhythm.

Broaching the fact that laws differentiate across human defined topoi², we can easily think of the mathematical axiomatic³ theories, which change across mathematical topologies, especially known theorems in 2-D geometry⁴ take another form in 3-D geometry⁵ and completely other definitions in a non-euclidean⁶ topological theory. Rules and forms are relational here, consequently, connections, relations and paths between them are unpredictable.

1 The Opte Project is Lyon's free, open-source initiative that aimed to create a visual representation of the metaphysical spaces of the Internet.

2 Plural form of topos. Also called topics, loci, and commonplaces. The term topos (from the Greek for "place" or "turn") is a metaphor introduced by Aristotle to characterize the "places" where a speaker or writer may "locate" arguments that are appropriate to a given subject. As such, the topos are tools or strategies of invention.

3 Relating to or containing axioms.

4 Euclidean geometry is a mathematical system attributed to the Alexandrian Greek mathematician Euclid, which he described in his textbook on geometry: the Elements.

5 Differential geometry is a mathematical discipline that uses the techniques of differential calculus, integral calculus, linear algebra and multilinear algebra to study problems in geometry. The theory of plane and space curves and surfaces in the three-dimensional Euclidean space formed the basis for the development of differential geometry during the 18th century and the 19th century.

6 It was Gauss who coined the term "non-Euclidean geometry". He was referring to his own work which today we call hyperbolic geometry. Several modern authors still consider "non-Euclidean geometry" and "hyperbolic geometry" to be synonyms.

'For the rest, neither the false nor the true roots are always real, sometimes they are only imaginary, that is to say one may imagine as many as I said in each equation, but sometimes there exists no quantity corresponding to those one imagines.',
(Rene Descartes')

¹ René Descartes was a French philosopher, mathematician, and scientist.

Defining an origin as French philosopher Descartes explains, it could have a quantity, an essence of the imaginary or it could be empty, with just the root itself placed into a place. Yet the place is to be created. Relating the planetary holistic approach to that creation of place, also transforms its perception and experience into a place-based orientation, which allows for an imagination of being on an in between experience of the planet. Then this enables an active relationship between the subject and the planet. Potentialities of future places are being unlocked via this in between active relationship, bringing new questions about our current planetarian situation. Thinking about place, draws into our minds spaces, territories which are limited only within the human scales into a few feet, blocks or miles. Imagining of a place of many millions of square feet area is not usual, as we do not experience it often or not at all. That becomes possible by stretching out the place in experiential ways through planetary science and outer space experiments. Imagine planets as places invite us in a powerful and pervasive way to relate our being to these new worlds, opposite to Earth's places - cities, villages, landmarks or landscapes - which have a specific character, might change from time to time and could be perceived differently from person to person.

It is worth mentioning, what the polish scholar and initiator of semantics, Alfred Korzybski¹, wrote in his masterpiece *Science And Sanity* (1933), about the general, non-aristotelean or non-elementalist schools of mathematics, as well as ways of academic approaches, which accept and recognise the A-system to have multi-ordinality of terms.

¹ Alfred Habdank Skarbek Korzybski was a Polish-American independent scholar who developed a field called general semantics, which he viewed as both distinct from, and more encompassing than, the field of semantics.

For that period of time, it seemed to bring fundamental innovations, such as completely rejecting identity, elementalism and becomes non-el. To explain it further; the term 'logic' is used for the el and the term 'general semantics' for the non-el. Investigations show that the primitive man (and the mentally 'ill') - according to Korzybski - use one-valued semantics¹ which have left more or less marked traces in all of us, reflected even in science and mathematics. The elimination of these primitive traces clears the foundation for an adult civilization, a theory of sanity, and the elimination of the scientific and mathematical paradoxes. To assume that a many-valued 'logic' has been produced, all the problems of mathematical infinity, irrational numbers, continuity, mathematical induction, validity of mathematical proof, mathematical existence, have been solved, that would be a mistake.

¹ The term general semantics originated with Alfred Korzybski in 1933 as the name for a general theory of evaluation, which in application turned out to be an empirical science, giving methods for general human adjustment in our private, public, and professional lives. His study has led ultimately to the formulation of a new system, with general semantics as its modus operandi. This theory was first presented in his *Science and Sanity: An Introduction to Non-aristotelian Systems and General Semantics*.

From Korzybski to the writer and philosopher Aldous Huxley¹, in his book *The Doors of Perception* in 1954, similarly, he pointed out the 'verbal' and 'non-verbal' aspects criticizing the systematic reasoning of the so far academics, separating them into verbalists and non-verbalists;

'Verbalists are suspicious of the non-verbal; rationalists fear the given, non-rational fact; intellectuals feel that "what we perceive by the eye (or in any other way) is foreign to us as such and need not impress us deeply." Besides, this matter of education in the non-verbal humanities will not fit into any of the established pigeonholes. It is not religion, not neurology, not gymnastics, not morality or civics, not even experimental psychology. This being so the subject is non-existent and may safely be ignored altogether or left, with a Patronizing smile, to those whom the Pharisees of verbal orthodoxy call cranks, quacks, charlatans and unqualified amateurs. "I have always found," Blake wrote rather bitterly, "that Angels have the vanity to speak of themselves as the only wise. This they do with a confident insolence sprouting from systematic reasoning." Systematic reasoning is something we could not, as a species or as individuals, possibly do without.

¹ The Doors of Perception is a book by Aldous Huxley. Published in 1954, it elaborates on his psychedelic experience under the influence of mescaline in May 1953. The book takes its title from a phrase in William Blake's 1793 poem The Marriage of Heaven and Hell.

But neither, if we are to remain sane, can we possibly do without direct perception, the more unsystematic the better, of the inner and outer worlds into which we have been born. This given reality is an infinite which passes all understanding and yet admits of being directly and in some sort totally apprehended. It is a transcendence belonging to another order than the human, and yet it may be present to us as a felt immanence, an experienced participation. To be enlightened is to be aware, always, of total reality in its immanent otherness - to be aware of it and yet to remain in a condition to survive as an animal, to think and feel as a human being, to resort whenever expedient to systematic reasoning.', (Aldous Huxley, *The Doors of Perception*, 1954)

Walking Space

I am focusing on looking down the asphalt, while playing with the focus of the iris, my eye's perspective changes constantly. The scene is blurry, the material changes its form, as it seems to move. The asphalt is liquid and is mixing constantly with the height of the pavement next to it. They exist, communicate and recreate at the same topos. Through the sight I am getting lost in that chaotic change of the material, of that predefined state of being. I am intrigued by that open communication of the seemingly new materials. I am not present in the physical realistic world anymore, but at the topos which is being created at this moment in front of me and around me, including or excluding me.

'The passages are full of whispering glances. There is nothing that does not glance at you - when you least expect it. Then it closes again. When you look, it's gone. To these glances, the room lends its echo:

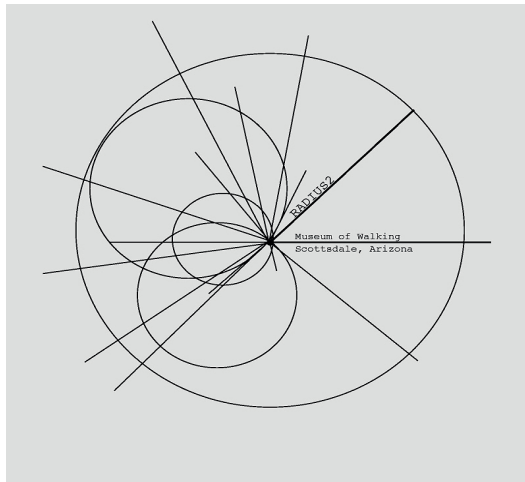
"What can have happened to me?" blinks the room.

We start: "Yes, what can have happened to you?" That is what we softly ask it.',
(*Flâneur*, Walter Benjamin)

Resonating with the analysis of Rebecca Solnit¹, in her book *Wanderlust: A History of Walking*,

'The history of both urban & rural walking is a history of freedom and of the definition of pleasure. But rural walking has found a moral imperative in the love of nature that has allowed it to defend and open up the countryside. Urban walking has always been a shadier business, easily turning into soliciting, cruising, promenading, shopping, rioting, protesting, skulking, loitering and other activities that, however enjoyable, hardly have the high moral tone of nature appreciation. Thus no similar defence has been mounted for the preservation of urban space, save by a few civil libertarians and urban theorists (who seldom note that public space is used and inhabited largely by walking it). Yet urban walking seems in many ways more like primordial hunting and gathering than walking in the country.'

¹ Rebecca Solnit is an American writer. She has written on a variety of subjects, including feminism, the environment, politics, place, and art.

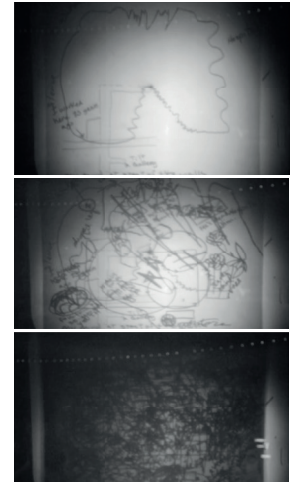


RADIUS

"People have a kind of mental radius of how far they are willing to go on foot that seems to be shrinking . . ."
- Rebecca Solnit

In civic planning circles, 15 minutes represents the amount of time people are willing to walk to reach a location by foot. Radius explores what lies within that zone which is deemed "walkable."

Artists: Veronica Aponte | Heather Couch
Madison Creech | Cecily Culver | Colleen Donohoe
Thomas Locke Hobbs | Kate Horvat | Bill Jamison
Holly Nicolaisen | Estrella Payton | Sativa Peterson
Courtney Richter | Kara Roschi | Priya Thoresen



Radius 2 expands upon the first exhibition by asking the public to take 15-minute walks from the common starting point of the Livery Studio Space located at 2nd Street & Brown in Downtown Scottsdale. Participants return to the Livery at the end of their walk to be a part of collectively mapping this 'radius.' Radius examines questions such as: What amenities sustain us? Are there pathways, walkways, and spaces that nourish city dwellers? How do we know when we've reached the edge of our own walkable range?

[Artwork 7]

'Couldn't one make a passionate film from a map of Paris?
From the development of its various forms through the ages?
Condensing the movement of streets, boulevards, passages, squares. - into the
space of half an hour? And what else the flaneur do?'

'Sudden beauty, in whose glance I am re-born.
Will I see you again only in eternity?', (*Flâneur*, Walter Benjamin)

Similarly, we should mention Flaneur by Walter Benjamin, explaining his way of act as the *flânerie*. Experiencing the city like the *flâneur* requires an intensive reflection on the existing routines and structures that appear to him in the public space of the city. The *flâneur* crosses different everyday paths of people who are working or enjoying leisure time, chooses his own paths through them and thereby invents new routes for himself. Thus the *flâneur* is more active in experiencing his urban surroundings than just passively strolling.

'For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world...', (Baudelaire¹, 1863)

¹ Charles Pierre Baudelaire was a French poet who also produced notable work as an essayist, art critic, and pioneering translator of Edgar Allan Poe.



Audio walks: Janet Cardiff and George Bures Miller

A safe approach by the sound artist J. Cardiff: In intimate and authoritative audio walks, sounds recorded on site are layered with a dramatic monologue by Cardiff which is fore-fronted in the mix and accompanied by sound effects and music related to the narrative. Listeners walk through the site wearing headphones. The walks encourage slippage between the real environment that the listener walks through and the imaginary environment created and directed by Cardiff and Miller.

[Artwork 8]

Here we should remember to French scholar Michel de Certeau¹ who poses the notion of the city as a dynamic text, which is being formed by citizens through the everyday practices. These practices set specific dynamics into the space of the city, which influence the route of a wandering citizen, in this case we make a parallel with flaneur and how his critical experience would be formed incorporating all these information of the dynamics around him. How would these affect the relationship of flaneur with the city? What is the position of flaneur in a hybrid environment like our current daily life merged with the web if the internet and all surrounding digital non-stop tracking but also signal emitting constructions? Does flaneur become cyberflâneur², as once mentioned by Geocities, the web community and the proto-social network, and how does this relationship with the hybrid city would work? Flaneur does not leave traces in the city, he likes connecting in an intimate way with the everyday life iterating memories. In the hybrid environment, traces cannot be erased. Marks, routes and behaviors are left behind with no protected privacy.

1 Michel de Certeau was a French Jesuit and scholar whose work combined history, psychoanalysis, philosophy, and the social sciences.

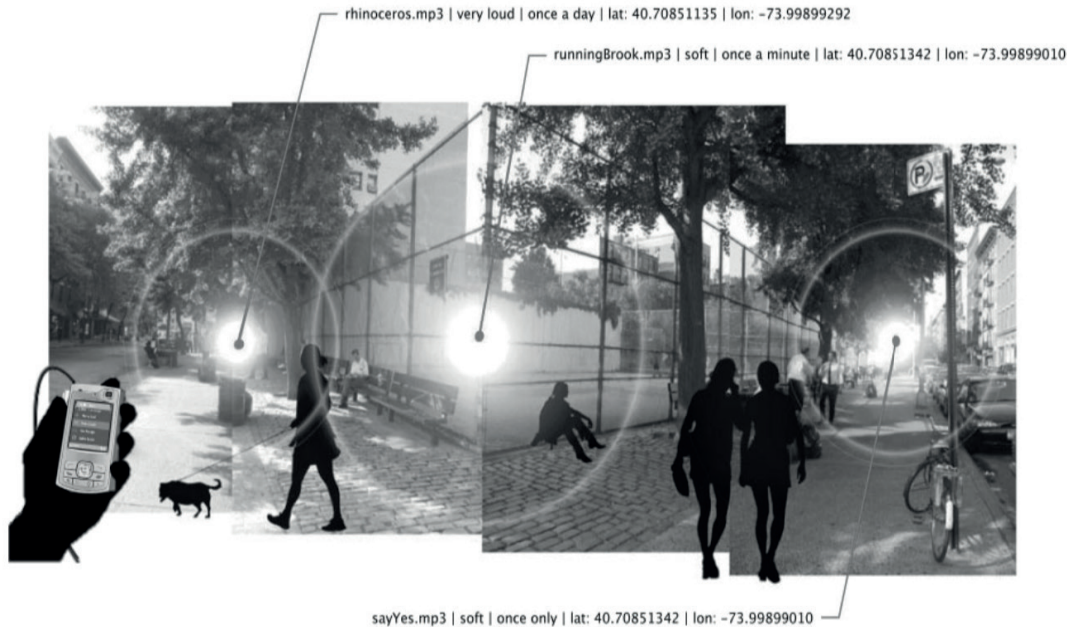
2 FORGET THE FLÂNEUR, Conor McGarrigle, Emergent Digital Practices, University of Denver, Denver, CO, 80208, USA

Electromagnetic Walks, Christina Kubisch

Electrical Walks is a work in progress. It is a public walk with special, sensitive wireless headphones by which the acoustic qualities of aboveground and underground electromagnetic fields become amplified and audible. The transmission of sound is achieved by built-in coils which respond to the electromagnetic waves in our environment. The palette of these noises, their timbre and volume vary from site to site and from country to country. They have one thing in common: they are ubiquitous, even where one would not expect them. Light systems, wireless communication systems, radar systems, anti-theft security devices, surveillance cameras, cell phones, computers, streetcar cables, antennae, navigation systems, automated teller machines, wireless internet, neon advertising, public transportation networks, etc. create electrical fields that are as if hidden under cloaks of invisibility, but of incredible presence.

[Artwork 9]





Mark Shepard, Tactical Sound Garden Toolkit, 2006

An example of a constructionally interactive system where input/output criteria are determined by participants rather than the original designer. This open-source software platform enables anyone living within dense 802.11 wireless (WiFi) hot zones to install a sound garden for public use. Participants plant sounds within a positional audio environment using a WiFi-enabled mobile device (PDA, laptop or mobile phone), and wearing headphones connected to a WiFi-enabled device people can drift through these virtual sound gardens as they move throughout the city.

[Artwork 10]

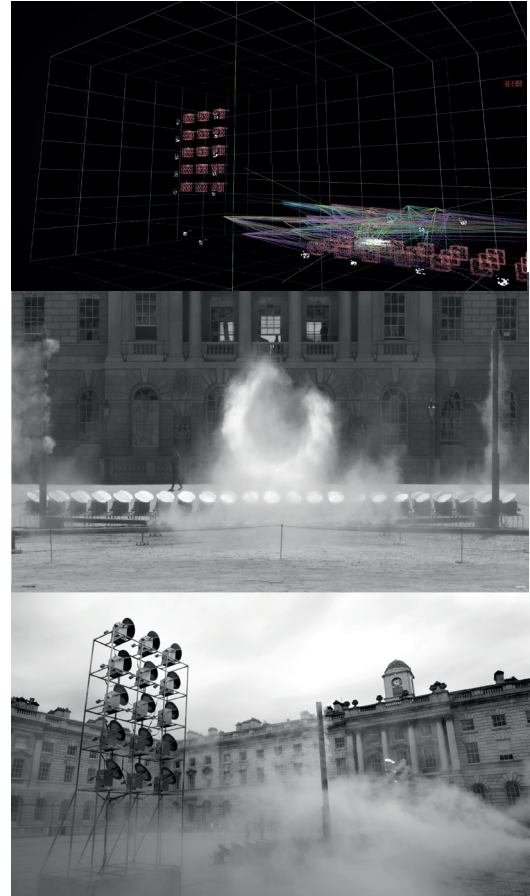
Sublime Space

Approaching the sublime. Someone would refer to that as the iteration of the same scene again and again with one's eyes; the feeling of liking the scene, thereby it attracts the eye. But there is a step further than that, to love the image. To love the scene means to be attracted by its beauty, and on the road loving that beauty. These two phases could relate to the studium and punctum, two terms defined by the French literary theorist and philosopher Roland Barthes on his reflection to photography. These phases together compose a continuous evolution and change, during which we, firstly, approach, with a relational eye to the material itself, and secondly, we reach the personal state, which 'touches' us. A sequence of steps to reach the punctum, which could also be named as the singularity.

On the other hand, Deleuze, while mentioning the importance of this continuous change, does not understand the aspect of beauty out of the physicality of elements, but focusing only on the continuous deterritorialization between the experience and the 'to-be experienced' moment. According to his writings, the work of art is first and foremost a machine that produces a sensation: the abyss of the present, a temporality without present, grasp or measure, to which the Ego has no relation and, thus, towards which we are unable to project ourselves. An atopic and imagined land, signifying at the same time, the 'nowhere' and the displaced, modified and always recreated here and now - the immensity of the future and past. A whole space in which by changing perspective offers infinite possibilities enabling beings to reach the past and the future in parallel and to participate in its own revolution.

Created by Kimchi and Chips and currently on view at the Somerset House in London, HALO is a new installation in the series of works by the Seoul based Mimi Son and Elliot Woods where light is sculpted to create form that exists between material and im-material.

[Artwork 11]



'The heavy densely packed dying stars that speckle space may help determine how matter behaves when enclosed in its own gravitational field.', (Ann Ewing, 1964)

The Renewed Becoming of Space of 'Public Space'

How can there be a pure movement, a pure change, a pure becoming?

Pure mobility, according to the philosopher Henri Bergson¹ equals duration. Duration does not accept determinism in its base; it cannot be split into a number of distinct parts. Duration, as defined by Bergson, is a unity and a multiplicity, but, being mobile, it cannot be grasped through immobile concepts. Bergson hence argues that one can grasp it only through his method of intuition. One example to understand the intuition method relies on the experience of reading texts of Homer².

One may translate the line and pile commentary upon commentary, but this commentary too shall never grasp the simple dimensional value of experiencing the poem in its originality itself. The method of intuition, then, is that of getting back to the things themselves.

1 Henri-Louis Bergson (18 October 1859 – 4 January 1941) was a French-Jewish philosopher who was influential in the tradition of continental philosophy, especially during the first half of the 20th century until the Second World War. Bergson is known for his arguments that processes of immediate experience and intuition are more significant than abstract rationalism and science for understanding reality.

2 Homer; Ancient Greek: Ὅμηρος Greek pronunciation: [hóm̥aeros], Hómēros) is the legendary author of the Iliad and the Odyssey, two epic poems that are the central works of ancient Greek literature.

[...]That is to say, I grasp the reality of movement when it appears to me, within me, as a change of state or of quality. But then how should it be otherwise when I perceive changes of quality in things? Sound differs absolutely from silence, as also one sound from another sound. Between light and darkness, between colours, between shades, the difference is absolute. The passage from one to another is also an absolutely real phenomenon. I hold then the two ends of the chain, muscular sensations within me, the sensible qualities of matter without me, and neither in the one case nor in the other do I see movement, if there be movement, as a mere relation: it is an absolute. Now, between these two extremities lie the movements of external bodies, properly so called. How are we to distinguish here between real and apparent movement? Of what object, externally perceived, can it be said that it moves, of what other that it remains motionless? To put such a question is to admit that the discontinuity established by common sense between objects independent of each other, having each its individuality, comparable to kinds of persons, is a valid distinction. For, a counter-hypothesis, the question would no longer be how changes of position are produced in given parts of matter, but how a change of aspect is effected in the whole, - a change of which we should then have to ascertain the nature.', (Henri Bergson, *Matter and Memory*, 1896/1912, p. 259).

The “motions” of “objects” now become changes or transferences of state in this melodic, global transformation of the whole. From this perspective, primary memory becomes a property of the field itself and of its melodic motion. The brain is embedded within this field and its non-differentiable motion. Due to that, we can view a dynamic pattern which, as specific, supports an indivisible variable (scaled), time-extent of this field—a “buzzing” fly, or a heron-like fly, a spinning 16-edged cylinder-cube, or a static cube, or a non-rigid, wobbly cube. Cyberflâneur is experiencing the hybrid city through a combinatorial view; of seeing the real change, but also reading the virtual Homer at the same time. But how does the latter affect the first one? Is he able to distinguish and define the real change and see the pure movement through this perplexed hybrid situation? And how does temporal memory works here? Shouldn't virtual memory be taken into account as a contributing memory to this new perception of change? And, what is then pure becoming in this hybrid situation?

Therefore, it seems that in our contemporary complex reality, flâneur or cyberflâneur does not exist anymore.

Parallelising that cyber-real approach with how humans perceive change during spacewalking, and by spacewalking we mean here, the action of a human (an astronaut or a cosmonaut) walking in outer space. In a similar way, their perception of reality and how space-time evolves is an indescribable phenomenon - which is still not completely understood by human intellect. The intellect is connected with the memory that our brain holds and the knowledge that we gather as we live. That knowledge is informed - formed - transformed via real life experiences and events. But, what if, as in this current situation, our memory does not hold real life experiences coming out of not known spaces and semantics?

Following a scientific approach, it seems that at a situation with no previous set of rules, there would be space for ecological experimentation. It is that non-aristotelean field, which would allow identifying other dynamics than the ordinary. In this phase, instead of using the term 'experimenting', I would propose listening and mostly seeing through enabling the 'acoustics'¹ lens, already stated in previous paragraphs defined by McLuhan.

1 Etymology from ancient greek; from ακούω (akoúō, "to hear")

Through listening more spatial dimensions and their qualities, the system would inform itself better, could learn how to adapt to new situations or even predict and optimise its processes. Here we would need to mention that this meaning of listening is very close to the term 'soft ontology', coming from the field of epistemology and coined by Eli Hirsch in 1993, which refers to the embracing or reconciling apparent ontological differences, by means of relevant distinctions and contextual analyses. In other words, soft ontologies are defined as 'flexible' sets of metadata that describe a domain of information by means of spatially conceptualised properties that jointly define the ontological space in which the information "is" or "exists".

At this point the system understands, but this should be continuous and evolving. Like the sound stream with no locality; crossing spacetime with different dynamical impact to the surroundings, but also being informed with different data by all the environmental changes. Therefore, listening through that agnostic 'generative' mechanism would open up the way to imagine. Imagining the upcoming possibilities and through its generating process try to make the imaginative real. The generative process would take care of that dynamic type of listening; perceiving views and conditions within outer space, cyber spaces, sonic environments, our imagination and the predefined from memory knowledge; opening up the walking space, in which somebody could walk endiamesa of the new imaginations which are taking place all around.

'All tools set forces in motion. [...] The machine has not separated us from nature; through it we have discovered a new nature never before surmised.', (El Lissitzky, *Nasci*, Merz 8-9 (1924))

'The new media are not bridges between man and nature: they are nature.', (McLuhan, *Counterblast* (1969))

'The human lives in that it bodies [leibt], and thus it is admitted into the open of space, and through this self-admittance it holds itself already from the outset in a relation to its fellow humans and things.', (Heidegger *Kunst - Plastik - Raum* (1964))

'The second is risky and demands constant vigilance and apprehension: seek and learn to recognise who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.', (Italo Calvino, *Invisible Cities* (1972))

'Elaborating thus the notion that 'nature' is now an echo of the increasingly dominant order of culture, McLuhan and Nevitt map out an 'echology' that takes the nature/culture chiasmus into account, presenting a relational epistemic model in contrast to the connected, continuous model of rational thought (TTED, p. 10). This echoing, relational space is 'acoustic' in that it does not require the fixed centre of visual space; as McLuhan and Nevitt put it, the 'blind man's cane picks up the relation of things in his environment by the quality of resonance' (TTED, p. 8). The blind man lives in acoustic space as we do now, our lives governed increasingly by the invisibilia of electronic mediation, by things we cannot see, things that are no less powerful because not part of the regime of the visual: 'the new frontier [they state] is as invisible as a radio wave' (TTED, p. 90).', (*Remediating McLuhan*, Richard Cavell)

As I have draftly pictured a variety of faces of the in-betweenness during the previous paragraphs of just some examples spaces, I would like to state here that there will always be an unclassified remainder bit of raw reality (of public space) without interpretation.

Therefore, I propose a new space of ἀκούειν (akouein), listening via acoustics, the in between state - The Renewed Becoming of Space of 'Public Space' - as I would like to pose as well the urge to 'see' and understand more than the simple and flat language of interactions, which the current social, political and technological developments continuously suggest to us. The space that Italo Calvino referred to - in which we should learn to recognise who and what - is the renewed public space in which we all would recognise the qualities of different entities or worlds within our public space. 'The medium is the message', as McLuhan had stated.

'So "the medium is the message" is not a simple remark, and I've always hesitated to explain it. It really means a hidden environment of services created by an innovation, and the hidden environment of services is the thing that changes people. It is the environment that changes people, not the technology.', (*Marshall McLuhan Speaks Special Collection: Living in an Acoustic World*, University of South Florida, 1970, Public Lecture)

That way of seeing would reconnect us with the environment around us via understanding of the invisible in between dynamics & behaviours. Furthermore, previously posed examples of art works enable parts of this in-betweenness transit no matter the type of space. Art has the ability to see beyond 'aristotelean' rules and to propose new ways of understanding of the contemporary world. In conclusion, art could play a crucial role at this Renewed Becoming of Public Space, a topos of endiamesa (ενδιάμεσος τόπος), by providing experiential and innovative ways - artistic and cross-discipline enquiries that could enable new hybrid encounters and relationships, involving multiple entities - of forming that becoming space, towards an improved social well-being and justice within the flux of multiplicities of echo-logies.

Bibliography

1. A Brief History of Time, Stephen Hawking
2. Bad Weather: On Planetary Crisis, Joseph Masco
3. The Climate of History: Four Theses, Dipesh Chakrabarty
4. The Turning Point, Science, Society, And the Rising Culture, Fritjof Capra
5. Background Noise, Perspectives on Sound Art, Brandon LaBelle
6. Wanderlust, Rebecca Solnit
7. ASIGNIFYING SEMIOTICS: OR HOW TO PAINT PINK ON PINK, DELFT ARCHITECTURE THEORY JOURNAL, SPRING 2014
8. Walter Benjamin, Charles Baudelaire: A Lyric Poet in the Era of High Capitalism
9. FORGET THE FLÂNEUR, Conor McGarrigle, Emergent Digital Practices, University of Denver, Denver, CO, 80208, USA
10. PLACING OUTER SPACE AN EARTHLY ETHNOGRAPHY OF OTHER WORLDS, LISA MESSERI, Duke University Press Durham and London 2016
11. Science and Sanity, An introduction to non-aristotelian systems and general semantics, Alfred Korzybski
12. The Doors Of Perception, Aldous Huxley
13. Urban Scenography A different approach to art in public space, MA Thesis Art History: Modern and Contemporary Art University of Amsterdam, Marthe Koetsier, 2014
14. Mapping Beyond Cartography: The Experimental Maps of Artists Working with Locative Media, Daniel James Frodsham, University of Exeter, 2015
15. THE ARCHITECTURE OF CYBERCEPTION, Roy Ascott, 1994
16. TECHNOETIC AESTHETICS, 100 Terms and Definitions for the Post-biological Era, by Roy Ascott
17. Quantum Sound Synthesis: Electronic music applied to xenolinguistics as "x-language", Willard G. Van De Bogart
18. Unfolding the Space Between Stars: Anthropology of the Interstellar, Michael P. Oman - Reagan
19. The production of Space, Henri Lefebvre
20. State, Space, World, SELECTED ESSAYS, Henri Lefebvre

21. Political Normativity and Poststructuralism: The Case of Gilles Deleuze*, Paul Patton

22. Environmental Geopolitics and Outer Space, Julie Michelle Klinger

23. Bonta and Protevi - Deleuze and Geophilosophy - A Guide and Glossary

24. THE QUANTUM STRUCTURE OF SPACE AND TIME, Proceedings of the 23rd Solvay Conference on Physics, 2005

25. S.E. Robbins / Consciousness and Cognition xxx (2004) xxx-xxx (http://www.stephenerobbins.com/uploads/7/3/2/9/73295531/dynamic_form.pdf)

26. Foucault, Michel. "Pano-

pticism." In *Discipline & Punish: The Birth of the Prison*

27. Latour, B. (1999) *Pandora's Hope. An Essay on the Reality of Science Studies*. Cambridge, Mass. and London: Harvard University Press.

28. Latour, B. (2005) *Reassembling the social. An introduction to Actor-Network Theory*. Oxford: Oxford University Press. (<https://ritskedankert.nl/using-actor-network-theory-ant-doing-research/>)

29. <http://publicspace.org/en/text-library/eng/b003-collective-culture-and-urban-public-space>

30. https://en.wikipedia.org/wiki/Third_Space_Theory

31. <https://marioamaggioli.wordpress.com/2015/04/24/calvino-on-hell/>

32. <https://www.moniekdriesse.com/Urban-In-Betweenness>

33. <https://orca-mwe.cf.ac.uk/99709/9/Published%20OA%20Urban%20Design%2013574809.2015.1106920>

34. <http://www.marshallmcluhanspeaks.com/lecture/1970-living-in-an-acoustic-world/index.html>

35. On time, memory and dynamic form, Stephen E. Robbins, *Consciousness and Cognition xxx (2004) xxx-xxx*

36. *Matter and Memory* by Henri Bergson. (1896), translated by Nancy Margaret Paul and W. Scott Palmer. London: George Allen and Unwin (1911): ix.

