

THE SPACE BETWEEN

PO701: Positions & Practice
Research Project Proposal
Tim Beale



Background

Having worked within the heritage sector for many years I have had the opportunity to meet a variety of people from numerous locations both nationally and internationally. A common topic of conversation is that of the environments they live in; their country, city or town. What I find fascinating are their impressions of the city they are visiting, Bath. What soon becomes apparent is that their view of Bath is often influenced depending on their country or city of origin. Typically visitors from the US or Russia tend to find Bath cramped and over-developed whilst those visiting from China or Japan comment upon how spacious the city seems.

Bath, a world heritage city, is not a particularly large city with just 100,000 residents (when compared neighbouring Bristol with nearly 700,000 residents) but it does attract 40,000 students to its two universities, and around 3 million tourists per year. As with many cities within the UK, Bath has been developed over the past 300 years and as such, architectural design, public space and street width varies as you travel around.

I became fascinated by the synergy of people within the built environment, how the abundance or lack of space effects a person psyche, making them feel claustrophobic or agoraphobic in the extreme.



Overview

This project sets out to explore the ubiquitous links between the human psyche, the built environment and the spaces we occupy. Through the medium of photography this project will illustrate individuals, responses to their unique experiences or emotional reactions to the environment they occupy. This could be their home, favourite or least favourite place or a place that holds a special importance to them.

Space plays an important role in the way in which we live our lives, and how we choose to interact with each other and our environment. In 1963, the anthropologist Edward T. Hall developed the term proxemics, the theory of non-verbal communication that explains how people perceive and use space. Hall believed that proxemics could not only help illuminate relationships and communication goals, but also explain other cultural and social anthropological phenomena, such as the organization of towns and living spaces.

Up until fairly recently, as towns and cities have developed over the past few centuries, the concept of proxemics was not a consideration. As such the built environment has had a psychological impact on its residents, often creating issues of Perceived Social Isolation (PSI)¹, economic marginalisation, and distress. Pressure from activists and central government has meant that modern town planning and architecture now aims to tackle this through wellbeing initiatives.

COVID-19: The recent national lock-down as a result of the COVID-19 pandemic has now created increased, forced cases of PSI and many people will be isolated either through health (contracting the virus, previous health conditions etc.) or social reasons (on furlough from work or self-isolating due to possible contact). Humans are social by nature and the feeling of separation from society, friends and family has impacted on everyone. Feelings of separation and anxiety are now common-place.

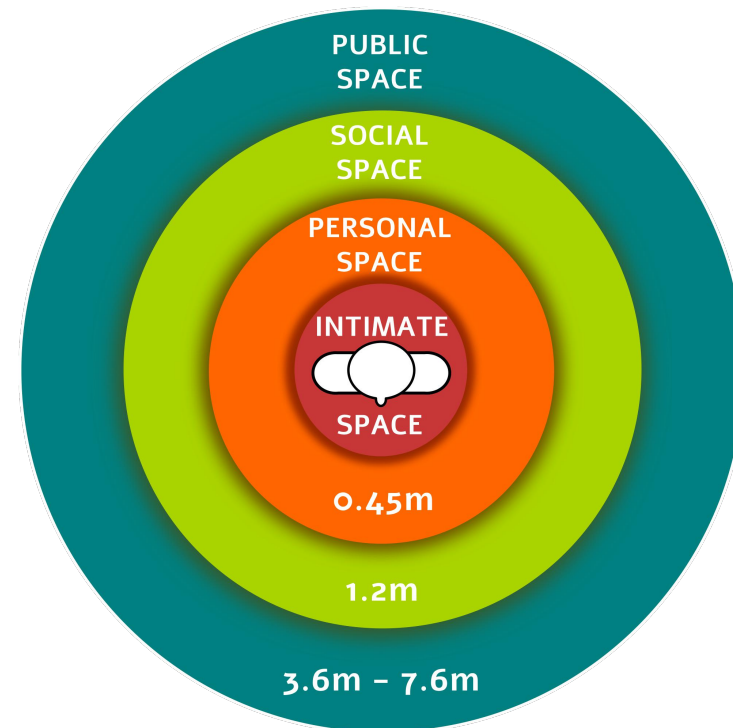


Diagram illustrating the theory of proxemics, showing the standardised distances of personal, social and public spaces.

1. Perceived social isolation (PSI) is a deficit in normal human social interaction, which has been associated with negative health outcomes and directly relates to loneliness. Typically prevalent in the elderly and people with mental health issues.

Objectives

Through the medium of photography this project aims to capture the human relationship with the built environment. It will illustrate individuals' responses and emotional reactions to their unique experiences and the environments they occupy.

Carrying out further research into urban planning and the psychology of spatial design, conducting interviews and questionnaires, I will gain a better understanding of how proxemics has affected people, from before, during and after the pandemic.

Method

The following methods will be employed to create an artistic response to the challenges faced by people in their interactions with the environment:

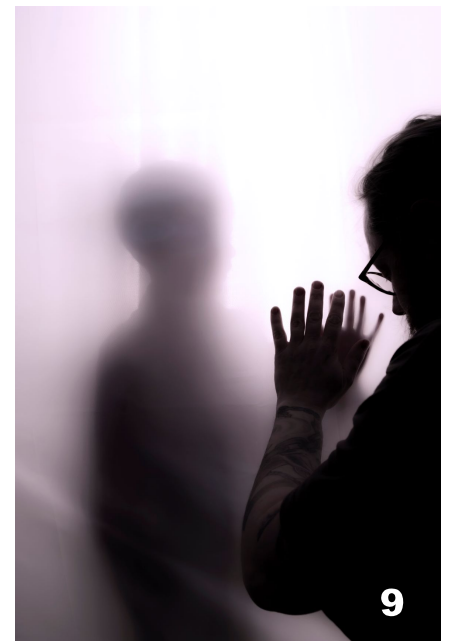
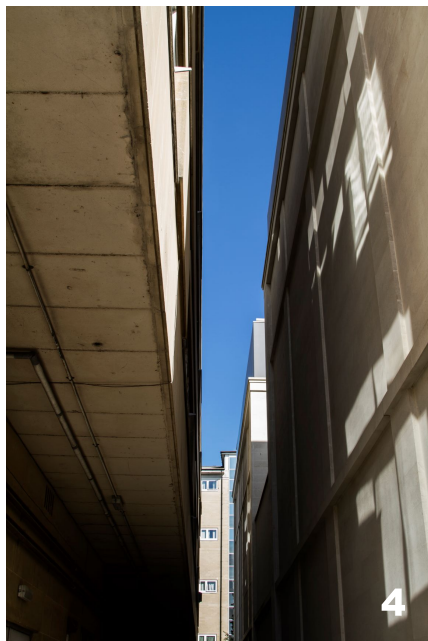
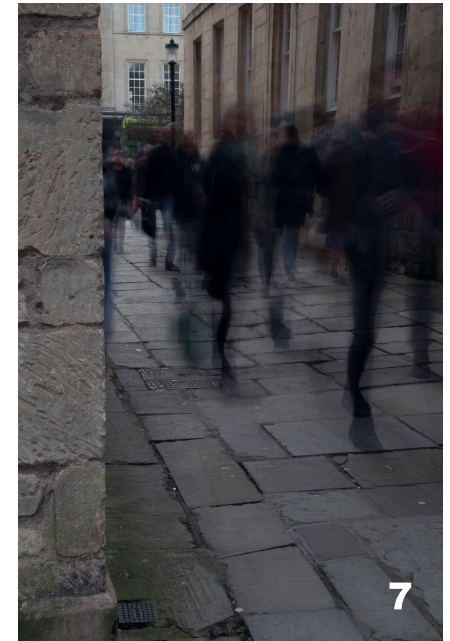
- Reach out to residents of Bath via social media to create a pool of volunteer participants.
- Conduct surveys of the participating residents via questionnaires
- Interview participants online and schedule face to face meetings once lock down has been lifted
- Conduct home visits and portrait sessions
- Photograph locations based on information provided via interviews and questionnaires.
- Create artistic responses to the feedback from participants
- Exhibit work in an exhibition



Work in progress

The following work illustrates the process and progress through this project. I began looking at the space created by the built environment, unintentional and intentional space, visiting the same location at different time of day to see how the feeling of that space changed. I then captured the human interaction of the same spaces. As we faced the COVID-19 pandemic and were faced with a total change to live in lock down, the project also shifted its focus from the built environment to the psychological responses of those in lock down.

I have created a website documenting work in progress which can be viewed here: <https://timbealetog.wixsite.com/thespacebetween>



Influences

Some of the key influences for this project have been from Fine Art photographers such as:

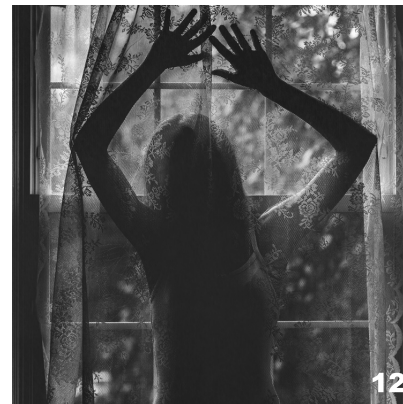
Alexey Titarenko: The series 'City of Shadows' by Titarenko, for me encapsulates the rush of the city. The layering of ghostlike people, filling the spaces with the city, is almost suffocating.



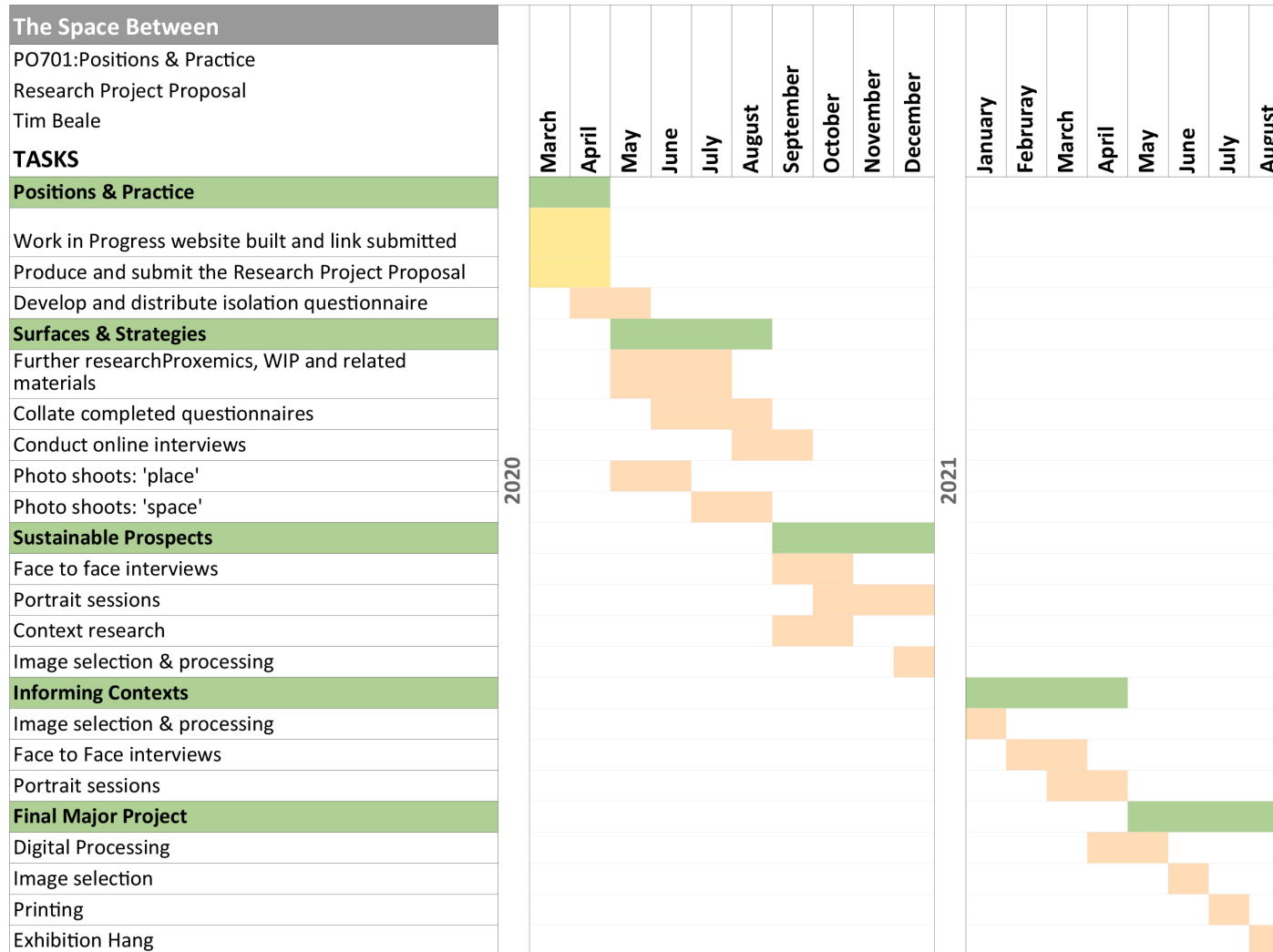
Susan Seubert: A US based fine art photographer whose work deals with a variety of emotions and topics. I feel Seubert has an astounding ability to portray complex feelings and emotions in her practice. I found the image 'Entwined' of particular interest, as she notes 'This piece serves to illustrate feelings of being completely bound by one's own thoughts, yet simultaneously the person is holding, and therefore able to control, the very thing that is causing restriction, discomfort, blindness and muteness.' This was a method of expressing an emotion through imagery that I have looked to achieve through the 'Separated' series of images.



Sharon Covert: I was drawn to Covert's series of self-portraits, the ethereal delicate nature of these images portrays a fragility in the human condition. As with Seubert's work I feel this approach would work well when illustrating the isolation and separation created by PSI or lock down conditions.



Schedule



Expenses

Hire or purchase of equipment	£500
Travels costs	£500
Expenses (food etc)	£100
Printing & Framing	£1000
Hire of exhibition space	£600
Production of a book (tbd)	£300
Total (estimated) costs	£3000

Many of these costs will be absorbed by myself however external funding to be sourced from grant giving bodies, bursaries or crowd funding.

References & Resources

Artists

<https://bowensmith.com/fine-art>

<http://www.tommynease.com/contact>

<https://www.seubertfineart.com/Contact/1>

<https://www.liorz.com/>

<https://www.billwadman.com/motion>

<https://www.sharoncovert.com/blog/tag/conceptual+self+portrait>

<http://www.alexeytitarenko.com/about>

<https://www.machalowski.de/index.html>

Websites

<https://www.communicationstudies.com/communication-theories/proxemics>

<https://www.archdaily.com/936027/psychology-of-space-how-interiors-impact-our-behavior>

<https://theconversation.com/coronavirus-self-isolation-a-psychologist-explains-how-to-avoid-cabin-fever-133317>

<https://www.sciencedirect.com/topics/nursing-and-health-professions/proxemics>

<https://mangementchallenge.weebly.com/proxemicsspace-design.html>

<https://www.urbandesignmentalhealth.com/journal2-ellard.html>

Reading

Hall, Edward T (1966)- The hidden dimension. Anchor Books

Ford, Larry R (2000) - The space between buildings. John Hopkins university press

Sontag, Susan (1977) - On photography. Penguin modern classics

Clarke, Graham (1997) - The Photograph. Oxford university press

Coverley, Merlin (2018 revised edition) - Psychogeography. Old Castle books

Miller, Denise (1998) - Photography's multiple roles. Museum of contemporary photography

Ellard, Colin (2015) - Places of the heart: the psychogeography of everyday life. Bellevue Literary Press

Bellevue Literary Press

Berger, John (2008 ed.) - Ways of seeing. Penguin modern classics

Berger, John (2013 ed.) - Understanding a photograph. Penguin modern classics

Ellard, Colin (2017) - Journal of Urban Design and Mental Health issue 2

Images

1. Separation no.13, Tim Beale 2020
2. Casino Alley, Tim Beale 2020
3. Used Space 7.1, Tim Beale 2020
4. Apex hotel, Tim Beale 2020
5. Apex hotel at night, Tim Beale 2020
6. Used space n.01, Tim Beale 2020
7. Used space no. 04, Tim Beale 2020
8. Trapped no.02, Tim Beale 2020
9. Separation no. 12, Tim Beale 2020
10. City of Shadows, Alexey Titarenko 2009
11. Entwined, Susan Seurbert 2015
12. Selfportrait, Sharon Covert

Photography Risk Assessment form

Please read the Risk Assessment Guidelines before completing this form which contains further resources, available from [The Photography Centre](#).

• Please save a copy of this form to your computer

• You will need to attach a risk assessment form to your Research Project Proposal and your Final Major Project Proposal.

Photographer's Name:	Tim Beale	Date(s) of Shoot:	Various dates through 2020/21 (see project schedule)
Assistants' Names:	N/A		
Module Leader:	Jesse Alexander		
Location:	Bath & Bristol UK		
Description of work:	Photographing various urban locations around Bath & Bristol. Visiting homes of models to produce a number of portraits and interior shots.		

Persons at Risk Identify all those at risk

Technical Staff:		Academic Staff:		Students:		Admin Staff:		Canteen Staff:	
Contractors:		General Public:	x	Visitors:		Estates Staff:		Library Staff:	
Cleaning Staff:		Emergency Personnel:							

Other:		Especially at risk:	
--------	--	---------------------	--

Check list				
Equipment	Flash/tungsten	Stands/tripods	Hot lights	Smoke machine/fire
Flammable materials	Risk of Fire	Welfare of Assistant	Welfare of model	Working at Heights
Location	Transport to location	Parking	Vehicles/traffic	Weather conditions
Public	Confined spaces	Derelict Buildings	Animals	Children
Tides	Compressed Gasses	Water	Noise	Chemicals

PRIMARY RISK ASSESSMENT			
Example			
HAZARD	<i>What kind of hazards are there at the site or in your task?</i> <i>i.e. Light stand</i>	RISK OF	<i>What risks do those hazards create?</i> <i>i.e. Light stand falling over</i>
CONTROL MEASURE	<i>How are you going to minimise the risk associated with the hazards you've identified?</i> <i>i.e. weigh down light stand with sandbags</i>		

Please continue your risk assessment, adding additional pages as necessary.

HAZARD	Equipment: Use of tripod/s. Cameras, lenses and stands	RISK OF	Trips and falling equipment
CONTROL MEASURE	Position of tripod to be monitored whilst in use. Awareness of space around tripod and photographic equipment. Stands weighted.		
HAZARD	Lighting: Use of flash for lighting Use of continuous lighting	RISK OF	Risk of photosensitive reactions Risk if flash equipment falling Tripping – trailing cables
CONTROL MEASURE	Communicate with models to determine any photosensitive conditions: use of continuous lighting a substitute Ensure lighting/flash stands are weighted. Cables kept tidy and covered where heavy traffic likely.		
HAZARD	Personal safety Adverse weather conditions	RISK OF	Physical harm Theft Accidental injury. Slips, trips and falls.
CONTROL MEASURE	Research photo shoot locations in advance, avoid any high risk and lone working at night. Ensure others are aware of when and where I plan to be. Employ a check in system with friend or colleagues. Check weather conditions prior to start of day, dress accordingly.		
HAZARD	Traffic	RISK OF	Injury
CONTROL MEASURE	When shooting on or near roads, ensure another person is present to alert to any oncoming traffic		
HAZARD	COVID-19	RISK OF	Contracting virus
CONTROL MEASURE	All photo shoots to be scheduled after the national lock down has been lifted and follow government guidance.		
HAZARD		RISK OF	
CONTROL MEASURE			

On site risk assessment: these are control measures that arose on your shoot


Emergency Information and Procedures

Phone	Charged mobile phone with full signal / Nearest Payphone / Landline
Medical Expertise	First aid trained
Emergency Procedure	In the event of an emergency dial 999 or 112 ensure that you or someone with you can accurately describe where you are (ideally nearest postcode)
Medical Treatment	Royal United Hospital (RUH) Combe Park, Bath, Avon BA1 3NG 24hr 01225 428331
Evacuation procedures	Ambulance can evacuate from main road.
Incident/accident reporting	All incidents or accidents should be reported to tutor at Falmouth University

Assessment carried out by

- I have ensured that I have reviewed the hazards and risks associated with this project and taken necessary steps to remove hazards where possible or reduced the risks associated with the remaining hazards to a minimum.
- I have recorded the main hazards, risks and control measures in this document.
- I have ensured that those working with me have been briefed on the nature of the tasks they are to perform, and are aware of the hazards associated with the task and the measures in place to reduce the risks associated with those hazards. (if applicable)
- I will continually assess hazards and risks 'live' on site to ensure that nothing has been overlooked or has changed since initial assessment.

Signed:



Date: 24/04/2020

Assessment reviewed by