

P.S. THE EYE OF GOD IS IN THE DEE-TAIL<sup>1</sup>  
Text: Gil M. Doron

<sup>1</sup> The original phrase by Mies van der Rohe was 'The eye of God is in the detail'. Dee-tail is ebonics for details. If God is the word, or language, transgressing language is to blind God. See G. Bataille, *Story of the Eye* (New York: Urizen Books, 1977).

*'Language does not exist independently of the play of taboo and transgression. [...] Where would we be without language? It has made us what we are. It alone can show us the sovereign moment at the farthest point of being where it can no longer act as currency.'*  
Georges Bataille, *Eroticism*, p. 276.

The border is the place of transgression. To exist, the border must envisage what it limits; delimit what it defines as taboo. 'Transgression does not deny the taboo but transcends and completes it.'<sup>2</sup> As such, it marks the space from which onwards transgression takes place. This does not imply uni-directional movement – the border and transgression occur simultaneously. In 'Preface to Transgression', his eulogy to Bataille, Foucault gives the most lucid description of these spatial conditions: 'Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses.'<sup>3</sup> Considering this, the border, as a limit, is no longer a one-dimensional line, or just a limit, but a space; in Bataille's definition, a 'space of communication'. But rather than a discursive space, or a space of dialogue where two sides converse, in this space: 'There is no longer subject-object, but a "yawning gap" between the one and the other and, in the gap, the subject, the object are dissolved; there is passage, communication, but not from one to the other; the one and the other have lost their separate existence.'<sup>4</sup> Kristeva developed this notion in her discussion of the abject, which is a subject that no longer 'succeed[s] in differentiating itself as other but threatens one's own and clean self, which is the underpinning of any organization constituted by exclusions and hierarchies.'<sup>5</sup> The space that transgression produces is therefore either hybrid,<sup>6</sup> or heterogeneous.<sup>7</sup>

The heterogeneous space, says Bataille, 'includes everything resulting from unproductive expenditure. [...] This consists of everything rejected by *homogeneous* society as waste or as superior transcendent value.'<sup>8</sup> Heterogeneity 'indicates that it concerns elements that are impossible to assimilate.'<sup>9</sup> The heterogeneous can be seen as the result of transgression or *spacing*.<sup>10</sup> Heterogeneity has two orders or spaces: the heterogeneity of

the master and of the slave. The master radically differentiates himself from the slave, he creates the other, but he depends on it for its mastery. The slave's heterogeneity is created by the fact that he does not have the means to make and differentiate, to make a secure and closed space. 'If the heterogeneous nature of the slave is akin to that of the filth in which the material situation condemns him to live, that of the master is formed by an act excluding all filth,'<sup>11</sup> but this exclusion cannot be a complete one, since the master needs, at least as its horizon, its boundary, the excluded other.<sup>12</sup>

For Bataille, architecture, such as the monument and the museum, is the master's heterogeneous space. It re-presents, if not constructs, 'the ideal being of society, that which it orders and prohibits with authority'.<sup>13</sup> While Bataille emphasizes the exclusionary function of architecture, Foucault saw architecture as a whole, as an inclusive space, i.e. a space that does not exclude the other, but as an apparatus of reform. Many of the examples of heterotopic spaces Foucault discusses in 'Of Other Spaces', convey this idea, and as such, heterotopia differs from heterogeneous space, since the Other is made into a knowable, controlled, and often reformed, subject. However, even in the most oppressive space, he acknowledged, transgression can take place.<sup>14</sup> Therefore it can be concluded that both writers agreed that any socio-spatial ordering, which architecture is or has the potential to be, is heterogeneous, and as such contains the possibility of transgression.<sup>15</sup> Architecture becomes homogeneous only when we forget this foundation on which architecture is constituted; or when the architect, or the critic, conceal this heterogenic foundation. When, as Diane Ghirardo put it, they fabricate 'architecture of deceit'.<sup>16</sup>

#### The window as a murder tool

This is the tale of the first city, named Enoch (its Hebrew root עָנַח means to inaugurate and also to educate), which Cain established in the land of Nod, the land of eternal wandering, east of Eden.<sup>17</sup> It is also the re-telling of the act that came prior to the building of the city – the murder. Or, to be precise, it is the story of the space between the place and the murder. The murder, which became a taboo only after it was committed, was engendered by God's rejection of Cain's sacrifices, the crops of the land, and by his acceptance of

Abel's blood sacrifice. This tale appears to demonstrate that God accepts only non-productive expenditure, extravagant squandering and a total waste. Fruits and vegetables will not do, as they can always be made into compost. This conclusion is asserted again when God asks Abraham to sacrifice his son. Abel's murder, i.e. the spilling of blood on the ground, repeats the blood sacrifice and takes it a step further – to its conclusion – the utter waste of human life.<sup>18</sup> The punishment Cain receives, to become a nomad, ensures that he would continue with the blood sacrifice, since he could no longer farm the land. Like Abel, he becomes a shepherd; he loses himself in the space he has marked with his sovereignty.<sup>19</sup> And in the words of the Qur'an: 'The (selfish) soul of the other led him to the murder of his brother: he murdered him, and became (himself) one of the lost ones.'<sup>20</sup> The city Cain built took him one step further from the land and from production. The city was born out of unproductive expenditure and loss,<sup>21</sup> and at the same time came about to educate, as the name Enoch indicated, against such acts of transgression.

It is to those ends one must go to understand architecture. As Bernard Tschumi advocated: 'To really appreciate architecture, you may even need to commit a murder.'<sup>22</sup> This act gives architecture its definition: 'Architecture is defined by the actions it witnesses as much as by the enclosure of its walls.'<sup>23</sup> Yet architecture is more than a witness in the image that accompanies Tschumi's 'Advertisements for Architecture'. The image, seemingly, does not show any murder weapon. The man, who is seen falling off a building, is allegedly being pushed out of the window.<sup>24</sup> The weapon, obviously, was the window that, willingly or not, enabled the murder. But the window as the murder tool is also an altar, and this transgressive offering opens the architectural object and architecture's subject to alterity.

There is no coincidence that the murder tool Tschumi chose is a window. The window, arguably, is one of the most ambiguous architectural elements: it simultaneously frames the outside, subjects it to the private gaze, and brings the outside into the private space. It thus contaminates the enclosure and the self. As such, as Le Corbusier noted, the window is first of all a place of communication.<sup>25</sup> If we understand this communication as Bataille conceived the word, the window

becomes the place of heterogeneity par excellence. While the window, as an architectural object, is heterogenic, the question of agency is still relevant. It is more likely than not that the architect who placed the window did not envisage it as a murder tool. To commit a murder there must be a willing subject. As Foucault noted: 'If one were to find a place, and perhaps there are some, where liberty is effectively exercised, one would find that this is not owing to the order of objects, but once again, owing to the practice of liberty.'<sup>26</sup>

#### Urban nomads

In the late 1970s, Tschumi experimented with his students at the AA with guerrilla tactics, in which places were occupied and transformed temporarily.<sup>27</sup> This kind of transgressive action, which he called 'Exemplary Actions', were inspired by the 1968 riots and the takeover of buildings and subverting their uses. These actions can be linked to Michel de Certeau's tactics.<sup>28</sup> A tactic 'insinuates itself into the other's place, fragmentarily, without taking it over in its entirety, without being able to keep it at a distance'<sup>29</sup> and can be seen as an activity that transgresses the formal or programmatic boundaries of a pre-given or designed space. Some of these activities, for example self-made homeless shelters,<sup>30</sup> or graffiti,<sup>31</sup> have clear spatial and formal manifestations. Street prostitutes<sup>32</sup> and street performers, on the other hand, have only their bodies as tools to construct a 'commercial environment', but considering the effect on traffic and pedestrian flows, for example, their modest means often have significant spatial effects (not to mention public and private, consumption, labour, gender, health and safety issues, etc., all of which are a great concern in the construction of public space). Other activities, such as skateboarding,<sup>33</sup> building, free running or parkour<sup>34</sup> are involved in first-hand (and leg) contact with the built environment, but do not aim to alter it in any way – on the contrary, without the borders or obstacles they cannot be conceived. This does not mean, however, that such activities are not critical, as clearly seen in the predecessor of such possibilities, the Situationist's *dérive*.<sup>35</sup>

These street communities can be thought of as urban nomads.<sup>36</sup> The term was coined by Spradley to describe homeless people, but it has not much to do with their



movement through the city, which usually is fairly limited, but rather with their residing in the public place: 'These men are urban nomads, because they live much of their lives in public places.'<sup>37</sup> Deleuze and Guattari also refer to urban nomads in their discussion of nomadism.<sup>38</sup> In reference to nomadic tribes, they describe nomads as the ones that reside in the borderlands between places, or, as they refer to it, in smooth space. They argue that the nomads create the smooth space as much as the smooth space creates the nomads. The borderland is created by deterritorialization, the opening of a no-man's land between two territories, and the nomads are the 'vectors of deterritorialization'.<sup>39</sup> The urban nomads transgress spatial and/or social boundaries but they do not create new defined ones. They, as De Certeau<sup>40</sup> argued, do not take place, not entirely, or, as Derrida discusses it in another context, they take place placelessly.<sup>41</sup> This space is therefore by definition undefined and as such, Deleuze and Guattari describe the nomad space as heterogeneous.<sup>42</sup> Because such space does not have defined boundaries it cannot be autonomous, and, conversely, it cannot be revolutionary, i.e. aiming to replace the existing space. As can clearly be seen with the urban nomads and De Certeau tactics, they rely on the space which they transgress.<sup>43</sup> In relation to this argument, the following paragraph from Foucault's 'Preface to Transgression' is important: 'Transgression does not seek to oppose one thing to another, nor does it achieve its purpose through mockery or by upsetting the solidity of foundations; it does not transform the other side of the mirror, beyond an invisible and uncrossable line, into a glittering expanse. Transgression is neither violence in a divided world (in an ethical world) nor a victory over limits (in a dialectical or revolutionary world); and exactly for this reason, its role is to measure the excessive distance that it opens at the heart of the limit and to trace the flashing line that causes the limit to arise. Transgression contains nothing negative, but affirms limited being – affirms the limitlessness into which it leaps as it opens this zone to existence for the first time.'<sup>44</sup>

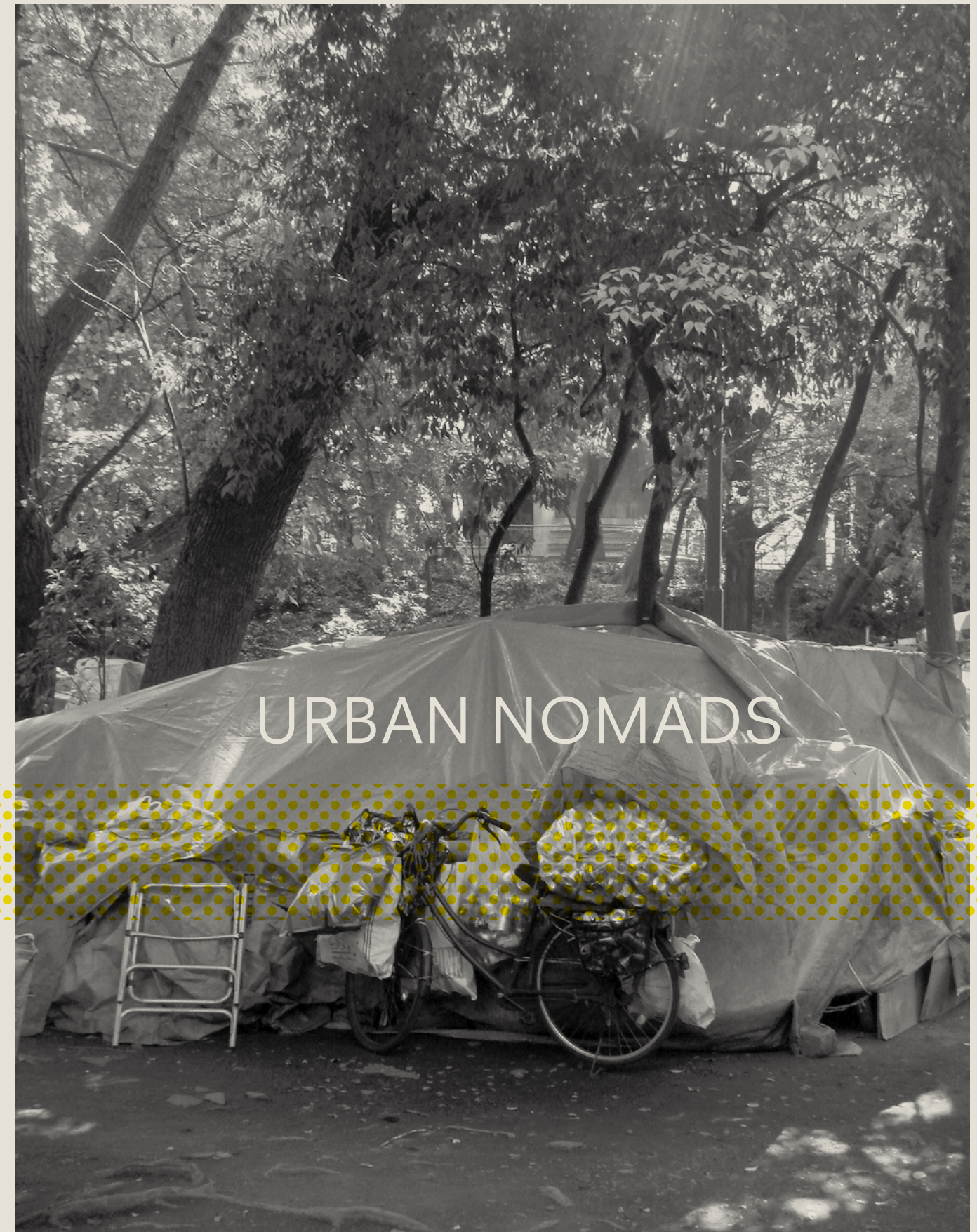
**Placeless place**

As Foucault asserts, transgression has its place at the limit, or the border. But since the border is no (man's) place, to find it is a

tricky endeavour. An obvious place to start are actual borders, and with Augé's articulation of the places of the border (transport, transit, and waiting rooms, lobbies, etc.), he describes as non-place: 'If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, historical, or concerned with identity will be a non-place.'<sup>45</sup> The non-place indeed depicts accurately the border, and while these are three-dimensional spaces, they are, in any other sense, identical to the border itself and not transgressive. Transgression, on the contrary, is always relational, acknowledges history and concerns identity, which it always complicates, but does not negate. Indeed, there are transgressive elements in such non-places, notably extravagant expenditures of time, and excessive consumption, but these expenditures do not disturb the working of the space. They are enforcing it, if not actually producing it.

Another space that seems to embody transgression is Foucault's heterotopia,<sup>46</sup> which I already associated with Bataille's heterogeneous space. The heterotopia is often triggered by transgression, hence Foucault talks about the heterotopia of crisis and of compensation, and gives examples of various spaces in which transgressors are being put into: jails, psychiatric hospitals, colonies, circuses, honeymoon hotels, cinemas, etc. Yet, despite the fact that these spaces are triggered by transgression, the transgression in these places is arrested by border patrol. Foucault admits that the heterotopia has a 'precise and well-defined function within society'<sup>47</sup> and this role is, generally speaking, of waste control. Transgression here does not disappear. On the contrary, it becomes a subject, but a subject to be managed with the aim of preserving, if not regenerating, the social body, and work;<sup>48</sup> and transgression, Bataille noted, in camper with work, is a game.<sup>49</sup>

'No-man's land' is probably the most adequate term for describing the space transgression opens at the heart of the border. It is the city's scapegoat and the one that architecture sacrifices to maintain the city's growth. Here I am not referring to the 'no-man's lands' of international borders, but to Jameson's use of the term to symbolize the postmodern condition, and the space that has replaced the bourgeois public space.<sup>50</sup> No-man's land, as a postcivil space, can be referred to as the generic term for (un)certain



**URBAN NOMADS**

Tokyo cart and cycle





**Antwerp wasteland behind court of justice  
Skateboarder bench  
London Parlement Square 2000**



urban spaces: dead zones, terrains vagues, derelict areas, urban voids.<sup>51</sup> I am not referring only to former industrial areas,<sup>52</sup> but a multiplicity of smaller-scale, temporary-bond spaces, which exist all over the city.<sup>53</sup> These spaces, which are not easy to identify exactly because they are not autonomous, consist of particular spatial and economic conditions that make them receptive to uses and/or events considered to be transgressive. To put it more precisely, the spaces I am talking about are not certain geographical places, but they came about only through the informal, tactic-like activities that occur in them. These spaces act as a contrast to the over-regulated, and often segregated, formal public spaces,<sup>54</sup> and they can be affiliated with Bataille's concept of non-productive expenditure on various levels. I tend to agree with Solà-Morales' warning that architects, at least those who work through conventional practice, cannot intervene in such places without colonizing them and emptying them of their qualities. As 'amorphous, unrepresentable'<sup>55</sup> spaces, unprogrammed and unproductive, they fundamentally oppose any architectural operation. When such spaces are identified and categorized, they are most likely to be 'designed out' because they are considered a waste and/or a threat.<sup>56</sup> Even when working with such spaces, and with the best intentions, they are almost always put to *work*. To traverse the requirement of academia, the profession, the industry and the politics of and around the practice of design, any attempt to engender such spaces in practice could not be discursive, let alone, manifested. The only options that I can see – and they are not easy ones, as I have experienced in both academia and practice – are to contaminate architecture itself with the undeniable qualities of such spaces and to transgress the boundaries of familiar architectural practices. There is no formula here, not even a theory. Each strategy, each project, each space, will have to be considered by the particular boundaries it transgresses.

P.S. 1 *'The Master's Tools Will Never Dismantle the Master's House'*, Audre Lorde.<sup>57</sup>

P.S. 2 *'Maintaining the futural possibility of the yet-to-be as a quality of the present allows, on the one hand for the capacity for innovation and experimentation to be a quality of the present and not*

*the consequence of simple speculation. On the other hand it precludes the possibility of prescription precisely because the future is contained as that which awaits precise programmatic possibility within a setting which is itself already at work. The important consequence is that an architecture that allows for a future possibility cannot itself determine – architecturally – the form that the future will take'*, Andrew Benjamin.<sup>58</sup>

A few years after the Parc de la Villette was opened, I was discussing the ostensible transgressiveness of the project with my students. A fellow architect, who happened to be at the studio, remarked that the park's follies seemed to be a failure; some of them could not, economically, be sustained, and some of them had been left empty and dilapidated. In response, I conjured up the possibility that this dereliction was planned, that the whole purpose of the red follies was to hide a series of 'rot' bombs which, when exploded, would reveal the real architecture of the grid.<sup>59</sup> 'Wishful thinking,' one student hooted. Either way, I said, 'Tschumi must have been delighted when he heard about the follies' fate; after all, his attraction to ruins of architectural masterpieces is well known, and here, against the odds, he successfully produced one.' Bataille would probably have replied: 'These statements have an obscure theoretical appearance, and I see no remedy for this other than to say: "one must grasp the meaning from the inside". They are not logically demonstrable. One must live experience.'<sup>60</sup>

When I visited the Parc in 2004, one of the follies lay derelict. You could not tell what it was used for previously. Surprisingly, for such a high-profile tourist attraction, there was no sign saying when it would be open again. The only sign on the building was the logo of La Villette in which the V was lettered as a gaping void. In a project that was declared as 'architecture against architecture',<sup>61</sup> language had become silent. Tired of the endless lawns and families that cover them and wanting to escape, the feeling of being under constant surveillance by what my partner called the red watchtowers that control and are the most visible signs of the grid, we strayed to the edge of the park. He remembered seeing from one of the towers a



secluded area that was completely covered with a bamboo forest.

Approaching by foot, the buried forest appeared to be some kind of labyrinth. In comparison to the much published, theorized and scrutinized follies, it seemed that 'no man (especially not an architect), ever created'<sup>62</sup> this labyrinth. However, a few steps from the entrance, we passed through Le Cylindre Sonore by architect Bernhard Leitner, a circular structure resembling a shrine that apparently captures the sounds from the bamboo wood and transmits them into this circular clearing. In this labyrinth, which step by step feels like the finest cruising grounds ever made, we laughed, imagining how this sonar can spawn a new kind of pervert: the audio voyeur. But with no people around, the transgressive potential of the place is left theoretical, it is only Foucault's echo which the speakers sound: '[...] it can never be inherent in the structure of things to guarantee the exercise of freedom... Liberty is a *practice*.'<sup>63</sup> But some traces were left – somebody has graffitied on one of the panels. It is hard to decipher exactly what, but it must have been something obscene, since it had been violently scrubbed off, to obscure the execrable crime; a crime against

humanity, since 'to attack architecture is to attack man'.<sup>64</sup> Now only a scar is left, cutting through the white paint and leaving the concrete bare. I become aroused...

Before we were able to experience the full potential of the space, we bumped into two park wardens who were patrolling the place. They gave us an inquisitive gaze. I am not sure whether Tschumi aimed at this, but the design of the labyrinth, as it has instantaneously become apparent, was in an utter *disjunction* with the enforced programme, or precisely, with the programmed enforcement. Was I completely misreading the space? Was Le Cylindre Sonore actually a surveillance device? Another successful collaboration between art and industry?

Disillusioned, like Adam and Eve, without even tasting the apple, we abandoned the labyrinth, towards the science museum. Back at the endless lawn, we were doomed to nod (נָוָה) under the blazing sun, whose gift we forfeit, with, now, our fully covered bodies ... Our sweat is oozing to the ground, tantalizingly, flowing down our backs, caressing our buttocks, dripping through our thighs onto the ground, moistening the dry blood that is buried in those grounds beneath the lawn.

**Endnotes**

- 2 J. Bataille, *Eroticism* (London: Penguin Books, 1962), p. 276.
- 3 M. Foucault, 'A Preface to Transgression', in: D.F. Bouchard (ed.), *Language, Counter-Memory, Practice* (Oxford: Basil Blackwell, 1997), pp. 33–34.
- 4 J. Bataille, *Inner Experience* (Albany: State University of New York Press, 1988), p. 59.
- 5 J. Kristeva, *Powers of Horror* (New York: Columbia University Press, 1982), p. 65.
- 6 H. Bhabha, *The Location of Culture* (London: Routledge, 1994), p. 56.
- 7 J. Bataille, *Visions of Excess: Selected Writings, 1927–1939*, Stoekl et al. (ed.) (Minneapolis: University of Minnesota Press, 1985), p. 142.
- 8 Ibid, p. 142.
- 9 Ibid, p. 140.
- 10 Spacing 'is that which opens up a space, both in the sense of

fissuring an established structure, dividing it or complicating its limits, but also in the sense of producing space itself as an opening in the tradition. Rather than stepping outside, breaking the law by breaking the line, it is a question of "opening" a space within the old one, where opening is not understood as a new space that can be occupied but as an opening in the very idea of space, a loophole that is precisely not a hole with its own borders, but a kind of a pocket secreted within the old sense of the border'. J. Derrida, *Positions* (Chicago: University of Chicago Press, 1981), p. 59. See also J. Derrida, P. Brault, M. Naas, *Rogues: Two Essays on Reason* (Stanford: Stanford University Press, 2005).

11 J. Bataille, 1985, p. 146.

12 Elsewhere I argued that the heterotopia, as a heterogeneous space, is of this order or, to be

precise, in the heterotopia such ordering is more visible. See: G. Doron, "... those marvellous empty zones on the edge of our cities": heterotopia and the 'dead zone', in: M. Dehaene & L. De Cauter (eds.), *Heterotopia and the city: Public space in a post-civil society* (London: Routledge, 2008).

13 J. Bataille, 'Architecture', in: N. Leach, *Rethinking Architecture* (London: Routledge, 1997), p. 21.

14 M. Foucault, 'Space, Knowledge, Power', in: N. Leach, *ibid*, p. 371.

15 This argument, in relation to Derrida's 'spacing', is discussed in: M. Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Massachusetts: The MIT Press, 1996).

16 D. Ghirardo, 'The Architecture of Deceit', in: K. Nesbitt, *Theorizing A New Agenda For Architecture* (New York: Princeton Architectural Press, 1996).

- 17 *Genesis*, chapter 4, Hebrew-English Bible, according to the Masoretic Text and the JPS 1917 Edition. Online: <http://www.mechon-mamre.org/p/pt/pt0101.html> (01.02.1998).
- 18 J. Bataille, *Eroticism* (London: Penguin Books, 1962).
- 19 M. Foucault, 'Preface to Transgression', in: D. Bouchard (ed.), *Langue, Counter-memory, Practice* (Ithaca: Cornell University Press, 1977), p. 35.
- 20 *Al-Quran*, Al-Ma'idah, vers. 30. Trans. Abdih. Y. A., English translations of Al-Quran online: <http://www.alquran-english.com/5-al-maidah> (01.02.2008).
- 21 J. Bataille, *Visions of Excess: Selected Writings, 1927–1939*, Stoekl (ed./et al.) (Minneapolis: University of Minnesota Press, 1985).
- 22 B. Tschumi, *Architecture and Disjunction* (Cambridge/MA: The MIT Press, 1994), p. 100.
- 23 Ibid, p. 100.
- 24 The image is a still from the 1947 movie *The Brasher Doubloon*, directed by John Brahm and based on *The High Window*, by Raymond Chandler (1942).
- 25 Even if, as Colomina noted, 'the window in the age of mass communication provides us with one more flat image. The window is a screen'. B. Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge/MA: The MIT Press, 1996), pp. 332–334. This screen, therefore, transforms the interior into the heterotopia of the cinema. See M. Foucault, 'On Other Spaces: Utopia and Heterotopia' in N. Leach (ed.), *Rethinking Architecture* (London: Routledge, 1997), p. 352.
- 26 Foucault, *ibid*, 1997, pp. 371–372.
- 27 Tschumi, *ibid*, pp. 10–11.
- 28 By 'tactics', De Certeau meant 'a calculus which cannot count on a "proper" (a spatial or institutional localization), nor thus on a borderline distinguishing the other as a visible totality. The place of a tactic belongs to the other. A tactic insinuates itself into the other's place, fragmentarily, without taking it over in its entirety, without being able to keep it at a distance', M. de Certeau, *The Practice of Everyday Life*, translated by Steven Rendall (London: University of California Press, 1984), p. XIX.
- 29 Ibid.
- 30 M. Morton, *Fragile Dwelling* (Italy: Aperture, 2000).
- 31 T. Creswell, *In Place / Out of Place Geography, Ideology and*

- Transgression* (Minneapolis: University of Minnesota Press, 1996).
- 32 D. French, *Working – my life as a prostitute* (London: Victor Gollancz Ltd, 1992).
- 33 I. Borden, *Skateboarding, Space and the City: Architecture and the Body* (Oxford: Berg Publishers Ltd, 2001).
- 34 The word is a derivative of the French 'parcours': noun 'route' or as a verb 'to wander'. Established in France in the beginning of the century, it is an activity that utilizes acrobatics to move through the city, regardless of official routes (pavement, etc.) in a direct and the shortest way, and through overcoming any obstacles on the way. It includes, for example, running, jumping, climbing, crawling and any other movement that overcomes, and at the same time utilizes, the built environment.
- 35 L. Andreotti, X. Costa (eds.), *Theory of the Dérive and other Situationist writings on the city* (Barcelona: ACTAR, 1996).
- 36 'Urban nomads' is a term which, as far as I can tell, was coined by James P. Spradley to describe homeless people or, more precisely, tramps (or, in a more contemporary English term, rough sleepers). See: P. James Spradley, *You Owe Yourself a Drunk: An Ethnography of Urban Nomads* (Boston: Little, Brown and Company, 1970). The term was first suggested to him by Walter B. Miller of the Joint Centre for Urban Studies of the Massachusetts Institute of Technology and Harvard University.
- 37 Ibid, p. 98.
- 38 G. Deleuze and F. Guattari, *A thousand plateaus: capitalism & schizophrenia* (London: The Athlone Press, 1992).
- 39 Ibid, p. 382.
- 40 M. de Certeau, *The Practice of Everyday Life*, translated by Steven Rendall (London: University of California Press, 1984), p. 37.
- 41 Again, through the urban nomad and the spaces they engender, one can find a relation between Derrida's 'placeless place' or taking place without taking place, which is the performance of spacing and transgression. For Derrida's 'places place' and spacing see Wigley, *ibid*, 1996, p. 83.
- 42 G. Deleuze and F. Guattari, 1992, p. 361.
- 43 Trying to combat such activities in the UK, which are not always

- unlawful but undesirable, they invented the ASBO.
- 44 Foucault, 1977, p. 35.
- 45 M. Auge, *Non-Places: Introduction to an Anthropology of Supermodernity* (London: Verso, 1995), pp. 77–78.
- 46 Foucault, *ibid*, 1997.
- 47 Ibid, p. 353.
- 48 In architectural discourse, heterotopia is often identified with the place of the Other, generally as an emancipatory place. My reservations about this understanding of heterotopia are developed elsewhere, see: G. Doron, in: *Heterotopia and the City: Public Space in a Postcivil Society*, M. Dehaene and L. De Cauter (eds.) (London: Routledge, 2008).
- 49 Bataille, *ibid*, 1962, p. 275.
- 50 While I agree with Jameson's conception of the no-man's land, I disagree that such space can be found in contemporary architecture examples, especially in the work of Rem Koolhaas, which he mentions. See: F. Jameson, 'Demographics of the Anonymous', in: C. Davidson (ed.), *Anyone* (Cambridge/MA: The MIT Press, 1991).
- 51 G. Doron, '...badlands, blank space, border vacuums, brown fields, conceptual Nevada, Dead Zones ...' in: R. Tyszczyk and D. Petrescu (eds.), *Field Journal*, vol. 1, Oct. 2007. Online: <http://www.field-journal.org>
- 52 T. Edensor, *Industrial Ruins* (New York: Berg, 2005).
- 53 G. Doron, 'Dead Zones, Outdoor Rooms and the Possibility of Transgressive Urban Space', in: K. Franck and Q. Stevens (eds.), *Loose Space: Possibility and Diversity in Urban Life* (New York: Routledge, 2006).
- 54 I. Solà-Morales, 'Terrain Vague', in: C. Davidson (ed.), *Anyplace* (Cambridge/MA: The MIT Press, 1995), pp. 118–123.
- 55 Jameson, *ibid*, 1991, p. 56.
- 56 Doron, 2006.
- 57 A. Lorde, *Sister Outsider*.
- 58 A.E. Benjamin, *Architectural Philosophy: Repetition, Function, Alterity* (London: Continuum International Publishing Group, 2000), p. 205.
- 59 Tschumi, *ibid*, p. 77.
- 60 Bataille, *Inner Experience*, p. 8.
- 61 Ibid, p. vii.
- 62 D. Hollier, *Against Architecture: The Writings of Georges Bataille* (London: The MIT Press, 1998), p. 57.
- 63 Foucault, *ibid*, 1997, pp. 371–372.
- 64 Bataille, *ibid*, 1997, p. 21.