UNIVERSITY OF SOUTHAMPTON

FACULTY OF SOCIAL, HUMAN AND
MATHEMATICAL SCIENCES

Geography and Environment

Artists and their studios: the complexities of artists' studio selection in creative quarters in London and Southampton

by

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ABSTRACT

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Creativity is not defined by space, place or time. However, artists need to find the right creative spaces and environments to work within. This process of selection and adaptation has changed within the last decade. It is now also determined by socio-economic and cultural influences, including the gig economy and a new era of career precarity.

This thesis takes a new approach to understanding constant reshaping of urban space and its affects on artists. I will be examining the process of studio selection within formal and informal creative quarters in London and Southampton, by considering the affect emotion and feeling that resonates within artists. There has been a recent abundance of new spaces that showcase city arts culture, but how those are experienced and how connected do the artists feel with these formalized spaces, and particularly how does emotion interplays within these factors?

Can any space can become a studio by the virtue of an artist choosing it as their workspace? This thesis will show that what constitute a workplace might not be what the studio means for the artists. Both formal and informal spaces exist, which are (de)legitimised by the approaches used by artists to obtain these spaces. Therefore, this thesis also explores the significance of the spaces of exception and exclusive to artists. This thesis also considers the significance of gentrification and activism against the formalisation of artistic spaces, by those who are excluded by these spaces and cannot afford the newly created

gentrified property market. Urban regeneration and artists have been researched through manifold perspectives, most recently due to gentrification (Lees, 2000, Zukin and Braslow, 2011, Deutsche, 1998). Artists play a role in urban regeneration either by being the pioneers of run-down spaces (Ley, 2003), or by playing in a central role in culture-led and arts-led regeneration schemes (Warwick, 2006). Despite the artists valuable contribution to society (Belfiore and Bennett, 2007) gentrification and the increasing rents are restricting either artists life or their artistic activity in the city centres. The following case-studies will also illustrate how artists are existing in contrasting cities of London and Southampton. I will re-interpret the connection of artists with certain locations, whilst exploring the role of affect and emotion experienced by the artists. This emotional relationship, as my work will show, stems from the location of the studio itself, as the physical studio space, its materiality and is informed by the artists past and present. The selection of two distinct cities, both in size and cultural landscape I will explore how affect interplays with the similar and contrasting (in)visible materialities subjacent to each urban space, as the materiality of the studio. This will also offer new insights of the role of artists in small cities.

Emotion and affect are often disregarded when analysing the clustering of artists in certain locations, as such the present thesis intends to fill the existing research gap in this field. More than analysing the urban fabric and amenities in the area, the research will look into the different individual preferences displayed and contextualising the different artists background.

This interpretation will undertake different methods, as a semi-structured in-depth interviews, participant observation and cartographic analysis.

This thesis shows that artists base their studio selections based on their life paths, individual needs and personal attachments over the urban characteristics and various amenities that cities may offer.

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Academic Thesis: Declaration Of Authorship

I, Ana Mafalda Baracho da Silveira e Lorena Mota

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Artists and their studios: the complexities of artists' studio selection in creative quarters in London and Southampton

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. Either none of this work has been published before submission, or parts of this work have been published as: [please list references below]:

Signed: ……

Date: ……

Acknowledgments

My journey through my PhD is certainly unconventional, featuring personal growth, a growing family as I become a mother for the first time, then a second time and finally by also enduring a pandemic. It certainly has been also an unusually long one, filled with both pain, caused by difficult life circumstances that I faced while completing it, but also so much pleasure provided by personal accomplishments I achieved, the knowledge that I was able to gain through it, and the intellectual stimulation that arose from so many academic debates I was able and honored to participate, both with friends and colleagues. This long journey allowed me to understand how much I can still achieve, regardless of my life circumstances…. I changed dramatically since its beginning and it was my research that allowed me to change, to grow in confidence, to persevere and to discover how resilient I can be.

During this journey I was privileged to meet so many incredible individuals, my different respondents, 'my' artists, as other incredible interesting individuals that accompanied my journey and contributed to my work. Along the way I met groups in in my field, that cheered me on, and also helped me able to arrive to my destination as made friends for life. Friends that helped he complete it, celebrated my accomplishments and bear with me when I was down, supported me helping me up once again.

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1. Introduction

There is an innate desire to connect to a place, to belong to a place. These connections that individuals experience with space will change and evolve as time passes and through each person's history. What provides us certain comforts is inextricably linked with our own life history. When looking at an art piece, more than connecting with it, I was always curious about the place that allowed the artist to make it, the affect that place provoked the artist and allowed its creation. The fascination for what drives this sense of belonging, comfort, what connects an artist to its studio is the cornerstone of the present thesis. The fascination of what drives artists to certain locations, to particular studios it is not recent, and it has been the focus for many geography and arts studies. This work focus on this sense of connection, *'the feel of the studio*' and in how artists make their studio selection, examining how affect plays a role in this process. It will also analyse how the urban reshaping of cities inevitably *affects* artists *emotionally* through the displacement and erasure of their studios, dictated by top-down urban policies. My relationship with the field underwent transformations, and whilst I am re-writing and re-editing several sections, I will also complete it to reflect these changes. My unconventional PhD progress allowed this further reflection, a process that happened in different stages. Reviewing data at different times allowed my re-engagement with the field. In this case, although no longer gathering new data, I am a still in contact with few of my respondents and can follow upon where they are in life and their subsequent studio changes since my project started. Therefore, when possible, and when critical, I am complementing this work with this information.

The location for art production balances tensions between its process, as it is a situated practice[1], and the '*lure of the place*'[2] experienced by the artist.

[1] The studio is acknowledged as a part of artistic networks, including home, other labs, or the studio becomes situated as a space of practice (Hawkins, 2014).

[2] '*Lure of place'* was a term first coined by Lucy Lippard, consisting an holistic vision of place, as a '*lived experience grounded in nature, culture and history, forming landscape and place'* (Lippard, pp 5)

Consequently, this thesis will bridge different themes: geography of art, affect and creativity. Geography of art considers and analyses the complex relationship between geography and art. It comprehends not only the location, but also the socio-processes that encompasses art production and consumption. The thesis will also focus on urban geography, specifically the studio's location in cities and affect, and how the artist's choices and affect are a factor to consider when analysing urban geography or urban policies in cities. It will contribute to the discussion of what constitutes creative place and creative districts beyond deterministic processes. The process of studio selection in this project is considered both a subjective and individual process not only by the artist's perception of space, but their interpretation of the studio's materiality which stems from the cultural and personal experiences that will inform an artist's studio selection.

In the present neo-liberalism post-globalism[3] context, the productive creative quarters are increasingly squeezed out of the cities, following the rapid untamed late-capitalism trend of dislocating from city centres the pioneer converters of fashionable hip-creative quarters: the artists. By revisiting themes as creative quarters, creativity and the lure of the place, I intend to contribute to the discussion of artists clustering and selecting certain studios by highlighting not only the role of the artists' identity and their affect but also the (in)visible and (un)material qualities of location. Drawing attention to these (in)visible qualities, the thesis will contribute to the current discussion of the importance of clustering locations and their immaterial factors as leading factors of artists' choices. The selection of London and Southampton highlights the role of immaterial and (in)visible qualities that each city possesses, by comparing the emotional connection that the artists experience with both studio space and studio location in contrasting cities. This thesis will contribute to a broader perspective on the role played by our emotions as a factor to balance our decisions about place. It also aims to contribute to a deeper understanding of how the individual

[3] Neoliberalism is considered in the present context the dominant economic form which started in the 20th century, characterized by austerity and free-market policies. Post-globalism is considered as the continuous intensification and expansion of political interrelations around the globe.

connects with his surrounding space, by providing cues to the perception and emotional space relationship. The preferences for certain districts to become creative, where artists organically cluster, is often perceived as uniquely related to economic factors, such as availability and affordability of artist studios. The present research intends to highlight the importance the emotional space plays in both the artists' studio selection and its influence on the emergence of artists clustering. At the core of the clustering exists a pool of studios made available by studio providers, which inevitably are influenced by top-down urban policies. These pools of studios nevertheless are inevitable experienced by artists which may or may not select these spaces for their work. It is the factors behind these decisions that my research intends to assert and analyse.

The fascination about the relationship between the studio and the artist is as old as art itself, but oddly is not as commonly explored as art and arts geography or cultural studies.

Studios are in this context considered an extension of the identity of the artist himself, as asserted by the works of Sjöholm (Sjöholm, 2014) and Bain (Bain, 2004). As an extension of their identity their experience of space and their affect may be detrimental to their selection.

The role of the creative quarters and their importance in cities has been a preferred topic within human geography, for their role in place making and gentrification. Nevertheless, the role of the artists and their preferences, specifically their emotional and affective matters, can be further explored within geography studies. I will explore the complexities of studio selection within the cities of London and Southampton, whilst demonstrating that affect connects and disconnects artists with specific urban locations, allowing the emergence of preferences for particular spaces. I will be furthering the role of materiality in urban space which consciously or unconsciously informs the artist's studio selection.

This thesis reinterprets the connection of artists to locations, whilst exploring the role of emotion and affect for these locations. Emotion is traditionally difficult to analyse philosophically and is traditionally related with post-structuralist studies. Post-structuralism theories followed the struggle of overrepresentation theories which accompanied the 'cultural turn'.

Within this shift of thought that emotion and affect research has arisen, and ultimately developed into a field of research in its own right. Human geography has rediscovered its interest in the spatiality of feelings, through the works of Nigel Thrift (Thrift, 2004, Thrift, 2008a). However, such analyses have yet to be applied to artist's studio selection and space affect in creativity research. Although Drake (Drake, 2003) acknowledges that creative workers manifest an '*emotion response to place*', this analysis didn't go as far as to further the emotional response, or understand the emotional impact to either the artists' work or place selection. Most advances in emotion and affect research have taken place in the urban political sphere, where urban spaces are being designed to invoke an affective response mostly present in research on fear (Low, 1997) and power (Foucault and Gordon, 1980).

The current thesis interpretation is based in interweaving material gathered as semi-structured interviews, archival sources and ethnographic data. This empirically grounded research will draw from both the anthropological and geography fields, as well as from cultural and urban studies. The fascination with the process of the reshaping of the urban environment and its relationship with creativity is not new. Artists and their role in the changing urban environment have been explored through many perspectives, from city interests to gentrification issues and social exclusion.
Drawing on Green's (Green, 2001) assumption that the urban context is important to the understanding of this phenomenon, the current research will consider how space materiality affects artists and also how developing social interactions shapes studio selection and its preferred location. By addressing the physical space as the materiality of the studio, materiality needs to be defined within the context of this research. Materiality is perceived as the relationship between the artists and the material world, both the built space which encloses the studio as well as the tools and materials employed in artistic practice which may also affect the artist. I will be drawing from Gosden's exploration of materiality, which linked human intelligence, emotions, and what he calls aesthetics, i.e., the sensuous and sensory experience of the material world. Looking into the role of the physical urban space, its materiality and studio selection will also require a look at the role that the property market has

on the pool of available studios. The role of the property market is the main factor that explains changes such as gentrification (Lees, 2012) which has significant consequences for both physical and social changes within a city and consequently the erasure and dilapidation of studio spaces. Simultaneously, regeneration schemes also contribute to urban change, whilst dilapidating the availability of affordable studio spaces. Nevertheless, the focus on the property market and gentrification processes does not explain the whole process, nor does it view the artist as an individual, rather considering the all artists as a single entity. This thesis takes a fresh look at the processes that attract artists to specific places in the city, considering their personal choices and their connection with the place, while also considering the urban context that shapes studio selection. If indeed the property market explains the displacement of artists from city centres, it fails to justify the selection of specific locations. All these factors are far from simplistic, the current body of research tends to disregard the complexities of the individual, and mostly the role that both emotion and affect play in artists clustering. As such this thesis will consider the artists as individuals and examine the role of their background, which informs each artist's choices. The present research intends to understand artists' choices by introducing a factor to explain these preferences by artists, as their individualities, characteristics and affect. Literature on affect and emotion has recently been able to open new avenues for research in geography, particularly when considering urban space. Simultaneously, human geography rediscovered a focus in emotions and affect, which now take centre stage in a new body of research following what is coined as 'emotional turn'. However, the connection developed by artists to certain spaces as explained by affect has yet to be approached. Also lacking is literature on an artist's decisions on where to live and work. The present thesis focusses on the artist's studio selection, and in particular their behaviour towards certain cities, London and Southampton. The interest in where and why artists choose to work reflects a shift towards human capital and occupations. This information on behavioural patterns is important for policymakers, arts advocates and arts funding bodies who choose where to fund, build and manage living/working spaces, artists studios or artists centres.

Focusing on affect and emotion involves analysing the artist as an individual rather than a homogeneous class. Each individual demonstrates various preferences, a whole life path that guides and shapes their choices. Their experiences and their life paths are personal and rather diverse however artists can also present similar preferences. The present thesis will understand these preferences and explore the role of affect on an artist's life and aims to understand the how artists select a certain a studio place and the role of affect in studio and location selection.

Empirically the research is grounded in two distinct cities, London and Southampton. Whilst London is a capital creative city, Southampton is a smaller port-city. Focusing on two contrasting examples, the relationship that the artists manifest in both spatial contexts will present diverse rich data, and its analysis could explore whether there are similarities and differences in the relationships and affect manifested by artists and urban space. It will also contribute to the notion that not only big cities are important centres of artistic creativity. Analysing the role of affect implies analysing the space, both urban and studio space and particularly their atmosphere, it will contribute to the understanding that smaller cities also possess materiality's that attract and positively affect artists and their creativity and artistic production. This thesis considers the atmosphere as a result of the immediate interaction of the individual with the immediate space. This research will examine the locations selected by the artists as creative quarters in both London and Southampton and in particular the physical space within the studios. The analysis will encompass both the practicalities requested from the studio space and how the emotion that the atmosphere of the space elicits affects the artist's selection. As the literature on emotion and affect has developed relatively recently, focusing on its role in studio selection will open new avenues in the understanding of the intricacies of studio and space selection. Artists, as the present research intends to show, are influenced emotionally by both the space and their social networks, which will influence their decisions in terms of place of work. My research will review the role of emotion and affects experienced in contrasting cities, as both informal and formal quarters. I intend to contribute to further the current understanding of

the impact that urban policies have in studio and urban spaces from the perspective of artists.

1.1 Research aims and questions

The present research intends to identify the role of affect in studio selection and location, whilst analysing the emotional relationship between studio, its materiality, and the artist. The existing literature on artists' studios, although providing several cues on the importance of studio to the artist's work and artists identity, are unsatisfactory in unearthing the emotional link between artist and studio and surrounding urban space. It will also analyse the contribution of affect to the origin of artist clustering in formal and informal quarters, in contrasting cities, London and Southampton.

This thesis aims to answer the following questions:

1 How does the materiality of the studios affect artists?
    - 1.1 How does materiality contribute to a good studio?
    - 1.2 How does materiality hinder the practice of art through the studio?

2 How does the urban space's materiality affect artists?
    - 2.1 Do we find differences in artists' studio selection in London and Southampton?
    - 2.2 What affects are experienced by artists the different formal and informal quarters?

3 How are the studios transformed by the artist's identities?

2. Literature review

The present section will review the literature relevant for the subjects discussed in the thesis. The present work intends to move away from deterministic approaches to production of art (Pevsner, 1964, Ruskin, 1884) following the body of research that moves beyond determinism (Kaufmann, 2004, Hawkins, 2013), and centre it on the experience of the artist, his perception of space, his experience of space and his affect. This section begins with a quote from E. H. Gombrich that shifted emphasis from the object, such as art, to its creator, the artist. Such a shift will be at the centre of this thesis, as it focus on artists, their activity, their motivations and their affect. Undoubtedly, '*For artists, place is a big deal. From the physical workspaces in which they pursue their creative endeavours to the landscapes and communities they embed themselves within, where artists choose to do their work is one of the biggest influences on how that work takes shape.'* (Lawrence, 2018). The relationship between artist and place will be examined in greater depth, as more than merely a place of production. I will introduce a subjective factor, the artists' affect, consequently the studio will be considered a place of affects.

To understand a '*place of art'* is to also understand a *perceived space of art*, which considers the important (in)visible factors that change and convert *spaces* into *places*. This research will also acknowledge space as a human construct, that space is a human interpretation of what surrounds the individual. The conversion from space to place in this context considers place to be a perceived space by the artist, which may encompass the affect experienced by the subject. The connection between space and affect has been explored by site-specific researchers such as Miwon Kwon (Kwon, 2004) and Lucy Lippard (Lippard, 1997). Miwon Kwon explores this relationship by relating affect and space with the feeling of belonging, the 'right' or 'wrong' places or, as she explains it, '*the distinction between home and elsewhere'* (Kwon,1993 pp 157). Kwon asserts this perspective by linking this notion with previous works by Lippard (1997), where place is only understood by someone who is an insider, meaning someone who is *known and familiar* with the space or the resonance of a specific location that is known and familiar. Lippard goes as far as to link

the sense of identity to the relationship that every individual develops with space. This relationship is a holistic perspective based on the history that the individual develops with space, the uprooting of the life and specific local cultures (Lippard, 1997). Lucy (1997) highlights the importance of the role that place has in identity formation, claiming that the sense of place and belonging is an antidote to the prevailing alienation currently felt by the individual (Lippard, 1997).

From the architecture field, Norberg–Schulz (1980) contributed to this discussion by redefining the importance of *genius loci*, the 'spirit of place' first developed by the Romans (Norberg-Schulz, 1980). Here the place is perceived by the individual, who attributes the meaning of place based on his experiences, particularly as a qualitative experience subjective to each individual. His reasoning draws attention to how the space is perceived end experienced by the individual. Although previous place assertions by Lippard (1997) and Norberg-Schulz (1980) don't acknowledge specifically either affect or emotions when referring to place, these are experienced by the individual. It is nonetheless an initial approach to the understanding of affect and an individual's emotions on experience and connection to place. These previous works provided clues to the understanding of the relationship between the individual and place. I intend to contribute to the discussion of place, by focusing on these emotional experiences of place, and how these contribute to the ever-developing relationship between artists, studios and enveloping urban spaces.

2.1 Materiality: framing the material in artistic and urban studies

This section will relate materiality to artistic and urban studies, while framing its importance within this research. If at first glance the importance of materials for art seems self-explanatory, as it has long been considered by both theorists and practitioners, the relevance of materials can be simultaneously elusive, as the meaning of materiality can be lost in debates between different disciplines. Materiality in anthropological studies is defined as the mutually constitutive relationship between people and the material world (Overholtzer and Robin, 2015). Architectural historians on the other hand have look into materials to

define artistic regions, as exemplified by the use of brick as a vernacular building material associated with the Netherlands. In '*Towards a geography of art'* Kauffman explained how the materials can distinguish 'material culture' from art: geography of art uses materials for aesthetic reasons, whereas in culture these materials are used as a necessity. It is possible to access the importance of the materiality in artistic studies by inferring how deeply the materials will influence any arts practice. However, the meaning of material goes beyond mere material tools – or for artists specifically artists' tool - as it balances the relationship between humans and their environment. The key point of materiality is the significance that each person attributes to the material, '*without being put into a much broader social and historical context*' (Tilley, 2007 pp.17). Materiality since earlier 2000 has been discussed within anthropology, geography and sociology sciences. Interestingly, as noted by Ingold (2007) in "*Materials against materiality*' these views tend to grow apart from the materials themselves. The main argument made by Ingold is that research explores the relationship between materiality and '*agency, intentionality, functionality, sociality, spatiality, semiosis, spirituality and embodiment*' (Ingold, 2007 pp.2), is pulling away from materiality itself and the practicalities involved with engaging with materials. Arts practice is heavily engaged with materiality, as art creation depends on the materials used, not only as source materials but also as the tools used to practice art, including the studio. Hence, there is a cultural and social construct on materiality, shaped by the artists' lived cultural experience that will constantly inform the artists. These materials, as Ingold puts it, are at the core '*of multiple trails of growth and transformation'* (Ingold, 2007 pp. 9) which is at the base of artistic production.

Ingold's views received some criticism in the anthropological field, as materiality's significance is attributed by the individual, and it is precisely this significance that needs to be asserted. This is a key question within this project, as I intend to further explore the role of materiality for the artists as well as how it affects artistic production. This materiality will also have a temporal component, as the artists lived experiences in time, and as eloquently as Heat-Moon explains, when we enter a place, '*sooner or later we pick up the scent of our own histories'* (Heat-Moon 1999; pp 273), it is possible to understand

histories as the cumulated lived experiences that any individual collect from time.

On the other hand, within cultural geography research and particularly urban geography, the duality of the material and immaterial (Latham and McCormack, 2004, Thrift, 2008a) is reshaping research on space. The understanding of space within a human geography background ranges from the analysis of meaning, identity and representations to studies of material culture as landscape evolution, cultural diffusion and groupings of cultural artefacts and vernacular building styles (Jackson, 2000). Current research in urban geography links both the material and immaterial, the question however resides in what researchers consider to be material and immaterial as these terms may be used loosely, and often diverge due to tensions between the empirical and theoretical, concrete and abstract, quantitative and qualitative, objective and subjective and so on (Lees, 2002). Drawing on works by Jackson (Jackson, 2000, Jackson, 1989), this thesis will align with social geography, to study aspects of the visual artists' spatial organization, beyond the physical urban landscape construct. Most urban studies tend to focus on the amenities (Lloyd, 2010) and the physical form offered by the creative quarters (Rantisi and Leslie 2010) whose characteristics tend to attract artists. I intend to contribute to the debate by exploring the role of affect and emotional connection that artists experience with such places.

For Jackson, it is a fact that culture is "*spatially constituted"* (Jackson, 1989 pag. 3), however, it is important to understand the factors that contribute to this spatialization, which may often be immaterial. As such, this section intends to define how material and immaterial concepts are currently perceived within urban geography, and how both notions will be defined in this thesis. Jackson (2000) claims a necessity for the re-materialization of human geography, reviving the necessity of a material culture, but with a critical and informed approach to contemporary social and cultural geography. In studies by (Miller et al., 2005), materialization considers the meaning of material objects embedded in specific cultural contexts where people use objects to objectify social relationships, while studies by Jackson focused on a material culture perspective (on particular things or particular places) allowing one explanation in abstract social processes. Materiality hence focuses "*on things, living and*

dead, woven in complex ways into the fabric of human and social being. Relational conceptions of nature, objects people and spatialities are emphasized, even as the nature of these relations is understood differently" (Kirsch, 2013 pag. 435). Latham and colleagues define three sets of reasoning on the conception of materiality: the first set is the dynamic notion that constitutes matter; the second revolves around the relationship between materiality and processes often called immaterial; and the final set includes issues of agency and power as crucial factors that influences the physical form and structure of urban space (Latham et al., 2008). Latham and McCormack recognized the necessity of the presence of *'immaterial excesses'* when defining materiality. The '*immateriality*' needs to be present as the significance given to the material (which is a subjective process). Any material we are analysing, from studio spaces to the urban spaces within which they are inserted, is attributed by the subject (in this research the artists, myself, or even the reader of this work). It is this subjectivity of the immaterial, which this research will further analyse and contribute to the knowledge on places and how these are experienced.

The linkage between the material and immaterial is clearer when focusing on urban geography: "*as urban geographers continually have to deal with material space(s) – the city and urban spaces – and their representation. Thus the connection between material and immaterial is perhaps more immediate"* (Lees, 2002 pag. 109). The current research will align with this view, attempting to further explore why certain creative activities, namely visual arts, aggregate in certain quarters, linking the material spaces embodied in the urban fabric (as formal and informal arts quarter) and the immaterial process of selection. This plurality allows an explanation of why different cities, different urban spaces have different affective capacities (Latham and McCormack, 2004) as affect is more than place-specific - it is also socially-specific (Brennan, 2004). For Brennan, affects come '*via an interaction with other people and an environment*' (Brennan, 2004 pp.3). Brennan describes affect as social in origin, highlighting the importance of the social sphere in this phenomenon. Hence, this research will not only address the materiality of the place, but also the social life lived and experienced in the observed quarters. To understand artists' choices for certain

quarters, I am both narrating the materialities existing in the different studios that may affect artists differently and the different observed social lives.
Materiality and creative production have been researched within urban geography, as recent bodies of work report that quality of life plays a role in enabling creativity (Rantisi and Leslie, 2010, Gibson, 2005, Hutton, 2006). However, the current research intends to further this analysis, exploring the affect that the materiality of the environment has on artists and their creativity. Materiality within this project is closely linked to not only the quality of the physical urban space but its public space and also the social sphere. I will broadly include in these observations the architectural built environment and urban design but will focus on the social interactions that this space allows to happen and fosters. It is the experience (Ley, 2004) of these two combined that actively inform affect (Thrift, 2004, Thrift, 2008b). However, physical attributes, the material form of the space (such as industrial architecture, presence of public spaces along with low rents) must also be considered, as they may act as enablers for artistic practice (Rantisi and Leslie, 2010). Rantisi and Leslie (2010) summarized the attributes of the built environment in both functional and symbolic ways. The functional attributes are relevant to the actual production and practice of artistic work, whilst the symbolic dimension serves as aesthetic stimulus, allowing the extension of artists' inspiration capacities (Rantisi and Leslie, 2010). However, these previous studies did not account for the role of affect and emotion when connecting artists and space. Although most authors recognized the importance of both physical and social space, the emotional connection with the social space and the affect and emotional experience that it causes on the artists is often disregarded. This becomes more critical when looking at the dilapidation of artists studio spaces. To lose a studio, is to lose a fundamental part of the artists identity, as their artistic evolution.
The present work will explore how the emotional connections that people develop with space is constructed over space-time experiences developed through everyday life. This work will draw from the '*The lure of the local*' work from Lucy Lippard which begins to understand the affect of space and place our own connection with space. Lippard expresses how a place can fundamentally change and influences someone's life. Anat Hecht in the essay 'Home Sweet Home' defines tangible memories of an Uprooted Childhood by describing how

things in the end reflect our sense of self. Places may be a ‘private room of memory’ made by tangible memories that may evoke tangible affects collected through a person’s existence invested with meaning, a testament to who a person is as their experiences (Hecht, 2001). As previous works by Lippard explore, the connection of one person to a place can go as far as to be absorbed by it. This may be found in the creative workspaces of the artists, as the studios are covered with pieces and objects ingrained with meanings and affects. The studio is an extension of the artists identity, functioning as a permanent memory, as a live archive Sjöholm explains (Sjöholm, 2012) and to a visible identity as explored by Bain (Bain, 2004) negotiated in the urban fabric. Lippard explains how a place is *‘locus of desire’* which is felt and experienced ‘kinesthetically’ (Lippard pp4). The body, as a live archive of affect has recently gained interest, as ‘The sentient archive’ demonstrates in various essays (Bissell and Haviland, 2018), particularly how the body captivates memories through movement. This becomes particularly interesting while exploring artists at work in their studio spaces, through their daily repetitive movements of painting, sculpting in a comfortable place of work.

The analysis of materiality and immateriality become more important when focusing on cities (hitherto quarters, more specifically in the current work quarters where the studios are located), as the “*urbanness of cities is precisely a product of this excessive plurality”* (Latham and McCormack 2004, pp. 719). Latham and colleagues however also alert us to the necessity of increasing the sophistication of the empirical tools employed when analysing the materiality of the urban (Latham and McCormack 2004). Recently, GIS technology has been used in cultural studies (Gibson, 2010), highlighting the potential of such tools and the use of mapping in human geography studies (Brennan-Horley, 2009, Gibson, 2010). The present work will provide the location of the studied studios whilst complementing the meaning of the affect.

The ‘*affect turn*’ (Leys, 2011) is closely linked with the growing body of research that researches the understanding of the individual and place. There are several avenues of research that investigate the different ways in which an individual’s experiences are affected by space and by its soundscape (Simpson, 2016). Although these avenues generally explore the way in which the individual experiences the surrounding atmosphere from the environmental

perspective rather than focusing on the individual subject experiencing it. Experiencing the atmosphere denotes a subjective stance, which is not only specific for each individual but also crucial, as Bohme declares '*without the sentient subject, they are nothing*' (Böhme, 2013 pp.13).

2.2 Studios and artists

2.2.1 Interpreting the artist's association with location

Over the years, geography has researched arts, architecture, sculpture and painting simultaneously mapping art, analysing, and interpreting it. Most geographical studies of visual arts operate with interpretive methodologies, iconographic and ethnographic, applying them to finished works (Duncan et al., 2008), or mapping places where art was found (Cosgrove, 2005) and how its production changed over time, to meaning (Braden, 1978) , creativity and peoples' interaction with and understanding of art (Warwick, 2006). On the other hand, a traditional concern within cultural geographers relates to the relationship between the human and the environment (Duncan et al., 2008) which may be analysed through a non-representational theory[4] (Thrift, 2008b) and expressive embodied practices (Crouch, 2001, Thrift, 2008b). The interest in art increased particularly within human geography, as geographers researched the materialities in which they were interested (as the present research exemplifies). As a landscaper, human geographer researcher and even as amateur crafter my interests lay in the intersection of my different disciplinary interests, professional experiences as life experience. this thesis therefore will bridge my diverse interests as well fill the existent gap within the geographies of art practice by exploring the artists emotional relationship with their studios. My motivations for exploring the emotional relationship stem from the insufficient exploration of artists experiences, moreover their emotional connection with place. Arts studies have developed these themes by exploring

[4] Non-representational theory, alongside other post-structuralist theories, draws on work of the '*phenomenology of the everyday urban life'* (Barnett 2008 pp 186*)*, linking with phenomenological works of the late 70s. These styles of thinking are '*focusing on the practical and processural fluidity of things'* (Cressual 2012 pp97) rather than rigid endings, overall it will reject a universal truth and acknowledge a multitude of experiences.

the art that results from its interaction with place (Kwon, 2002). However, the artist which created the art their lives and experiences are often left out of such researches. It is intuitive to understand that what an artist experiences, the places he visited and experienced will shape the way the art is crafted and expressed. Lucy Lippard (1978) exposed in her work '*something from nothing*' the artist's experiences are bound to influence their produced art. In the aforementioned essay Lippard (1978) explores how the different experiences, by woman artists, including privilege or education, affect the art themes and open up to different possibilities on their expressed art. Anthropological research has demonstrated how materiality is an agent, nevertheless still guided by oneself as well to *'unseen contexts'* (Miller, 2001). The present work will draw from these studies and explore the artists affects in their studios and surrounding space influence their affect, which are often invisible and unseen contexts. I intend to expose these (in)visible contexts, and further uncover the materiality held by the studios, whilst understanding their meaning for the artist. In a broader perspective, geography and art are linked in manifold ways; as art and artists have moved away from studio work [5], and have progressively intervened in the urban space significantly, so too have geography studies progressed from the conventional observations and research following this change. Nevertheless, the importance of studio work lies at the core of most arts practice, as often these are space dependent, as subsequent sections will explain. As the studio practice is still manifestly important in arts practice, the analysis of the artist's studio selection will provide important insights on how artists ponder their selection. Studio space, as both a physical and emotional construct, will affect the artists' choices. Understanding the artists' selection will also contribute to the debate on creative districts (as formal and informal quarters), by providing a new perspective on their emotional connection with both urban and studio space.

This section will introduce artists and space connection. Kauffman provides a broad approach to the understanding of '*place of art*' by exploring the link

[5] Particularly since post-studio practices

between events and space, specifically the connection between art and geography, defined as *kunstgeographie*[6]. Using both space and people, artists as the creators of art are revisited in his work, revealing the complexities that underpin the geography of art: '*Artists, objects, ideologies, functions, techniques, skills, styles, patterns of patronage, production, distribution, (…) appreciation of art*' (Kauffman 2004 pp 349). Kauffman's understanding of geographies of art opened up avenues for the role played by the individual artist, under the principle that '*narratives are ultimately based on localizations*'. Under this principle, Kauffman looked at research developed by Ehrensvard on the influence that climate plays by transforming each location and relating it to art. Physical geography, geology, geomorphology, climatology and other scientific fields have researched the ever shaping of the ecosystem, and it is their interplay that creates different environments around the world. This geology-climate interplay shapes the *different layers that* concede a new reading on the role of the artist selecting a specific location. The relationship between the artist and location is multileveled and by examining both time and space Kauffman provides a first approach towards its understanding, by explaining how art production lies at the conjunction of both the temporal and the spatial. This new interplay will also provide a new avenue of understanding the artists choices. The artists lives are filled with experiences and memories crafted through time. Kauffman explored the concept of identity and space, by providing examples of how art production is defined by artistic provinces, borders in art and cultural exchange. This is strongly supported by examples throughout time, for example, the Greeks associated cultural products with their places of origin[7]. This is well documented in the work "Description of Greece' by Pausanias[8], translated by Jones and colleagues in 1918 (Jones *et al.* 1918),

[6] *Kunstgeographie* , which can be literally translated as the geography of art, emerged in the twentieth century alongside its earlier counterpart, *kunstsgeschitchte*, art history. If the latter analyzed and studied the history of art, *Kunstgeoagraphie* is dedicated to its geography, and the subtle interactions and relationships between place and art

[7] Kauffman illustrates with several examples collected from Greek history, including a poem by Athaneus that focuses on Attic pottery: "*And in fact Attic pottery is held in high esteem. But Eubulus speaks of 'Cnidian jars, Sicilian pans, Megarian casks*" (Kauffman, 2004 pp 19). Each item is associated with a location as an adjective, such as *'Cnidian jar'* or *'Megarian casks'*, described as an elementary form of geographical categorization.

which features several works on cities that illustrate the regional character of art. Art can be traced to both regions and certain periods in time. On the other hand, so can artists, their techniques and their schools: *"schools' of art, that is to say of the various methods, styles and traditions which distinguished the masters in different cities*' (Gombrich and Harper, 2008 pp.81). Once more the role of the artists and their culture of origin, the individual and their cultural context, are crucial to art creation and artistic movements. Kauffman provides an interpretation for artistic geography, where location or place of art origin is a factor that distinguishes work of art (Kauffman 2004). If the location is important to understand how the art can be characteristic of a specific location, it also benefits from the artist's input as their experimentation can spark an artistic revolution. Kauffman concludes his work by highlighting that works of art are man-made products, and geography of art can be regarded as part of the cultural geography, where art becomes evidence of the culture of whatever people produced them (Kauffman 2004) but at the same time also expresses artist's personal experiences and views.

Art production only happens in the presence of artists at a certain location and at a certain time. But what brings them to this space or even their emotional connection to it remains uncertain. The introduction to this section featured a quote by E. H. Gombrich, illustrating fundamentally that without artists there can be no art (Gombrich 2006). By association, artists identity and affect also contributes to art production. Drawing on Kauffman's (Kauffman 2004) work, this research will revisit the artists' connection with space and location, considering their subjective experience of space, their reading of place, and primarily their emotional connections to space. As Degen (2008) explains, a sensory landscape is created through both past and present experiences in whitchto any landscape, the deepest theme is time (Rebecca Solnit). Deguen and Rosa added a layer of complexity, by exploring the sensescape that individuals experience through their everyday lives, which built a new meaning associated with places in the cities (Deguen, 2008). The present work will

[8] Pausanias was a Greek geographer and his vast work 'Description of Greece' comprises 10 books describing both regions, art and history. It is considered a first work of cultural geography.

explore this avenue by exploring the association that artists make when experiencing their studios and respective quarters.

I began this section by introducing the historic evidence that connects location with specific art movements. I also provided an introduction to what historically has been considered 'geography of art', bridging both history and geography of art. I connected the provenance of art with artists, explaining how artists and their individuality are fundamental to the geographic location of art activity, particularly art revolutions. However, what still is elusive is the deep connection 'the feel' that artists sense of a place and as this connection grows and develops. The following section will further investigate both materiality and urban space, whilst identifying deficiencies in the current body of research.

2.2.2 Creative Quarters: Framing the physical space

Creativity, in a geographical perspective, relates to empirical data suggesting that cities, and particularly larger cities, appear to favour artistic production, meaning that creativity appears to be concentrated within densely populated cities[9] (Hall, 1998). Recent research work have determined that medium and suburban cities are also capable of concentrating artistic workers (Bain, 2013). Considering the distinct and dimensionally contrasting cases of London and Southampton, the present research will contribute to the notion that artistic production is also favoured in smaller cities. This section will focus on creative quarters located within these two urban centres. Recently artists have played a more significant role in urban policies, either by reacting to these policies, demanding urban changes or as a significant tool within regeneration practices enforced by local municipalities. Within this framework, urban planners and policy makers advocate creativity use in urban development, claiming its benefits in urban regeneration programs (Landry, 2008). The role of public design in this process is claimed by some authors to be a producer of prestigious and symbolic landmarks, reinforcing spatial identity and attracting cultural activities (Corbett, 2004). The artist's roles, as their affects, can be

[9] The historical background *supporting this finding was vastly analysed by Peter Hall in his book Cities in Civilization* (Hall, 1998). Törnqvist also supports this conclusion, naming several factors for the cities.

dramatically different in cultural-led regeneration. Cultural geography as well urban geography have both researched these urban changes (Gospodini, 2002, Barrett et al., 2009, Smith, 2015) along with the role of arts (Warwick, 2006). Following this trend, this research will further investigate how artists express their art, their affects and how differently art is interpreted within these urban changes.

On the other hand, geographies of art have been analysed from a physical perspective, either focusing on the ways in which art may stimulate and embody understandings of the landscape, place and identity, or as ways in which artists communicate with their audiences through artworks using spatiality. While broadening the scope of art, art offers much more than "*the reinvention of places, by generating new forms of employment, contributing to public culture through festivals and events, and appropriating spaces in the built environments of our cities"* (Gibson, 2010 pag. 1). Even though this assertion acknowledges the social sphere of the space by the appropriation of space, the arts have a larger presence in the urban space that may go beyond its physical limits. Artists and places form a close relationship in cities. They transform space through public art (Deutsche, 1998) work with[10] and for[11] communities, they are a medium to form and transform places (Warwick, 2006). In the past decade, artists and the arts have often been considered a base for competitive advantages for cities as they contribute for urban economic development (Markusen and Shrock, 2006).

I will be understanding artists and their relationship with space focusing in formal and informal creative quarters in their (non)existing studios. The creative quarter as a concise area in a manageable scale to allows in-depth cartographic analysis, as regular visits to their existing studios. Therefore, it is important to frame the definition of creative quarters in this thesis. The definition of creative and cultural quarters is not consensual, as some research may group creative quarters according to different variables and characteristics such

[10] For instances, in Stockwell studios artists were offering free artistic courses for the local youth. They also constructed a communal garden, a concerted collaborative work between the artists and the local community.

[11] Sue Braden in her seminal work 'Artists and people' describe a series of artistic residencies that happened in the late seventies in schools around the UK.

as their origin, stage of formation and surrounding environments, other according to the types of activities that occur in these quarters (Santagata, 2004, Sacco and Ferilli, 2006), or the forces that drive their development (Evans, 2004). However, most researchers seem to agree that the quarter is geographically confined (Sacco and Ferilli, 2006, Battaglia, 2011). Krier first defined the quarter as "*city within the city*", (Krier, 1984 pag. 19) stressing the importance of mixed uses and the public realm. Focusing on the types of activities enclosed within creative quarters, Lorente (2002, 2008) and McCarthy (McCarthy, 2005a) define a creative quarter as a limited and distinct quarter that displays a high concentration of art, artists and art institutions such as museums of contemporary art. Montgomery (2003) furthers this notion, where besides the presence of the cultural-creative activity, the built form of the quarter and its identity are also necessary to define a creative quarter. Therefore, Montgomery (2003) highlights three sets of necessary characteristics: *activity* (economic, cultural and social, where the essential pre-requisites is the presence of cultural and creative activity both in production and consumption systems); *form* (relationship between the buildings and space, stressing particularly the importance of the public realm), and *meaning* (sense of place, historical or cultural based on the *imageability* of the urban environment). When considering the origins of creative quarters, Battaglia (2011) argues that their generation results from the interactions between urbanization, culture and creativity, especially when paying attention to networks and clustering processes in certain urban areas (Battaglia and Tremblay, 2011). Within this context, the relationship between creativity and urban space has not been approached, as it must consider emotional aspects of the connection that artists may experience with space. The expression of artistic creativity in the current context will be centred on artists, their distribution in urban space – especially within creative quarters - and their relationship with the space, considering how they are affected and how they emotionally experience the space. Based on literature dedicated to the origin of quarters, two distinct formations seem to materialize: one organic and spontaneous bottom-top: and a second formal and planned from top-to-bottom.

Organic or spontaneous creative quarters are usually generated in deprived neighbourhoods due to the discovery of the existence of cheap studio spaces to

rent in derelict unused buildings (such as Montmartre, Montparnasse in Belle Époque, SoHo district in New York). Art dealers follow suit, installing their galleries in the area while other entrepreneurs come with alternative and youth amenities like fashion shops, trendy bars and restaurants. This cycle usually ends in a typical way, with the installation of apartments for higher economic classes and the subsequent exclusion of artists due to the process of gentrification. Although this cycle is well documented (Zukin, 1995, Zukin, 1989), research has not answered the question of exactly how certain places are selected by artists. Cheap rentals can be found in innumerable places, and the general characteristics of build heritage and the vibrant atmosphere are common in these quarters. Rantisi and Leslie found that certain creative artists expressed preferences for certain types of buildings that offered large open spaces, and the aesthetics and colours of the neighbourhoods also affect their work (Rantisi and Leslie, 2010). So, clearly, the artists' choices reflect more than just cheap rentals, as empirical evidence supports the theory that the physical environment plays an important role in the distribution of creative activities. The relationship between creativity and urban space was also examined by Girard and colleagues, who summarized several concepts put forward by other researchers, concluding that the relevance of a place is linked to "*the intrinsic quality of the sites where creative activities settle and creative people want to live"* (Girard et al., 2012 pg. 32). The built space within existing public spaces might be considered crucial to the construction of this artistic milieu, as Rantisi and Leslie claim "*landscape and urban design including streetscapes, small parks and open spaces can facilitate creative interactions and the exchange of ideas*" (Rantisi and Leslie, 2010 pag. 2828). Montgomery (1995) also stresses that the public realm presented in creative quarters is more active and visible, stressing the importance of the public space both in the physical and emotional sense through views, landmarks and meeting places where creativity is encouraged and stimulated by both architecture and urban design. Informal quarters are characterized by keeping their urban environment intact, without radical architectural or urban changes (Lorente 1999). Examples of such creative quarters can be found in East London, in Shoreditch, SoHo in Manhattan, el Marais in Paris and Prenzlauerberg in Berlin and throughout history, such as Montmartre and Montparnasse in Paris during La belle époque.

The second type of creative quarters arise due to a political and planned decision, usually involving the introduction of flagship infrastructure as museums, maritime museums, aquariums and other leisure forms, originating formal creative quarters. These types of quarters are the result of culture-led approaches, a policy mechanism where cultural activities provide the basis for urban regeneration (McCarthy, 2005b, McCarthy, 2005a). This is also happened in Southampton with the recent creation of a formal cultural quarter, where Studio 144 was officially inaugurated in February 2018. This process is diametrically opposed to the informal creative quarters, as first museums or other flagship cultural infrastructure are established following a planned political decision, which then precipitates the transformation of other derelict buildings into cultural centres or art galleries due to either private or public investment which artists can create their studies (Lorente 1996, 1999). This type of development is usually accompanied by the refurbishment and improvement of the physical environment in public places (McCarthy 2005a), Pollard 2004). Lorente (1999) stresses the importance of inserting a museum or other type of flagship infrastructure (cultural centre) within regeneration policies. These flagship insertions contribute to quarter image improvements, economy growth, and regained vitality of the quarter. The effects of such transformations can be immediate, as new businesses become established and artists and students are attracted to the area (Lorente, 2002). Nevertheless, some will argue that, intended or not, eventually these formal creative quarters follow the same cycle as the informal quarters and submit to a gentrification process (Montgomery 1995, 2004), meaning that in the end are exclusionary spaces. The flagship and cultural iconic developments are not grounded in the local cultural milieu and the benefits of these projects may be exclusive leading to the alienation of the underprivileged (McCarthy, 2005a). During cultural-led regeneration, the first step is to physically change the infrastructure, generally following the “Barcelona model”. A typical consequence of regeneration policies centred solely on improvements on the physical fabric of the quarter is the danger of either disregarding the real predicaments that creative workers face or exacerbating existent problems due to increases in workshop rents (Pollard 2004). On the other hand, the issue of authenticity of such programs is raised, as constructed environments may not be culturally integrated into the locality

and may disregard the local identity and lifestyle (McCarthy, 2005a). Eventually the multiplying effect of such creative quarters may reduce the heterogeneity of the city (McCarthy, 2005a, 2005b). There is a clear tension between the external image of the quarter and the local identity of the quarter (McCarthy, 2005a). This research also investigates which quarters, either formal or informal are more relevant to artists. Simultaneously I intend to investigate the affects experienced by the artists caused by both types of quarters.
The importance of the physical restructuring and improvement of public spaces is crucial in most planned culture-led regeneration projects. These policies are typically associated with clearing degraded sites and rehabilitating old buildings, allowing economic benefits to trickle down. As the redevelopment of city quarters often follows a clear policy that is aimed at promoting and branding the city (McCarthy 2005b), attract tourists and be more competitive in intercity competition. Local inhabitants often feel that these improvements are directed at attracting tourists rather than improving their living environment and question whether artists and other creative workers benefit from such developments. Nevertheless, image enhancement is a basic tool in place marketing that attracts external mobile capital and visitors in the globalized world of context of inter-city competition (McCarthy, 2005b).

Several planned quarters come from similar origins, including the Tate Gallery located in the Albert Docks, Liverpool, IVAM in Valencia, or even the Pompidou centre in Paris, and it is possible to detect a spatial relation between the museums and the type of galleries (Lorente, 2016). But do creative artists choose these urban quarters to work and live? Or more relevant, are they able to live or work in these urban quarters? And do these culture-led regeneration programs cater to creative artists' needs? Lorente proposes a synergetic collaboration between artists and urban planners, where ambitious projects for inner-city urban regeneration should also present a more co-operative attitude towards creative people (Lorente, 2002).
I began by defining both formal and informal creative quarters, focused on the physical aspect of creative quarters, stressing the different characteristics of both typologies. However, much remains unanswered as to the different roles plated by materiality and affect on artists within each typology. Empirical

evidence supports a superficial beautification role within formal creative quarters, as the physical restructuring of the space responds to rebranding techniques. whether the role of the creative artists is truly considered, or even if their interests are considered remains to be seen. Other expositions (Gospodini 2002) also show that such interventions contribute to the homogenization of urban space that ultimately may endanger local identity and distinctiveness and therefore creativity. When considering organic creative quarters, the role of public space regains a more meaningful role, as empiric evidence supports its role in fostering creativity within creative artists. At the heart of such interventions creative production is materialized in the creative artist. Both typologies experience the cycle of gentrification. However, Montgomery states "*where gentrification is a problem, the majority of people living in such places are usually content to remain living there*" (Montgomery, 2004 pp.30). Gentrification constitutes a problem to area's more deprived inhabitants, who are not able to afford the rising rents of areas submitted to regeneration programs and who are mainly artists and creative workers (Montgomery 2004).

Regeneration through the development of creative quarters has long been advocated by organisations such as British Americans for the Arts and the cultural consultancy Comedia. Alternatively, a link between culture and artistic creativity and local and regional heritage is often reviewed in Italian literature, where cultural regeneration programs often have as their primary goals historical and artistic heritage enhancement; hence cultural districts are usually linked with architecture preservation and valorisation. Part of the appeal of older structures and buildings lies in their physical configuration, durability and construction qualities as well their appeal of historical imaginary and other representational values for creative workers (Hutton, 2006).

This section aimed to provide a definition of different types of quarters, and the different regeneration consequences that are reshaping the urban space.
The affect of space on the individual is not a new concept, although it has been approached differently by different scientific fields. The examination of studios and artistic clustering has not yet considered the role that affect may play, moreover when considering the consequences of regeneration schemes. The

research and knowledge gaps are addressed in the current thesis, which intends to contribute to a better understanding of the influence that atmospheres have on the selection process of a studio space.

2.2.3 Framing gendered urban creative spaces

Gender inequality is present in the creative field in different ways. Research shows that female artists are paid less (Menger, 1999), experience difficulties in accessing paid work (Bielby and Bielby, 1996) and face more work discrimination (Bielby and Bielby, 1996). Simultaneously, Women's artistic work have been disregarded through time, as Lippard notices commenting about the 1975 Paris Biennale: '*this years Paris Biennale includes approximately twenty-five female participants out of hundred and forty-six artists. This dubious triumph is cause for at least some celebration, since previous ratios have presumably been far lower'*. Looking at this year's 2019 Paris Biennale, which now changed into an annual event after enduring a break, its female artists where only less than a quarter showing overwhelmingly a decrease in the ratio between female and male artists presented in the event. Sociological literature on gender suggests that the cultural understanding of artist is still assuming a masculine subject (Miller, 2016a), and this is reflected in a multitude of aspects in the art world, either in representation (REF) and art exhibition, as the Paris Biennale reflects. The present chapter will explore how living in a man-made world affects the selection of studio spaces, moreover when considering the lack of safety.

I will explore how the spatiality of that contributes to this inequality: safe access and use of creative spaces. It is well known that there is a shortage of affordable studio spaces in the UK and we will explore how women artists experience their immediate surroundings and how this influences their studio selection, by regarding their safety. We will explore not only how spatiality is gendered, but also how the way we experience our surroundings ultimately contributes to our use of creative spaces.

2.2.3.1 Experiencing the gendered urban space

Cultural geography has explored how spaces are produced in everyday life and particularly on the understanding of spatial decision-making (Holloway and Hubbard, 2013). This section will focus on the role of safety for women in the public realm generally and specifically for women artists. Feminists geographers and urban theorists have claimed that urban space is gendered (Spain, 2014), with consequences for women, such as harassment (Gardner, 1995). More critically, is the notion that cities as gendered spaces can administer its power cruelly (Doan, 2010), excluding and accepting accordingly to gender, resulting in that certain spaces are more easily and safely occupied by men than women. Navigating safely cities is imbibed on how women experiences space. Research shows that in public sphere women are vulnerable when walking the streets, as also subject to violence and street harassment (Guilliatt, 2019) thus influencing the way women experience to the degree of changing, their everyday lives(Collie, 2019). Fenster (Fenster, 2005) explains how patriarchal relations affect women's narratives of their everyday lives in the city by exploring how the right to the city is denied to women by both fear and safety. Fenster (Fenster, 2005) also shows how fear of use of public spaces, especially the street prevents women from fulfilling their right to the city, which are unpleasantly designed, unused or even being a 'trap' to women. This fear will ultimately transform urban areas into forbidden spaces after certain times. This factor creates a greater obstacle to the production of art work since most artists, including women artists, have to pursue their artistic productions as a second occupation carrying out their artistic work during the nigh time. This was often referenced during the interviews, as most women artists are referring how safety plays a role in studio selection. This is relevant particularly in the artistic field, where is spaces where artists work, create and perform do not respond to the women's needs (Miller, 2016b), often disregarding their safety. Lippard notes how '*contributing factors by the macho lifestyles and art establishment'(Lippard, 1995b)*, and this is still present today, particularly when considering the studio spaces selection. Therefore, and unsurprisingly women have created specific spaces to either work, exhibit and perform safely, which were lauded in the past (Lippard, 1995a). Such examples include the now demolished Woman's building in Los Angeles. Such spaces started to be

created with the feminist movement and still very much necessary nowadays (Sweet & Escalante, 2015; Spain, 2014) to contribute to a more balanced and egualitarian aceess to creative work.

Safety and access to safe places are instrumental in the women's mobility, and will also affect their daily commute and how they access work spaces. In the shrinking pool of affordable studio spaces in the UK, evidence suggests that this factor may be an extra obstacle to be overcome by women artists. The following sections will support this argument, by exploring how the choice of affordable studio spaces is deemed more difficult by women artists.

'The art studio is a canonical site of creativity, imagination's chamber, enshrined in accounts of art in form of knowledge'
Stephen Daniels

2.4 Artists' studios: framing the literature gap

At the core of any creative district, a fundamental piece needs to be present: the artist studio. The production of art necessarily needs to be present for the existence of a creative quarter. Nevertheless, discussions relating to artists' studios are framed differently depending on the field and standing point of discussion. Urban studies within geography have discussed studios as a core part of the city, exploring their distribution and how it has changed over time, narrating the disappearance of studios from the city centres. Gentrification lies at the heart of this discussion, but even with the artists at the core of the issue as many studies have explored (Lees, 2007),

The deeper relationship between artists and the studio has generally been absent in the literature. Although art creation is a fascinating subject that has been explored as long ago as ancient Greece, the home of this creation, the studios, have not been intensely explored, particularly in the context of their relationship with the artist.

The studio has one primary function; it is the place where artwork is created. Various artists throughout history, such as Daniel Buren or Leonardo da Vinci, considered the true place of the artist to be the studio. In the early sixteenth century, da Vinci claimed in '*The treatise of painting*' that the painter belongs in the studio where he would '*solely belong to himself*' (Rigaud and Hawkins, 1802), recently Buren claimed the studio as the unique space of production (Buren and Repensek, 1979, Jacob and Grabner, 2010). When focusing on art production and the space for art production it is necessary to consider the type of art produced and the scale of the artwork, as well the artist's necessities. As art has to be transported to its exhibition space[12], the studio is a place where *portable art objects* are produced (Buren and Repensek, 1979). This makes the studio the 'first frame' of the art, and the subsequent location where the art form is exhibited (such as museums and art galleries) 'the second frame' (Jacob and

[12] Following Daniel Buren's reasoning, if the studio is the unique space for production, then the museum is the unique space for exhibition

Grabner, 2010), mostly for *portable art*. This perspective considers the studio as the first place for art to emerge, and therefore dependent on the requirements of the art production process. However, when focusing on the type of art produced and its scale, it is necessary to acknowledge that some art forms are in-situ and hence non-portable. Some artists may not require a studio as it will limit both the scale and type of art produced. For instance, prominent art figures such as Felix Gonzales-Torres are studioless artists, as their artistic works are mostly installation sculptures that use readymade modules, e.g., jig-saw puzzles, public billboards or printed images, that are not portable or transferable. Installation artists such as Gonzales-Torres are typically studioless since their art is constructed in the final exhibition space, as it is site-specific. The same is true of Robert Smithson, who argues that the site-specific approach is a key requirement for the post-studio approach to artistic work, where the identity and the meaning of artwork lies in the relationship with the place or situation where it is created. A similar situation arises with public art, and the same can be considered true for post-studio[13] practices where the art piece could be made anywhere. The studio/site dilemma is subject to much controversy. Daniel Buren defends the studio as the studio as the typical site of creative production (Buren, 1979). Nevertheless, it has been subject to critique by many influential visual artists in both Europe and the USA (such as Robert Smithson). This controversy highlights a key aspect, i.e., that the necessity or non-necessity of a studio is highly dependent on the type of art produced and how it affects the artist's work, as '*To not have a studio, as well as to have a studio automatically implies a production of a certain type of work'* (Jacob and Grabner, 2010). The constraints and necessities of the studio will be thoroughly explored in section 5.1, which will also discuss studio requirements as dependent on the art practiced and how it defines the physical characteristics of the studio. If the practical and production views have explored the role of the studio, its emotional importance is lacking. This section will explore how the emotional and affect perspectives have been accounted in the past, and further

[13] Post-studio practices highlight the clear connection between studio and space

this views to understand the deep emotional connection existent between artists and their selected place of work.

These same studio requirements need to balance both the artist's needs and their affect and connection to the selected studio space. These immaterial characteristics are often related to the atmosphere of the studio, and hence affect expressed by the artist. So often in research, emotions and affect are overlooked, as it is a place that forms a close relationship with the artist and functions as an extension of the home, as Amy Granat explains that her studio is '*an extra room in my apartment that is actually not my apartment*', which hints at the importance of a more personal choice and the role that comfort may play, as the studio space was compared to the home environment. Considering this relationship that the studio develops with the artist, *'it is no longer the space in which the artists produces art, but the space in which the artist him or herself is created'*. This becomes clearer with some artists' work, e.g., Nauman's, where the traditional work of the studio is inverted, it is no longer the space where art is produced, but a place where the artist is created. Such views explain the importance of the studio, not only as a mere physical setting that provides the requirements for art production, but as a place that allows the artist to develop and grow along with their work, and as a place that plays a role which is deeply rooted in affect.

The studio has a physical form, that can affect the artist and the artist's emotions.

Liberman pointed out as early as the 1960s how studies pertaining to the relationship of artists and their studios were lacking in the arts field (Liberman, 1960). Liberman, in his seminal work 'The artist in his studio', made a first attempt to document this relationship, acknowledging that the environment within the studio space plays an important role in the creation of art, or as Liberman describes it: *'the mystery of the environment'* (Liberman 1960). Liberman's work documented several artists including Cezzanne, Jacometti and Dubuffett in their studios. This was a vastly photographic exploration and, as Liberman explains, it was important to document because '*if some [studios] are preserved, or made into museums the cleaning up usually destroys the link with the artists'* (Liberman 1960 pp 9). It is exactly this link that Liberman so emphatically attempts to establish through photographic documentation. However, although beautifully photographed and documented, the various layers that connect the artists and their studios is far from being explored. Liberman nonetheless provides a rich visual exploration of many artists' studios (Liberman 1960). When describing Cezzanne's studios, Liberman creates a lively account of the space: *'the studio is extremely orderly, with its meticulously kept filing cabinets, books, papers, and a long shelf on which Cezanne had arranged with method the objects that inspired him'* (Liberman,1960 pp11). The visual description of the studio is there, and it also provides an account of how the studio contributed to launch his art, however the connection of the artist with his space is omitted, as is his affect and emotional relation with space. The emotional dynamic of art creation by Cezanne in his studio is not addressed. How important was it for Cezanne and his art for the studio to be orderly? It is up to our imagination to understand how the well-orderd space contributed to his art, as it does not address the full impact of the studio to the artist's identity.

Figure 2. 1The left image is a depiction of Cezanne's studio, and the images on the right are samples of the series 'still life'

Juxtaposing Cezanne's series "*still life*" to his own studio is possible to see the resemblance of the disposition of some objects (as shown in Figure 1), and how they contributed to the paintings previously mentioned by Liberman (Liberman 1960). Certainly, both apples and the other objects currently on display exist precisely to evoke the series, nevertheless it is easy to visualize Cezanne disposing and displaying objects at his own pleasure and in response to the needs of his creativity. Another striking resemblance is the permanence of the grey contours of his own studio space in the paintings. The studio space is extended in the art form. Remaining undetermined how does the studio is experienced by the artist, as the continuance of his own identity. Nevertheless, the materialisation of the relationship between art and studio is made clear by

the physical resemblance between the two. Liberman continues to discuss how little is known about the artist's identity and his studio, and as he explains it, '*seldom has anyone described those details are part of the creation of the work of art itself*' (Liberman 1960, pp 10).

From the late nineties, an unfinished work by the photographer David Sneider analysed studios belonging to 20 contemporary artists. This publication visually documents the studio, artists, their tools and works by the artists. It is also a visual documentation of the artists' place of work, however it fails to address the emotional relationship between the artist and their selected places of work. As a visual documentation it provides pointers to understand the relationship between the artist and their work, merely as the space where art is created. Looking through the different workspaces and the developed artwork, the artist-work-space connection is almost tangible. For instance, Seidner describes Chuck Close's studio clinically as '*a large opaque plate-glass window illuminates the front office space, which opens onto a larger all-white studio with the painting area at the back of the room under a skylight.*' (Seidner and Edkins, 1999 pp. 52). This description is complemented by photographic illustrations, and only then a deeper connection between artist-space-work is perceived. The artist-studio-art work relationship can be understood by systematically comparing the different studios, works and materials portrayed.

Seidner's photographic work depicts more than just the studios, including photographs of artworks in progress for each of the artists, conceptual work, as the tools used. This provides a visual comprehensive perspective of the art work in progress. By juxtaposing the multiple visual glimpses of the various artistic environments, it is possible to perceive the artists' impressions in said work space. Seidner notes the links between the artist and his work in space, and when referring to Cy Twombly's studio he describes the '*strong similarities between the man and the work: each was expansive, funny, spare, accessible, noble, discreet*' (Seidner and Edkins, pp139). The artist's identity is not only present in his work, but also extends through the space that bore it to existence, the studio.

When describing Louise Bourgeois' studio, Seidner describes a clear connection between the space and this artist: '*the studio…is like a giant version of one of her installations*' (Seidner and Edkins, 1999 pp34). The studio is an

extension of Louise's work. A selection of glimpses from her studio complement the statement, and the artist's identity is made tangible by observing her studio space. Seidner goes further when describing Philip Taaffe's living and working spaces, '*his world and his work are a solidly integrated whole. His working and living spaces are exquisitely refined*' (Seidner and Edkins, 1999 pp 131).

Figure 2. 2 Lucas Samara studio, as Room #1, as exhibited in the Green Gallery, New York. Source: ArtStack

Recent works in the geography of the studio by Ash (Farias and Wilkie, 2015) theorized studio space using Sloterdijk's sphere theory (Sloterdijk et al., 2014) while linking it with atmosphere (Anderson and Smith, 2001, Anderson, 2009).

Although the concept of different spheres or planes existing in a space is not new (Lefèbvre, 1991), the importance of affectivity is a novelty as how the atmosphere can affect artistic work. Although based on specific atmospheres within video game studio spaces, particularly technical instruments (screens, headphones and servers), it is possible to draw a parallel between the experience of the development of creative work in this case and the visual arts practice. The previous study (Farias and Wilkie, 2015), although focusing on the studio's immaterial side, was fairly limited, as it only drew attention to the disruptive side that instrument's (as screens, headphones and servers) affectivity may cause on creative work while failing to address the atmosphere affects in depth. Anderson's notion of atmosphere was used as a link to justify the affect of objects on design workers, although failing the perception that space itself has an affect on the studio practice.
The studio space is both sensed and experienced, as the person enters and experiences and physically uses the space whilst sensing the overall atmosphere. The understanding of studio selection and the factors involved are complex, ranging from functional to symbolic (Rantisi and Leslie, 2010).

The importance of the studio and its materiality could be compared to tool selection (Jacob and Grabner, 2010), as these tools are employed in the creation of art, and thus affect the artist's work and development. This selection is dependent on both its future use and the user's preferences.
Studio affectivity in the present research is analysed as a factor in the selection of studios, in relation to both its physical and emotional effects on the artist. The understanding of the relationship that stems from the artists identity with the studio is furthered explored by Sjöholm in her work 'The Geographies of the art studio #1' (Sjöholm, 2012). In this book the studio is micro-geographically analysed and actively contributes to the methodological and productive function of art. Sjöholm provides a glimpse of the contribution of the studio to the artists' identity, which is detailed in the section 'studio memory'. Sjöholm illustrates this point via a sequence of quotes from artists describing how they remember their studio, and what becomes clear is their relationship and how the studio makes it possible to bring their art to life: '*it creates a state where the mind is quiet and*

the fingers shape wax, wood cardboard, plaster or whatever comes to hand' (Sjöholm, 2012 pp 32).

Another past analysis of the relationship between studio and artist is present in Daniel Buren's seminal essay on the 'Function of the studio' (Buren 1979)published in the early 1970s, that analyses the function of artists' studios. Although focusing mainly on practical matters, it also provides clues to the artist-studio relationship and how the art work is shaped by the environment where it is created: '*what struck me was first its diversity, then its quality and richness, especially the sense of reality(…). The 'reality/truth' existed not only in terms of the artist and his workspace but also in relation to the environment*' (Buren 1979, pp 88).

One of the studios portrayed in David Seidner's work is that of Richard Serra (Seidner and Edkins, 1999). At the time the book was published he had two studios, one in Manhattan which doubled as his home and featured a laboratory for artistic experiments and a drawing studio, and another located in Brooklyn for sculpture works, which was '*evocative of an airplane hanger or a shipyard*' due to its monumental scale.

Marion Whybrow in her book 'artist in their workplaces' compiled narratives of what the studio was for each artist. What remains untouched in this previous research is the role that emotions and affects caused by the studio have on the artists and their creativity. this research will explore the role studio space affect experienced by the artists and how contributes for the artists artistic activity.

'Sometimes a spontaneous attraction to place is really an emotional response to (…) a place'
Lucy Lippard

2.5 Towards the studio's emotional space

While section 2.1 framed the materiality issue and the *'cultural turn'* in human geography, the present section focusses on the immaterial factors of creativity while accompanying the resurgence of the cultural interest in geography research. We will focus on recent developments in the study of affect within the geography field while relating it to space, studio and artists, exploring the 'affective turn'.

Although the importance of the emotional sphere on spatiality is recognized, it is difficult to consider this factor, mostly due to its definition. As this research will specifically examine the relationship between the studio space and the artist and how this emotional relationship plays a role in the process of studio selection and is necessary to assert affect and emotion. What are affect and emotion after all? How and where do they originate? How do they differ? This section will focus on definitions of affect and emotion whilst explaining how they will be considered in this research.

Over the past decade, the field of geography has recognized the relevance of emotion (Davidson and Milligan, 2004, Anderson and Smith, 2001, Thrift, 2004, Thrift, 2008b), as the individual inhabiting any space is affected emotionally. Geographies of emotion have since rediscovered a new interest within the field as research on immateriality was braved. Some initial reluctance in exploring emotions and feelings in human geography research has been attributed to the influence that Descartes's rationalism has in current academic research and practice, particularly in social sciences, or is attributed to a need to solve non-representational issues (Thrift, 2004).

In a thesis focusing on the role of affect and emotion in relation to a space, it is important to understand the differences between these concepts. Affect and emotion are often used interchangeably; nevertheless, many authors distinguish these concepts. However, as Brennan (2004) suggests they cannot be easily separated. For authors who distinguish between these two concepts,

the emergence of the affect and emotion and how they are processed is a point of discord. Brian Massumi, drawing on the works of Spinoza and Deleuze, distinguishes affect and emotion (Massumi, 1995). According to Massumi, emotion is a subjective content, qualified intensity, and ultimately translates actions into meaning. Affect on the other hand is characterized by an '*automatic nature'* and an '*unqualified intensity'*. Thien provides a similar definition for affect, characterizing it as impersonal (Thien, 2005), implying that, similarly to Massumi, affect is unqualified. When defining affect Massumi cites Spinoza, a precursor of the concept of affect, which considers affect '*affection of the body, and at the same time the idea of affection*' (Spinoza in Massumi, 1995 pp92). When analysing affect, Thrift acknowledges it as a form of intelligence, hence a rational rather than purely emotional response. But Anderson considers affect as a non or pre-cognitive non–reflexive non-conscious and non-human, meaning that affect is prior to the representational of an affect onto a knowable emotion and is neither a cognitive nor conscious action. Similarly, Eric Shouse considers affect to be a '*non-conscious experience…unformed and unstructured'* (Shouse, 2005 p.1). Theresa Brennan however defines affect differently, as a physiological shift accompanying a judgement; by judgement Brennan means a positive or negative orientation towards an object. Therefore, Brennan considers affect to be a conscious and cognitive response, as the individual will have a rational response when experiencing the object (Brennan, 2003).

For Reddy, emotions represent a cognitive process (Reddy, 2001). When researching the concept of emotion, Reddy searched for answers in both the psychology and anthropology fields (Reddy, 2001), and regards emotions as cognitive processes which are part of a translation process. The translation process is the result of how personal feelings are socially, locally and culturally constructed (Reddy, 1997). When discerning affectual geography and emotional geography, Pile explains affect as a non-cognitive feat, although a bodily capacity which also may cause affect whereas in emotional geography affect is perceived differently, as a thought process although an unconscious one (Pile, 2009).

Further answers on the emergence of emotion and how it is processed can be found in psychology, which is more interested in the neurological and chemical

bases of emotion. Psychology approaches to the study of emotion have resulted in its definition as a bodily agitation, and emotion results from hormones and its location in the brain, therefore ultimately emotion is the result of a bodily function (Tarlow, 2012). Again, the body is the common location for the emergence of both affect and emotion, particularly in the case of emotion as explained by psychology studies, and less so in the case of affect which can occur outside of the body (Lorimer, 2008). Although both emotional and affectual geography agree that the body is the location of each experience, how they are processed differs. For emotional geography, the body is a privileged site for feeling and experience, whereas in affectual geography the body is transpersonal, '*a device that reveals the trans-human, the non-cognitive'* (Pile, 2009 pp11). This view however has its shortcomings as Thien theories valorise affect as a mechanical metaphor and trans-human are insufficient to address the issues of the relative in everyday emotional lives. Nevertheless, most writers do recognize that emotions are of a biological and cultural nature. If the psychology field places a greater emphasis on emotion as a bodily function, the anthropology field gives a more significant role to culture and the emotional experience. The existing divergent views between emotion and affect lie in their cognitive or non-cognitive nature of both, and weather if is a rational thought, either conscious or unconscious.

It is this line of research that this thesis intends to investigate, that is, the affect of urban landscape on artists. Although recognizing the intrinsic differences perceived by researchers between both emotion and affect, this thesis intends to examine the complexities of affect and emotion that the atmosphere, both within the studio and surrounding environment, causes the artists in a more comprehensive way, using both affect and emotion interchangeably. Tarlow, recognizes '*emotion as at the core of the human experience'* (Tarlow 2012 pp. 180).

Thrift further explores the concept of emotion by explaining that emotions form a rich moral array through which the world is thought and which can sense different things even though they cannot always be named. This aligns with Anderson's perspective to understand the world, which involves thinking about emotions in a way of '*knowing, being and doing'* (Pile, 2009 pp 6). The research of affect and emotions opens up new avenues of research toward the

examination of the relationship between the individual and place. How places evoke emotions such as love, pleasure and guilt has been extensively researched, hence is not farfetched to concede that these emotions and affect can also play a role in the process of studio selection. Nevertheless, in previous research we find the terms emotion and affect used interchangeably, and a consensus on their meaning has not yet been reached. Some authors recognize affect and emotion as different concepts that should not be interchangeable, while in cultural studies both concepts are used interchangeably, as this distinction it is not relevant in cultural studies. Henderson, for instance, argues that the *'affect versus emotion debate is off-track … and scholars should work to reverse-engineer it, to situate it in the particular of lived experience'* (Henderson, 2008 pp 29). This thesis will therefore rely on this '*lived experience'* that a specific studio can offer to the artists, and how the feel and affect of a space contributes to the artists selection of their work place.

Recently, a body of research within the geography field has explored the geography of emotions, focusing on communities and social issues (Valentine, 2014) as well the place of emotion within artistic communities (Bain, 2003). Lorimer links affect with the living space, describing how we find affect '*in snippets of action, aura and atmosphere, … life takes place with affects in its midst; or more radically, life is composed in the midst of affects*' (Lorimer, 2008 pp2). As Lorimer explains, the way life is processed results from affect and, more importantly, how an individual is affected by the environment (Lorimer 2008). This research will further explore the linkages between affect and space within the creative quarters. The following section will review the literature on affect and the environment. Thibaud, drawing in works of Straus (Straus, 1963), claims that our perception of the urban environment originates from two distinct moments, a gnostic moment stimulated by our senses and an empathic moment dictated by our emotions (Thibaud, 2002). Based on this dualism, Thibaud was able to qualify the sensible atmosphere, or ambience, as not created or materialized by any physical object but rather an *indistinct sentiment* (Thibaud, 2002) expressed by a subject. Thibaud (Thibaud, 2002) continues to explore and conceptualize the notion of ambience, characterizing it as

indivisible, immediate, omnipresent and diffuse. The ambivalence and highly subjective notion of such definition is clear. This is not surprising, as it refers to an individual's emotional response which is highly subjective and personal. Thrift (Thrift, 2004, Thrift, 2008b) considers this *indistinct sentiment* to be affect, and drawing on works by Reddy, considers it to be a form of thinking even if non-reflective, believing it to be reductive to limit affect to emotions or feelings. The most important aspect of Thrift's analysis is the spatial role of affect, particularly in the urban context, where Thrift recognizes affect as integral to the everyday urban landscape (Thrift, 2004), which contributes to *'affective cities'* (Thrift, 2004 pp 58).

On the other hand, "*artistic representation, projection and perception are all invested with the dynamics of feeling, from beginning to end. (…) Halfway between feeling and intellect, art creates an experience in which both merge"* (Russ, 2015 pp. 215). The present research intends to analyse precisely what these affective factors are, at the studio scale and indirectly on at the city scale, by analysing the contrasting cities of London and Southampton.

It is relevant to consider the emotions that artists experience in the local neighbourhood as well as within the studio space itself.

Understanding the connection that the artist experiences with the urban space will also provide answers to the question of what makes a creative quarter.

This research focus on the affect that both urban space and studio provokes on artists and their creativity. On the other hand, looking into the psychology field, affect is considered a matrix that encompasses both feelings in emotions (Thien, 2005).

Studies focusing on emotions and affect are not exclusive to the geography field. Aesthetics theorists have been researching affective atmospheres from a different perspective, where sentiment and emotion play an important inherent role in the arts. The connection between art and emotion is not recent, as art and emotion were researched by the classics. Plato's earlier writings acknowledged that the great poets are those who evoke the greatest emotions (Plato et al., 2000), recognizing that emotion is often triggered by art and that the greater the emotion, the greater the art. Aristotle deepens this notion, as he regards an audience as needing to experience these emotions through art. These are examples of how the topics of affect and emotion were historically

approached in the arts field, demonstrating how an object can trigger an emotional response and be affected by an art object.
Bennett goes further by exploring how disenchantment with the world discourages affective attachment (Bennett, 2010). For Bennett, enchantment is a state of wander, but importantly it also causes temporary suspensions and bodily movement. To be enchanted as Jane Bennett described it, is to participate in a momentarily immobilizing encounter, to be transfixed and spellbound. This resonates with Roy Conn, a visual artist, description of their St. Ives studio environment (Whybrow, 1994):

> '*The elements are felt strongly here. In winter gales the studio shakes and one fears for the roof. It's during this wild weather that I find work or relaxation impossible and usually escape to the cottage… After thirty years in the same studio it has now become 'my atmosphere' with my paintings as well as books and personal effects collected over the years. It is a place of quiet relaxation as well as work and even after so many years it still has the same old magic.*'

The artist describes his studio as '*his atmosphere'*, with '*magic*'. The use of a possessive pronoun to describe the material, physical studio alludes to a deep sense of connection between both, suggesting the studio space as an extension of the artists own identity. This work intends to explore this enchantment and the connection described by Bennett as how the artists describe their affect and studio environments and the. To be able to create and produce artistic work in a studio may be necessary to be in an environment propitious specifically top each artist to create, almost as continuous spellbound. As the affect and enchantment spell bounds the individual, so disenchantment ignores and discourages affective attachments. These different affects experienced by the artists and their relationship with artistic creation will be explored in chapter 5. Drawing from Bennett's assertions, this work will investigate how these different affects may both encourage or discourage creative work, by exploring the different affects as '*sense of completion'* , '*exhilaration*' or '*frustration*' experienced by the artists in their studios. An important insight to retain from emotional atmospheres and affect is the response that one artist can experience when sensing the urban environment. This emotional component may be an important factor in balancing an artist's

selection of place of work. Jenny Sjöholm showed that the studio space contributes to the artist's work and activity but also to his own identity (Sjöholm, 2012). Employing an ethnographic and phenomenological approach to studio space, Sjöholm, in her work 'Geographies of the Studio #1', explored the symbolic meaning of the space to the artist, and the fundamental space of the studio is described as the space where '*the artist can gradually get the feel of things*' (Sjöholm, 2012 pp 82). This leaves a gap in studio analysis that needs to be explored further: the affect experienced by the artists. This thesis intends to fill the research gap by exploring the relationships between the studio's emotional space and the artists. The emotional space enclosed in the studio will affect the artists work, activity, and daily life.

The current section revealed that in addition to influencing creativity, the urban environment triggers an emotional response in the individual by acknowledging the presence of the affective atmosphere

Ultimately what all authors do agree upon is that the world and the atmosphere and environment that surround us provoke responses from the individual, whether these are irrational or rational and independent from their origin and nature. This is the key point of discussion, between affect and emotion. As Ruth Leys explains, '*radical separation between affect and reason as to make disagreement about meaning, or ideological dispute, irrelevant to cultural analysis*'. (Leys 2011 472). Nevertheless, the present research will not distinguish between affect and emotion but instead considers them interchangeable, as the main objective of the thesis is to demonstrate the importance and the role that emotion and affect play in studio selection.

The following section 2.5.1 will further explore how atmosphere is sensed and experienced by a subject. Therefore, it is sensible to consider that a specific atmosphere and the subject experiencing it are both subjective and indissoluble. Since atmospheres are experienced by the individual, an added layer of subjectivity to the atmosphere which will vary depending on who is sensing it. Jennifer Mason also explores the '*sparks or connective sparks'* central to what connects us to a place (Mason 2018, pp39). These studies highlight the importance of spatio-temporal materiality. These studios highlight the social environment present in materiality (as a home). By defining environments of memory in their bereavement studies, Hockney and colleagues

explain how materiality provides an emotional mediation to shape the affective life of the surviving partner (Hockey, 2012) These studies highlight the importance of the existing connection between the materialities of the environment and the individual, which can be transposed to the materialities of the studio space on the artist.

Theresa Brennan further explains how a subject experiences it's surrounding atmosphere. For Brennan (2003) the transmission of affect alters the biochemistry and the neurology of the subject, the affect of the environment's atmosphere literally gets into the individual. Brennan (2003) based these findings on hormonal research. When researching human actions Brennan found that stress is linked with the hormonal mechanism that controls the release of pheromones (Brennan, 2003). Mason (2018) further explores this connection as fluid sensations, which are central to '*make connection as potent, based on the sensory-kineasthetic attunement',* defined as *affinities*. Mason sets her argument based on the daily life that fuels our sensory-kinaesthetic experiences and that build our connection to a place (Mason, 2018). Affinities are described as experiences with particular others with appearances, smells, voices gestures and habits. Mason argues that no matter independently of how brief these sensations happen in our lives; they are able to shape how we live and experience space (Mason, 2018).

The city itself is '*a visceral experience of smells, sounds and moving bodies*' (McGaw et al, 2008), hence whilst the city is physical it also raises powerful emotions which can affect the artistic individual. Previous studies open the avenues of research between the materiality of the studio space and how they affect the artist because effectively this project calls for bridging both materiality and affect. This work will follow past research performed by Jane Bennett that called for the dissipation of binary understanding between human/materiality and affect. In her book 'Vibrant Matter: a political ecology of things' Jane Bennett explores affect unspecifically to human bodies. Bennett effectively equates affect with materialiy, however, within such works past experiences, memory, and past experiences are still omitted to affect.

2.5.1 Atmosphere

The recent resurgence of emotional research has focused on atmosphere as a result of human interaction with a certain space. In colloquial terms, atmospheres can be found in everyday language, as ‘ambience’, ‘sense of place’ or the ‘feel of a room’ (Bille et al., 2015). Norberg-Schulz uses the term ‘character’ when describing atmosphere, which adds a sense of subjectivity to this notion, as it has to be experienced by an individual that conveys the atmosphere’s character (Norberg-Schulz 1980). This is further explored by Bohme, who explains that atmospheres are subjective by nature, as they are dependent on the individual exposed to them, ‘*without the sentient subject, they are nothing’* (Böhme, 2013). Bohme summarizes the atmosphere concept as an intermediate phenomenon, ‘*something between subject and object’* (Bohme 2013 pp3). Hence, atmosphere is deeply related to the individual who is experiencing the space and is therefore a subjective reaction to the space. For Bohme, atmosphere can be ‘*divided into moods, phenomena of synaesthesia, suggestion for motions, communicative and social-conventional atmospheres’* (Bohme 2013 pp2). The previous quote illustrates the character of atmosphere, which is connected to the social character present in the space. Theresa Brennan further explains, as the atmosphere of a space has to account for the individuals, physiology, sociological and the psychological backgrounds which will generate that atmosphere (Brennan 2004). The nature of atmosphere is undetermined, and current discussion on the matter focuses on its origin and whether the atmosphere is attributable to the objects and their environments from which it originates, or to the subjects who experience these objects and environments (Bohme, 1993; Bille, 2015). Thibaud completes this notion by drawing the attention to the importance of the perceptions of the subjects when sensing atmospheres (Thibaud, 2015).

Jennifer Mason introduced a new perspective on atmosphere and how it affects the individual, by defining ‘socio-atmospherics’ which integrates the dynamics of ecological connection and the experience of existing and loving in the world (Mason, 2018). To explain the necessity of this holistic approach, Mason looks at literary works such as Haruki Murakami’s ‘After Dark’ and Jon MacGregor’s ‘If Nobody Speaks Of Remarkable Things’. Both books describe cities and

neighbourhoods as familiar or strange, both dangerous and alluring. They also tune into the atmosphere of living in these spaces, the rhythms of the cities, the weathers, to the anonymity and random encounters. These integrate both the ecology of the city and the social that reveals the potency of relationships.

2.6 Final considerations

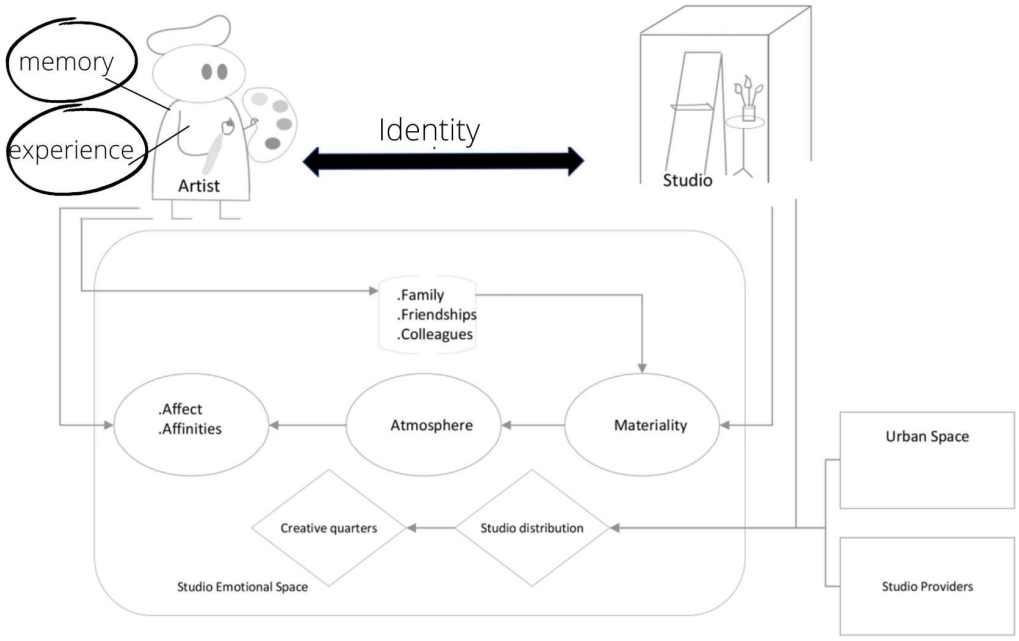


Figure 2. 3 Conceptual diagram of the different themes and their interaction. The artist senses the studio's materiality which is interpreted, informed by the artists memories and past experiences, affecting the artist.. The studio is part of a pool studios changed in urban space by urban policies and culture-led regeneration. This pool of studios is available by studio providers. The interaction of all the themes will contribute to the definition of the studio emotional space.

This thesis balances different themes: studios, urban policies, artists and affect. The act of artist clustering results from a series of interacting factors as available affordable studios which are dependent of urban policies and culture-led regeneration schemes .

I began by addressing materiality, conceptualizing the meaning of materiality within human geography and the context of my research. Contextualizing materiality is important as it integral to both the studio as the urban space. As materiality is also determined by the subject that senses both studio and urban spaces, the concept of atmosphere lies at the intersection of the perception of the individual and materiality of space. I also framed materiality within the context of my research, introducing the notion of both formal and informal creative quarters, on section 2.2.3.

Artists studios research is traditionally deeply centred in gentrification studies following Zukin's seminal work (Zukin, 1989) exploring how the increase in property prices are displacing artists from city centres, and typically locations where these same artists acted as regeneration pioneers. The research conducted specifically on studios' emotional space is limited, as human geography and urban studies focus on gentrification, regeneration and displacement themes. the focus on the studio environment and how it emotionally affects the artists can still be furthered analysed. Section 2.2.2 also highlights how culture-led regeneration schemes, and framed how but the personal and individual choices or the emotional attachment to a certain place is not considered within this schemes. At the base of creative districts lays the existence of working artists' studios, and this thesis is centred around the notion that artistic production is crucial for the existence of a creative district (Evans, 2009). As such, the role of artists' personal preferences and attachments in studio selection is important for the creative districts debate. While key arguments explaining artist clustering in certain locations relate to the existence of local amenities and low rents, the artist's subjective and personal choices must also be considered. This thesis intends to explore these personal preferences and emotional attachments, thus expanding our understanding of why artists cluster in certain locations.

It has also analysed creativity as a general action, and narrowed the concept to artistic creativity, focusing particularly on visual artistic activities. However, when analysing artistic creativity as a multidimensional concept is necessary to have a multidisciplinary perception of creativity, otherwise important components will be amiss.

I also outlined the different theories that underpin the concept of materiality and affect as post-structuralist and non-representational theories on section 2.

I outlined on section role of emotion and how affect and the atmosphere may influence an individual artists in section 2.5. The following section will focus on the subject that experiences these atmospheres. As this research intends to analyse the affect experienced by artists when experiencing the studio space and location, it is important to analyse the artistic individual as it will provide insights on the artists' needs and how these shape their lives. Since the main

focus of this thesis is the artists, the core theme will analyse artistic creativity and their studio work.

When extending the concept to the practice of art, and considering the sociology of art, we are able to perceive artistic production as a situated practice, which means that it is bound to social and physical contexts, therefore supporting the need for a multidisciplinary analysis of creativity. Within cities, as mentioned earlier, we are able to find specific places where creative activities are aggregated in higher concentrations. These aggregations may take the shape of creative quarters, which can have formal and informal origins, furthered in section 2.2.2.

Artists are unique individuals, as section 4 will show, with their personal histories and their own life paths, therefore looking into the individual, listening to their stories will help me understand how the studio reflects their identity and is shaped by it. Section 4 will present the artists that I was able to interviews and get to know better.

3. Methodology

3.1 Theory and methodology – An overview

This research will follow a qualitative approach, centred in the tradition of empirically grounded data followed by an inductive process. It will encompass several other methodological strands to better understand and examine the process of studio selection whilst addressing current gaps in the field. This research intends to highlight the role of affect and emotion in process of studio selection, hence both studio spaces and surrounding spaces are looked beyond the material aspect.

The interaction between creativity and urban space is complex, and not completely understood. Several questions remain such as, which factors contribute to artists' clustering and the exact role of materiality or how it affects artists and enables creativity. Artists linger in specific locations despite enduring economical harsh conditions, which leads to questions about the factors underpinning this selection.

As the studio selection must balance different factors, like location or individual preferences, its study demands the use of a variety of methods to illustrate the process. Therefore, the methods employed in this study comprise a combination of participant observation, semi-structured interviews and cartographic analysis as summarised in table 3.1. The discussion will integrate the data gathered using the previously described methods. Participant observation will focus on the artists and how they interact with the studios materiality, whilst cartographic analysis will explore not only artists but also the studios locations. It will also investigate rents differential in the analysed areas. The integration of the different data will provide insights on factors beyond rents, which influences the artists decision.

Section 3.2 will further explore the methods employed in detail and will provide theoretical background to explain how data was used to answer the research questions introduced in section 1.1.

Start Question - What are the factors that affect studio selection?

Main Subjects	Research Questions	Overview	Methods
Materiality, affect, studio, studio's materiality	1.How does studio's materiality affect artists? 1.1 How does materiality contribute to a good studio? 1.2 How does materiality hinder the practice of art through the studio?	The first level is centred on affect and the studio's materiality. It will further the notion that the studio materiality affects and influences the artists selection. It will define the studios' materiality and the affect experienced by the artist.	- Literature review; - In-depth semi-structured interviews with artists; - photographic journals
Urban space; formal and informal Creative quarters,	2. How does the urban space's materiality affect artists? What affects are experienced by artists the different formal and informal quarters?	The second level will further investigate the affect experienced by the artists in contrasting urban spaces, London and Southampton. It will also further explain the different affects experienced in both informal and formal creative quarters.	- archival research on culture led-regeneration programs, Cartographic data; - photographic journals - participant observation
	3. How artist's identities are affected by studios	The fourth level is centred in artist identity, personal past life and history, and how the studio space is transformed by the artist	- Archival research, published artist past testimonies - In-depth semi-structured interviews with artist; - participant observation

Table 3. 1Detailed Research Questions

3.2 Reflections on qualitative methodology and research philosophy

Overall, this thesis methodology followed a post-structuralism reasoning, a non-deterministic and non-positivist assumption of the social world[14].
Positivism as derives from sensory interpretations based on logic, overlooks the researcher's influence on both observations and interpretation of his research (Denzin, 1997) It is generally regarded that a positivist approach to understanding the social world does not acknowledge the complexities of the lived word (Denzin, 1997), even less when introducing the role of affect, the main theme adressed by this research. This study aims to identify the role that affect plays in artists production of space[15] and, therefore, the social role of affect in the production of space. Production of space specifically in this context includes studio space that is created by the artists, as well as the surrounding studio spaces. Additionally, it includes myself, since, while documenting the studio spaces and their surrounding space, I interact with the space and the study subjects.
During fieldwork I annotated my lived experiences, interpretation of the studios and surrounding urban space alongside visual documentation, which are summarized section 5.1 and 5.2. When visiting both the studios and urban spaces I explored and lived experiences in studios and creative quarters through an 'ethnographers eye'[16]. Experiencing and sensing this space was a necessary step to getting to know the world of the artists and interpret their experiences. These descriptions will further complement and validate what is described by the artists. The visual documentation, also illustrates the artists views and contributes to the interpretation of the artists narratives. This reflection will have to balance the tension between '*the strange familiar, so as to*

[14] The reasoning behind postmodernism was the breaking down of the boundaries created during the cultural differentiation in the Kantian distinction between theoretical, ethical and aesthetics spheres (Davies, 1999). This resulted in fundamental changes in society ranging from aesthetics, architectural and filosophical.
[15] Production of space as a triad conceptualized by Lefebvre (perceived, conceived and lived). I further explored this concept in section 2.4.
cs to economics and sciences.
[16] Anna Grimshaw's work 'The Ethnographer's Eye : Ways of Seeing in Anthropology' argues for an integration of a visual perspective into ethnographic work, allowing the renewal of engagement with the current world by reducing the excess of literary forms.

understand it, and to make the familiar strange, so as to avoid misunderstanding it' (Hammersley and Atkinson, 2007 pp.232). As such this research is dialogical, involving both my voice as well as the artist's. It will also be dialogical as it is my interpretation of both the studio spaces and surrounding space that will be represented, and the artists voices, their descriptions of their needs from space. Therefore, I will embrace the results from my experience along with its limitations – having experienced with my senses the space, I will report my unique reflections, perceptions, and interpretation of space. On the other hand, I will also report the experiences retold by the artists in the semi-structured interviews, that mostly reflect the reasoning or the experiences that leads the artists to a certain studio and urban space selection, which are based on their experiences and their perceptions. This research will also be a mediation of two different space constructions, mine and the artists. In keeping with the postpositive orientation of the method of participant observation (Davies, 2012) instead of minimizing the ethnographer's influence in observations I am accepting and embracing it. Following a reflexive nature of space interpretation, I will also complement it by using photographs to illustrate how I perceived the studios. I am accepting the breaking down of the barrier between the author and text, between the subject and object of study, and accepting that my reflection is only a perspective. The visual inputs will complement the interpreted space. The photographs, more than independent source of information, will be collaborative of both my text and the artists description. The image will also have its own affect, as it offers '*a bloc of sensations…a compound of precepts and affects*' (Deleuze and Guattari 1994, pp164).

Framed by the research questions I outlined before, I researched how the materiality of the studio affects the artist's studio selection. On one hand, the pool of studios made available by studio providers is shaped by urban space transformations dictated either by market demands or urban policies, on the other hand, their occupation by artists follows a different path. Studio distribution is a spatial process, however, it is necessary to go beyond spatial theories and read beyond the map to unearth the processes that guide individual artist's actions. Hence this research will follow a multidisciplinary

approach. The methodologies lies at the intersection of spatial analysis where the location of the studios is dictated by macro-factors such as the market, urban policies and agencies, and a post-structuralism approach, where the artists are the main subjects that are reflexive of the studio space and affected by it. The research design reflects this reasoning and will be described in the following section.

Research design

The methodology will follow a basic qualitative design, and it will involve a series of research methods (Glenn, 2010), presently described and explained. The application of several methods is a typical practice of the qualitative research since there is a spectrum of methods to apply depending on the research questions. The current research design (Fig. 1), as already stated, follows the outline of the qualitative research:

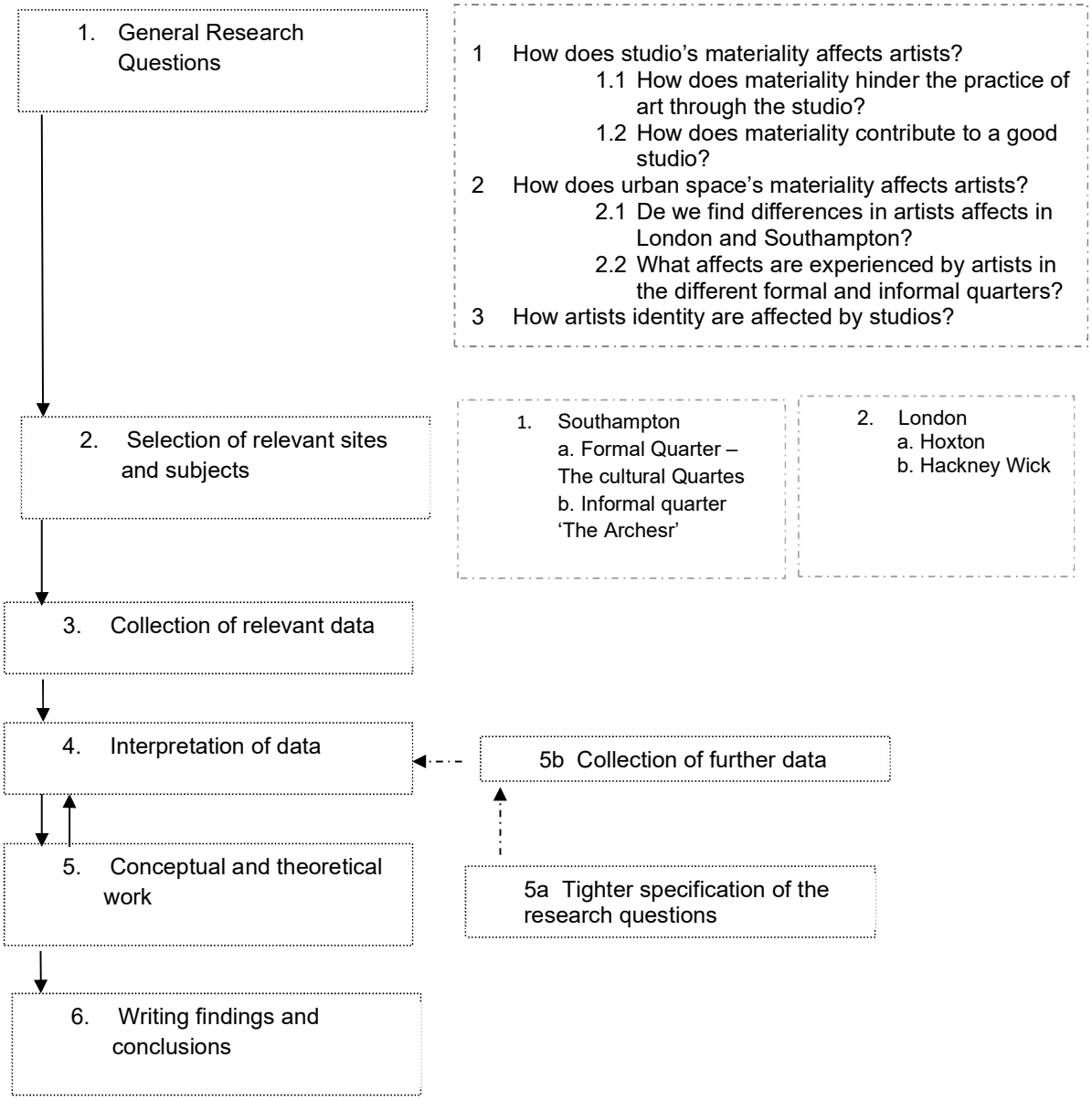


Figure 3. 1 Research design summarizing the steps of the present research

Adapted from Bryman, 2012

As the research design shows, from steps 4, 5, 5a and 5b, the procedure is flexible, and is dependent from the data gathered, following an approach that is semi-structured and adaptable, where the meanings and concepts emerge from the data collected. At this point my approach diverges from the quantitative methodologies approach. Most quantitative research usually is highly structured (Bryman, 2012).

The current research assumes an ontological perspective, nevertheless, as in any research, this perspective is not deterministic (Bryman, 2012). Qualitative research generally describes how life worlds function from the respondents' perspectives (their feelings, experiences), contributing to a better understanding of the social realities and the processes (Steinke et al., 2004), involving a study based in detailed description of interactions and richness of data (Glenn, 2010). Besides, quantitative methodologies despite their qualities, present several limitations, such as the inability to capture meaning, difficulty in exploring processes and causes (which are the main focus of this research). In addition, quantitative analysis can be overly data driven following a structured process centred on hard data (usually measurements and numeric values), based on casual relationships between variables (not processes) (Bryman, 2012), and hence making it inappropriate for the current project.

Another type of qualitative research consists of the type of theory builder approach, which emerges from the data collected, hence based on grounded data (Glenn, 2010) following an inductive method. This is the opposite of quantitative methods which are generally involve theory testing in deductive manner while seeking generalization rather than the description of a process (Bryman, 2012). This research aims to focus on clear distinct characteristics presented in certain locations and studios, understanding on a micro-level the specific processes behind place selection by artists, and the role that emotion and affect plays within such selection. Therefore, applying a quantitative methodology would not be easy. Quantitative methodologies also seek generalization to a relevant population, whereas this research is focused in creative workers, a specific part of the population, and more importantly its treating of them as a heterogenous group: describing a variety of experiences rather than generalising. Hence, the research is contextual driven, and involves

an interpretative perspective which may be subjective, against the precise perspectives typical of quantitative methods (Bryman, 2012).

Steinke and colleagues (2004) distinguished several basic designs in qualitative research, including case studies (which provide a precise description of a case); comparative studies (where a case is not analysed in its totality, but in comparison of a multitude of cases focusing on particular characteristics); retrospective studies (reconstruction of biographical investigations); “snapshots” (where different manifestations of a specific field are collected in interviews and compared to one another) and finally longitudinal studies (analysis of a process or state at later times of data collection) (Steinke et al., 2004). Based on the questions I aim to answer, the methodology applied and the comparative studies design was centred in quarters located in London and in Southampton. While comparing formal (section 6.2.2) and informal (6.2.2) quarters, the research intended to analyse how space affects and is interpreted by creative workers in all case-studies. The complexities of the comparison process would be difficult to grasp if applying a quantitative research, although the research will not refrain from using basic quantitative methods (for instance, comparing the ratio of creative activities within the analysed quarters or the rent differential in these areas) whenever found useful to highlight certain urban characteristics and contrast the differences found or perceived similarities..

In the absence of “hard” numerical data, it is important to ensure credibility and validity of findings in a qualitative study. Validity in this context means that the research findings are true, while credibility captures the (subjective) confidence others have in the research conducted. Both validity and credibility of research in the context of qualitative study can be ensured through several strategies: methodological triangulation, the refutability principle and deviant case analysis, constant comparison, and, finally, comprehensive data treatment (Descombe 20017; Bryman 2012). Methodological triangulation relies on using multiple methods to ensure that the method choice does not influence final outcomes of the analysis (i.e. to avoid introducing method-induced bias). Refutable principle and deviant case analysis (‘negative cases’) are strategies to dispute the main findings. Through the refutability principle, the data is searched in order to find evidence that contradicts findings whereas negative cases, self-defined by name, consist of cases that are divergent from the main findings. Constant

comparison is a strategy of testing hypothesis from one part of the data on other part, by constantly checking and comparing across cases. The described processes are a main procedure involved in a comparison design, particularly when working with small samples. Within this project, validity is ensured particularly through two distinct procedures, methodological triangulation and whenever possible, respondent validation.

(1) Following methodological triangulation approach this research will employ complementary methods (Denscombe, 2007, Steinke et al., 2004) to compensate any distortion that may occur (Figure 6.1). The main methods will be cartographic analysis complemented by participant observation, ethnography, in-depth semi-structured interviews and archival research (as other general documents and articles regarding the different creative quarters). The photographic and visual research, will explore the physical environment surrounding the creative activities, and will be mainly focused on the public space presented. *Participant* observation complements this analysis, as the author will analyse and experience in first-hand the urban space, hence the public space, presented in the selected case-studies and verified its different uses. I will also observe actively (participant observation) the urban and public space presented in all case studies, aiming to sense and experience the affects of both studio and urban space. The semi-structured interviews, besides exploring the relationship between the physical public space and creativity, will also analyse the importance of the social networks that may arise from social interaction taking place in public space. Supporting evidence or contrary cases will also be gathered from literature review.

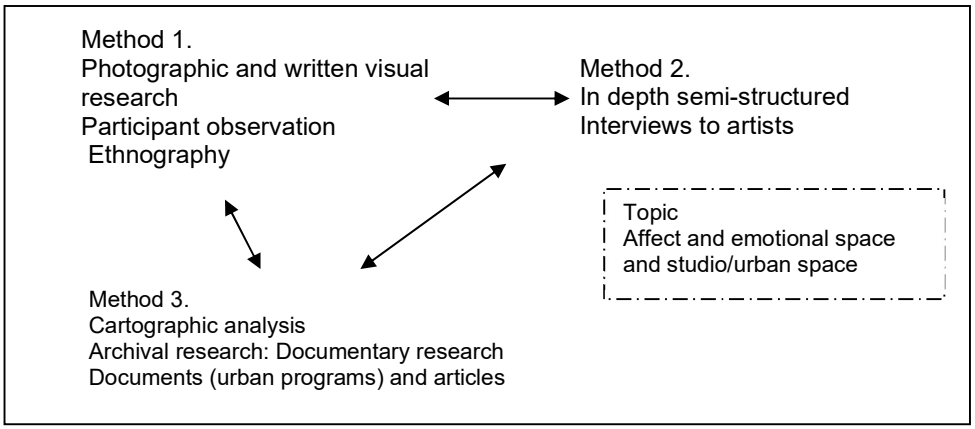


Figure 3. 2 Methodological Triangulation adjusted to the current research, adapted from Denscombe (Denscombe, 2007)

(2) I will be using respondent validation whenever possible, by taking evidence back to respondents to review the meanings and interpretations assigned. However, I am already assuring validity within the semi-structures interview, as explained further ahead. The participation of the respondents in this case goes beyond the simple consultation about adequacy of the transcriptions of the interviews, but involves their participation in a later stage of the project, where they are inquired about interpretations and explanations of the data generated.

As mentioned earlier in this section, qualitative research is well suited to analysing in-depth intricacies of diverse groups when the interest lies in the differences rather than trends. Generalization, on the other hand, is a question that is often problematic for qualitative research, especially when dealing with small samples and case studies, such as the current case-studies. Such small sample size brings into questions its representativeness, particularly when considering statistic relevance.

I aim to understand the role of affect studio selection,.therefore my methodology will integrate a cartographic analysis, integrating spatial data and qualitative methods, in depth semi-structured interviews and participative observation. A similar integration of these methods was used by Gibson in an analysis of musical creativity in the city (Gibson, 2005), as comparative analysis are also a common strategy when regarding urbanism (Harris, 2006). The comparative design of the thesis will aim to contrast formal and informal creative quarters, and understand how urban strategies may often misuse public space within urban regeneration policies.

The materiality of urban space as the studios will be analysed through participant observation, where spaces varying from the third places to studios existent in the different quarters and studios will be observed and analysed. The data will be gathered through photographic and written journals, through daily visits, whenever possible, to studios and quarters.

London	Number and duration of visits	Southampton	Number and duration of visits
Home studio	1 visit lasting around 1h	Tower House	2 visits conducted lasting around 1h
[SPACE] studios	10 visits, lasting around 1 hour	Unit**11**	2 visits conducted lasting around 1h
ACAVA studios	9 visits conducted, lasting around 1 hour	Arches Studios	20 Visits conducted, lasting between 1-5h
Independent Studios	4 visits, lasting between 1-2 hours	Home studios	2 visit lasting around 1h

Table 3. 2Detailed Identification of the number and duration of visits in both case studios.

This analysis in conjunction with archival research will also provide the context of its urban evolution of studio location, fundamental to understand the constraints that artists are going through, while assessing the different factors that contribute to the selection of work area, a procedure fundamentally strong in qualitative methods (Davies, 2007). Using simultaneously archival research, cartographic analysis and interviews with artists, the thesis will explore the affect of regeneration programs on artists.
The spatial analysis will verify where both artists and studios are located within the quarters and will simultaneously relate with the rental prices while correlating both.

Field work started by focusing on the Arches quarter in Southampton, as case study for the methodology, particularly the interview process which allowed a critical appraisal of the questions elaborated.

3.3 Research Methods

The present section will describe the different methods used thorough this research. Gathered data from different sources such as archival research and interviews. This archival research will focus on testimonies given artists in previous research works, such as '*Artists and their workplaces*' (Whybrow, 1994) as regeneration programs and projects that happened in both cities. I also employed, other methods ethnography methods, participant observation, semi-structured interviews and cartographic analysis.

A similar integration of methods to those employed by this study was used by Gibson (2005) in an analysis of musical creativity in the city. Gibson combined human actors involved in the recording of music and its consumption and non-human actors (as recording technologies) to investigate recording studios. Comparative analysis is also a common strategy when regarding urbanism (Harris, 2006).

The results obtained using participant observation were registered in photographic, sketches and written diary journals, which resulted from the various visits to several studios, located both London and Southampton.

The methods were applied selectively to different themes of the work. The physical public space was analysed through participant observation, where third places and studios existent in the different quarters were observed. Data was gathered from visits to both studio and urban spaces in photographic and written journals. This analysis in conjunction with archival research provided the context of its urban evolution of studio location, fundamental to understand the constraints that artists are going through, while assessing the different factors that contribute to the selection of work area (Davies, 2007) and more importantly to understand the dialectic connection between artists and their studios.

The social aspects of the spaces and their affect were analysed through semi-structured interviews, where the artists responded in a flexible semi-structured questionnaire to several themes.

The spatial analysis verified where both artists and studios are located within the quarters, and investigated correlations with the rental prices

The research was carried out in five stages: firstly the research focused on the Arches quarter in Southampton. This involved a short pilot to trial the methodologies, particularly the interview process. This first stage was critical in appraisal of the questions elaborated. A second stage involved the analysis of studio locations and their evolution in both cities, through analysis and review of regenerating programs conducted on creative quarters in question, Hackney Wick, Hoxton, in London and 'The Arches' quarter and the cultural quarter in Southampton. This stage involved a participant observation, with data recorded through photographic and written journals, GIS analysis and general cartography.

The third stage was focused on in-depth semi-structured interviews within the case-studies. The fourth stage compared both quarters whilst analysing the differences and similarities found on the artists use and selection of studios and locations, and how their studio selection were made.

Finally, a fifth stage involved an analysis and interpretation of all the data gathered, featuring a comparison analysis between London and Southampton case-studies which ultimately lead to my findings.

3.3.1 The interviews

I conducted 44 interviews altogether, 20 respondents in Southampton and 24 in London. The interviews would generally last 1h on average. Both participative observation and interviews took place between December 2012 and June 2015. The visits were roughly divided in three different stages. The first stage gathered the first set on interviews in Southampton, which took course during December 2012 and March 2013. These were the first set of interviews, which also coincided with the trial version for the interview questions and included artists from 'The Arches' studios, managed by 'A Space for arts' in Southampton. The second stage comprises interviews in both in London, and Southampton, which happened between June 2014 and November 2014.
A third stage of interviews happened during the Open Studios event that took place in several [space] studios that took place from 26th to 28th June 2015.
In Southampton case study the researcher would undertake lengthily visits, not only to the studios but also to surrounding areas, which could last altogether 5 hours. In this case I was able to observe the interactions between the artists as how they use and interact with the studio environment and the local area. These observations added more relevant information in addition to the one provided by the artists during the interviews, by complementing it with observations on the interaction between the artists, and both the artists and the studio, but also my own impressions.

3.3.2 The interview process

Interviews were the core method employed to explore the relation between creativity and place, within the artists' perspective, while analysing contrasts from both cities. The type of interview selected was a one-on-one interview using a semi-structured questionnaire. The interviews were audio recorded, and throughout the process written notes were taken, and a subsequent observation period if it was possible, I explored previous notes and added drawings reflecting the space. The recorded data was later transcribed, coded and interpreted.

The one-on-one interviews was chosen because it involves a meeting between the researcher and one respondent only, which means will be more easily arranged than, for example, a focus group since only two peoples' schedules need to coincide (Denscombe, 2007). The advantages also include the feasible interview control, and since the opinions and ideas expressed stem from one source, it is relatively straightforward to locate specific ideas and people. Finally the transcription process is simpler than within a group interview (Denscombe, 2007).
The reason for using semi-structured interview technique is because answers are open-ended, and there is more emphasis on the interviewee elaborating points of interest, hence the interviewee will be able to point out factors that may have been overlooked by the researcher. The use of semi-structured questionnaires is not a new method (Bain, 2003, Drake, 2003), however, the importance that public space may have in the process of creative work has not been explored in this manner.

The interviews were conducted on a selection of artists and key policy makers and studio managers from both cities under study, London and Southampton. The sample process resulted from cartographic analysis, where the studios present within the quarters were surveyed and the contacts for the studios managers were obtained. The interview process began in 2012 mainly focusing on artists in Southampton. In 2014 the interview process started in London. During the period 2012 to 2014 a total of 44 interviews were conducted, 19 artists and studio managers (1 artist was also managing a studio), and 1 policy maker from Southampton and 24 artists from London (1 artist was also managing a studio). As previous works concerning the artists occupations show, very often artists maintain several occupations to be able to earn their livelihoods (Woronkowicz and Noonan, 2019). My respondents' profile analysed on Chapter 4 shows that artists maintain several occupations. As such, I was able to interview several studio managers who are also visual artists.

The semi-structured questionnaire comprises a clear list of questions to be addressed and questions to be answered (Denscombe, 2007). The guide

developed contains several questions relating to the importance of public space in the creative process, which also includes questions on where the informants gain inspiration, and about their regular working habits. The aim of the questions is to invite a reflection on the everyday ways in which public and studio space affects their creativity, both in a functional aspect and as a networking function.

A crucial part of the semi-structured interview process is the elaboration of the guide itself, from a structural point of view, ending with the elaboration of questions The interview follows Kvale's (Kvale, 1996) typologies of questions, as introduction, 'warm-up', mains body and closure types. The introductory part of the interview provided a summary of the research and the interview type stressing that the interview could be stopped at any time. These were followed by "warm-up" questions, which contained non-sensitive questions as biographical questions, which would later on contribute to a better understanding of the artist's life path which lead to their selections of studio and living location whilst providing a better understanding of their social environment as well. The 'main body' questions regarded the research, relating public space, creativity and social networks followed. The interviews finished with a closure question, in this case an open question– where the respondent is asked if he wishes to add a relevant topic not yet approached during our conversation and finally thanked.

As a semi-structured interview, it will be expected that the respondent will be asked to clarify several answers, hence probing questions and follow up questions certainly will also be necessary on the spot (where the respondent is encouraged to elaborate an answer). The interview tried to avoid any type of biased questions and double negatives. The questions were carefully constructed avoiding "why" and "tell all" type of questions, which will require long and unreliable answers. The validity of the data is a crucial issue in the interview process. The interview process included checks to validate the answers and verifying that that the information is broadly corroborated by other people and other sources (Denscombe, 2007). Other checks included review the transcript with the informant whenever possible; checking the plausibility of the data and finally looking for themes in the transcripts, avoiding basing findings on just one interview (Denscombe, 2007).

I recorded the interviews with given permission of the participants. Along the way I annotated in my field journal where the interview took place, and other fundamental observations, as body language, how relaxed the participant was, or any other relevant interactions were happening (for instances if other artists were around, whether other interactions took place). I attempted to make the notes brief, firstly because I needed to be attentive to what the participant was responding (and if needed conduct unscripted questions to clarify ideas) and secondly to keep the respondent comfortable. The latter consideration was very important because among several factors which may affect the interview results, many are related with the interviewer effect: as research on interviewing demonstrated that people respond differently depending on how they perceive the interviewer, particularly in terms of age, sex and ethnicities (Denscombe, 2007). However, since it is impossible to change such characteristics, I attempted to minimize their impact by adopting a passive stance, never antagonizing the respondent and remaining neutral for the entire interview, as fostered positive interactions, as politeness, sensitivity and empathy toward the respondent. These issues will be further explore on section 9.

3.3.2.1 Analysing the interviews: coding

This section will focus on the analysis of the interview transcripts. After the interview process, the semi-structured questionnaire was transcribed and encoded using the INVIVO software. The software also provided the possibility of cross-referencing the different answers and relating the contents in depth. Afterwards, the SPSS software was used to provide tables and graphs to show the variety of the respondents' profile found in both cities. These findings are shown in Chapter 4.

The interview analysis followed the following stages:

1. Conducting and recording of interview. This included notes of relevant observations such as location of interview and body language;
2. Interview transcription – including notes of relevant findings and cross-comparison between case-studies;
3. Coding data by themes in NVivo;
4. Coding data by sub-theme in NVivo;
5. Analysis of data with SPSS – constructing general artist's profiles;
6. Selection of most relevant quotes for arguments.

This process is inductive and focuses on comparing the ideas with existing data whilst contributing to the emergence of new concepts. The main themes which have emerged in the course of transcription and analysis where the following:

I. Artist
II. Studio Space
III. Urban Space
IV. Social Space
V. Regeneration

These five categories were used in this project and through open coding the data was broken down into sub-categories more specific to the research questions. The analysis of the first categories suggested that they could be broken down into sub-categories, allowing the coding to continue.

An example of the coding can be found in appendix 4.
The interviews were transcribed to maximize reliability and avoiding misinterpretation of data. This contributed to further my engagement with the interviews prior to coding with NVivo. By transcribing the interviews I obtained increased awareness of the content as I began the process of integrating information gathered through the various methods, participant-observation, interviews and cartographic analysis.
All the interviews were transcribed into individual Microsoft Word document for subsequent analysis and coding with NVivo.
The integration of data between the interview and the participating-observation of studios was crucial in the process. Having experienced the studio and observed artists at work, I was able to understand what was explained during the interviews. I was also able to validate what was told during the interviews through extensive collection of photographic data.

3.3.3 Cartographic analysis

The cartographic analysis gave a different contribution to this research. Firstly, by mapping the existing studios and their evolution both spatially and temporally the displacement that the artists were experiencing was mapped. Mapping cultural and creative assets as a method has been increasingly common in social science research in recent years (Brennan-Horley, 2009). Mapping was used to identify the locations studio artists and other relevant data, as rent prices and historical evolution of studios. It also allowed me to familiarize with both the studios as well as the local urban stories. This first contact with cartographic information also tells the urban stories that where later further explored during the interview stage.
This method also allows for comparisons to be drawn between the two selected case-studies, London and Southampton. The studios and relevant third places were mapped within the selected quarters in both cities. This allowed the understanding of the distinct studio offers present in the contrasting cities. The nature of the contemporary studio space was affected by the complex socio-economic context, as demonstrated by the distinct studio offers, presence of artists and property prices. This allowed for the understand the distinct spatial

changes happening in the contrasting cities, and compare the studio displacements and creations.

Because the present research intends to demonstrate the importance of affect for such locations and studio selections, for such it is important to understand the economical context in which the studios (and artists) exist, of which the major component is the rent.

To that effect the spatial data gathered and analysed included:

- artists' location for both London and Southampton (data gathered from Office of Statistics, 2015)
- studio location for both London and Southampton. A temporal comparison was created for London to further understand the spatial changes in studio locations.
- rent differential obtained for both London and Southampton case studies (data gathered from Find Property)

The cartographic stage results are integrated with the photographic journals and the responses from the artists. This will assess the significance of the different spaces located in the quarters. This process will be able to stress relevant public places, third places within the quarters following the interviews findings. The GIS tools allowed the visualisation of the artist's studio location evolution in London through a time-series of maps. GIS also allows overlaying between different sets of spatial data, as artists proportion in both cities and property rental costs.

The cartographic stage will integrate the photographic journals and the responses from the artists and this will analyse the significance of the different spaces located in the quarters. This process will be able to stress relevant public places within the quarters following the interviews findings. The GIS tools allowed the interpretation of the artist's studio location evolution London and correlation between different sets of data, as artists proportion on both cities and property rental costs.

3.3.1 On fieldwork: Ethnography and participant observation

3.3.1.1 Ethnography

Ethnography in broad terms is '*the study of people in their natural occurring settings or fields by methods of data collection which capture their social meanings (…) involving the researcher participating directly in the setting, if not also the activities' (Brewer, 2000)*. Ethnography, in this way is also a method of collecting data, that will allow a further understanding of the social meanings, what are motivated actions and how this reflect on their experiences. As ethnographers in the past have been concerned with their own responses to place, and how they own sensory experiences may assist them in learning the other people's world, this work will take the material environment, ie, the studio. Embodiment in ethnographic experiences are a basic result of the researcher, learning through his whole experiencing body, and by its movement (Bissell and Haviland, 2018). And as Pink explains, '*ethnographers can occupy similar, parallel or relates places to those people whose experiences, memories and imaginations they seek to understand*' (Pink, 2015 pp 43). As alluded by Sarah Pink, it is important for the ethnographer experience the studio spaces as closely as the artist.

As explained in Section 3.2 whenever a "*researcher [is] participating directly in the setting* " he or she also becomes part of the setting. The choice of subject – artists studios selection in London and Southampton - was derived by my interest in both cities but mostly in artists and art creation and their art. As a landscape architect, amateur painter and as an arts lover I have a genuine interest in everyday production of art, but mostly how space affects artists and subsequently their art production. More than observing art and admiring it, I wonder about the spaces that allowed such pieces to come to live, and how the interactions that happen in these places play a role. I went daily to different studios and engaged with the resident artists. As such, fieldwork in the current research goes beyond pure observation. Participant observation assisted me in a better understanding of the relationships among the artists in their studios as well the activities they would undertake in the local neighbourhood. By

experiencing the artists studios I was given the opportunity to observe a privileged intimate space and ultimately how art creation unfolds. The observation stage occurred generally after the interviews, when I would ask the artists if I could observe the artist at work at some point. Some respondents where comfortable at the time with this observation, and this process started immediately, but some respondents refused, citing various reasons, either they were not comfortable to be observed or lacking time. As in some studios, as I was authorized to attend the spaces at any time - 'as 'The Arches Studios'-, I was able to observe some artists before engaging with them and ask for interviews. This allowed some important observations, and both witnessing socialization that happens in these studios, and the impromptu visits that happen between the different artists.
During the interviews artists also mention several locations that are part of their daily lives. As such, after each interview I visited all the different places mentioned by the artists, as a way to better understand their affect and their experiences in the studios neighbourhood.

As part of my ethnography, I was able during my observation state to sense the studio space, as be affected by the materiality of the studio. As such, section 5 and section 6 will also be featuring my views and impressions obtained focused on place, memory and imagination. These will focus on both my respondents as my own memories in my pursue to 'seek to know places in other people's worlds that are similar to the places and ways of knowing of those others' (Pink, 2015 pp 23). To understand the studio and the artist's relationship is to understand how their studio will results from the artists continuous growth and adaptation to carve a space optimal to his artistic creation.

3.3.1.2 Participant observation

Jorgensen (Jorgensen, 2015 pp.12) wrote "*The methodology of participant observation is exceptional for studying processes, relationships among people and events, the organization of people and events, continuities over time, and*

patterns, as well as the immediate sociocultural contexts in which human existence unfolds". Observation is fundamental to understand the meaning behind everyday activities, particularly in social studies. Participant observation, as Brewer explains is 'the data collection technique most closely associated with ethnography' (Brewer 2000, pp 59) as it involves getting to know the people in study through this close involvement and association. It also adds a dimension of personally experiencing and sharing the everyday work of the artists. As stated by Brewer (2000), the main instrument of data collection in participant observation is the researcher. The most important aspect of participant observation is to strike a balance between the outsider status and the inside role in the research. Here, this was achieved due to several factors. Firstly, the field work was time bound, which naturally limited the observation period. As a researcher in the artists networks, I cannot say that my outsider status was changed, nevertheless, I was able to participate in several artistic events and kept in contact with my respondents, which keeps me updated with their events and their artistic developments. As such, in a limited perspective I am an 'insider'. For the purpose of the present research, it was not completely necessary to be totally immersed sociologically, nevertheless, it was important to understand the artists language and the relationship developed with their studio so I intended to extend my observation period as much as possible. However, as this research was limited in time and thus this limitation hindered the observation period. There were also two locations to observe, London and Southampton which pressed even more the shortage of available time.
As a lone observer, I was bound to be selective as it is impossible to take everything in and, as Brewer (2000) states, when considering a whole universe of unknown a lone observer is only recording a small sample. Nevertheless, it is also the fact that although a personal view, that is filtered by my own reflections and perspectives of space, is still a view, it is also better and more informative than no view at all. It also reflects the fact that this study involves me as a person – my personal history, belief and values will be reflected not only on what I observe but also what I was able to observe. In the end I was a researcher, not an artist in the studio and as such during several times I felt intrusive in my observer role. This was felt in a particular case where the studio was also the artists home. One of my respondents needs to live and work in

London in their studio, which was also shared with another artist. In my role as a participant observant in this case, although I was invited to observe them in their studio and home, I felt that my observations had to be kept short, not only because in the end I had to return to Southampton – this artist was living in London, but because ultimately I was observing their home environment which at the time was shared with another artist. This case nonetheless provided me with a first-hand experience of the difficulties that artists need to overcome to be able to make ends meet in London.

Ultimately the present research intends to assert affect's role in the relationship between the studio and the artists, hence any indication of this relationship was intently observed. Several visits to different studios took place, and I was able to observe the artists in their studios while at work.
In Southampton, I was able to visit the studio spaces both more often and for longer. This happened firstly, because the commuting time is shorter allowing the extension of the permanence time with the artists and I was also given direct access to the space by the artists' studios manager. As a result, I was able to visit several studio spaces and spend considerable time there, up to 5h hours both during either mornings and afternoons. This allowed me to experience the spaces differently, as depending on who was also working and creating in the studio changed the studio's space, or how I was able to experience the studio space. This exposure was more limited in London, as I was not able to spend such a long time as in Southampton. However, I was able to visit Open Studios in London, where a new side to the studios and the artists was presented. These different sides will be further explored in section 6.
The artistic activities were centred on visual arts and included painters, sculptors, illustrators and designers. However, and since the research is also focusing on specific quarters of cities, for data purpose other artistic activities present within the case-studies analysed will also be integrated. From direct observation and fieldwork, I realized that collaborative works are often originated due to proximity on the shared studio spaces. The informal exchanges that happen in communal areas in the studios allow for spontaneous exchanges that can result in collaborations. Such collaborative works can be combine art forms in unusual manners, as the production of an art piece may

involve collaboration between different artists through these informal networks fostered by shared studios. These informal networks were amply observed throughout during the fieldwork, by participated observation. I was also able to observe the relationships formed by the artists within the shared studios. More importantly, my focus was also on the affect that the artists experienced by the forged relationships by sharing the studios. These were the interactions only possible to observe after a long period of time, as subtle changes to mood, emotions and affect are only observed after a long exposure which are complemented by the artist's views shared in the interviews.

Brewer (2000) states that a postmodern reflexive ethnographer should present a polyphony of voice's found in the field, as also have present the limits of the method, data and textual account. These limitations will be furthered in the discussion in chapter 7.

3.3.1.4 Visual methods: Photographic, sketches and written journals

During this edit stage of my research journey, I understood that my sketches and field diaries where important to present and could explain my findings. Therefore, this section will explain my photography and my sketches as a visual method to complement and interpret the artist's feelings and experiences, and understand how creating these, and my experiences, where important to understand the materiality that is part of the artists' studios. This will also contribute to an integration between memories, affect and materiality, as my experiences and sensory reflections will be reflected in my drawings. My journals will contribute to paint a more complete picture of the role of affect and the studio

Through this method, I will be embracing human geography as an empirical science (Latham, 2003), and I am using it primarily to sense both the studio spaces and urban space where the studios were located. Firstly, the photography visually documents the different studios visited in both London and Southampton in a way that supplements my descriptions. Secondly, it allows comparisons to emerge and contributed to visual identification of the differences between the both the studios and creative quarters in London and Southampton. Furthermore, and most importantly, it visually complements and validates the artist's interviews and descriptions. This photography stage also informs and illustrates significances of space overlooked during the interview stage.

Hunt (2014) explains how urban photography is able to capture images that '*engages critically both with the city and with photographic traditions – mainly uniting the inquisitive eye of the documentary*' (Hunt, 2014 pp153) .

Nevertheless, the photography is not entirely objective. I will also have to be reflexive about the photography process. As Pink (2013) notes, photographs are subjective to the photographer positioning (Pink, 2013). The way I have photographed the space is framed by not only my photographic knowledge but also by my sociological context this includes my upbringing, education, life experiences and, more subject-specific, life-long interest in art and photography. All these factors shape my decision when it comes to choosing, sometimes unconsciously, what to photograph. The photographs captured are

informative but also critical (Rose, 2001) . Since I am inquiring about affect in studio spaces, I was concerned with visual cues that indicated personal items in the studio spaces, as well as any adaptations to space made by the artist.
I began by photographing on arrival the locations I was visiting and systematically kept photographing throughout the visit. This was a process that allowed me getting to know the materiality of both urban environment as well as the studios. It was also a process that permitted first-hand contact with the artists. Photography functioned as an entry point to meet artists directly when visiting the studios. For instances, in Southampton I was granted access by the studios by 'a space' studio's director. On one of my initial visits to the studios I did not have a prior arrangement with the artists and began photographing the exterior. My photographing the exterior caused curiosity to one of the artists at work and we began a conversation, allowing me to both introduce myself and my research. Thanks to this, I was able to not only photograph the studio but to conduct a new interview. However, I was respectful about the ethical limits of capturing images, as will be further explained in Section 3.5. I always asked for consent before photographing either the artists' studios interior or their work. Since the artists were sharing studios, I had to ensure that I was not photographing another artists space or their work by asking what I was allowed to photograph beforehand any image capture. I warranted that I was both respecting the artistic work and the artists' privacy. These interactions with the different artists also contributed to further my understanding of the intricacies between artist and artistic work. Their work is personal and it was awarded protection not only by its author but also by the artist's colleagues, and this was witnessed by me while both observing and photographing the artists at work.
I aim to understand how the artists select the studio and how they change the studio space to better respond to their needs. During my participant observation period I was able to observe the artist's interactions with their studio space and inquired about objects in their work environment. These observations will enrich the analysis of both the artists and the studios and will contribute to the understanding of their relationship, providing a reflection on the observed studio and surrounding urban space.

My visual journal is documented in Sections 5.1 (London) and 5.2 (Southampton).

This photographic documentation aims to analyse and get a general sense of the feelings transpired through both the interviews and my explorations of the different quarters. This visual documentation, along with the interviews conducted will be integrated to answer how the artists experience and are routinely affected by space.

The visual methods followed the following stages:

7. Capturing images of both studio spaces and surrounding urban space – adding notes of relevant observations related to my experiences of the studio space and urban space;
8. Coding photographs;
9. Visual comparisons between case-studies;
10. Selecting best images to present arguments.

Rose (2001) suggests that the coding process should be defined by two different researchers to make the coding process replicable. However, as I was conducting this research alone this was not applicable and it constitutes a known limitation of this work. To assert the rationale behind my coding, however, a sample is presented in the appendix 5.

My different sketches, alongside my journals are part of my voice as a researcher. Although not systematically created, during my interview stage I was able to draw several sketches whilst conducting my lengthier observations. The sketches illustrate the working environment of the artists perceived by me, but also allowed me to experience the studio space as well.

My drawings at the time allowed me to feel more at ease during these lengthier observations, as also fostered a rapport with the artists. As many researchers explained, '*the researcher's actions are informed by their own sensory subjectivities while, simultaneously , their actions and the meanings of these are also 'shaped by local perspectives on sensory perception*' (Pink, 2015 pp 54). This is a crucial step on my drawing making while conducting my observations. As a participant part, also the action of drawing These are more than illustrations of the space, while documenting visually the space there are also notes complementing my observations.

Drawings have been used un post humanist fieldwork as a method '*for attunement to temporal, material and cultural relations'* whilst addressing immediate material relations (Brice, 2018 pp 136). As such these drawings allowed me a deeper understanding of the studio room that surrounds me alongside the relationship existing with the artist. Simultaneously, my own role in the studio's spatial setting its also justapoxed whilst the attunement of the relationship is sensed. More importantly, drawing allowed me to connect with my own sensory experiences of being in the studios and being part of the evolving relationship, however, also changing it. Since the artist and their studios have their own signifiers, by drawing in place I am also understanding how material items and tools of work in their 'profane' forms. This means that whilst drawing I more than observing, also experienced *being* in the studio alongside the artist. This intends to explore meanings and experiences, more than observation, but allowing engagement with artefacts in the studio space. As Willis explores, the meaning of materiality in objects and artefacts arise from human activation – not only the artists, but my own. In such case I will also be exploring the meaning by my own use. This activation, this use, also allowed to my realization of embedded values while exchanging informal conversations with the artists, while glimpsing their meanings.

As part of the artist-studio relationship, my presence and actions may affect this relationship, as the relationship that the artist explore while working in the studio alone may be different than the one witnessed. The influence of the presence of the researcher has been explored previously, as the presence will shift certain actions and performativity. Therefore, it is important to reflect my own affectivities and how they will interfere in my observations and annotations. Willis exposes how in a social-symbolic perspective both the human and the material relate and are brought together through the human use of the profane of material forms – in my particular case, pencils paper in the artist studio space. By using material forms, I will also attempt to grasp their meaning and their affect by being in the studio with the artist. As Pink explains, extreme senses push ethnographers to extreme realisations, so my own affect and my reflective drawings will allow a further exploration. As *' we often find ourselves drenched in - not just in discourses and words but in sensations, imaginations*

and emotions.' This was present whilst both observing and drawing. As by drawing as felt more at ease while experiencing the space and sparked conversations with the artist, natural curiosity about my background also emerged. While reminiscing about my background, my own experiences and memories these also triggered different emotions and sensations. The act of section, while reflecting on my own role as ethnographer, whilst

Drawings in this sense, are ethnographic snapshots of several processes. These will represent the relationship that I am witnessing, as simultaneously the way I represent it. Drawing as a process will force to reflect on what I am witnessing. As Dewsbury explains, *'are part presentational capture, part illustrative and part generative*' (Dewsbury, 2015 pp. 30).

As such, within the studio space capturing the artists everyday practices and the creation of art allowed me to understand how this relationship with the studio created the own artists identity. What also becomes evident is how the studio and the changes in context, the 'ways of knowing' change a person within the space. This process was pertinent for me as researcher taking part of the studio space.

A lengthy and informed observation emerged, as more details about the studio space were picked up with these observations.

I will also be actively engaging with enacting knowledge, as Sarah Pink explains, representation and writing can be key in understanding key aspects if activities of participants. In my research engaging with drawings whilst in the studios also allowed me another level of connection with artist and in this case also more than amenable to the research participants, it allowed another level of connection through drawing. As previously explored, also natural curiosity about my background emerged. Drawing was an activity that was a commonality, and through that I was able to engage both with the artists whilst this embodied knowledge conducted to other conversations that allowed

As a landscape architect, drawing is an activity that I comfortable conducting, as this was a skilled that I developed during my undergraduate studies, however, habiting a studio is will push me into an culture and space that we different from previous experiences.

Using drawing, I was able to be more self-aware and was able to reflect on my own identity when producing the drawings. As a researcher, the information that

was included in the drawings contributed to the knowledge of how the studio and the artist function. At the same time, as a drafter I am also creating in the studio. As researcher, drafting and practicing in the studio more than complementing my observations, this drafting process was the closest experience that could inform what the artist could experience by creating in the studios pace. As such I will also contribute to the production of new ethnographic knowledge via my own experience, habiting the studio and doing drawing work. This will tap into the idea of sensory subjectivity as Pink (Pink, 2015) explains, by shifting into our different self-identities. In my case, I explored how my different identities, as a researcher observing and note taking, and as drafter, experiencing the studio. As Coffey (Coffey, 1999) explores, my emotions as my ethnographic identity will be largely exposed in the conducted fieldwork and observations. In retrospect, I also underwent to a similar process, although haven't immersed totally, nor became 'native', as I am not an artist, I was never confused by my identity. By drawing in the studio, my identity as I was a research instrument myself, and this action did cause emotions, for instances by becoming nostalgic and remembering pre-grad times.
I am not an artists, and Harris explains, '*you don't need to be good at these skills to know them, but you need to experience them to know what it feels like'* meaning that even if my sketches are not top notch, I was able to experiment the studio space. Experiencing, and feeling the studio will be different as myself and the artists, have different backgrounds and past experiences that will inform differently how the studio is experienced. Nevertheless, it provided clues to understand the process and the emotions that could be involved in creating within these studio spaces.

3.4 Ethical practices

My research involves human participants, which meant I had to follow the ethical guidelines recommended by the University of Southampton. As such, before any fieldwork taking place, my methods including my semi-structured-interviews questionnaire had to be approved and reviewed by an independent ethics committee.

My ethical submission was made through ERGO (the University of Southampton online application system).

Research Method	Information distributed	Consent
Participant Observation	Participant information sheets were distributed by e-mail by the studio providers as to inform the artists of my presence. During observation period, information sheets were left in different studio sites.	Observations carried in public space are not cause for ethical concern. However, when observation happened in private property, as during my studio visits, participants would give their verbal consent to be observed. Both ACAVA as 'a space' granted me authorisation to enter the studio sites and to conducted observations, gathered that the artists observed were willing to be observed.
Interviews	Participants were sent participant information sheet as consent form by e-mail, prior to any interview. I also carried these forms at all times, and in case necessary I gave new sets during the interview.	I obtained a written consent received during the face to face interview.
Photographic journals	Participant information sheets were distributed by e-mail by the studio providers as to inform the artists of my presence.	Photographic journals were made simultaneously to the observation period. Similarly, when taking photographs in public space ethical consent is not an issue. However, when both photographing the artists, at work in their studios and to their studios, I was given prior verbal consent.

Table 3. 3 Table with the identification of the different ways I informed the participants and how I obtained consent for the different methods employed.

Generally, the ERGO process analyses who will be the participants[17], how I would be informing the participants about my research and how I would be obtaining their consent to participate (as shown in table 3.1).
An example of the information form given to my participants explaining my research and the written consent are presented in appendix 6.
Other considerations reviewed by the committee concerned my safety during fieldwork as well the participants'. Since the methods involved are interviews, I need to assure both anonymity and privacy of the participants in every document created. The respondents were anonymised in every document and a master file was created. These documents also were kept safe in files secured by passwords.

I conducted fieldwork that involved traveling regularly in and between two different cities. Hence, a risk assessment that described care and consideration regarding my safety was filled to assure the committee about my safeguarding. Potential safety issues to the researcher were identified as I conducted interviews alone. General measures to take during the fieldwork were taken, family members and friends were informed about my whereabouts at all times, and in case of failing expected arrival times local authorities should be informed. Other measures were used, as avoid walking alone late in night and notifying family member once arriving safely at home. My interviews were always conducted during day-time hours, so exposure to unnecessary risks could be avoided.

[17] My participants are practicing artists over 18 years old. If my artists minors, consent to participate in my research would have to be obtained by the legal guardian.

'Artists are extremely varied. Artists are not a single kind of person. They have a few things in common, (…) But actually they are extremely varied. They vary in their aims, they vary depending upon the moment in history'

Respondent 12

4. The artists

The opening quote for the present chapter illustrates the variety of artists. I aim to understand how the studio's materiality affects artists and mediates their studio selection. Understanding the characteristics of my sample of artists is important to further recognise how artists are differently affected by studios and urban space. Mostly, it is necessary to understand the individual artist and their history. This section will analyse the sample of artists purposefully to trace the artist's backgrounds and what drove their preferences for certain locations.

The definition of artists in the current research is broad, however the selected participants were practicing their art seriously and considered themselves to be professional artists. All interviewees develop their activities in visual arts, and most of them are highly educated (Figure 4.1). Having a formal training in the arts was not a pre-requisite to be part of the study, as the only requirement was for the artist to have a personal commitment with the practiced art as a central life activity, either in Southampton or London.

In my study sample the artists are working from home or in either individual, independent studios or studios managed by an organization of studio providers. I interviewed artists working in individual studios and shared studios offered by studio providers in different premises. Studio providers are able to offer both individual or shared studios. These organizations are [space] or ACAVA in London and 'A space for arts' in Southampton. Since the nineties the studios in the East End have been decreasing continually. I interviewed artists who have been directly affected by the studios' disappearance caused by gentrification processes in the area. In the East End over seventy studio blocks have existed since late sixties, and I interviewed artists working in both independent studios as in studios managed by well-known studio organizations.

With a general population of 3.399.402 in the 2011 Census, and leading in the creativity sector London is the UK's largest metropolitan area. Contrary,

Southampton recorded a residential population as 328.507, nevertheless still an increased number when compared with the previous census. This shows that Southampton is attracting population, which is supported by the increasing number in population captured by recent census. We also find a different situation when comparing the contributions of the creative industries for both areas, if London shows a GVA 2.454m£ the South East area only produces 1.348m£ (DCMS, 2015). This is a repercussion of the arts market present in both areas. The gap becomes clearer when looking at the numbers of artists working in both cities. London reported in 2015 the number of working artists of 12.425 whereas in Southampton the number of artists was merely 231 (Office for National Statistics, 2015). Although the number is indicative of a clear difference between the two cities, the mere analysis of the census has to be read carefully. As it was stated in the interviews, most artists, particularly in Southampton have their creative activity as a second employment, which may not show in the Census as this inquiring cover mostly the main activity of an individual.

Population diversity although the census reveal that the diversity existing in Southampton is considerable, which for many is also an incentive to relocate to such areas.

If it is clear that the level of the creative market is limited when comparing London and Southampton. However, such embryonic market also implies less competition, which it can also be appealing (Hracs et al., 2011). Also evident is the importance that the grassroots activities have within the city of Southampton. Although similar activities can be found in London (as the Stockwell studios case), the complexity levels that established creative institutions and agencies display are dramatically different. In London agencies to support artists (as is the ACAVA, ACME or [space]) are easily found, however the same does not happen in Southampton. As of today, two agencies are actively able to provide studios and support to Southampton's artists, 'a Space for arts' and Unit**11**. The local universities such as Solent University only provide studio spaces whilst artists are students. A similar situation is found in the Winchester School of arts. Nevertheless, artists still decide to live and work in Southampton. It exposed the affective reasons that artists choose to remain in the city, as family ties and friends.

Up until recently the arts scene started to emerge in Southampton, not only with the development of independent organizations to provide studio space but the emergence of the arts industry in the form of important alumni that graduated from the Winchester School of Arts. Southampton nowadays is recognized as one of the best 10 cities to work in (Seager, 2016). These diametrically distinct cities will provide a rich and diversified data, which will allow a better per perspective of the different circumstances presented by artists for selecting both cities whilst elucidating on the role of affect and emotion in their choice of work. Although it was not feasible to interview anyone directly involved with the local authorities, due either to difficulties in ascertaining the authorities and individuals involved with the regeneration I researched programs employed by the local authorities in both areas, as to have a complete illustration of the urban processes taking place in both cities. The urban restructure is relevant, as it changes the spaces available for the creation of artist's studios, and will interfere with the work developed by the Studio organizations in both cities. The critique to the urban restructure and the shrinking available studios will be fully explored in section 6.

This chapter will categorize and have a general sense of the different artists groups to better understand their characteristics in both cities. These differences will allow an understanding on how the artists identify themselves and how emotionally attached they feel with the place in question. This emotional attachment may provide insightful answers when considering what moves an artist to locate in a certain area. Previous research focused on amenities provided by central urban areas privileged by artists such as affordable studio spaces as links to customers, suppliers or downtown art scenes (Ley, 2003). Recently a new body of research focused on advantages appointed by artists when residing in suburban areas (Bain, 2013). Artists residing in suburban areas tended to prefer proximity to nature provided as the better quality of life offered by suburban regions, moreover as these areas offer better possibilities to house ownership (Bain, 2013). However, there is a tendency to forget that specifics group of people, such as a group of artists, are still individuals, with their own differences, their own needs, their own aims and desires and mostly with an emotional attachment to both space and their social

environment. These factors are usually neglected when analysing motives for artists to decide to locate in certain areas. As previous research (Ley, 2003; Bain, 2013) showed different reasons behind the artist's location in both inner cities and suburban areas, however focusing on the place characteristics, rather than the artists themselves. This research intends to better explore the relationship and the reasons behind the artist's decisions focusing on the artist, their personal motivations, emotions and affect. The semi-structured interviews, based on samples from both cities, yielded a rich body of data that will facilitate such an analysis, which is mostly interested in the emotional attachment and affect which will inform artists on their decision. The interviews conducted were lengthy, revealing each artist's life path, information essential for an understanding of their activity needs or their location and studio choices. Nevertheless, it is important to explore the critical differences between the artists found in both cities. Since focusing on the individual rather than the place, I intend to ascertain the differences and similarities between artists who decided to locate in either London and Southampton, while contributing to a better understanding on what drives the artists to cluster in certain areas. As mentioned earlier, previous research concentrated on place and the amenities provided by these locations, rather than the individual artists and their personal motivations, preferences and emotional attachments. I will contribute to knowledge by enlightening on the personal, emotional affects which leads artists to select a certain studio and location. Hence, the understanding of each artist, whilst constructing a general depiction of typologies of artists located in each city contributes to the analysis of the reasons and personal motives, which drives the artist's decisions.

To begin this analysis, the present section will roughly construct the identity and characteristics of the interviewed artists from both cities. The findings reflect the occupations and choices (as selected city to live or studio location) of a sample of artists from both cities and provides insight into what may be happening to the population of artists both in London and Southampton, whilst highlighting the main existing contrasts.

The range of activities practised by the interviewees is diverse in both cities, ranging from mixed media artists and textile artists to sculptors. However, a

significant proportion of the artists were painters, both in Southampton and in London, as the following table (table 4.1) illustrates.

Artistic activities	City		Total
	London	Southampton	
Illustrator	0	2	2
collage artist	1	0	1
flute maker	0	1	1
mixed media artist	3	5	9
painter	11	7	18
printer	2	1	3
sculptor	3	2	5
Photographer	2	0	
textile artist	2	2	4
Total:	**24**	**20**	**44**

Table 4. 1 Artist occupation by city.

Table 4.1 reflects the primary artistic activities practiced by the participants, although many of them practiced in several mediums, for example Respondent 01 who was both an illustrator and a photographer. Similarly, Respondents 12 and 4 were studio managers alongside their creative occupation as painters. The artistic activities undertaken by an artist are particularly relevant when considering the studio space, as the demands and needs of their practice are a factor to consider.

One of the differences between the artists in London and Southampton relates to their occupation. In London, most artists were fully dedicated to their art and were largely self-employed, where the artistic activity was either their sole occupation or was carried out in conjunction with a related occupation, such as a position in the arts education field. The relatively frequent occurrence of artists in the education field supports both Adler (Adler, 1979) and Bain (Bain, 2003) , who claim that we commonly find artists holding a second occupation at different levels of the education system, teaching at university level, in secondary schools, or even in community art courses.

The artists I interviewed both in London are mostly self-employed. This trend is not surprising, as it is commonly found in the arts field (Cohn, 2010). However,

self-employment amongst the participants is slightly higher within London artists. Most London artists were fully dedicated to their art whilst in Southampton the findings paint a different picture. While in London, 96% of the respondents were solely dedicated to their arts practice, in Southampton only 40% can practice their arts full-time. In Southampton, most interviewed artists hold two jobs: their principal activity was a job in the labour market, which was their main source of income, while their art was usually a secondary activity. Moreover, this job could be completely independent of, and unrelated to, their art (as a full time scientist, shop worker or a veterinarian). However, some artists do hold jobs in connection with art, as working in art galleries (John Hansard Art gallery) or art schools (Solent University). The necessity of a second occupation may be related to two distinct factors in Southampton: firstly, the undeveloped nature of the commercial arts market in the city, and secondly, the need to raise household income. Given the previous statement, it is fair to assume that Southampton is not a city where It is easy to survive solely on the products of artistic activities, as one participant, Respondent 11 a young sculptor working in Southampton explains:

> '*Southampton is not an easy city for commercial contacts, but that has happened. Southampton is not an easy place to sell work; at most you sell £50, £100, at most. It's not that kind of city*'.

Respondent 09 a young painter working in 'the Arches' goes further to explain that Southampton '*has a lot of poverty',* therefore the purchase of art is not a main concern. The artists who are commercially active, are so through previous contacts, as in the case of Respondent 10 who states '*when I moved here I was already working, so I was already selling and my contacts come from those previous connections*,'. A second reason is related to the artist's family situation. Most participants interviewed in Southampton are mature artists with families, which means that maintaining a steady household income is crucial.
However, there is another side to this reality, the fact that a clear choice was made to practice art as a second occupation, and choosing to keep these two occupations independent of each other. Though this always implies that the first occupation would always be subsidising the arts practice, as the arts practice would not be paying for itself. While some artists do desire to make a living from

their art, others are not doing so and having a secondary occupation allows the practice of art in a more free manner, as Respondent 28 explains: *'… still being a vet, and so I don't have to earn money through my art work at all, so it's all purely about making things according to my interests and my own drives'*.
Another artist illustrates a different situation, where their art results directly from their main profession, which informs their art practice, as a way to communicate science, as Respondent 21, a geneticist, explains:

> '*I should try and encourage people to think about what we do and try to make them understand about what we do. That was my first realization that we should communicate in a positive better way to people who haven't got the science background, about that world, what they don't see at all. That was my main reason to produce art. Explain what I do as a day job, as an artist practice.'*

Although most artists wish to derive financial independence from their practice, few artists can succeed in generating sufficient sales or getting funding for their work. To make a living, it is common for artists to find a second job that enables them to continue producing their art. Respondent 16 a mature sculptor working in Hoxton, explains how an artist makes his livelihood:

> '*The circumstances are always difficult, I do some part-time teaching, but unfortunately very little, and I make sells, I do commission work and get the art grant, just sort to get by.*'

Some respondents go as far as explaining that practicing art is a privilege that not many can afford, as Respondent 25 a young visual artist working in Southampton explains that many artists *'don't have either the privilege or luxury to dedicate … fully to the practice [of art]*'.
The financial struggle is found in both Southampton and London, although may be more preeminent in Southampton, where artists holding a second occupation is more common. Even though the financial aspect of the artistic life was not focus of this research, it tended to inadvertently creep into the discussion, as it is a concern that lies in the background of people's lives. The matter is more present in London artists, due largely to the high cost of renting

in this city. This subject will be picked up in later chapters of this work when discussing the studio practice.

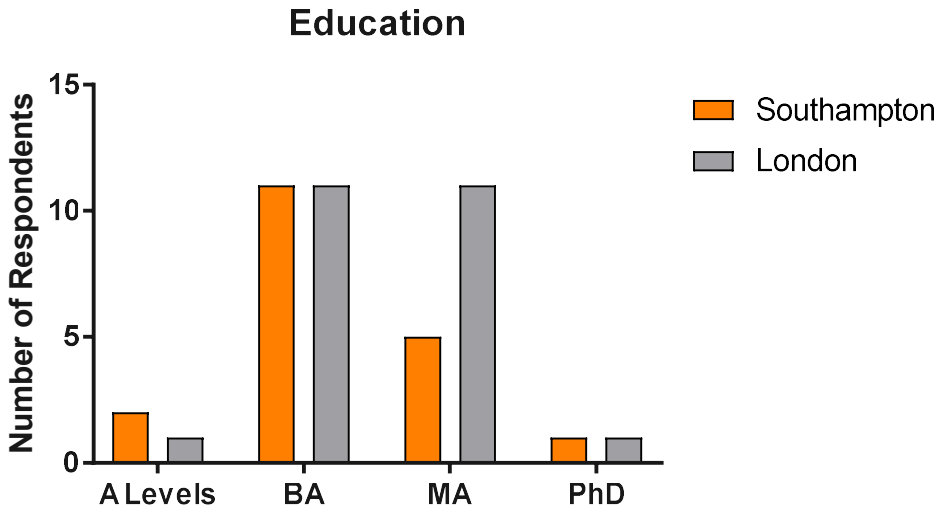


Figure 4. 1 Respondents by highest level of education by city

It is important to highlight that both cities present highly qualified individuals (as Figure 4.1 shows) working in professional occupations, which goes against the general consensus that it is most common for artists to hold jobs in unskilled or semi-skilled fields. The present data suggest that this is not the case in either London or Southampton. Both cities had highly skilled professional artists that hold a second occupation either teaching at the university level (such as Solent University in Southampton or Goldsmiths in London), or holding various technical occupations.

4.1 Artist generations

I began chapter 4 by looking closely at the occupations held by the artists, and also noting the different studios visited. I also described the different art scenes that I found in London and Southampton. I will describe the respondents' age categories, while asserting the different ways that they experience the studio spaces, while noticing certain preferences.

Although during the interview, the artists were not asked their age, as I considered it sensitive information, I estimated the respondents' age by observation, at the beginning of the interview whilst some participants volunteered this information while answering different questions. My artists sample in both London and Southampton contains different proportions of artist's age groups.

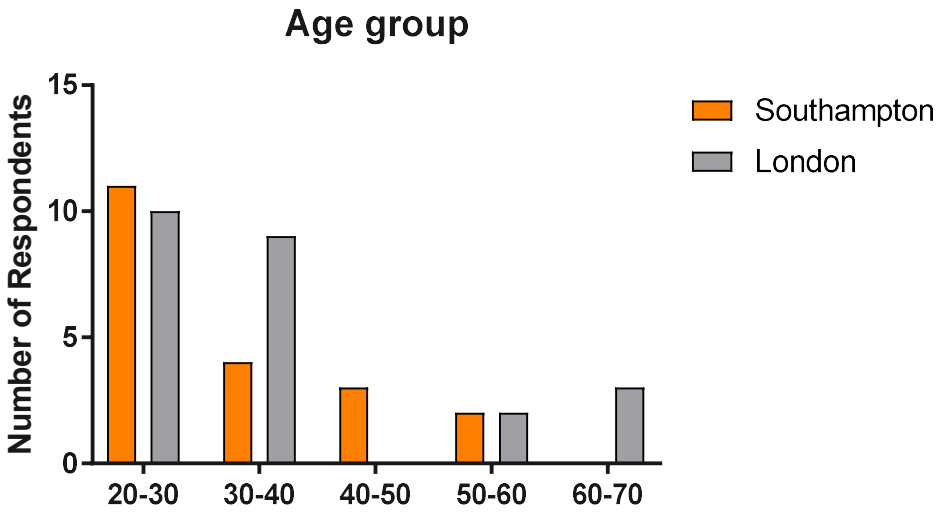


Figure 4. 2 Artist age by city.

As previously mentioned, the present research is focusing on the individual artist and their characteristics rather than the place. The focus shift demands a more careful analysis on the artist, as such, relevant information that contributes for the understanding of the artist's characteristics present in the area will provide insightful data on the types of artists clustering in each city. I was able to find in Southampton a larger presence of younger artists, aged between 20 and 30. This age group consists of young artists who have recently finished their studies at local universities, including Solent University, Winchester School of Arts and nearby universities such as Portsmouth University, and are following a professional career in the city. In London I was able to interview younger

artists group, although in a lower proportion, and a greater presence of artists in their 30s and 40s. This generation is mostly represented by overseas artists, who moved to London after a previous unsuccessful experience in their home country, and were keen in live in what is considered to be a super-arts city, as explained in section 4.3. These findings are validated by my participation observation stage, to the different studios. I also understand that this may not reflect the entire artistic population present in either Southampton and London. Nonetheless, these different age groups are reflective of how different artists can be, and how these are affecting their attitudes toward both studio spaces and surrounding urban space. I will be expressing these differences subsequently.

London finds its younger artists eager to live there and find jobs in their artistic field. I found in Southampton a significant percentage of mature artists, aged between 40 and 50. This age group consists mainly of artists who have another job held in conjunction with their career in the arts. I was able to interview an equal proportion of artists aged 50-60 in each city. I found in London, the oldest age group, 60-70 years. This older generation of artists represents a new artist class, i.e., retired professionals who now have the time and a sufficiently stable situation in which to indulge a career path that would not have been possible in their younger days, as Respondent 31, a retired London photographer, now a landscape painter, explains:

> *'Well, I was a photographer for 40 years, and at the time, even as an advertising photographer, I always wanted to paint. And the opportunity arose for me to do it and I returned to Art School, and that's what I am doing here … I went back to Art School when I was 54 and I did a BA at City Guilds London, and from then I only painted professionally (…) The freedom to do so, not having to work 24/7, you know, I brought up a family, we were lucky because I was in a very well paid job, being a self-employed photographer in those days we would earn loads of money, and I was able to cash in on that about the time I was 54. So I was very lucky'.*

A similar situation is described by Respondent 38 retired photographer working in Hackney Wick,

'I have now retired from my main work which was in education and television, I was in the creative sphere, and I was looking for a space in the last three years. And I did that because I wanted to change my life, I wanted to devote my attention and time to my art and I had the space and time to do it.'

Either due to financial resources or family reasons, these artists now had the opportunity to pursue their artistic career. This situation may not be surprising, as due to increasing lifespan in Europe, changes are occurring in the labour markets, as older workers are still employed (Walker, 2008). Research is focusing increasingly on active aging (Walker, 2008), mainly on policy discourses and health issues, although the potential to follow a second career path is still present and should be an area of interest. This is reflected in the situation of some of the artists in London, as the older generation is pursuing a second career later in life in the art field.

The Southampton artistic community is largely comprised of young and mature artists, each of which has a distinct perspective on their artistic careers. The younger generation is represented by artists who finished their studies and are attempting to pursue a professional career in the arts in Southampton. A completely different scenario is illustrated by the mature generation, whose primary employment provides their main source of income, while their art constitutes a secondary activity. The latter is not considered to be a hobby - as previously explained, the artists considered themselves to be artistic professionals, often holding a third level qualification in this field. However, maintaining a steady income solely from artistic activities is difficult in Southampton. A clearer image of the artist identity in Southampton will be discussed in later sections.

By considering the different age groups, I will be looking into the different attitudes towards studios, and surrounding environment. This age difference also expresses differences in priorities between older and younger artists. I will relate the differences found between their life situation and their studio preferences (between shared or individual studios) as also how they use the surrounding space. I found during both the interviews and the participate

observation stage that younger artists prefer shared studio practices and rely on their peers' opinions whilst conducting their artistic activity. This was observed during my field work when visiting the different studios, both in London as in Southampton. Shared studios were occupied by younger generation of artists, as I was able to find university colleagues sharing studios (as happened in 'Mare street' Studios). Younger artists referenced several times during the interviews how valuable it was to share studio spaces. This collaborative artistic practice is the reasoning behind the creation of shared studios in Southampton, as a founding member explains:

> *'it was to provide that space for in between living art school and actually help with other likeminded people to develop what you are going to do.'*

These shared studios where created as supportive environment to nurture the creativity of the younger generation of artists. Working in shared spaces permits artists to overcome creativity blocks, as Respondent 08, a mature textile artist working in 'the Arches' studios
describes:

> *'is really important to be in an artistic environment with some other artists, creative, so when you are stuck on something you can talk to other people you can have that sort of communication with other people'*

Sharing studio spaces with other artists' can be a helpful process to overcome working barriers, as a creative block. Artists recognize that interacting with fellow colleagues can help overcome these creative obstacles. Respondent 02 a young painter working in shared studios in Southampton, explains that in shared studios exchanging opinions and providing support between peers contributes to the development of the art piece as indicative that the artwork is progressing in the right direction:

> *'people there, like is nice to have in advance an opinion, it is good to have an idea, and kind of say, that is alright but what about that, you know that is good.'*

This reasoning was also reinforced by Respondent 21, a young textile artist working in shared studios in Southampton:

'it was good to have the feedback and the discussion and also the support to kind of you know, you are doing ok.'

Positive reinforcements contribute to the development of the art piece, as the artists feel encouraged by receiving positive feedback on their work and their ideas. As respondent 02 a young painter working in 'the Arches studios' expressed, the exchange can be conducive to improvements and build up on the presented idea, as fellow colleagues can offer better suggestions and other alternative ideas. On the other hand, the older generation of artists prefers individual studios, as more silent and solitary environments. This was explained by Respondent 31, a retired photographer, now a landscape painter working in an individual studio managed by studio providers in London:

'the whole idea if you like is to be like monks in a cell, and you come in here to make work. And because being noisy, disturbs everybody else, you have to in silence so it is like monks in a cell. I love that, I mean for me that's heaven.'

The different preferences between shared studios and individual studios were observed during field work, as younger artists were sharing studio spaces and the older generation occupied individual spaces.
Older artists did not expect to be peer-reviewed by other colleague artists while developing their art pieces. This is expressed by Respondent 32, a mature painter working in an individual studio in the same building as the previous participant:

'I can inspire myself entirely on my own, and not by having a conversation with anybody. …but I don't need them [colleague artists] in order to make work, and I certainly don't collaborate in the sense that we tell each other what we, what would be the right word, inspire each other to make work, you know,"

Older artists can go so far as exhibiting their works in a first time show without showing their works beforehand, as Respondent 35, a mature painter working in an individual studio narrates:

'I thought people would laugh at some of the things I have done, and they did, but in a nice way. They found some of it amusing. But that was the first time I ever showed my work''

Although working in studios which are occupied by other artists, the development of their artistic work can happen in a solitary manner. The older generation did not express during the interviews any need to exchange ideas or opinions relating their artistic work with peers. Surprisingly however, they did express that working in a creative community was important, as Respondent 35 a mature painter working in a private studio explains:

'you are surrounded buy other creative people, which gives you a buzz rather than just being isolated,… But if you are in a community that makes it much more interesting.'

The different generations also manifested differences in the ways that the explore (or not at all) the surrounding bohemian environment. Particularly in Hackney Wick, I found an increasing presence of pubs and bars besides the artistic studios. If the younger generation expresses the presence of pubs and cafes as important, the older generation does not value the existence of these places. Respondent 31 a retired London photographer, now a landscape painter, goes on explaining how the older generation does not explore the bohemian environment that surrounds the studios:

'And as far as, and again I am 68, I am not going clubbing or get drunk in the pub or well my days are over for that.'

This view is also shared by Respondent 35 a mature painter explains:

'by the time I finish here I am too exhausted to do that, I just go home and cook and eat, so . But there are plenty of bars around, but mostly they are for an younger generation than me.'

The older generation recognizes a bohemian environment surrounding the studios as tailored for a younger generation. This is also validated by the narratives of younger artists, which value the existence of these third places, as

Respondent 39 a visual artist working in a shared studio in Hackney Wick notes:

> *'yes, there are a few cafes and there's a nice community feel the area is nice,'*

Respondent 40, a photographer working in Hackney Wick explains how these third spaces are valued, not only for breaks for lunch but also for general meeting and social interaction:

> *'couple of places where they had open plan spaces and that, and I also remembered this, there's this guy in this van that sells sandwiches in the main yard, and that's where you see everyone. So he is not here in the weekends, but that is great because it's a place where you can go and well that's not the only place but its where you can get sort of cheap food. So you get this weird mixture like in Hackney a salad costs like 15£ or sorts, and you just get it from a back of a van for just 1.99£. …like 99yards and the White Building, and that's a great place, I go there because there's lots of meetings and stuff there,'*

The yard where the van appears is a common place for artists to meet. These are informal interactions that happen in the public space and are valued by the younger artists. The narrative also indicates how the presence of these places are also reflective on the increasing costs, noting how it is possible to find contrasting prices depending on where you are buying your meal.
This demographic analysis is an important contribution for the construction of the different artist characteristics identities present in both cities.

4.2 Artists and migration

Even though artistic migration was not intended to be the main focus of the present research, inadvertently the interview findings reflect another crucial difference between the artists' migration patterns in the two cities. It is well known that artists are an extremely mobile group (Markusen and Gadwa, 2010, Markusen and Schrock, 2006) and the interview results also demonstrate this mobility. However, a closer look shows significant differences between both the provenance of the artists and the distance they have migrated.

A significant proportion of the artists interviewed in London are international, and as previously mentioned, fully dedicated to their creative activity. Some originate from various European countries, whilst others have come from the United States, Canada and Caribbean.

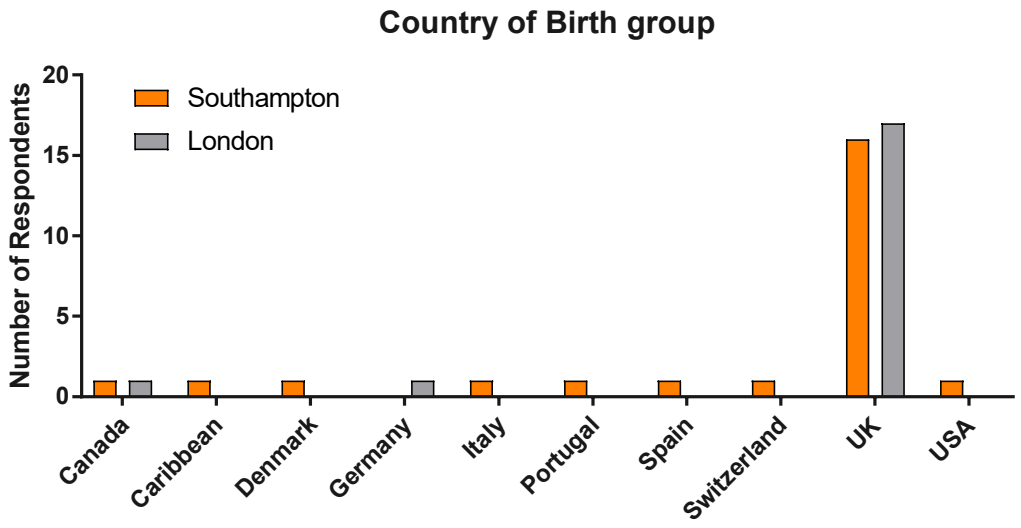


Figure 4. 3 Artist country of origin by city.

In Southampton, the collected sample shows a distinct artist population, where most artists are from the United Kingdom, with the exception of three artists migrating from Germany and Canada. The information depicted in Figure 3.4 confirms what is already well known, i.e., that artists are quite mobile (Markusen and Schrock, 2006). However, the difference between the two case studies

relates to the distance moved, as in London the artists originate from all over Europe and beyond, while in Southampton, the artists originate mainly from within the UK, and in particular southern England, including Portsmouth, Somerset and Dorset.

The mobility of artists is not an original finding per se, however the interviews allowed a closer look at their motivations. If previous studies have found correlations between the artistic activities and cities (Markusen and Schrock, 2006), the present research shows that this might not be a unique and clear objective. Their motivations to move to these cities are different and much more complex.

London, as an arts 'supercity', is a reason frequently cited by the artists to justify their selection of city to live in, as Respondent 23 young textile artist working in Hackney explains:

> '…*I thought that living in London would be lovely, so mainly the fact that it was such a creative hub there's so much research capabilities, here there's so much art and sculpture, …' or 'London is important … , a lot of the things are happening in London, a lot of the things that are artistically happening…it's a very important city'*.

A closer look shows a trend where overseas artists are quicker to claim London's status as an arts supercity as a reason to move to or to keep living in the city, whereas British artists cite other causes, including family reasons or the fact that their studies or workplaces are located in the city. For instances, Respondent 40 a mid thirties photographer, moved due to their partner finding a job in London: '*my husband worked as an animator, and we moved like 7, 8 years ago, when he first started his job',* whilst Respondent 18 a mature sculptor working in Hackney, moved to be closer to another family member: '*So we moved out [to London] with my father, I would say. He changed his job'*. Others have simply always been living in the city, as is the case of Respondent 13 young painter working in London: '*my family is around, all that I know is here [London], so I just stayed here'*, and Respondent 37 a young collage artist working in Hackney Wick: '*I always lived and worked here in London',* or moved

there due to other family reasons, as Respondent 34 a young painter working in Hackney Wick explains: '*then ended up back here [London]. I moved back here because I got divorced then'.*

Other reasons often cited for the move amongst British artists are their studies, for example Respondent 25 a young visual artist working in Southampton: '*It was due to my art degree'* , Respondent 36: '*I came to London to do my art course at Chelsea Art College',* and Respondent 35: a mature painter '*…I came here to do a one year Fine Arts diploma, after I finished teacher training…I came here for a year and end up living here. It has been 35 years since'*. Even though the reasons to live in London may be unrelated to its cultural importance, the recognition of its benefits is clear, as Respondent 32 a mature painter working in Hackney Wick explains: *'The exhibitions, you know the whole cultural life. You can see anything you want here. The other thing I do relies on being in London, there's a lot of art activity in London, and that's where the work is'.*

Overseas artists are more inclined to move to London for its artist-friendly environment, as Respondent 14 a mature visual artist, who came from Switzerland to live in London claims '…*I really liked London and I think for an artist it's a good place to be.'* Other explanations from overseas artists are related to their artistic peers as, surprisingly or not, they feel more connected to the local artistic population, such as Respondent 24 who moved to London from New York: *'I felt I had a much stronger group of peers…here, so painters and artists, I met more here than I knew in New York*'. For some artists, the current London creative climate entices them to return, as Respondent 19, a British artist who lived in the United States for some years, explains:

> '*so I came back to the UK and that was in about 2000 I think, and I was also inspired by the creativity that was happening in this area [Hackney]. You would walk around and you would see stencil art, and that was a really good energy that was happening here. So I decided to move back here [London-Hackney]'.*

Respondent 15, a mature visual artist, explains the importance of living in London, and the choice to remain in the city:

> *'If I want to buy material to work with, that's here, the latest technology is being developed here. The designers that are developing amazing work, who I want*

to be next to, they are here. The artists who are doing amazing work and pushing the boundaries of experimentation in art, if they are not here, they probably have work represented or shown here…Of course the city also demands a lot, and it changes, but little by little you can do it. Every month I talk to people who are either willing to go to cheap places such as Berlin, or South Europe as Spain, and we always have this never ending conversation because there's always a better place, somewhere else, but for now this is the best place for us to be.'

Other explanations for living in London relate to artistic work, as Respondent 31 a retired London photographer, now a landscape painter states: *'…So the things I was interested in painting were here, and related with my ancestry*'. The study findings show that most artists reside in Southampton due primarily to either study or work reasons, rather than personal preferences. Most artists currently working in Southampton moved there initially for study, follwed by employment and finally family reasons. Several respondents explained that their move to Southampton was motivated by their studies, and following the conclusion of these studies they remained in the city, as Respondents 03 and 06 illustrate: *'the university…I graduated in 1999 and I decided to stay, after that*', '*I live in Southampton. I moved down here when I started uni back when I was 19, and just stayed here ever since*'. For Respondent 04, a mature mixed media working at 'The Arches' studies here opened the door to a job opportunity, which resulted in this respondent remaining in Southampton: '*I was doing an MA in Winchester School of Arts and one of the professors from here [general hospital], from the faculty of medicine, saw my work, we've applied for the Liber Field grant and he asked me to come down and work with him here in the biomedical imaging cancer society*'. For another respondent, Respondent 05 a mature sculptor, a job opportunity was a reason to move to Southampton: '*I was offered a job doing nightshifts as a caretaker here in Southampton. A friend of mine was running this place, and that's what I did, doing nights and looking for a studio'.*

Another factor often cited for moving to and living in Southampton is family, as in the case of Respondent 08 08 a mature textile artist working in 'the Arches' studios *'…my family was in Southampton*', where their family is the sole purpose to move to the city as it is for Respondent 01, a young illustrator

working in ‘the Arches studios’ *‘I have come back here because mainly for family and friends reasons so…and then fitted my work into that* ‘, or Respondent 09,a young painter working in Southampton who however leaves the door open for a future move: ’*I suppose I have family here, but never say never you know, I may leave one day*’. Family can also be a motivation for moving in combination with other factors, situation illustrated by Respondent : ‘*my family moved here [Southampton]*’, or a combination of both family and studies, or Respondent 08: ’*I suppose I did my degree in Winchester and my family was in Southampton.’*

Findings show that contrary to that observed in London, respondents living in Southampton never claimed to have moved or remained living in Southampton due to the city per se, but rather for family, work or study reasons. In London, respondents referred to the city’s arts and creative scene as a reason to live in London, whilst in Southampton, this reason was never given.
It is not surprising that third-level education appears as a main motivation for artists to move to Southampton, as the city hosts both the University of Southampton, Winchester School of Arts, located in Winchester, which delivers an important arts program, and Solent University, both of which provide degrees in the arts field.

4.3 Final considerations

The previous sections identified the different artist's groups and their characteristics in both London and Southampton. I began by addressing the artistic activities performed by the artists and their occupations, followed by an analysis of the artists' demographics in both cities and how these were reflective of how they experience the space. This allowed me to find unsuspected differences, as different attitudes toward studios shared or individual displayed by the different groups. The younger generation of artists prefers to work in shared studios as they value the feedback that their peers can offer. On the other hand, mature and older artists favour a more solitary practice. This is reflective on how artists select their studios, between individual or shared spaces. The age differential is also expressed on how artists use the surrounding urban space specifically third places. If mature and older artists don't value social interactions that are offered in public spaces, and identified these spaces as catering for younger individuals, the younger artist expressed how these spaces are important to their artistic lives.

It also addressed the difficulties experienced by the artists in both cities and finally highlighted unsuspected reasons behind the artists' migration, as family. If previous research shows that migration is sensitive to the life cycle (Markusen, 2014), these analysis are considering only an age differential. Such expositions are unsatisfactory as fail to illustrate fully the reasoning behind artists migration, for instances merging family concerns and progressing studies as exposed by Respondent 08. This section is exposing the complexities behind artists migration as showing that mere age differentials is insufficient to understand the reasoning behind artists migration. Family reasons are often cited motivations for moving to Southampton, which was not often cited in London. Whilst in London, artists chose to live in what is considered to be an arts supercity, or the experience to live in London a clear motivation to relocate, along with studies or work reasons.

Overall I aimed to expose the complexities behind the artists' lives, how these differences reflect not only on how artists selected their studios, as it also

reflects on their decisions to locate in each city, London or Southampton. I also illustrated the various problems faced by artists in both cities, whilst highlighting the role of an artist's individual life path in making the decision to live in either London or Southampton. These may not be as obvious as simply the desire to live in an arts supercity such as London. Several respondents mentioned financial restraints related to living in the city, including Respondent 20 a young visual artist working in Hoxton: '*London is so expensive, that's one very big disadvantage,'* and Respondent 15 a mature visual artist : *'Obviously everybody is complaining about the costs of living here'.*

Selecting contrasting cities such a London and Southampton, highlighted the variety of factors that contributes to artist's decisions on location. The interviewed artists manifested that the decision upon residing in Southampton rested more on presence of family in the city, progressing their studies and job offers rather than the amenities offered by this city. Hence, their life circumstances play a fundamental role on their locational preferences. This offers new insights on how artists migration patterns happen and offered the perspective of residing in a city relying on artist's life path.

'Whenever we enter the land, sooner or later we pick up the scent of our own histories'
William Least Heat-Moon

5. Materiality of the Studio and artists affects

This section will look into materiality, particularly materiality of the studio and how it interacts and affects with the individual artist. When discussing materiality Jane Bennett explains how *'the capacity of these bodies was not restricted to a passive "intractability" but also included the ability to make things happen, to produce effects. When the materiality of the glove, the rat, the pollen, the bottle cap, and the stick started to shimmer and spark, it was in part because of the contingent tableau that they formed with each other, with the street, with the weather that morning, with me.'* (Bennett, 2010 pp 4). Bennett suggests that materiality besides interacting with each other has to interact with the individual, as any studio object, or the studio itself will interact with the artist. This connectivity is profound to the extent that a studio change affects how the artist produces their work, as Pat Alger explains that after a studio change '*was no longer surrounded by the subject matter which for years I had been accustomed to painting. I had to find a new way of working by painting from drawings and small oil sketches*' (Whybrow, 1994 pp 4). As how the materialities interact with each other, for the artist and their materialities in the studio as stated by Pat will contribute to the way the artist creates. The artist forms an affective attachment with their studios: the artist is surrounded by a specific materiality that with times the artist grows accustomed to the point that is conducive to creative work.

I opened this section with a quote by William Least Heat-Moon that suggests a connection between the individual and space forged along time. The histories and memories carved by the artists whilst experiencing places may inform how a new place, their studio environment is experienced. This section will be exploring the artists perceptions of the studio based in their sensory experiences and affect.

The way This is also important when regarding Hecht's that narrate how a home is a journey if collection of memories through objects (Miller, 2001).The memories find their material manifestations, as each object has its own

histories. The accumulation of memories and objects its only possible through the individual's experience and journey through time. This accumulation will inform affect and emotions experienced by the artists in their studios.

This section will be furthering artists attitudes towards studio considering their affect and materiality of the studio. I began by exploring the concept of materiality in the literature review, and associating materiality and affect. This section will delve into studio's materiality and the role of affect experienced by the artists.

Studio materiality within my research will therefore '*embrace subject–object relations going beyond the brute materiality of stones and considering why certain kinds of stone and their properties become important to people'* hence materiality develops a *'dual significance. It signals both a disciplinary move away from empiricism and a new holistic concern with the understanding of the meaningful relationship between persons and things'* (Ingold, 2007 pp19)

Drawing on Rantisi and Leslie's arguments, the following sections examine the studio's materiality form and how it affects artistic practices at both the functional and symbolic level (Rantisi and Leslie, 2010) . Section 5.1 describes the importance of studio physical characteristics and the practical demands of the art practice, whereas section 5.2 discusses in-city location factors. Finally, section 5.3 focusses on immaterial characteristics and their affect.

5.1 How does materiality contribute to a good studio?

I will begin this section with a quote from my Respondent 18, a sculptor working in Hoxton:

> *Artists don't select studios, I think invariable you just need a studio and then you go if it fits well enough its just fine*

This quote is very interesting, because the artist begins by asserting that artists 'don't select studios' and goes on explaining that you go to visit a studio space and once 'it fits well enough it's just fine'. The key point is, how does the studio 'fit well enough'? How does materiality of the studio space contribute to these

‘well enough’ characteristics or needs required for the artists practice, and importantly is affect a factor in this decision?

5.1.1 The functional factors

This section will explore the studio physical characteristics and the artist’s needs in a studio. It will also further inquire how the studios’ materialities affect practice.

The necessities and requirements of studios are variable, depending on factors from the art form practiced to immaterial characteristics. Painters, textile artists, mixed media artists or sculptors have more precise studio requirements such as a large amount of space. This section will examine the practical demands of art production that have to be physically provided by the studio space, exploring the studio’s materiality. This focusses on factors including space requirements and personal necessities that artists consider when selecting a working studio space.

Generally a studio space offers a safe space to work and a level of freedom for the artists to practice their art that is generally not possible in a domestic environment which often is disrupted by what a typical household life includes, such as noises as explained by several respondents ahead. Respondent 10, an illustrator working in Southampton explains that there are manifold practical reasons to factor in when selecting a studio:

> ‘*so there’s lot of practical reasons, [a space where you can] use your tools, and you can make noise, you can come here anytime you want so, at night if you want’.*

The previous statement provides insight on the factors considered in studio selection, which relate to the need for a practical area in which to work and the need for a place where the artist can be comfortable and feel free to use as their wishes without any constraints. Respondent 3, a studio manager from Southampton, also explains that the light and space will affect the overall feel of the studio, describing how the quality of light and the space that in was provided made the studio more enclosed:

'I've been to lot artists studious and there are many restrictions, the size of it, the darkness of it, lack of day light and other studios outside (…), they have a sense of space, which you don't get there in the Arches. Feels quite enclosed and cave like really''

Nevertheless, in terms of work, there are many factors to consider. Respondent 39, a young visual artist working in Hackney Wick, however, summarizes the two most important considerations '*space and light basically'*. Most respondents claimed that light and space are the most important factors when looking for a studio space. However, the level of space or light needed, and their relative importance, depends on the type of art practiced. Some activities require mainly space, as in the case of sculpture, where the sculptor requires a large room, as Respondent 5, a sculptor from Southampton, explains:

'*I was carving my sculptures where I was living, and I needed more room, since I do a lot of mess … Size can be a problem, every sculpture can take space, and if I don't sell it or exhibit, size can be problematic because I have to move things all around…. some of my equipment is quite large and also things that take a lot of free space'*

They continue to explain that sculpting is a space-demanding activity and entails the use of large equipment, such as ovens for clay or modelling stands. The available space can also affect the scale of the art piece, as the available space naturally constrains the dimension of the produced art piece. Respondent 4 goes beyond explaining how the space that you have available will contribute to the work being created in this way:

'your work gets restricted from space, if I had a bigger space my work would be larger and if is smaller, then it becomes more digital and computerized, and I do use more video. So the size of your space, for me, reflects on the size and type of work that you do. If I never had the Arches I probably wouldn't paint anymore it would be smaller pieces, I wouldn't go in that direction.'

Respondent 16, a sculptor working in London, also mentions the importance of space on the finished work for storage purposes '*The space is practical, gives me enough space to make things and store things'*.

Both respondents work in different locations but acknowledged similar constraints regarding the practice of sculpture, highlighting space as the most important consideration.

Space affects other practices besides sculpture, as Respondent 10, a illustrator from Southampton, explains: '*I just needed more space, I worked at home for years, I needed to work on bigger projects'.* Space also limits the scale of the painting produced, as noted by Respondent 19, a street artist from London:

> '*but I need space for my stencils and I need space for environmental, you know have extractor fans and I need to work in a safe environment, and that I am not poisoning my assistants.'*

As this respondent explained, some art techniques and materials need special equipment in order for the artist to work safely, and besides space ventilation is required.

Light becomes more important when considering its effects on a painting. Throughout history, painters have often explored light effects, for example Pieter de Hooch, whose best paintings are investigations of light. Most artists are affected by the built space, which may be transformed by the environment that surrounds it through light, '*The most beautiful thing about the building is the way the feeling of the space and the atmosphere changes as the daylight alters the light'* (Grosse, 2009).

This leads to an important aspect of the studio as a vehicle to experiment with light. Studio light constrains the produced work in various ways as it also changes a painter's work. The present interview results demonstrated that painters were more inclined to place greater importance on light, whilst sculptors would consider space essential. Empirical observation allows us to gain a greater understanding of how lighting changes the room, how large windows allow more light in, and how natural light is clearly different from artificial light. It is also permits us to understand how lightning changes could affect the artwork, particularly in relation to the practice of painting. The importance of light, and how a studio should be lighted was already discussed by Leonardo, who recommended that light in the studio should come from the north, as northern light does not vary (Rigaud and Hawkins, 1802). The

changing light and how it affects the final work is explained by Respondent 36, a London painter:

> *'because you get a different quality of light it offers you opportunities to do things. I have a self-portrait that I painted over 30 years ago, and I painted whilst living in a council flat, and its between blocks, other blocks of flats, the light was terrible in our flat. Because of the blocks of flats, on a great sunny day it was like this [low light] no light coming in. And I always use natural light. I didn't work with artificial light. So I was depending on the natural light coming in. '*

Some respondents, including Respondent 1, a young illustrator working in Southampton, explain that having a constant flow of even light is preferable, as it allows the artist to work in the same lighting conditions:

> '*it is good to have even light, so I suppose if you would get daylight that would change your work, so at least there's a constant light'.*

The quality of light varies depending on whether it is natural or artificial light, and within artificial light there's a clear preference for white light, as showed by Respondent 09, a young painter working in Southampton, who states that the '*lighting helps, nice white light'.* The type and intensity of light will change colour tonality, explaining the greater preference for natural light. The architecture of the studio is also important, as it alters the fluidness of light, e.g. big windows allow a greater flow of light, shaping the interior lighting.
There is a preference amongst artists for warehouses as their architecture, with high ceilings and large windows, provides an optimal environment for artistic production, as light streams in and the space available is immense. Respondent 41, a mature sculptor working in Hackney Wick, explains:

> *'good facilities and as you can see it is a nice space it really is with big double glaze windows, high ceilings, what more can really an artist want? '*

Warehouses are also preferable due to their location, as most are quite central to London, and also provide good facilities that are rarely offered by other buildings types.

In addition to light and space, artists often work with materials that require specific physical conditions, as they can be hazardous if not used in a safe environment. Respondent 9, a painter from Southampton, explains that the ink used on his paintings could not be utilised in a home environment: '*I am using some types [of ink] with lead, and you need an environment that is not domestic'.* A similar situation is described by Respondent 19, a street artist from London:

> '*I use spray paint, everyone upstairs becomes poisoned, and now I have another space that is further down the road, and is well ventilated, so if you are upstairs you don't smell it, so if you are downstairs and you are working you have a big mask so environmentally I had concerns about being able to spray paint'*

There is also a preference for spaces that can be reconfigured as Respondent 43 a mixed media artist working in Southampton, explains:

> *'looking for open, light spaces, that we could then alter as we wish, you know and that is not easy to find.'*

Similar findings by Rantisi and Leslie (Rantisi and Leslie, 2010) were described in relation to designers, which have to balance both the aesthetic and commercial aspects of their work, and such flexible spaces allow the creation of showrooms and studios.

The previous section analysed the importance of physical characteristics, and the importance of light and space for art production. However, despite the importance of such factors for the development of artistic work, these requirements have to be balanced with the artist's own needs, for example comfort. Comfort is often noted by the respondents as an important consideration, and once again it reveals the uniqueness of an individual in the selection of a studio space. As Respondent 43, a mixed media artist working in

Southampton, explains, in addition to light, the comfort provided by a warm environment is important: '*I think things like light, warmth are much more important in a sense'*. The sense of comfort is extremely personal, and therefore varies depending on the artist's own character, and is deeply connected with their affect. Respondent 27, a young painter and collage artist, explains their personal views and preferences:

> *'The space, you have to feel comfortable; I mean simple things, not too hot, not too cold. And like the practical things. For me like, I need privacy, not to be completely locked away but to be able to have your own space, it's important.'*

The studio is also considered a place of retreat and solitude where the artist is fully dedicated to his art. Both respondents 13 and 33 express the need for quietness to work. Respondent 13 young painter working in 'Mare studios' states: '*I think it would just allow me to have a bit more space and it would be a bit quieter. Because sometimes I do like to get some peace and quiet.'*

Respondent 33 a young visual artist working in Hackney Wick states:

> *'…the studio provides me the sanctuary sort a place of safety, like a sanctuary, like a safe place for me, in a sense a sort of isolation thing, because since living here [in London] I am bombarded all the time, think urban space in a big city, I mean there always a lot of things, and a lot of people...'*

It is clear that there is a connection between the artistic practice and the artists needs from space. The respondents identified varied studio requirements, the different necessities for studios, which vary depending on either the art practiced or the equipment used by the artist.

5.1.2 The symbolic and inspiring factors

The previous section analysed the studio practicalities required by the artist, whereas the present section will attempt to understand symbolic factors that will also affect an artist. These non-material preferences also show a connection to the artist's aesthetic preferences which are connected with affect (Pile, 2010), as a new theories of affect expand the aesthetics discourse. Most respondents mention their preference for industrial areas, old buildings and undeveloped locations with history and character, and these findings correspond with those of Rantisi and Leslie in their analysis of Mile End (Rantisi and Leslie, 2010). A substantial body of literature has focussed on the reasons behind an artist's decision to locate in a certain area (Ley, 2003, Bain, 2013, Mathews, 2010). Previous research has found that artists are attracted to marginal spaces for their appeal (Ley, 2003, Bain, 2013, Mathews, 2010). These locations are usually described as gritty (Bain, 2003), run-down, inspirational (Rantisi and Leslie, 2010) and authentic (Ley, 2003). In addition to the authentic character, artists are also known to be attracted to a range of building types, from derelict warehouses (Ley, 2003) to Victorian houses (Mathews, 2010). As found in Rantisi and Leslie (Rantisi and Leslie, 2010), many respondents expressed similar non-material and symbolic preferences both from in London and Southampton. These same non-material preferences reveal an underlying factor, affect, the feeling imbibed when the artist experiences a certain space. Respondent 17, a mixed media installation artist from London, describes their preferences for old buildings, with history:

> *'I like old dirty buildings, with a history. So Stockwell Studios was perfect for that. And ACAVA's building in a way, I liked that as well. For me it was a very difficult transition from one to the other. Because the first one had a history that was very present in the building, this one seemed very cold in the beginning, because it used to be an office space. Well, I don't like the new architecture.'*

Similarly, Respondent 40, a mature photographer, also manifests such preferences:

'*I quite like this studio because is really old-fashioned looking, a lot of it is you know awful cell kind of things, not this studio provider though, and some their sort of modernized spaces*'.

The same inclinations were expressed by artists in Southampton, such as Respondent 43 a mixed media artist working in Southampton: *'We were very interested in a large old building.'* These preferences corroborate the findings of both Bain (Bain, 2003) and Rantisi and Leslie , (Rantisi and Leslie, 2010) that artists favour marginal spaces, gritty and run down, which was previously shown by Ley (Ley, 2003). What has yet to be researched are the feelings triggered by these same areas, which inadvertently contribute to the artist's preferences. Respondent 23, a young textile artist working in Hackney explains that these unpolished areas provides them comfort:

'I think that I am very comfortable here, and I think that it's urban, and it's city, but it's not polished, or rigid.'

Interestingly, the same sense of 'unpolishness' was illustrated by Respondent 39, a young visual artist working in Hackney Wick:

'it's not polished, it hasn't been redeveloped, it is what it is'

Both respondents highlight the character of the area. Respondent 23 draws the attention to the plasticity and flexibility of the area since the area '*it is not …rigid*'. Since it's not rigid, allowing some room for change, it is an important quality that was highlighted in Rantisi and Leslie's previous works on Mile End (Rantisi and Leslei 2010), as these spaces offer the possibility of redefinition. Respondent 39 however besides noting the 'unpolishness' character present in Hackney Wick also draws the attention for its authenticity *'it is what it is'* . This respondent also mentions the impending threat of regeneration, which will change the authentic character of the area 'hasn't been redeveloped'.
A preference for industrial areas also reveals an attachment, as Respondent 42, a young visual artist, explains when referring to 'Arches studios' area:

'…Yeah, I do quite enjoy the area, it's quite industrial space'

Again, artists show an engagement with the materiality displayed by the urban environment, and affectivity towards the area. The artist emphasizes how the affect experienced by the studios surrounding space '*I do quite enjoy the area'*. As well as preferring certain locations, artists also choose to avoid areas that displayed a fresh modern and contemporary feel such as newly regenerated areas, and showed a clear preference for raw areas. Respondent 39, a young visual artist working in Hackney Wick, explains:

> '*I wouldn't be able to work in SoHo or in Chelsea or Euston Square… [this area] its very raw and free… It is not polished, it hasn't been redeveloped*'

These '*raw and free'* areas can also be interpreted as the authentic places mentioned by Ley (Ley, 2003), which are the most desirable locations for the artist to practice. This respondent also points out the fact that redevelopment hasn't yet reached the space. Hence Respondent 39 is clearly affected by the '*raw feel* ' of the place and prefers undeveloped to recently developed areas.

Both Respondent 39 and Respondent 17, in addition to preferring a traditional architectural look, also avoid newly redeveloped architectural studio sites that have a more modern and contemporary feel.
Again, for Respondent 38, a retired London photographer, the selection was about avoiding a smart looking studio:

> *'had some ideas of the areas we were interested in and one or two that weren't very good to give us a potential space, they were too crammed and some of them were too smart and we didn't want a smart place'*

Besides selecting these architecturally old spaces, most respondents acknowledged the importance of the urban feel to their inspiration and productivity. Respondent 14, a mature visual artist working in Hoxton, explains that the symbolic presence of a traditional industrial look that is inspirational, along with third places *'I find quite inspiring to have the industrial buildings, the parks, the cafes and some galleries as well.*'
Although not mentioned by Respondent 14, it was previously suggested by Markusen (Markusen and Schrock, 2006) that more than inspiration, artists also

require these third places to share their experiences informally with their own communities.

5.1.3 Why not work from home?

As section 5.1 focuses on studio space needs, by explaining the requirements for a studio, a fundamental issue arises, i.e., what motivates an artist to work in an independent studio, instead of working from home? Some artists explained that they could work from home, as certain aspects of their artistic practice did not require much space and so could be conducted in a domestic environment. Respondent 30 a young visual artists working in 'the Arches' studios recognized that although they possessed a studio, some part of the creative work was conducted at home:

> *'since my work is very small scaled, and my video work are just things I can do in my laptop, I work from home and the drawings, the same thing goes for the drawings. It something that I can do in a very small space.'*

However, the benefits of working in a studio are manifold, as maintaining organization in the home environment is important. As artist Carolee Scheemann states, '*The domestic surround must be organized…make the bed, do the dishes'* (Jacob and Grabner, 2010). For some artists there must be a clear difference between the home environment and the work environment, as work may disturb the domestic life and daily chores, or vice versa. Mostly, respondents explained that working at home is not easy or practical. Simple factors, such as being 'messy', the inconvenience of working at home or even the impossibility of conducting proper work at home due to lack of space in the home environment, were explained by Respondent 10, a mature illustrator working in Southampton:

> *'I suppose the main advantage for me is I can have my own space and leave a mess, which is quite nice, so at home you cannot leave a mess, for obvious reasons, and so this place gives me a chance to do that.'*

'I don't have this type of space in home, I live in a smaller house, it is nice being outside, being to nature so you can do a mess, so there's lot of practical reasons, you can use your tools, you can make noise, you can come here anytime you want so, at night if you want, and I suppose in term of not practical reasons'

Working in a studio allows the artist to experience freedom, as stated by both Respondent 10 and previous studies (Jacob and Grabner, 2010). This is explained partially by the carelessness that artists may show when working in a studio. Evidence suggests that artists, when working in an individual studio are able to focus on their practice and disregard messy consequences, as expressed by Respondent 10 explains:

'*Chance to be messy and it's a good place to not care, so if it is rubbish it doesn't matter, if you paint something that you are not happy with you can paint again. It gives you the chance to think in a freer manner, and you are not so constrained'*

A similar sense of freedom is also expressed by Respondent 35 a mature painter working in London:

'so having a studio is very liberating and also arts are very messy and then you don't need to tiding up, you can just do whatever you want to do. And you can work on larger pieces as well. So from that point of view having a studio is very liberating.'

Having an independent studio permits the home environment to continue undisrupted. Mostly allows the artists a space to express and create their art freely without having to consider the consequences on the domestic environment. Respondent 10, a mature illustrator, also suggests the importance of conducting the art work away privately, as developing the art work could be done freely without the pressure of its final quality.

Similarly Respondent 21, a young textile artist, explains that the studio is '*providing me space, where I can go and work in peace and quiet, it doesn't*

affect my home life'. This artist highlights the importance of the quietness provided by an independent studio space, unavailable at home. This practice requires a lot of space, and since the artists dies their fabrics and felt it can be messy. Therefore, the artist manifests a concern for the home environment. On the other hand, some artists manifested the need for a regular office with working hours, such as Respondent 8:

> '*I had a studio space at home, was working in home, but that doesn't work for me I need to go to the office, if I am at home, I have too many things I get distracted … it's a bit like going to the office, going to a job, go leave home and go to work '*.

This is not uncommon, as for example Joan Mitchell also attended the studio religiously, as following a 9h-5h work hour regime. Nevertheless, this change is not always viewed as positive, as Pat Algar explains:

> '*the transition from working at home to working in my studio is quite difficult. Before I was surrounded by my work 24H a day. I could paint when wanted to and I could look at my current work first thing in the morning and last thing at night. Now I must 'go to work*" (Whybrow, 1994 pp 4)

Working during a schedule meant that the artists no longer had constant access to the work piece. Since I began editing my research, I was also able to extend my research networks, and reconnect with 'my Southampton artists', which opened my perspective. Having re-connected with artists that have left 'a space' studio spaces, in both the Arches and 'Tower House'. After having a conversation about the circumstance of such moves, financial reasons were immediately mentioned. What is interesting, is that the artists attempted to recreate their previous workspaces in their homes. The comfort that was built up over time in there reinforces the invisible ambience that the interaction between the artist and the studio space recreates, to the point that they need similar environments to continue to create. I will also remind at this stage how Pat Alger mentioned how difficult it was for them after their own move.

This comfort is a matter of a personal choice for each artist, and the reproduction of space would be morphed with other activities that were already happening in their homes.

5.1.4 Selecting studio location

The present section will consider several locational benefits mentioned by the respondents regarding studio location, as centrality. These preferences are important as the location of the studio impacts art production. Nevertheless, these same location decisions are subtly guided by affect. There is a balance between practical decisions (such as commuting time, accessibility and transport links, and institutional support) and a general satisfaction with the selected area which is framed by affect. Informants highlighted how the in-city location of the studio space is considered an important factor in studio selection, as it is also dependent on centrality of artists' residencies and other work places. Therefore, accessibility and transport links are factors that artists ponder when selecting the location, as Respondent 16, a mature sculptor working in Hoxton, explains:

> *'in a sense the location is important because I have to travel here. It has to be reasonably accessible by public transport. So it's good for that. I didn't choose it because is picturesque.'*

As previously mentioned, art critics and curators are often invited to the studio and as such the location selected has to provide easy access to visitors, as Respondent 33, an young visual artist explains: '*because I have curators in, or I have gallerists in, and we tend to discuss issues relating work*'. Similarly, Respondent 23, a young visual artist working in Hackney, has visitors coming in to the studio hence transport links and easy access were considered:

> *'not only that I can get to my studio easily, is that I will need people that work with me to get to the studio easily and so knowing that Hoxton station was right there was like a good thing'*

Similar to previous findings, location has to be convenient for both a consumer

base and institutional support (galleries, critics, other collaborators). Firstly, artists may be attracted to a central location for its convenience. Hence, the artists have to consider not only studio visits but also the location of the studio in relation to galleries or other venues that they themselves may have to visit. Respondent 32, a mature painter working in Hackney Wick, describes this reasoning when considering a studio located further from central London, which may disrupt studio visits:

> *'[if you select a studio] that it's very distant from central London, it's hard to get people out this far east to show them your work, because people only want to visit places in the West End, so it's an inconvenient place to do business'*

As Respondent 26, a mature printer working in Hoxton explains, the studio location has to be reachable to other people and depending on the centrality may attract a wider audience. Once again the consumer aspect of the location is a factor:

> *'being here… what it does it brings more people to the studio and then they make a judgement call, people then judge and bring more people coming to see the studio. (…)Being in the area (….) they interact with us more'*

Respondent 19, a mature street artist working in Hoxton, has a similar view, as he explains that the nightlife that surrounds the gallery is busy and incites people to see the works, which may attract prospective clients:

> *'every day and looking at the street art and then looking at the gallery they walked past, because it is a busy spot and quite noisy and night economy on this area, even at night time people would walk past this window and they would see it'*

Consequently, the studio location considers the practicality of transport links for both studio visitors as well the artist's own transport needs and the prospects of reaching a consumer audience. The commute time is also another factor to considered, as Respondent 20, a London mixed media artist, explains:

'I live quite close to here so that was one of the decisions, I think you have to work quite close to where you live and if you need to pick up something I go across or just come to work later.'

Overall, mobility and proximity to transport links are often a factor to consider as most respondents either walk, cycle or use public transport to move around. Respondent 44, a mixed media artist working in London, explains that a central location is decisive for their daily life:

'it's very practical in a handy way of transportation, and I am very close to transport links, don't have to go anywhere for my things, I am very well placed, so if I have to travel anywhere outside, airport or something it's very simple'

Respondent 23, a young visual artist working in Hackney, states:

'it's just off the major road and there's a station right there, so I guess there's accessibility and off the back you think ok, that's good because for me'

Nevertheless, the location has also to be balanced with personal area preferences, as Respondent 17, a mixed media/installation artist working in Grange Walk, states:

'So I would like to say because I cycle, so I want to be able to cycle for work, so I would like to stay near, but if I had to move somewhere else I would choose east London. Because those are my favourite areas.'

Respondent 17 considers the practicality of the studio location, however, also mention the preference for East London as 'those are my favourite areas'. Using 'favourite' as a qualifier for the area denotes an affect for that urban space.

If the institutional provision as a factor is not a novelty, what previous literature has overlooked is the practicality of the location in a personal role, proximity to the artist's home and the role of location in the artist's daily life, as described by

Respondent 21:

> *'for me the location of the studio was important. I think I wouldn't want to travel too far, because I knew I had my day job, and I wouldn't want to travel 5 or 10miles somewhere to go to a studio really. The one I am in now is kind of in-between work and home.'*

The studio location has to balance commute times and some respondents favour the studio's proximity to their own homes, as Respondent 14, a mature visual artist working in Hoxton, explains:

> *'The other reason is that I live really close to here, in Bethnal Green. So I live in like 10-15 min walk here. So I had a studio in Dalston before, but here is much better. Good location.'*

Although previous factors concerning the location are practical, and mostly related with transport links and commuting times, the following factors may suggest the importance of studio centrality.
Respondent 37, a young collage artist working in Hackney Wick, explains that *'you wouldn't want to get stuck up in the middle of nowhere and its nice to be somewhere with people around'.* A similar preference is expressed by most respondents, including Respondent 12:

> *'And first of all it was some place close to my home. Then it was those places where artists were already congregating.'*

This respondent acknowledges that working in an isolated area is not preferable, and points out the importance of selecting a place in which artists are already congregating, which are the most desirable locations. The same idea is supported by Respondent 26, a mature printer working in Hoxton, whose permanence in a more expensive area is explained by its status as an area well-known as a creative hub with artistic energy:

> *'again it's the area that drawn us, we could've moved to another area that was bigger and cheaper, and not so expensive, but I could always go this, because we could be part of the area, we are part of the reason why this area is what it*

is. It's an area in East London Shoreditch that it's known for designers, it's know for creative, its known for art galleries, and for studios, its known for that artistic evolution, that creative that artistic energy that reason.'

Respondent 14 also provides insights to what drove his selection of studio.

'first there's the location in the city which is a good place. I live in East London which is also very interesting which I really like, perfect place to work, it would be my first choice, and here, and then if I couldn't afford that, I would go for the northeast, and if I could not afford that then I would go south that's like my priorities. It's more like a practical options because I like the craziest places.'

This respondent, interestingly presents a sequences of places that are desirable locations for studio selection, ending how '*the craziest places'* are preferable. Noticeable is the use of the qualifying word '*craziest*' which is subjective, indicating that like others respondents artists are guided by preferences and subtle feelings that makes some areas privileged choices. Both respondents 14 and 17 were subtly guided by affects, having preference for 'craziest ' places and their 'favourite' areas as privileged places for studio locations.

5.2 How does the studio materiality hinder arts practice?

Section 5.1 analysed how materiality facilitates the arts practice, both functionally and symbolically. It also highlighted the necessity for a studio space outside the domestic environment. The studio will also contribute to *'head space'* necessary to the arts practice and not conflict with the domestic environment.

As previously introduced in section 2, materiality may affect artists both positively, as contributing to art creation, or negatively, hindering their productivity. This section will begin by exploring how the studio space can affect the artist negatively. Working in the studio can be detrimental for certain arts practice. As the previous section 5.1 explored, studio spaces assists arts practice by facilitating a space where different types of mediums can be used. Moreover as they may hinder creativity and artistic production. Artist Maurice Sumray summarizes how materiality of the studios hindered his practice (Whybrow, 1994):

> *'Over the years I have occupied specifically built studios (usually late Victorian) and after unsuccessful stays I have abandoned them. I found them lonely, damp, cold (…) I survived my last studio only because I had the company of a newly acquired friend I named Mary, who was an articulated plastic mannequin'*

If the artists are negatively affected by the studios materiality, it may hinder artistic practice. As Maurice Sumray explains the added discomfort of the studios was not conducive to his practice, as he describes these an unsuccessful stays. This will have a direct consequence to the artists productivity.

The urban space where the studio is inserted may also trigger negative affects which will also influence the artist relationship with their studio. This will indirectly affect the artist production, as Respondent 27 a young painter and collage artist working in Unit**11**, explains.

> *'I didn't like the neighbourhood, and that did affect me, and that did affect my relationship with the studio*,'

During informal conversations, this Respondent explained how they sometimes avoid go into the studio, therefore decreasing their productivity.
As this respondent explains the negative affects experienced from the studio detracted the artist-studio relationship. The respondent further explores the negative affects by describing the aesthetics:

> *'And the building has a funny vibe. Without thinking badly of the studios, that would be a negative point. I didn't feel the kind of community feel of the neighbourhood, not in the sense like inside the studios more outside. It was very alienated*.'

The artist employs a subjective qualifier 'funny vibe' that detracts from the studio materiality.
Overall, the respondent felt alienated at the studio and surrounding urban environment. These are opposing affects from the positive affects described previously. Respondent 27, a young painter and collage artist from Southampton, further notes how the lack of community feel, and social space often is related with how urban space is perceived, which indirectly affects the artist-studio relationship.
As the respondents manifest preferences for buildings with character, a strong dislike is manifested for new builds, as expressed by Respondent 14 a mature visual artist working in Hoxton:

> *'because they have some new studios in some brand new studios in places in the city where everything is more slick and brand new. I think that wouldn't be a very good atmosphere.'*

I will emphasize the vocabulary chosen by the artist to mention the dislikeness, the studio's 'atmosphere' would not 'be very good'.
As the diverse artists explained, the negative affects can be overlooked by the artists, as depending on their circumstances, as the needs for a studio undermine the disadvantages, as Respondent 7 explores:

'I suppose it [the studio] could be in a better condition, there's mould which affects materials. Its just convenient to me to built'

The artists overlook the negative physical conditions which may damage the materials (humidity reduces the qualities of paint and other arts materials) because the necessity of having the studio outweighs the negatives.

5.3 Affinities in the studio space

This section will be focusing on my artists identity, and how studio affects them.'*Things do in fact affect other bodies, enhancing or weakening their power*' (Bennett, 2010 pp. 2). The literature review introduced affinities concept based on how we '*felt, perceived and experienced in ways that do not separate the senses, or mind and body*' (Mason, 2018 pp). As also explored by Lippard (1997), the individual develops a deep visual and emotional attraction with place, with its materiality. I will presently identify artists's affinities in the studio, and simultaneously complement their narratives with my fieldwork observations, my experiences, and photographic report. What I will demonstrate is how the materialities in the studios may be enhanced by affinities, not only artist's affinities, and how my very own affinities contributed to the understanding of the materality and its meaning.

This approach intends to be less restrictive when dealing with sensations, as it will move beyond the cognitive and non-cognitive processes. I will be discussing any sensations experienced by the artists which charged an affect on the artist. I will also share my own affinities with the same materialities that would spark these affinities, my memories and my own emotions. Therefore, I will be considering both the senses and the objects perceived by the artist and how they trigger a charged affect on the artist, and how a different individual, as such myself will also be experiencing it.

> *'I think it's a space where I feel complete. I like coming into this space, I feel very happy, like all my problems are taken away'*

The previous quote was a description by Respondent 36, a mature painter working in Hackney Wick, relating affect experienced in his studio. Respondent 36 manifests a close relationship with their studio, as the studio even complements themselves, which he describes by *'feeling complete'* in the studio. To be away from the studio is to be incomplete. The participant suggests that the studio's atmosphere affects deeply enough to erase any concerns. Similarly Respondent 21, a young Southampton textile artists also explores a completion, however new, through the studio:

'Since I moved into the studio I feel I found another part of me that I didn't know it existed'

This quote is really interesting. The respondent suggests that the studio allowed the artists to discover a new self , '*part of me I didn't know it existed*', denouncing how the studio contributed to a new identity.
Richard Ayling explains how their studio are affecting their mood, when recollecting the process of creating:

'*I find that if the canvas I am working on is coming to life then the studio becomes an enchanted place and I am very happy to be there'*

The studio is a safe environment where 'problems are taken away' as mood influencer, bringing happiness to artists.
The identity of the artists, as they relate with their studio spaces is also mutable and changeable accordingly with their past experiences;

'*memories and tears are reflected in the outer forms about me, flowers upon my table, a red candle, a poem written by my father, photographs of a dancer leaping, a dormouse hibernating and a newspaper cutting of Francis Bacon's face, cards from friends upon the wooden wall became as windows into the depth of my creativity. … My studio is my best friend' (Whybrow, 1994 pp 24)*

During my participative observation stage I was able to witness how artists also personalise their studio spaces with objects that reminds them of for instance family members, as shown of Figure 5.1 and Figure 5.2 . The artist in question explained how important it was to have the presence of a symbolic piece representing their mother, to both remember her as to add familiarity and comfort to the studio space. The artist at the time shared some memories of their mother, and what they experienced when carving the sculpture. Remembering the shape of their, mother's hands and how they looked, and their wrinkles. Interestingly, the artist also shared at the time memories of their mother such as their close relationship. This experience, also sparked my own experiences and memories of my own mother. The artist creation, that represented their mother's hand was more than a representation of the artist's

mother hands as it also made me remember my own relationship with my mother. In that moment, that art piece represented to me my own mother's hands. That materiality affected me and I was experiencing their affects as my own. The conversation I held with the artist, that transcended their emotions and affect as experiencing my own. That materiality affected both the artist and myself. For the artist, by sculpting the hand and having it present in the studio is a constant reminder of their mother, providing them with comfort.

Respondent 25, a young visual artist from Southampton, also explains how artists shape their space to better adjust to their needs, similarly to nesting the studio:

> '*You know its like nesting, you know nesting your studio, nesting your home (…) Large fillings drawings, and again, that idea of nesting. And I just loved that, just going somewhere to practice your art with your space where you can nest as you want, tidy as you want that freedom does inform your work'*

Respondent 25 suggests how adjusting and 'nesting' your working space, creating a studio space that you 'love' will also inform your work and make a link between the materiality of the objects that artists display on their studio spaces would also affect and inform their practiced art. This was evident by the work made by Respondent 25, and the memories and stories related by them. This process showed how our past experiences contribute to the emotional value the art piece detained. For Respondent 25 the relationship with their mother was catalyst for the art piece, and simultaneously contributed to the affect the studio space had. Having the hand art piece in the studio it was also a nesting process.

Respondent 1 explores a similar sentiment, by having old stories books and an old pencil box in their studio:

> '*I still have the same book story books that my granddaddy use to read when I was like 4 or 5 and I use to go to his house and he always use to open this little wooden box and had like paper and pens in and I still have that same excited feeling when I open that box.*'

Another example was explained by Respondent 05, a mature sculptor working in Southampton, who had a sculpture of a friend in his studio as well:

> *'this is a statue of a friend in Southampton, this is a local man local and bred and has worked in the docks most of the times, is retired now. This is Les. Physical, emotional way still is a source of inspiration.'*

Les sculpture was both providing a meaningful connection to space and contributing to inspiration to the artist's work. This meaningful connection is clear when the artist mentions that in a '*emotional way'*. This connection is bi-fold, since the bust has a material presence, but also develops an emotional connection, which is immaterial, invisible. The potency of the space is emphasized by the emotional socio connection that you have with that space, for Respondent 5, a sculptor working in Southampton, this was materialized in Les, the bust of a friend he had previously created. The emotional response is also evocative, as remembering Les by looking at the bust the artists is remembering the individual and their relationship, which was a source for artistic inspiration. His works was not only merely a materiality, but would also embodies his friendship with Les.

Figure 5. 1Sculpture of hand belonging to the artists mother.
Source: Author

The described affect by the artist agrees with what Mason (2018) explained by how '*affinities are experienced as particular potent connections with specific others*' (Mason, 2018 pp 51). The previous example showed how this connection was experienced through materiality in the studio, by the presence of the artists art piece. The object is also interestingly positioned in the studio, in a central position by the window, visible from all positions within the room. The '*power of things*' can be experienced in the studio, both as a connection with others, as the artist connections with their mother, but also as how it how it affects others. When observing the piece that evoked the artists mother, I was also affected. That piece not only represented the artist's mother, but at some point began to represent my own mother, when looking at the artists sculpture I was reminded of my mother's hands. This was a powerful moment, as I was reminded as well how I as missing my mother.

Respondent 18, a mature sculptor working in Hackney explores how it is his content and part experiences that influence how he is affected by the studio:

'*it comes from content and people rather the piece''*

Respondent 01, a young illustrator working in 'The Arches studios' further explains:

> '*I used to go to his house, and he always used to open this little wooden box and had like paper and pens in and I still have that same excited feeling when I open that box*.'

Figure 5. 2 Wooden box
Source: Author

The artist's grandparents where an important figure that shaped this artists artistic vocation, and whilst looking at their studio small momentums of their grandparents were present. The wooden box, as evocative of the artist's childhood and the beginning of the artist's career, as the artist explained that it was the beginning of their art:

> 'ever *since I could remember I still have the same pencil box and books that my granddaddy use to give when I was like 4 or 5'* .

By sharing their emergence in the artistic field, and mentioning their grandparents, I also remembered my own childhood, as the old pencil cases my own grandparents would lend me to colour. I was able to relate with the different materialities as well, based on my own experiences and memories. The wooden box had a special significance to the artist, and through that significance also meant something to me. Through the artists' memories, I was reminded of my childhood and how my grandparents also be lent me crayons. This duality reveals how our past histories and experiences contribute to the meaning that materiality evokes. For the artist, the wooden box was important for their studio space, as it was evocative of the artist's grandparents and how they began their creative life. The wooden box holds similar meanings resulting from the different memories for each of us. Nevertheless, my memories as my

past experiences contributed to understand the wooden box's meaning for the artist.

I presented in section 5.2 an example of how studio's materiality can hinder the arts practice with a description of unsuccessful stays in 'lonely studios' provided by Maurice Sumray, (Whybrow, 1994). Interestingly, it was the addition of a plastic mannequin that helped his permanence and work in the current studio (Whybrow, 1994). This object, the plastic mannequin was not a mere object, it was '*a friend*', it had a name, '*Mary*', and had such a force that was able to transform a lonely studio into a place of creation. Objects that have this force are described by Jane Bennett as *'vibrant matter*' and able to provoke affects, these objects will indeed affect other bodies, by either enhancing or weakening their power (Bennett, 2010). For Maurice Sumray, the plastic mannequin issues such a power that enables the artist to create, by transforming what was a lonely studio into a comfortable studio through companionship that Mary's presence creates. Mary, a plastic mannequin is for Maurice is a friend that:

> '*sat passively on her newly found red wicker chair, nude but for a kerchief on her head, and listened patiently to my little stories and my constant complaints of discomfor*t'

The studio space is transformed by memories of what the artists experienced, and that make connections to their life.

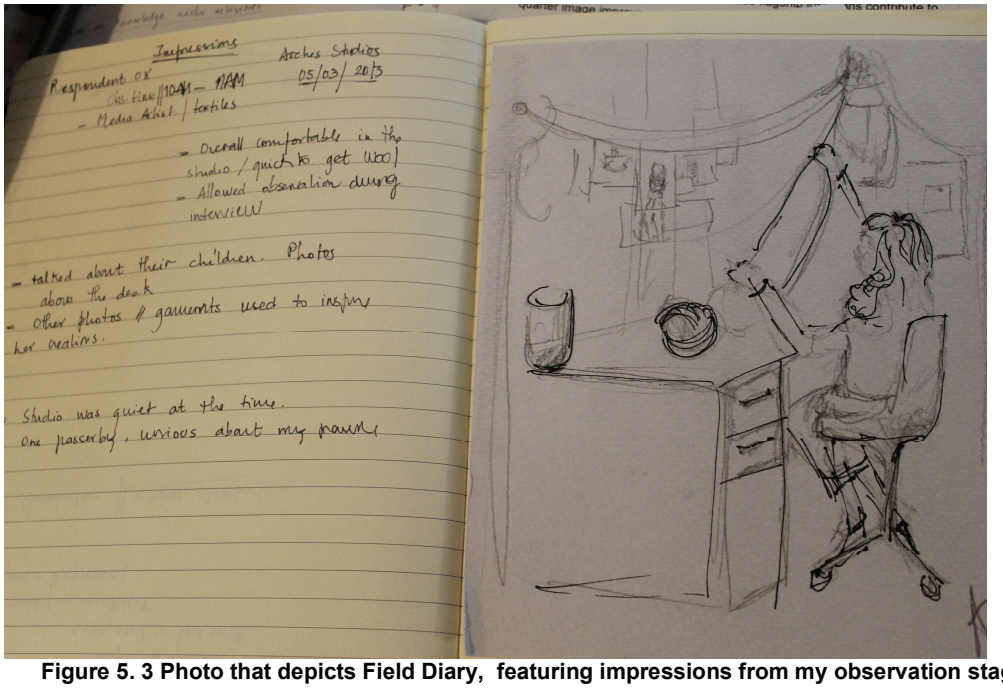


Figure 5. 3 Photo that depicts Field Diary, featuring impressions from my observation stage. Textile artist at work. Above the desk the artist has photos from her children
Source: Author, sketch drafted in March 2013

Both respondent 43 and Respondent 08 nest their studio spaces with pictures that have special meaning. As respondent 43 explains:

I would … set stuff with photographs,

In the case of Respondent 08 these pictures featured their children, during our conversation the artist expressed how meaningful it was to have these photos, by reminding them of their family.

5.4 Final Considerations

This chapter explored the materiality of the studio and is answering the question 'How does the studio's materiality affect artists'. I began by exploring in section 5.1 how materiality contributes to a good studio, whilst approaching the vibrancy, power that affect the artists in their studios.

On one hand, materiality of the studio is dependent to practical requirements the art practice by the artist. The most obvious qualities of in a studio's materialities are space and light. Artists assessment of the studio materiality depends on what art is practiced, as artists have to balance their needs for

space or light. For instance the studio's light provision is a preferred factor for painters, and spacious studios is a privileged quality for sculptors. The functional characteristics of studios materiality was explored inn section 5.1.1.. However, as Terry Whybrow explains, '*the prestige of a large studio is not important. What really matters is that the time spent in any studio/workplace is productive'* (Whybrow, 1994 pp 44). Artists need more than just space and light to be productive. The subsequent sections explored how the 'power of the object', its aesthetics and the past experiences of the artists affected the artist, transforming the studio's and artists identity and be a drive force for arts creation.

I continued this exploration in Section 5.1.2, that looked into the symbolic and aesthetics factors of artists studios' materiality. It is known that artists privilege industrial and older architectural typologies for their studios (Rantisi and Leslei, 2011). This section also confirms previous research with my findings.

Section 5.1.3 explores the reasons presented by my participants to work in a studio and not at home. Respondents explained how the demands for messiness or space would disrupt their domestic environments. Section 5.1.4 explored the locational preferences displayed by my respondents. Several artists presented practical reasons for centrality, or studio's proximity to their home as locational preferences. However, affect was also suggested to play a role, as artists explain certain preferences by using qualifiers as *'I like craziest places'* or *'those are my favourite areas'*.

Section 5.2 explored the different ways that the studios' materiality hinders arts practice. My findings suggest that working in a studio with materiality which is 'disliked' or 'funny' disrupts the artist-studio relationship, and ultimately may hinder the artist productivity.

Finally, I argue in Section 5.3 how affinities are manifested through materiality in the artists studios. By exploring my findings based on participative observation and respondent's narratives, I relate several examples that suggest how artists are both affected and emotionally connected with their studios, demonstrating how materiality affects artists.

Whenever we enter the land, sooner or later we pick up the scent of our own histories
William Least Heat-Moon

6. Materiality of the urban space and artists affects

This chapter will concentrate on the question 'How does the urban space's materiality affect artists'. Initially I will describe the character and aesthetics of the urban space surrounding the visited studios. During my participative observation stage, I obtained impressions from the areas surrounding the studios in London that are summarized in sections 6.1.2. Simultaneously, I will also present the impressions described by the artists. This Both impressions will contribute to an understanding of how the aesthetics presented by the urban space and its affect contributes to the artist's studio selection. Finally, later in this section I will also present my impressions that were annotated in my field diaries.

Section 6.1 will present a cartographic evolution of studio spaces in London and section 6.4 will focus on the location of existing studio spaces in Southampton. This intends to present the contrasting studio offers existing in both cities. It will also illustrate the dwindling of both affordable and available studio spaces in London. This will contribute to a further understanding of the rationale presented by the artists as to locate in each city, as each city presents different studio availabilities alongside the different urban characters. The depletion of studio spaces in London will be illustrated both cartographically (as shown in Figure 6.2) and as through the artists descriptions, with the added affect experienced by the artists. I will begin by describing the present situation of studios in both London and Southampton, through a cartographic presentation of studio spaces in both cities. This is essential to the understanding of studios availability within the two distinct scenarios and will provide the narrative of both studio creation and distributions.

The contrasting case studies will showcase the similarities between each locational preference, as different obstacles or studio restrictions. In a later stage I will also address the affect displayed by artists regarding their urban situation, in sections 6.5 and 6.6.

Overall, I will be painting an image of the artistic urban scene offered in both cities, the artists preferences and the different difficulties they experience in each city. In Southampton I will focus on the (non) existing studios in both formal and informal artistic quarters. Recently, the cultural quarter was planned and constructed through policy interventions. This recent redevelopment in Southampton city centre is actively promoted as an arts complex which lacks any artist's studio spaces. This case-study will be lengthily explored in section 6.4.2.

My research also intends to shift the focus from the importance of location and its amenities to the artist preferences and their needs. Therefore, to understand the artists subjective locational and spatial preferences as their needs I present in section 4 a description of the artists rationale behind locational preferences. Nevertheless, each artist ends living in a different city, which displays different urban scenarios and affects. This section aims to understand the evolution the art scenes in both cities, as to understand the language of space and culture displayed by the different artists in their interviews and impressions. Interpretation of the interviews is crucial in the present qualitative research therefore contextualisation of the described urban space is fundamental to the present analysis. It will also provide an urban historical context on the evolution of studio locations in both cities.

The importance of main capital cities such a London in creativity is well known; but the appeal of smaller cities and suburban areas has recently surfaced as a new a trend. As Bain explains, suburban life has become a necessary reality for many contemporary creatives either due to its affordability and also by the quality of life that suburban areas offer (Bain, 2013). In this context comparing a small port city as Southampton to capital arts city as London will provide new insights on artists preferences introducing the role of affect, as assert their preferences on residing in smaller cities due to affordability or unearth other unforeseen factors. On the other hand, studios also cluster in such different cities due to actions mediated by studio providers. The following sections will provide a history of the evolution of studio locations in both cities, the emergence of studios providers and their roles in contributing to the

permanence of artists in inner cities. It will also narrate the current situation of studio offers on both cities. In the UK there are 144 groups and studio organisations that manage 252 buildings and currently provide 5450 studios. The majority of studios are located in London, which holds 35 studio organisations running 112 studio buildings. Nevertheless, these numbers are still far from satisfying the current search for studios. Figures provided by the Federation of Studio providers claim that almost 4000 artists are on waiting lists for studios UK wide[18].

The lack of studio spaces is explained by different processes in London and Southampton. Whilst in London presently witnesses the constant displacement of artists from inner cities, Southampton portraits a different scenery, as a city lacking studio spaces, in dire need to be created. With London losing its attractiveness in terms of studio spaces due to increasing rents, it is also encouraging the migration of artists to suburban areas, as they as migrate to areas with affordable rents, such as Southampton.
Respondent 12, creative director for ACAVA, explains:

> '*in the last few years we have developed studios outside London because there is creativity outside the big cities and because it gets increasingly expensive to be to be in the big cities… So we spread out of London, first of all into Essex, which is a neighbouring county, a d most recently we are now developing some studios in Stock-On-Trent*'.

Following the trend of studio providers moving towards suburban areas it is to be expected the increasing presence of artist's studios in the southern areas including Southampton as well, with the growing demand. Given the history that London witnessed when the clustering of artist's studios in East End began and was encouraged by the presence of artists agencies and corporative such as ACME and [SPACE], Southampton is witnessing a similar trend, with the growing presence of studio organizations such as 'A Space for Arts' and 'Unit 11'. The following sections 6.1.1 and 6.1.2 will address the both the history and

[18] The Federation of Studio Providers

the evolution of studio providers in both cities, as will address the current presence of affordable studio spaces.

It's not on any map, true places never are
Herman Melville

6.1 London

London enjoy reputation as a world arts, as both historically (Hall,1998) and

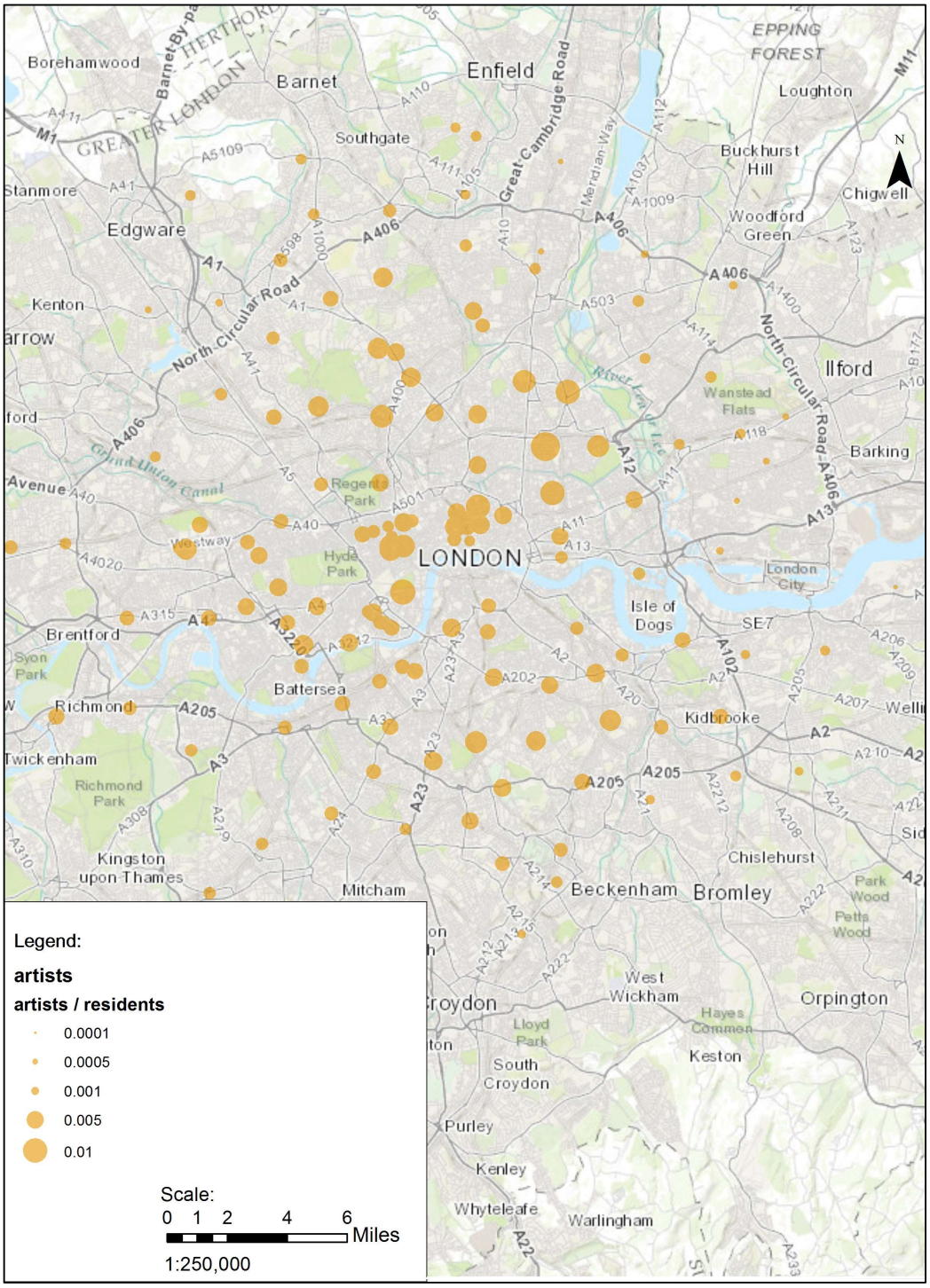


Figure 6. 1 Artists proportion per resident in London.
Source: National Office of Statistics, 2015

in present times, by the large number of artists residing in the city. According to the 2011 Census, 12425 artists were living in London. Figure 6.1 shows the dispersion of artists in the city, following data retrieved 2015 from the National Statistics office.

The tale of the artist studios in London is partially explained by a story of supply and demand with buildings at its heart (Hall, 2006, Pratt, 2009), where artists would migrate within the city. It is also a very social history, which is dependent of the social fabrics and networks built by the artists and by their own needs. Beginning in early 1970's, London witnessed the plummeting of East End's condemned buildings value, which found a new demand from an unsuspected source, artists. Wedd and colleagues name East End's distinctive landscape, scarred by bombing and urban decay as an environment that suited artists who were looking for new ways to connect with their art in the post-war London (Wedd et al., 2001). Several factors have also to be acknowledged as contributors to this clustering, as the decline in industry which allowed the availability of factories and warehouses free to be occupied, a pool of art graduates in need of studio spaces; Cheap rentals and a range of networks (which contributed to creation of Acme and SPACE). Green also provides a rich history of studio agglomeration between early seventies and late nineties, which happened in five different phases that shows the geographical growth of artists' studios in the East End (Green, 2001). The first stage happens in 1968 to 1971, primarily marked by the creation of St. Katherine's Dock, marking the foundation for the studios clustering in East End. A second phase develops during 1972-1975 and is marked by dispersal of studios in the East End, through Stepney to Shoreditch, and by different approaches to run studios. Green attributes two factors, the influence of property markets and the nature of the available properties.

Green names the fourth stage as a '*consolidation*' and continues to witness the formation of independent studios. As Respondent 12, an arts studio organisation director explains, there are two factors related that balance out, when explaining the clustering of artists, '*the location is determined by younger artists are getting together to find affordable space*' and then '*clusters happen not only for economic reasons but for socially reasons*'. Despite the importance

of the economic reasons to the selection of a studio space the present chapter will explore the social reasons.

It is clear that difficulties that London based artists are facing, such as the constant displacement of artists across London, aggravates their search to find suitable work space in the city for them to pursue their artistic activities. Figure 6.1 displays the evolution of studio facilities in East London from 1971 until late 2015. Between the seventies and early 2000 the numbers of studios increased, but by 2015 they appear to have plummeted. This agrees with anecdotal evidence, as the current trend now witnesses artists dispersing into outer boroughs such as Waltham Forest, Greenwich and Bromley, threatening the clustering effect that fuels creativity will be, which is behind London's appeal as a global cultural hub. As explained by Respondent 12, a studio provider residing in London

> '*What's happened in Hoxton took around 15-20 years. In Dalston it has taken seven years. In east and south Bermondsey, it has taken three years*,'

The redevelopment schemes happening in London contribute to both rising rents and the loss of building spaces for the charities working on providing studios. This story contradicts the artists studio needs as Respondent 17 a mixed media/installation artist from London illustrates:

> *it is very difficult to get a studio space in London. So then I spent a few years without a studio, which I regret, because I think it's very difficult to keep a practice without a studio, it was not very good for me, and then I was doing a very different thing of what I am doing now, but I was left without a studio for some years, and I heard that again there were studios available at Stockwell,'*

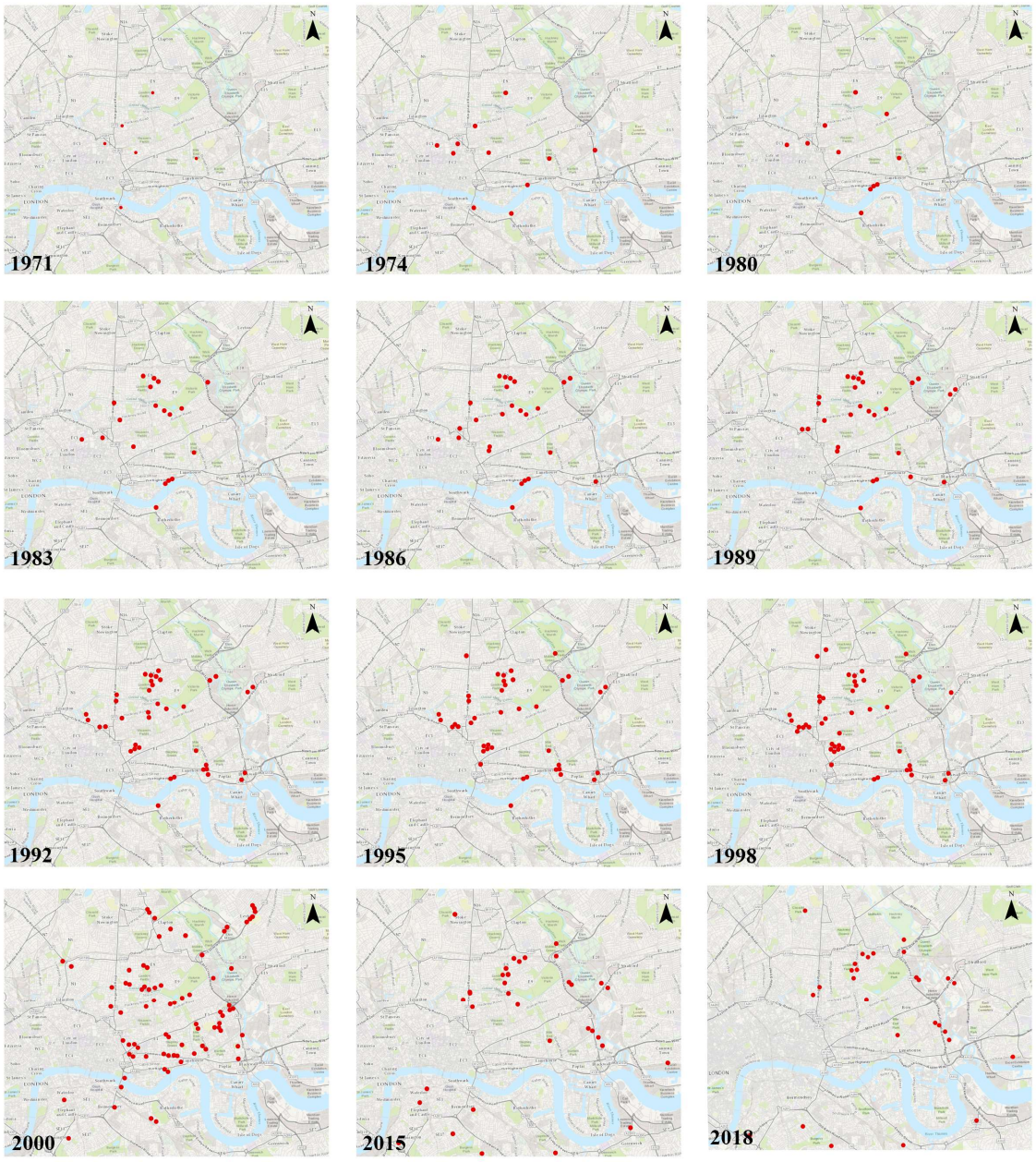


Figure 6. 2 Evolution of artists studio's clustering between 1971- 2018 in East End London.. Years 2015-2018 features Studios managed by ACME, ACAVA , [space] and ACS
Source: Adapted from Green 2001, Wedd and colleagues 2001, ACME, ACAVA , [space] and ACS, 2018.

Although picture 6.2 does not refer to the number of artists working in such studios, it still provides evidence for plummeting numbers of studios spaces provided by the Studio providers. Hence from nineties onwards artists' studios have been progressively displaced from the city centre, mostly due to the fact studio providers are no longer able to keep their building spaces. The property market is extremely demanding in London, with rental values ranging from 250 up to 6500£ per sq./feet per month (figure 6.3), and extremely profitable. This fact highlights the importance of studio associations and organizations in the London, which are able to provide affordable studio spaces in the city centre. However, the increasing demanding property market is pushing the studio providers out of the city and henceforth, artists. With the increasing depletion of studio choices in the city, artists are forced out. The tale of artist's evictions and removal from city centres is not new and described Zukin's classic work '*Loft living: Culture and capital in urban change*' (Zukin, 1989).

Focusing on the artistic mode of production, Zukin explains how investors use the built environment and the culture industries as a tool to attract capital.

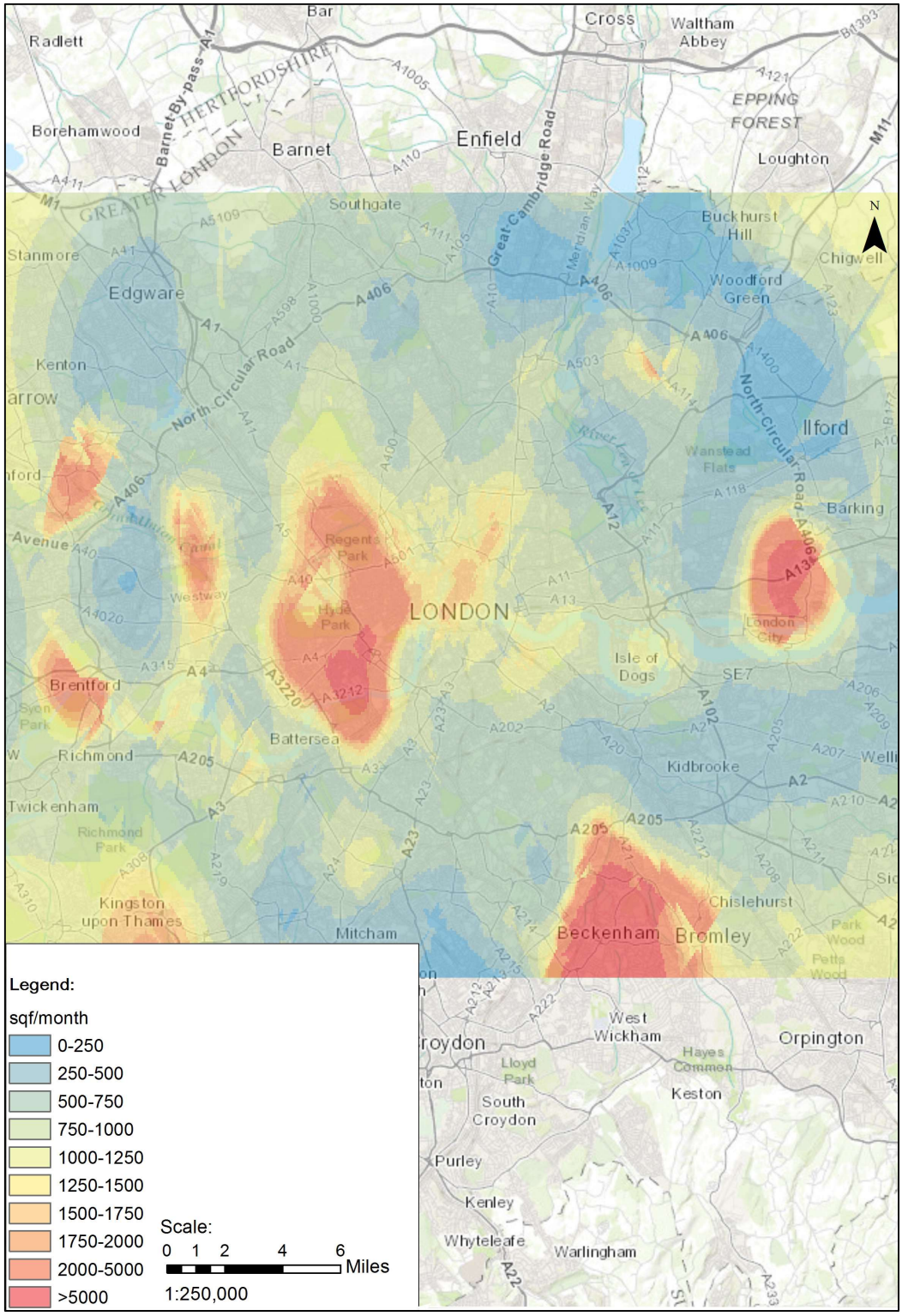


Figure 6. 3 Monthly rental prices per square feet in London, 2016.
Source: Find property

As figure 6.3 shows the monthly rental prices in London are extremely high, nonetheless there is not a strong correlation between the rent prices and the studio locations. However, is easy to find examples illustrating the displacement of artists from the inner city due to the displacement and demolition of studios. Since I started the research, several studio buildings I visited were demolished. These included ‘Mother Studios’ and ‘Vittoria Wharf’ in Hackney Wick, ‘Cremer Studios’ in Hoxton. Tales of disappearance studios were often described by the respondents, alongside the constant and everlasting effect of impending studio move. Respondents are often forced to move studios regularly in London, alongside the shrinkage of affordable studio spaces. This has a long term affect on the artist, which will be described in section 6.5. In the next chapter I will describe most prominent cases of studio disappearances recounted by my participants

6.2 On the field: Studios in London

This section will present the different studios visited in London and describe the surrounding urban space. This will be based on my personal views and experiences when visiting the artist's studios and photographs, sketches and written notes taken in my field diaries. My interviews were conducted in the artist's studios followed by visits when allowed, observations generally took between 1 to 2 hours. Besides visiting the studios, I would see the surrounding space and get to know places mentioned by the artists. I had the opportunity to visit studio spaces managed by studios organisations, ACAVA, Cell Project Space and [space]. According numbers provided by GLA (2014) ACAVA was one of the largest studio providers in London, managing 20 sites and able to offer 491 studios altogether. [space] managed 18 sites offering 468 studio spaces. Cell Project Space is an independent organisation that managed 7 building sites offering 175 studios. The following map will be presenting the visited locations:

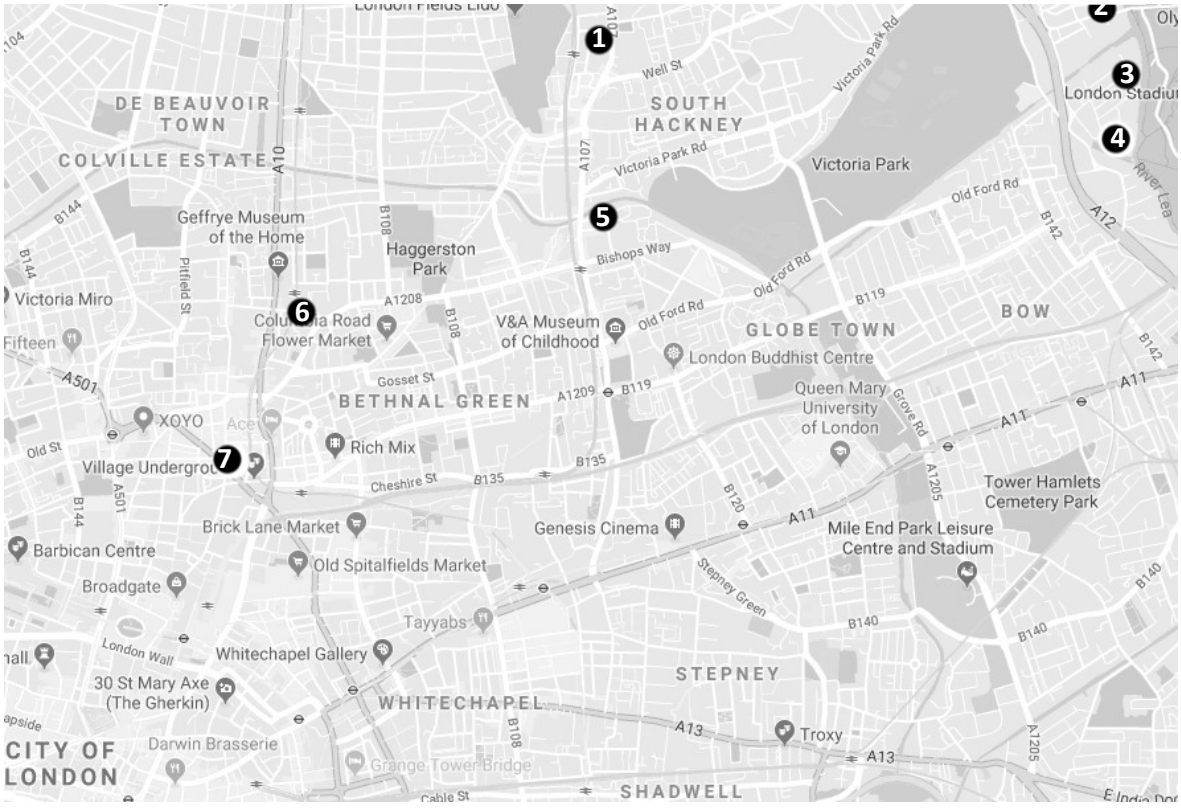


Figure 6. 4 Location of the different studios visited, 1,Mare Street Studios; 2, Mother Studios;3,Wallis Street Studios;4,Britannia Works and Bridget Riley Studios;5 Vyner Street Studios,;6- Cremer Street Studios,7,Jealous Gallery and Pure Evil Gallery. Source: Adapted from GoogleMaps.

Studios in London	Studio Organisation	Respondents
Cremer Street Studios	ACAVA	4
Grange Walk Studios	ACAVA	1
Mare Street Studios	ACAVA	1
Vyner Street Studios	ACAVA	1
Britannia Works	[space]	4
Bridget Riley Studios	[space]	4
Mother Studios	Mother Studios	1
Wallis Road Studios	Cell Project Space	2
Other Independent/private Studios	Independent	6
	Total:	**24**

Table 6. 1 Correspondence between the number of artists interviewd in London and their studios.

The ‘Open studios’ event that happened during Hackney Wicked festival allowed me to access several studio spaces that otherwise would not have been opened to me. It also allowed me to freely circulate in the different studios, whilst observing artists at work. Additionally, since I was able to visit these spaces in two distinct situations, during visits by myself and during the Open studios, I will also be sharing the different experiences I had when walking through the spaces. The social environment during the ‘Open Events’ is different from a normal artist day, as during ‘Open Events’ the artists are working as public relations, publicizing their works to festivals audiences for the chance to win commissions. Nevertheless, it gave me the opportunity to experience the ‘Open studios’ events environment and compare it to a normal studio environment. I observed how the artists would publicize their own work, and explained how they practiced their art, which allowed to understand how these events reveal a new aspect of artists identity, as a publicists for their own work. During the event I had the opportunity to visit several studios, Bridget Riley Studios, Britannia Works, Mother Studios, amongst others.

The ‘Open Studios’ events were also a starting point to introduce my doctoral research to the artists and gather more participants. However, I also had the opportunity to conduct several interviews, as many artists explained that that was an opportune time for them to be interviewed, as they could be unavailable for future encounters. When the interview was not possible at the time, I

exchanged contacts with the artists to in a future possibility arranged the interview. After the initial exchange of contact and interviews, other respondents were contacted through snowballing.

These following sections will describe to the studios visited, as their surrounding urban space.I will also describe the 'urban feel' that the area and the studios as the urban space exuded, while complementing it with the artists perspectives.

Figure 6. 5 Open Studios Event Happened between 27-28 June 2015 as part of the London Festival of Architecture.

6.2.1 Cremer Studios

The ‘Cremer Studios’ are a large double building complex, spread in four floors located in central London (Figure 3.7). I had the opportunity to visit and observe artists at work in different occasions, between July 2013 and March 2015 at both building sites.

Figure 6. 6 Cremer Street Studios entrance for the building complex 1, which holds studios 1-15. Source: Author

‘Cremer Studios’ during 1960’s was an industrial building, later converted to provide 90 studios by ACAVA. They are close to transport links; a five minute walk from Hoxton Square Train station. The studios are well centred in London and close to the Hoxton over ground station, within a five minute walk, the proximity of public transport was often mentioned as benefit of working in these studios.

These converted studios are currently managed by ACAVA.
By accessing the building site, I was received by a dark corridor despite the studios having very large windows and being very light and bright.
The studios offer either individual studios (as the Figure 8 shows), or shared spaces which can be occupied by 5 artists. I conducted several interviews in both buildings and had the opportunity to visit different studios let by different respondents. One of the respondents also explained that some artists were sub-letting some spaces, as the original artists was taking residency aboard.
I visited ‘Cremer studios’ several times which allowed me to experience the area and observe lengthy the artists at work while they interactions with other artists and the area. It was discernible the different relationships that the artists develop within the building.

Figure 6. 7 Sculptor studio at Cremer Street Studios, individual studio space located on building 2, ‘Cremer Studios’.
Source: Author

I also observed, while visiting the different studio spaces, how artists change and adapt the space to better suit their needs. Figures 3.11 and 3.12 are examples of very distinguishable studios in the same building. It is noticeable

how personal the studios are for each the artists to conduct their work. The studios not only reflect the practiced artistic activity by the artists butit also reflects their personalities. I discussed in section 5.3 how artists alter their space to favour their affect. For instances, whilst it the artist working in the studio depicted in Figure 6.7 filled the studio with personal objects and affective art pieces the studio depicted in figure 6.8 is dramatically different. Whilst visiting both studios my own affect and emotions experienced were different. As I explored in section 6.3 the art piece present in the studio made me reflect and experience strong emotions whilst it provoked memories concerning my own relationship with my mother. That is a strong affect sparked by an object, an art piece, materiality present in the studio. Whilst visiting the studio depicted in figure 6.3 a distinct affect was experienced. When describing the studio adjectives as ‘cold’ or ‘impersonal’ came to my mind.

Figure 6.7 also reflects the demands for space that the practice of sculpture demands, as it shows the different necessary materials for its practice and I explored these attitudes in section 5.1.1. Observable over the desk was the piece that the artist was working on the time of the visit. It also shows on the window still postcards received and a previous sculpture made based on the artist’s mother hands.

A different example is illustrated on figure 6.8. In this case the artist is a digital illustrator, a less space demanding activity. However, the space is occupied by the artist differently, hardly any personal objects are visible as it is more ‘work orientated’. The nature of the studio spaces available are very different, as they can be adjusted to the needs of the different artistic activities. As it is possible to observe on figure 9, which is a studio spot for a sculptor, the studio is very spacious and is currently occupied by only one artist, for a space require artistic practice, sculpting.

Close to the studios are also the Geffrye Museum, which is a regular spot for lunch for several artists.

Other studios (as figure 3.10 shows) are compartmentalized and may be shared by multiple artists. These activities however are more desk based and require less space (as for instance photographers or illustrators).

Figure 6. 8 Desk space at 'Cremer Studios'. The studio space at the time was shared by 5 artists. Source: Author

Sharing a studio and spatial proximities with the different studio spaces foster informal working relationships. During my visits I was able to see artists to pop in the studio for inquiries about work or simply a catch up.

Also located nearby, is Arch 402 Gallery, which is an exhibition space used by several artists working in the Cremer Studios. At the time I had the opportunity to visit Arch 402 and it is a 2300 sq ft/250 sq meters flexible exhibition space set in a converted railway arch.

Under its cavernous arch are various showcases of international artists based in the UK and Germany, emergent graduate artists alongside the more established painters, sculptors and printmakers.

Figure 6. 9 Arch 402 Gallery entrance, where preparations for an exhibition are taking place. Source: Author

6.2.2 ‘Mare Street Studios’

‘Mare Street Studios’ provide 12 semi-contained studios on its first floor. It was previously an industrial space which was converted and is presently managed by ACAVA. The entry to this studio is located on top of the stairs, observable in figure 6.10.

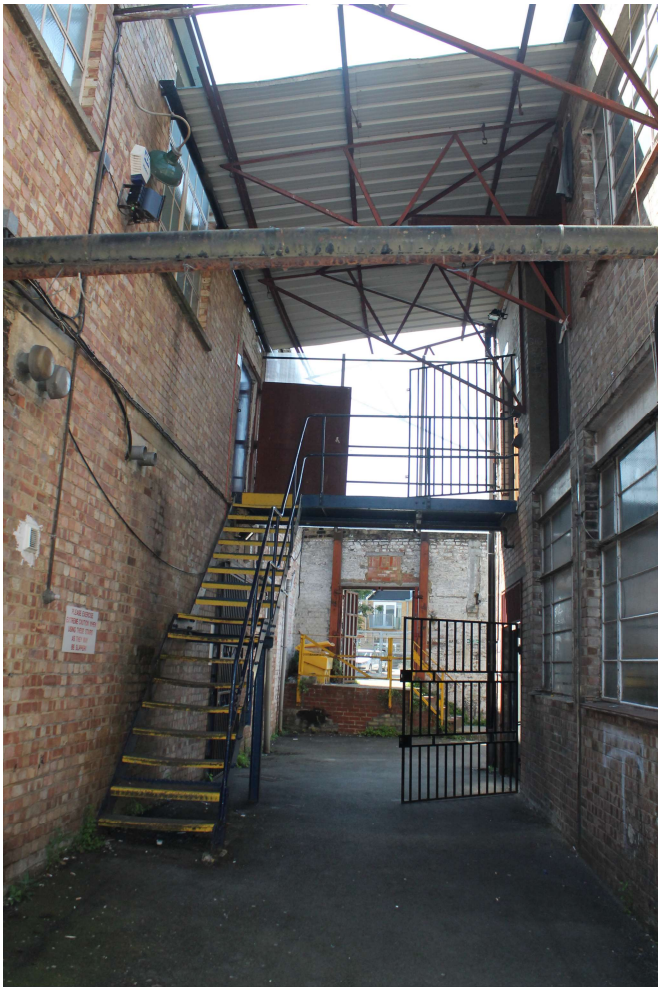


Figure 6. 10 Entrance to 'Mare Street Studios' , managed by ACAVA. Photograph captured in June 2014. Source: Author

I visited these studios several times between June-July 2014. The urban scene of this studio is industrial and dominated by the large presence of the converted studios. Although still very central in London, the area was very isolated. Whilst venturing in these areas my own position as a woman researcher walking in these isolated areas comes to my mind. As explained elsewhere in section 3.3, I ensured that these visits only happen during daylight. While visiting these areas I would not at all feel safe in some of the areas if not without daylight.

This brings into the question difficulties that women artists are facing that will be explored in section 6.8. Unfortunately, I was unable to interview a woman artist working in this studio. My participants that were working in this studio were all male and interestingly none of my respondents manifested safety concerns. At the time, the respondents only mentioned the difficulties of commuting between this studio and their home. As most respondents explained, they expressed that they often would be working during the weekend and night time, manifesting that they were willingly commuting without day light. Apart from the artists that I was scheduled to observe and interview, both streets and adjoining urban space were empty. During these visits, although the studios were fully occupied according to ACAVA records (consulted in 2015), only the artists that arranged to meet with me were present.

Through both participant observation and the interview, I was able to understand that 'Mare Street Studios' were occupied by a younger generation of artists, most still studying at the university. During my visit I was told that either the rest of the occupants were preparing for their end of the term exhibits. Interestingly, the artists were sharing studios and attending the same university. As I was visiting the studios during daytime, I was able to observe that studios are very bright, and each compartmentalization (as the industrial space was partitioned to create the studios) are often shared by several artists (observable on figure 6.9).

The studios offered in the site are spacious, bright and light. The shared space was occupied by artists practicing space demanding activities, as it is observable how the space is completely dominated by work materials as work pieces that the artists are currently working on.

As it is a large building is also makes it more vulnerable to the climate through the year. It was summer time when I had the opportunity to visit the studio, as the building was very hot and I imagine it to be uncomfortable during the winter time and be very cold. Very often during the interviews the artists explained how these industrial buildings are extremely uncomfortable, hot during the summer and cold in the winter.

Interestingly, these studios displayed mostly work pieces, and not personal objects. Most objects present in the area were work, artistic tools. Showing evolution as Sjoholm (Sjöholm, 2014) described as living archives

Figure 6. 11 Artist at work, in 'Mare Street Studios', a shared studio space. Photograph captured in June 2014. Source: Author

The building is located near public transport, and close by London Fields park. This is a regular spot for some of the respondents not only as a commuter route but also as a place for breaks or inspiration.

Figure 6. 12 The London Fields Park, located very near to 'Mare Street' studios. Photograph captured in June 2014.
Source: Author

Depending on the work pieces that the artists are working (for instances, if they are working in a nature based piece) I was explained that the local park can be used to prompt inspiration.

When observing the area where the studios are located, I could identify a diverse of functions present, as the London Fields park and other small coffee shops or general shops.

Also nearby there are other studios, as such there was a significant concentration of studio spaces in the area besides the Mare Street Studios.

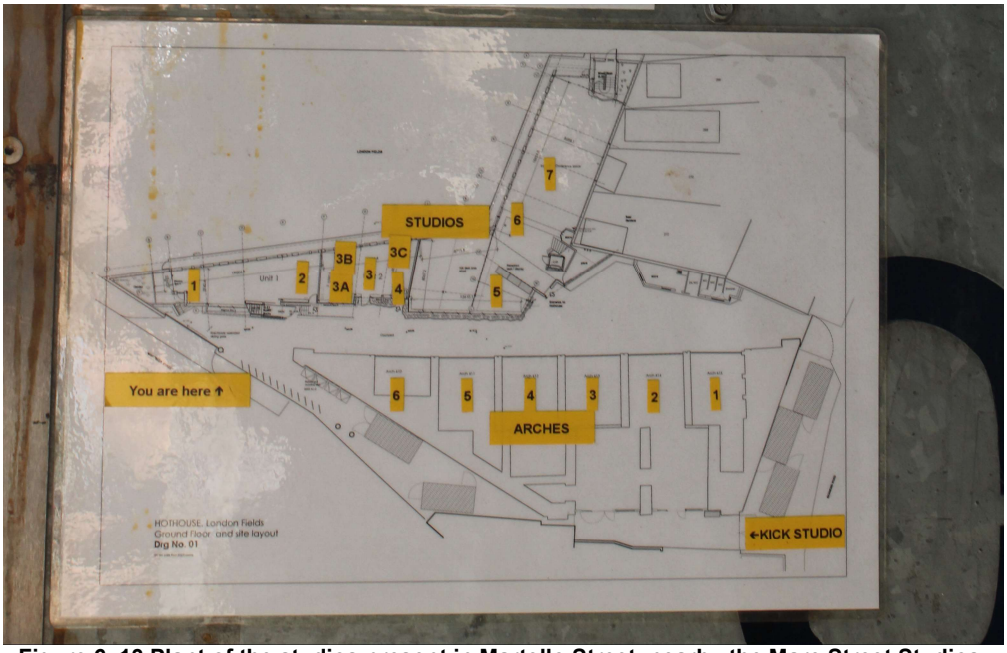


Figure 6. 13 Plant of the studios present in Martello Street, nearby the Mare Street Studios. Photograph captured in June 2014.
Source: Author

6.2.3 Jealous Gallery

Jealous Gallery is an independent studio space founded in 2007 located in central Hoxton. The character of the urban area is different, from both Mare Street Studios and the previously described Cremer Street. It is now what artists describe as 'creative' as explained by the participant:

> *'again it's the area that drawn us, we could've moved to another area that was bigger and cheaper, and not so expensive, but I could always do this, because we could be part of the area, we are part of the reason why this area is what it is. Its an area in East London … that its known for designers, its know for creative, its known for art galleries, and for studios, its known for that artistic evolution, that creative that artistic energy that reason. Its here in that concentrated area, people have graffiti art tours, museums come to visit other studios, artists work here '*

The value of being in that particular urban scene contributes for this artist's identity and recognisability. This specific urban space is valued by this respondent not only by its 'creative' character, but also by the urban history and

evolution of the area, evolution that he also contributes for, '*we are part of the reason the area is what it is*'. It is a bi-fold identity creation, the respondent was attracted by the creative scene of the urban space, but also acknowledges that by working there they are also contributing to the 'creative' urban identity.
This is an advantage for what the artists working in this studio described as it is now a commercial base, most artists working in these studios benefit commercial, as Respondent 26 a mature printer working in Hoxton explains:

> *'this is a good area, we were always a good studio, in a way, you know you are talking how space affects things being here has brought more people to us, there artists coming through more galleries looking around, when they see its almost like the perception that we are in the right area its almost like that we have more and more work.'*

The respondent goes on to explain how important it is to be accessible and close to the public:

> *'is better because it means that more people see you. And this is about people seeing you. Its about people feeling that they can come in. Ground floor space is much more important'*

A direct entry point through the ground floor as the respondent explained was important for the accessibility of the public. Having different people coming in is a benefit for the commerciality of the work produced in these studios.
This studio spaces, besides offering studio spaces is also an exhibition gallery, print studio and a print publisher.

Figure 6. 14 Artist at work at the 'Jealous Gallery' Studios. Photograph captured in March 2015. Source: Author

The studio offers not only individual spaces, rented to several artists, as a small gallery. Jealous Gallery is therefore a multifunctional space in central Hoxton. It started as simple print shop and with time it developed other functions to answer requests by clients, as its founder explained. The latest development, the studio spaces, was added as the building had enough room to be let out to individual artists. This studio is not managed by any charity, and it is a small pro-profit creative business enterprise. The character of the studios in offer are smaller and more adequate for deskwork (I was not allowed to photograph these individual studios). Hence, the artists currently occupying are more digital orientated, as digital illustrators, and I as I was explained working in this case for a marketing campaign.

Figure 6. 15 Exhibit in preparation at the 'Jealous Gallery'. Photograph captured in March 2015. Source: Author

Figure 6. 16 Exhibit in preparation for the 'Jealous Gallery'. In the background it is possible to observe the previously hanged art pieces. Photographs captured in March 2015. Source: Author

The ‘Pure Evil Gallery’ is an independent studio space, shop and gallery space located in Hoxton, London. The participant working at this particular studio is Respondent 19, a mature street artist. Respondent 19 explained the importance of that urban space illustrating how not being there would be damaging

> *‘If I had a gallery that was in a small borough in London, or somewhere else, you wouldn't have so many people passing through it every day and looking at the street art and then looking at the gallery they walked past, because it is a busy spot and quite noisy and night economy on this area, even at night time people would walk past this window and they would see it.’*

The respondent goes on to explaining how the creativity of that urban space was valued for his selection:

> *‘I wanted to have my gallery ion a space that had a lot of movement on the streets, particular that had street art,…I first moved to this area there was a buzz about new graphic design companies, that were starting up in this area, new bars, new clubs new things that were going on, and now there’s all this new Silicon Valley going on, there’s a lot of start up companies, that think that they are going to become the new google, in this area, so there’s always a lot of change, a lot of creativity going on’*

The artist goes as far as relating how the specific location of his studio allowed serendipitous encounters:

> *‘ yesterday someone got in and new someone from Peru, a banker and he is looking for someone to go there to paint a large warehouse there. And he will be coming later. So a lot of the time things lead to other things. And having a space like this, with a visual window onto the space means that people walking pass might come in out of the blue or maybe a new contact will bring someone else into the space.’*

Figure 6. 17 Exhibition space in 'Pure Evil Gallery'. Photograph captured in March 2014
Source: Author

Following the same views as Respondent 29, Respondent 19 recognizes how the very central location of both studio shop and gallery is shaped by the artist's work, which are displayed through the whole space as figures 3.18 and 3.19 show.

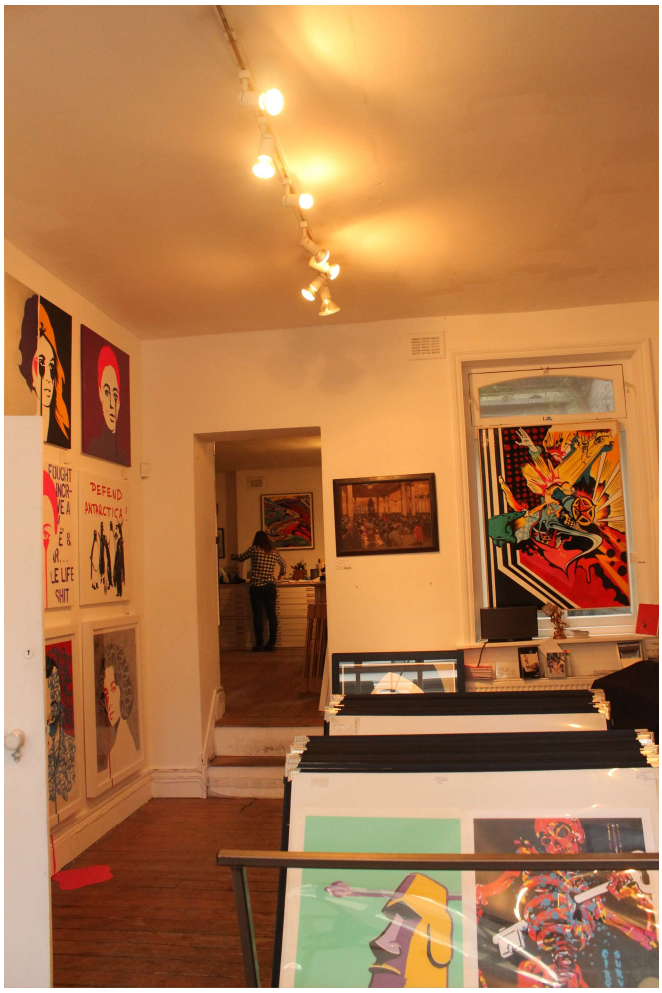


Figure 6. 18 Shop and studios ate Pure Evil Gallery. Photographs captured in March 2014. Source: Author

6.2.5 Bridget Riley Studios

'Bridget Riley Studios' are located in Hackney Wick, Fish Island, London. At the front of the studio the 'Britannia Woks" is located and both buildings are classified as heritage asset[19]. I first had the opportunity to visit these studios during the 'Open Days' event that happened between 27-28 June 2015. Subsequent visits happened following a first introduction to artists that were working there.

These studios are managed by [space] and offers a variety of studio spaces through three floors since 2000. They are located close to the Victoria Park,

[19] This classification Fish Island & White Post Lane Conservation area appraisal published in November 2014 by the LLDC. The geographical boundary of the included are as are presented in Appendix.

which was constructed following the regeneration program that is happening in Hackney Wick since the Olympics. These studios are central to London and accessible through a variety of public transport, bus, train or underground.
accessible through a variety of public transport, bus, train or underground.

Figure 6. 19 Entrance to the Bridget Riley Studios. Photograph captured in June 2015. Source: Author

6.2.6 Wallis Road Studios

Wallis Road Studios are an independent studio building that offers 21 studio spaces altogether. I also visited this studio during the 'Open Days'. These studios are managed by Cell Project Space, an independent gallery which was formed in 1999.

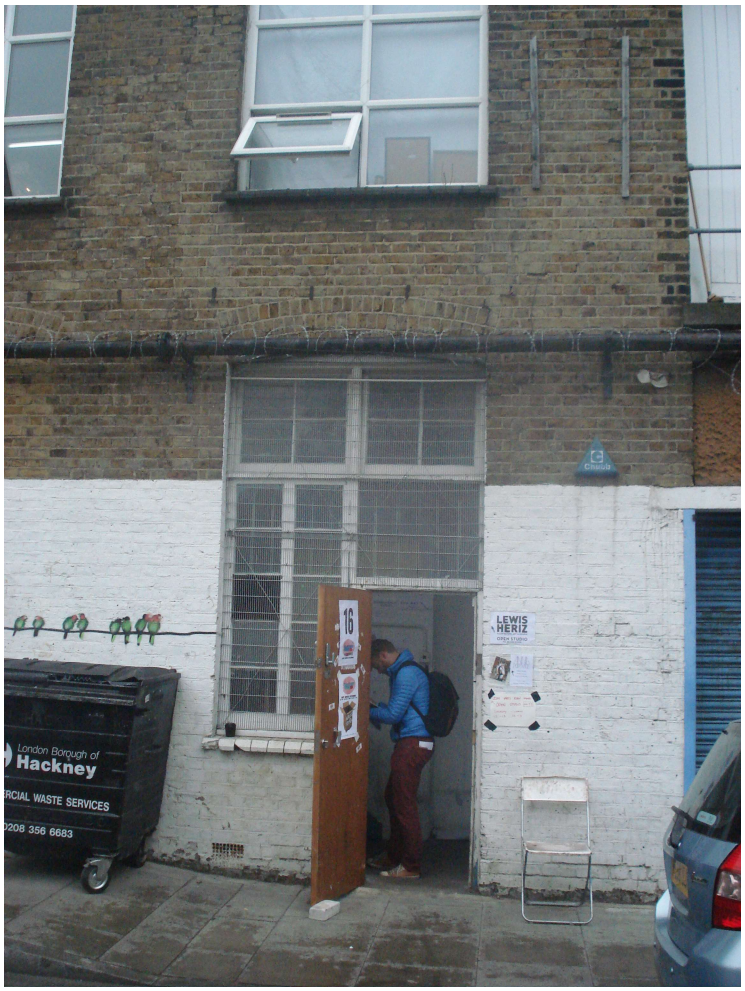


Figure 6. 20 Entrance to Wallis Road Studios. Photographs captured in June 2015. Source: Author

Figure 6. 21 Art piece exhibited in the Wallis Road Studios. Photographs captured in June 2015. Source: Author

Figure 6. 22 Corridor inside Wallis Road Studios. It is possible to see the entrances to each individual studio, which is shared between 3 to 4 different artists. Photograph captured in June 2015. Source: Author

6.2.7 Britannia Works Studios

Britannia Works Studios offer 55 studios spaces managed by [space]. Built as a Britannia Folding Box Company was later converted to the Percy Dalton peanut factory. It is currently classified as heritage asset[20] and it is considered a building of special architectural or historic interest (LLDC, 2014). This three storey warehouse building was converted by [space] into artists' studios in 1980. The conversion happened in different stages, only the first and second floor were available in the beginning. The ground floor was made available back in 2000 and is currently occupied by London Centre for Book Arts offering both facilities and workshops to the public.

I visited Britannia Works during the 'Open Days' event, and was able to interview several artists during my visit.

The studio building is divided to offer several spaces that are usually shared between 3-4 artists per studio space. Most studios have large windows, with skylights on the top floor, meaning that they are bright and well lit, making these studios well appropriate for space demanding artistic activities, as installation art or other large arts works.

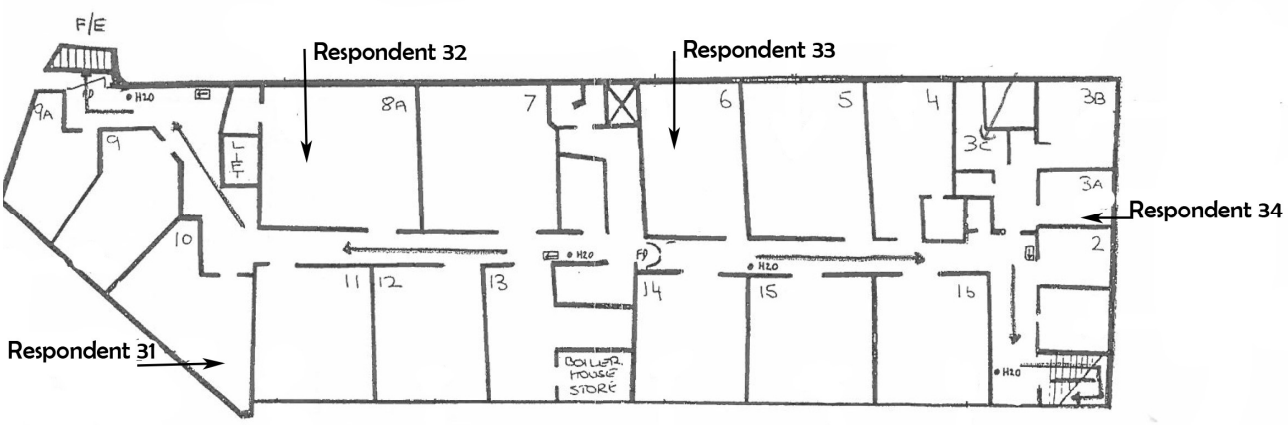


Figure 6. 23 **Plant of 1st floor of the Studio 'Britannia Works' with the location of the studios spaces belonging to Respondents 31-33**

Both Britannia Works and the Bridget Riley Studios are part of the same factory complex, meaning that Bridget Riley studios is also considered a heritage asset.

[20] Classification present in Fish Island & White Post Lane Conservation area appraisal published in November 2014 by the LLDC.

6.2.8 Mother Studios

‘Mother Studios’, located in Hackney Wick, London was a studio space that offered individual studios for 22 artists. I was able to visit several studio spaces during the ‘Open studio’ events, and conducted a subsequent visits afterwards for an arranged interview. Street artists Bansky is a well-known artist who also used to rent a studio space at ‘Mother Studios’. Despite this famous occupier, its the building is no longer existing and it was demolished back in 2017 after the lease ended.

Figure 6. 24 Mother Studios entry. Photograph captured in 2015.
Source: Author

Figure 6. 5 Home studio. Sketch drafted in 2015.
Source: Daily Journals, Author

6.2.9 Artists and regeneration affects in London

The present section will firstly address the different affects experienced by artists in London. London is central stage for diverse regeneration schemes, either resulting from mega-events as the Olympics, or through more concerted and time consuming schemes, as Hackney, following the AMP cycle described and thoroughly researched by Sharon Zukin (Zukin and Braslow, 2011, Zukin, 1995). Nevertheless, in either case, the role of regeneration and urban policies are key factors in the present situation of artists' studios in London, often leading to displacement. Echoes of displacement stories and the dire effects of regeneration are common in the artists' lives. London as it stands today is synonym for displacement as Respondent 37 a young collage artist working in Hackney Wick states:

> *'warehouses like this are going to get sold and redeveloped and property developers moving in …But that's London.'*

Or Respondent 38 a retired London photographer:

> *'It is an inevitable part of whole of London, and soon we'll have this filled with all expensive flats and some people will be able to afford, but most wont and will move. I don't like that. And there will be arts spaces on it but will be incredibly expensive'*

Artists are quite aware of gentrification and have been following the urban changes. Even though artists may be the displaced by this process, they still attempt to take advantages and explore these changes artistically. Respondent 15 a mature visual artists working in Hoxton described:

> *'All old buildings are going down to make room for luxury apartments, across the street you may have seen Crown apartments you cannot buy them, you can only rent them, everything here is shaping(…) and here in London obviously this triggers a long story ever since Thatcher and what Margaret Thatcher you know, with the unions and everything that happened and generated and made new space for this type of economy made it so like we are only now experiencing it, so me now being here I am facing the friction of these results of gentrification, but also because I can just walk and take a picture in my camera with what's happening in the skyscraper or even in the city allows me to keep in*

touch with my practice. So there's a strong influence and I don't think I could do it if I was living in Wimbledon, or in Brixton or any other place.'

Interestingly, as the previous artist explained, the urban change shaped by the regeneration and gentrification processes was also a canvas that my participant explored artistically. Urban regeneration, gentrification and artists are a recurrent theme in human geography research, however the affects and the emotional response of such policies could be further explored, as could the emotional artistic manifestations resulting from such processes.

The present section will study the affect and emotions caused by the displacement and how artists express it. Artists are both a group who contributes to gentrification (Zukin, 1995) and the ones who are also displaced by it. This displacement triggers an emotional response towards these policies, which often are manifested as art works. The following sections will explore affect caused by the artists displacement.

6.2.10 Hackney Wick artists and the Olympics

Figure 6. 25 Graffiti art exploring artists affect towards Hackney Wick regeneration
Source: Gary Hustwit Olympicityproject.com

Powell and Marrero –Guillamón documented several arts works which inspired by artists displacement and exclusion from the Olympics regeneration scheme (Powell and Marrero-Guillamón, 2012) in Hackney Wick from an early stage of to the aftermath of the Olympics. Within that documentation, the most comprehensive and better-documented art piece is Jim Woodall's Olympic State. In November 2010 Jim Woddall installed a full CCTV surveillance system on a warehouse rooftop overlooking the Olympic site. For the following 2 weeks, the artist lived in the rooftop, while surveying and recording the Olympic site, recording the ever-changing urban character of the area. Jim Woodall was part of the group of artists which were criticizing the Olympics regeneration scheme. Alongside Jim Woods work, other artists expressed artistically their views. Hackney Wick today is an artistic space of contestation, as artists both in Hackney Wick and Fish Island are still affected by the Olympics. Artists who were working in Hackney Wick since before the Olympics and attached regeneration scheme, have witnessed colleagues being forced to leave their studios either by continuously increasing rents or by the studios' buildings being sold for demolishing to give space to a new luxury housing scheme. Respondent 32 a mature painter working in Hackney Wick describes the increasing rents and the eviction processes experienced by the artists:

> '*because of the Olympics the whole are has become more expensive. So one of the buildings that had artists in has been knocked out and turned into expensive flats. So because of that, the rent of this studio has come up by 30% since last year… It gets to the point where, well [space] has a really long lease on this building, but in 5 years time this area will be swept off artists. There will be no artists here at all*.'

The displacement triggers emotions and feelings, which are a constant presence in artists who live in a permanent stage of uncertainty towards the future. Through the loss of their workspace, artists are pushed the into an unsure future. This is explained by Respondent 39 a young visual artist working in a shared studio in Hackney Wick:

> *'I think it is a shame, I don't know where we will go once its turned down, we'll have to move but I don't know where.'*

Respondent 40 a mature photographer working in Hackney Wick further explores the stress that the uncertainty of the future and the impending studio move causes artists:

> *'I think that is a shame really, so many of the people who have made the area into something more, have to find somewhere else to work. I find It unsettling, I just could do without having to spend time finding a new studio, and its so expensive the new studios, and there's not enough places to go, and I am just beginning to meet people here as well, you know during the weekends you work, and just this weekend I met new people in the studios and I find that there's an energy about this place, and it comes from the productivity and creativity.'*

Respondent 40 expresses how besides the uncertainty of the studio move, artists have to break the forged connections with both urban and social spaces created through their studio practice. I explored in section 5 alongside my literature review, the relationship artists forge with their studios. As suggested by Respondent 40, the studio is more than places of artistic production. The relationship forged alongside artistic activity in the studio is extended to the surrounding urban and social space. Artists may experience loss derived by losing their studio identity (Sjöholm 2014) and the relationships that the artists build through their studio with the studio social space and the surrounding urban space.

Respondent 41 a mature sculptor working in Hackney Wick vastly explains the changing character of the areas, but more importantly the dual negative affect that the artists experience:

> *'it was the thriving area artistically, it was a process because it was inexpensive and nobody was paying attention to this place it just meant artist could come here and do whatever they wanted. In big numbers, and the problem is that now that they want to improve it, it actually is being destroyed. I t has already been destroyed. Just the very act of putting in the bars, and things, at first it felt great but actually then you realized that that was part of the process of first it comes the club land, then the developers get involved and then they will turn it into residential areas and*

put pretty trees up and that would destroy everything. I think that is exactly what happened in New York and Hackney it is happening now here whereas 5 years ago they were talking about how Hackney Wick is great and it was an area of artistic excellence and we had to do something to protect it and of course now is has come to the crunch and they are not doing anything to protect any of us. We are all going. without any exception would say they are very upset, there really isn't any property provision, for artists, the official line would be that there is affordable spaces that are provided that we all know that there isn't that's doesn't mean that they will be affordable for all of us, or artists that are here in the moment, and I think that everyone is really really upset, and feels let down by the local authorities, by government, that in any way is attempting to I wouldn't say protect us but to cushion us from the massive change about to happen. They really should take a long hard look to what they are about to do which is to turn us into another expensive area in London they do it everywhere they do it in SoHo and pushing out the people who make Soho Soho and that's exactly what they are doing here.'

The suspicion over Olympic regeneration schemes is general, as artists in Toronto subverted the 2008 Olympic moto '*expect the world*' into '*Expect the worst*'. The distrust of urban policy makers is also felt in Hackney Wick in present days. Respondent 32 a mature painter working in Hackney Wick described how the Olympics organizing committee initial plans were different from the final outcome:

'*The Olympic Committee started to spin this idea that's it was fantastic for the area, fantastic for the local community, there's going to be millions of people flooding in (…) it was going to regenerate the area. So we all though there could be something for us. As it happened, the Olympic Committee closed down this area from the Olympic Stadium.(…) SO nobody appeared in this are at all, they were all told to go on to Stratford. The reason claimed was security, they didn't want to secure this area. There was a huge steel fence put on, but basically everyone was told to go into the opposite direction and not to come to come into this direction. (…) So we didn't see anybody. So they mad all this noises about helping the community and though we had this big artists communities next to the stadium, which might have been a good thing, it turns out they didn't want anyone here.*'

Before any regeneration scheme the Olympics committee highlighted the benefits that the area would be able to claim from the regeneration scheme. However, for the Hackney Wick area the Olympics outcomes were different from earlier indications. Tourists were prevented from accessing the Hackney Wick area meaning that the local commerce did not collected any surplus from the Olympic event.
The distrust and disappointment towards policy makers is also followed by a sentiment of disillusion and disappointment as Respondent 41 a mature sculptor working in Hackney Wick explains:

> '*I think everyone here, without any exception would say they are very upset, and feels let down by the local authorities, government which is in any way attempting, I wouldn't t say protect us but cushion us from the massive change about to happen'*

Hackney Wick is an artistic area which demonstrated a high distrust with both urban policies and urban regeneration programs, which are visible through art displays in the area (figure 6.24) and by the artists' discourse that the present section expresses.

Figure 6. 26 Art piece displayed during 'Open Studios' in Hackney Wick. Photograph captured in on June 2015.

Source: Author

As the figure 6.23 suggests, artists are manifesting their affect through artistic contestations. The above art piece indicates contempt and displease for regeneration schemes. Hackney Wick is therefore a place of artistic contestation materialising the voices of disillusioned artists towards the current regeneration policies (as also shown in figure 6.24). Hackney Wicks urban space reflects the artist's current relationship with urban space, which is forged by experiencing exclusionary space.

Respondent 35 a mature painter working in Hackney Wick explains:

> *'I am not very happy about it. Because of the rents going up, and it will become some other yuppie type kind of area.*
> *You know Whopping, which was in one time empty warehouses, now there isn't a square inch that isn't expensive. Maybe it is the way its suppose to be, there's more people needing more spaces, and its frightening for those who haven't got*

money, and still want to be creative, some of this places have people living in it, like rabbit wholes and that's the only way people can live, and still be creative. Its very difficult, and this is only going one way and its not good for artists.'

Respondent 37 a young collage artist working in Hackney Wick also manifests the same

'A bad thing is obviously the build top environment and how warehouses like this are going to get sold and redeveloped and property developers moving in so that's quite sad. But that's London.'

The previous section analysed the artists' affect caused by regeneration schemes. It also explored the general sense of exclusion experienced by the local artists which is materialized artistically in Hackney Wick.

The following section will explore the most recent flagship venue in Southampton and the general sentiment displayed by local artists in its respect.

6.3 Southampton

At a first glance, Southampton might not be perceived as an artistic city, as it is mostly recognized as a port city due to the rapidly growing sector of the cruise industry. Nevertheless, the city council has dedicated significant resources to change the image of the city, which culminated with the development of the Cultural Quarter in the city centre.

A recent redevelopment is 'Bargate Quarter' intending to increase the retail offer in the city. Since early 80s many efforts were made to revitalize this city in different attempts, however failing in creating a concerted approach. The result is a fragmented city, with isolated efforts to attract inward investments. Such is the case of the waterfront redevelopment back in 1980, where the waterfront was reclaimed as a public space and Ocean Village was born, a scheme which will also include a luxury hotel with various shops, offices and apartments. Nowadays, even after the effort of revitalizing this area, it actually is virtually deserted, as it failed to grasp a crucial fact, the need for interconnectivity with the city centre. Since early 1990 most developments aim to increase its retail

offer, first with the Mountbatten retail park, and in city centre with Marlands and Bargate malls. The Bargate Centre has since then closed, not able to cope with WestQuay popularity and is soon to be demolished. Another example is the inner city shopping complex WestQuay, which also started in 1990s in a large vacant industrial land. Phase one of this project includes a retail park, phase two is the actual shopping centre and a last phase, phase three completed in 2016, was designed to complement the retail developments with a range of mixed uses as offices, houses and a brand new town square (Lowe, 2007). Some claim that this retail-led regeneration was a success and go far by naming Southampton as a prime example of inner city regional shopping centres in the UK (Lowe, 2005). Although this redevelopment indeed contributed to a physical regeneration and uplifted Southampton's image, having a renowned shopping malls are far from regaining a so needed urban and cultural identity.

Figure 6. 27 Bargate quarter at time of demolishing proceedings,. Photograph captured in April 2018.
Source: Author

The council is conducting an effort to both attract and capture both residents and prospective residents. This can also be equalized to gentrification of

Southampton. The city Council has been focusing his attention improving the city's image by implementing a vision for Southampton as an international maritime city. This vision also incorporates creativity and innovation central for its economic and community success (Hannides, 2009). The cultural initiative has a key driver in the form of Southampton Cultural Development Trust, an independent charity which aims to enable the development of the cultural quarter. This trust, led by John Denham, Chair of Culture Southampton aims to redefine the cultural offer in the city.

However, not all of Southampton's cultural offers are materialized in its cultural quarter. Southampton is also stage for a multitude of events and Festivals, which include the notorious annual Southampton Boat show held in September at the Mayflower Park, along with less known festivals as the Thai festival, Mela Festival both held on Hoglands Park in the Summer. For the first time in 2015, organized by the Eastgate Traders Association, the East Street Arts festival was held late September. In October events as 'Music in the city' and the 'SO:To Speak' take place in various venues spread in the city.

Southampton in 2015 hold 231 artists (Office of Statistics, 2015), spread through the city (figure. 6.4).

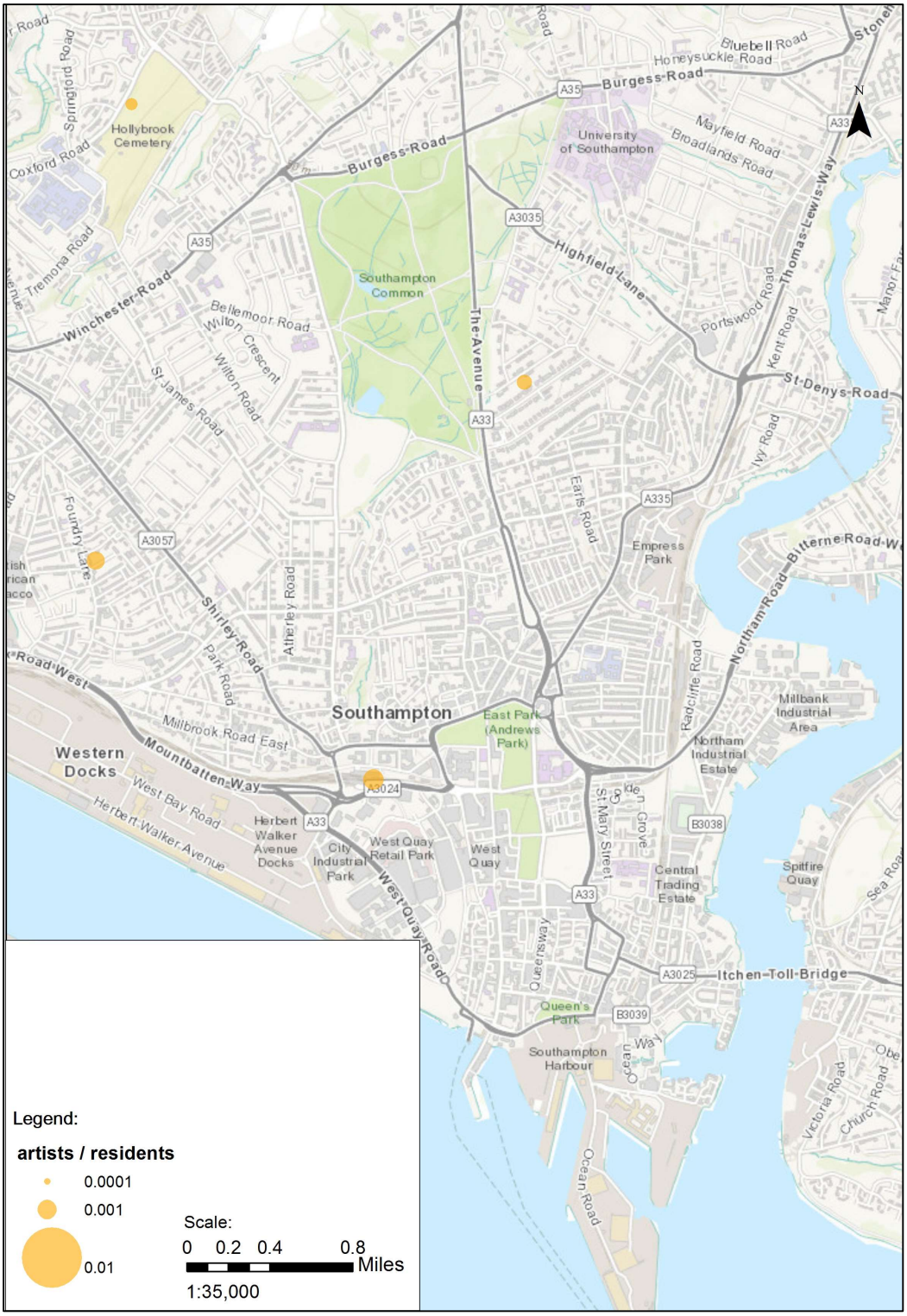


Figure 6. 28 Artists proportion per resident in Southampton.
Source: National Office of Statistics, 2015

Southampton was not considered an artistic town and before the cruise industry boom Herkomer describes the city:

> *'Southampton – a provincial town in England, devoid of all art, present or traditional.'*

The past quote, (Herkomer in Taylor, 2007) by Sir Hugues Herkomer in 1910, refers to Southampton as city void of any cultural and artistic life. Generally, Southampton is a city lacking a strong identity, with many of its historical buildings lost during the blitz.

A significant resurgent of arts ins Southampton happened in 1945, through the re-establishment of the Art Gallery in the Civic Centre, but without its Art School. In the post-war era, the School of Art provided a gateway for local artists. Nowadays, Southampton's artistic studio provision is limited, as it mostly is present through 'Unit 11' and 'A space for arts' (Fig. 6.5).

'A Space for Arts' was found by Daniel Crow, who works as fund raiser and project manager, as well as active director of the space. As a fine arts graduated from University of Southampton, he felt that the city wasn't offering enough artistic spaces, and he began by opening a gallery space to support artists. After the gallery space was opened, he realized that Southampton was also lacking affordable spaces for artists, and hence 'A Space for arts' project was born. 'A space for arts' collaborates with several partners, as Solent University, Arts Council of England, Eastleigh Borough Council, and several trusts and foundations depending on the grants applied for.

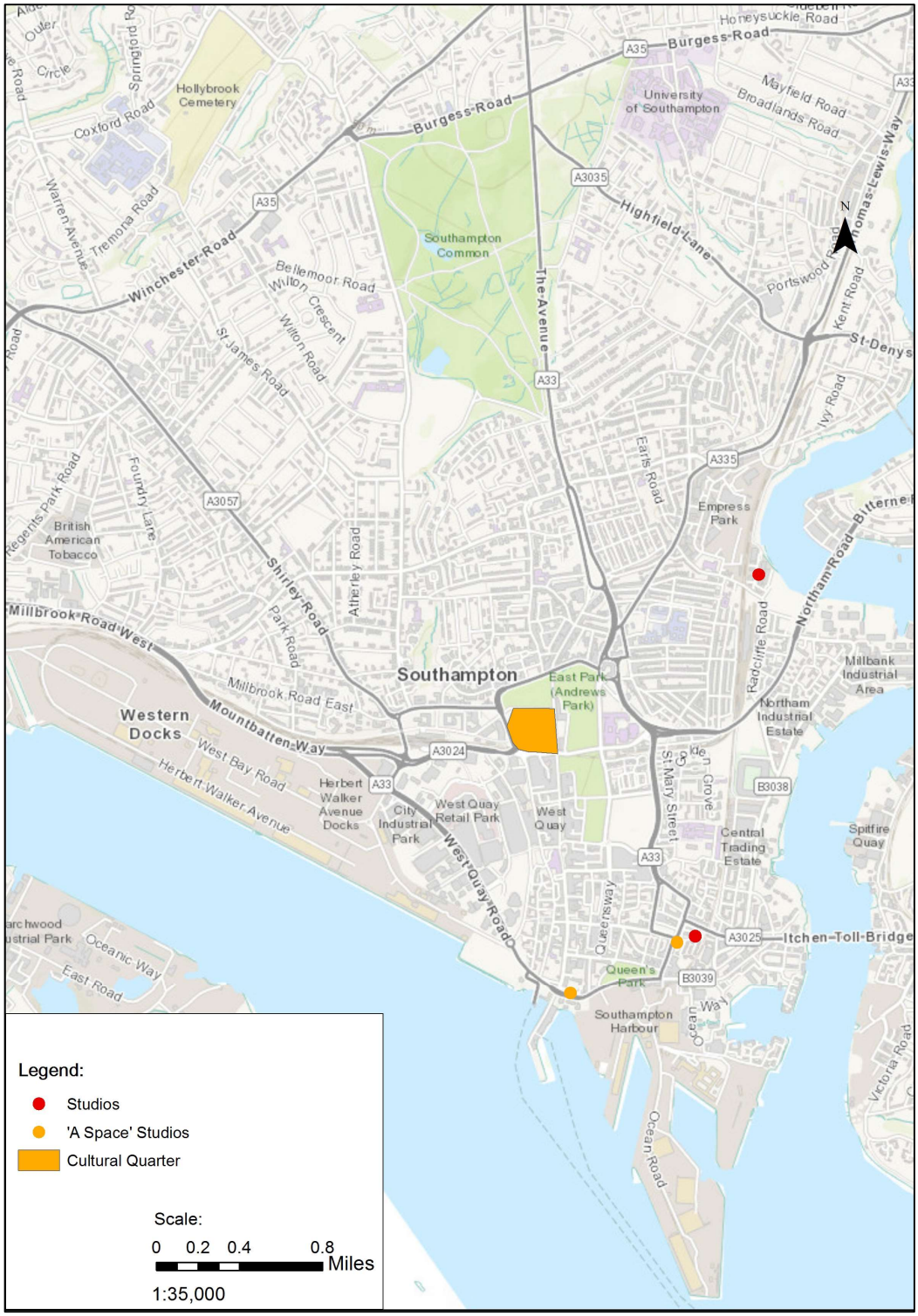


Figure 6. 29 Artists studio's and cultural venues in Southampton.
Source: Author, 2015

The specifics of each collaboration are complex and mostly dependent on the projects they are involved, as each project has its own collaborations and specific relation. The role of Southampton City Council is mainly related with the

offer of the Arches physical space, which was the location that could be offered freely.

‘A space for arts’ is involved in several other projects concerning artistic creativity, exhibits place as Bargate (which ended in December 2012) and ‘The Art Vaults’, which ran between 2004 and 2008.

The artists’ studios managed by ‘A space for arts’ are offered by Southampton City Council, (as ‘The Arches’ and ‘Tower House’) and Eastleigh Borough Council (which offered the space for ‘The Sorting Office’).

Unit 11 offers a collective studio to bring together active contemporary artists, located in Mount Pleasant Road near Itchen Bridge.

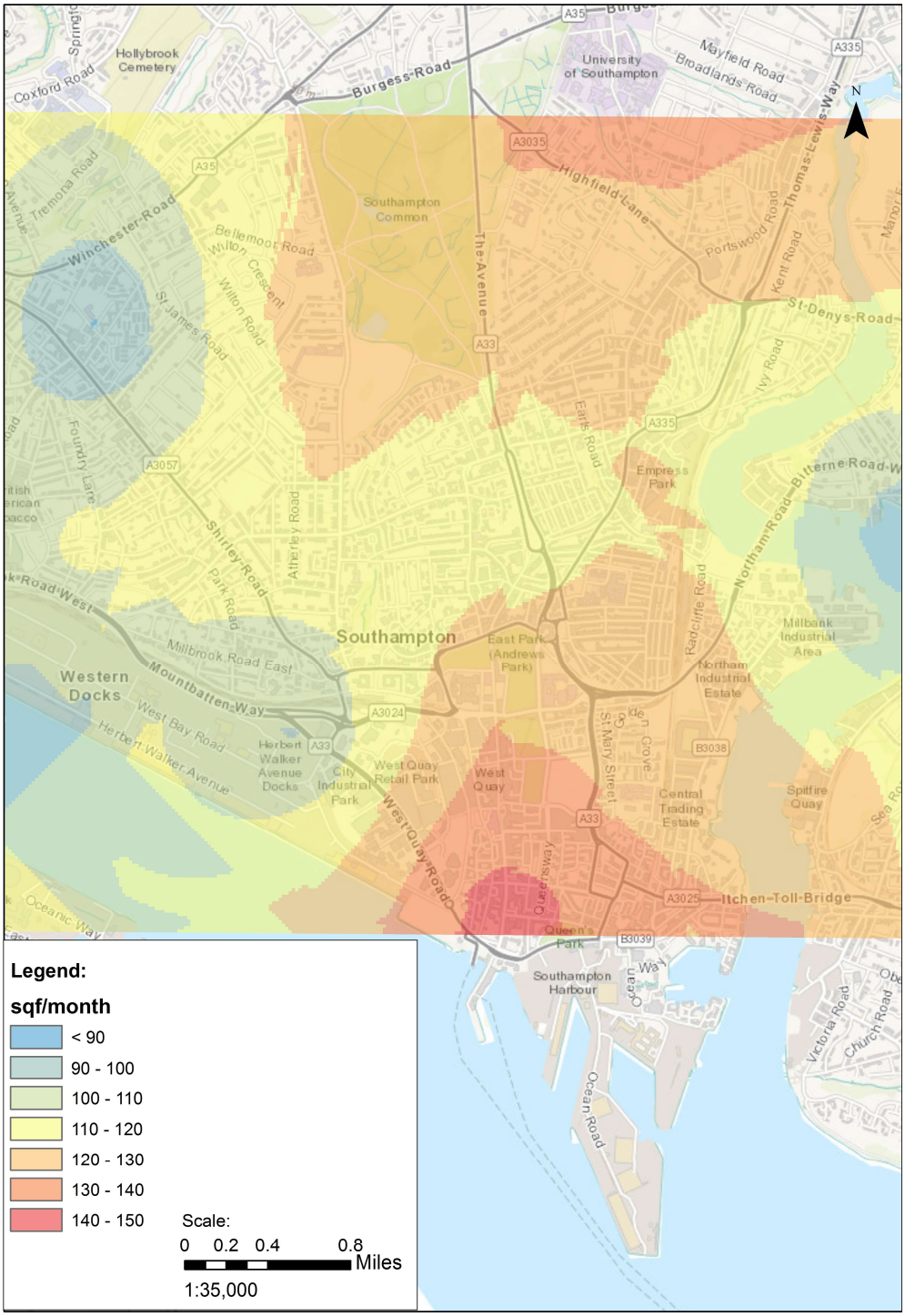


Figure 6. 30 Monthly rental value per square foot in Southampton
Source: The right move, 2016

6.4 On the field: studios in Southampton

As explained the fieldwork happened in different stages. This section will be locating the different studios and the correspondent studio spaces for the respondents, in Southampton, as will be presenting the field trips conducted in the different studios. I began with familiarizing myself with the studios in Southampton during the 'Open Studios' event that happened in August 2011.

Figure 6. 31 Open Studios event hold in the 'Arches'. Photographs captured in in June 2011
Source: Author

During the event I had the opportunity to visit the 'Arches' studios and meet a few artists. It was the first visit that I conducted to the studios and the beginning of my interest for the creative scene in Southampton.

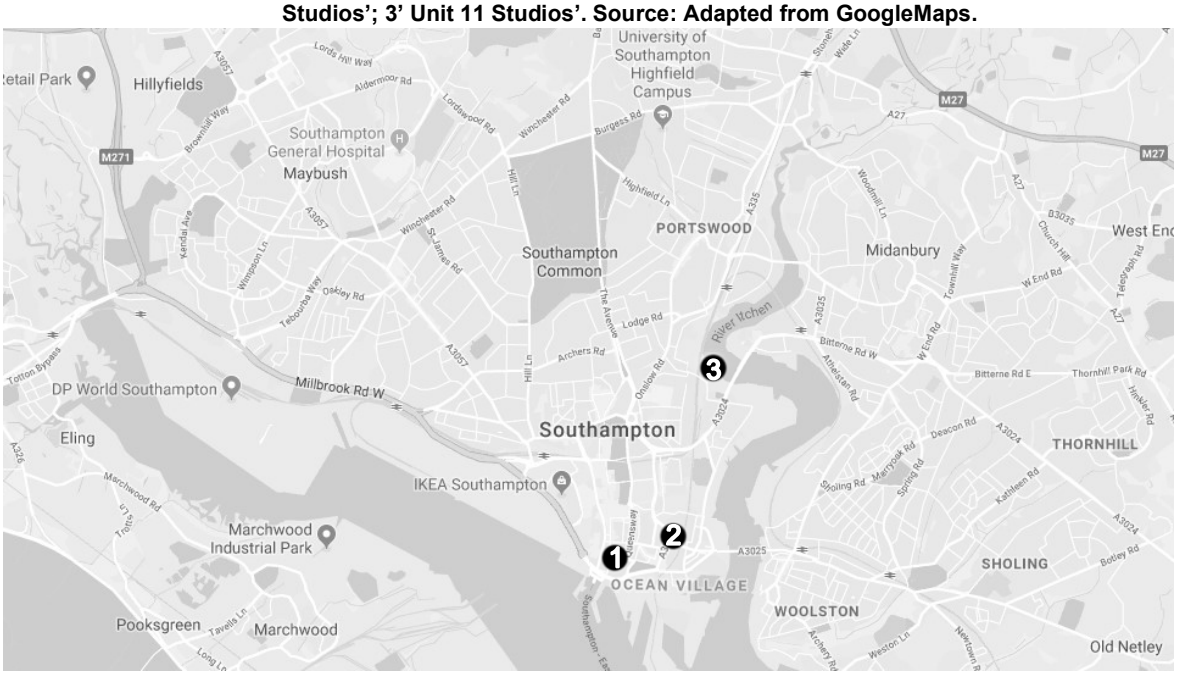
In Southampton the interviewing process was facilitated by the director of the studio provider 'A Space for Arts' which cooperated with my project by allowing me access to all their managed studio spaces existing in Southampton.

I was also able to interview one of the founders of the Unit**11** studios which was also very cooperative with my research. The artists working at Unit**11** were contacted individually, through snowballing.
This section will be introducing the different studios visited, where my ethnography studies took place. It will also provide photo illustrations and descriptions of both the studios as transmit the the urban space feel where the studios are located. Alongside my personal views of the studios and area, I will

provide quotes that illustrated the importance of studios and areas from the the artist perspectives.

In Southampton I was able to visit the Arches Studios, Tower House and Unit**11**. These studio spaces correspond to the majority of shared studios available in Southampton at affordable prices.

Figure 6. 32 Location of the different studios visited: 1, 'Tower House Studios'.; 2'The Arches Studios'; 3' Unit 11 Studios'. Source: Adapted from GoogleMaps.



Studios in Southampton	Studio Organization	Respondents
Arches Studios	'A Space for arts'	11
Tower House	'A Space for arts'	1
Other Independent/private Studios	Independent	4
Unit **11**	Unit **11**	4
	Total:	**20**

Table 6. 2 Correspondence between the number of artists interviewd in Southampton and their studios.

6.4.1 Arches Studios

The Arches are managed by 'A Space for Arts in Southampton. The space specifically provides studios for the development of creative work. Funding initially came from Southampton Partnership, SEEDA[21] (which no longer exists), and support from Southampton City Council, created an artistic community that supports the exchange of ideas in local artistic studios. The studios resulted from the conversion of railway arches under the Central Bridge into an affordable environment, appropriate to creative work. The Arches project started in 2004 and opened in January 2005 providing seven spaces of work. The offer of working spaces increased gradually, and currently, the Arches studios provide a permanent working place for 23 resident artists, ranging from painters, illustrators, and designers to sculptors.

6.4.2 'Tower House'

Tower House, also located in Southampton are artist's studio spaces managed by 'A space for arts'.

Tower House offers managed studio spaces affordable, all-inclusive, through monthly contracts on a 24-7 site access. The studios also include communal areas as boardrooms, kitchen facilities, wi-fi, and business postal address for creative and cultural practitioners. The current residents contribute to a vibrant community of creative individuals and small cultural organisations that play a pivotal role in the city's cultural and creative identity, as 'City Eye' and 'Southampton festivals'.

Tower House is a 600 year old, grade II listed building set in Southampton's Old Town with entrances on Town Quay Road and Winkle Street.

The urban character where Tower House is inserted in very different from the other visited studios. Since it is located in the historical part of the town, and it is a Graded II building, the aesthetics of the building as its surrounding urban space is historical. As respondent 28, describes:

[21] SEEDA, South East England Development Agency was a regional development agency, responsible for economic development and regeneration projects in the southern region. The agency closed by 31 March 2012, and their responsibilities were transferred onto successor bodies and Local Enterprises Partnerships and central government departments.

'But is a medieval building in the city and its steeped in history and everytime I go in there I feel really privileged to be in there, and there are sparrows that nest in the building and every morning I feed them I think they are part of the same family of sparrows that lived here since this building has been here'

Immediately what strikes from the description is the sense of connection that the artists experience with the building, and the idea of the 'privilege' to be working there. Interestingly, the artists also connects not only with the immediate experience but also with its past. The connection is also mediated by the sparrows that visit the building, which the artists assume it's part of the family since the building was constructed '*since the building has been there'*.
The urban activities surrounding the studios are diverse; we find restaurants, commercial, pubs as residential uses.
The artists working in this studio spaces were mature artists, developing digitally desk based artistic activities. Hence, the artistic activities developed in this shared studios are different from the artistic activities observed both in 'The Arches' and 'Unit**11**'.
Having visited the interior of the building and observed some of the studio spaces, the studio spaces are individual and at the time, they were fully occupied with artists at work.

6.4.3 Unit 11

Unit**11** studios is an artists' collective located in central Southampton, on the bank of the River Itchen.
The organisation aims to provide affordable studio space to art practitioners resident in Southampton, and bring together a group of engaged and active contemporary artists. These artists meet regularly who meets quarterly to discuss the local arts scene and opportunities alongside the produced work in a cooperative and friendly environment.

Unit**11**studios operate as a not for profit collective, active in the city's cultural evolution.

Figure 6. 33 Different artists at Unit11 studios space. Source: adapted from Unit11

Unit**11** provide a platform for creative development, generating opportunities individually, collaboratively and collectively, locally and nationally. As a collective studio they work collaboratively, within a supportive environment. Artists working in these studios organise meetings where discussions regarding each others work happen to contribute to its evolution, as Respondent 21, a textile artists working at the studios describe:

> *Is basically an evening session when normally two people speak about their work. Or, if they were somewhere else, and they've seen an exhibit, and they can talk about it. (…) I have done one, it was really helpful to me, mainly because since I am not from the artist background, and was doing my first exhibit I needed to know what to lookout for.'*

Unit**11**studios is a member of the Studio Providers Network South Established and at the moment, provide studios to seven individual artists.
I visited these studios as its surrounding environment. The studios are located in an mixed uses area, both industrial and residential. If previous research describes artists preferences for industrial areas as these are flexible and

adjustable to the artist's needs, the following quotes will also show how the urban safety, '*dislikeness*' and alienation also can contribute to a disconnection for the studio space and may be affect the artist-studio relationship. Respondent 21, a textile artist working in Unit11 describes the industrial character and the surrounding community:

> *'The place where it is some people would consider dodgy. Because its just where people would prefer not to walk there (…) so by car there's a massive gate that I have to go thru, which is always locked, so its secure in that sense (…) it's in the dodgy are of the town, and I don't interact much with it. Not at all. You know the area has a lot of you know (…) people less off, and backgrounds. You know people use to do prostitution and there were drugs, something like that. You know we don't interact, we close the gate and that's that''*

As the previous Respondent explains, the industrial character of the area may be considered for some people 'dodgy', alluring to the notion that might not be either a safe or a desired place to be and goes on to describe how there is safe as there is a gate which is always locked, separating the studio from the surrounding space. For this artist, the creative activity that happens is the studio is detached from the surrounding urban space where the studio is inserted. Similarly, another participant, a young visual artist working in Unit11 describes:

> *'The population on the street a majority lives of benefits. And the road is very ethnically diverse. And to be honest, (…) it not a scenery route, I don't think there are any coffee shops around here. Its residential. It's not the kind of place I would stop and honestly it's just the quickest way to get there. So you have a bridge right behind it, which is quite nice as you can walk and see the view, in the dark I wouldn't feel safe.'*

Both respondents describe how they do not either identify or connect with the surrounding studios urban space.

Respondent 27 a young painter and collage artist from Unit11 provides another description:

Figure 6. 34 Unit11 studios and surrounding area. Source: Author

> ‘I didn’t like the neighbourhood, that did affect me, and that did affect my relationship with the studio, because the journey that was not particularly pleasant. It’s a funny part of town, and there’s a sense of renewal but never quite renewed. didn’t feel the kind of community feel from the neighbourhood, not in the sense like inside the studios more outside. It was very alienated.’

Once again, the respondent clearly separates the artistic community, working inside the studios from the local community that lives in the surrounding urban space. What I would like to draw our attentions is to the notion that the participant alludes to the affect that the ‘dislikeness’ of the area had on the artistic activity of the artist. The journey of going to the studio was not pleasant. The conjunction of all these negative affects alienated the artist from the studio space.

6.4.4 Affect and informal quarters: The Arches studios

I introduced the notion of an informal or spontaneous creative quarter as a creative cluster that is originated spontaneously from botton-down. In Southampton, surrounding the 'Archers Studios' area creative activities began to cluster in this particular small area in an organic fashion. Red Hot Press was founded in 2004, and soon after "the Arches" was founded in 2005. The Archers were created with the cooperation of Southampton city council, as the studios spaces are offered by the local council to 'a space' in a low-rent scheme. Located further to the North, we are able to find "Planet Sounds", also established in 2004, as Red Hot Press.

As we were able to understand through the urban history of the area, the urban character where the 'Arches Studios' are located was in early nineteenth century mainly industrial. In Hoxton, the industrial facilities located in the area were progressively converted into artist studios (Green, 2001). However, in this particular case, the process began through the conversion of a railway bridge arches, under the Central Bridge into an 'appropriate' creative environment. Besides the artists' studios, the area also presents the conversion of Victorian houses into printing facilities (as is the case of Red Hot Press). Integrating both cartographic and ethnographic data I was able to access the mixed-used character present in the Arches quarter. I conducted visits to both commercial and residential areas, in order to understand the urban processes happening in the area. The commercial areas (such as restaurants and leisure facilities), present an important role in the routine of the artists, either as meeting points or as regular places for meals (namely Oxford Street). The residential areas are also important, as the artists redevelop social relations with the residents, either for simply social gatherings or functional necessities.

The architectural character of the area is also relevant, as many artists suggested the importance of the old walls existing around the area, as the listed buildings which contributed to the architectural interest. Central Bridge, where Arches studios are located and actively functioning, is listed as Grade II by the British Heritage.

The urban character of the Arches is reinterpreted by the different artists according to their own past experiences. Thus once artist commented*:*

'the fact that is under a bridge it reminds me of stuff like Berlin and London, it has street art, I quite like that, when I saw it I thought I really want to be part of that'

For this respondent, the urban environment of the Arches resembled strongly cosmopolitan cities, which was highly appealing, and in a different sense a respondent suggested the imaginary scenario inspired by the arches as explained by respondent 01 a young illustrator working in 'the Arches studios':

'I call it the Billy Goat Gruff bridge as like the old fairy tale, like we are all little hobbits'

This links with the role of '*perceptual memory'* (Degen and Rose, 2012) of how we experience urban space, where the ways we experience urban spaces presently is connected with our past memories of place in the past. For Respondent 02, a young painter, the past experiences of London and Berlin contributed to her present relationship with the urban environment that surrounds the 'The Arches' studios. Surprisingly, I also found that these may result not only from our experienced urban spaces, but also imaginary. As respondent 01 explains, her childhood histories that add the familiarity of the Arches studios.

Of higher historical architecture relevance, nearby we find Terminus House, as already mentioned listed as Grade II* currently active as a casino.

It is fairly easy to grasp a parallel between the artists in the past and artists today. Herkomer[22] in the past explained what many artists are going through today in Southampton. It is both disappointing and cultural loss that this situation remains unsolved. Moreover since the absence of support and recognition, can drive artists away to pursue better conditions, recognition and work.

The present section addressed the cultural and the artistic and cultural provision in the city throughout history.

[22] Expressed in section '*Southampton's cultural scene historical evolution'*

6.4.5 Affect and formal quarters: The cultural quarter

This creative and cultural programme for Southampton is particular centred in the redevelopment and branding of Southampton's Cultural Quarter, located in the northern extent of the city's centre. This section will both introduce the Cultural Quarter as the affect experienced by the local artists. The Cultural Quarter is limited by the Civic Centre Road and north and east by the Central Parks. This quarter already comprises the Guildhall, Mayflower Theatre, Central Library, Art Gallery , SeaCity Museum and the newly opened Studio 144.

Figure 6. 35 Studio 144 at the time of its construction. Pictured in behind Studio 144 are the residential tower flats, also in the construction stage. Photographs captured in September 2015. Source: Author

This project was the result Southampton Cultural Development Trust, to improve cultural offer in the city and through the arts develop Southampton's potential for economic and social progression. This was a concerted effort that engaged different entities, the Southampton City Council, the University of Southampton, Arts Council England and the developer, Grosvenor plc. Grosvenor group which is also in charge of both commercial and residential aspects of the project. The commercial avenues were completely let by March 2014 and fully functional in 2016.

The city council plans for this area included environmental improvements, regeneration and investment in its several venues, which included the Sea City museum, opened to the public in 2012, and its flagship venue, the new Arts Complex which was open officially open in February 2018 (Figure 6.27), now named Studio 144.

I had the opportunity to follow the evolution of this space and its transformation since 2011. Prior to the construction of the Arts Complex the space was dominated by an empty square and an adjacent green lot (the green lot is shown in Figure 6.28). Overall it was an underused transient space. The proficient users of this space at the time were by skaters. Still today, the vast empty space of the guildhall square with its dispersed benches make this space an optimal space for skaters (as seen in Figure 6.30).

Figure 6. 36 Skaters in the guildhall square. The new arts centre is currently located opposing the pictured Guildhall square. Photographs captured in September 2015
Source: Author

Nevertheless, there was a concerted effort by both grassroots initiatives and local authority to animate the space. Thus, the space was infrequently occupied by small events as the one shown in Figure 6.27, a small fair where second hand items and small produce were offered.

Figure 6. 37 Community event occurring in the previously vacant space now occupied by Studio 144. This empty lot was once occupied by Tyrrell & Green store, which was demolished 2010. Photographs captured in September 2011
Source: Author

The arts complex project is experienced differently depending on the perspective of the quarters user and the intentions. For instances, it is advocated by the local authority as a successful regeneration project within the city centre, with new cultural and commercial offers alongside residential spaces. It was a concerted effort to restructure the physical space, improve pavements and the aesthetics of the cultural quarter, a long time used manoeuvre used by policy makers[23]. In Southampton the restructure also involved the insertion of flagship venues: Studio 144 and the SeaCity Museum. Looking back in time, and considering the lack of cultural spaces and the restructure of the physical space it is possible to see the benefits brought in by the cultural quarter. However, for the local artists it is regarded as project that will not improve neither their working perspectives nor increase the offer of studio spaces which is very limited in Southampton. The fact that this project offers both commercial and residential products (shown in Figure 6.27) augments the notion that this cultural quarter is not aimed to either an artistic community, much less the local artistic community. This adds to the general suspicion over the Studio 144 overall purposes.

[23] Section 2.2.3 of my literature review explained in length culture-led regeneration schemes.

The existence of these venues were explained as way to finance the completion of project. Although the cultural quarter received funds from the different entities, £20m of council money, £8.6m of Arts Council England grants and a chunk from University of Southampton (Wainwright, 2018) these were deemed insufficient to ensure its completion. Moreover Grosvenor is a profit-led company, and had to be reassured profits would be made upon completion, and need to justify the inset investment. These insurances resulted from the creation of both commercial settings on the ground floors and residential tower flats to the southern side of the site.

The artists are not only discontent and suspicion over the mixed uses of the cultural quarter. There is an overall notion that it is extremely difficult to collaborate with the current organizations in charge of the cultural spaces by the local artists, as explained by local artists Helen Marland:

> *'it's very hard to be an artist in Southampton. Nothing really seems to gel – there are lots of little groups but the main players – I mean we've got the John Hansard Gallery at the university and they're coming down into that cultural quarter but they're not interested in us, and you've got the Solent University Gallery which is a showcase and they're not interested…'*

Studio 144 is intended to be a contemporary arts hub, providing live arts, visual arts film and video, and is the new home to John Hansard Gallery (which was in past located at the University of Southampton, Highfield Campus), Performing Arts Centre and the City Eye, a local firm organization. If the earlier projects included the Nuffield Theatre (also currently located at the University of Southampton, Highfield Campus), this theatre was briefly cut from the complex, along with the performance group Art Asia, due to financial viability reasons (Smith, 2010). This cut was a first sign of the type of arts and culture intended for this cultural quarter, and a sign of the alienation of local arts groups. However, in a final call, the Nuffield Theatre was accepted as the final arts occupier in an announcement held late in March 2015 (Trust, 2015).
During the construction of the Studio 144 grassroots artistic events happened in the construction site. Such is the case of the 'ribbon people', a project held by

Unit**11** in December 2013. This project involved the outline of any individual using a black ribbon and staples onto a hoarding (as shown in Figure 6.28), that enclosure the arts complex built works. The general public was invited to participate, engaging with the artists and work with them collaboratively, resulting in a community project, as the description of the project explains:

> '*The ribbon people arrived on their own. At first they were one or two, but soon their number grew even with the rain. They resembled us and offered uncomplicated friendships. Some waved, another pointed at the sky. A finger says this is where I come from. There were interactions. There wasn't much onlookers gathered and started to exchanged contact details. Then they were lovers. An umbrella spoke of shelter (…) The Ribbon people became brothers and sisters''*

The hoarding afterwards revealed an entire community that engaged and participated in the project. This arts demonstration was however deemed inappropriate by both Grosvenor and the site manager that removed the 'ribbon people' from the hoarding, which was then forth always to be kept clean. Respondent 28, mature a visual artists working in the 'Tower House' who also participated in the project explains the project and how instantly it was erased:

> *'And when this new arts complex is built, when that was going on we wanted to do their hording, so it was a 200m stretch of magnolia hording, completely pristine and we've put 25 people on it black wool and black videotape, again stapled on, we did that on a Sunday and Monday morning they've picked all that up. On the new Arts Complex.'*

The group believed to be acting for the benefit of the public, creating public collaborative arts and in a future Studio 144. Overall it was very disappointing for both the artists and public involved that such public collaborative local arts project was rejected, condemned and ultimately erased instantly.

Figure 6. 38 Guerrila art demonstration 'Ribbon people' in Studio 144 construction site. Source: Adapted from Unit11

There is a preference for renown artists rather than local artists to display both in the local square as in Studio 144. This is shown by the commissions happening for public exhibits since the inception of the arts complex in both the guildhall square as in Studio 144. The artists exhibiting in Studio 144 are renown and mostly international, as shown with Studio 144 inauguration, which opened with the Gerhard Richter held until August 2018. Subsequent exhibits include names as Phillip Hoare, Anya Gallacio, Siobhán Hapaska and Edward Woodman. These are generally high-profile artists, confirming the showcasing purports held by John Hansard Gallery, intended to *'support, develop and present work by outstanding artists from across the world'* demonstrating no interests in showcasing local artists.

Figure 6. 39 Arts event at the guildhall square, art by street artist Ryan Kai. Photographs captured in November 2015
Source: Author

Nevertheless, the exclusivity of the complex and the notion that the Studio 144 was intended as a showcase for high profile artists is the centre argument for the negative affects to this venue held by the local artists. If in its inception earlier local artists were feeling positive towards this development as Respondent 01 a young illustrator working in 'the Arches studios' explains:

> '*I do think it will be a nice place for me to go, and I am excited to see what it has to offer (…)I think for artists will be great as well because provides more work as well they will have more work on different levels'*

Later views concurred with the overall negative tone and disappointment towards who would be benefiting from the cultural quarter. Nevertheless, some respondents were already showing concern about the inclusivity of the venue, as Respondent 05 a mature sculptor working in 'the Arches' studios explain '*I think it is a good idea, as long as it is all inclusive'* and later views dramatically changed, particularly when considering the local artists, as Respondent 28, visual artists working in Southampton explains:

> '*because this new arts centre isn't very much for Southampton's artists, it's kind of a showcase for, it's to try and put Southampton in a kind of international arts map or something'.*

This view clearly shows that local artists feel that will be prevented from showcasing their work in Studio 144: '*isn't very much for Southampton's artists*'. Most local artists are well aware about the improbability of ever showcasing their work on such venue as Respondent 30, a young visual artist illustrates:

> '*not being approachable for certain level of artists and maybe feeling exclusive. (…)I am one of those artists I wouldn't get an exhibition there*'

The lack of showcasing opportunities from local artists is another factor that detracts local artist's artistic activities. Not only the offer of studio spaces is extremely limited, so is the opportunity to showcase their work. There is consensus expressed by artists working in the city that the art scene in Southampton has added difficulties compared to other southern cities, for instances Brighton. Two main necessities for a successful arts practice are lacking in Southampton: affordable studio spaces and showcasing opportunities. Artists generally agree that it is extremely difficult to collaborate with the current organization and current managers of the arts complex, as Respondent explains 22:

> *'(…) involved in conversation with the developers, to do some kind of workshops and community projects, in the square which are public, but it wasn't about making a public statement or something, was about liberal temporal and she faced a lot of resistance from the developers as well, they were very restricted on what they were allowed to do and to health and safety, regulations and so on'*

General negative or passive thoughts illustrate the affect experienced by the local artists when describing the current Studio 144, as Respondent 22, a young visual artist working at Unit11 explains:

> *'I don't feel very excited at all, I don't feel it is going to change Southampton, its cultural landscape really, that much because it is just another commercial venture*'

and as other voices join in *'other luxurious apartments*', '*not for us*' as Respondent 10 illustrator working in 'the Arches' studios stated. The same

affect is described by Respondent 43 a mixed media artist working in unit**11** studios, when describing the formal quarter:

> *'it is, it is a big nod to capitalistic corporations, it is not at all what we were promised, to incorporate grassroots artists, but it doesn't is about providing restaurants and shops. Ok, it has an art gallery, but it hasn't got anywhere where local artists might exhibit. Local artists exhibit in cafes and avenues, and there's no galleries for them, there were supposed to be dance studios and places to be let up, but that all got cut, and you know, that's for the big liners that are coming, and it doesn't feel that is for the local Southampton. It was a bit sad. There was a big thing around it, people getting together talking renting some other space to produce artists but I don't think that came to anything''*

Respondent 43, also reports deceptions that occurred during this process, as grassroots organisations in initial conversations where promised studio spaces which were not created. Changing negative views of cities through culture (Mommaas, 2004) is a well-known tool employed by most councils in the past decades[24]. it is important to understand the city needs, as well their regional position, while understanding the endogenous offer of the city. Reproducing flagship venues is not an uncommon method, which may, however, no longer respond to what the general public either needs or is even looking for. The SeaCity intended to be part of such cultural offers, however, current results show a decrease in visitor numbers (Venes, 2017), representing of how flagship redevelopments can fall behind on initial expectations, while showing a shift from the general audience desires. The present purpose of the current cultural quarter may aim to attract external visitors by presenting high profile artists exhibits with its new arts centre while offering unique cultural activities. An opportunity to respond to both offer a diverse cultural scene while simultaneous benefiting local artists would be the ideal solution. Southampton possesses a small although edgier and diverse community, which could be represented in such venues. Their presence would offer unique and original materials while representing what the local community is producing. Supporting the local artistic community would be an innovative cultural policy turn, which would greatly benefit the city's cultural creative offer. The importance and the role of local

[24] I explored in length how regeneration schemes work in section 2.2.3 of my literature review

artists is bi-fold, often local visual artists are most likely to recycle their income through the local arts sector contributing for the local micro-economy (Markusen and Shrock, 2006), and finally the general community (Belfiore and Bennett, 2007). Mostly, it would harvest the innate presence of artist already working in the city, and revert the negative affect they are experiencing in these new created space of exclusion. It is recognizable the effort made to improve the city's cultural offer, and some the outcomes are positive, as artists have recognized.

The present section defined the existing cultural quarter in Southampton, as it explored its different stages until its official inauguration. It explained how the process of its conception unravelled and defined the different entities involved on its development. It intended to illustrate the different views held by the policy makers and the local artists.

The brand new opened Studio 144, is stirring mixed feelings amongst artists, although an overwhelming majority feels excluded, as the central perspective illustrated by the artists '*is not for us'*. Nevertheless, there is a general consensus that the arts centre will improve the city's urban feel, the focus of the research is the impact on local artists and theirs perspective., and mostly how the cultural quarter is experienced and affects the local artists.

6.5 Urban space materiality and artists affects

Some artists claim that they knew that a place was or was not their ideal the instant they experienced the place (either the studio or the neighbourhood where the studio was located), as Respondent 39 a young visual artist working in Hackney Wick explains: *'You get a feel from an area, or a place.',* or Respondent 42 a young visual artist working in Southampton: *'It didn't really feel like a nice place to be'*. Both respondents experienced an emotional response to the place which determined the latter artists' studio selection. What are these feelings that the artists express and which ultimately define their selection?

The present section is drawing on Thibaud's (Thibaud, 2015) notion of affect of space, where specific affective tonalities are used as adjectives when interpreting a space or as qualities attributed to the ambience, as either 'lively spaces' or 'run-down spaces'. Thibaud's perspective relates to the extension of the way the landscape is perceived through emotions, meaning that any individual always manifests one emotion when experiencing any landscape, particularly the urban environment. This section will further access the affect experienced by the artists by identifying the different expressed affects.

The primary emotion displayed by respondents is the sense of belonging and being part of an area, as Respondent 19 states: *'I feel a sense of pride, I feel a sense of belonging to the area'* or Respondent 24 mature painter, who feels a connection with the place: *'The Hoxton neighbourhood for me, I feel a connection'.* This sense of belonging is the sense of '*feeling at home',* it is a space of familiarity, comfort and basically reveals an emotional attachment. The feeling of belonging to a certain place reveals a connection which may have contributed to their area preference. It is an affect that a neighbourhood caused on the artists and therefore may determine their choice.

Although it is related with the previous familiarities that the artist experienced, nevertheless it is the present place that the artist is visiting and sensing that triggers that affect, which steers the selection and such areas studio preferences. In close connection with the homely environment is safety, as Respondent 44 mixed media artist working in London describes:

'It feels like home, its good to come back there, it's a great feeling where you are safe'

A common feeling emerging from most of the interviews is that of the artist experiencing a place and deriving a sense of homeliness, security and safety. The feelings of security are often related with the sense of belonging (Lähdesmäki et al., 2016), and therefore are often mentioned as a determinant for their selection. Most respondents reported a sense of security and safety when describing their emotional experience with their studio.
Respondent 33 a young visual artist explains:

'How do I feel, I think quite positive, I feel that we a bit enclaved down here, we are screened off a quite unique atmosphere and I think this area is quite protected.'

On the other hand, mentioning feelings of safety and security also draws attention to the opposing feeling of fear. Fear has been explored in a variety of ways in urban research (2011, Bridge and Watson, 2010, Low, 1997), although it has not been explored as a factor in area selection or studio selection. Fear is a well-known feeling which has been explored in the geography of politics and power. The interpretation of fear is closely connected to the safety of an area, as they are mutually exclusive, hence a fearful area is a place where you do not feel safe, whilst one that is safe would not be fearful. When relating the feeling of the studio area, most respondents acknowledged the importance of feeling safe. Respondent 21, a textile artist from Southampton, recognizes the studio area as located in

'*the dodgy end of town and I mean I am happy to go there….But its ok. I feel safe enough to go there'*

The previous quote shows if safety was not present at an acceptable level, the artist would not use that studio, hence the feeling of safety is a requirement for studio selection.
Safety is also related to community, as Respondent 32, a painter working in Hackney Wick describes:

'So it's much more safer now than before, there's much bigger community of people here now than there was before, so you can say that it feels more cosy, more safe now'

Complementing the sense of safety is the sense of liberty and community, which is described by Respondent 39 a young visual artist working in Hackney Wick:

'I feel very good about it, it's very raw and free, you know you don't see CCTV cameras at all, you don't feel that there is a street sweepers, cleaning the area all the time, it's something that is nurtured by the people who live here.'

This textile artist from London feels liberated in this area, as he acknowledges the absence of CCTV cameras. This respondent echoes the notion of excessive surveillance and how disruptive it can be in a space. CCTV surveillance has also been linked to the notion of dangerous places (Atkinson, 2003), and hence the artist may have a sense of safety, along with freedom, when this surveillance form is absent, although he recognizes the importance of the community presence.

These are emotional preferences that may inform studio selection and area preferences. On the other hand, respondents also revealed the importance of daily connection with the studio, as daily life and living/working in the studio generated a connection with the area, as Respondent 18 a mature sculptor working in Hackney explains:

'Hackney place has a feeling of stability and sort of homely almost, because I have been there longer and thinking about it I probably have been longer that I have ever been in any place, in terms of living in terms of housing things like that, so there's a certain comfort and a certain stability, and you know I have years and years of stuff around me so, you know there's that comfort of clutter.'

Remaining in that particular studio for a length of time contributed to the sense of belonging and stability. What becomes clear is the experience of everyday life in the studio creates also trigger varied ordinary affects (Stewart, 2007), with inner capacities to affect and to be affected the quality of relations, scenes or emergences. Thus, these daily life experiences are loaded with affect, which

inadvertently prompts an emotional connection with a place, as described by Respondent 18.

Respondents always manifested positive emotions when describing their relationship with the urban space involving the studio, ranging from homeliness to safety and simply likeability. My participants describe these feelings with phrases such as '*like*' or even '*love the area'.* This is illustrated by Respondent 23 a young textile artist working in Hackney stated:

> *'I really liked it, I really liked it has a real warmth and positive vibe to it. '*

Or Respondent 26 a mature printer working in Hoxton:

> *'I love this area, I love it. I don't know how, I get this feeling that it's always in contradiction with the city, coming in, you know from the financial quarter'*

It is not uncommon for respondents to relate this likability to other areas as Respondent 02 a young painter working in 'the Arches studios' explains:

> *'it reminds me of something that happens in London and Berlin, has that type of street art I suppose. Has that kind of quality in that sort of sense. Its good. That inspires me.'*

Respondent 19 claims that the mere prospect of going to the studio fills him with enthusiasm:

> *'I am enthusiastic about it, I feel enthusiastic about coming to this area.'*

Enthusiasm has long been considered an affect mostly related with social relations, however it can also be characterized as an affect within space and mobility (Hui, 2014). Respondent 19 shows that it is the prospect of going to the area, of moving into that space, that causes this enthusiasm. Although not furthering more about the concept of enthusiasm as an emotion, what is important about the respondent's feeling is that the mere prospect of going to the studio enthuses him. Such is degree of affect the studio has that respondent is affected by the prospect of going there.

Some respondents acknowledged that the studio affects them deeply, as Respondent 36 explains:

> *'I think it's a space where I feel complete. I like coming into this space, I feel, when coming here I feel very happy, like all my problems are taken away.'*

Although primarily manifesting positive affects, some respondents also expressed negative affects, as Respondent 27 a young painter and collage artist:

> *'I didn't like the neighbourhood, and that did affect me, and that did affect my relationship with the studio, because the journey there was not particularly pleasant.'*

Negative emotions felt towards the studio area affected the relationship with the studio, and consequently the artist and possibly also their creative production. Also, albeit rarely, respondents manifested a complete detachment from the studio area, going as far as to admit indifference, such as Respondent 22 a young visual artist working at Unit11:

> *'I feel quite removed from there, because I don't really live nearby the studio, for me it's just somewhere that I go and work. I feel that I am quite disconnected… So I am kind of indifferent to it. '*

Some respondents, although not realizing the emotional connection with the studio, still manifested a positive emotion when describing it, occasionally even expressing fear regarding near future redevelopments. Respondent 35, a mature painter, although claiming to be detached from the studio, appears emotionally connected with it, and is displeased with the effects of redevelopments, including changes the area is suffering and increasing rents, which may lead to a new studio search:

> *'I enjoy it, it's an interesting area, and that's the bottom of it, I don't particularly have a huge emotion and feelings about it, apart from the developers. That's the thing that upsets me more. As it is now, it's a very interesting area, but I can see it changing. And from the artist point of view it changes for the worse. Because this space no longer will be affordable. I enjoy being here, and its so*

much better than other areas.'

6.5.1 Urban space materiality affecting artistic work

The present section will introduce the different ways artists acknowledged how urban space affects their artistic work. This section builds upon previous research by Drake (2003), and will explore the different ways urban space functions as more than a visual resource. Several respondents acknowledge how visually the urban space can inspire artistic work as described by Respondent 5 a sculptor working in Southampton, who gets inspiration from the old architectural structures:

> *'I feel inspired by it. I have been researching the old gates and I do feel quite inspired by it is fascinating that surrounded the entire city over there, just the history of the guilds that protected the different gates and they have to look after it and they were protecting and had to take care of it.'*

Figure 6. 40 Detail of graffitti, street art located in Hackney Wick. Photograph captured in June 2015.
Source: Author

Respondents expressed clearly how the aesthetics presented in the urban space also were a trigger to their creativity. Respondent 41, a mature sculptor from 'Mother Studios' in Hackney Wick starts by acknowledging the importance

of street art and how its improved quality is registered in his opinion as benefit:

> *'For me the main qualities have been the street art, up until very recently, the street art that I see around it is the main quality'*

The artists also explain how both the run-down aspect of the area as graffiti art also inspires their artistic work:

> *'surrounded by graffiti, so my whole artistic process was gradually changing but certainly the graffiti has influenced my work that the general run down nature of the place had a massive effect on my work.'*

Very often, graffiti works were mentioned as an important contribution to both the artist's work and their inspiration. Respondent 34, a painter working in Hackney Wick explains:

> *'I see splashes of paint of graffiti artists in walls and of course I try to suck it up. You are always affected by the area where you work in.'*

Respondent 38 a retired London photographer, also agrees with the previous views explaining how both graffiti as the public art exhibited by the area also influences and inspires their production do work:

> *'I noticed now there's more graffiti and they are called graffiti artists but they are painting murals and things on the walls so yes, we have that huge sculpture there and there's some lovely architecture here that certainly stimulates me'*

The artist goes so far by explaining how attentive they are about the areas, as they noticed the increasing presence of graffiti art.
Respondent 44 mixed media artist working in London makes a connection between the character of the area and the street art:

> *'it has character, and its able to maintain its character, just about there lots of arts, stuff going on there, there's always people doing projects, street projects even, there are galleries, and its very practical in a handy way of transportation'*

Natural environment present in parks can function generally as a source of inspiration as Respondent 14 a mature visual artist working in Hoxton explains how the presence of parks is important: '*What is really important are the parks. That's where I would go if I needed inspiration.'*

Rivers and the presence of water was often mentioned by different respondents as affecting their work as Respondent 33 a visual artist working in 'Britannia Works', Hackney Wick acknowledges:

> *'site is very amazing and right next to the Leah Valley here. Which I think it has effects in my work,'*

Interestingly, Respondent 33 when showing me later his studio and other looks reminisced on Norwich and the nature, and how the Leah river reminded him of home. This shows how the artists past experiences and memories contributes to the connection they have with their studio space.

Figure 6. 41 The Leah river in Hackney Wick. Photograph captured in June 2015. Source: Author

The natural elements were very often mentioned as an important presence in the urban space. The natural element plays an important part as a direct visual stimulus depending on the desired themes expressed artistically as Respondent 33 an young visual artist working in Hackney Wick, explains:

> *'would definitely think so, I think that if you are an artist which is interested in like the environment, and like how the environment has an impact, you know how if you are interested in it, like a subject, has some sort of reference to here, or if you are interested in some sort of image or landscape, then I think is quite likely to obviously where you live and you can see it coming through in the work and images you make. So yeah, I think that in terms of the type of work that I am making I can definitely see the influence of the local area.'*

However, different respondents are triggered by more than the visual stimulus provoked by the urban space where the studios are located. As respondent 19 a street artist currently working in Hoxton explains, the urban history of the place serves as inspiration for several respondents:

> '*and I am very inspired by the East End, and the history of the East End, for example I have been doing a series of art works based on PearlyQueens and sort of that vernacular history of the East End.'*

The historical setting of the studio along with its urban history allows some artists to feel inspired and produce works based on these themes.
Several artists acknowledged the importance of vibrancy in the area, and how it appealed to them, e.g. Respondent 36:

> *'It is, because is such a vibrant, extraordinarily vibrant, yes, definitely. '*

Or Respondent 13 young painter working in 'Mare studios', who besides mentioning the social vibrancy of the area, also viewed the diversity existing in the area as a positive characteristic:

> *'quite sort of vibrant social atmosphere in some of the areas around here. And it's also quite diverse, feels like you can walk out of the studio in one direction and discover other things as the canal and other parks in the area. '*

Diversity is also a well-known important characteristic typical for these artistic areas, as the diversity of the built form can also provide inspiration as it exposes the creative workers to different forms (Rantisi and Leslie, 2010). Most respondents expressed the importance of the character displayed by the area, as the creativity existent, as Respondent 44 mixed media artist working in London:

> '*it has character, and it's able to maintain its character, just about there lots of arts, stuff going on there, there's always people doing projects, street projects even, there are galleries*'

As the activities the area offers, as explained by Respondent 16 a mature sculptor working in Hoxton:

> *' It's a very nice fun location, around here is fairly convenient for a lot of things'*

Similar to previous findings of Grabher (Grabher, 2001) and Rantisi and Leslie (Rantisi and Leslie, 2010) respondents manifested the importance of exposure to diverse practices and styles, such as Respondent 42, a young visual artist working in Southampton:

> *'And I guess personally because of my work, and how I work, it's quite nice to feel you are working in the world, with everyone else's stuff in the space. I don't know. It's nice to have outsider's influence in your work [butchers, welders, mechanics], more industrial real life influences, instead of just art.'*

When describing the look of both the studio and the surrounding area, respondents capture the symbolic and how they value this diversity to provide them with clarity of mind when breaking from work, as Respondent 13 young painter working in 'Mare studios' explains:

> *'if you have a break or something, if you want to get out of your studio to get some inspiration or something, or get to do something you get to get outside to do so.'*

Respondents in Southampton also mentioned the importance of the presence of water generally,

This multitude of public spaces has long been appointed as a positive factor for these creative communities, not only by fostering social interaction but also by the possibility to regain a clear mind.

For an artist, it is not only about the inspirational character of the area but also the artist's special inner disposition to be able to notice this, as Respondent 01 a young illustrator working in 'the Arches studios' explains:

> *'when I have my camera with me I like to find things, three or four small details, especially when I do my walks, and things that I wouldn't notice before so I am*

always looking for things with small detail, like a little rain drop on a leaf or a pattern or something, so I quite like going in on detail.'

6.7 Sensing urban space

Respondent 20, a young visual artist working in London, further explains the relation between smell, place and memory:

' particularly, well, smells have this particularity that is very tightly connected with memory, so when you have a smell that you recognize then it brings you very quickly to that place that you were, and that's quite interesting, so sometimes you smell something and it reminds you of childhood or a special situation, and I am very interested in this I did a project once with smells, because they are part of our memory but are invisible, and smells … have this kind of layers'

The notion that smells are also part of a place, is also explained by Respondent 19:

'*you get this smells, that's part of the character of London'*

Memory, and how the senses trigger memories are often mentioned by the artists. When experiencing the space will provide a broader perspective of the importance of the sensorial experience as a factor to studio selection.
During the process of interviewing the artists described the sensory feel and experiences of the local neighbourhood and the studio, enlightening the sensory-kinaesthetic intimacies that were experienced in the space. The sensory exploration of the area will also contribute to the overall affect that the studio both have on the artist and his work.
Other senses can also affect the artist, negatively. Respondent 23 a young textile artist working in Hackney further exposes:

'might not always be a positive stimulation, the sounds are a negative stimulation, because they're just annoying, the road aggravates me, like cars like everything on the road aggravates me'

It will also have contributed in manifold ways to the way their work will be developed. For visual artists is self –explanatory that the perceived world will contribute to the way your active work is conducted, as it can also be a way to question how the artists are more sensitive to these external environmental stimuli as Respondent 1 explains:

> '*I think everywhere is for me, if you are a creative person you would be influenced by things all the time, you notice things*'

Respondent 8 further explores how the aesthetic aspect of the perceived world contributes to the artist inspiration:

> *'Then just for a pure aesthetic point of view, you know, just being out and looking at colours, that kind of stuff that one might see, nature, with just suppose the built environment that is interesting.'*

The way the surrounding space is perceived is a constant input to the creative activity conducted by the artist. This affect is bi-fold, the sensory-kinaesthetic experiences are not only relevant to the overall affect that the studio provides the artist, as they will actively contribute to the produced creative work. Respondent 9 explains how this process happens:

> '*Walking down the street where I live, is great to practice as artist and look a certain way. You are looking beyond the representation of a image, at the way that angles things and how it relates to abstract work. And sometimes you realise how that is netting with abstract work is to figurative work.*'

Just the act of walking the space provides the artist with enough stimulus to conduct his visual work. When questioned about the feelings concerning studio, artists made social connections and people were repeatedly mentioned (for instances, Les for Respondent 05, a mature sculptor). My findings concerning artists and the surrounding studio's urban space studio and artists may be connected through affinities, as Mason (2018) defined.
As Respondent 10, an illustrator working in Southampton also allures to the idea that inspiration, for this artist, can also be an emotional response:

‘inspiration I have an emotional response’

6.8 Safety and urban space

The following sections will describe my respondents’ narratives and their descriptions of their search for affordable studio spaces and overall sense of safety. Many women respondents exposed their difficulties on conducting creative work during night time and access to studio spaces. As their right to conduct creative work is often negated to women as they need to consider their safety.

Women artists will auto- exclude various workplaces due to their fear of using public spaces when commuting to and from home. The following section will show how this is translated in the creative practices. Navigating urban space and commuting can be experienced as a dangerous task by women, which is also verified by women artists when accessing their studios. Alongside the prohibitive times to be walking in urban space, the following women artists will present how this is manifested in their creative practice.

The following respondents are conducting their artistic work in the Southampton, Arches studios, which, that although central during nigh time certain times are quite isolated. Respondent 2, a young female visual artist working at the Arches Studios, explains how working in the studios during night time is often an scary experience:

> ‘*I work until late quite a lot and sometimes I work until midnight and have to leave at midnight is quite scary, because it is in a corner, it is well lit to certain extent, and there are people around, I guess that would be the only disadvantage. But then the Arches have provided quite a lot, they provided lights outside, so that you can see everything, and they‘ve got gates that you can lock up; I think that would be everything’*

This respondent is narrating how much of the artistic work necessarily is conducted after working hours, which means conducting her artistic work during night time, as described, ‘*until midnight*’. Previous research shows, artistic work is precarious, and many artists conduct their art as a secondary occupation. As such, this young female visual artist has to go into the studio space during night

time, which is common within artistic practices (Woronkowicz and Noonan, 2019). It is interesting that the way the space is describe reflects how much consideration is given to the space, reflecting how unsafe it is experienced, *'quite scary'*. As she continues to describe the space, she also mentions that the managing team has improved their safety by increasing the street luminary. Similar feelings are explored by Respondent 08, a mature textile artist, that describes the same studio space as:

> '*In the day is all right, because it's sort of busy, there are other trades around, I wouldn't go and work in the Arches in the evening, and would be less keen to work there in the weekend. Because it's a bit cut off, so the businesses are not open, so there aren't many people around. So I wouldn't feel comfortable,'*

The narrative that the feelings of comfort and safety are being denied to these female artists as her work is hindered as she would not conduct the work during the nighttime. What is also revealing is the connection between comfort and safety. The previous respondent states 'I wouldn't feel comfortable'. This is an experience that most respondents kept referring, how comfort was demanded to conduct creative work. As the respondents explained, the way they experience their studio space will also affect their artistic production, as the artists are compelled to go into the studio or altogether avoid it. Therefore, their artistic production will also be affected. What is also necessary to consider, is that when spaces are deemed uncomfortable or unsafe, the willingness to go into the studio and work is hindered. This is expressed multiple times by the artists. As women artists explained, the safety will be paramount and prohibited certain timings and locations. Respondent 21, a textile artist that works in Unit11 explains:

> *'[the studio] It's right next to the river so if I would like to go for a walk in between a session. I probably do that less than I want to actually, mainly because part of it is the dodgy area, it is not too bad, but I certainly would not do it at night. At night I make sure that I am in and out of my car very quickly. Yeah, I mean its nice were it is, I guess that covers a bit of what we talked earlier about, it would be nice if it was nearer a bit more closer and it is a bit*

more safer. I could be bit more closer, for example I would never be thinking about walking home if not from closer, not really.'

The previous respondent explains the commuting into the studio can influence the way the everyday creative working life happens. The commute into and from the studio is detrimental to the regarded safety of the artists. As the previous respondent explains, if the studio was closer it would be safer to walk into the studio. Another perspective is also showed:

'Well it's the dodgy end of town and I mean I am happy to go there, otherwise I wouldn't go there really, it was a bit weird to take my parents-in-law, that are from a very established family background, in Romsey, you know, very privileged, and when they first came, they were like I don't want to walk alone at night, I mean its ok, I would prefer like I said in the beginning, for it to be in a slightly bit more up are, for example, it's perfectly ok, but it could be improved. For example in the evenings there's like lorry's parked up on the side and sit there. So its like ok, you might see a chap, in a loo somewhere in the bushes which is not so great. But its ok. I feel safe enough to go there.'

This is a crucial insight given by the respondent,

'I am happy to go there, otherwise I wouldn't go there really'

How safely the respondent feels about the studio space is detrimental to creative work. Having deemed the space unsafe, this artist would not go to the studio and conduct their work.

Respondent 22, a young mixed media artist that used the same studio explores further:

'*I think that at the time I wanted it somewhere, because I was working fulltime I wanted someplace that I could have a 24h access to, which it has, and I come in by car, and in the time I have been there, and I don't have a car anymore and I found out that actually where it is located its actually a 15min walk from the city centre. But its on a industrial state area. I don't feel safe when walking there. Its quite dark, so if I, where to look in again, I would try to find somewhere more centrally located, because it is a bit out of the way.*'

Respondent 22 continues to explore the location of the studio and the sense how unsafe it is by night, preventing her from work during those times:

> '[the studio] *Its on an industrial estate. Its next to the railway line, and then there's the site where was Meridian TV studio, it was just knocked down and its about to be redeveloped, its not very pretty, so you have a bridge right behind it, which is quite nice as you can walk on it and view, in the dark I wouldn't feel safe(...)*'

Respondent 23 is a young textile artist working in Studios in London explores how studio selection and safety play an important role detrimental to her choice:

> *'I was seeing, when seeing the studios, and I was thinking this place is a massive world because first depression when you ge off your glass and walk through the area the first impression is the surrounding environment and most of the times especially as a female you want to feel safe and doesn't matter where you are in the world, this is the number one thing, you want to feel safe. I felt safe. And I don't know if I would feel safe in other places, I don't think that I felt safe in the other studio, like I was where is this building? so that was fine for me and I was like ok, its just off the major road and there's a station right there, so I guess there's accessibility and off the back you think ok, that's good because for me that's not only that I can get to my studio easily, is that I will need quiet and people that work with me to get to the studio easily, and so knowing that Hoxton station was right there was like a good thing, so I think off the back initially is really about safety, makes me sound like the world is a big danger and I don't, and accessibility. Cause that's what you are really noticing about when you go into the building and once you liked a studio, you go ok, what else there is around the area.'*

This narrative shows how the physical safety of a women is very well present whilst selecting the studio space. Respondent 30 is a young visual artist working in the Arches studios. What respondent 30 describes is again the idea of the unsafety of the commute between the studio space and other areas in town which are deemed safer:

> *'I would just go out there late at night and after work and its quite so dark and not a very nice place to be around at night. That is until you come out into the city and you are safe..'*

What becomes clear with the different narratives is the different spaces that the studio and the experience creates. If the studio itself is a safe space for creation, it is the exterior space and the commute in-between spaces that are unsafe, particularly during night time. The walk, the commute between the studio space and home requires circulating the city it is an elementary form of experiencing cities and urban spaces. This which is almost referred as the everyday practice is the right to use and prevents the women's to safely conduct their artistic work. This becomes more difficult as to the creatives practice, that is often required to happen during nigh time and weekends. Previous works have showed that is the fear of using public spaces, especially the street, public transportation and urban parks is what prevents women from fulfilling their right to the city (Fenster, 2005).

Safety in the present artistic landscape takes greater importance as is crucial for creation and the development of the artistic work in a conducive and comfortable environment. As the artist explored, their studio space must convoke

Respondent 1

> *'You feel safe, in a protective environment, as I drive in I feel as if I entering a different world, that people don't know is there either, its not a public walkway, on top of it there's a public walk way but you don't know what goes on underneath. And you do get that sense that is a very private world,'*

Respondent 30

> *well it was a nice feeling to feel part of something, and have a little safe space to go to that is a creative space., where everybody is doing the same. You know is interesting because the location you know two doors down you have the butchers, and the welders, so its almost like the opposite of arts, you know very industrious, and they're doing a job very straightforward, and you know you have this kind of creativity going on in the middle. So it's a very nice exhibition of and I like that there's a bridge on, that you can cross and go into a little space and it's a special space I suppose,*

Respondent 8

‘*Because it’s a bit cut off, so the businesses are not open, so there aren’t many people around. So I wouldn’t feel comfortable,*’

Respondent 40 Is a young female artist working in studios in London.

> ‘*As far as the impending redevelopment is concerned, it makes a necessity for us to have that feeling of safety and security, if I I had more security in the place that I worked, its like is sucks the energy quite a lot, you know being worried and I think that having a safe environment would feed into the creative work.*’

The previous sections described the women’s artist experiences in Interestingly male artists also draw the attention for the fact that most affordable spaces are located in unsafe areas for female artists. Respondent 32 a mature painter working in Hackney Wick explains:

> *‘I first moved here, this was a very rough dangerous area. It was completely industrial, there were very few artists here, there wasn't certainly no one living here, so if you left after dark at night in the winter you would feel very unsafe. Certainly women couldn't walk here alone, at weekends or at night. It was really really dangerous. [Since the Olympic stadium] happened, and a few of the largest business decided to move out, we have more people living and working in the area. So it’s much more safer now than before there’s much bigger community of people here now than there was before, so you can say that it feels more cosy, more safe now than it did, that doesn't really affect me particularly, but I am sure that it affects other people. So I suppose from that point of view the area has become cosier, actually early on, in earlier nineties you could say that the area was more stimulating for artists because it was a real backwater, there wasn't art here, it was real life. So now there’s less art, there’s more art and less real life.’*

As the participant narrates, the area where affordable studio spaces are more often located is in more industrial and isolated areas.

Respondent 37 is a young collage artist working in Hackney Wick however explains how the recent regenerations projects improved her sense of safety: ‘

'used to think that it was gritty and quiet, like maybe a little bit scary, for a woman going home alone and now there's a lot more people here and so there's a lot more of sort of a buzz and people filming in the streets so there's more people, it's a more safer place now I believe. '

Respondent 44 a mixed media artist working in London explains:

'So, the studio provides me the sanctuary sort a place of safety, like a sanctuary, like a safe place for me, in a sense a sort of isolation thing, because since living here [in London] I am bombarded all the time, think urban space in a big city, I mean there always a lot of things, and a lot of people so (….)
It feels like home, its good to come back there, it's a great feeling where you are safe, I mean I always lived I safe place around London, so I don't know how the other feels like, but I am very happy about that.
(…) And it just make s me feel safe, safe and makes me to work., to be free and to do what I am doing, So the stability of the area is important for me, and its safety,'

6.9 Final Considerations

The previous section described the different narratives of women artists and their experience with the urban space and their studio locality. My data suggests that women artists were more aware and fearful of their safety in the streets and different localities and more concerned with their safety then their male counterparts. As it was also relevant besides the location of the studio and the practicalities that involved when selecting the studio, how relevant the safety and the dangers involved in this same location.

For the male artists such questions never appeared, however they were aware that for the female artists such was not the case. Respondent make the point of for how his female colleagues the safety issues were always present:

7. Discussion

Overall, my research intends to re-interpret the spatial significance of art studios by introducing the role of affect in the artist-studio relationship. The 'affect' layer includes the subjectivity expressed by each artist's personal spatial history and this is often overlooked within urban policies. Urban studies traditionally explore the impact of neo-liberalism in cities' urban structure, where the displacement of both artists and studios is a well-known consequence (Zukin 1989, 1995). These studies analyse the impact of urban policies on the availability of studio spaces and studio providers are directly influenced by these policies. Once studio providers are unable to offer studio spaces, artists are displaced. My research focused on artists' affect caused by displacement, also overlooked in urban studies. Given the themes analysed the methodology employed was qualitative. This section will discuss the limitations of the work, assess the quality of the gathered data and analyse the results. Quality in qualitative research is assessed by validity, reliability, generalization and objectivity (Denscombe, 2007). Within these criteria, Davies (2003) highlights the importance of validity, reliability and generalisation when using ethnographic methods, specifically participant observation (Davies, 2003). Reliability refers to the replicability of the data gathered, and is obtained by comparing findings from other similar research cross-checking your own findings when doing field work. I often related my research findings to previous studies, such as Rantisi and Leslei (2010). For instance, section 5.1 reported findings from the studio space analysis observed by Rantisi and Leslei (2010) and compared these with findings gathered from my respondents narratives and my own field work observations (examined in sections 6.1 and 6.2). Reliability during the interview stage was also achieved by returning to the same theme and asking similar questions at different times.

I achieved validity by triangulating different methods including in-depth semi-structured interviews, ethnography, participant observation and cartography analysis The first trial stage of the semi-structured interviews was conducted in Southampton. Validity during the interview stage was accomplished by respondent validation and this led to changes in several questions to better clarify their meaning. During the analysis and coding of the interviews, once

field work stage was concluded, some answers provided by the artists required further clarification. However, this was not always possible, as the respondents were not available for further interviews, which limited the narrative of certain artists. This highlights the issues associated with limited access to study participants.

This research intends to pursue a post-modernist approach to analysis, which as Brewer (2000) explains will '*produce knowledge that is beyond reasonable doubt but it will never be final or absolutely certain. (…) ethnographer texts can reasonably claim to represent reality but has to be explicitly identified as fallible representations and necessarily selective of the phenomena to which they refer*' (Brewer 2000, pp 66). I conducted participation observations alongside an in depth semi–structured interviews to depict an understanding of how artists' affect contributes to their studio choices. Nevertheless, as Brewer (2000) explains in ethnography based research, it is important to be aware of the limitations of these methods and I will now address the limitations identified in this research.

Postmodern reflexivity and interpretation present limitations since the way I perceive and am affected by the world will also influence the outcomes of both my observations and my interpretation of interviews. '*As the writer constructs a text, so the reader constructs as reading*' ((Woods, 2006 pp.44). As a qualitative researcher I am constructing a narrative that results from living in the artistic world in which I embedded myself during my fieldwork. Since I was embedded in the fieldwork, this leads to 'objectivity versus subjectivity' questions when interpreting the interview results. My thesis is a result of interpretative observations, which in turn will be reinterpreted by a future reader. It is important to explain that this observations are also reflected by my presence*, 'each time we enter a new place , we became one of the ingredients of an existing hybridity…. By entering it, we change it'* (Lippard, 1997, pp6). The presence of an observer, a third element to the system artist-studio is on itself disturbing to the system. Respondent 05, a sculptor working in the Arches studios explains that was able to create with people, adding that '*Is good to have company, have people around',* indicating that my presence was not disruptive to their work and could even be conducive. Nevertheless, that is not the same for all respondents, as noted by Respondent 13, young painter

working in London, that needed silence and quietness '*I do like to get some peace and quiet*'. In such cases my observation of their work made me feel intrusive, as I was aware how the artists preferable way to work involved quietness and even solitude, hence I would shorten (if observation allowed) the interview, as I was aware of my disruptive presence and that the system at work might differ if I was not there.

Respondent 16 was comfortable sculpting while I was observing them, developed a different relationship with my presence, as our conversations were longer and more frequent. My relationship with Southampton artists differs from London, as I was able to visit the studio more often and during lengthier periods of time, leading to closer relationships, as could keep in contact with some of my Southampton respondents.

As such differences, there are limits to the information obtained by such periods, the relationships that I developed with each artist. If some artists in the end were comfortable and at ease with my presence – which happened with the Southampton artists, the same cannot be said of some of the artists that I observed, as the engagements that we developed where not sufficient to a certain level of comfort and easement because it would be dependent of time exposure and relationship development. A less frequent and shorter observation and participative would result on a superficial relationship with my respondents, meaning that I would be considered a 'stranger'. Lengthier and frequent visits to the artists as it happened in Southampton were conducive to a different relationship and awarded me a degree of 'trusted' individual.

Navigating these different levels of 'strangeness' and 'familiarity' allowed me to keep some critical perspective of the field whilst preventing over-identification. This also reflects my positionality, as my own identity, developed with each artist. My engagement with each artist was naturally be different, as I will be sharing different experiences with each artist in each different studio. At the same time, my lengthier observations sparked different and more personal conversations hold during my visits, allowing a more intimate perspective of what happens between the studio space and the artists. For instances, I was able to understand some of the material transformations that happens in the studio space as reflective of the artist's identity. It is very similar to what was described by Busch when reflecting upon the geography of the home, how the

individuals '*imprint ourselves on the places we live*' (Busch, 1999 pp. 6). When getting to know better the artists I also began to visualise their own personalities on the spaces they were working and creating. Particularly when describing the objects and the affect as meaning that these objects possess, as is the case of Respondent 01, a young illustrator working in 'the Arches studios' when pointing to an old wood box in the studio. Fondly, the artist also notes that they inherited their grandparent's old cameras that were displayed in their studio space. The studio undergoes metamorphoses depending on their occupier, this was vividly described by Roy Conn, until the space is recognized as '*their own atmosphere*' with their personal effects gathered through the years (Whybrow, 1994). This level of information was obtained by a longer presence, longer observation as a more profound knowledge of the artists. Defending multiple versions of a reality may in itself appear to be counterintuitive for science, nevertheless when considering the variety of forms used by post-modern ethnographers, the different written types serve different purposes. However, I will still be self-reflexive, and recognised how my own 'self' and 'presence' influences my research. I will now address how my different identities as a woman, international post-grad researcher and drafter facilitated and influenced my research. As a woman researcher most respondents were at ease and comfortable answering my questions. My position as an international post-grad researcher can be considered both a weakness and a strength. In ethnography, the research is influenced by the investigator's history, cultural background and training this can lead to difficulties interpreting information given by participants. For instance, when describing mediums or other artistic techniques that artists use, they assumed that I already knew these details. Although I am an enthusiastic painter, I am not fully versed in all of the mediums or techniques described by the artists, and further research had to be conducted after the interview to fully understand the contours that were narrated, for instance when describing space requirements. On the other hand, the fact that I was a post-grad international student generated curiosity among the participants that manifested itself as an expressed interest in both my cultural background and my motivations for undertaking the research. My identity facilitated the development of a rapport with the participants, as they mostly signalled their comfort discussing and talking with me during the interviews. In London most of

my participants are international artists, therefore I believe that they identified with my situation. Not only I will be focusing on the artists, but my different identities as well. Drawing from Willis work, in order to understand certain meanings, a receiver must be 'in place' and use their own experience to make sense of it (Willis, 2013), moreover when it comes to feeling, emotion and affect. During my field stage I was able to experience studios in different ways not only through observation but also by drawing it, drawing within it and by sketching the different artists at work, whom I was privileged to observe. Simultaneously, by engaging with my different identities I was able to understand how my different identities inform my understanding and my experience. As an ethnographer, the exploration of your identity when conducting field work is part of the process. The current research and the exploration of my self-identity, although not the main focus, inevitably had an impact on my findings, although '*not determining it, but framing it*' (Puddephatt et al., 2009 pp 48). I was able to shift between the ethnographer and the drafter identities when drawing my sketches of the artists in their studios. There is a subtle change, as a drafter I am as closest as possible to the artist in their studios. However, this experience is also mediated by our inner selves, the sum of all our memories and past experiences that ultimately will inform our affect, necessarily different between respondents and myself.

However, this was also a weakness during the interview transcribing stage. I am not a native English speaker; therefore, the transcription phase was challenging to complete. This stage followed the typical procedures such as listening to the taped conversation when it was still fresh and transcribing the interviews immediately following their conclusion, which makes the transcription process much easier. Nonetheless, this stage was difficult due to the language barrier. There are also cultural differences, and whilst a native speaker would easily understand coded messages or cultural references, although the researcher is a proficient English speaker it was necessary to further examine certain expressions in order to grasp the full importance of what the respondent meant. This transcription was a lengthy phase as the researcher had to listen to each interview several times to be certain that the transcription was correct.

Another limitation from observation results from distance and time, my travel was planned for the daytime to avoid evening travel. This had an impact on the

amount of time spent in the London studios, particularly in comparison to the amount of time spend with the Southampton artists as I did not face the same strict time constraints in this city. I was able to travel more frequently to and spend more time in the Southampton studios. Since I worked alone, another limitation concerns my visual methods as I did not exchange views and opinions concerning the imaging and coding process. Nevertheless, the codes used are presented in the Appendix, and the reader can follow my reasoning and make their own assumptions.

I will at this point discuss the generalization limits from the present research. The total population of artists in Southampton was 231 and in London 12,425 (Office of Statistics, 2015). I interviewed 20 artists in Southampton and 24 artists in London. The views related by the artists are not expected to be valid for the for the entire artistic population. My sample also presents limitations in terms of gender representability. I interviewed a greater population of male artists in London (5 female artists and 19 male artists), whilst in Southampton I interviewed a greater number of female artists (13 female artists and 7 male artists). I cannot provide a specific reason for the dramatic differences in gender representability. However, I can complement this fact with observations I gathered during my participation observation period in the field. I also need to highlight the limits concerning artists and the studio typologies. The studios I visited were mostly shared studios, managed by studio providers. The sample of artists working at home or within private self-owned studios is extremely limited. I was only able to interview one artist working from their home in Southampton and 1 artist working in a self-owned private studio in London. This was due to the snowballing method used to gather participants. The main problem with snowballing is the selection bias where the population which I am seeking to interview is relatively inaccessible due to their extremely limited availability (also explained by the gatekeeper bias that I will further address). This will also limit the narratives of my research. Nevertheless, these narratives were never intended for generalization, but to provide new insights on the artist-space relationship which are still valid provided the readers are aware of their limitations.

The scope of a participant observer's observation is constrained by the physical limits of their role and location (Brewer 2000) but also by gatekeepers. We will

explore the various difficulties I faced when undertaking fieldwork in the next section. An initial obstacle related to gaining access to respondents, i.e., the artists. The access to artists will be dependent on different studio typologies: shared, collective and individual (either located at the artist's home or in a separate building). Since most artists were working in communal studios, I had to contact the managing agencies in charge of each of the studios to negotiate access, not only to the studio sites but also to the artists. If in Southampton the studio organizations were helpful and cooperative, the situation in London was very different, where I encountered 'gatekeeper bias' (see Groger, Mayberry and Straker 1999). In their work, Groger and colleagues identified nursing home staff as 'go-betweens' in obtaining the informed consent of caregivers. These 'gatekeepers' were sometimes reticent or protective toward those they cared for and sometimes hindered researcher access. In my situation I was denied access to artists working in several studios, as some studio organizations felt the need to protect the privacy of both the artists and their studio space. After exchanging e-mails with these organisations to attempt to reach the artists, I was ultimately denied access to the artists working in their premises. In order to maintain the variability of my sample, the only possible way to reach these artists was through 'Open Studios' events. Access to these studios and their artists was only accomplished during these events, held by several organisations where the studio spaces and the artists are freely accessible to the general public. In Southampton, the organizations in charge of the studio space were both helpful and willing to cooperate with me, instantly allowing free access to both the studios and artists at work. These organizations also provided information regarding their work and other projects they were developing in the city, which was extremely helpful for me to understand the different agencies at work in the city and to understand the difficulties they were facing.

Due to the difficulties in gaining access to the studios, gathering participants and finally conducting the interviews, the fieldwork period was extended several times. During 'Open Studios' events I was able to gather both contacts and conduct interviews during the same day. As in Southampton, the artists in London were more than happy to participate and be interviewed once face-to-

face contact was made. Several interviews conducted with London artists were held during these events. Subsequent interviews happened following e-mail exchanges, but again, these were more arduous to arrange due to scheduling conflicts.

At the time the interviews were conducted, I felt that the respondents who were more accessible were either working full time in their artistic activity or were retired and dedicating themselves completely to their art. It was easier to find these artists working in their studios during my working hours. Nevertheless, I was also able to find artists for whom their art is a secondary occupation. Further limitations were bound by my resources which, as in most research projects, were financially limited. This led to constraints on the amount of traveling involved, which had repercussions for the number of visits to London studios. Since travel to London was costly, visits were less frequent and shorter than in Southampton. In addition, I had to consider my personal safety when traveling to London.

It is not expected that the views presented in this thesis are those of the entire population of artists, nevertheless it provides an insightful view that represents that of the interviewed artists. It can also be expected that these views are also partially representative of artists not involved in my research. Above all, I intend to contribute by providing a new and subjective perspective of how space is produced, experienced and affected by artists. Another point that I argued concerns the (in)temporality of the data I am presenting. The population of artists involved in this study was interviewed in 2015. I do not expect the number of artists living and working in either Southampton or London to be the same today. It is well researched how mobile artists are, which makes it more relevant to our understanding of how artists experience affect and connect it to a certain place. The views explained in my work are (non)temporary. They belong to a certain artist, in a certain time, experiencing a certain space. This explains the limits of my research because it is time-bound and yet also timeless, as the views expressed by the artists will contribute to the understanding of how artists experienced and were affected by a space.

Once access to the studios was negotiated, it was necessary to gather participants. As previously mentioned, artists generally do not follow regular

working hours as they have hectic schedules due to their other occupations or pressing commitments, e.g., commission deadlines or exhibition preparation. In Southampton I contacted artists either via e-mail once their contact information was obtained, or by speaking with them directly as they worked in the studio, for instance ‘Tower House Studios’ and ‘The Arches Studios’. Following the initial contact by e-mail, I discovered that it was extremely difficult to coordinate both mine and the artists’ schedules. As the fieldwork progressed, I found that artists are more available and willing to participate when contacted directly at their studios, as they were generally very happy and willing to be interviewed immediately following a first introduction. However, there were problems associated with finding the artists at work in the studios in the first place due to their irregular work schedules. For most artists contacted in Southampton, their creative activities are secondary as they hold a primary job that acts as their main source of income, and as such were typically not present in the studio during my regular working hours. Once first contact occurred with some of the artists, subsequent contacts were made through snowballing. Snowballing can be considered as conducive to a less representative sample of artists, which is a limitation. However, the sample of artists interviewed still reflects a variability of artists and studios spaces, including independent, cooperative and home studios, although limited in numbers for certain typologies. However, I was still presented with a rich analysis that will show the different relationships and needs experienced by the artists.

Fieldwork and participant observation is a lengthy task and took more time than anticipated. I had to develop time management skills, devising a research plan and keeping to a strict schedule was extremely difficult if not impossible at times, as the preliminary timeline for fieldwork was often extended due to unexpected factors. Other common issues arose when dealing with interviews methods, as coordinating both the participant’s and the researcher’s schedules could be complicated, particularly as artists often follow irregular working hours. My research further supports the earlier works of Drake (2003), which opened avenues to explore how artists are affected by their own subjective perceptions of space. The spatial displacement of artists and subsequent breakage relationship with both urban space and its studio affects the artist individually. My research explored affect and the emotional consequences of artist

displacement at length, as the difficulties in homing their creative activity. I will now discuss and summarize the findings from chapters 4-7.

As illustrated in chapter 4, the artists are very diverse and when selection their work place have to balance not only the necessities of their artistic occupation but also their life constraints and personal obligations. Studio selection equates the artist needs as an arts practitioner and also his family needs. As the focus of the research is the artists and their preferences for selecting studios and specific areas, chapter 4 examined the characteristics of the artists in both cities, assessing their differences and similarities. Having different characteristics and background stories may lead the artist to shape their studio selection differently: a young artist without any family will have more freedom to select a studio than an artist with a family. Similarly, an artist who dedicates themselves full-time to their artistic work may also have some relative freedom to select their studio, rather than an artist who has commute between the studio, their home and their main occupation. This chapter also demonstrated how the age differential is also reflected in studio preferences. Mature and older artists demonstrated a preference for private studios and solitary arts production. A distinct preference was expressed by younger artists who value shared studios where their peers are easily available for support and the exchange of opinions. This chapter also unravelled the reasons for the artists to work in either London or Southampton. Contrary to most studies, that analyse location preferences of artist's distribution, chapter 4 further explored the reasons behind artist migration patterns, revealing similarities between both London and Southampton. Artists living in each city revealed that the primary reasons for deciding to live in any city revolved around work opportunities (not always art related), studies (university acceptance) and family; for example Respondent 40, a visual artist in their mid-thirties working in London states:

> *'Well, my husband, worked as an animator, and we moved like 7, 8 years ago, when he first started we both moved in.'*

As different artists explained, the main factors driving migration to certain cities relate to a family member finding an employment opportunity in that city or a

family member already residing in that city. This highlights the fact that the impetus to move to another city does not always reside solely within the artist per se but can also depend on their close family members. This reason for migrating is often omitted from analyses of artist migration patterns, despite the fact that the artists themselves are the focus of these analysis.

Chapter 5 outlined the evidence that identified the different ways in which studio materiality affects artists' studio selection. Nonetheless the practice of art has specific needs that shape the physical requirements for the studio space. This chapter began by exploring the practicalities that shape studio selection, which are largely dependent on the art practiced. When examining these practicalities, the studio is an arts tool. In section 5.1 we analysed the different needs outlined by visual arts practitioners in terms of space, light and factors required by the tools utilised by different artists. As section 5.1 showed, the studio's physical needs are dependent on the art practiced and are therefore similar in both Southampton and London. Respondents from both cities expressed similar needs in terms of space and light, highlighting how factors essential for painters (such as light) were less important for sculptors (for whom space is crucial). These requirements form the basis for studio selection and are independent of the city where the artists are based. Section 5.1.2 addressed the preferences for certain types of buildings, which once again were similar in both London and Southampton. These buildings and urban fabric preferences were also found by previous studies (Rantisi and Leslie, 2010, Bain, 2003, Ley, 2003). The novelty lies in affect manifested by artists when experiencing the materiality of studio space which could be furthered. When describing their studio locations, expressions such as *'I like'* and *'I love'* crept into the artist's discourse, expressing the affect created by the studio space. The emotions and affect manifested by an individual for a certain place will guide the selection process. Section 5.1.4 examined the importance of in-city studio locality. The selection of a studio is highly dependent on the life-type displayed by the artists, such as other activities the artist holds. Once again, the intersection of the artists' life choices guide and shape their selection of and preferences for certain studio locations. Commuting times and proximity to home or work were mentioned by several respondents both in London and Southampton. Location is also

important to the arts practice, not only for practicalities concerning the production of art (as proximity to art supply stores and other cognate activities is necessary), but also for the normal routine lived by the artist. This fact greatly influences the location of the studio, as artists toned to consider access to central locations. If the importance of centrality draws artists to cities such as London, their personal life choices and preferences may lead to the selection of smaller suburban cities (Bain 2012) such as Southampton. As discussed elsewhere, the advantages of living in smaller cities are varied and include affordability, natural parks, and community (Bain 2012). The novelty of my approach lies in the refocus of the specificities of the individual artist's preferences and their own subjective preferences; as Respondent 14 a mature visual artist working in London explains, after considering a sequence of possible locations in London, '*I like the craziest places'*. Once more, the qualification 'like' is expressed as an affect experienced by the artists to drive the choice for a certain location. Section 5.4 explored in significant detail the affinities present in studio spaces. Elsewhere Sjöholm (2014) explained how the art studio functions as an archive, based on the materiality of art processes. This section furthered this view, by exploring how the materiality of the studio also embodies artists affect. The art created by the artists and exhibited in the artists' studios, is explained by Respondent 5, a sculptor working in Southampton:

'*This is Les [an art piece]. Physical, emotional way still a source of inspiration'*

That specific work, it was a source of inspiration as it provoked affect.

Chapter 6 exposed the different ways that urban space materiality affects artists' studio selection. Empirically, it is noticeable that both architecture and urban spaces affect urbanites, as Marc Kushner stated that '*Architecture (…) is about visceral emotions*'. Urban space is also about visceral emotions, which are experienced by the artists. The urban space is a mix of intense senses, which provoke sensory-kinaesthetic (Mason 2018) affects in the artist. Section 6.1 exploredthe findings from my cartographic analysis for the city of London concerning the city's artistic proficiency. An historical context pertaining

to studio evolution from 1560 to the present day is summarized. I also present a spatial rental differential to illustrate correlations between studio displacement and increasing rents alongside narratives of disappearing studios provided by the different artists. Above all, this section intends to illustrate the shrinking affordable studio market as the artists struggle to exist in London. This struggle was often mentioned when artists related their experiences of urban spaces. Section 6.2 illustrated, through my visual journals and my narrative, my urban experiences alongside the artists' views for the visited studios and surrounding urban space.

Section 6.3 explored the findings from my cartographic analysis for the city of Southampton concerning the city's artistic proficiency. Alongside the evidence provided by section 6.3, I will be able to make comparisons between the two contrasting cities. My fieldwork observations and photographic journals for Southampton are illustrated in section 6.4 where section 6.5 examined the emotions expressed by the artists when describing the urban space where their studio was located. The feelings and emotions are predominant when reviewing artists' descriptions of urban space. Emotions such as safety, belonging, cosiness, homely, and enthusiasm were expressed when describing their studios and the surrounding urban context. Sections 6.2.9 and 6.2.10 focused on the affect experienced by the artists due to regeneration projects and studio displacement. By focusing on artistic quarters such as Hackney Wick, I was able to observe the different ways in which materiality in the urban space is both produced by artists and how it simultaneously affects artists. Urban space in Hackney Wick is (re)materialized by artistic activity, through artists manifesting their discontentment towards urban regeneration projects. Artists therefore produce art expressing their negative emotions (shown in Figures 6.23 and 6.24) in the urban space.

I will now emphasize the double negative affect experienced by the artists in Hackney Wick which may be experienced by other artists facing similar displacements. It is not a novelty that artists are displaced from Hackney Wick due to regeneration projects promoted by the LLDC. Since 2017, 'Mother Studios' and 'Vittoria Wharf' studios were demolished, erasing not only the studio spaces for over 100 artists but also their studio identities (Sjöholm, 2012). A first negative affect is caused by the demolition of the studios, by

erasing their studio identities. The second negative affect is the stress and concern experienced by the artists during their search for a new studio, particularly in areas with declining affordable studio spaces such as the city of London. As Respondent 24 mature painter working in Hoxton explains:

> *'have to leave our studios for redevelopment or that sort of thing, which means that you are trying to put your focus on getting to your studio and doing your work, and wanting to do what you need to do, the last thing you want to think about is do I or don't I need to look for another space to work.'*

I explored in section 6.2.2 the affects experienced by the artists and their attitudes towards the creative quarter in Southampton. If in London artists are affected by displacement and the struggle to find new studio spaces, in Southampton artists do not have studio provisions and are affected by the sense of exclusivity that the new cultural quarter exudes '*it's not for us'*. As respondent 43 states:

> *'it is not at all what we were promised, to incorporate grassroots artists, but it doesn't; it is about providing restaurants and shops. Ok, it has an art gallery, but it hasn't got anywhere where local artists might exhibit. Local artists exhibit in cafes and avenues, and there's no galleries for them, there were supposed to be dance studios and places to be let up, but that all got cut, and you know, that's for the big liners that are coming, and it doesn't feel that is for the local Southampton. It was a bit sad.'*

Finally, chapter 7 answered the question of the role of social spaces in studio selection. I examined closely the role of informal networks in providing access to information about available studios. The role of informal networks was explored through the analysis of the interviews, as well as during my participative observation stage. Circuits of privileged information were highlighted from the artists narratives of their studio quests. The importance of these circuits emerges from the previous chapters, where most information on career progress, exhibits opportunities, and available studio spaces circulated within these circles. What emerged from the comparisons between Southampton and London was the relative small dimension of these circuits in

Southampton, however, accessible. As Respondent 30 a young visual artists working in Southampton expresses:

> *'it depends on how integrated you are in the creative scene, (…) tends to depend on the events you attend, (…) and when you go to a private viewing you kind of see lots of the same faces and people are involved in so many different projects'*

As similarly reported by Respondent 22, a young visual artist working in Southampton :

> *'I never really knew many artists until I moved there, before I joined. Now I feel I am really well connected.'*

Both participants indicate the privileged circuits, by using expressions as '*depends on how integrated you are'* or '*I feel (…) really well connected'*. However, the size of these circuits may be limited in Southampton, as respondent 30 a young visual artists working in Southampton exposes how '*you kind of see lots of the same faces and people*'. On the other hand, it may also be accessible, through the studio practice. Respondent 22 suggested that through the studio '*Now I feel I am really well connected*', it opened the access to connections and information.

A studio is both gestalt and zeitgeist, place and non-place, whether one is a painter or a post-studio artist'

Rochelle Feinstein

8. Conclusion

This thesis is an intersection of different stories: the artist's personal stories with the urban stories of London and Southampton, and even my own life story. To investigate different themes, artists, their studios, creative quarters, and affect I used combination of research methods ranging from cartography analysis to participant observation and in depth semi-structured interviews. My thesis focuses on how and where artists select determined studios and areas to work. Under this perspective, I considered the importance of the studio not only as the home of creativity but also as the extension of the artist's identity.

Artists use varied ways to describe their studios, but what remains immutable is the strong identity 'inner world' '*the studio for me is like a sanctuary. A church like space*'.

A distinction between what can be a workspace but not necessarily a studio, as Jeremy King explains:

> *'I have had had a number of workspaces in the past, converted lofts attic rooms, …but my first real studio, with a collection of my personal choices, and the accumulation of 30 years'.*

As the previous chapters 4 to 6 illustrate, artists choose certain cities and studios with some sophistication, and what can be a workspace not necessarily becomes a studio. The studio will reflect not only the artist's identity, but also impacts the artists as well.

Studio selection is a process that intersects different histories, but mostly is dependent of the artist own story. Chapter 4 intended to show the different artists background, where the artist lived, where did they came from to understand their different life cycles and family extension. These different factors will shape the artist's perception and interpretation of urban space. Ultimately, how artists are affected by space. The evidence presented in chapter 5 shows that studio selection is depending of many factors, as it is more

than a simple workplace, it is also a complex entity that contributes to the artist's growth. The studio is still a place for multiple activities, production, storage, exhibition, distribution and social interaction. The studio functions not only as the creation place of the art form, but as a filter that allows the artist to select which art pieces to be publicly viewed. As mentioned by several respondents, art critics and curators are often invited to the studio, where decisions regarding the destination of an artwork is determined, either a museum or a private art collection (Becker 1989).
Throughout my thesis, I highlighted the different feelings and the intensity of feelings expressed by the artists when experiencing both studio and urban space, that ultimately guided the artist's preferences and studio selection. The '*feel*' of a studio may be detrimental for artist's selection as many respondents explained.

Artists often expressed how materiality of the urban as some artists identify themselves with the studio area, as to be part of a specific artistic community, as Respondent 5 a sculptor working in Southampton explains:

> '*to be here is to be instantly in a creative community, and it raised my profile, it makes you more identifiable, so people know you are there as an artist'*

In London, artist's displacement was analysed from the artist's subjective perspective. Having visited different urban contexts, as Hoxton and Hackney Wick I was able to assert the unique relationship that the artists develop spatially both in the urban area as with the studio. The respondents currently working in Hackney Wick expressed massively the importance of the urban space to their artistic practices. I was able to understand through both the artist's descriptions and my own personal experience in the area how this relationship manifested. Section 6.5.1 explores the different ways urban space materiality affects creative practice. The different respondents mention that the graffiti art that dominates the urban space in Hackney Wick is a direct source of inspiration for the artists. Within Hackney Wick artist's recent art manifestations (Figures 6.23 and 6.24) are also strong artistic contestations against the recent

regeneration policies at work. This urban space materialises a unique relationship developed through time between the resident artists and urban space. The artistic presence is manifested in the urban space materiality, through public art, as graffiti art and public sculptures, which also feeds back into the arts practice by inspiring the resident artists.
The respondents manifested how these public art manifestations also contributed to their individually arts practice in section 6.5.1.

8.1 Key findings

The research aims and questions where discussed sequentially in chapters 5 and 6. The present thesis undertook a quest for studio searching in the perspective of artists, and the factors that frame this, highlighting the role of affect. What it has showed is the driving force of the process is focused on the artists, subjective individuals responding to their life circumstances attempting to fulfil their needs within certain circumstances.
Storr (2010 page) concludes an essay with the following quote:

> *'artists work where they can, and how they can. There is nothing mysterious about this, since artists must be pragmatic even when they pretend not to be. … The mystery and the marvel is in the work. The rest is contingent reality and real estate'*.

I disagree partially with the previous quote. Although agreeing that there is a degree of practicality in how artists select studios concerning space, light, affordability, centrality. My participants highlighted those factors during my interviews. However, a complex interplay between several factors can be unpacked in what Storr professed as '*contingent reality and real estate'* (Storr 2010). Studio providers, urban policies and real estate shape the distribution of affordable studios, and informal networks mediate the information access concerning their availability. And each factor may also affect the artists individually, guiding their preferences and informing, even subconsciously their final decisions upon a place. The artists affect experienced in a place, '*the feel for a place,* may' guides the final selection. At the core of any choice lie the

artist's personality, preferences and their life experiences, as they were shaped by where they lived, they will also shape the way they perceive a certain place. A deeper relationship between studio and artists is developed, and often that relationship pervades to surrounding urban space. There is mystery still to unravel upon this ever-growing relationship. As long as artists create, develop and practice and experience affect, this relationship will never cease and may be manifested in their surrounding space.

Regeneration policies are changing both London and Southampton differently. London is experiencing the decreasing number of studio spaces and simultaneously increasing property rents which are displacing artists from city centres. At the same time, these same policies may improve the general sense of safety and the access to studios for women artists. Southampton presents itself as city currently lacking studio spaces, and where regeneration policies are mostly concerned with the creation of flagship cultural and arts centres in formal creative quarters. At any point, these regeneration policies aim to increase affordable studio spaces. Nevertheless, artists still choose to endure hardships and reside in both cities. Exploring the reasons for such decisions lead the research to focus on the role of affect and exploring it alongside the own life circumstances displayed by the artist.

As Chapter 4 largely explored artists that were residing in both London and Southampton mostly due to either family roots or work. What becomes also evident is the importance of the place for the same artists. They decide to remain in such difficult situations due to their relationships with both friends, family and undoubtedly, place. People and places are connected, forming a connection shaped by emotion and affect.

Chapter 4 also complemented these discussions by providing a picture of my artist's sample from both London and Southampton. This chapter highlighted the artist as an individual with family and emotional affectivities which develop attachments to a certain place. This chapter also emphasized the limitations of my research, as my findings are based in a limited sample (20 artists from Southampton and 24 artists working in London). As mentioned elsewhere [25], my

[25] Section 8, discussed both the limits of my research as explored my positioning reflexivity.

research does not intend to provide generalizations of my findings, instead will illustrate new interpretations of how the relationship between artists their studios and urban space develop. I intend to highlight the subjectivity narrated by both artists and myself (and even the reader of my work), when experiencing the studios as their surrounding urban environment surrounding the studios. Nevertheless, my findings provide new perspectives of how studio spaces are selected, as how the different artist's characteristics affect their attitudes. For instances, I presented evidence of distinct studios preferences between different generations of artists. While an older generation of artists prefers individual studios, the younger generations prefers shared studios. The difference was partially explained by different work preferences, since the older generation prefers to work in isolation, whilst the young artists rely on their peers to exchange ideas, provide support to develop their work in a more collaborative environment.

Chapter 5 provides arguments to explain the different ways the materiality of the studio affect studio selection. I explained how the different artistic activities have different requirements, which will guide the artist's selection. I also explored how affect plays a role guiding the process, by demonstrating the artist's preferences through their narratives. Expressions as '*I quite like this studio because is really old-fashioned'* and '*I do quite enjoy the area, it's quite industrial space'* are evidence of the artists preferences for a certain materiality. However, these expressions also demonstrate the affect experienced by the artists for these materiality's. 'Likeness' and 'enjoyment' also confines affect experienced by the artists. My evidence suggests that artists who are negatively affected by materiality find their arts practice less productive. Therefore, artists avoid practicing their art in studios which materialities affects them negatively. This was explained in their narratives: '*brand new studios …. that wouldn't be a very good atmosphere'*.

Having to work in studios which materiality is not conducive to a positive affect may hinders their practice, by damaging the relationship developed with the studio. I also explored how artists develop affinities in their studio space. The transformation and adaptation of studio spaces with emotional art pieces not only transform the atmosphere of the studio to better adjust the artists needs as

may be conducive to creativity. Artists, as their artistic activity, may be affected by affect expressed by artist and their studio space.

Chapter 6 outlined the different ways urban spaces' materiality may affect artists by providing spatial historical context as an evolution of the studio's distribution experienced in London. These disappearing studios are illustrated in Figure 6.2 and feed into artist's narratives. It also presented a spatial historical context to the urban change occurring in Southampton.

This section explored the subjective ways that artists connect with the urban space and how people experience place, as not only territorial or temporal as presented by past studies (Degen and Rose, 2012), but also surprisingly, imaginary. Respondent 01, a young illustrator working in 'The Arches' describes how the studios remind her of '*old fairy tale, like we are all little hobbits*'. I highlighted how artists past experiences and memory of places allowed to forge current relationships with space, as Respondent 02 a young painter also working in 'the Arches' explains how the studio spaces since '*the fact that is under the bridge reminds me of stuff like Berlin and London*'. These respondents are experiencing the same space, but how they relate with the space differs as it is subjective to the artists past experiences or, as indicated, imagination.

I demonstrated the importance of the emotional connection that artists develop with a determined place, by exploring how the disappearing studios in Hackney Wick affect the artists. Hackney Wick artists experience a dual negative affect resulting from their studios eviction. A first effect results from the destruction of the artist's identity forged through their studios. A second negative affect results from extra stress and concern experienced by the artists in their necessary search for a new studio space in an already shrinking pool of affordable studios in London.

8.1.1 Our past histories, space, affect, and artists identity

Artists past stories will inform how they are affected by space, and ultimately, this affect will guide studio selection. The artist's identity is reflected in the studio, and along their transformation, so does the studio transforms itself. Roy Conn describes:

> '*when I moved in I felt that atmosphere very strongly. Evidence of previous occupation was there in the form of old studio furniture left behind, a paint splattered curtain, and a screen that might have served for a model…. After over thirty years in the same studio it has of course now become 'my' atmosphere, my paintings as well books and personal effects collected over the years… after so many years it still has the same old magic*'.

This passage summarizes both the intense relationship as the metamorphosis that both artists and studios go through. This is further explored by John Emanuel, '*This studio, in which I have worked for years has become part of me'* Stephen Dove expands:

> '*It is a private and intimate place in which elements of your mid are brought into being, and where you face the truth of yourself and suffer your failures as well your successes*'

8.1.2 Artists studios, comfort and body memory

Artists develop a connection with the studio with their everyday experiences, which is embodied in the artists. Artists gain comfort by learning and knowing the space. The repetition if movements, as picking up a pencil, or a brush that repeats a circular movement in an empty canvas is also carved in their memories. By observing the artists during their work I realized that artists perform 'automatic movements'. The artists' body knows that their preferred pencil is in the right-hand drawer, which is opened without the need to look. Achieving this level of recognition and comfort is time consuming. Disruptions, as studio displacements destroys this connection that will never be recovered as it results from accumulation of years. Respondent 18 further explains this process:

> *'it takes a lot of effort in how studios are organized, you know like building up storage and kind of ridiculous things like emptying the bowls so that you are able to use the space for it actually to work.'*

The artists have the space organized in the way that respondents to their artistic needs, the way the easel is displayed, the way the brush is stored, as the respondent continues to explore:

> *'so there's a certain comfort and a certain stability, and you know I have years and years of stuff around me so, you know there's that comfort of clutter,'*

The organization of the studios eases the practice of art as respondent 44 also explains how they know where the tools are:

> *'there's always that, and I mean I find it,'*

Changing this environment, this level of easiness and knowing changes the as Respondent 43 explains:

> *'So you change space, it begins to feel quite differently.*

8.1.3 Gender, safety and accessing studio spaces

As the women artist's respondents narrate, balancing their need for safety affects their access to affordable workplaces. My work also explored how gendered the creative sector remains, and disproportionally difficult it is for women artists to access studio spaces. Their available choices of studios are slimmer, contributing to inequality of the creative work.

8.1.4 Two cities, two different stories?

I presented throughout my thesis both contrasting and similar life experiences narrated by artists whilst living in either London or Southampton. This section will summarize these findings, whilst presenting opportunities that small medium cities, as Southampton, could enjoy by catering to an underused and ignored resource, their artists. A common thread between the two cities emerged from the artist's stories. London steeply increase of property prices and disappearing studios displaces their artists. My findings suggest that Southampton does not provide sufficient and affordable studio spaces. Southampton is home to two universities, University of Southampton, with three major campus spread in the southern area, Winchester campus, Highfield campus and Avenue Campus and Solent University, located at the city core, with both universities providing courses closely related with creative actives. Annually, these universities graduate over 5000 students (HESA, 2013/2014) , but the graduates remaining working in Southampton are minimal, let alone when considering either creativity or arts related courses. Yet, the current cultural policy does not envision any future increment of studio spaces, let alone affordable ones. A stable, studio space is detrimental for any artistic activity, and providing affordable studios is an incentive to retain a mass of graduates within the city, particularly if aiming to attract creative activities. Respondents agreed that an opportunity was lost with the completion of Studio 144, which overlooked entirely the opportunity to offer affordable spaces to local artists. It is clear in local artist minds that this new cultural quarter was not created to answer any of their need, and that is virtual impossible for any of them to exhibit their work there. There's an overall disappointment from the local artistic community towards the cultural quarter and the new arts complex, which is failing to answer

the local artist's needs. Not only do the local artists require affordable studios, they are also lacking exhibition spaces. Although grassroots movements in Southampton facilitate artists' works, by creating studios as Unit11 and 'a space'. Studio 144 as a recent cultural venue would be an excellent opportunity to foster the local creativity, by providing new studio spaces for local artists. Nevertheless, is general opinion professed by the local artists *'its not for us'*. Artists in London also experience negative sentiment, due to different reasons. The current landscape of increasing costs of living, as the constant threat of studio eviction creates an environment of constant insecurity, as expressed by Respondent 16 explains:

> *'Now it's expensive and they are being squashed out of it. It's just that sense of inaccessessibility, of being excessively and increasingly difficult to be there.*'

Respondent 39 expresses the uncertainty of the future:

> *'I don't know where we will go once we're turned out. We'll have to move but I don't know where.'*

I mentioned previously[26] the negative affects that displacement of studios causes in London artists. Artists develop a connection with studios that stems from everyday experience. These experiences result from repetitive movements that ultimately transform a 'working space' into a 'studio'. This transformation requires stability, which does not happen with the current context of studio displacement.

Southampton has untapped resource within its communities through its grassroots initiatives already existing and working in the city. Such grassroots organizations also contribute and forge connections, through the community and for the community. As a respondent 27 a young painter and collage artist working in Southampton states:

> *'[Southampton] is about people. Because [in Southampton] I was so involved in the community. The inspiration came from the people around me. Because there was always something, a new project going on, something happening.*

[26] Section 6.2.10. explores lengthily the dual negative affect expressed by Hackney Wick artists

There was nothing really about the space, or the environment, it was more about making things happen. And about what happens when people get together, like get together and create. For me that sums up Southampton.'

The previous respondent highlights the importance of people and the fostered connections in the city. These grassroots initiatives also facilitate art exhibitions produced by local artists. In London the cultural scene does not rely as heavily on its grassroots initiates. London artist's narratives concerning the arts market is significantly distinct from Southampton artists, indicating a more active and accessible market for both shows and galleries exhibits. On the other hand, it also shows a competitive environment which demands more professionalism and proficiency from the London artists. Respondent 32, a mature painter working in Hackney Wick explains:

'*When I left the gallery world in London was tiny compared to what is now. The number of artists was smaller compared to what is now. The idea of coming out of art school now would be terrifying. Just because of the number of people that are doing it, the professionalism, what you need to know now is farther greater than it was in my day …I suspect that probably thirty years ago you would have lets say 20 good galleries, 10 really good ones, and 10 probably not so good…. And how many do you have now?...probably thousands of them! That's very significant'*

Contrasting examples concerning the arts market are described for Southampton. Besides requiring more affordable studios, local artists also lack exhibition spaces and opportunities to show their work. The new arts centre, as a recent cultural venue would be an excellent opportunity to foster the local creativity, while actively helping resident artists, capturing and exploring the essence of the local arts. However, local artists express difficulties for this fostering to happen as these entities ignore the local creativity:

'And it's very hard to be an artist in Southampton. Nothing really seems to gel – there are lots of little groups but the main players – I mean we've got the John Hansard Gallery at the university and they're coming down into that cultural quarter but they're not interested in us, and you've got the Solent University Gallery which is a showcase and they're not interested…'

Respondent 10 complements this view, by illustrating Southampton's arts market:

'*Southampton is not an easy place to sell work, …it's not that kind of city'*

As several artists residing in Southampton mentioned, their attachments to place play an important role on their decision to remain in the city.
As conditions decline for artists in big city centres as London, Southampton as city which is opening to the arts scene has an opportunity to gather on that momentum and foster the conditions to harbour its artists potential. However, failing to harvest the indigenous creative is an incredible loss, particularly for medium size cities that are financially struggling. Offering a unique and indigenous cultural offer is an opportunity that should not be missed.

8.2 Contributions for future research

This research set out to further explore the role of emotion and affectivity that artists expressed for certain locations and urban areas. This project attempted to understand the factors behind the studio selection whilst highlighting the role of affect and emotion within such choices. It understood where artists came from, their identities and past experiences and how it contributes to the relationship they develop with their studio space shaped by the everyday life artists experience in that environment.

The reshaping of urban structure certainly plays a role through the shrinkage of studio spaces which negatively affects artists due to the forced displacement. My project suggests how the role of emotion and affect contributes to the permanence of artists in locations although facing hardships, and as friends and family ties imbibed with affect also represent an important factor that contributes to their decision. Experiencing different affects may also contribute to the construction of identities. This view surfaced in relation with the cultural quarter in Southampton. The same artists reported contrary views when expressing their attitudes towards the cultural quarter. If in one hand, they expressed that as a citizen residing in Southampton the newly created quarter was a positive project, as an artist they felt differently. The existence of this different identities, which were able to experience affect differently can be furthered explored in the future. I was also able to experience similar affects, the embodiment of this experience can be furthered explored. The excitement for a new experience versus the comfort of an everyday experience in the studio space and how these contribute to space production could be furthered explored in future projects.

There are also new avenues of research to explore regarding the communities of artists forged through sharing studios. These fostered relationships created by the artists within shared studio spaces are kept, as artists move studios. During my research, I uncovered artists groups that when forced to move studios, move to new studios together. Different artists narrated how they

combine efforts to keep their group together. A first artist explained how after Stockwell Studios closed, their group of artists moved together to Grange Walk Studios. A similar situation was reported by another respondent in Wallis studios.

I addressed affect as a consequence of artists displacement, but the affect both expressed and caused by artists and their manifestation art as contestation for urban and cultural policies could be furthered explored.

9. Appendix

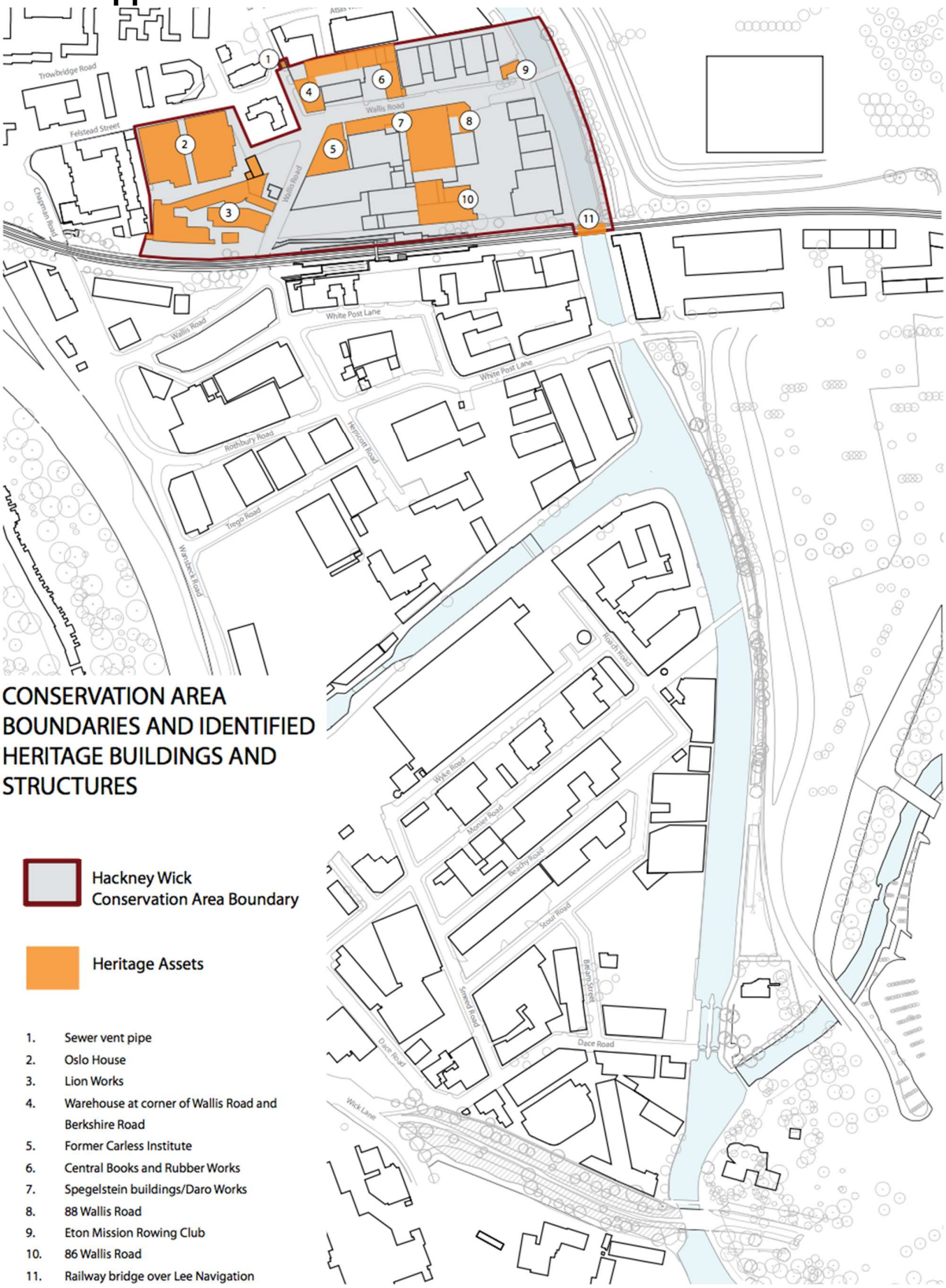


Figure 10. 1 Hackney Wick Conservation Area Boundary and location of heritage Assets

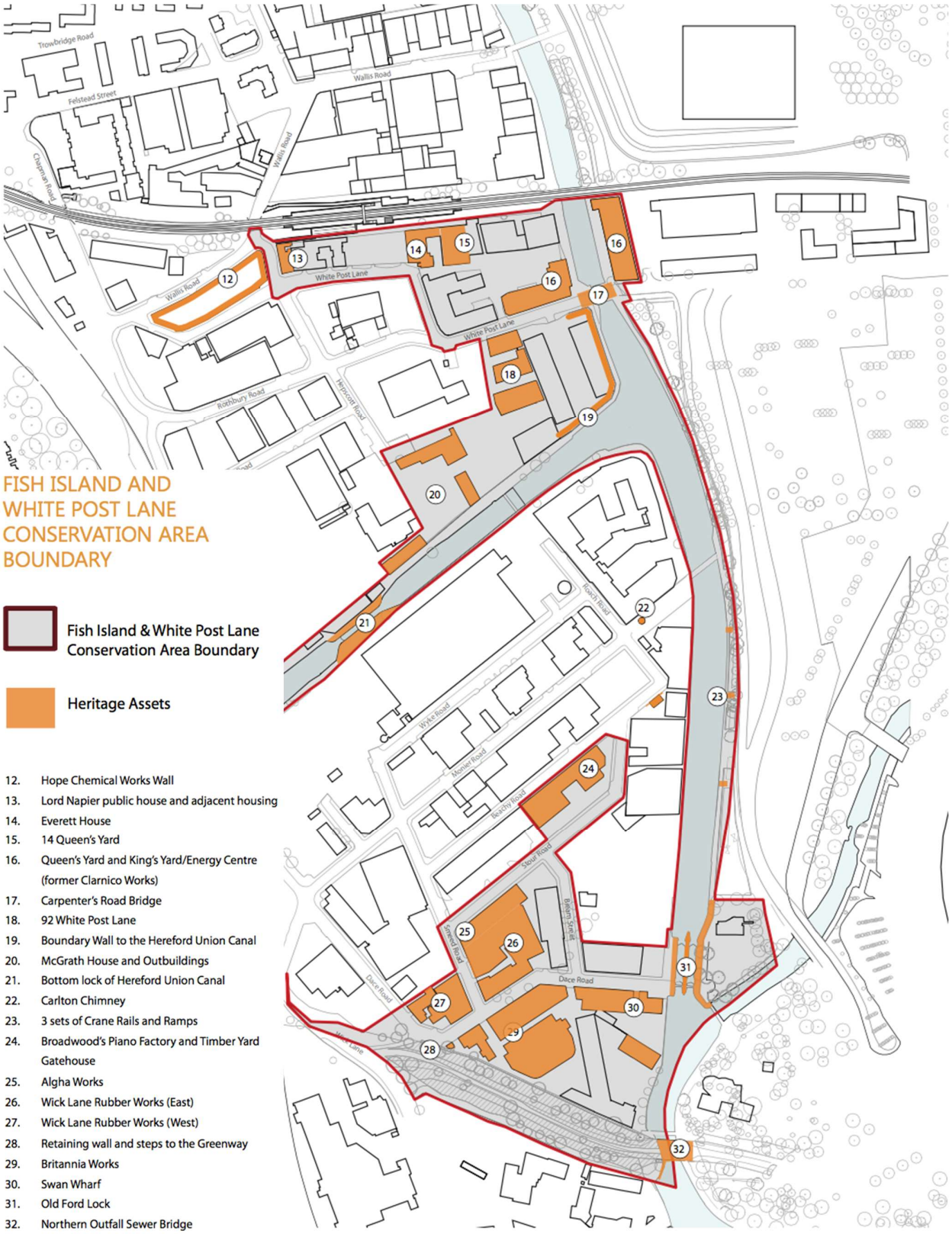


Figure 10. 2 Fish Island and White Post Lane Conservation Area Boundary and location of the Heritage assets

Appendix 3

These sub-categories are the following:

Artist

1. Education
2. Migration
3. Secondary employment

Spaces

1. Affective spaces
    a. Affective urban spaces
    b. Affective studio spaces
2. Functional value
    a. Light
    b. space
3. Symbolic value

Social space

1. Artistic communities
2. Grassroots initiatives
3. Studio organizations

Regeneration

1. Affect and regeneration
    a. Positive affects
    b. Negative affects
2. Regeneration projects
    a. Cultural quarter
        i. Positive affects
        ii. Negative affects
    b. Olympics

Appendix 4

Themes	Code sub-categories	Examples
Artist	Education	'I studied photography abroad on Varse Institute'
Space	Functional value	Light 'Natural light, that is really important for me,
Regeneration	Regeneration Projects Olympics	'bit of a travesty(…) because of the Olympics the whole area has become more expensive so one of the building who had artists in has been knocked out and turned into expensive flats.'
Social space	Artistic communities	'for me is really important to be in an artistic environment with some other artists, creative so when you are stuck on something you can talk to other people'

Appendix 5

Themes	Code sub-categories	Examples
Urban space	Unit11 surrounding area	
Studio	Studio affinities	
Regeneration	Cultural quarter as transient space	‘

Ethics Application nº 11329

CONSENT FORM (*2*)

Study title: **"***The role of public space in the creative city"*

Researcher name: Ana Mota
Study reference:
Ethics reference:

Please initial the box(es) if you agree with the statement(s):

I have read and understood the information sheet (insert date /version no. of participant information sheet) and have had the opportunity to ask questions about the study.	☐
I agree to take part in this research project and agree for my data to be used for the purpose of this study	☐
I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected	☐

Data Protection
I understand that information collected about me during my participation in this study will be stored on a password protected computer and that this information will only be used for the purpose of this study. All files containing any personal data will be made anonymous.

Name of participant (print name)……

Signature of participant……..

Date……

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