

ИНТЕРДИСЦИПЛИНАРНИ ТЕОРЕТИЧНИ ПРЕДПОСТАВКИ В ИЗСЛЕДВАНИЯТА ЗА "ПРОСТРАНСТВО И МЕДИИ"

Янг Хайнинг

INTERDISCIPLINARY THEORETICAL ORIGINS OF "SPACE AND MEDIA" STUDIES

YANG HAINING¹

Abstract:

The absorption and integration of spatial theory into communication and media studies has opened up a vibrant new field. Based on the theoretical background of the "spatial turn" in the humanities and social sciences during the 1970s and 1980s, this paper traces the interdisciplinary development of media and space studies from five aspects: social power, communication practices, identity, symbols and narratives, and perceptual experience. This paper argues that, inspired by theorists such as Foucault and Lefebvre, the spatial turn not only challenges the narrow view of communication studies as merely a technological tool, but also breaks down traditional disciplinary boundaries, promoting dialogue between communication studies and disciplines such as geography, sociology, and architecture. The research focus shifts to the dynamic relationship between media behavior and the spatial environment, and the active role of media in reconstructing spatial practices and power relations. Finally, this paper further discusses the common issues of ownership, division, movement, and presentation that emerge from the dual perspectives of media and space, aiming to provide a theoretical foundation for understanding the complex interaction between media and space, and to provide theoretical guidance for the exploration of interdisciplinary research directions.

Keywords:

Space, media, individual identity, social activities

1. INTRODUCTION

In the 1970s and 80s, a "spatial turn" occurred across the humanities and social sciences. Stimulated by the influx of French theories, particularly those of Michel Foucault, Henri Lefebvre, Michel de Certeau, and Paul Virilio, Western academia recognized the absence of

¹ YANG HAINING, PhD student, Faculty of Architecture, Department of "Architecture and Urban studies", VARNA FREE UNIVERSITY, Varna, 9000, hainingyang6@gmail.com

"space" and rekindled interest in the microcosm of daily life and the macrocosm of global mobility, returning to the study of urban history and spatial environments^{[2][3][4]}.

On the other hand, the impact of technological change has made communication and media a fundamental issue of common concern across disciplines, forcing communication studies to reflect on its increasingly narrow understanding of media. The spatial turn brings spatial imagination into communication studies, challenging the notion of space as a container for social processes; at the same time, it also challenges the rigid "disciplinary container," allowing communication scholars and scholars from different sub-disciplines such as sociology, geography, anthropology, art, and architecture to interact flexibly from the dual perspectives of media and space, paying more attention to the combination and agency distribution of elements such as people, places, and connections, thus allowing the new paradigm of media and space research to expand outward in a spiral.

This article reviews this field, aiming to present its diverse theoretical origins and research interests, and to reveal how media and space jointly shape contemporary social experiences and forms of connection. The media significance within fluid spaces continues to shape human perception of space and diverse practical activities.

2. THE THEORETICAL ORIGINS

This section focuses on the theoretical origins of media and space studies. This field is greatly inspired by spatial theory, with various sources forming the foundation of its knowledge system. The complete list of spatial theorists and related scholars is vast, and their interrelationships are complex and diverse.

This paper selects a few representative analysis, outlining five influential spatial theoretical threads from the perspective of spatial ontology. It elucidates the theoretical advancements made by spatial theory in areas such as social power, social interaction, identity, cultural narrative, and perceptual experience, and the influence of each theoretical source on the exploratory directions of media and space studies. The diversity of theoretical sources also reveals the active and highly heterogeneous development trend of this field.

2.1. As a space for social power

One of the most dynamic and influential branches of spatial theory since the second half of the 20th century is "space and power," which views space as a manifestation and operational site of power, emphasizing its central role in social structures and power relations. This also marks the starting point of the spatial turn in the humanities and social sciences.

French scholars such as Lefebvre, Foucault, de Certeau, and Virilio revealed the implicit power relations in space through concepts such as abstract space, discipline, place, symbolic location, and interpreted them through new spatial metaphors such as "panopticism"^[5]. Lefebvre's theory of spatial production points out the social constructivity of space, demonstrating that space itself, as a product and stage of the production and reproduction of social relations directly intervened by the bureaucracy of capitalist countries, plays a crucial role in initiating the spatial turn. Today, it has become the theoretical cornerstone of media and space studies, and the three-

^[2] N. Couldry and A. McCarthy, *MediaSpace: Place, scale and culture in a media age*. Routledge, 2004.

^[3] D. Morley, *Media, modernity and technology: The geography of the new*. Routledge, 2006.

^[4] D. Morley, *Communications and Mobility: The Migrant, the Mobile Phone, and the Container Box*. John Wiley & Sons, 2017.

^[5] J. Guldi, "What is the Spatial Turn?," *Spatial Humanities: A Project of the Institute for Enabling Geospatial Scholarship*, 2011.

dimensional spatial structure he proposed is also one of the most commonly used analytical tools^[6]. Foucault also believed that space plays a key role in the operation of power. Space is the container of social power, and the reorganization of space is the reorganization of the framework for the expression of power^[7].

The second peak of this line of development was when the aforementioned theories were articulated in Marxist geography as Doreen Massey's power geometry and David Harvey's spacetime compression. Messia's "The Spatial Division of Labor" examined the complex movement of capital in and out of places, developing into a relational analysis of space^{[8][9]}. Following in the footsteps of Lefebvre and Messia, the spatial turn is deeply rooted in the works of Scott Lash, John Urry, and others, and is closely linked to global political and economic processes^{[10][11]}. Manuel Castells' "Network Society" focused in particular on how "mobile space" dominates "local space" and forms new power structures under the conditions of information technology^[12].

This theoretical framework incorporates the spatial dimension into the consideration of media power issues, reminding people that media power is always a spatial-power. It emphasizes using spatial critical theory to analyze how media reproduces and reinforces issues of social inequality, class, gender, and nation/race within space, exploring how media interacts with space to form, maintain, or alter these power relations, and how these relations are manifested or challenged within space. These theoretical frameworks are not only used to analyze traditional spatial production and consumption patterns but are also equally applicable to revealing the operational methods of fluid power spaces, such as the colonization of home space by intelligent surveillance.

2.2. As a space for social interaction

The second line of thought inherits the insights of Jürgen Habermas, Hannah Arendt, and the urban wanderer theory series. Space is no longer seen as a static background or a passive container, but as an active platform for social interaction and communication. Habermas's "public sphere" depicts an ideal space for social interaction, emphasizing rational dialogue and public participation^[13].

Whether it's the coffeehouses of 18th-century England or the teahouses of Chengdu in Wang Di's writings, both serve as public spheres that offer urban strangers the possibility of becoming what Richard Sennett called "public men"^[14]. Arendt's "public space" provided a stage for individuals to act and manifest themselves, emphasizing the political and performative nature

^[6] H. Lefebvre, "From the production of space," in *Theatre and Performance Design*, Routledge, 2012, pp. 81-84.

^[7] M. Foucault, "Discipline and punish," in *Social Theory Re-Wired*, Routledge, 2023, pp. 291-299.

^[8] D. Massey, *Spatial Divisions of Labor*. Routledge, 2024.

^[9] B. Anderson, "For Space (2005): Doreen Massey," *Key Texts in Human Geography*, vol. 8, pp. 227-235, 2008.

^[10] S. M. Lash and J. Urry, *Economies of Signs and Space*, 1993.

^[11] J. Urry, "The tourist gaze 'revisited'," *American Behavioral Scientist*, vol. 36, no. 2, pp. 172-186, 1992.

^[12] M. Castells, *The rise of the network society*. John Wiley & Sons, 2011.

^[13] J. Habermas, *The structural transformation of the public sphere: An inquiry into a category of bourgeois society*. MIT Press, 1991.

^[14] R. Sennett, *Flesh and stone: The body and the city in western civilization*. WW Norton & Company, 1996.

of public space, as well as its role in stimulating social vitality and creativity. For example, the Athenian city-state provided a place for citizens to engage in open dialogue and participation^[15]. The theoretical sequence of urban wanderers further expanded the understanding of the communicative nature of urban space; streets are not merely transportation spaces, but also contact areas for communication and exchange. Walter Benjamin observed and experienced the city from the perspective of the "wanderer"^[16]. De Seto emphasized that urban space is not merely a collection of physical structures, but also a stage for social practice; it is not only a product of planning by the government and technical experts, but also a result of the daily practices of residents^[17]. Guy Debord also advocated that citizens redefine urban space through the practice of drifting spaces^[18].

These theories provide a framework for media and space studies to understand how media constructs and represents public spaces, and how these spaces influence the form and quality of social interaction. Media is not merely a tool for information transmission, but also a force shaping social interaction, promoting or limiting the formation of the public sphere and influencing individual visibility and participation. This framework views communication (social interaction) as part of social space, focusing on how individuals and groups interact in public, private, or virtual spaces, and how media participates in altering the spatial nature of social space and influencing people's social behavior. It also explores how these spatialities, in turn, affect media use, or reveal the role of space in facilitating social interaction and communication practices, and how these spatial practices influence social relations and structures, particularly reshaping the geography and politics of social interaction in the context of globalization and digitalization.

2.3. As a space for identity

The third line of thought provided an emotional and experiential dimension to understanding space. Space is not an isolated backdrop to human life, but rather a cultural dwelling where people define themselves and seek meaning in life; it is a field for constructing identity. Ferdinand Tönnies' concept of community emphasized the close ties formed among community members due to shared geographical, cultural, and historical backgrounds; space is an important incubator for identity^[19]. Human geography offers another perspective on the distinction between "space" and "place." Yi-Fu Tuan argues that "space" has not yet been imbued with meaning, while "place" is not merely a physical space, but also a carrier of individual and collective memories, experiences, and emotions. Individuals connect with these culturally and emotionally charged places, forming a sense of place that transcends the boundaries of physical space, touching upon the depths of culture, history, and personal memory^[20]. Paul Adams applied this theory to media geography, proposing "place in the media" and "media in the place" in his four-quadrant diagram that summarized the research directions in the field. The former studies how media influences people's perception and emotional connection

[15] H. Arendt, *The human condition*. University of Chicago Press, 2019.

[16] W. Benjamin, *Illuminations*. Random House Digital, Inc., 1986.

[17] M. De Certeau, "The practice of everyday life," *Contesti. Città, territori, progetti*, vol. 2, 2024.

[18] S. Best and D. Kellner, "Debord, cybersituations, and the interactive spectacle," *SubStance*, vol. 28, no. 3, pp. 129-156, 1999.

[19] F. Tönnies, "Tönnies: Community and civil society," *American History*, vol. 1861, no. 1900, 1945.

[20] Y.-F. Tuan, "Space and place: Humanistic perspective," in *Philosophy in Geography*, Springer Netherlands, 1979, pp. 387-427.

to a place by presenting it, while the latter observed how media participates in place-making and becomes an integral part of local society.^[21]

The space of identity is one of the earliest established spatial research traditions in communication studies. Following Georg Simmel's insights into "spatial distance" and "strangers," Robert Park of the Chicago School pioneered community media studies by examining how immigrant newspapers generate and maintain communities^[22]. This study investigated the mechanisms by which media plays a role in social integration and has become an important intellectual resource for communication studies^[23]. Benedict Anderson offered a more culturally and historically conscious examination of this issue, pointed out that communities such as nations are imagined through mediated communication, with printed newspapers playing a crucial role in this process^[24]. This allows community members to perceive the existence of a community beyond direct experience without face-to-face contact, thus establishing identification with a broader community.

In media and space studies, this framework can be used to analyze how media constructs the boundaries and connotations of communities through events, images, symbols, and other means, influencing individuals' and collectives' feelings and identification with places, and even triggering "media pilgrimages"; to explore how it promotes the formation of cross-regional or cross-cultural communities in the context of globalization; and to explore how media constructs new senses of place in spaces where virtual and physical spaces intertwine and coexist.

2.4. As a space for symbols and narratives

In cultural studies and literary studies, space is imbued with symbolic and narrative connotations, becoming a carrier of culture and a field for narrative. Semiotics views space as a symbolic system, where each element carries specific symbolic meaning^[25]. Buildings, streets, squares, and other elements are readable texts, conveying complex social and cultural information through their form, layout, and decoration. Spatial narrative theory focused on how space constructs stories and worldviews in literature, film, and other narrative arts. The physical environment not only provides the background for the story but also becomes part of the narrative, influencing plot development and character formation^[26].

Inspired by cultural studies, geography underwent a cultural turn in the late 20th century, which corrected the traditional geographical practice of equating culture with tangible material products and geographical traces. Instead, it emphasized that space is the builder of cultural practices and social relations, and valued the cultural interpretation of space, especially the analysis of mass media forms^[27]. Geographical landscapes and maps were also treated as symbolic texts and subjected to discourse analysis and ideological critique under the cultural studies approach^[28].

^[21] P. C. Adams, *Geographies of media and communication*. John Wiley & Sons, 2009.

^[22] G. Simmel, "The stranger," in *The Cultural Geography Reader*, Routledge, 2008, pp. 323-327.

^[23] R. E. Park, *The Immigrant Press and Its Control*, vol. 7. Harper & Brothers, 1922.

^[24] B. Anderson, "Imagined communities," in *Nations and Nationalism: A Reader*, 2005, pp. 48-60.

^[25] U. Eco, *A theory of semiotics*, vol. 217. Indiana University Press, 1979.

^[26] G. Zoran, "Towards a theory of space in narrative," *Poetics Today*, vol. 5, no. 2, pp. 309-335, 1984.

^[27] J. Meyrowitz, *No sense of place: The impact of electronic media on social behavior*. Oxford University Press, 1986.

^[28] T. Richardson and O. B. Jensen, "Linking discourse and space: Towards a cultural sociology of space in analysing spatial policy discourses," *Urban Studies*, vol. 40, no. 1, pp. 7-22, 2003.

This line of theoretical research adopts an analytical strategy that aligns with the representational tradition familiar to communication scholars. However, communication studies have not previously deliberately placed the object of analysis on space, and have rarely realized that space as a representation can be both a rich system of symbols and a narrative structure, as well as an entity.

From this perspective, researchers can analyze and understand how media constructs the cultural value and symbolic meaning of space, and how these meanings spread and evolve within space. For example, they can analyze how media content such as film and video games convey themes and emotions through spatial narrative strategies; explore how media forms such as advertising and news construct specific spatial images through discourse and rhetoric, influencing public perception and behavior; explore how media reflects and shapes people's understanding of cities, communities, and cultural spaces; and extend this to the physical environment, investigating how to construct narrative and symbolic systems that transcend media species.

2.5. As a space for perceptual experience

The concept of space as perceived experience profoundly analyzed how space is closely linked to human perception and bodily experience. The space perceived by humans often differs from the actual space; the two cannot be directly equated or confused. Martin Heidegger and Maurice Merleau-Ponty both revealed that human spatial experience constitutes a fundamental dimension of existence, that the process of experiencing space is also a process of constructing space^[29]. In modern society, this perception is constantly mediated by technology. Spatial experience arises through the intricate mutual construction process between architectural structures and urban spaces, social practices, and media feedback^[30]. Harvey's assertion that the compression of time and space, a key characteristic of modernity, has intensified global interconnectedness, and the rapid development of transportation and communication technologies has also given rise to a new perception of speed and immediacy, is no stranger to communication scholars^[31].

Media ecology has always focused on spatial perception, arguing that media is not only a tool for information transmission but also constructs the environment in which people perceive and understand the world. Marshall McLuhan's "implosion" described how electronic media technology has blurred geographical and cultural boundaries, making distant places and cultures seem within reach, forming a "global village"^[32]. This perceptual spatial contraction has altered people's experience of distance and their understanding of spatial concepts.

The media ecology's interested in perceived space rather than physical space later developed into media situationalism. With the advent of electronic media, a key premise of Erving Goffman's dramaturgical theory which is the individual's clear understanding of social spatial segregation was undermined^[33]. Joshua Meyrowitz observed that electronic media such as

^[29] M. Viljoen, "Embodiment and the experience of built space: The contributions of Merleau-Ponty and Don Ihde," *South African Journal of Philosophy*, vol. 29, no. 3, pp. 306-329, 2010.

^[30] Smith G. The dramaturgical legacy of Erving Goffman[M]//The drama of social life. Routledge, 2016: 57-72.

^[31] D. Harvey, "Between space and time: reflections on the geographical imagination1," *Annals of the Association of American Geographers*, vol. 80, no. 3, pp. 418-434, 1990.

^[32] M. McLuhan and M. A. Moos, "The Electronic Age—The Age of Implosion," in *Media Research*, Routledge, 2014, pp. 16-38.

^[33] G. Smith, "The dramaturgical legacy of Erving Goffman," in *The Drama of Social Life*, Routledge, 2016, pp. 57-72.

television "weaken the relationship between social and physical location," fundamentally altering modern people's perception of social scenes and leading to confusion or even loss of spatial awareness. In spatial perception, the body is the fundamental medium for experiencing space^[34]. Edmund Husserl pointed out that the body is the directional origin of perceptual experience, and the interaction between the body and its movement, the subject and space is the link between cognitive human spatial experience^[35].

Besides media ecology, the emerging posthumanism in recent years has also paid particular attention to the integration of technology and the body, emphasizing the discussion of how the cyborg body transforms spatial perception and its profound impact on individual identity and spatial experience.

In media and space studies, this framework helps researchers analyze how media technologies alter or shape people's spatial perception, thereby influencing their emotions and behaviors, and even changing socio-cultural structures. This is particularly relevant when addressing Giddens's description of the "spatiotemporal extension" of modern society, exploring how different social contexts or regions become intricately involved in the global network of the Earth as a whole, potentially leading to shifts in media boundaries and the fusion of media contexts. For example, the shift from live television to live webcasts, how social media and mobile devices reshape social and personal spaces, and how these changes in perceived space affect people's interactive behaviors.

3. DISCUSSION: THE INTERCONSTRUCTION OF SPACE AND MEDIA

As above, the theoretical origins of space and media do not directly stem from media studies and communication studies; rather, they are concepts imported from other fields of knowledge. Here, the French philosopher Debray's concept of "Médiologie" provides profound epistemological insights into the practical essence of space and media. He argued that media is not a carrier, medium, or channel, but rather a "media behavior," a dynamic whole of media methods and an intermediary between symbol production and event production^[36].

Therefore, it is necessary to examine it within the context of media theory and related disciplines. Although these theoretical orientations differ greatly, some common themes emerge.

The ownership of space: This is a topic always associated with the ethics of justice. Ownership of space is primarily manifested in the control over the process of spatial production and the domination over its outcomes. Media and space researchers are concerned with how the media intervenes in spatial production and what role it plays; and the characteristics of the mechanisms of spatial production as manifested in the media sphere.

The division of space: It is often related to issues such as identity confirmation, collective identity, community building, sense of place, and self-control; it involves the safety and sense of belonging of individuals and groups; how the media reflects or participates in this process, and how it affects people's sense of space.

The movement of space: refers to how media reflect, record, influence, and participate in the movement of people or objects in space, and how this process affects the design, use, and

^[34] J. Meyrowitz, No sense of place: The impact of electronic media on social behavior. Oxford University Press, 1986.

^[35] E. A. Behnke, "Edmund Husserl's contribution to phenomenology of the body in Ideas II," in Issues in Husserl's ideas II, Springer Netherlands, 1996, pp. 135-160.

^[36] R. Debray, Media manifestos: on the technological transmission of cultural forms, 1996.

transformation of media, or how it shapes space. This theme has garnered significant attention, largely due to the prevalence of geographic/location-based media and the emergence of new mobility paradigms in the social sciences. As Urry stated, we have entered a new mobility paradigm.

The presentation of space: This theme explores the nature of space mediated by media, focusing on debates regarding the tangible and intangible, interfaces and infrastructure, materiality and immateriality, and detachment and embodiment. The infinite expansion of the concept of space challenges traditional concepts of space and time, making our understanding of media activities more complex and diverse.

This paper further argues that the study of space and media is not about conceptualizing space as a media outcome that carries practice, but rather about viewing space as an ongoing and unfolding process of practice. The mutual construction of space and media makes it a "method" for understanding and processing phenomena in the life-world, thus enabling practical activities. The diverse forms of the mutual construction between media and space demonstrate the active role of space in media practice, which deserves continued and in-depth exploration by researchers to reveal the complexity and dynamism of the mutual construction relationship between media and space, and how this relationship shapes the structure of modern society and individual life experiences.

4. CONCLUSION

The rise of media and space studies is rooted in the "spatial turn" in the humanities and social sciences, and has widely absorbed diverse theories from Lefebvre, Foucault, Habermas, Yi-Fu Tuan, and others. Its core breakthrough lies in completely abandoning the traditional view of space as a static container of social processes, and instead emphasizing the social, constructive, and practical nature of space.

This article outlines five theoretical threads: space as social power, social interaction, identity recognition, symbolic narrative, and perceptual experience, that collectively construct the analytical framework for this field. These threads reveal that media does not operate in a vacuum, but rather is deeply involved in the production, division, movement, and presentation of space. Media not only function within specific spaces but also become a key spatial force in organizing social relations, shaping a sense of place, carrying cultural meaning, and reconstructing perceptual experience.

From an epistemological perspective, Debray's media studies further clarifies that media is essentially a practice of shaping space. Space and media are in a continuous process of mutual construction: spatial form frames and inspires media practice, while media technology and its applications constantly produce new spatial logics and social connections.

Looking ahead, related research needs to further integrate multidisciplinary theoretical perspectives and continuously track new phenomena arising from technological evolution. Critically examining issues of spatial ownership and justice mediated by technology, analyzing identity formation and community maintenance within spatial media, and exploring how the reshaping of perceptual experience influences social behavior and cultural structures will be promising research directions. Continuously deepening the exploration of the interconstructive relationship between media and space is of significant value for understanding the fluid changes in contemporary socio-cultural structures.

REFERENCES

- [1] N. Couldry and A. McCarthy, *MediaSpace: Place, scale and culture in a media age*. Routledge, 2004.
- [2] D. Morley, *Media, modernity and technology: The geography of the new*. Routledge, 2006.
- [3] D. Morley, *Communications and Mobility: The Migrant, the Mobile Phone, and the Container Box*. John Wiley & Sons, 2017.
- [4] J. Guldi, "What is the Spatial Turn?," *Spatial Humanities: A Project of the Institute for Enabling Geospatial Scholarship*, 2011.
- [5] H. Lefebvre, "From the production of space," in *Theatre and Performance Design*, Routledge, 2012, pp. 81-84.
- [6] M. Foucault, "Discipline and punish," in *Social Theory Re-Wired*, Routledge, 2023, pp. 291-299.
- [7] D. Massey, *Spatial Divisions of Labor*. Routledge, 2024.
- [8] B. Anderson, "For Space (2005): Doreen Massey," *Key Texts in Human Geography*, vol. 8, pp. 227-235, 2008.
- [9] S. M. Lash and J. Urry, *Economies of Signs and Space*, 1993.
- [10] J. Urry, "The tourist gaze 'revisited'," *American Behavioral Scientist*, vol. 36, no. 2, pp. 172-186, 1992.
- [11] M. Castells, *The rise of the network society*. John Wiley & Sons, 2011.
- [12] J. Habermas, *The structural transformation of the public sphere: An inquiry into a category of bourgeois society*. MIT Press, 1991.
- [13] R. Sennett, *Flesh and stone: The body and the city in western civilization*. WW Norton & Company, 1996.
- [14] H. Arendt, *The human condition*. University of Chicago Press, 2019.
- [15] W. Benjamin, *Illuminations*. Random House Digital, Inc., 1986.
- [16] M. De Certeau, "The practice of everyday life," *Contesti. Città, territori, progetti*, vol. 2, 2024.
- [17] S. Best and D. Kellner, "Debord, cybersituations, and the interactive spectacle," *SubStance*, vol. 28, no. 3, pp. 129-156, 1999.
- [18] F. Tönnies, "Tönnies: Community and civil society," *American History*, vol. 1861, no. 1900, 1945.
- [19] Y.-F. Tuan, "Space and place: Humanistic perspective," in *Philosophy in Geography*, Springer Netherlands, 1979, pp. 387-427.
- [20] P. C. Adams, *Geographies of media and communication*. John Wiley & Sons, 2009.
- [21] G. Simmel, "The stranger," in *The Cultural Geography Reader*, Routledge, 2008, pp. 323-327.
- [22] R. E. Park, *The Immigrant Press and Its Control*, vol. 7. Harper & Brothers, 1922.
- [23] B. Anderson, "Imagined communities," in *Nations and Nationalism: A Reader*, 2005, pp. 48-60.
- [24] U. Eco, *A theory of semiotics*, vol. 217. Indiana University Press, 1979.
- [25] G. Zoran, "Towards a theory of space in narrative," *Poetics Today*, vol. 5, no. 2, pp. 309-335, 1984.
- [26] J. Meyrowitz, *No sense of place: The impact of electronic media on social behavior*. Oxford University Press, 1986.
- [27] T. Richardson and O. B. Jensen, "Linking discourse and space: Towards a cultural sociology of space in analysing spatial policy discourses," *Urban Studies*, vol. 40, no. 1, pp. 7-22, 2003.
- [28] M. Viljoen, "Embodiment and the experience of built space: The contributions of Merleau-Ponty and Don Ihde," *South African Journal of Philosophy*, vol. 29, no. 3, pp. 306-329, 2010.

- [29] Smith G. The dramaturgical legacy of Erving Goffman[M]//The drama of social life. Routledge, 2016: 57-72.
- [30] D. Harvey, "Between space and time: reflections on the geographical imagination1," Annals of the Association of American Geographers, vol. 80, no. 3, pp. 418-434, 1990.
- [31] M. McLuhan and M. A. Moos, "The Electronic Age—The Age of Implosion," in Media Research, Routledge, 2014, pp. 16-38.
- [32] G. Smith, "The dramaturgical legacy of Erving Goffman," in The Drama of Social Life, Routledge, 2016, pp. 57-72.
- [33] J. Meyrowitz, No sense of place: The impact of electronic media on social behavior. Oxford University Press, 1986.
- [34] E. A. Behnke, "Edmund Husserl's contribution to phenomenology of the body in Ideas II," in Issues in Husserl's ideas II, Springer Netherlands, 1996, pp. 135-160.
- [35] R. Debray, Media manifestos: on the technological transmission of cultural forms, 1996.