

UNIVERSITY OF DERBY

PARALLAXICAL IDENTITIES

Architectural Semantics of Contemporary Arts  
Institutions and the Curation of Cultural Identity

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DOCTOR OF PHILOSOPHY 2019









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## **Glossary of Terms within the Text**

**Actant** - *A person, or actant, involved within a narrative or in this case, practice.*

**Analyst** - *The psychoanalyst undertaking the analysing and diagnosis.*

**Analysand** - *In conventional psychoanalysis the role of the patient, the one to be analysed.*

**Ego-ideal** - *The symbolic position in which I judge myself in relation to the agency of the Other.*

**Explicitation** - *Coined by Peter Sloterdijk, explicitation exists as an undercurrent of socio-political messages or endeavours behind a mechanism of power, i.e. the subconscious power beyond the actual.*

**Faciality** – *The architecture's envelope, i.e. its aesthetic face to the world or more commonly, the façade.*

**Hyperreal** – *Hyperreal/hyperreality is seen as a sociological condition where reality and fiction are blended as to shroud the distinction between one's starting point and one's end. The philosopher Jean Baudrillard adapted this concept within *Simulacra and Simulations* (1994). In architecture, and therefore, museum institutions, the hyperreality of space can be defined as a false reality, but also a desired unreal reality.*

**Ideal-ego** - *The idealized mirror image of self, how one wants to be seen.*

**Institution** - *The museum/gallery/arts organisation.*

**International Style** – *Prevailing architectural topology borne out of Modernist style of the late 1920s (often mistaken for). Seen as the most common architectural choice worldwide until Postmodernism emerges (circa late 1970s); it is commonly characterised by lightweight materials, pane-glass façades, mass-produced functionality and volume over mass.*

**Lacanian psychoanalysis** – *To be of the psychoanalytical school of Jacques Lacan (1901-1981). As*

*a scholar in Sigmund Freud's (1856-1939) psychoanalytical methods, Lacan began a philosophical and linguistic criticism upon Freud, later influencing a new cohort of scholars in Lacanian thought.*

**Minimalism** – *Much like postmodernism, the term minimalism can be applied across disciplines (further explored in the text). However, minimalism within the thesis is centrally located in museological discourse, where the gallery interior is restrained in order for the works to complete an aesthetic charge on the observer, conventionally termed the white cube; a bare-display space for contemporary arts exhibitions.*

**NAGW** - *Initials for New Art Gallery Walsall.*

**objet petit a** – *The psychoanalytical subject in place of the real. However, 'objet petit a' can take multiple forms within any ideology: racism, neuroses, paranoia, or something hidden. In this thesis, the 'objet petit a' functions as within the master-signifier relationship of desire, the ontological 'subject' as the desire 'object'; the architectural showpiece to fulfil desire.*

**Para-architectural** - *Architectural method of design utilising interdisciplinary methods such as philosophy, sculpture, cartoons in supplement to conventional design methodologies. First termed by Bernard Tschumi in The Manhattan Transcripts (1976).*

**Phantasies** - *Psychoanalytic spelling for fantasy/ies (either spelling is acceptable).*

**Postmodernism** – *Due to the thesis' scope, the term postmodernism has differing meanings across the various disciplines within the text (further explored in the thesis). However, the main concern here is architectural postmodernism; defined by architect's penchant for a multiplicity of styles, functions, engineering techniques, materiality and references within the building's make-up.*

**Setting** - *The arena for psychoanalytic diagnosis to take place, conventionally the analyst's office.*

**Stoa** – *Adapted from Greek architecture, where the stoa was often a covered walkway surrounding the agora, and often used for public functions. In this thesis, the idea of the Contemporary Stoa takes place, where the showpiece architecture is framed by delineated private and public boundaries.*

**Superego** - *The obverse position to Ego-Ideal, supplemented by guilt in failing to meet our actual*



*desire.*

***The Imaginary, The Symbolic and the Real*** - Within the thesis, the imaginary, real, and symbolic also utilised within psychoanalytic analysis as language for their normative meanings, particularly during transference, i.e. the imagined, the symbol and the real. However, the parallax also uses the terms in developing Lacan's master-signifier triad of the real-symbolic-imaginary: "First, there is the reality of the physical laws one has to obey if a building is to stand up (...). Then there is the symbolic level: the (ideological) meanings a building is supposed to embody and convey. Finally, there is the imaginary space: the experience of those who will live or work in the building - how does it feel to them?" (Žižek 2011b, p 246). Such an experience assists in defining parallax's space-time morphologic qualities.

***The Other*** – a psychoanalytical concept, often written as the *Other*, or *big Other*, is the symbolic order that we dwell within. Where there is a supposed 'lack' in pursuit of the *Other*, the symbolic order can become marginalised or indeed, the perceived status-quo, leading to manifestations of an ego agency to take hold.



## **Candidate Statement**

I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree.

Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.

The creative elements documented throughout the thesis as photo essays, free-association texts, collages, installations and documentations remain entirely my own work, which does not infringe on any copyright or plagiarism. All original formats remain with the author and copyright remains with myself, the artist.



**Abstract: *Parallaxical Identities - Architectural Semantics of Contemporary Arts Institutions and the Curation of Cultural Identity***

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**Director of Studies:** Dr Eleni Tracada

**Keywords:** Architecture, Parallax, Identity, Museology, Psychoanalysis, Unconscious.

**Abstract:** The research project interrogates the identity forming principles beneath contemporary arts museum architecture across physical and psychoanalytical dimensions. In identifying a metaphysical distance, or barrier, between the unconscious of the cultural architectural intervention and the identity within the cities' fabric, the state of a parallaxical identity manifests itself. The parallaxical identity, developed from Slavoj Žižek's parallax gap in psychoanalysis, elicits the presentation of ego-ideal, ideal-ego, and superego of architectural interventions seen as regenerative for culture, the city and its communities. Developing the parallax within architecture allows the thesis to include a rigorous interrogation of theory across disciplines of psychoanalysis, architecture, contemporary art and museology, whilst also remediating the position of architectural practice beyond its conventional boundaries and rhetoric. Adopting a mixed methodology across theoretical and practical disciplines, the thesis reveals unconscious interpretations and embodied analyses through a weaving of para-architectural methods including, photography, questionnaires, exploratory installations, written prose, and imagined cultural visualisations. Three major arts institutions act as case study analysands for psychoanalytical observation and diagnosis to take place, informing the resulting framework for observing parallaxical identities, whilst also producing recommendations for the future of the cultural institution of the museum/gallery. Alongside the thesis' position as a critical commentary, a supplementary PhD exhibition proposal centered on *Parallaxical Identities* questions the role of architecture as a discipline that necessitates para-architectural and psychoanalytic methodologies, whilst also presenting new artistic works in response to the thesis to reveal to audiences' the haptic and hidden structures within architecture and the 'expected or unexpected' parallaxical interventions of place.



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Thank you all – I did not think this would happen.





## **A Note on the Text**

The following thesis weaves together the disciplines of architecture, psychoanalysis and museology in combination with a research design across the theoretical and the practical.

Whilst this text conveys the *theoretical* aspect of the research and may be interpreted as a conventional thesis, distributed throughout are documented examples of the author's *practical* research. These are a combination of photography, built installations, free-associative writing and collage.

Their inclusion in combination with the text allows the reader to contemplate on the unconscious and consider upon the notion of parallaxical identities.





Fig 1.1 *Runway (the ideal city)*, 2017, © Louis D'Arcy-Reed

## Chapter One: Introduction



## ***1.1 Introduction to the Thesis***

*But we men discover all that is hidden in the mountains by signs and outward correspondences; and it is thus that we find out all the properties of herbs and all that is in stones. There is nothing in the depths of the seas, nothing in the heights of the firmament that man is not capable of discovering. There is no mountain so vast that it can hide from the gaze of man what is within it; it is revealed to him by corresponding signs.*

*Paracelsus, Archidoxes of Magic (Quoted in Foucault, 1994, p 32)*

*Having a better knowledge of oneself and the world is no guarantee of happiness and success, but it leads to a fuller use of potentialities external and internal.*

*Hanna Segal (1990, p 71)*

Psychoanalysis affords one the potential to view themselves better - often perceiving themselves as broken or in need of a cure. Architecture suffers from the same need to identify itself and the role it plays within our environments. However, what happens when architecture promises cultural emancipation? The role of architecture can dictate the city's success, growth, and rebirth. However, the utopian ideal of architecture has hidden motivations that can make or break the identity of a city in one intervention, with its wider public as onlookers within the re-imagining of urbanity. Whom does architecture work for in contemporary society? Is it the city, or the people?

This study interrogates the broken relationship between culture and the psychoanalytical effects architecture has upon a city's identity. Focusing on the architecture of the arts' institution - the art museum/gallery - within our cities, the research transgresses architectural thought beyond the objective, and into the domain of subjective responses uncovered through psychoanalytical analysis and diagnoses. By addressing architecture's unconscious effects, and the hidden motivations that impact upon our cities, such as gentrification, regeneration, social fragmentation, and class divides, the following study encourages future cities and the parties involved in their evolution to reconsider the psychological effects of the place, and the metaphysical state the public has forced upon their consciousness.

Using the psychoanalytical notion of the parallax raised by the philosopher Slavoj Žižek (2009a:2009b:2011), in combination with the concept of museology, the study of museums, this research explores the coalescent relationship between architecture, museology, psychoanalytical

parallax, and the city's identity. Unlike earlier work within cities where the primary focus is on urban statistics, phenomenology of place, or the specific work or style of the architect, here, the focus is re-addressed on a wider scale addressing the conscious and unconscious interpretations embodied within the architecture itself. By extension, our focus is not on the institution itself, or the social progression it may or may not deliver for a city, but rather on the cognitive consequences on identity by its intervention upon an existing urban fabric.

However, this research also takes another perspective to the role of architecture, and the experiential nature embodied by practical interrogations including photography, stream of consciousness writing, alternative visions of cultural architecture, and installations. Supplemented by a proposed exhibition, documented throughout this work are some of the developmental works in an attempt to illuminate the thesis beyond our conscious thoughts and observations.

Primarily acting as a critical commentary, the study first explores the psychoanalytical base to understand the analysis involved when considering architecture and the subjective state of the parallax, whilst also exploring contemporary theory in opposition to architectural and museological disciplines. Secondly, the author has considered the role of the institution and its bond to contemporary architecture by considering responses gained through questionnaires of experts within academia, the arts, and planning professions, exposing the co-dependant role cultural architecture has in regeneration and identities of place. Thirdly, the author has also developed criteria for analysis of three selected arts institutions within the North of England and Rotterdam, Netherlands, by diagnosing the architecture across its conscious and unconscious dimensions of parallax, eliciting the notion of parallaxial identities. Finally, the author determines how the parallax is formed by architecture, by developing a framework for future cities and professionals to observe parallaxial identity settings produced within environments, and the recommendations for the future of the arts institution.

In this introductory Chapter, not only the author explains how their interest in the parallax was formed, but also the weaving of disciplines across architecture, psychoanalysis, and museology. Thus, practical explorations were developed. The institutional context associations between disciplines for the study have been also described. Finally, a brief outline of the analytical frameworks and terminology is proposed, which the author draws upon.

## ***1.2 Bourdieu's Institution***

Building on the author's previous experience of arts curating and former studies into new institutionalism (i.e., smaller institutional arts' organisations as 'nodes' in urban fabric rather than a centralised major institution), the main argument for conducting such research was inspired by the intersection of Pierre Bourdieu's concepts of *habitus* and *cultural capital*. Habitus is the learned set of preferences or dispositions by which a person orients to the social world. This is a system of durable, transposable, cognitive "schemata or structures of perception, conception and action" (Bourdieu 2002, p 27). Whereas embodied (internalized and intangible) cultural capital or "cultural competences" (Bourdieu 1997) define the capital one acquires in understanding culture, such as art, media, economics by the structures that support it. For example, architecture for civic functions such as the availability of museums, schools, theatres etc. Through the concept of the *habitus*, Bourdieu provided us with a theoretical framework for the formation of agents, their mode of practice, and its field of execution (Bounds 2004, p 60). Within curatorial practice, Bourdieu's concepts drive discourse surrounding the extent the museum and exhibitions communicate with audiences, and the role of the institution itself. In their 1969 study *The Rules of Art*, Bourdieu and Darbel affirm that, no matter how the institutions change, configure extensions, or provide opportunities for interaction, their statuses always remain elitist. As Marstine suggests,

*...institutional mission statements reveal they aspire to unify their "publics," rather than to acknowledge multiple and shifting identities. They project an image of an ideal visitor to which the viewer is supposed to conform. They continue to attract an educated and upper and middle-class audience remaining irrelevant and intimidating to marginalized groups.*

(Marstine 2006, p 26)

Where Bourdieu and Darbel's study sought to reveal the behavioural constraints the museum as an institution imposes upon its audience, the major paradigm shift in museology has been upon the role of the curator, held as the tastemaker and editor for society's learning and encounter. Nevertheless, the position of the study realigned the museum within Western European states' ideologies and the relationship of habitus within its community. By the states' physical act of marginalising culture to hermetically sealed spaces exhibiting diametrically opposite domains of public and private, elevates objects to a state of desire, conveniently phrased as 'cultural capital.' Objects are not rare, but the propensity to consume them is that 'cultural need' which, in contrast to 'primary needs', is the result

of education (Bourdieu and Darbel 1997, p 37). Where this concept of education and the institution's engagement is rigidly tied to museological disciplines, such arguments highlight both the power, and the ascendancy of the institute within the urban fabric.

### ***1.3 Power Relations***

As Postmodern discourse developed and the role of the museum and technology evolved, there was a renewed emphasis on the mutability and transformative nature of habitus (Hillier and Rooksby 2005, p 404). In parallel to Postmodern appropriation and divergent approaches, the treatment of habitus as multiple, interacting, and evolving suggests a development of Bourdieuan theory that leaves substantial scope for individual agency in the sense that individuals are not immersed inextricably in any single habitus. Nevertheless, they can move from one to another and can develop new adaptive behaviours within a habitus (Hillier and Rooksby 2005, p 14). Michel Foucault posited such development in his re-establishing of structures within practices and establishments. Writing on prisons, medicine, hospitals etc., Foucault's work is subversive in that it undermines the-taken-for-granted nature of structures, which (as Giddens and Bourdieu have argued) enables such structures to work (Bounds 2004, p 53). As such, Foucault developed a sense of the relations involved in one's habitus such as power structures in environments and the governance that defines the state we exist within. For Hoy (1986), Foucault's work shows that the origin of what we take to be rational, the bearer of truth, is rooted in domination and subjugation, and is constituted by the relationship of forces and powers (Hooper-Greenhill 1992, p 9). Consequently, Foucault determines that architecture reproduces social hierarchies (Bounds p 54), which is exalted in the museum, and relates to Marstine's conformity (2006, p 26) of the public.

Foucault's work (1980) suggests techniques that open the ensemble of practices, understood as givens to interrogation, and thereby to understanding, and subsequently, to modification (Hooper-Greenhill 1992, p 9) in reference to not only architecture and our environments, but also the power relations in the museum as institution. Existing semiotic studies (Umiker-Sebeok 1991; Hooper-Greenhill 1991) have treated museums and exhibitions like any other observable socio-cultural phenomena, as signifying systems, as forming and formed (shaping and shaped) hidden social logic (Krätler, cited in Hooper-Greenhill 1995, p 65). Yet, Foucault's argument suggests further development is required in addressing the museological power structure to uncover further hidden structures within its architecture. This enables us to consider beyond the internal constraints of the museum, and the status the museum typology has.



Knowing that there was already a substantial body of work on phenomenology expanding into urbanism and, because of the encounter with environments, such as Henri Lefebvre's *Production of Space* (1974), the author of this thesis wished to explore the perceived undercurrent, or unconscious, of the museum/cultural/arts institution, and its architectural dominance. The issues raised by Foucault encouraged museum professionals to question their institutions with a large extent of discourse engaged with the intersection of arts/heritage within sociology. Furthermore, it appeared that inquiry isolated to museology, only expanded upon architectural obsession with phenomenology, or the rhetoric of building-typologies morphing over time and taste. With museum architecture elevated to "the cathedrals of our time" (Jencks 2002, p 24), similarities to critiques of Postmodernism and cultural architecture emerged, paralleling the late 1990s and Millennium's ever-expanding museum building by newly named 'star architects' – a fashion particularly within Western Europe (the focus for this thesis). The role of the institution as a primary fixture within modern cities was increasing across a global scale, with new Labour seeking to utilise culture to re-invigorate post-industrial towns and cities in the North of the United Kingdom. Former Prime Minister Tony Blair's depiction of the 'New Labour' party of the early 1990s (until 2010 following Gordon Brown's election defeat) as a political force that would solve problems in a pragmatic, rather than doctrinal, manner, was a stance that both denied the legitimacy of political doctrines and rested upon a tacit ideological blend of social democratic and pro-market beliefs (Kenny, 2016, p 83). Hence, following their victory in 1997 general election, New Labour were able to implement their fierce regenerative programs across the country, and in particular, the North. Indeed, institutions were to be elevated to "necessary, fixtures of a well-furnished state", as Carol Duncan had affirmed earlier in 1994 (p 279); also proclaiming the "art museum as ceremonial monument" (Duncan 1994, p 280).

#### ***1.4 Rise of the Institution; Evolution, the Bilbao effect, and Rising Criticism***

The curator Claire Bishop states in *Radical Museology*, that "museums are a collective expression of what we consider important in culture, and offer a space to reflect and debate our values; without reflection, there can be no considered movement forwards" (Bishop 2014, p 61). Whilst this statement touches upon the programme and rationale behind the museum's role as an *institution* within a city-state and culture, the architectural exploits remain ever forward developing. Over time, the display of objects has developed from the Renaissance's penchant for cabinets of curios - the *wunderkammer* - to the multi-functional icon of architecture. Embodiments, both material and symbolic, of a power to "show and tell" which, in being deployed in a newly constituted open and public space, sought rhetorically to incorporate the people within the processes of the state (Bennet

1999, p 359). Whilst numerous studies across art, museology, and architecture have documented the rise of the institution over the ages (Bourdieu and Darbel 1969; Pevsner 1976; Foucault 1980; Krauss 1991; Hooper-Greenhill 1993; Duncan 1993; Giebelhausen 2003; Bishop 2014), specific points in history have justified the context of the thesis and its overlapping of disciplines to today's contemporary architecture and cultural environment.

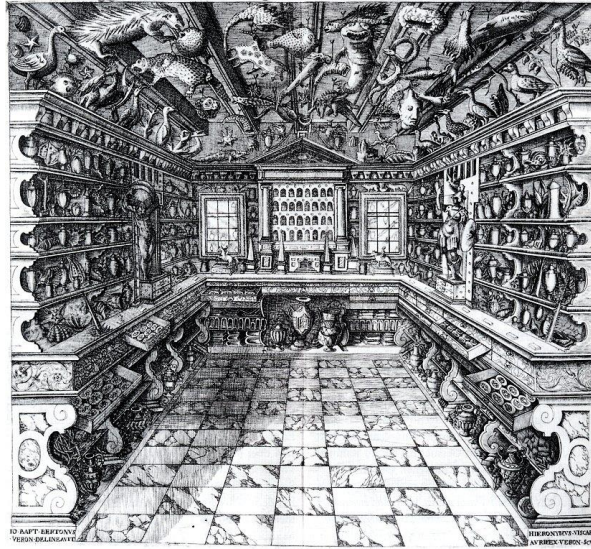


Fig 1.2 Francesco Calzolari's Cabinet of curiosities, also known later as the *wunderkammer*.  
"Musaeum Calceolarium," Verona, 1622.

Museums primarily existed before Modernism as neo-classically designed buildings at the centre of cities at the heart of civic functions. Often the museum and gallery would remain interchangeable in their appearance complete with columned porticos, grandiose stairs, and, with internal layouts centred on rotundas. Acting as an initial influence for the design of museums, the displays in palaces, Renaissance gallery interiors, and the later re-use of the *Louvre* heralded the pursuit of the purpose built institution. Most notably under the direction of Bavaria's (later) king Ludwig, three separate institutions were to be formed. In 1814, the architect Leo von Klenze won the competition to design the buildings in Munich, settling for an ambitious design steeped in history of Renaissance, Greek, and Roman architecture. For von Klenze, the Greek temple was both shrine to cult objects and ornamented with sculpture. The Roman baths had also served as public displays for sculpture; the Renaissance was the great age for collecting (Giebelhausen 2013, p 227). A four-winged gallery surrounding a rotunda invoked a classical, almost Arcadian past that helped to validate the recent political transformation of Bavaria (Giebelhausen 2013, p 228), and represent the museum structure and layout typology for decades to come. For example, in Berlin (1823-30), the *Altes Museum*,

designed by Karl Friedrich von Schinkel, expanded upon von Klenze’s design to set a higher standard for the museum. Utilising Ionic columns upon the building’s façade, the building sits atop a raised plinth and expands into two levels of gallery space.

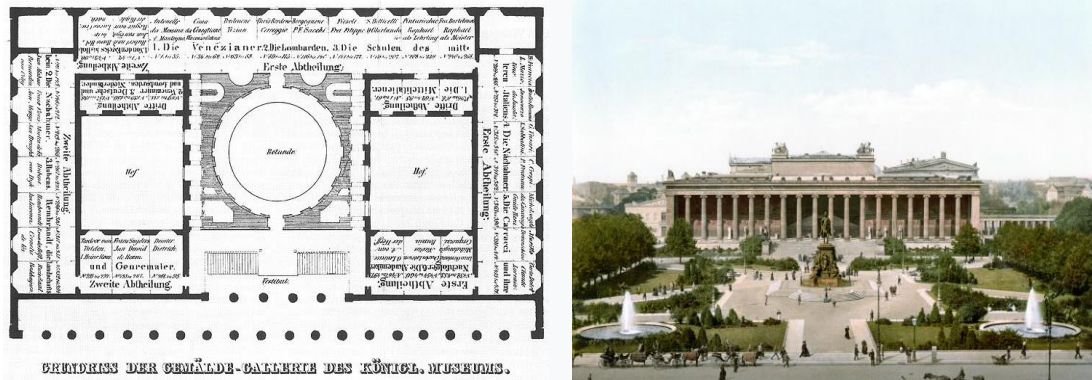


Fig 1.3 Schinkel’s ground floor plan of Altes Museum

Fig 1.4 Photograph taken circa 1890-1900 Altes Museum and Lustgarten

Not only did the *Altes Museum* herald a new cultural complex in the nineteenth century for Berlin, but also began to illuminate the museum’s psychological and transitional demands upon its visitors. In Schinkel’s use of columns, ascension and rotunda, visitors are supposed to leave behind the everyday world and prepare themselves for the contemplation of art (Giebelhausen 2013, p 229). Schinkel’s building is set behind the colonnade, a wall panelled to receive a narrative history of culture (Vidler 1992, p 91), which appeared to be the model for institutions going forward. Such influence can be seen in Alfred Waterhouse’s *Natural History Museum, London* (1871 -81) or the *Victoria and Albert Museum* in 1852. The permanence in their structures invoked a symbolic statement, at once civic and educational (Giebelhausen 2013, p 231).



Fig 1.5 The Natural History Museum, Kensington, London, South-East elevation. © Arpingstone

In the twentieth century, museum design began to be questioned in the midst of Modernism's ruthless discourse and global style. Most notably, Le Corbusier, who himself had been stupefied by Classical form and arrangement of plan during his travels, determined the museum's role that should be in sharing time and the evolution of man's achievements. In his design for *Museum of Unlimited Growth* (1939), the galleries were arranged in a spiral, which was square in shape (Giebelhausen 2013, p 232); expanding outwards as newer galleries are added over time. Whilst the *Museum of Unlimited Growth* would never be realised, the influence of Le Corbusier and colleagues within Modernist theory continued their denouncement of ornamentation, instead fetishizing technological and engineering advancements. Not only did International Style become the proposed 'way forward' for architecture, with large schemes for governments and business becoming front-page news in architectural media, but also envisioned future ways of living in cities (Le Corbusier's unrealised 1930 proposal *Ville Radieuse* proposed social reform through urban planning and architecture). Famous examples include Walter Gropius' *Bauhaus School* (1919-1933, influential in itself for altering design methodologies in its pedagogy), Ludwig Mies van der Rohe and Philip Johnson's *Seagram Tower* and the famous *German Pavilion* (known as the *Barcelona Pavilion* for the 1929 International Exposition in Barcelona, Spain) designed by Ludwig Mies van der Rohe and Lilly Reich (Bauhaus100 2019). Another famous example, the United Nations Headquarters in Rockefeller East, New York City, the UN selected a group of architects and engineers - at once renowned and avant-garde - from all over the world to collaborate, in the spirit of post-war unity, on the design (Casey, 2014). Among the team was Le Corbusier, Oscar Niemeyer, and Julio Vilamajó, tasked with developing a design that was not only inclusive in design, but, to make an aesthetic statement, as

well, by creating headquarters radically different from the League's [The UN's predecessor, League of Nations] palatial facilities in Geneva (Casey, 2014). Such a style was imperative following the Second World War as a way to rebuild society, with a renewed focus on materiality, mass-production, and prosperous styles of living. Mass consumption [generated from the Fordist epoch] also unleashed a flood of utopian imaginings (Zaretsky 2005, p 140), but also enabled a quasi-formation of individual emancipation (Freudianism inspired men and women to pass beyond Fordism's capitalist integument (Gramsci 1971, pp. 277-321)), glamour and future-city living; as Backović and Maširević have alluded to, "The city built on these principles is antitraditional, antihistorical..." (2010, p 2), while Fordist economies generated the utopian idea that human life need no longer to be subordinated to the imperatives of production (Zaretsky 2005, p 140).

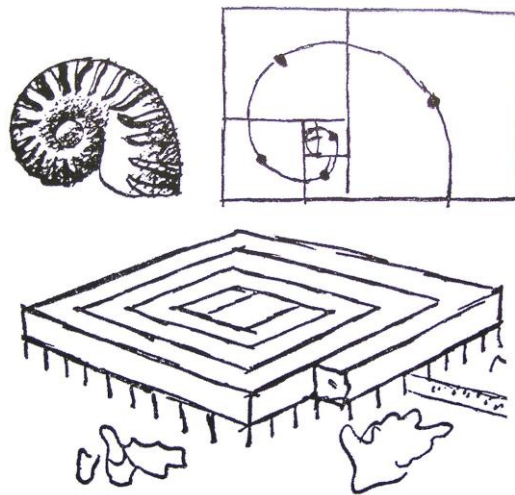


Fig 1.6 Le Corbusier's 'Museum of Unlimited Growth'

© FLC/ADAGP

The first divergent museum typology appeared in New York in 1953. Planned by Frank Lloyd Wright for ten years, the *Solomon R. Guggenheim Museum* displayed an abstract expressionism to the museum. The unadorned circular volumes dictated a new vision for both internal traversal, and external relationship with site, context, and, art itself. The building became its own artwork, mirroring the growing trend in arts to favour 'phenomenal' transparency, in which structure and space are rendered indeterminate by means of 'Cubist' surfaces and skins (Foster 2013, p 107), and the autonomy of the artist, arguing that the institution is a framing device that imposes meaning (King and Marstine 2006, p 269). In Frank Lloyd Wright's sculptural, gestural, Minimalist architectural approach, Minimalism holds a tension between the literal structure of a geometric form, say, the recognition of which is on the side of conception, and the phenomenal effect of its multiple shapes



from different perspectives, the experience of which is on the side of perception (Foster 2013, p 107). It represented a new epoch for arts consumption, and the emergence of the institutional gallery, spearheaded by the *Solomon R. Guggenheim Foundation* name. The delivery of a distinct spectacle in its form, as well as its function, it was the museum's duty to not only provide a home for art, but also give the collection an identity (Giebelhausen 2013, p 249).

As the arts and architectural worlds wrestled with the rise of Minimalism and capitalism, the next major museum paradigm would forever change the role of the institution. Designed by Richard Rogers and Renzo Piano, *Centre Georges Pompidou* (1977), Paris, hallmarked an era for museums to become the cultural complex across multidisciplinary platforms, and the power that actively plays a role in the regeneration of the urban fabric. Driving into the information age with a new complex made of steel and glass, with its multi-coloured service pipes and escalator tubes enveloping the exterior, the building was like nothing in Europe, let alone Paris. Seen as a new institute for Parisians to engage across theatre, art, retail, and performance, the Pompidou also created a piazza in its site, for people to socialise and give activity to the building's frontage. To the critic Hal Foster, the Pompidou represents,

*A pop building designed by two progressive architects for a bureaucratic state in honor [sic] of a conservative politician (the Gaullist Georges Pompidou), a cultural center [sic] pitched as 'a catalyst for urban regeneration' that assisted in the further erasure of Les Halles and the gradual gentrification of the Marais. (Foster 2013, p 20)*

The Marais arrondissement was forever changed; it was no longer seen as a neglected part of the city. Instead, it became a location of cultural gentrification, which Foster implies. Where President Pompidou wanted to demonstrate a cultural legacy for Paris and modernise the city for a new age, the chosen siting of the Pompidou repurposed a square parcel of land being used as a car park, left by developers following the dismantling and relocation of Les Halles to Rungis. The former food markets of Les Halles were symbolic as an epicentre for exchange, socialising, and ambience, central to the development of early 20<sup>th</sup> century identities of Parisians. Creating a new future for the Marais district – one culturally gentrified – eroded any Les Halles nostalgia, instead marginalising its past in the Pompidou's role as “a cultural center [sic] pitched as ‘a catalyst for urban regeneration’” (Foster 2013, p 20). Consequently, Chris Bruce declared that the Pompidou broke the mould in first expressing the full values of the “new museum” (cited in Marstine 2006, p 136), and helped to revitalise Paris as a destination for the arts and culture in the late twentieth century.

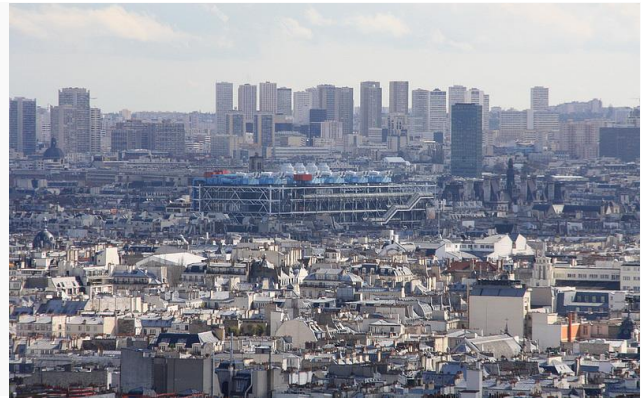


Fig 1.7 Redundant car park in the Marais chosen as the site for the Pompidou, 1960

© Centre Pompidou

Fig 1.8 View of the Centre Pompidou from *Sacre Coeur*, Montmartre, 2010. © jeffwarder

Economic success for the USA over the 1970s, 80s and 90s saw an unprecedented growth in its media ownership and contemporary arts market – with wealthiest never richer - median financial wealth rose by 18 percent between 1983 and 1989 (Wolff 2006). The arts market fuelled a new demand for collectors to establish their own galleries in cities such as New York and Los Angeles, seeking to expand their reach internationally. With such enterprise, the fashion for contemporary art was prevalent across a multitude of disciplines, including painting, video works, photography, performance, and dance. In an *Art in America* 1990 article, it was proclaimed that the museum was now at a crisis point, with Weiss suggesting,

*To a great extent the museum community's crisis results from the free-market spirit of the 1980s. The notion of the museum as a guardian of public patrimony has given way to the notion of a museum as a corporate entity with a highly marketable inventory and the desire for growth. (cited in Krauss 1990, p 5)*

An overriding theme was the museum could secure their funding and tax deductible status by selling their assets, i.e. the collection within their archives. The Postmodern arena for culture was now a marketplace for culture to be sold through differing formats, favouring experience and spectacle over knowledge and history. As a result, there was an increased demand by city planners, mayors, governments, and private funders, to move away from the stereotypical institution complete with a collection and replicate the Pompidou's divergent programme; thus, complete with iconic architecture. At the forefront of such transition was The New Museum of Contemporary Art, New

York (often referred to as The New Museum). Having built up a modest ‘semi-permanent collection’ (Bishop 2014, p 15) beginning 1978, the institution (founded 1977) fashioned a novel approach under its director of the time, Marcia Tucker. Tucker, famed for her anti-museum stance, and relationships with emerging artists of the time such as *Bruce Nauman* and the *Guerilla Girls*, programming of the New Museum included novel fund-raising ideas such as art auctions, curatorial investigations into interdisciplinarity, popular culture, and everyday life (...) and a generally self-critical institutional attitude that is open to change (Getty Research Institute Archive, 1993). Although the New Museum did not have its own purpose-built institutional home until 2010 (a Kazuyo Sejima and Ryue Nishizawa/SANAA designed headquarters at 235 Bowery - a stacked-box building over seven storeys that aided the regeneration of the neighbourhood), the museum’s idea was to destabilize the notion of collecting by keeping its sights on the present. Work would be selected from shows in the building, as a form of documentation. However, after a decade these works would be deaccessioned to create room for more recent pieces (Bishop 2014, p 15). Such an approach would enable the curatorial team to act responsively to contemporary art’s growing disciplines, mirroring the contemporaneity and market forces driving the arts market. For example, Charles Saatchi embodied such a method in the late 80s and early 90s with the Young British Artists (YBAs), and the earlier Museum of Modern Art (*MoMA*), New York deaccessioned works after fifty years, or passed on to the Metropolitan Museum of Art for posterity (Bishop 2014, p 15). P.S.1 Contemporary Art Center also adopted an approach in-line with the New Museum, but later it became affiliated with MoMA, known as *MoMA P.S.1*. Unfortunately, the semi-permanence of an institutional collection was never realized (Gladstone 2012, n24 p 194), with Marcia Tucker citing a refused access to the past in favor [*sic*] of the present, rather than setting the two in dialog [*sic*] (Bishop 2014, p 16).

Tucker’s approach and long-standing support of contemporary artists parallels the emergence of a larger new museum ideology, which anticipated the increased presence of performance, installation, and digital art in museums today (Gladstone 2012, p 193). It was the pioneering spirit, which influenced museum directors, such as Thomas Krens, director and Senior Advisor for International Affairs of the Solomon R. Guggenheim Foundation. Through the Solomon R. Guggenheim Foundation’s global reach and private collections, Krens was able to establish the global museum ideology of pictorialism in selecting specific works from artist’s oeuvres to display, in addition to the contemporary new, touring and temporary exhibits. He also played a major role in establishing the Guggenheim Bilbao – see page 36 – further extending the Guggenheim’s global image and profitability; a new breed of branded, satellite institutions. Zulaika (1997, cited in McNeill 2000, p 483) notes that at the time, early 90s, Krens was having no success in his Salzburg or Venice



expansion plans, while simultaneously New York Guggenheim's curatorial strategy was being severely questioned by the American art world. Yet, for all the issues and wishes for a new ideology, Krens managed to achieve his pictorialism vision in a long-running project of his from 1986 by fully establishing Massachusetts Museum of Contemporary Art (*MASS MoCA*) in 1999, heralding one of the United States' largest institutes for contemporary, visual and performance art.



Fig 1.9 SANAA's New Museum building, Bowery, New York City. © *Stu pendousmat*

Conversely, in Western Europe, institutions remained thoroughly engrained within the traditional method of collection and preservation based museum ideologies of practice, isolated to neo-classical architecture or small gallery/parlour spaces within another building. However, the late part of the 1980s in Western Europe did not see such a free-market spirit as the USA. The Soviet Union had dissolved, the UK was facing industry closures due to Margaret Thatcher's (Prime Minister 1979-1990) Conservative Government (Later termed Thatcherism, believing in privatisation and free-market principles, much of the country's nationalised industries were dissolved and sold off – see Case Study Wakefield Hepworth, 6.1) and city centres across Western Europe required modernisation. Where the Pompidou lead, Western Europe's next major paradigm in the institution did not appear until 1997. "In cities such as Frankfurt am Main, programmatically and systematically planned museum buildings became veritable urban renewal measures that not only restored and added to the town, but also gave the entire city a new image and a new sense of life" (Lampugnani 2011, p 255). Architects had flirted with museums by creating extensions or revitalising spaces, such as James Stirling's extension (completed in 1984) to the Staatsgalerie, Stuttgart, and the Sainsbury

Wing of London's National Gallery (1988-91) by Venturi-Scott Brown. However, such schemes did not create the storm that Frank O. Gehry was designing in Bilbao between 1993 and 1997.

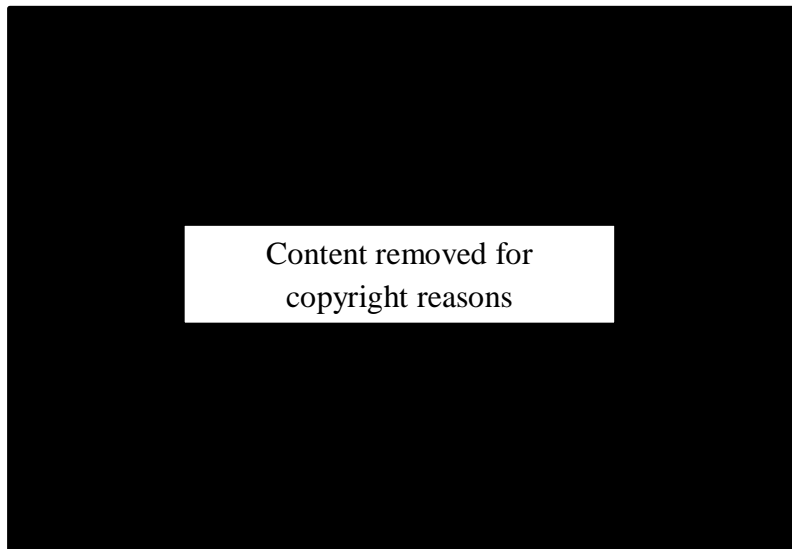


Fig 1.10 James Stirling's Staatsgalerie Stuttgart extension, completed in 1984.

© *Staatsgalerie Stuttgart*

The *Guggenheim Bilbao* spearheaded an aggressive assault on both architecture and the re-vitalising qualities of museums within cities. Not only did it anchor a completely new cultural precinct designed to rejuvenate Bilbao (the largest city in the province of Biscay in northern Spain and Basque country) a post-industrial port town, but it also sought to attract global interest (Giebelhausen 2008, p 58). Towards the end of 1991, the Basque regional government, the Comunidad Autónoma Vasco (CAV), had signed a pre-agreement with the Guggenheim to establish a franchised museum in Bilbao (Cembalest, 1991). "Gehry opened Pandora's Box or, according to taste, destroyed the box" (Jencks 2005, p 9). An architecture like no other was designed by using the medium of computer-aided three-dimensional interactive application (CATIA). By utilising CATIA, "a medium usually reserved for aerospace engineering, allowed Gehry to privilege shape and skin, the overall configuration, above all else: hence the non-Euclidean curves, swirls, and blobs" (Foster 2013, p 14).



Fig 1.11 Panorama view of the Museo Guggenheim Bilbao from Puente de La Salve

© *Museo Guggenheim*

At a cost of \$89 million, “its sculpturally shaped volumes perturb its surroundings and create a disturbing relationship to the disparate aspect of its context - to the city’s nineteenth-century districts, to the river with its industrial infrastructures, the the hills over the Nervión valley” (Lampugnani 2011, p 256). Nevertheless, the backing Gehry received by the Basque government and the Guggenheim brand afforded the city’s future to be forever changed. Named as the *Bilbao effect* by the media, the blueprint to revitalise a flagging city was exhibited to the world, with the museum boasting serious visitor numbers that aided the local economy. “Eighty-seven percent [of visitors] were foreign to the area, and they directly increased the tourist spending by over \$400 million in two years” (Jencks 2005, p 19). Bilbao – with the Guggenheim Museum as its hallmark – appears to have become a standard reference for urban studies, or even as *the* model of urban regeneration for other cities affected by decline (Crawford 2001; Sudjic 2002, cited in Vicario and Manuel Martínez Monje 2005, p 157). Even though Bilbao was “already undergoing a period of radical change with a new metro system (...) designed by Foster & Partners and two superb new library buildings. The city was completely rethinking its public spaces and a sophisticated contemporary culinary culture was emerging” (Heathcote 2017b).

However, the legacy of such endeavour has not been entirely positive for Bilbao, raising legitimate social issues upon the city. Where fiscal and economic progress has materialised, recent figures on the rise of inequality and poverty in the city make it impossible to consider the Bilbao model a success. For example, severe poverty has increased in Bilbao since 2000 by 33 per cent and today affects 11.5 per cent of Bilbao households, a figure that is twice the average for the Basque Country as a whole (Vicario 2017). More worryingly for the social core of Bilbao, is the view that doubts the

museum's capacity to sustain the rise of a flourishing culture and tourist industry. Critics claim that it is simply a transnational corporation's 'franchise', financed and owned by the Basque Administration but 'remote-controlled' from New York by the Guggenheim Foundation; a museum that is a mere showcase, but contributes nothing to cultural production per se (Vicario 2017). Opening the Bilbao Guggenheim netted the museum a \$20 million fee from the Basque government, which in addition took care of the salaries, the running costs and the acquisitions budget (Sudjic 2011, p 377). Convincing the government to pay \$100 million for a landmark building (Moore, cited in McNeill 2000 p 481) recall Krens' ambitious satellite museum scheme, which in effect, was to clear the Guggenheim's difficult financial situation (McNeill 2000).



Fig 1.12 Daytime view of the Guggenheim Bilbao © *Museo Guggenheim*

No matter the supposed consequences, the touch paper was lit, with governments recognising the 'Bilbao effect'. The fact that it [the Bilbao effect] has also contributed to the corporate identity of the city itself was not entirely an unplanned accident that has added a new dimension to the architecture's function as a landmark (Lampugnani 2011, p 256). The Millennium heralded a wave of museum growth, partly in response to Bilbao, and because of replacing lost industries with culture. It was a key component that the culture provided a visual referent to the city, not only expressing its new identity and potential as a spectacle destination, but also driving investment in the local economy; the cultural institutions alone would not provide many job opportunities for said economy. What the planners had realised is that "if you put the architecture and a certain *density of content* together and you can have an overall spectacle, not unlike Las Vegas or Disneyland in nature and effect" (Bruce 2008, p 137). Architects contributed numerous institutions over the next few years across differing scales of contexts, such as Tate Modern by Herzog and de Meuron (refurbishing a Giles Gilbert Scott 1940s power-station, completed 2000), New Art Gallery Walsall (see Chapter Five) by Caruso St

John, Holocaust Museum by Daniel Libeskind (purpose-built institution, completed 2001), BALTIC by Ellis Williams (reuse of a redundant flour-mill, completed 2002), MIMA, Middlesbrough by Erick van Egeraat Associated Architects (purpose-built, completed 2006), Louvre-Lens by SANAA Kazuyo Sejima & Ryue Nishizawa (purpose-built, also 2006) and MAXXI Rome by Zaha Hadid Architects (purpose-built, completed 2009). Alarming, and often overlooked by those looking to replicate the Bilbao's effect, is that European cities and regions have a complex relationship in the restructuring of European economic, cultural and political space, and because the dynamic can tell us a lot about the rescaling of urban form and governance (McNeill 2000, p 475). Fortunately, many schemes were funded through European Council grants, Lottery Heritage Funding, or through public taxation. Particularly in the UK (the institutions used as case studies within this thesis and their financial backing is discussed, however does not form part of the research's scope – mainly due to the implications and bias finances can have during analysis and in the questionnaire section – see Chapter Four). Although the last twenty years [1990-2010, covering the millennial boom for museums] has seen a large diversification of museums as a category, a dominant logic of privatization unites most of their iterations worldwide (Bishop 2014, p 9, parentheses added). In the United Kingdom, the 1990s Labour Governments (1997-2007) had their eyes firmly set and rode a wave of 'Millennium' branded schemes, providing an opportunity to furnish the state publicly, and to not rely on private enterprise. Where an easy fix was to involve a major gallery brand to manage the new facility (as they did in Bilbao), many new projects utilized available funding from the established state-funded National Lottery for purpose built-institutions specific to the city (by Prime Minister John Major's Conservative government in 1994).

*Seeking a 'domino effect' in urban regeneration, image improvement and the lifting of self-esteem has been one of the most political motivations for the windfall of millions from the new National Lottery invested in cultural infrastructures by the former industrial areas in the North of England. (Macleod, cited in Lorente 2016, p 273)*

However, such a finite source of funding meant many schemes failed to invest adequately in associated infrastructure to support the new institutions, or budgeted for the future. Although many institutions remained implicitly removed from privatised influence, remaining government or Arts Council funded, larger name organisations, such as the Guggenheim founded 'satellite franchises' and used their position as a brand for partnerships with BMW or Giorgio Armani (Sudjic 2011, p 377). In the UK, others, such as Tate, received sponsorship worth £3.8 million (an average of £245,000 a year) from oil giant BP between 1990 and 2006 (Rustin and Arnett 2005), unfortunately

an ever-increasing dependence on donations and corporate sponsorship; governments gradually withdrew public funding from culture in the name of ‘austerity’ (Bishop 2014, p 9) by the UK coalition government of 2007-2010 (particularly hard on the culture sector following the financial crash of 2008, see New Art Gallery Walsall – Chapter Five).

However, in the early 2000s, cities rode the wave of new investment, and the focus upon the institution re-emerged. Polly Toynbee of the *Guardian* newspaper once described Walsall as the ‘*armpits of England*’. However, in the wake of Walsall’s New Art Gallery construction in 2000, she went on to describe Walsall as “the renaissance arts capital of the Black Country” (Toynbee 1998). This renaissance was echoed by Peter Jenkinson, director of the centre at the time, who proclaimed Walsall’s success: “we aimed to create a national and international model of accessibility in the arts, especially encouraging those people who would not normally even dream of going to galleries” (Jenkinson 2000). The New Art Gallery Walsall was emblematic of new visions of place, and garnered strong visitor figures upon opening. Where the following decade saw even more expansion in institution building, with Margate and Wakefield hiring David Chipperfield (see 6.2) to deliver architecture of Stirling Prize quality, the wider framework supporting institutions was to face further challenges economically. Already facing austerity, the 2008 financial crisis hit museums hard, with councils and the conservative government slashing budgets for culture. Where new institution building practically halted with the construction industry suffocating under hesitant investment, institutions were facing the frightening possibility of closing, unable to meet budgets. Such a case was the New Art Gallery Walsall (see 5.2) who faced closure threats three times nineteen years after its “renaissance” moment.



Fig 1.13 New Art Gallery Walsall, completed 2000, © *Caruso St John*

Fig 1.14 Turner Contemporary seen from Margate Sands designed by David Chipperfield architects  
© *David Chipperfield Architects*

In parallel to austerity, museological discourse surrounding new facilities and varied programmes enabled museum staff to interrogate their mission statements, delivering experience to visitors new and old. Participation, engagement, footfall, education, and, community became the museums' common measures to fulfil, where their complex architectural programmes necessitated new visions for the future. At the mercy of their building, concerns re-emerged akin to Bourdieu's *habitus* and Foucault's hidden structures. Contemporary curators began to unpack the utopian ideal of the museum as a hybrid place, in which the production of intellectual (and perhaps political) discourse unfolds alongside the presentation of art practices and other forms of cultural production (Decter 2001, p 84). A new form of institutional criticism and discourse was a new social movement within the arts scene, propelled and inspired by social movements and uprisings seen around the globe (Bourriaud 1998; Esche and Doherty both 2006; MacLeod 2005; Hirsch 2009; and Bishop 2014). Amongst a myriad of cultural disciplines in an ever-morphing world, technologically and socially, the institution was at the point of becoming a 'zero-institution.' Adapted from Claude Lévi-Strauss's (1963) anthropological study of Amazonian tribespeople, Žižek expands upon Levi-Straus's view that certain symbols/constructs act as an "empty signifier with no determinate meaning, since it signifies only the presence of meaning as such, in opposition to its absence: a specific institution which has no positive, determinate function" (Lévi-Strauss 1963, p 132). As a result, the 'zero-

institution' becomes central to the concept of architectural parallax, and most importantly, for this thesis' research, the contemporary arts centre;

*Big performance-arts complexes, arguably the paragon of today's architecture, try to impose themselves as a kind of architectural zero-institutions. Their very conflictual meanings (...) is the presence of meaning as such as opposed to non-meaning: their meaning is to have meaning... (Žižek 2011b, p 257)*

### **1.5 Parallax Gap**

The works of Slavoj Žižek are a key reference for this thesis. Žižek is a psychoanalyst and critic positioned within the intersection of contemporary culture, politics, Marxism - heavily influenced by the ideologies of Lacanian psychoanalysis (see glossary) and Hegelian idealism (associated with G.W.F. Hegel's teachings, Hegelian idealism accounts being as a 'whole' (*das Absolute*)). For the thinking subject (human reasoning or consciousness) to be able to understand its object (the world), there must be a retained sense of thought and being. The former is predominant throughout Žižek's works. Studying Lacanian psychoanalysis during the 1980s (also under the supervision of Jacques-Alain Miller, *see* 2.2), Žižek has applied the ideology throughout his career across a myriad of contexts, such as *The Sublime Object of Ideology* (1989), which was seen as "a provocative reconstruction of critical theory from Marx to Althusser, reinterpreted through the frame of Lacanian psychoanalysis" (Elliott 2002, p 117). In *Looking Awry*, 1991, Žižek applied Lacanian ideology across the popular culture arena of theatre, literature and contemporary cinema (particularly the films of Alfred Hitchcock, *see* 2.2); later he moved to more political readings in works such as *The Parallax View* (2009) and *Living in the End Times* (2011).

Lacanian psychoanalysis as an ideology is an important foundation within this study, and is a method that has influenced many key referents throughout (Žižek, Rendell, Martin). Its significance within psychoanalysis stems from Jacques Lacan's criticisms of the then accepted methods of Sigmund Freud. Lacan started his 'return to Freud' with the linguistic reading of the entire psychoanalytic edifice, encapsulated by what is perhaps his single best-known formula: 'The unconscious is structured as a language' (Žižek 2006, p 2-3). Usually understood as pointing towards a semiotic reinterpretation of psychoanalytical theory and practice (Žižek 2005, p 113), Lacan (in a translation by Miller) had interestingly proclaimed himself as part of *The Four Fundamental Concepts of Psycho-Analysis* (1973), "I am trying to make you see by approximation that the Freudian



unconscious is situated at that point, where, between cause and that which it affects, there is always something wrong. The important thing is not that the unconscious determines neurosis – of that one Freud can quite happily, like Pontius Pilot, wash his hands” (Lacan 1977, p 22). Where psychoanalysis as an ideology had prescribed Freud as the *modus operandi* for treatment and understanding the relationship between the ego, the id and the unconscious, Lacan saw psychoanalysis, at its most fundamental, as not a theory and technique of treating psychic disturbances, but a theory and practice that confronts individuals with the most radical dimension of human experience (Žižek 2006, p 2); by extension, once can begin to determine the parallax as such (see below, 2.2 and 2.4). In Lacan’s view, pathological formations like neuroses, psychoses and perversions have the dignity of fundamental philosophical attitudes towards reality (Žižek 2006, p 4), which allies Žižekian thinking within the intersection of place, space and environment architecture sits within – the urban fabric. Lacan’s theory is far from endorsing any such linguistic reductionism: his central effort is precisely to articulate the different modes of the real kernel (*das Ding, objet petit a*) which presents an irreducible obstacle to the movement of symbolization (Žižek 2005, p 113).

Whilst Žižek’s application of Lacanian analysis has addressed creative pursuits, it was not until 2009’s paper *Architectural Parallax - Spandrels and Other Phenomena of Class Struggle*, later developed into a chapter for Nadir Lahiji’s edited collection, *The Political Unconscious of Architecture* (2011a), where Žižek broached the subject of psychoanalysis in architecture. Delivered at *Lacanian Ink*’s 19 year anniversary function in New York, Žižek’s paper revealed an interest in the concept of parallax, and its potential for interpreting architectural interventions across subjective dimensions that resonate with the unconscious; revealing psychoanalysis as a methodology to adopt in the research.

Žižek affirms that the parallax is formed by,

*...the apparent displacement of an object (the shift of its position against a background), caused by a change in observational position that provides a new line of sight. The philosophical twist to be added, of course, is that the observed difference is not simply “subjective”, due to the fact that the same object which exists “out there” is seen from two different stations, or points of view. (Žižek 2009b, p 17)*

The ‘point of view’ for Žižek, exists across four key dimensions: Postmodernism and class struggle; the incommensurability of architecture; the socio-political envelope; and, finally, interstitial

spandrels. With a focus solely towards arts institutions (including buildings such as the Walt Disney Concert Hall or Guggenheim Bilbao by Frank Gehry, or Daniel Libeskind's Jewish Museum in Berlin), Žižek's paper draws comparisons to Postmodern concerns regarding culture and its relationship within capitalist economies, learning from Fredric Jameson's *The Political Unconscious* (1981), citing that 'there is a coded message in an architectural formal play, and the message delivered by a building often functions as the "return of the repressed" of the official ideology (Žižek 2011a, p 263). Such Postmodern concerns were also raised by the philosopher Jean-François Lyotard in *The Postmodern Condition: A Report on Knowledge* (1979) and Peter Sloterdijk in *Critique of Cynical Reason* (1988). However, the wider concern for Žižek, and therefore, the author, is the coded message beneath architecture that psychoanalysis can assist in exposing. Combining museological regeneration and postmodern ideologies within architecture allows for an exposure of 'superstructures' (akin to the Marxist idea that ideologies/culture/arts among many are maintained by the means and relations of production; the 'base'), but more importantly allied the use of psychoanalysis with Jameson's assertion: "...a political unconscious proposes that we understand just such a final analysis and explore their multiple paths that lead to the unmasking of cultural artefact as socially symbolic act" (Jameson 1981, p 20). Nevertheless, a psychoanalytical approach to architecture would provide a new dimension for inquiry, interrogating the undiscovered motivations the structural elements provide. Such an approach extends our understanding of Lacanian influence further as psychoanalysts *and* architects, "that there is method in the seeming madness, an altogether identifiable logic behind those interruptions, in other words, that there is nothing random about them whatsoever" (Fink 1995, p 4).

However, it must also be noted the importance of psychoanalysis within arts and architecture. The earliest impasses into merging psychoanalysis and creative pursuits were initially conducted by Freud, seeking to analyse literature and art, exposing the unconscious desires within. A new methodology for the 20<sup>th</sup> century, psychoanalysis slowly garnered potential in exposing, and answering, the true questions of self-autonomy in an ever-shifting landscape of mass production, Modernist art and architecture, capitalism and new modes of living. Seeking true emancipation in the new contexts of oppression (or indeed the *Other*; new art, fashions, literature, architecture, media etc.) psychoanalysts were then faced with the issue of why autonomy was so difficult to achieve and devised terms such as ambivalence, resistance, defence and a theory of the ego (Zaretsky 2005, p 9). As a method for analyses to occur, psychoanalysis entered into a divergent process of application; for example, the English psychoanalyst D. W. Winnicott argued that each mother provides her infant with an environment (Bollas 2000, p 31) – making the link to psychoanalysis and the city.

Existentialists saw a link between architecture and mortality where, “Although they will outlive us [monumental buildings], they will nonetheless signify us in the future, giving us a place in historical time and the existential reality of future generations who, upon gazing at these objects may think of the later twentieth century: our time of life” (Bollas 2000, p 29). Even Freud alluded to this concept, “in mental life nothing which has once been formed can perish” (1930).

The subjectivity of place became an interesting arena for discourse. However, it was not until the 1970s, where discourse of space, place and environment, began to merge with psychoanalytical interrogations of the museum and the city. Artist Robert Smithson’s dialectic of ‘site’ (non-gallery) and ‘non-site’ described new modes of relational sites through practice (Rendell 2006, p 16). Geographers, such as Edward Soja, David Harvey and Doreen Massey began to explore concepts of spatial justice and one’s rights within the city space. In 1974, French philosopher Henri Lefebvre published *The Production of Space*; he argued that space was produced through three interrelated modes – spatial practices, representation of space and spaces of representation – a trialectical model that many cultural geographers, as well as art and architectural historians, have subsequently adopted as a theoretical framework within which to critique spatial and visual culture (Rendell 2006, p 17). In parallel to such thinking, people such as Rosalind Krauss were combining spatial critique with Lacanian psychoanalysis *within* the museum space, with perhaps the best study of internal gallery space coming in Brian O’Doherty’s *Inside the White Cube* (1986).

The turn towards spatial practices also began to include questions on politics and capitalism as postmodernist ideals began to take hold – this meant a focus towards one’s identity and one’s relationship to the unconscious desire. Where Lyotard, Sloterdijk and Jameson battled with such overarching concepts, a renewed focus on the city and architecture began to take hold with Rem Koolhaas’ psychogeography (a term borrowed from the Situationists and Guy Debord) in *Delirious New York* (1978) or Michel De Certeau’s musing upon traversing the city in *The Practice of Everyday Life* (1984).

During the 1990s, more focus on spatial considerations was seen as much of Western Europe began the process of modernization and regeneration. The issues of re-drafting environments and impact upon people’s subjectivity united psychoanalysis and spatial justice (as seen in Keith and Pile). Yet, museological discourse became an interesting point for psychoanalytic inquiry due to issues with engagement, objectivity and encounter for new institutions that were emerging within the urban fabric. Works such as Hooper-Greenhill’s *Museums and the Shaping of Knowledge* (1992) and

*Museum: Media: Message* (1995) began to place the potential of psychoanalytic positioning and analysis within the museum again, although not explicitly asking such questions. Architecture, museums and psychoanalysis traded positions and scopes without intergrating.

It was not until former practicing architect and now Professor of Architecture and Art, Jane Rendell's entry into the field, that a strong psychoanalytical perspective sought to unite the disciplines and to involve considering both how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis (Rendell 2017, p 226). In 2006's *Art and Architecture*, Jane Rendell expands upon questions of spatiality in line with critical theory made famous by the *Frankfurt School's* participants of theory and philosophy. The group, operating at the beginning of the 20<sup>th</sup> century, is a who is who of philosophy and included minds such as Theodor Adorno, Jurgen Habermas, Herbert Marcuse and Walter Benjamin. Their writings are connected by their interest in the ideas of the philosopher G.W.F. Hegel, the political economist Karl Marx, and the psychoanalyst Sigmund Freud (Rendell 2006, p 8). Rendell sought to expand upon their work characterized as a rethinking or development of Marxist ideas in relation to the shifts in society, culture and economy that took place in the early decades of the 20<sup>th</sup> century (Rendell 2006, p 8), declaring her own role as a contemporary critic "to negotiate theory and practice's relationship" (Rendell 2006, p 7). For Rendell's work is a practice grounded in interdisciplinary approaches, and an ideology that entails many theorists' work and perspectives. She goes on to say that,

*Rather than use theory to explain practice or practice to justify theory, the point of theory in Art and Architecture is to articulate practices that operate between art and architecture; by discussing spatial concepts in theoreticalm writings, I open up a place between art and architecture that allows works to be explored in relation to one another as forms of critical spatial practice. (Rendell 2006, p 12)*

Her later monograph, 2017's *The Architecture of Psychoanalysis*, expands Rendell's reach further, proposing an "embodied process of site-writing, in which the critic occupies a discreet position as a mediator, and that *situatedness* plays a part in conditioning the performance of his or her interpretive role" (Rendell 2017, p 228). By demonstrating the link between psychoanalytical analyses and the clinic as *setting*, Rendell can diagnose architecture as an analytic object. Whilst the work is personal in its reflections and transference in analysing of building and place, Rendell demonstrates the key multiplicity inherent in analysis of architecture. Rendell links Fredric Jameson's political unconscious into a position of mediation architecturally and the process of site writing as a heavily

structured relationship across space and time, reminiscent of Lacanian's structured "like a language" unconscious. Therefore, by exploring architecture's political unconscious is to consider the transitional spaces of 'the setting' and the 'social condenser' through the transdisciplinary practice of 'site-writing' (Rendell 2017, p 226); an opportune consideration exists to understand both how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis (Rendell 2017, p 226). The psychoanalyst Tim Martin further echoes Rendell's approach, highlighting the author's interest, by declaring that,

*Psychoanalysis as a practice involves observation, diagnosis, and treatment, and it is diagnosis that stands today as one of the more urgent and important interdisciplinary methodological hurdles between architecture and psychoanalysis.* (Martin 2016, p 2)

Žižekian thinking, combined with the works of Zaera Polo (2008), Lahiji (2012), Martin (2016) and Rendell (2017) affords the author, and therefore this research, to demonstrate the role of psychoanalysis within architecture; extending the notion of a cultural zero-institution, within the city, diagnosed under psychoanalytic approaches to elicit the unconscious structure that lay beneath – culturally, architecturally, narratively and its resultant identity.

Where it became apparent Žižekian parallax was a key ideology in terms of the thesis' direction to elicit and confirm subsequent psychoanalytical approaches, the concept of parallax had appeared within architecture as a concept on two separate occasions (Collins 1968; Holl 2000) over the last fifty years. Unfortunately, the limited discourse remained isolated to the apparent dislocations of space and perspective caused by architecture enacting a spatial change (see 2.7). It was of the author's perspective that by combining psychoanalysis and parallax in a singular study would illuminate the potential of diagnosing *parallaxical identities* of place.

### ***1.6 The Alternative Psychoanalytic Diagnosis***

In order to layer the research further and to demonstrate practical dimensions to architectural inquiry, the author of this thesis complemented its methodology by paralleling psychoanalytic diagnoses with *para-architectural* inquiry. Such a transgressive approach was inspired by Bernard Tschumi, who utilised *para-architectural* methods to elucidate conventional practices in design, seeking to mirror architectural diagrams with "*bandes dessinées*" (comic strips, notably Franco-Belgian) and philosophical interrogations, revealing new dimensions for architectural interventions. Re-

interpreting architectural thought and practice to think beyond conventional aesthetics and questioning the dynamism of social hierarchies that lie behind our institutions, afforded alternatives to question structures in society. Indeed, Tschumi was also heavily influenced through psychoanalysis, seeking remediation through his architecture to ‘sadistic contexts’ (Martin 2016, p 8). Through manipulation of psychoanalytic diagnosis and practical exercises such as free writing and photo essays, the para-architectural transforms architecture from the virtual and paper dimensions and back into conscious and unconscious interpretations. As such, the thesis reconsiders the psychological effects of place, and the metaphysical state the public has forced upon their consciousness through unconventional, yet informed methods of analysis.

In addition, the focus on a para-architectural methodology underpinned by psychoanalysis reflects upon the current state of architecture and its unclear direction. First opined by Zaera Polo (2008), the architect’s role, as a progressive, is marginalised by economics and politics; architectural delivery does not do enough to drive intensities of engagement (Latour and Yaneva 2008, p 87), or furthermore, change. This was perhaps subconsciously reiterated by David Chipperfield’s claim that:

*In the last 20 or so years we've seen very good architecture. The quality of individual buildings now is higher than it was 30 years ago. We can also say that there's no doubt that as architects we are increasingly emasculating our position and we have retreated from any ambition beyond the red line of our building plot (cited in Mairs 2017).*

Later, he also determined architecture and planning was in a “crisis” (Mairs 2017). As a result, the following study stands at the crossroads of architectural practice within our globalized society where culture, economy, placemaking, architecture, and psychological effects compete to create relevant, inclusive, and progressive environments. Creating an interdisciplinary approach only seeks to remediate architecture’s relationship with the museum, the city and the community, alleviating a space for contemplation and interrogation across the conscious and unconscious domains.

### ***1.7 Aims and Objectives of the Research***

Firstly, at the outset of the research, the main aim of the author was to explore the main facets of psychoanalysis, to understand the analysis involved when considering architecture and the subjective state of the parallax, whilst also exploring contemporary theory in opposition to architectural and museological disciplines. Secondly, consider the role of the institution and its bond to contemporary

architecture by allowing for responses gained through questionnaires, exposing the co-dependant role cultural architecture has in regeneration and identities of place. Thirdly, develop criteria for analysis of three selected arts institutions, diagnosing the architecture across its conscious and unconscious dimensions of parallax, eliciting the notion of parallaxical identities. Finally, determining how the parallax is formed by architecture, developing a framework for future cities and professionals to observe parallaxical identity states, and the recommendations for the future of the arts/museum institution. With an aim to understand the future of our cities and the cultural signifier of the art institution, and how said institutions represent and respond to their immediate contexts through behavioural demands upon their communities. On this basis, a series of objectives were formulated:

1. To investigate and understand the parallax through the study of key literature across disciplines including, but not limited to, architectural semantics and spatial identities, psychoanalytical studies and contemporary arts.
2. To engage with respondents through interviews/questionnaires surrounding the role of the institution in urban regeneration and architecture.
3. To explore and evaluate the impact that contemporary arts signifiers have had on urban fabric and identities of place by conducting case studies of cities.
4. To develop a framework, or toolkit, to examine how architecture of contemporary arts institutions can be tested as successful cultural interventions on an urban fabric.
5. To respond to philosophical explorations of space through artworks and a supplementary exhibition.
6. To create a web space where the toolkit can be interrogated on an open platform for people to share experiences of cultural identity and architecture. The objective of the web space will be to inform further explorations of the thesis and, therefore, to explore the nature of architectural semantics.

In order to address these objectives it was necessary first to address the first step to investigate and understand the parallax through the study of key literature. The extensive literature across the disciplines of architecture, museology, and, psychoanalysis, is addressed in the literature review Chapter, which underpins the thesis, and allows for the development of objectives two, three, and four. Where the literature review develops upon the previously mentioned theory of the parallax by Slavoj Žižek, an approach is reflected in the study of acting in an embodied fashion that is both reflexive and encompasses literature that substantiates the quality of parallax chronologically and epistemologically involving art, architecture, and psychoanalysis. Not only this sequence elucidated

studies by Žižek (2009a: 2009b; 2011) and Rendell (2017) that approach the alignment between psychoanalysis and architecture, but also revealed the missing dimension of the ego in architectural intervention, and subsequent citywide connotations. To begin objectives two, three, and four, principles of analysis and methodology were established by interrogating Žižek (1992; 2007; 2009; 2011), in discourse with Rendell (2017), Krauss (1992), and Martin (2016) to develop methodologies that speak to the conscious respondent, but also are able to diagnose the ‘static’ nature of the architecture and its role as institution in contemporaneity. The Research Design Chapter highlights this further and reveals in detail the necessary triangulation between disciplines to reveal unconscious elements. The analysis derived from objectives one to four provided general principles of diagnosis, alleviating the author’s own unconscious, rather than transference bias within any psychoanalytic practice (i.e. removing one’s self from the transference of unconscious desires within the study, and focussing on the revealing of the wider unconscious). This quality also aided the completion of objective five in the completion of various artworks and writings which are threaded throughout the thesis by way of interludes between theory and practice, in a manner to expose moments of contemplation between institutional analysis and to mediate unconscious interpretations and resolve anxieties; mirroring the thesis’ findings. Objective six’s interrogation of the toolkit across a web platform also constitutes part of the exhibition, but unfortunately rejects the web for an in-situ interactive work to take place. Allowing audiences to mediate and react to architectural semantics and the unseen unconscious drivers in our urban fabric, interpretations are translated and represented through a manipulation of responses, exposing the unconscious structures within architecture; aligning with the objectives’ initial goal to share experiences of cultural identity and architecture, exploring the thesis’ scope and, therefore, our experience of architectural semantics, akin to *parallaxical identities*.

Upon completion of the research, it is felt that the scope of the study traverses beyond any specific discipline and expands into fields that appropriate theory, methodologies and ambitions from aspects of sociology, humanities, arts and architecture. The research process has also revealed certain disciplines exist within a certain status quo and are content to keep their field in harmony. This served as a challenge within the thesis, where new perspectives and interrogations into conventional practices breeds distrust, and a fear of the *Other*. Also the complexity in understanding that psychoanalysis (see Chapter Three - Research Design) as a practice cannot elucidate the distinct objectivity within architecture, but may reveal in its observation that overall, the process of architectural design operates within neurotic, sadistic or schizophrenic (among other clinics) states



of mind. However, the role of psychoanalysis within our contemporary environments affords Segal's introductory epigraph to reign true; a fuller use of potentialities external and internal.

More so than ever the merging of architecture with disciplines beyond conventional design methodologies is required to harmonise our ever-changing cities made up of a myriad of cultures, comprehensions, classes and identities. Where museology exists as a discipline to question the role of museums within society, architectural rhetoric seeks to use the museum as a legitimate tool in the engineering of place, identity and culture. Such an approach to engineering of place is particularly relevant in the case studies of *New Art Gallery Walsall* and *The Hepworth Wakefield*; the promise of a new future personified by their individual architectural showpieces of culture. A catharsis for those condemned as post-industrial, necessitating re-invention for the modern age. On the contrary, the case study of *Het Nieuwe Instituut, Rotterdam* exhibits a cultural piece of architecture (and for architecture) at ease with its city, where its parallaxical identity supplements the city rather than imposing. The aforementioned "broken relationship between culture and the psychoanalytical effects architecture has upon a city's identity" is more relevant than ever.

It is the role of this thesis to expose the extent to which architecture's plateau of consciousness needs a re-appraisal, if it is to successfully serve future communities, functions and cities. A strength of the study lies within its make-up to embrace the complex natures of architecture, the cultural role of the museum and psychoanalysis within identity relationships. Embodying practices that are both reflexive and responsive, new perspectives on comprehending architecture affords for subjective pursuits to remediate one's position to the unconscious *Other* in architecture's objective quality of the *real*. The parallax affords a new perspective for architecture that is grounded in the observation, reflection, unconscious interpretations in psychoanalysis and the catharsis of its supposed "impact" upon place. A *parallaxical identity* forces architecture to determine its relationship to cognitive forces within urban fabrics and the communities who inhabit them.

### ***1.8 Summary***

In this introductory chapter, the author has explained the framework of the thesis and the context the parallax exists within; outlined their interests and the weaving of disciplines across architecture, psychoanalysis, and museology; described a brief outline of the analytical frameworks and the methods to be explored throughout the thesis; and, finally, indicated the aims and objectives of the study and its place within contemporary theory. The remaining chapters are organized as follows. Chapter Two serves as a review of background literature charting the author's definition of the

parallax and its complementary relationship with the other disciplines. Chapter Three charts the triangulated methodology and approaches across the multi-disciplinary approaches involved in questionnaires, interrogations, and the formulating of psychoanalytical diagnosis. Chapter Four, *Questionnaire Feedback*, collates and considers the responses garnered from the questionnaire, and assists in the criteria for the subsequent case studies of *New Art Gallery Walsall*, *Hepworth Wakefield*, and *Het Nieuwe Instituut, Rotterdam*. As a subsection of this chapter, responses collated will also be analysed. Chapters Five, Six and Seven record the case studies findings and diagnosis in line with developed criteria. As a supplement to the chapters, practical and para-architectural responses are documented through individual photo-essays and prose. Chapter Eight's *Analysing the Case Studies*, records and discusses subsequent analysis of the studies, developing upon the parallax and its behavioural representation. Finally, in Chapter Nine, *Dialogues*, a discourse between exploring and diagnosing the framework for establishing parallax will be developed; determining the aim of *what is a 'parallaxical identity,'* while recommending steps to observe parallaxical identities of place. The author also takes the opportunity to muse upon the institution architecturally (see 10.5, *New Perspectives on the role of Architecture upon the Museum*), questioning necessity and alternative visions for the future. As mentioned, throughout the study the reader will encounter documentation of the practical elements created in response to the thesis. These include prose, photo essays (see 6.8, 7.8, and 8.6), and collage. The artefacts within this research will also be presented supplementary to the thesis' position as a critical commentary, where an individual PhD exhibition centred on *Parallaxical Identities* is to be exhibited post-submission. The exhibition's content (in line with the artefacts) questions the role of architecture as a discipline that necessitates para-architectural and psychoanalytic methodologies, whilst also presenting artworks (documented throughout the thesis) in response to the thesis to show audiences how one can feel sense and feel architecture via expected or unexpected parallaxical interventions.

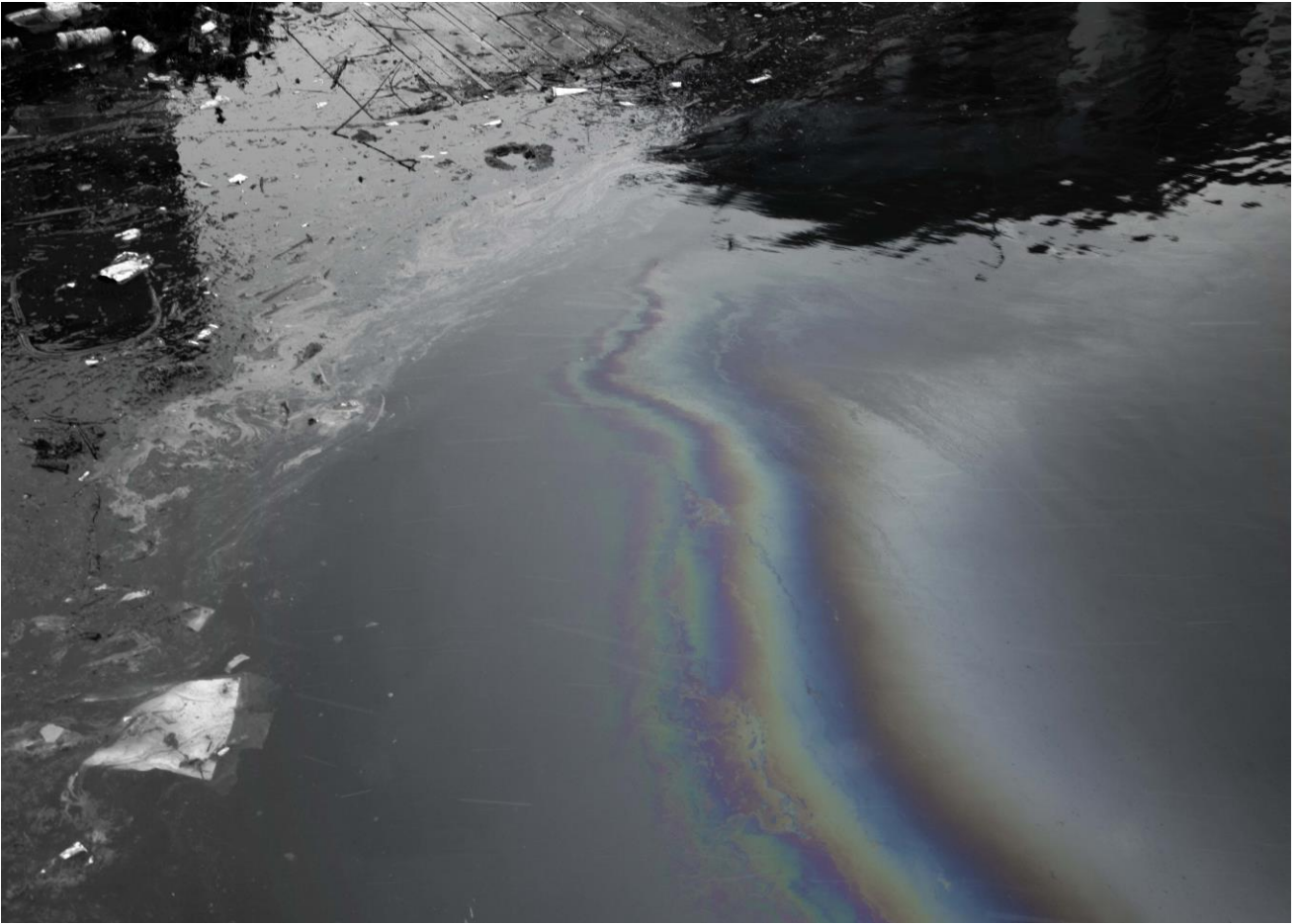


Fig 2.1 Marina adjacent to New Art Gallery Walsall, taken January 2017. © *Louis D'Arcy-Reed*

## **Chapter Two: Background Literature**



## 2.1 Krauss in the Museum

“Architecture is much less a tangible object than a phenomenon, a situation within an ever-expanding horizon that at times verges on the limits of the knowable” (Martin-McAuliffe and Weadick 2012). In the case of this thesis, the interest beyond architecture and the engagement within strands of museology and psychoanalysis share the capacity to foster stronger interactions between disciplines. Each strand lends its theoretical grounding as rich disciplines to begin to construct the evidence base supporting the posited parallaxical identities; it also drives the discourse of critical commentary and recommendations. Where the research aims to translate theory and practice in order for those future city makers and architects of our cultural sphere to reflect upon the psychological demands the agency of architecture places among communities, an interaction between the concepts and work of psychoanalysis and those of architecture (Rendell 2016) begins with an understanding of how the art museum, the thesis’ *institution*, has evolved.

According to Bishop, writing in 2014’s *Radical Museology* (p 5), the last polemical text to be written on museums of contemporary art by an art historian was *The Cultural Logic of the late Capitalist Museum* by Rosalind Krauss, written for *October* in 1990. For the purpose of the thesis’ background, not only Krauss’ essay serves as an interesting position to begin to weave the strands of each disciplines, but also builds upon Krauss’ position as an art historian with an intermediary insight on how arts display, and museum ideologies have progressed. Written at a time when perspective on the 1980s had started to interrogate the influence of money and technology upon culture, Krauss describes “mass markets, rather than art markets, and with simulacral experience rather than aesthetic immediacy” (Krauss 1990, p 17), and museum ideologies wrestled between conventional display of paintings, and the postmodern thirst for a multiplicity of genres, disciplines and Minimalist discourse (recall Krens and marginalised oeuvres). Krauss herself began writing on the arts since 1965, across the biggest journals, and co-founding *October* magazine, a peer-reviewed journal seen as “an influential vehicle for the debate surrounding the emergence of postmodernism and New Historicism in 20th-century art-historical studies” (Encyclopaedia Britannica Inc. 2019). Where the majority of her critiques have remained in the USA (European works are spoken about within American institutions, and her 1990 essay a particular reference to the *Musee d’Art Moderne de la Ville de Paris*), she has given a voice to arts criticism following the Postmodern and capitalist boom of arts in America. Krauss has also explored psychoanalysis within her criticisms, leaning towards Lacanian theories of the unconscious (see (both 1993) *Cindy Sherman: 1975–1993* and *The Optical Unconscious*).

Whilst Krauss' essay speaks fluently about the internal dimensions of the gallery and the objects within it, it also acts as an excellent condenser to consider how conventions in style, fashions, vernaculars, and technologies prevalent to the urban fabric, have morphed our understanding of what the institution could be, and the role it plays within culture. The essay, with a tongue-in-cheek reference to Fredric Jameson (he later published *Postmodernism, or the logic of late capitalism* in 1991, where Krauss references the 1984 article the book stemmed from), mirrors the stance that traditional ideologies are becoming replaced through Postmodernist concerns, and surmises the museum becoming subject to late capitalist culture. In a 1990 visit to the *Musée d'Art Moderne de la Ville de Paris* and the then proposed site of *Mass MoCA*, Krauss noted the shifting dynamic in the viewing of contemporary art, relegated by the gallery's architecture. As Bishop states, "unanchored hyperreality of its architectural container, producing efforts of disembodiment that, in her view, correlated to the dematerialized flows of global capital" (Bishop 2014, p 5).



Fig 2.2 Interior, *Musée d'art Moderne de la Ville de Paris* © Sailko

Although Krauss' essay could position this research to begin a study grounded in museology and gallery studies (like Bishop has), it is considered that the external *hyperreality* of the container itself lends itself to position the research beyond the constraints of internal space, one that focuses outwards and into the urban fabric. Where the gallery space has its own conceptualizations tied intrinsically within the subject of museology, most notably Brian O'Doherty's *Inside the White Cube* (1986) has fashioned its own wave of studies that continue in parallel to contemporary art and architecture, this thesis will stray from gallery-specific dimensionality and atmosphere, but touch, rather, upon the museological role of the institution and its relationship to architecture and psychoanalysis.

Krauss' essay also highlights the *hyperreal* move of art markets restructuring the aesthetic original, either to change it into "an 'asset', (...), or to normalize a once-radical practice of challenging the very idea of the original through a recourse to the technology of mass production" (Krauss 1990, p

6), and therefore, the development of the *hyperreal* and *container* experience of viewing art fostered by the wealthy art market (see 1.4) This is somewhat of a loaded idea the author of the thesis will begin to unpack. In her essay, Krauss recalls a remark from sculptor Tony Smith. Smith is describing a ride in the early 1950s along the *New Jersey Turnpike* when it was still unfinished. He is speaking of “the endlessness of the expanse, of its sense of being cultural, whilst being completely cultural but totally off the scale of culture. It was an “experience,” he said, “that could not be framed, and thus, (...) revealed to him the insignificance and ‘pictorialism’ of all painting” (Krauss 1990, p 6).

Pictorialism as its own concept was rife during the art world’s pre-occupation with the then prevalent, Modernist turn (circa late 1950s-80). The art critic and humanities professor Michael Fried extended his own view of pictorial modernism throughout his career. Most importantly for the context of the research, his 1967 essay, *Art and Objecthood*, positioned modernist painting’s fight to remain relevant against the new Minimalist Sculptures of the time (Donald Judd, Robert Morris, Anthony Caro among others) and its supposed ‘objecthood’ (Fried 1967). Fried’s essay later went on to become integral in performative developments within museological discourse.

Objecthood, or, “the condition of non-art” (Fried 1998, p 152), builds upon Clement Greenburg’s assertion “the borderline between art and non-art had to be sought in the three-dimensional, where sculpture was, and where everything material that was not art also was” (cited in Fried 1998, p 152). To Fried, “modernist painting has come to find it imperative that it defeat or suspend its own objecthood, and that the crucial factor in this undertaking is shape, but shape that must belong to *painting* – it must be pictorial, not, or not merely, literal” (Fried 1998, p 151). Where such an argument takes hold however, and referencing Smith’s viewpoint, is Fried’s subsequent position and answer to Minimalist demands upon space, and their own inherent ‘pictorialist’ qualities within artistic and museological ideologies. Suggesting there was a “sharp contrast between the literalist espousal of objecthood (...) and modernist painting’s self-imposed imperative that it defeat or suspends its own objecthood through the medium of shape” (Fried 1998, p 152-3). His later answer was to determine that the discourse promoting Minimalist sculpture and Smith’s “insignificance and ‘pictorialism of all painting’” (cited in Krauss 1990, p 6) was that, “the literal espousal of objecthood amounts to nothing other than a plea for a new genre of theatre, and theatre is now the negation of art” (Fried 1998, p 153). Such concern recalls Krauss’ *hyperreal* environment for art, framing an experience of spectatorship; such a perspective was to alter museological viewing habits going forward, and the fiscal powers were to remain pivotal in subjugating art to ‘non-art and objecthood’ (Fried 1967).

## 2.2 Exposing Parallax

Here we can make a leap to the work of Žižek and begin to introduce the concept of the *parallax*. In *Looking Awry* (1992), Žižek talks of *Alfred Hitchcock's* famous 'framing' of tracking shots within his films, where instead of reproducing scenes of trauma through conventional 'zooming', Hitchcock demonstrates an *inversion* of the expected tracking shot. In *The Birds* (1960), instead of slowing down, he drastically *speeds up*; with two abrupt cuts, each bringing us closer to the subject, he quickly shows us the corpse's head. "The subversive effect of these quickly advancing shots is created by the way in which they frustrate us even as they indulge our desire to view the terrifying object more closely" (Žižek 1992, p 93). Is this not an experience Smith was alluding to in a distanced and *hyperreal* sense of speed? As Smith is confronted with the expanse of the turnpike, the speed of his travel and the insignificance of painting? Has Krauss not alluded via Smith, the relationship between the container of the contemporary arts centre, and the content, or culture, it houses? By extension, such transformation of the gallery's reality into *hyperreality*, or the aesthetic over the asset, echoes the larger scale issue; the cultural artefact encased in showpiece architecture.

In the case of Smith, confronted by his journey along the removed culturally, but still cultural, *New Jersey Turnpike*, suffers an *inversion*, he is speeding towards a realisation, one of *pictorialist* insignificance in painting; art becoming an *asset*. The important note psychoanalytically is that, Smith has begun to frame a reality. To examine this further Žižek refers to Jacques-Alain Miller (also a psychoanalyst of Lacanian principles, who incidentally translated many of Lacan's lectures) who determines, "it is precisely *because* the object *a* is removed from the field of reality that it frames it" (cited in Žižek 1992, p 94). For the purpose of the thesis, *objet [petit] a* is embodied by the contemporary art centre, and illustrates Lacan's thesis that "the field of reality rests upon the extraction of the object *a*, which nevertheless frames it" (cited in Žižek 1992, p 94). A reality that externalizes the art as commodity; one that we can relate to the contemporary arts centre. Even though Krauss does not make this assumption in her essay (framed by Krauss as a flippant remark by Smith), one can apply Žižek's schema upon the schema within Smith's journey, "by moving away from the side of reality, we find ourselves suddenly alongside the real whose extraction constitutes reality" (Žižek 2011b, p 275). The contemporary arts centre enacts itself as an *inversion* upon our cultural *frame*. This *inversion* subjects a *hyperreality* of culture on *culturally* accepted space of the city. Recall the effect upon architecture post-Bilbao (see 1.4) and New Labour's drive to revitalise post-industrial centres. While perceived as noble and a benefit for the future, cities now faced a *hyperreal*



state of place, where the asset compounded itself across culture, architecture, and the redetermined urban fabric. An asset for place, the *inversion* upon fabric enacts *hyperreal* environments to form.

However, it is important to appreciate that Krauss' work heavily links towards a *Minimalist* leaning,

*...has reshaped the way we, as late twentieth-century viewers, look at art: the demands we now put on it; our need to experience it along with its interaction with the space in which it exists; our need to have a cumulative, serial, crescendo towards the intensity of this experience; our need to have more and at a larger scale.* (Krauss 1990, p 7).

Doesn't this mirror again the barrage of arts architecture in the late 1990s, and the birth of the superstar architects - *the star architects* - to produce an intensity of experience? Even in 2009, Nikolaus Hirsch, curator, artist and professor of architecture, describes the conventional orthodox museum institution as a stable axis of cultural engagement, but also recognises the field for institutions to alter their approach within their urban frameworks;

*Institutions identified with the traditional kunsthalle model define a highly controlled environment: a hermetically closed and neutral interior in a stable architectural framework. (...) Spatially unstable institutions, on the other hand, aim for a fusion with their urban everyday surroundings. They are defined by flexible, dynamic borders and temporarily adopt existing territories and spatial vacancies in the city, however, of turning into event-based activities under the premises of neoliberal deregulation.* (Hirsch 2009, p 3)

Krauss' leanings drive a particular strand to this thesis; an area that begins with *Minimalism* altering the methodology of the institution in its display and viewing habits leading to hyperreal containers, and arrives at Žižek's *parallax*, where an opportunity exists to interrogate postmodernism's effect on the arts institution architecturally. Recalling an interview with Thomas Krens, the then *Guggenheim* director who had a similar experience to Smith's earlier Turnpike revelation, but this time on the Autobahn outside of Cologne. Where Minimalist design, contemporary arts and architecture had begun their own discourse, "namely, the desire to erode the old idealist notions about creative authority" (Krauss 1990, p 8), the Minimalist turn in museology was changing upon entering the 1990s, expanding upon Krauss' (1990, p 7) own witnessing of "The synchronic museum (...) would forego history in the name of a kind of intensity of experience, an aesthetic charge that is not so much temporal (historical) as it is now radically spatial, the model for which, in Krens's own account, was, in fact, Minimalism." For Krens, the autobahn journey had revealed an embracing of the work as an

asset to be focused upon and altering the methodology of the institution in its display and viewing habits leading to hyperreal containers. “Having just seen a gallery made from a converted factory building, he was driving by large numbers of other factories” (Krauss 1990, p 7) and “conceived these spaces in his own neighbourhood of North Adams” (Krauss 1990, p 7), Massachusetts. After such a revelation, he implemented such methods in his Guggenheim role, later assisting in the Guggenheim Bilbao’s satellite-status (see 1.4) and the eventual construction of MASS MoCA, later in 1999. Krens had decided the future of art institutions into the turn of the century was to “select a very few artists from the vast array of modernist aesthetic production and to collect and show these few in depth over the full amount of space it might take to really experience the cumulative impact of a given oeuvre” (Krauss 1990, p 7). Krens also proclaimed that such a journey, “announced an entire change in (...) *discourse* (Krauss 1990, p 7); that of museum ideologies from its collections, its curation, and most importantly, the museum container, or, architecture.



Fig 2.3 *Mass MoCA, MA.* © N-Lange.de

This *shift* towards a complete re-structuring of space and ideology away from the conventional museological display is echoed by Lampugnani, “where Minimalism's *restraint* appears to suggest that the new generation of art museums will inevitably place themselves at the service of art” (Lampugnani 2002, p 257). Minimalism however, presented the institution with a new schema for its curation, rejecting the traditional collection, and embracing a programme of selected works or touring exhibitions, “where sightlines are always focused on the future; the ultimate aim is to disrupt the relativist pluralism of the current moment, in which all styles and beliefs are considered equally valid...” (Bishop 2014, p 23). Krauss indeed mirrored this concept, noting that,

*Minimalism denies the work of art as an encounter between two previously fixed and complete entities; on the one hand, the work as a repository of known forms - the cube or prism, for example, as a kind of geometric a priori, the embodiment of a Platonic solid; and on the other, the viewer as an integral, biographically elaborated subject, a subject who cognitively grasps these forms because he or she knows them in advance.* (Krauss 1990, p 8)

And also when discussing the essay's initial visit to the *Musée d'art Moderne de la Ville de Paris*, Krauss (1990, p 3) notes Suzanne Pagé's (director of the institution at the time) conscious description of the Minimalist space serving as "the burnished neutrality necessary to function as background to these [Dan] Flavin's and [Carl] Andre's and [Robert] Morris(es)." Again, a reference to hyperreal environments for art, and Fried's demands of the works into 'objecthood'.

Although Krauss speaks again on Minimalism *within* the gallery, this can also be extended outwards to the architectural volumes that Krens envisioned. After all, is architecture not an art - appropriating Le Corbusier's words in *Vers une architecture (1927) - of light, play and form?* The viewer is affected in the same manner through architectural typologies. An area of Krauss' essay speaks of Bourdieu's cultural competency (1985), where institutional recognition facilitates the conversion of cultural capital into economic capital, in other words, cultural *assets*, and the field of *phenomenology*. There is a distinct relationship between object (*artwork*) and subject (*viewer*), which can easily be replaced with architecture as the artwork; the internal functions of institutional space also transmit themselves upon an arrival, or encounter of the building. Duncan's *well-furnished state*, Smith's *pictorialism* upon *inversion* all expand upon this notion and support the theory of institutional capital. However, this is a capital of intervention *creating* parallax. Before elaborating on the parallax further, it is important to review the field of *phenomenology* in order to place this thesis within *psychoanalysis*.

### **2.3 From Being to Observation**

Krauss was aware of Minimalism's logic that its fundamental desire to erode the old idealist notions about creative authority, was also to restructure the very notion of the viewing subject (1990, p 8) in relation to encounter. For any subject to begin to question the experiential nature *in* observation, we must consider the space one inhabits. The phenomenologist Maurice Merleau-Ponty describes his own system of experience as,

*...not arrayed before me as if I were God, it is lived by me from a certain point of view; I am not the spectator, I am involved, and it is my involvement in a point of view which makes*

*possible both the finiteness of my perception and its opening out upon the complete world as a horizon of every perception.* (Merleau-Ponty 2010)

There is a lived *bodily* experience here, where perception is *encountered* within space, but holds internal cognitive conceptions. This is an idea that can be informed upon by Bourdieu's capital, but is also an idea that accords heavily within architecture and urban design. In Postmodernist architecture, a phenomenological typology continues, where the semantic nature of buildings within a centre contain symbolic meaning. According to Hal Foster (2013, p 8), this was displayed through "...the "double functioning" of postmodern design – "allusion" to architectural tradition for the initiated, "inclusion" of commercial iconography for everyone else." Charles Jencks (2015) furthers this by describing a common motif seen in Postmodernist architecture - the criteria of iconicity, as containing 'alluded metaphors.' These are *familiar* to spectators, as Jencks notes, "people will go on being incorrigible and understand by style the usual things: primarily, the similarities and rhythms of form, construction and building materials; secondarily, the communication of a strong, convincing character or mood; and third, some spirit and associative metaphor" (Jencks 2015).

It is also a by-product of our Postmodern societies, where Postmodernist architecture is both a relatable subject in terms of its functionality of construction [Real] and conveyance [Symbolic], but also relatable in terms of its prominence, or positionality within an urban fabric between *the object* and *the subject* [Imaginary]; Lacan's *Master Signifier* relationship (Žižek 2011b, p 246).

This statement can also be reinforced by Jean-Francois Lyotard in *The Postmodern Condition*. Upon discussing postmodernism's offering of artistic and literary research, Lyotard states that,

*...first[ly], are relative to subjects which exist in the eyes of the public they address, and second, works so made ("well-made") that the public will recognize what they are about, will understand what is signified, will be able to give or refuse its approval knowingly, and if possible, even to derive from such work a certain amount of comfort* (Lyotard 2010, p 76).

Although Lyotard's quote is firmly rooted in his wider dissemination of the power of postmodern capital, he later states that the "interpretation which has just been given [the above quotation] of the contact between the industrial and mechanical arts, and literature and the fine arts is correct in its outline, but it remains narrowly sociologizing and historicizing" (Lyotard 2010, p 76). Such an interpretation can also be levied towards postmodernist architecture, alluding to Krauss's observations on the museum space being altered, or even Lacan's thesis that "the field of reality rests upon the extraction of the object *a*, which nevertheless frames it" (cited in Žižek 1992, p 94); i.e.,

one could propose that the extraction of the object through the postmodern capital of the hyperreal environment, only seeks to marginalise the unconscious and historicised-competency in engaging within the institution, and Lyotard's argument begins to expose the wider spectre of postmodernism on architectural *functionality*.

Lyotard's initial quote (page before) presents what could be seen as *purely aesthetic considerations*, the 'imaginary,' or experiential dimension, highlighted through the phrase, *knowing approval*. *Does this architecture exist within a space? - An awareness between subject and object?* The imaginary, not specifically acknowledged by Lyotard, exists purely through a presence within a shared space, which, in this thesis' scope, is the city's urban fabric. Lyotard also futhers an interesting discussion here regarding 'reality,' in light of his unacknowledged imaginary, where,

*The objects and the thoughts which originate in scientific knowledge and the capitalist economy convey with them one of the rules which supports their possibility: the rule that there is no reality and less testified by a consensus between partners over a certain knowledge and certain commitments* (Lyotard 2010, p 77).

Henri Lefebvre's *The Production of Space* (1974) can be used here to expand Lyotard's touching upon reality and the imaginary, but this time, within an urban planning scope. "The triad of perceived, conceived and lived space, as well as the 'translation' of this triad into 'spatial terms', resulting in his second triad of spatial practices, representations of space, and spaces of representation" (Lefebvre 1991, p 42).

In phenomenology, the subject is both aware of the object, but affected by it also. A bond between subject-space-object extends to the subject occupying a space where an object demonstrates a subject. A shared inhabiting of the space, or in this thesis' case, the city, creates a synonymous agreement between subject and object; a lived *bodily* experience takes place which draws upon Heidegger's concept of *Dasein* (See also interlude 1 - *Present at Hand*, 2016), the main feature of human existence and the knowing of our own existence (Heidegger 2000). However, it is because of the subjects *subjectivity* that this thesis will reject phenomenological constructs where, borrowing from Lorens Holm, "the field of phenomenology reduces itself to a base concept, which constructs space from subjective experience" (Holm 2010, p 9). And for Fredric Jameson, "If the body is in reality a social body, if therefore there exists no pre-given human body as such, but rather the whole historical range of social experiences of the body... then the 'return' to some 'natural' vision of the body in space is projected by phenomenology comes to seem ideological, of not nostalgic" (cited in Cunningham 2011, p 45). Cunningham reinforces phenomenology's failings, citing "that the phenomenological is

thus *always* implicitly naturalizing, an ideological elision of the historical, social and technical conditions that actually determine the ‘body in space’ (Cunningham 2011, p 45). For Sean Homer, Lacan, who ‘was philosophically speaking a phenomenologist’ (2005, p. 19) towards the end of his career, he transferred phenomenological notions of ex-sistence and nothingness from the realm of consciousness to the unconscious (Homer 2005, p. 20). In other words, the process of thinking about an object and the object itself are mutually dependent (Homer 2005, p. 20) and does not do enough phenomenologically as the realm of psychoanalytic inquiry, for its focus is not only the conscious, but the *unconscious, too*. Bollas (2009, p 32) also suggests as such by stating, “Cities *are* rather unconscious processes. There are so many competing functions, aesthetics, local interests, and economics, each element influencing the other, that a city is more like the seeming chaos of the unconscious mind.”

To that extent, one can also say that subjectivity is worked through different formats and aesthetic programmes corresponding to the history of style and the inventions of technology (Holm 2010, p 9). An example of this is iconicity. To clarify further, an architectural icon is imbued with a special meaning that is symbolic for a culture and/or a time, and this special meaning has an aesthetic component (Sklair 2008, p 180). Communities’ locus within a city is dependent on its architecture and with the introduction of an icon; one can draw links to symbolic buildings and meaning. For Holm, “the development of architecture becomes the working through of the relations that structure the psyche - inside/outside, transparent/opaque - in the less fraught media of architectural space” (Holm 2010, p 10). Where our unconscious is a key component of *psychoanalytical studies*, phenomenology is a conscious aspect of our psyche and one that wrestles Merleau-Ponty’s perceptive state of mind and architecture’s *effective* qualities; an area echoed by Foster (2013 p 209), “who states that in phenomenology the world is bracketed in such a way that what is primary in our experience comes to the fore.”

Krauss’ essay also develops a particular area of interest that expands beyond phenomenology and into psychoanalytical parallax. Art institutions shifted their programming and typologies in the wake of a Minimalist approach, one fostered by Krens and his influences. However, Krauss notes that,

*...those projects [Le Corbusier’s *unités d’habitation* and those of the International Style] simultaneously destroyed the older urban network of neighbourhoods with their heterogeneous cultural patterns, they prepared the ground precisely for that anonymous culture of suburban sprawl and shopping-centre homogeneity that they were specifically working to counter* (Krauss 1990, p 12).

The rejection of collections in favour of select works, and the *pictorialism* quality in the artworks would seek to mirror Postmodernist values and an aestheticisation of space, yet Krauss has highlighted a key paradigm in viewing the building typology of the contemporary institution, “A derealized subject; a subject that no longer does its own perceiving but is involved in a dizzying effort to decode signs that emerge from within a no longer mappable or knowable depth” (Krauss 1990, p 12). Krauss’ earlier statement on the compensatory nature of institutions to an increasingly isolated demographic is an interesting paradox here, but one that can be articulated further by Fredric Jameson in *The Political Unconscious*.

*That real social contradictions, insurmountable in their own terms, find a purely formal resolution in the aesthetic realm, where the production of aesthetic or narrative form is to be seen as an ideological act in its own right, with the function of inventing imaginary or formal ‘solutions’ to unresolvable social contradictions. (Jameson 2002, p 64).*

#### **2.4 Defining the psychoanalytical parallax**

In Žižek’s *Living in the End Times*, one can formulate the notion that in bourgeois societies, there is a split between formal-legal equality sustained by the institutions of a democratic state, and class distinctions enforced by the economic system (Žižek 2011b, p 254). In the Postmodern museum, exemplified by *Tate Modern* and *Centre Pompidou*, the apparatus is multiculturalism, seen in the contemporaneity with global diversity; its structure of mediation is marketing, addressed to the multiple demographics of economically quantifiable ‘audiences’ (Žižek 2010). An ideal that one could argue as being ‘a kind of Utopian gesture’ (Krauss 1990, p 9).

*Postmodernism’s penchant for a multitude of space systems, aesthetic multiplicity and segregation between public and private within ever expanding, cosmopolitan and capitalist economies have resulted in dichotomies within architecture. When a building embodies democratic openness [the contemporary art institution], this appearance is never a mere appearance - it has a reality of its own, it structures the way individuals interact in their real lives. (Žižek 2011b, p 254)*

It is plausible to relate the commodification of the gallery here; however, contemporaneity is characterised by antinomies and asynchronies: the simultaneous and incompatible social inequalities, differences that persist (Smith 2009). Such observations support Hirsch’s (2009) demands upon the institution. The *utopian ideal* enacted in the demographic nature of architecture allows a hierarchical order to materialise, underlying institutional goals of a state. Žižek builds on this notion by suggesting

that it is not only the fantasy embodied in the mute language of buildings can articulate the utopia of justice, freedom, and equality betrayed by actual social relations; this fantasy can also articulate a *longing for inequality*, for a clear-cut hierarchy and for class distinctions (Žižek 2011b, p 55). This can be demonstrated through the application of psychoanalysis as proposed by Tim Martin (2016).

However, this is not the crux of Žižek's hypothesis. He posits that contemporary cultural institutions effectively

*...try to impose themselves as architectural zero-institutions: their conflictual meanings cancel each other out, (...) - their meaning is to have no meaning, to be islands of meaning in the flow of our meaningless daily existence (Žižek 2011b, p 257).*

One could begin to view this psychoanalytically where notions of unconscious projection or the transference of feelings are projected to alleviate conflicts or social disparity. Expanding upon this, the architect Alejandro Zaera-Polo of *FOA*, notes a social antagonism with the building which embodies both the building and the image it presents; "Institutions cannot simply rely on performances themselves to provide a sufficient attraction; the building must create an 'experience' and a 'sense of place' for its demanding audience" (Zaera Polo 2008). Again, *experience* and *place* come into view, echoing Krauss. However, this is important in order to understand the parallax's multiple perspectives and the effects it can have on the multiplicity of viewpoints upon the institution. One could suggest that an invisibly cloaked, spatial form of identity and desire surrounds us at all times, one can apply psychoanalytic clinics to such institutions, thereby understanding the diagnosis across certain clinics (neurotic, perversion and psychotic - see also 3.6) and the parallaxial gap between architecture and community. Žižek even hypothesizes that the parallax gap *is* the inscription of our changing temporal experience when we approach and enter the building (Žižek 2011b, p 245).

For Nadir Lahiji, Žižek's argument is both dialectical and political: it is precisely this *gap* that provides the undecidable space where class struggle can be staged (2009, p 13) However, Žižek makes a leap into parallax which is unexpected, and constitutes a new line of enquiry, which is important to note, but not this thesis' focus. Earlier in Žižek's oeuvre, he talks of parallax being exapted through the process of architectural antagonism. Using the movies *The Shining* (1986) and *Psycho* (1960) as famous examples, the incommensurability between protagonists and architectural environments highlights the parallaxial nature of architecture. The hypotheses in *The Parallax View* and *Looking Awry*, is that all tension and trauma could be resolved for Norman Bates (*Psycho*'s antagonist), through a 'short-circuit,' synthesising modernist hotel and the Gothic mansion *a la* Frank Gehry, or Postmodernist zero-institutions. In later works, he identifies the notion of *spandrels* in



architecture, which emerges with the assertion of the gap between skin and structure - an unexpected interstitial space (Žižek 2011b, p 275). Elaborating further, these “‘interstitial spaces’ are thus the proper places for utopian dreaming - they remind us of architecture’s great political-ethical responsibility” (Žižek 2009a, p 11). However, it has been noted by Lahiji (2009, p 16) that this should by no means be conceived as a third space, empirically given to experience, opened in the division between skin and structure.

Lahiji raises an important point to be stressed upon; where the utopian ideal of architectural intervention occurs between exterior and context, and is better expressed through Žižek’s explanation of ‘democratic openness’ mentioned earlier. While Žižek furthers his thesis to the level of spandrels, he does not avoid the worn out division between interiority and exteriority (Lahiji 2009, p 17). Žižek’s parallax through politicization of its envelope and meaning, resolves to expose the *ideal-ego* of architecture; that is, how at the imaginary level, it likes to project an idealized image of itself, to present a likeable image to the outside (Lahiji 2009, p 17). However, ultimately, Žižek seeks to expose the *ego-ideal*. By addressing within the research, the *ego-ideal*, contemporary architecture becomes the vehicle for cultural consciousness, reducing the (parallaxical) gap of the *Other*. Zaera Polo can be used to support this claim, believing “architecture is a ‘social construct’, a cultural fabrication and an embodiment of political concepts” (Zaera Polo 2008). If an architectural intervention is recognised as a solution to ongoing issues - political, cultural, fiscal, and social - does not such a decision imply an *ego-ideal* to resolve a parallaxical gap? This enables the research to take a step back and into Žižek’s proposed *gap* and interrogate the *meaning/non-meaning* of such architecture, enabling analyses on the socio-political spectrum, but also evaluating what drives incommensurability.

### ***2.5 Meaning, non-meaning, and incommensurability***

Zaera Polo does begin to make this leap architecturally; however, his focus in *The Politics of the Envelope* deals primarily within typologies of the envelope. A domain of architecture that lends itself, to certain representations and functions, which can be linked to certain social and political effects (Žižek 2011b, p 263). This is an important area of interest as it not only deals with architectural and design decision-making, but also mirrors the effects of the parallax and is an area that is suitable for case study criterion. As Zaera Polo states, “the envelope operates also as a representational device in addition to its crucial environmental and territorial roles. The building envelope forms the border, the frontier, the edge, the enclosure and the joint: it is loaded with political content” (Zaera Polo 2008, p 77). Again, this not only aligns thinking in terms of socio-political thought, but it supports

*parallaxical incommensurability*. Consider the envelope and its locale to its community; postmodernism's affection for adornment, multiplicity of functions, new technologies and varied stratagems across business, government, civic, housing and infrastructure become loaded decisions for architects.

*The envelope has become the last realm of architectural power, despite the discipline's inability to articulate a theoretical framework capable of structuring its renewed importance. Mobilizing a political critique of the envelope capable of addressing its multiple attachments and complexities may enable us to frame architecture not merely as a representation of the client, of a certain political ideology or an image of utopia, but as an all-too-real, concrete, and effective political agency able to assemble and mediate the interests of the multiplicities that converge on an architectural project. (Zaera Polo 2008, p 79).*

Zaera Polo's assumption is one that Žižek expands upon and links us back to the socio-political power of such art institutions. Zaera Polo asserts that the envelope is distinct in four categories; the horizontal, the spherical, the vertical tight-fit and the vertical slim-fit (Zaera Polo 2008, p 79). To which we can categorise shopping malls or airports as horizontal, arts centres or civic functions as spherical, mid-rise residential or office as vertical tight-fit and conventional 'high-rise' as vertical slim-fit. The thesis' focus most closely resembles the 'spherical' envelope typology. Where the building's envelope functions as a 'cultural mediator,' autonomous political representations are materialised in full view of its surrounding community, akin to Krauss' notion of becoming a *derealized* subject (Krauss 1990, p 12).

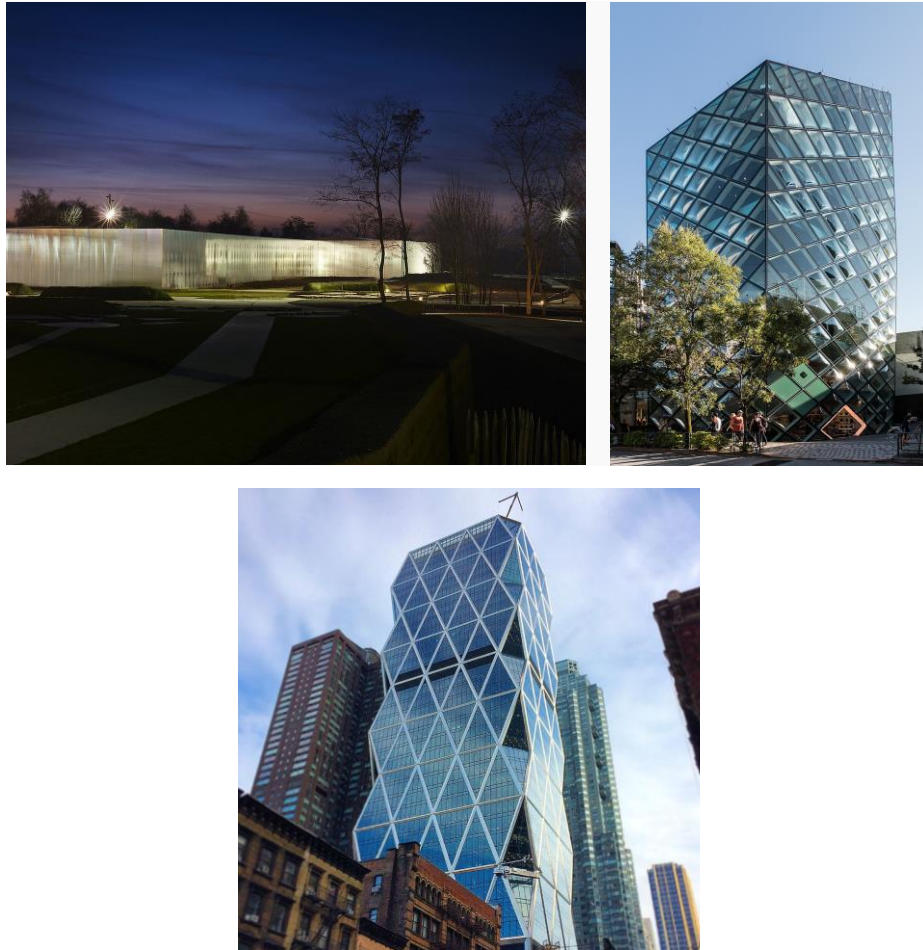


Fig 2.4 Zaera Polo's envelope typologies (*clockwise from left*); SANAA designed *Louvre Lens* – horizontal (© Julien Lanoo); *Gucci Store*, Tokyo – Spherical/tight-fit (© Kakidai); *Hearst Tower*, *Midtown Manhattan* – *High-rise* (© Justin.A.Wilcox).

## 2.6 Derealized ego, ego, and ego

The derealized state of the museum in the city affords the ego-ideal and ideal-ego to exist, but also presents a third quality: superego. The desire to impose superego by providing a false semblance of a nice life which obliterates the truth (Žižek 2011b, p 273), can present itself in terms of a derealised subject, however the effect it has upon cities compounds upon unconscious and conscious interpretations. For example, concepts of the ideal-ego (idealised view of how we wish to be perceived) and the ego-ideal (the agency I wish to impress with my ideal-ego image, the ideals I try to follow) escalate to the superego where one adheres to the same agency, but with the side-effecting qualities of becoming vengeful, sadistic and guilt inducing. This is a prescient quality in urban fabrics.

City life involves a fundamental duality: it has the potential to sustain different individual life experiences and to relate them in modes of shared experiences that take the form of city life (Netto

2017, p 88). The duality in the urban fabric is echoed by Jane Rendell who describes it as “a spatial construction, but also a temporal process as a ‘setting as place’” (Rendell 2017, p 119. If such duality is implicated by a derealisation of its setting (in this case, the context of the city), which is present and observed within the setting, *the city*, acting as a conduit for shared experience related by environments of temporal and spatial dimensions, we can begin to subscribe to the notion that identity becomes unconsciously determined. However, if the concepts of ideal-ego, ego-ideal, or superego, are projected by architectural intervention, the unconscious demands placed upon its context and communities become powerful tools in a city’s duality. The temporal and spatial realms face transference; mirror the more sinister domains of neuroses and suspicion, recollecting elements of Žižekian parallax; incommensurability, class-struggle, and the socio-political envelope. Yet, the clinics of ideal-ego, ego-ideal, and superego, each operate in their own ways through carefully designed modes and reveal themselves under analysis. In the instance of architecture, the clinics have differing qualitative effects depending on the design stage. For example, architect’s motivations may lie in the ego-ideal, but are interpreted as superego. Therefore, the relationship between architecture, unconscious demands, and the parallax, operate in not only a derealized method, but also one that ultimately places itself within Postmodernist praxis. The setting that Rendell presents is our arena to analyse and diagnose, and, within such setting, Rendell posits that allowing the political unconscious to surface demands engaging with the psychic dimension of architecture (2017, p 226). Recall Žižek’s mute language of buildings, or Martin’s examination of architectural methodologies in psychoanalysis; supplementing the three aforementioned clinics for diagnoses upon the contemporary museum architecture affords for an ‘analytic object’ (Rendell 2017, p 226) to present itself. The derealised object is the object to be interrogated, and determined in an object-relational setting. A mirroring of the art museum’s turn to Minimalism and commodification raised by Krauss; a world of simulacra, of multiples without originals (Krauss 1990, p 10).

### ***2.7 Architectural Parallax***

Extending this concept further, Krauss (1990, p 14) notes that, “in place of the older emotions there is now an experience that must be properly termed an ‘intensity’ - a free-floating and impersonal feeling dominated by a peculiar kind of euphoria.” Whilst one can apply this concept to the act of viewing art, and the experiential nature of being witnessed in phenomenology, Krauss’ statement extends to parallax; however, not the psychoanalytical parallax of Žižek, but of architectural parallax noted by Peter Collins and Steven Holl. The architect-historian Peter Collins first sought to study the parallax in 1968 seeing parallels between Baroque architectural explorations of space and a reversal in Modernist architecture of the time.

To Collins, parallax was an architectural condition experienced directly by a visitor to a building, “whereby an apparent displacement of objects occurs when the point of observation changes,” an experience he liked to illustrate with interior photographs (cited in Adams 2005, p 22). In order for the change of perspective to occur through this shift in position, Collins insisted on an initial or originating position (Adams 2005, p 22). Here we raise the importance of a spatial change occurring, or a series of dislocations. Buildings that morph in a dynamically shifting mode exacerbate parallax and extend them through features that hang overhead, or as visitors move upon or beside. For Collins (1998, p 292), parallax occurs in every large space containing rows of free-standing columns, and must have produced particularly striking effects. Upon encountering the movements between space and time within such environments afforded Collins (1998, p 292) to suggest that “the visual effects usually referred to as Space-Time, Fourth-Dimensional, and so on, *are nothing more or less than modern developments of the exploitation of effects of parallax.*” In such modern exploitations, he noted a reversal of parallax by Modernists such as Mies van der Rohe or Walter Gropius; however, it was Le Corbusier’s work that displayed exploitation of the parallax best. The *Villa Savoye* was “*hollowed out*; the building is self-contained but space burrows in rather than spilling out in separate parts” (Collins 1998 p 24). Such reversal implied the irrational and unexpected forms within the building; a kind of anti-architecture where gardens are inside, or walls on colonnades (Adams 2005, p 22). Collins later suggests that the parallax’s most striking development is in the use of high towers which change their apparent relationship as one moves round the building (Collins 1998, p 293).



Fig 2.5 *Villa Savoye*’s interior, enacting Collin’s parallax reversal. © Netphantm

The parallels between Collins and Žižek’s parallax emerge as strong contemporaries in terms of their transcendental qualities, where the concept of space-time is a quality that extends into the position where “subject and object are inherently ‘mediated,’ so that an ‘epistemological’ shift in the subject’s

point of view always reflects an “ontological” shift in the object itself” (Žižek 2009b, p 17). Also aligns itself with Lacan’s master-signifier triad of the real-symbolic-imaginary,

*First, there is the reality of the physical laws one has to obey if a building is to stand up (...). Then there is the symbolic level: the (ideological) meanings a building is supposed to embody and convey. Finally, there is the imaginary space: the experience of those who will live or work in the building - how does it feel to them? We might argue that one of the defining features of Postmodernism is the autonomization of each of these three levels: function is disassociated from form and so forth. (Žižek 2011b, p 246)*

One can begin to disseminate the space-time relationship as an effect within parallax, where there is a certain continuum between individual fantasy and social or collective imagination (Määttänen 2003, p 14). The ‘spatial turn’ of the late 1980s and early 1990s highlighted the importance of space rather than time in the Postmodern period (Rendell 2017, p 234), but the contemporary curatorial issue faced by museology of situation, raised by Claire Doherty (2009, p 13),

*Where space-time collides, an emergence of new modes of display and performance happens for the institution; a convergence of theorizations of site, non-site, place, non-place, locality, public space, context and time, and as a means of rethinking the ways in which contemporary artists respond to, produce and destabilize place and locality.*

Therefore, the nature of the parallax is emergent within psychoanalysis, architecture and the museum, but takes different forms, that of the artist, architecture, architect, and the community’s own environment. The dislocations, or change in spatial considerations, afford the opportunity to disseminate architecture and the role of the architect in a new light, much like Doherty’s situation, where the parallax can work as a means of rethinking the ways in which contemporary artists respond to, produce and destabilize place and locality (Doherty 2009, p 13). Causality in methods of making and development becomes a modern condition to inquire within, parallax becomes a condition to understand a convergence between disciplines and actants.

Architectural parallax re-surfaced in 2000 through the work of architect Steven Holl, titling his own monograph *Parallax*. Holl proclaimed that the parallax was the change in the arrangement of surfaces that define space because of the change in the position of a viewer - transformed when movement axes leave the horizontal dimension (Ferro and Holl 2002). Similar to Collins and Žižek, the parallax depends on a change in the position of the viewer; but to Holl, vertical or oblique movements through

urbanspace multiply our experiences (Ferro and Holl 2002). One can expand upon this and see similarities to *hyperreality* forming, but also the *derealized* state of one's encounter.

Consequently, the parallax is defined by a change in position, observation, or displacement; these are all defined Cartesian directions, limited through the notion of being, or phenomenology. With psychoanalysis, the point in observation can be articulated by the architectural design process act[ing] to hide the unconscious wish or thought (Martin 2016, p 6.). The observation is defined by the objective and subjective dimensions of conscious *seen* interpretations, and the unconscious transference of relationships between architecture and community. To consider this further, Holl suggests, "vertical and oblique slippages are key to new spatial perceptions" (Ferro and Holl 2002). The elaboration is not so much on the architecture, but the methods it employs upon space, and the resultant perceptions embodied by those encounter it. By challenging parallax further, the consideration of zero institutions and their roles within space, i.e., our society, interrogates the correlation between the nature of architecture and culture, but expands into realms of perception. Parallax becomes a quantity within the practice in need of re-interrogation. Indeed, the 1989 translation of Eisenstein's *Montage and Architecture* (Eisenstein et al 1989, p 113) notes that "I was surprised to see such a concern disappear from the theoretical discussions of architecture almost as rapidly as it had emerged as a fundamental issue."

## ***2.8 Uncanny, fragmentation!***

To close to her essay, Krauss describes the subject "in search not of affect but of intensities, the subject who experiences its fragmentation as euphoria, the subject whose field of experience is no longer history, but space itself" (Krauss 199, p 17). Whilst this again draws upon *hyperreality*, it also shares a scope with parallaxia; but on an urban and architectural platform where further links to identity can form. For example, the idea of fragmentation is a pertinent theme within Anthony Vidler's *The Architectural Uncanny* (1991), where he begins to elaborate upon themes of Marx's urban estrangement and how individual estrangement had become morphed into class alienation. From such a point the uncanny begins to form where the *heimlich* (homely urban environment) becomes refashioned as *unheimlich* (unhomeliness). For Freud, "'unhomeliness' was no more than a simple sense of not belonging; it was the fundamental propensity of the familiar to turn on its owners, suddenly to become defamiliarized, derealized, as if in a dream" (Vidler 1992, p 7). The Post-war period allowed the uncanny to exist as a quality of environment, only to be reimagined through avant-garde art movements to interrogate new anxieties of place. As a consequence, according to Vidler (1992, p 9) "the uncanny might be understood as a significant psychoanalytic and aesthetic response

to the real shock of the modern, a trauma that, compounded by its unthinkable repetition on an even more terrible scale during World War II.” The quality of the uncanny compounded feelings of estrangement, producing anxieties to occur in relation to a changing world and environment out of the traumatic; the idea of ‘lack’ for philosophers such as Lacan. The uncanny in our environment serves as problematic as it begins to exist within a cyclical engagement of trauma and the reproducing of anxieties. However,

*The uncanny is not a property of the space itself nor can it be provoked by any particular spatial confirmation; it is in its aesthetic dimension, a representation of a mental state of projection that precisely elides the boundaries of the real and unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming (Vidler 1992, p 11).*

Therefore the uncanny exists within a cultural tension (Žižek 2011b, p 269), where it entails the impossibility of the reconciliation of the subjective and objective, of form and function, of conceptual and empirical reality (Hendrix 2009). The qualitative tension in the uncanny is that in its ethnology, politics drives architectural responses to marginalize anxieties.

The uncanny then begins to form dismembered states of environments, where fragmentation occurs between cultures, spatial relationships, cognitive functions, and architectures. We must remember Hendrix’s claim (2009) that architecture “represents the most complete expression of human identity precisely because it entails the impossibility of the reconciliation of the subjective and objective.” However, in Vidler’s assessment of the uncanny, the role of architecture sought to deviate from any reconciliation, but fostered more and more a detachment from the body and modularity. As the uncanny drove, newer forms of abstraction to deal with the trauma of the past, and one’s own guilt associated with nostalgia, technological and engineering advancement began to disassociate architecture from its users. For example, Vidler discusses parametricism here, citing the work of Coop Himmelb(l)au, which seems calculated to,

*extend far beyond actual identification with specific body parts or whole bodies; rather they are seem like machines for the generation of a whole range of psychological responses that depend on our faculty of projecting onto objects states of mind and body (Vidler 1992, p 75).*



This factor, present within our contemporary architectural landscape and typologies, is witnessed in the design of museological institutions, and lends gravity to Zaera Polo's envelope typologies that operate also as a representational device in addition to its crucial environmental and territorial roles (Zaera Polo 2008, p 77). The fragmented territories within our cities are a result of such estrangement. Furthermore, Vidler links such an effect of uncanny and fragmentation with the field of psychoanalysis.

*In psychoanalytical terms it was Jacques Lacan in his classic essay of the late thirties "The Mirror Stage," who proposed the model of a pre-mirror stage body, a "corps morcelé" or "morselated body" that participated, at the moment of the mirror stage, in a sort of drama impelled toward a spatial identification of the self with regard to its reflection. In this model the mirror is construed as a lure that in Lacan's terms "machines" the fragmented phantasms of the pre-narcissistic body into what Lacan calls "a form that [is] orthopaedic of its totality". Deprived of its previous status by the reflection of the whole, this morselated body is repressed to the unconscious, where it shows up regularly in dreams or "when the movement of psychoanalysis touches a certain level of the aggressive disintegration of the individual. (Vidler 1992, p 77)*

What this means is the uncanny quality that lends itself to fragmentation, positioning psychoanalysis as a method to reflect upon the unconscious qualities of not only architecture, but also the effect it has on cities and identities. The uncanny presents a typology - or perhaps architectural methodology - to continually reproduce feelings of anxiety in buildings that articulate both a new territorialisation of environment, but also detachment from its user's perspective. Perspective is at once visual, but also embodied.

From Krauss' observation of the fragmented institution and Vidler's uncanny, the Žižekian state of incommensurability is once again bolstered, however, fragmentation within urbanism is not a new realisation, but still remains an important issue for cities. Vinicius Netto's articulation of the city and its relations to aesthetics and phenomenology, proposes that by "exposing us continually to alterities, cities have the potential to *assimilate differences*" (Netto 2017, p 98). Moreover, Netto considers that fragmentation is borne out of the cities *inherent* nature to fragment, stating, "when cities or areas fail to in producing situations of a mutual exposure and disclosure of identities, there is a dilution in the presence of the socially different, a distancing that renders them invisible" (Netto 2017, p 98). The

situation is that such estrangement of place, not only renders fragmentation upon themselves physically, but forces difference cognitively. Later, Netto proposes in response that

*...analysis suggests architecture matters to local socio-economic phenomena: aspects such as distance and proximity between building and the street, between buildings, their permeability and activities, seem to add tensions between architectural forms and the body in motion as conditions for interaction (Netto 2017, p 182).*

In recent decades, however, a number of architects have proposed that there is a relationship between the visibility of democracy and trust (Hollis 2013, p 48). Nevertheless, the fragmented society, physically and mentally, necessitates models of interpretation to reduce such boundaries.

## **2.9 The “para” mode of practice**

In approaching the practice as a vehicle to re-establish and revise the rules of social space, Bernard Tschumi sought to also interrogate political hierarchies as part the fragmented nature present in architecture. As a prominent pillar of post-structuralist thought, Tschumi was instrumental in re-introducing *Situationist International* theory within practice, citing that architectural theory needed to alleviate the interstitial conditions between the elements of which a system is made of: space, event, and movement (or activity). Dislocating architecture’s singular dimension of thinking, Tschumi post-structuralist theories allowed him to expose connections between space, program and movement that define sequences within architecture, “The hopelessness of architecture is thus; history, memory, and tradition, once called to the rescue by architectural technologists, become nothing but modes of disguise, fake regulations, so as to avoid the question of transience and temporality” (Tschumi 1996, p 217). In *Pleasure of Architecture* (1996), Tschumi began to propose buildings which were organised in ‘fragments’ that span a double pleasure, gardens of pleasure, pleasure and necessity, metaphors of order-bondage, eroticism, masks of seduction, excess, architecture of pleasure and advertisements of architecture; revealing the levels of pleasure that can combine and interact to present situations that evoke a purity of space. Such an approach fostered a sense of working *para-architecturally*, re-inventing architectural thought and practice to think beyond conventional aesthetics, questioning the dynamism of social hierarchies and, in turn, offered alternatives to question structures in society. It was Tschumi’s *Parc de la Villette* scheme in 1984 that began to demonstrate his methods of para-architecture, which allied fragmentation to really interrogate architecture’s psychoanalytic unconscious. By stressing its transgressive nature, Tschumi

insists, “the pleasure of architecture does not result from the absence of rules but from their infraction. Rules, which are represented in forms and structures, are not simply destroyed but are preserved as faulty” (Taylor 1992, p 247). In the project, a housing scheme supported by the French welfare state was in need of a redeveloped public park - originally a slaughterhouse location, before the Modernist redevelopment. Tschumi saw the surrounding housing as “sadistic, and needed to be tied up and spanked in return, and yet left in place: no demolition, only remediation” (Martin 2016, p 8). He was able to do this by rejecting architectural conventions, producing a series of follies within the park, composed of constructivist components.

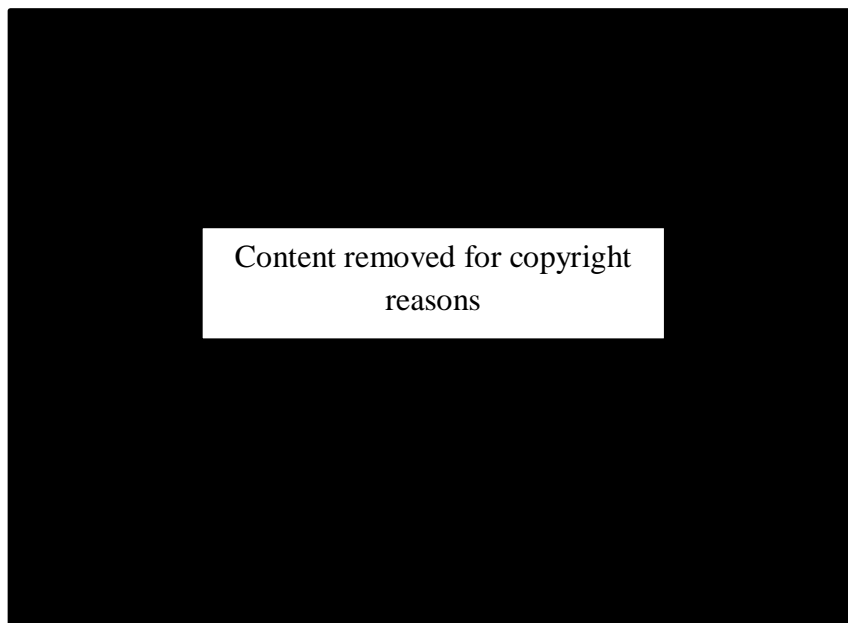


Fig 2.6 La folie belvédère (P6), *Parc de la Villette* © Bruno Dalmain

Left somewhat incomplete, the follies were architectural beginnings, partially completed structures that awaited the desires of the residents. It was for them to decide what to do with the follies, not the architect or the state (Martin 2016, p 9). Some follies were pre-programmed rituals such as a shop, restaurant, or workshop, but many unfinished follies were left open to interpretation. What this allowed for is “the quality of environment work not so much to define the events that take place around them, but to identify and situate actions that are not necessarily events” (Vidler 1992, p 101). Such an approach allowed Tschumi to unpack the “veiled sadism behind paternalist social housing; the follies created a park for the neurotic, allowing local residents to decide how some of the follies would be developed according to their developing perceptions of their needs” (Martin 2016, p 10). In dismantling the supposed rules of modernism demonstrated by the welfare housing, the fragmented unconscious or estrangement for those who lived, worked, and played, in *La Villette* were interpreted

across both architectural and psychological dimensions. Tschumi's dismantling and questioning the intrinsic architectural quality of defining the need or function of place confronts other concepts *beyond* the practice. The strategic 'unfinishing' of follies, and unequivocal acquiescence to the residents, finds a place for mediation between any anxieties of place. For Tschumi, in the (earlier) terms posed by *The Manhattan Transcripts* (published in 1981), it would be derived not by the simple manipulation of the internal codes of traditional or modern architecture, but rather by their confrontation with concepts drawn from outside architecture, from literature and philosophy, film and music (Vidler 1992, p 105). Anthony Vidler's analysis of Tschumi's practices highlights the importance of going *beyond* conventions, whilst also beginning to remediate the fragmented nature of architecture (mentioned in 2.8).

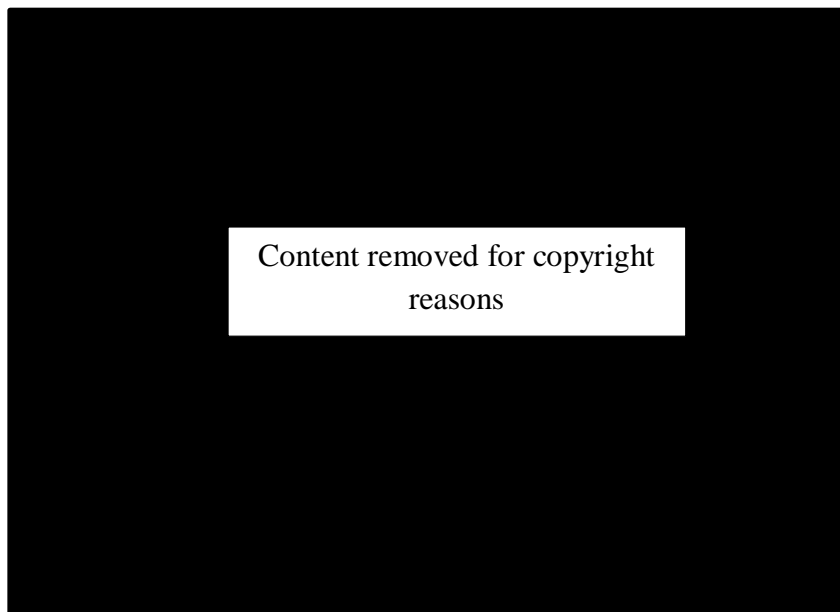


Fig 2.7 Tschumi's development of para-architecture in *The Manhattan Transcripts* © Bernard Tschumi

The evolution of *bandes dessinées* and axonometric explorations gave rise to montage-like effects in developing designs and schemes for practice. Upon this, Tschumi layered what can only be described as 'codes,' of exploded constructivist drawings developing a new series of languages in a convention that is plural but not eclectic (Vidler 1992, p 106). Para-architectural methods to develop perspectives beyond the traditional sought to develop unconventional conflicts, linkages, variances, and, possibilities. Thus, "the deeply rooted ideals of transparency between form and function, sign and signifier, space and activity, structure and meaning, would be forced into disassociation, induced to collide rather than coincide" (Vidler 1992, p 105). As a consequence, Tschumi's proposed associations should be formed out of the relationship between space and events through processes

including, defamiliarization, de-structuring, superimposition, and cross programming; “a piece of architecture is not architecture because it seduces, or because it fulfils some utilitarian function, but because it sets in motion the operations of seduction and the unconscious” (Tschumi 1996, p 96). Therefore, Tschumi’s collisions through para-architectural methods can not only mediate the fragmented nature seen in architecture and the city, but also re-address the balance to *assimilate differences* (Netto 2017, p 98). Thus, the scenario presents itself for the architecture, ergo, *the museum institution*, to perceive itself as the one who needs to remediate its context, alleviates the future for the city to develop itself further, fostering a wider-scale setting of difference, mediation, and, identity. To do this, Tschumi’s method of interrogating the architecture para-architecturally, counterbalances the parallax gap proposed by Žižek, exposing identity and its reach beyond the institute.

### ***2.10 Remediating the objective and subjective***

However, combining the parallax, psychoanalytic inquiry of architecture and para-architectural methods in interrogating the institute, requires an understanding of architecture and cities as in a constant state of flux. Not only does this parallel the methods to be adopted (see Chapter Three - Research Methodology), but alleviates an issue in architecture raised by Latour and Yaneva (2008, p 80);

*The problem with buildings is that they look desperately static. It seems almost impossible to grasp them as movement, as flight, as a series of transformations. Everybody knows—and especially architects, of course—that a building is not a static object but a moving project, and that even once it has been built, it ages, it is transformed by its users, modified by all of what happens inside and outside, and that it will pass or be renovated, adulterated and transformed beyond recognition.*

Whilst the static nature of the architecture is addressed to an extent by Žižek’s parallax, Zaera Polo’s envelope, and Tschumi’s fragments, the psychological cognition of place needs to be understood as in flux too. As Tschumi’s work was identified by Martin (2016) as remediation, Goldhagen’s research into the metaphysical nature of space across the fields of anthropology, linguistics, neuroscience and psychology begins to unpack the paradigm shift in embodied cognition. Goldhagen argues that “not just conscious thoughts, but non-conscious impressions, feedback from our senses, physical movement, and even split-second mental stimulations of that movement shapes [*sic*] how we respond to a place, In turn, the place nudges us to think or behave in certain ways” (Kolson Hurley 2017).

Whilst this is again familiar with phenomenology, and even noted by Louis Kahn “there’s something about a 150-foot ceiling that makes man a different kind of man” (cited in Kolson Hurley 2017) - Kahn openly employed parallaxial qualities in his famous *Salk Institute* - the embodied cognition is constantly being absorbed and re-imagined by those who encounter it.

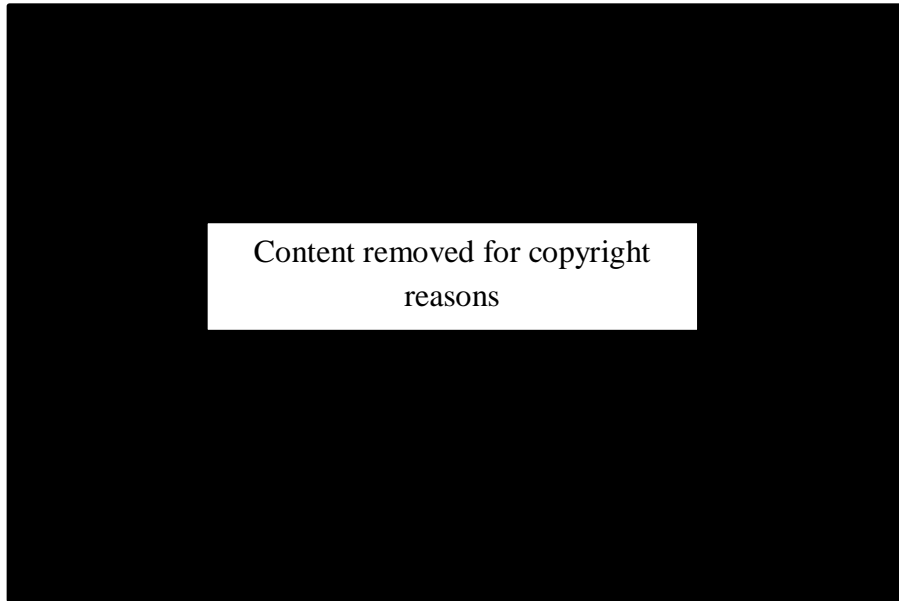


Fig 2.8 Louis Kahn’s own parallax-inducing Salk Institute, California

© *Salk Institute for Biological Studies*

Goldhagen says, “there’s no such thing as a neutral environment. If the environment we inhabit—whether cityscapes or landscapes or a building—is not supporting us, it’s probably harming us” (cited in Kolson Hurley 2017). Recall Hendrix’s (2009) impossibility of the reconciliation of subjective and objective? The inner fluidity between conscious and unconscious, and our understanding of place is continually encouraged and discouraged, repaired and damaged, attracted and repulsed, through the practice of architecture. As a result, architecture can appear as an irrational combination of a palimpsest of layers of relational relations between traces (Hendrix 2009, p 6). However, the fragmented reality of space, city, and the practicing of architecture itself creates a situation where “there’s this dichotomy between those who [think] about architecture in social and political terms, and those who [think] about subjective experience, and never the twain shall meet” (cited in Kolson Hurley 2017). Links between Hendrix, Goldhagen, Martin, and Žižek serve to present architecture and psychoanalysis as a method to understand our relations to place, space, and environment. Perhaps most emphatically, Hendrix proposes that psychoanalysis in such a practice as that which “...reveals the presence of the unconscious in conscious thought, and it reveals the presence of the irrational in rational discourse. The anchoring point can be analyzed in the syntactical mechanisms of dream work

or in architectural configuration...” (Hendrix 2009, p 4); the ‘anchoring point’ most resembling signification in Lacanian thought.

In *The Architecture of Psychoanalysis* (2017), Jane Rendell develops upon such proposals and considers both how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis (Rendell 2017, p 226). Whilst the social condenser aspect of her research deals with housing blocks - akin to the scheme Tschumi sought to ‘revolt’ against - the notion of ‘the setting’ strikes a particular harmony here. One can interpret the confluence of psychoanalysis and architecture, architecture and psychoanalysis, and the political unconscious as a relationship in an ever-fluxing state, dependant on external factors, embodied cognitions, time, and other qualities such as class, value, location, or materiality. The one significant, and perhaps constant, in terms of position in the relationship, is the idea of the setting. “In psychoanalysis, the ‘setting’ is a term used to describe the main conditions of treatment, within which the main psychoanalytic encounter occurs” (Rendell 2017, p 115), which in this instance, is the city the institute exists within. The setting, by extension, becomes our ‘*anchoring point*,’ and begins interrogations between institute, architecture, psychoanalysis, and community; “the setting is a spatial construction, but it is also a temporal process” (Rendell 2017, p 119). To support this further, under diagnoses, Rendell suggests an “embodied process of site-writing, in which the critic occupies a discreet position as a mediator, and that *situatedness* plays a part in conditioning the performance of his or her interpretive role” (Rendell 2017, p 228). Such *situatedness* resonates between Tschumi’s para-architecture and Žižekian interstitial spaces, but allows for an integration of theory, headlined by an interrogation of the parallax gap.

### **2.11 Object architecture**

Rendell’s approach proposes that architectural criticism be considered “as kind of ‘analytic object’, located in the area of overlap between architectural object and critic, with reference to the setting as the architecture of psychoanalysis” (Rendell 2017, p 226). Therefore, again referencing Žižek’s inversions and the pictorialism noted by Krauss, “provocation (and counter-transference) - the work of psychoanalysis” (Rendell 2017, p 226), alleviates institutions from static objects within their settings, to powerful relation objects that fit into different configurations of cities, development, and transformation. Such transformative qualities in an analytic object allows Rendell to consider architecture thusly. For the critic of Lacanian teachings and psychoanalyst André Green, “The object is thus situated in two places: it belongs to the internal space on the two levels of the conscious and

unconscious, and it is also present in the external space as object, as other, as another subject” (cited in Rendell, p 119). Green, who also wrote on the psychoanalytical setting, determined that the setting itself was only a recreation of psychic reality, where, “The symbolism of the setting comprises a triangular paradigm, uniting the three polarities of the *dream* (narcissism), of *maternal caring* (from the mother, following Winnicott), and of the *prohibition of incest* (from the father, following Freud). What the psychoanalytic apparatus gives rise to, then, is *the symbolisation of the unconscious structure of the Oedipus Complex*” (quoted by Michael Parsons, in Kohon 1999, p 65) Yet, such a position allows for the architecture to be considered beyond the analytic object proposed earlier by Rendell, but also as a transitional object as proposed by Winnicott. [Writing of] the transitional object [Winnicott] concluded that an infant's move from the sucking of their own thumb, and into “a ‘not-me’ object such as a blanket, represented the passing from (magical) omnipotent control to control by manipulation (involving muscle eroticism and coordination pleasure)” (Rendell 2017, p 69). For Winnicott, the use of symbolism implies the child’s ability to make a distinction between fantasy and fact, between internal and external objects, and between primary creativity and perception (Winnicott 1953, p 89).

Whilst such a concept is rooted deep the child’s formative development and detachment, akin to the mirror and ego stages (Lacan 1998), what Winnicott raises is an important consideration between the objective and subjective dimensions of perceived and conceived. Such a dimension between the two states caters for a mediation for the individual in understanding the experience of inner and external realities, but remains inherently interrelated, as to similar states in the arts or creative pursuits. Winnicott discusses cultural experience as located in the “‘potential space’ between ‘the individual and the environment (originally the object)’” (Rendell 2017, p 73). The transitional object was later developed by psychoanalyst Felix Guattari in comparison to Lacan’s *Objet petit a*, resulting in Lacan even writing to Winnicott in response, “Does not the [idea of the] “transitional object” (...), indicate the site at which, previously, that distinction of desire in relation to need is marked?” (Cited in Rendell 2017, p 77).

For Lacan the object remained imaginary, seeing Winnicott’s view as “the infant creates a transitional object separate from the mother”, and that this experience of creating an imaginary object was frustrating one (cited in Rendell, p 77). For Lacan, the frustration in the transitional object allowed Winnicott’s observations to mirror Lacan’s imaginary realm; The object, as much as it is created through frustration, leads us to admit the *autonomy of the imaginative production* in its relation to the image of the body (cited in Wolff Bernstein, p 120). Such potential space posited by Winnicott,



affords the transitional object to act as a powerful mediator in development. Therefore, in rejecting Lacan's critique of transitional object, the possibility to interrogate architecture's role as *the* transitional object forms, as the mediatory object between the objective institution and the subjective dimension of community unconscious. As a consequence, by observing an institution as transitional object emancipates Winnicott's potential space, and lends itself to parallel Žižek's parallax and Tschumi's interrogation of conscious and unconscious, whilst also exteriorizing Goldhagen's mediation between architecture, politics, and subjectivity.

Therefore, the transitional space develops Rendell's space between psychoanalysis and architecture (Rendell 2017, p 230), and mediates the disciplines by using the convention of the arts institute as the object; complete with its meanings, histories, designs, and contexts. Although Rendell's work and 'weaving' of thematic strands is an important milestone for architectural inquiry, it positions itself within memory and self-reflection. Her work begins to bridge "the rising cultural importance of the more time-based practice-led disciplines" (Rendell 2017, p 234), accommodating architectural inquiry beyond the visual and data-driven aspects, and into the para-architectural, embracing the subjective nature between philosophy, psychoanalysis, contemporary arts, and practice. The scope of this thesis' research in understanding the future city's psychological health and identity, extends Rendell's work, and applies it to an architectural typology rich in its variation, status, money, and undercurrents of political intrusion.

### ***2.12 The fragmented institute***

However, even in the wake of Rendell's work, the spectre of fragmentation remains. As a result, Tschumi's architectural fragmentation is a worthwhile consideration, because not only does it bring the discourse back to architectural, and therefore, objective referents, but also positions the discourse to develop Rendell's inquiry between psychoanalysis and architecture. In Rendell's work, fragmentation is evident in the divide between disciplines and thematic strands, yet Tschumi's fragmentation is between architecture itself and the formation of appendages within its make-up; an issue Rendell does not consider when encountering spaces. This helps to expand analysis of institutions, but also considers fragmented elements within the wider scope of architecture, as a discipline, and how the practice and morphologies have evolved.

In the *Pleasure of Architecture* (Tschumi 1996), written before the *Parc de la Villette* scheme, 'fragments' of architecture were seen in many different gazes; particularly in terms of their referential

nature to the body, with analogies between sexual intercourse and architecture. Glorifying architecture's uselessness that lends itself to beginning a study of the liminality of architectural practice where for Tschumi, "the pleasure of architecture may lie both inside and outside such oppositions—both in the dialectic and in the disintegration of the dialectic. However, the paradoxical nature of this theme is incompatible with the accepted and rational logic of classical arguments" (Tschumi 1996, p 83). The fragments span a double pleasure, gardens of pleasure, pleasure and necessity, metaphors of order-bondage, eroticism, masks of seduction, excess, architecture of pleasure and advertisements of architecture; in these fragments Tschumi reveals the levels of pleasure that can combine and interact to present situations that evoke purity of space.

For example, in *La Villette* he developed upon this observation;

*Analogically, the folly stands for a body already conditioned to the terms of dissemination, fragmentation, and interior collapse. Implied in every one of his notations of a space or an object is a body in a state of self-acknowledged dispersion, without a centre and unable to respond to any prosthetic centre fabricated artificially by architecture* (Vidler 1997, p 111).

Tschumi highlights the aspects of architecture across a different spectrum, which interrogates the human unconscious scale of assemblages rather than the sterile and inconclusive architectural methods of distinction, such as envelope, harmony or material. However, one aspect of Tschumi's fragmented body resonates with similar theory. He suggests that "façades are consciously aimed at seduction, but masks are of course a category of reason. Yet they possess a double role: they simultaneously veil and unveil, simulate and dissimulate. Behind all masks lie dark and unconscious streams that cannot be dissociated from the pleasure of architecture" (1996, p 90). When Tschumi speaks of masks of seduction, he elicits a pertinent issue with postmodern architecture raised by Žižek's zero-institution and Zaera Polo's *Critique of the Envelope* (2008). Forgetting Loos' ornament and crime (Loos et al 1998) guiding principles for Modernism, i.e., the rejection of ornamentation, Postmodernism's ever-increasing transgression into the capabilities engineering presents, allows for the façade to include a myriad of tessellations, modular formations, transparencies, active and loose elevations as a method to artificially fabricate a center (*sic*). (Vidler 1997, p 111). Such manifestations upon the façade unconsciously articulate a seduction beyond the building; "an ascription of a corporeal psychology to the experience of architecture, a response of the human body to a building that, for the building to be successful, would have, so to speak, to be matched and instigated by the building itself" (Vidler 1997, p 86).

However, this presents the realm of socio-political anxieties, where elevations afford access and restrictions between the thresholds of public and private domains. Echoed by Zaera Polo (2008, p 77), when it becomes a façade, the envelope operates also as a representational device in addition to its crucial environmental and territorial roles. The building envelope forms the border, the frontier, the edge, the enclosure, and the joint: it is loaded with political content. Herein lies our contemporary dichotomy. If the masks are designed for both pleasure and seduction, but also to obfuscate anachronistic anxieties of context and place, how can antagonisms not exist when our architectural landscape relies on its mask only to seduce? For Hal Foster (2013, p 127) in *The Art-Architecture Complex*, envelopes might mystify us with “surfaces for projection”; and as with sexual fetish, they might offer an intensity of affect but at the possible cost of psychic and/or social arrest. Such social arrest teases the concept of the envelope, becoming no more than Zaera Polo’s political content. Foster offers a parallel to this, suggesting, it’s [the envelope] masking of consumerism as historicism (Foster 2013, p 148). To quantify such concerns, Zaera Polo situates the envelope’s political leanings as a result of urban fragmentation, asking “whether this is actually a regeneration of the urban centres, as new Labour claims, or whether it is the takeover of the inner cities by a sort of alien organization with air-conditioning and private security” (Zaera Polo 2008, p 85). Therefore, the combination of the envelope and its attached programme, the arts institute, is at once given to the public for projections upon, but it also materializes a subversion of place and environment, creating an anxiety-state between architecture and its community. Conceptualising the “museum as public space is privatised to such an extent that it potentially suspends the very dialectical tension between private and public” (Žižek 2011b, p 263). It is in such tension that the parallax exists, and mediates the loaded messages of assemblage and faciality (façade/envelope).

### ***2.13 Explicitly political fragmentation***

However, for fragmented façades masking unconscious political aims within fragmented and disassociated spaces raises the idea of ‘explicitation’ by Peter Sloterdijk (2006). Sloterdijk, primarily known for his theorising upon dynamics of late-capitalism, enters the architectural field by suggesting that, ‘Beyond urban development, however, there is also something like empire-building – that is, an architectonics of grand political forms, in whose construction military, diplomatic and psycho-semantic (or religious) functions all participate’ (Sloterdijk 2006, p 58). For Žižek (2011, p 236),

*Sloterdijk points out that, in our Western developed societies the balance between (...) eros and thymos, desire grounded in lack and need and pride grounded itself in self-assertive generosity, has been fatally disturbed: lack and need have priority over excess and generous giving, guilt and dependance over pride and self-assertion, precariousness over excess.*

Whilst this leans towards the 2008 financial crisis fallout, the notion of explicitation begins to form out of the political and fiscal effects upon society. In architecture, combined with Zaera Polo's socio-political envelope, "new event environments not only parody the old concepts of city and countryside; they also seem to poke fun at modern concepts" (Sloterdijk and Hoban 2013, p 624).

Sloterdijk's focus towards globalized homogeneity through politics and capitalism does nothing more than create the "cellurisation of habitations or the modularity of the new industrialized production in the collective residence" (cited in Zaera Polo 2008, p 93). If one combines Sloterdijk's outlook and Žižek's suspicion of the arts institute, through anxieties of place, what is *the role* of such a facility within our culture? Indeed, the arts institute manifests across cities everywhere - 'necessary, fixtures of a well-furnished state' (Duncan 1994) - yet, architecture does nothing to reveal the undercurrent of political encroachment and Capitalist dynamics upon psyche and environment. As Sloterdijk professes, recollecting Tschumi's earlier issues of fragmented elements within architecture, "Explicitation exists as the politics of climatisation and social uteri describe a new paradigm that requires not just a reconsideration of the technologies and economics of the building envelope, but of its political, social, and, psychological implications" (cited in Zaera Polo 2008, p 78). As a side effect of explicitation, "the hopelessness of architecture is revealed thusly; history, memory, and tradition, once called to the rescue by architectural technologists, become nothing but modes of disguise, fake regulations, so as to avoid the question of transience and temporality" (Tschumi 1996, p 217). Our built environment no longer seeks to traverse psychological and chronological boundaries, but works instead to remain hopeless, and unrecognizable to the human scale. The city then becomes recognizable as gigantic inhibition complexes whose components are rightfully termed immovable property (Sloterdijk and Hoban 2016, p 619).

### ***2.14 Metaphysical Identities***

Consequentially, explicitation in architecture and cities not only exposes the institute as a politically idealised resolution, but cements fragmentation as an issue that exists across the dimensions of the

physical and psychological. The parallax bridges the conceptual dichotomy, alleviating the setting to be interrogated and diagnosed in line with Rendell's *situatedness* (2017). However, at this stage in the layers of theoretical grounding, the issue of explicitation raises the importance of the institute itself, and its position in a collective identity. Does such an institute mask the realities of place, or does it seek to position itself as a part of the city's image or does? Is such an architectural endeavour devoid of psychological interpretations of those who live in the city? As the museum morphed from *wunderkammer* to the Minimalist *hyperreal* warehouse in the white cube mould, the question of whose identity is actually at play becomes pertinent - especially as the institute exists within complex systems of Postmodernity. This makes the architecture, in one way, metaphysical: the vocabulary elements function as signifiers, and communicate an idea, which is independent of its material presence (Hendrix 2009, p 1). While the issue of identity does become metaphysical, the presence of material architecture is determines the psychical state the actants operate within. For Netto, this material "structure is active, converging bodily movements in the channels of streets and places of activity" (Netto 2017, p 87), impressing identity onto us. However, Czumalo counters this by suggesting that, "We have the right to accept architecture to create an environment in which we can find our collective identity. However, we cannot blame architecture for loss of identity, or demand that the state create it for us. This is what architecture cannot do by itself" (Czumalo 2012, p 52). What is interesting in co-opting identity, both on a collective and individual level, is that such a structure created within an environment can be considered as active and passive. In a parallel with narrativity - an effect upon identity - Austin notes that, "a successful narrative environment will prompt embodied perception, physical action and intellectual change or transformation, this may be described as learning or discovery in an exhibition context but could also be described as a rewriting of your sense of self" (Austin 2012, p 109). A reliance on the intellectual account to yourself of who you are, and the place you are in, and your bodily schema; stimulation is required to create desire to enter and engage with a narrative space.

Already a body of discourse in itself, the idea of narrativity is coalescent with community. To Wiszniewski narrative is a layered construct within our environments,

*When we serially experience architecture as moving images, syncopated and combinatorially visual and haptic, we experience them as a confluence of narratives, constantly reading something of what we think that they are supposed to mean as biography and history together with something of their surplus, that is, something that relates to lives utterly unknown to the maker of the artefacts, lives known to us as a reader, autobiographical accounts, unconscious*

*aspects of our own life, but also imagined lives of all conceivable communities* (Wiszniewski 2012, p 124).

We must accept a “dialectical tension between the expert and amateur” (Wiszniewski 2012, p 126) upon encounter within said urban fabrics. This also ties into Žižek’s Parallax, and the incommensurability between community and audience; something that Wiszniewski (2012, p 126) describes as a radical passivity. Radical passivity builds on Walter Benjamin’s encounter with architecture by either ‘*rapt attention*,’ or a ‘*noticing in incidental fashion*’ (Benjamin 1992. p 232) - again a link to Žižek’s initial parallax in *Looking Awry*. Wiszniewski expands upon this concept that through a narrative work, in this case, architecture,

*...can operate both physically or transcendently, where the action of moving through place and the intelligent action of the reader run in parallel, (...). It may be foreground or background that becomes the figure of rapt attention, (...) an oscillation between active and passive takes place* (2012, p 128).

Such oppositions strike interesting debates for urbanity, something that Netto develops in *The Social Fabric of Cities* (2017) where identity within urbanity is constructed across three areas. Firstly, the phenomenological, where a shared experience is found in the transition between individual experience and the social sense of *being* - firmly focussed in the domain of architecture as the static signifier. The second domain is dependent upon the urban dimension and identity not being communicated through permeable social borders; “places of collective *occupation* support activities that can awake activities that can awake interests that permeate social groups, allowing people to encounter” (Netto 2017, p 93). Finally, Netto suggests the third dimension of identity forms from an ontological condition, where permeability when we develop our experiences and bonds that create a sense of the reality of our own situation (Netto 2017, p 94). Where Netto’s domains expand upon the sociality in identity within the urban environment, the notion of an undercurrent for identity formations within architecture remains missing. The issue within our cities though, is the sheer makeup of society are formed out of many different identities across class, fiscality, race, genders, and ages, which are bounded and permeated by architecture. If we accept that “the mediating presence of city space is already felt in the physicality of our acts and gestures as they are manifested in the present” (Netto 2017, p 87), implies a shared channeling of experiential dimensions. In fact, museology shares this ideal in the behaviour of visitors in Bourdieu’s cultural competency (1986). But for Žižek (2001, p 103) “identity is already impossible, inherently hindered, its constitutive gap

is always already sutured by some supplementary feature - yet one should add that identity “itself” is ultimately nothing but a name for such a supplementary feature which “sticks out””. Therein lies our problem; if identity is reductive in its labelling, the idea of a collective identity merely depends on the spectacle, or *Other*. A collective identity forms out of sport, music, and politics, but we all still recognise the individual identities that constitute those groups. Architecture is in a position where collective identity is entangled into a singular concept where it not only serves such, but also has to somehow represent the plurality.

### ***2.15 The city identity***

Cities become important mediators for this concept. The role of the architect is somehow alleviated from such debate and can focus on identity one liners such as nostalgia, or alluded metaphors, and into a domain of signifier and signified. City life involves a fundamental duality (Netto 2017, p 88), and if one observes the setting, *the city*, as a conduit for shared experience related by environments of temporal and spatial dimensions, we could begin to subscribe to the notion that identity becomes unconsciously determined. For Barnor Hesse, “Landscapes of group identity are penetrated by what lies outside them, they are no longer tightly territorialized” (cited in Keith and Pile 1993, p 177). This is proof of the thesis’ emancipation of identity upon the city and its communities; the intrusion, or existence of the *Other* (the symbolic order that we dwell within). Thereby, the ego-ideal, ideal-ego and superego can flex their architectural muscles and determine conscious and unconscious cultural identities. It is important to reaffirm that identity is a strong, singular, motivator on our unconscious, but to utilise the city as a conduit aims to reproduce identity across a larger spectrum. It is a mirroring of the architecture working to mass appeal and narrow responsibility. Again, parallax bridges such conceptual dichotomies, revealing the setting of the urban fabric to be interrogated upon and diagnosed in line with Rendell’s *situatedness* (2017, p 228).

Nevertheless, our urban frameworks also carry material approaches that we must consider in relation to the institution’s bearing upon identity. Proposed by Hubbard, these are fourfold, and relate to Netto’s *permeability*, but enlighten the discursive position the museum, or institution, has upon identity for itself as architecture and cultural facility, but also extends beyond its position within a city.

- I. Representations of the city carry material weight, with the symbolic forms and

- languages of city space entering into the creation of its (so-called) ‘real’ spaces.
- II. City spaces are created and transformed through material practices which are, in many cases, beyond representation.
  - III. Urban spaces are material networks enrolling a multiplicity of actants, where the latter includes both human and non-human actors.
  - IV. Urban spaces are more or less ‘stretched-out,’ and have a material existence that problematizes extant ideas of geographical scales.
- (Hubbard 2006, p 207)

Hubbard’s proposals resonate with Johannes Decter’s ‘*utopia*’ of the contemporary institution, where “the material texture of the city becomes the host of the discursive museum, and the discursive museum a host for the city – an interpenetration of urban identities, an exchange of cultural positions, an interface of public interests” (Decter 2001, p 86). Urban frameworks are in a direct relationship to the contemporary museum/gallery, resulting in a reciprocal interchange that directly affects identity. Our urban frameworks have lost their relative properties, centralised by the showpiece, resulting in reactionary institutions.

Of course, the urban frameworks that house our ‘*institutions of note*’ are highly susceptible to postmodern colonization, where our cities are complex patchworks of communities radiating outwards to the cities peripheries. The notion of sense of place and whose is it in terms of relativity, becomes an element that contributes to our urban frameworks fragmenting themselves, entwined within issues of economy and cultural identities. As Brian O’Doherty notes (1986, p 79), “with Postmodernism the gallery space is no longer ‘neutral’. The wall becomes a membrane through which aesthetic and commercial values osmotically exchange.” Therefore, the institute is an architectural convention that is subject to contradiction within our urban frameworks. O’Doherty (1986, p 80) also goes on to note that,

*‘It subsumes commerce and aesthetics, artist and audience, ethics and expediency. It is in the image of the society that supports it, so it is a perfect surface off which to bounce our paranoia’s. That temptation should be resisted’.*

Here we can note that our definition of urban frameworks contains highly contested issues of the gallery as pinnacle of society, economic transitions and politicization of the city. These issues all are modern criticisms that shroud a centralised issue of heterotopias. Raised by Michel Foucault in



1967, heterotopias exist in contrast to utopias. Utopia presents society in its perfected form, yet utopias are fundamentally unreal spaces (Foucault 1984). However, Foucault presents heterotopias that are reminiscent of the contemporary urban framework, and the challenges architecture faces in marrying the new institution in harmony with a vision of the future, where” heterotopias are capable of juxtaposing in a single real place several spaces [the city, our urban framework], several sites that are themselves incompatible” (Foucault 1984). Foucault’s thinking resonates and links together the incompatibility of the urban framework mentioned by Hubbard and Decter, but more importantly, links the fragmentation of city, and Žižekian qualities of incommensurability. Therefore, our urban frameworks can be defined as the constructs of the city, linking the institution between its society and peripheries. Our patchwork of heterotopias, fragmented through modernization, economy and politicization.

### ***2.16 Uncovering a Parallaxical Identity***

As a result, Foster (2016, p 129) asks of the institution within our urban fabrics; “Is this pretext enough to produce an architecture of obfuscation, one that tends to reinforce a subjectivity and society given over to a fetishism of image and information?” Bridging the discipline of architecture, to expose such obfuscation is the need for architectural discourse. The work of Krauss in 1990 began to highlight the importance of the institution’s discourse, and laid the foundations for respondents such as Doherty and Rendell to place their interrogations firmly within the realm of embodied site-writing and architectural analysis. Without such a grounding, the psychoanalytical state of architecture becomes a niche aspect of our cities’ concern; irrespective of health and between the psychological issues our environments have - as raised by Bruno Latour. However, Žižek’s foray into architecture elucidates architectural-psychoanalytic discourse from the realm of just *phenomenological experience* and *being*, and into contemporaneity, fusing a discourse of the subversive and subjective with political undercurrents in the wake of our Postmodernist descent into an ever-fluxing myriad of concerns. In 1989’s *The Sublime Object of Ideology*, Žižek contests the idea that behind things we must detect the social relations, the relations between human subjects (cited in Lahiji 2012, p 222); later proclaiming that, “...The illusion is therefore double: it consists in overlooking the illusion which is structuring our real, effective relationship to reality. And this overlooked, unconscious illusion is what may be called the *ideological fantasy*” (Žižek 1989, pp.32-33). Where the *ideological fantasy* in architecture can be constructed by political undercurrents and concerns, the key justification within Žižek’s concern, is an ability to give a deeper, holistic,

analytical pursuit of the unconscious in social concerns; hence the thesis' application in architecture. Where Zaera Polo and Tschumi emancipate architects to consider material concerns and their loaded unconscious, the position of Martin, Rendell, and Žižek raise the possibility to mediate between the objective and the subjective; alleviating itself from the rigour of data, paper architecture, planning, and architectural rhetoric bound by historicities. It is within that meditative state that *para-architectural methods* can expose the unconscious further, and work to interrogate the psychological states architectural intervention can have upon community. Žižek's parallax functions as a powerful mediator to expose such qualities, and it is within such parallax that the notion of a parallaxical identity takes shape; exposing the subjective and objective state of the ego upon place, through the medium of the architecture of the institution. The formation of such approach allows the thesis to translate theory and practice for those future city makers and architects of our cultural sphere to reflect upon the psychological demands the agency of architecture places among communities, an interaction between the "concepts and work of psychoanalysis and those of architecture" (Rendell 2016, p 228).

## *Interlude One*

### *Present at Hand, 2016*

*The peculiarity of what is proximally to hand is that, in its readiness-to-hand, it must, as it were, withdraw ... that with which we concern ourselves primarily is the work ...*  
*Martin Heidegger, Being and Time*

Building on Heidegger's notion of encounter within the concept of *Dasien*, and the knowing of our own existence, *Present at Hand*, explored architectural dimensionality creating an environment that not only frames aesthetics, but also questions the notion of space, place and dwelling. *Present at Hand* also represents an exploration into how *Dasien* relates to our appreciation of space of being more than 'ready-to-hand.'

Traditional philosophy focused exclusively on categorically defined aspects of things as they are in the world ('*existentia*'/present-at-hand), whilst ignoring the primary way they are encountered by us (*Dasein*, *real knowing existence*) as ready-to-hand, invisible in their purposefulness (Hix 2010).

In other words, Heidegger's presence-at-hand pertaining to *Dasein* (plural, that is as pertaining to Being-in) and therefore understood ontologically as a 'quasi-object' (Munday 2009). By framing space through the restriction of legitimate elements such as walls, the spectator is invited to engage and frame the proposed work in their own way. The form is at once familiar, as is the constructional and geometrical forms that interact with each other and cross-dimensional space.



Fig 2.9.1 *Present at Hand*, 2016. © Louis D'Arcy-Reed

The new forms and aesthetics constitute a space, or a place, which could be recognised as a place for man to 'dwell' which ignored the concepts of 'Being-In' - the space has no fixed context, there are no conventional dimensions accustomed to architectural structure, it is (mainly) transferrable and it is a structure conventionally read as unfinished.

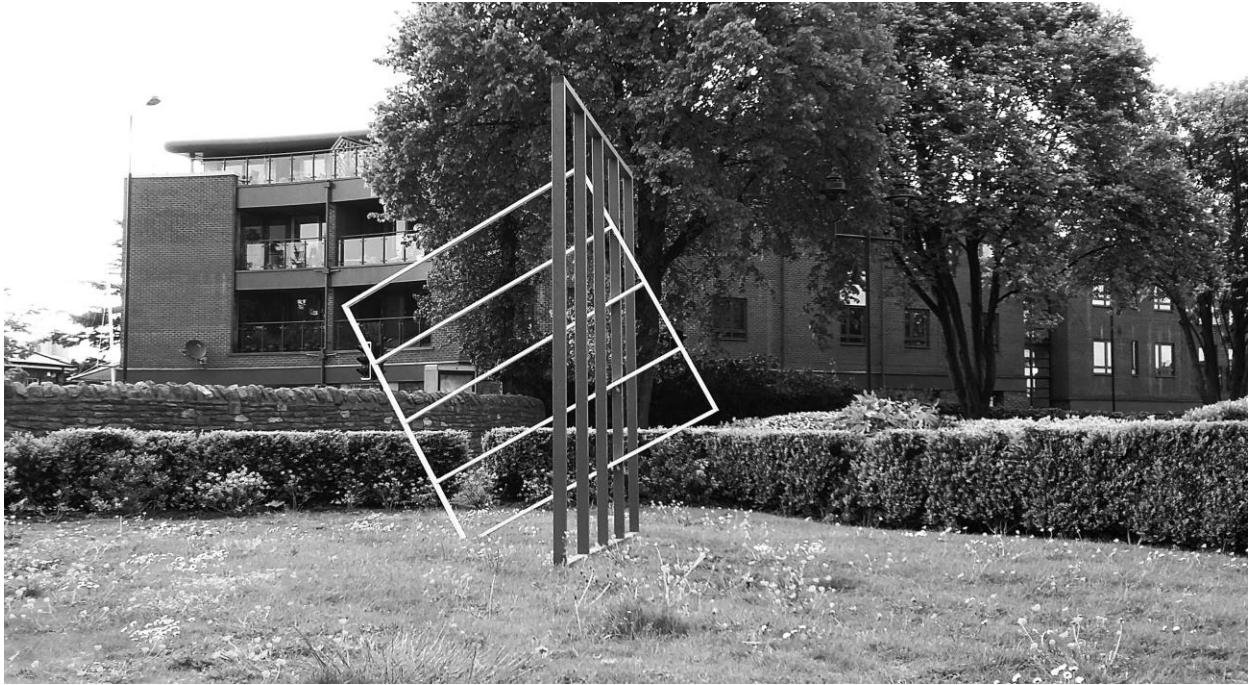


Fig 2.9.2 Present at Hand, 2016, alternative perspective. © Louis D'Arcy-Reed

*In Heidegger's philosophy 'Being' (the Being of Dasein) and 'the world' are not separate entities but must be grasped together. In this sense, there is no subject and object, nor is there any division between internal and external (Munday 2009)*

This proved to be an important exploration due to the concepts it presented. The idea of *Being*, where one is effectively in an ontological space where objects contain their present-at-hand qualities. The parallax furthers the ontological difference between object and subject whereby their *dasein*, is infiltrated by a new line of perspective. The present at hand qualities that a subject is accustomed to within an urban fabric becomes altered, where their ontological vocabulary and comprehension is shifted





Fig 3.1 MALLTOPIA © Louis D'Arcy-Reed

**Chapter Three: Research Design**





### ***3.1 Research Design***

This chapter will explore the research design used throughout the thesis covering value, practicalities, ethics and implementation. As the research was driven by the interrogation of the parallax within psychoanalysis, it was possible to develop the concept further, encompassing disciplines of architecture and museology. Through the use of questionnaires submitted to experts, case studies of relevant sites, and the analysis and development of a framework for future cities, para-architectural approaches supplemented the study, developing free-associative writing, installations, photography, collage, and an external PhD exhibition surrounding *Parallaxical Identities*.

The paradigms described in typologies section - questionnaires, artistic responses and case studies - demonstrate the scope and scale of the research including the selection of experts, theory and institutions to measure and analyse.

However, it is also imperative to highlight that each paradigm within the research design was decided as an interrogation in differing fields. An approach that would not only draw upon areas of the author's expertise and knowledge, but also demonstrate that architectural inquiry has a variety of scales and dimensions that play upon space, place and community. Contemporary architectural studies place themselves within a criterion across styles, histories, typologies, or wider urbanism studies. Whilst these properties are valuable and could have been applied within this thesis, it is the author's belief that the idea of a study involving the parallax is not a static study; that is to say, the flux of architectural intervention is a plastic concern, but the organisms they are placed within constantly evolve and have a lifespan beyond traditional architectural studies. In adopting a multidisciplinary approach, the thesis can cover avenues that constitute both the contemporary nature of the study, and the theoretical implications on behaviour and place.

### ***3.2 The Qualitative Approach***

In conducting the study, a qualitative approach served as the governing approach as opposed to quantitative. A quantitative study would ground itself within empirical data, which in this instance could be population figures, mental health statistics of urban populations, visitor projections for institutions, infrastructure calculations or similar. Whilst these figures can prove

useful, the thesis is concerned with a more theoretical approach and not geared towards measuring success in a qualitative data-capture method, or indeed, has any significant formula to prove identity change within cities and communities. One could try to translate figures into a formula, but this would benefit an alternative study that this thesis does not cater for.

By implementing an approach that is qualitative stipulates the opportunity to analyse, interrogate and measure trends across spectrums of theoretical inquiry, expert's opinions, artistic interpretations and community reactions. Qualitative research, chosen for its understanding of societal phenomena, which recognises both the historical dimension of human behaviour and the subjective aspects of the human experience (Frankfort-Nachmias et al 1996).

However, during the course of this study, a mixed-method of theoretical and practical elements was undertaken, necessitating a triangulation of traditional qualitative methodology.

### ***3.3 Adopting Mixed-methods***

Employing a mixed-method design to investigate different aspects of the same phenomenon (Crawford and Christensen 1995) identified consistencies within the three fields' disciplines of study. This assisted in reviewing analyses from different observers or experts, allowing for a reduction in the potential bias that comes from a single person data collection (Patton 2001, p 560). Approaching the theory in this manner eliminates a singular perspective from experts or theory (which would tarry any psychoanalytic analysis beyond the researcher), and converges the research across different paradigm modes of inquiry. It is of the author's belief that there is not a singular consensus, nor solution, to the thesis' findings, only a stable platform from which to identify and develop a framework and recommendations for the future. Therefore, the theoretical strand of the thesis is collaborative involving the researcher as a 'reflexive observer.'

As part of the ongoing practical element of the research, art installations and works are created in response to traditional theory or perspective of interest to the author. Spanning studies across the three fields of inquiry, these are then translated subjectively into artworks. As an element of this approach, responsive reflection in the artworks served as a physical marker to the research and its interrogation. It was also felt that such an approach would serve as a contrast

to 'paper' architecture, which allies itself within traditional design discourse and cyclical processes.

### ***3.4 Discourse and context of methodology***

The field of architecture adopts a conventional cyclical design practice where authorship, architectural narrative and outside parameters such as fiscal or regulatory requirements drive projects forward. As the field of architecture moves forward throughout history, different styles and paradigms can begin to lead movements and vernaculars; for example, Modernism to Minimalism, to the more recent Postmodern turn in favour of the assemblages of high-tech and sustainable structures. Projects do exist to masterplan cities and communities, and strategise for sustainable living yet, contemporary architecture has suffered somewhat on an international level where discourse remains in the realms of urbanism, sustainability and engineering capabilities. Only within the last year, and since the thesis' beginnings, has politics re-entered European architectural discourse with Britain voting to leave the EU and climate agreements up in the air (See Chipperfield's remarks 1.4). Therefore, the question of identity and culture has become relevant again. Architecture makes an indelible mark on our environments, but we now live in a climate where culture and identity is morphed and stereotyped by the media and politicians. A collaborative methodology in architecture is more relevant than ever, where our communities are at risk of fiscal class divisions, political involvement and the question of identities for a multicultural society.

In line with the current state of architecture, mixed-methods that collaborate across architecture and psychoanalysis, allows the thesis to involve considering both how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis (Rendell 2017, p 226). Although the author is not an analyst in the psychoanalytic school of thought, a certain clinic has been adopted when conducting the case studies. A factor which Martin (2016, p 2) highlights, that diagnosis can seem 'complex' to those from a design background, however it was decided any approach would adhere to a specific clinic in order to not mirror any phenomenological study. Phenomenological studies have been conducted for over fifty years and remain fixed within the rigid rules of how things appear and affects our experience (Martin 2016, p 2). Whilst the thesis does borrow and discuss this field, it remains solely grounded within psychoanalysis where the parallax has particular relevance today, coupled with the notion of the unconscious effect on identity.

Museology exists an important fulcrum to balance architecture and psychoanalytic inquiry. Not only does museology provide the subject matter (the institution), but it places itself within architectural functionality and the subjective semiotic nature of communities and cities. Over the past 20 years, the field of museology has grown - somewhat in line with the proliferation of museum and gallery building - where curatorship and museum studies have become academic pursuits in their own right. The scale of the field reciprocates between scales of the internal dimensions of the gallery space, to the larger impacts upon cities nationally and internationally. Within those scales are layers of study ranging from artefact display, community outreach and education to the notion that *curating* is no longer only an art-based practice. Curation can be translated into advertising, marketing and business, where audience participation and appeal are strong drivers in capitalist demographics. With an institution such as the contemporary art gallery, curation should provoke dialogue and discourse within the gallery space. Exhibits are carefully planned and selected in order to appeal to audiences, whilst also being sympathetic to the artist's' oeuvre. As alluded to in the background literature by Bishop and Esche, it is the author's belief that the institution works as a curatorial tool on a larger city-wide scale, and an important tool within communities' perceptions of place, space and environment.

Therefore, combining museology within an architectural-based interrogation allows for psychoanalytic inquiry into the wider scope of architecture implementation where its legacy culturally. Such a research design also mirrors Tschumi's *Manhattan Transcripts*, where "the deeply rooted ideals of transparency between form and function, sign and signifier, space and activity, structure and meaning would be forced into dissociation, induced to collide rather than coincide" (Vidler 1999, p 105).

### ***3.5 Implementation***

The nature of the thesis and its allowance for a mixed qualitative triangulated approach enabled for certain strategies to be adopted throughout on a sliding scale (see figure 3.2). For example, the researchers own volitions in approaching the fields catered for varied approaches that were initially seen as a linear progression, but due to timeframes and results, became more of a varied strategy, and reflexive in nature.

At inception, the implementation was solely focussed towards theoretical understandings that entailed a wider contextual review encompassing the main themes such as parallax, museum architecture, urbanism and wider curatorial issues. However, the reflexive nature of the information and understanding of psychoanalytical theory allowed the researcher to position themselves as a maker, where installations and artworks were created in tandem with contextual reviews. Approaching the implementation and being clear of viewing the research through a clinic of neuroses empowers the reflexive nature of the researcher but enables the output, ie, the case studies, the framework, artworks and exhibition, to be open and to reflect an experiential perception on the study and highlight the unconscious effects. It is stressed that the author is acting *of* the clinic of neuroses, and is not *in* such clinic; being *in* a clinic would suggest an internal problem and the attendance of a clinic. “Clinical diagnosis isn’t always directed toward a pathology, it can simply be a way of understanding the structure of a person or a situation or a place” (Martin 2016, p 12).

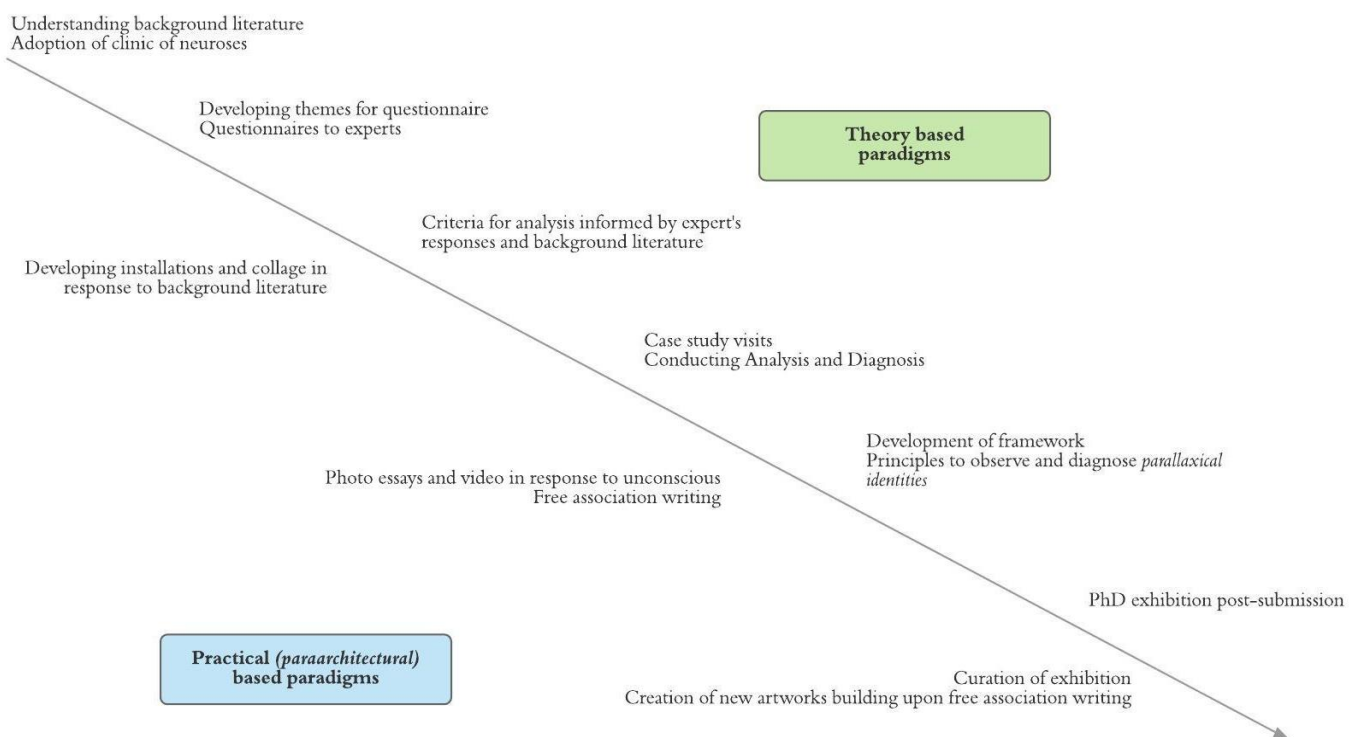


Fig 3.2 Mixed methods research design displaying theory/practical paradigms

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Upon completion of the review of theory and literature relevant to the study, a questionnaire was then developed and circulated with experts. A set of evaluative questions (see Chapter

Three - Questionnaires) were drawn up with a particular focus on highlighting and observing trends and opinions to the thesis' core aims, allowing for the responses to be measured through analyses, documentation and development for future methodological approaches.

In the criteria for case studies of the research, the three selected institutions formed an opportunity to analyse the psychoanalytical qualities across space, place and environment. Using accompanying para-architectural paradigms of documentation through photo-essays and emotional responses, and being aware that measurements were uninformed by the previous questionnaires or expert opinion, the case studies were documented in isolation, where analysis was taken in-situ and developed upon afterwards. Once the case studies were conducted and analysed to express the unconscious measures in order to observe the parallaxical gap, leading to a parallaxical identity between institutions and identity, they were produced as a framework.

As a measure to document, the thesis an exhibition was presented externally to members of the public, students, academics and key participants post-submission. This allows for any tensions between architecture, psychoanalysis and museology to be presented para-architecturally, fostering a dialogue that moves between the material and plastic nature of the research and the unconscious. The exhibition's content (in line with the artefacts) questions the role of architecture as a discipline that necessitates para-architectural and psychoanalytic methodologies, whilst also presenting artworks in response to the thesis to show audiences how one could feel sense and feel architecture via expected or unexpected parallaxical interventions.

### ***3.6 Mixed-method Paradigms***

Within the mixed-methods research design, certain analytic approaches in the form of the questionnaires, artworks and case studies carry sub-strategies that consider ethics, practical considerations and procedures. This section will highlight those measures through accompanying tables, demonstrating the elements within each paradigm was fair, reflexive, and benefitted the mixed-methods design

#### ***3.6.1 Questionnaire***

In developing a questionnaire to inform research ideas to be translated into analyses and frameworks, a series of questions were considered. The structured questions allowed for experts and participants to explore their experiences or opinions regarding the thesis' thematic

content of parallax, identity, architecture, and community involvement. It was decided that a questionnaire approach would allow for measured responses informed by the questions, and isolated to the contexts relevant to the experts. This method was preferred rather than the adoption of an interview method, which could lead their responses, risking future case study analysis. Open-ended questions were generated which referenced theory and the chosen institutions in the case studies (see Appendix B). Seeking to elicit information from the respondents, the questions were designed to build upon knowledge and experience within the fields, but also to develop the criteria to be used during the diagnosis. Interest in the topic is an especially important variable when professionals are surveyed (Sudman, 1985) where the questions, chosen for their salience in developing the criteria and scope of the study, were able to highlight the importance of the respondents' roles within the thesis' scope; i.e. their experience and knowledge.

Situational factors such as the respondents time frames in responding and understanding of the questions and thesis, necessitated two questionnaires to be developed (see Appendix B) where some respondents felt more at ease with re-worded questionnaires; the questions remained coherent to the questionnaires themes. This presented situations where participants' forthcomingness or validity to the answers could have been restrained, and while measures can be taken with regards to anonymity and reassurance this will not always guarantee for a response which is valid or accurate (Sarantakos 2005, p 284). Other circumstances such as misinterpretation were accounted for by acting as a reflexive observer and seeking commonalities. In all questionnaires, anonymity and follow-up questions were offered in order to garner detailed or further responses.

However, it was also pertinent to consider the bias of the questionnaires. An alternative bias was highlighted by the work of Lee Cronbach, who argued that it is likely due to a problem in the cognitive processes of the participant, instead of the motivation to please the researcher (1942); this circumstance also presented itself in the re-writing of the questionnaires. Cronbach (1942) also suggests that it may be due to biases in memory where an individual recalls information that supports endorsement of the statement, and ignores contradicting information. Whilst there were no specific methods by the author to sway the respondents' behaviours, such as demand characteristics, where the conclusions drawn from the experiment are more likely to accurately reflect what they were intended to measure (Nichols and Maner 2008), it was found that the targeting of a specific socio-economic grouping of participants allowed the

responses to compliment the thesis' scope, as they had familiarity and access to the discussed issues.

It was also important to determine the 'leading' capability of the questionnaires, especially as certain groups felt more comfortable with the language of certain questions (see 4.1, 4.2 and Appendix B). Variation in the way respondents interpret everyday words is a common feature of questions used in social research (Foddy 1993, p 6), however, as Ongena and Dijkstra (2007) have argued, interviewers can encounter cognitive struggles as well when conducting the interview (or in this instance, questionnaire). Where the author attempted to remain objective in order to follow the psychoanalytic methodology of analytic listening and transference, the questions on both questionnaires remained open-ended, but contained the necessary contextual information (to minimize cognitive issues caused by syntax, for example, psychoanalysis was a term many were uncomfortable with, as they presupposed knowledge of this subject was required). Therefore, the questions were chosen by the author across both questionnaire sheets in line with Jane Agge's (2009) argument that, "The process of focusing questions is an iterative, reflective process that leads, not just to data, but to specific data that can add knowledge to a larger field of study." This allowed the sets of questionnaires to trigger reflexive analysis of the earlier scope of the thesis, informed by the literature, and to test Van Manen's (1990) suggestion that early assumptions may be questioned as the research evolves.

The following chart (fig 3.3) also confirms the other considerations in completing the questionnaires.





Fig 3.3 Questionnaire paradigm considerations © *Louis D'Arcy-Reed*

### 3.6.2 Case studies

Developing the thesis into a 'live' and responsive project, the case studies were implemented to reflect upon both the contextual nature of the research, but also highlight the psychoanalytic unconscious gap between identity and architecture, and in turn, defining a parallaxical identity. This was decided as three main institutions of focus: The New Art Gallery Walsall, Hepworth Wakefield and the Het Nieuwe Insituut, Rotterdam. Augmenting the roles of reflexive observer *and* practitioner, the case studies act as "a formal collection of evidence presented as an interpretive position of a unique case" (McKearnan 1998, p 74).

The case studies were conceived and implemented to explore institutional unconscious further, by eliciting meaningful responses from the researcher in terms of place, space, context, materiality and envelope. The responses gathered were aligned to the clinic of neuroses, where experiential qualities of the case studies are interrogated. In parallel to this, the studies examined traditional qualities of context, relationships, location, and history as a conventional architectural introduction to the selected institutions.

Obstacles to such case studies became evident from the outset such as accessibility, their time consuming nature and avoiding influence from external factors; this factor would have tarried the diagnoses and clinical nature of the study. However, it was considered that each case study is an opportunity to explore the thesis' findings and adopt a multi-faceted approach for investigation. Each case study was completed in isolation across two distinct approaches in order to restrict the influence upon each method. Initial visits afforded the opportunity to complete photo essays that remained within their own domain of the unconscious observer.

Before discussing the elements to consider within the paradigm, it is important to explain the reasons behind the selection of case studies, and their criteria to be analysed against - developed from the questionnaires and background literature.

In choosing the facilities, it was determined that they made strong candidates due to a number of concerns. Beginning with Walsall and Wakefield (opened 2000 and 2011 respectively), both were chosen due to a number of common factors. The two institutions were built post-2000 with substantial lottery funding for construction and designed by renowned architectural practices, and, in addition, both were centrally located in Northern towns affected by an

industrial turndown and were completely in contrast to their surrounding architectural typologies.

However, both institutions followed a similar programme in their make-up resulting in different futures. The New Art Gallery owned and housed a disparate collection of works owned by Sir Jacob Epstein (who helped pioneer modern sculpture), but was facing massive budget cuts by its council and an uncertain future in terms of programming and purpose as a gallery. The Hepworth Gallery in Wakefield that houses a collection from world-renowned sculptor Barbara Hepworth continues to flourish and attract touring exhibitions from big-name artists.

As a contrast, the Het Nieuwe Instituut Rotterdam sits within a purposely-zoned area (not central) surrounded by cultural facilities and as part of a progressive and architecturally vibrant city. It has existed since the late 1970s, but, it has recently had a renovation, which also merged the Netherlands Architecture Institute, *Premsele*, the Netherlands Institute for Design and Fashion, and *Virtueel Platform*, the e-culture knowledge institute, to its existing programme, in effect, a continually-developing and organic institution.

Where the thesis focuses on the contemporary arts centre, Het Nieuwe is not a pure 'contemporary art' facility. However, the Instituut does hold an interesting parallel. It is an organisation where architecture is its art and mode of inquiry. This inversion of practice makes for an interesting opposition to the former case studies. The building is about architecture so how does that represent itself in form, whilst also being situated in one of the richest architectural fabrics in the modern world.

Such an approach positions the studies within a *collective study* mindset, where a number of single studies investigated jointly for the purpose of inquiring into an issue, phenomenon, group or condition (Sarantakos 2013, p 211). Measures to be considered upon approaching the case studies (developed from the literature review and background literature) are as follows:

### 3.6.2.1 Narrativity

Narrativity was selected as the main element of analyses upon the case studies due to its complex relationships extending across all the spectrums and disciplines of the research. In this instance narrativity encompasses the role of the architect, the digenesis of the institution, the city in context, and wider contextual issues. However, narrativity is a broad discourse and could

occupy an entire research project in parallel. It was decided therefore, that the notion of architectural narrativity would concentrate of the architect's role in the design and build stages, whilst also being mindful of environmental narrative (environmental being the historical and cultural).

Utilising Žižek's Parallax, and the incommensurability between community and audience; while also developing Wiszniewski's radical passivity (2012, p 128) allows for observations through a narrative work, in this case, architecture, can operate both physically or transcendently (Wiszniewski 2012, p 128). Where the thesis interrogates the role of a cultural intervention upon its city, narrativity explores further, as Austin concludes, the visitor 'reading' (...) is both conscious/directed and unconscious/distracted as the visitor modulates attention through their bodily/intellectual engagement (2012, p 115). This links heavily with incommensurability of the parallax and the psychoanalytical motivations behind architectural interventions, which can be examined under analysis.

#### *3.6.2.2 Assemblage*

The assemblage can make or break a design, especially in terms of its transparencies, relationships and functions for the environment and its users. Building upon Zaera Polo's work (2008), parallels can be drawn upon the assemblage and primarily the function, form and relation to place. Observing the quality of assemblage will seek to highlight links between the exorcising of trauma and contextual links of the institution. As a result, one can mirror this line of inquiry with the Žižekian 'zero institution' (2009a:2009b) to establish the level of meaning the respective architecture can elicit upon completion and post-occupancy of site.

The quality of assemblage also draws upon the architectural style, or programme, as an institution, to follow particular architectural endeavours borne from design; for example, the horizontal or vertical arrangement of space, the frontage and approach, or the relationship between volumes, neighbours, human scale, and city. Under analysis, it is expected that the complex layering of materiality, orientation, and scale will present and exacerbate those qualities that present parallaxal identities to be interrogated to reveal the institutional conscious unconscious.

### 3.6.2.3 *Faciality and Stoa*

Building upon Zaera Polo's (2008) *Politics of the Envelope* it was apparent that Postmodernist architecture could not sacrifice its qualities of faciality (*The architecture's envelope, i.e. its aesthetic face to the world or more commonly, the façade*) without having an appropriate threshold to exist within. Considering civic and cultural architecture usually includes a piazza or centre-point within its schemes, the relationship was viewed as a crucial parameter, or fragment, within analysis. Firstly, the faciality was an open and explicit opportunity for the architects to demonstrate aesthetic or political motivations, whilst the secondary stoa was ripe to be re-invented within Postmodernism, harmonising with issues of the public and private, within politicized spectrums.

In this thesis, the idea of the Contemporary Stoa takes place, where the showpiece architecture is framed by delineated private and public boundaries. Hence, it has been adopted from Greek architecture where the stoa was often a covered walkway surrounding the 'agora', and often used for public functions. The institute therefore exists as a stoa that frames our contemporary agoras. Where the idea of agora is diluted in contemporary Britain, we could assume that the agora is 'out there' - it can be a square outside of the museum, the approach space, or its local environment. Ancient stoas provided the platform for multiple activities including the display or artworks. However in this instance, they link to Žižek's 'their meaning is to have no meaning' and the zero institution. They invert and frame our contemporary environments.

### 3.6.2.4 *Explicitation*

The inherent quality of explicitation being intrinsically linked to power, where its delivery is the process by which something becomes a subject of intention or operation, presents the institution as a vehicle to be disseminated and interrogated further. Borrowing from Sloterdijk (2013), explicitation observation will further reveal the ego-ideal, incommensurability and socio-political relations of architectural endeavours, but also mirrors the qualities of narrativity, assemblage and parallax. Through institutional transference, one can establish how the notion of power, or elitism, can be transmitted outwards from the institute, and presents itself onto its community.

It was also established that the observation of explicitation in analysis would also provide a historical context where feelings of nostalgia, guilt, or catharsis became represented through

architecture, and whether those clinics lend themselves to the ego, ego-ideal, or superego.

#### *3.6.2.5 Parallax Gap*

As a final measure under analysis, the concept of the thesis' parallax was examined. As mentioned previously (see 2.7), the parallax development from Žižekian thinking, and the merging of architectural parallax, demonstrates the extent of curated cultural identities and their representation within cities.

It is perhaps this quality of analysis that demonstrates the vital component to human relationships and the unconscious elements that remain unseen, unwritten, or unexamined within contemporary architectural discussions. The elucidation of a parallaxical identity affords opportunities to place the respective institutes under neuroses and interrogate the extent of issues within cities.

The following chart (fig 3.4) also confirms the considerations in completing the case studies.

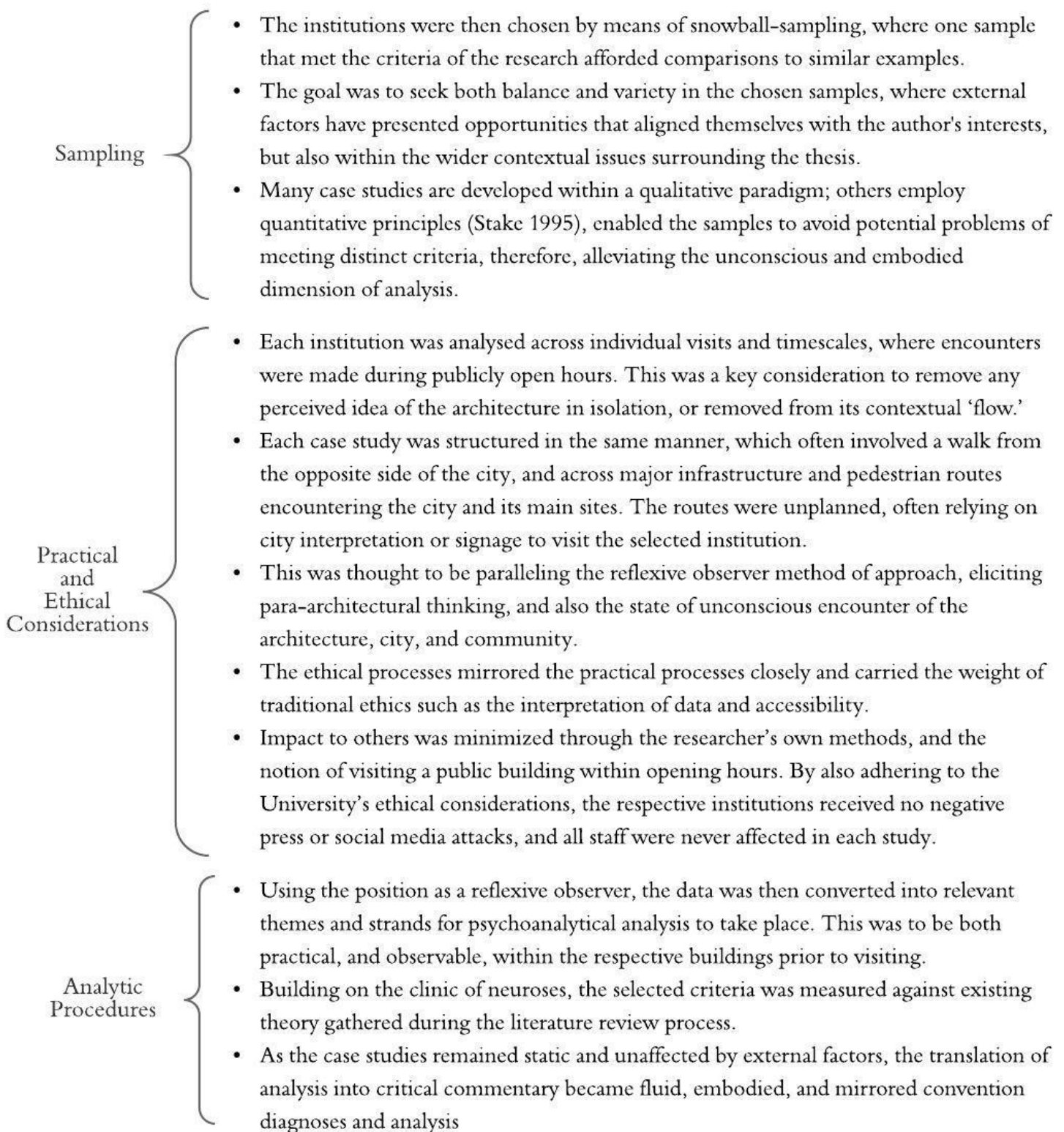


Fig 3.4 Case study paradigm considerations © *Louis D'Arcy-Reed*

### ***3.7 Para-architectural Paradigm***

In alignment with the practical, responses to theory were addressed and experimented within a creative gaze. By allowing for creative responses to theory aligned itself with the subjective nature of the thesis and its intentions to elicit the unconscious.

Practical explorations afforded the opportunity to act as a reflective *practitioner*. Reflective practice therefore attempts to unite research, practice, thought, and action into a framework for inquiry which involves practice, and which not only acknowledges the particular and special knowledge of the practitioner (Gray and Malins 2004, p 22), but also builds upon Tschumi's *Manhattan Transcripts*, where practical interrogations induced to collide rather than coincide. It is acts as a convenient location between the fields of architecture, which is plastic in its considerations, and the field of psychoanalytic inquiry where the subjective and unconscious vie continually. In Appendix D, readers will find a preview of the final exhibition, with proposed floor and work layouts, and an accompanying CD containing videos and fly-throughs.

The following chart (fig 3.5) also confirms the considerations in completing para-architectural approaches.



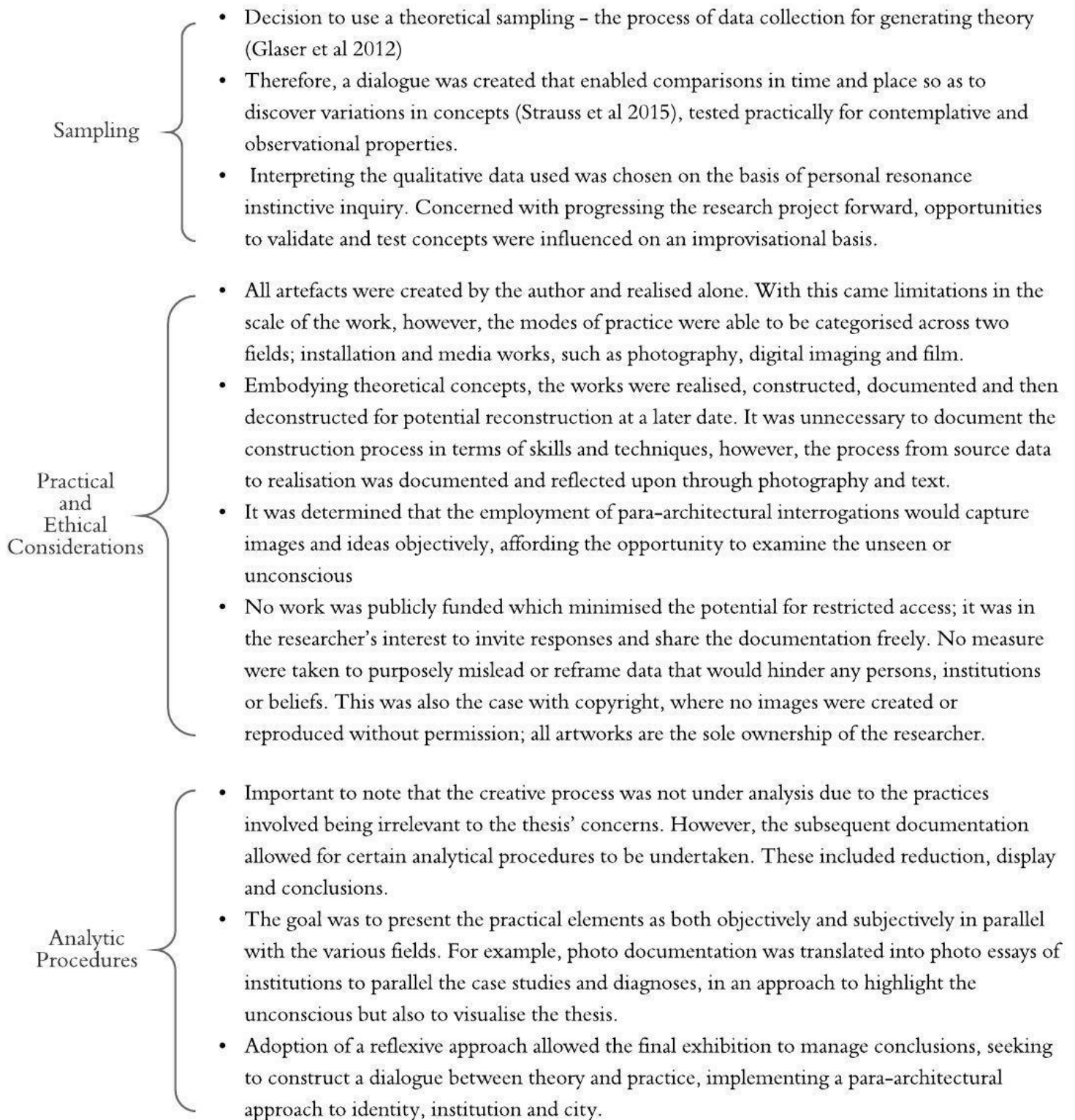


Fig 3.5 Practical considerations © *Louis D’Arcy-Reed*

### **3.8 Interpreting Data**

Upon using a research design of mixed-methods, it is imperative that acquired data and responses remain valid, reliable, objective, and coherently representative. As the research is grounded in qualitative methods, “the role of the reflexive observer necessitates parameters to control the research, and to ensure measure[s] can claim construct validity” (Sarankatos 2005, p 85). This section gives a brief overview of the legitimacy for the methods used, across the various paradigms.

#### **3.8.1 Research Validity**

It was key that the research had a resultant quality that supported the construct it was interrogating; that of the parallax. In doing so, conventional methods of aligning data to empirical or face validity was not possible. Instead, validation through constructs of the ego in psychoanalysis, Žižekian parallax, and architectural theory were implemented as the base criteria to measure against. Qualitative researchers aim to achieve validity, which they consider a strength of their research, since it frees data from interference and contamination, control or variable manipulation (LeCompte and Goetz 1982). Where the theory, practical, and observational methods collided, an approach by Altheide and Johnson formulates the concept of “validity as reflexive accounting,’ which creates a relation between researcher, issues and the process of making sense and locates validity in the process of research and the different relationships at work in it” (cited in Flick 2006, p 17);

- 1 - The relationship between what is observed (behaviours, rituals, meanings) and the larger cultural, historical, and organizational contexts within which the observations are made (the substance);*
- 2 - The relationship among the observer, the observed, and the setting (the observer);*
- 3 - The issue of perspective (or point of view), whether the observer’s or the members’ used to render an interpretation of the ethnographic data (the interpretation);*
- 4 - The role of the reader in the final product (the audience);*
- 5 - The issue of representational, rhetorical, or authorial style used by the author(s) to render the description and/or interpretation (the style).*

(Altheide and Johnson 1998, p 291-1)

This approach appropriately mirrors the reflexivity throughout the process across theory and practice, but guarantees that psychoanalytical practices of entering into diagnoses and discourse such as setting and observation, are embodied and authentic. For example, the quality of observing catharsis by way of exorcising trauma in observing the unconscious of place.

Using this as a catalyst one can draw clear lines between architectural intervention as an exteriorization of the what, why and how that preceded any scheme's construction. By exercising catharsis through a process that architectural and design students would consider contextual studies; the elements would present the architectural as a realised intervention to a supposed issue. This criterion supports the adoption of validity of reflexive accounting.

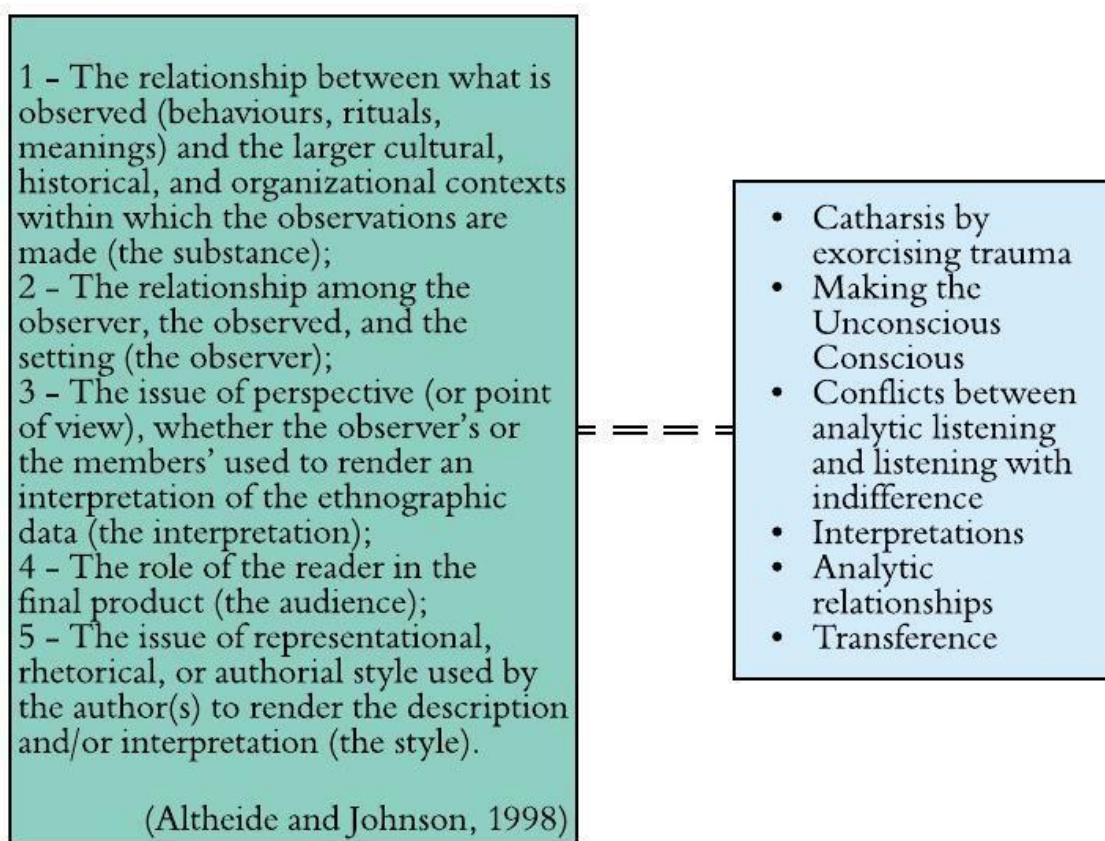


Fig 3.6 Relationship between Altheide and Johnson's Validation Method (1998) and Analysis in Psychoanalysis. Author's own configuration and not adapted.

Altheide and Johnson's (fig 3.6) method also allies itself with further psychoanalytical considerations under diagnoses, such as making the unconscious conscious - the relationship between what is observed (behaviours, rituals, meanings) and the larger cultural, historical, and organizational contexts within which the observations are made; Conflicts between analytic listening and listening with indifference - the relationship among the observer, the observed, and the setting; Interpretations - the issue of perspective (or point of view), whether the observer's or the members' used to render an interpretation of the ethnographic data (the interpretation); Analytic relationships - the role of the reader in the final product (the audience); and finally, Transference - the issue of representational, rhetorical, or authorial style used by the author(s) to render the description and/or interpretation.

### *3.8.2 Research Reliability*

Due to the research design adopting a qualitative nature, the criteria of reliability is highly subjective due to the reflexive nature of the researcher. In adopting an approach that was aware of the possible errors, means demarcating statements of the subjects and interpretations of the researcher; considered in alignment with external reliability measures shown below;

- a. Specify the researchers' status or position clearly, so that the readers know exactly what point of view drove the data collection.
- b. State the identity of the informants (or what role they play in the natural context) and how and why they were selected (while maintaining confidentiality).
- c. Delineate the context or set boundaries and characteristics carefully so that the reader can make judgements about similar circumstances or settings.
- d. Define the analytic constructs that guide the study (describe specific conceptual frameworks used in design and deductive analysis).
- e. Specify the data collection and analysis procedures meticulously.

(Sarantakos 2005, p 91)

### *3.8.3 Objectivity*

With the scope and embodied nature of the research process, the nature of objectivity is grounded within an epistemology more suited to a quantitative methodology. As this study involves qualitative processes heavily imbued as a reflexive observer, personal views and interpretation in the research process is not only acceptable but also advisable, and considered

an advantage (Sarantakos 2005, p 94). This approach supports not only the reflexive approach, but the author's own decision to involve a number of paradigms in the research design. Qualitative research encourages intersubjectivity, closeness between the elements of the research, and involvement of the researcher in the whole research process (Becker 1989; Stergios 1991).

The psychoanalytical nature of the research also calls into question the position of objectivity. However, an adopted approach that mirrors the work of Rendell (2017, p 228), where the author's responsibility to address a work and an audience, the critic occupies a discreet position as a mediator, and that *situatedness* plays a part in conditioning the performance of his or her interpretive role. Objectivity becomes a key measure and parameter in directing the research further, which is supported by Martin's (2016, p 2) statement that "psychoanalysis as a practice involves observation, diagnosis and treatment, and it is diagnosis that stands today as one of the more urgent and important interdisciplinary methodological hurdles between architecture and psychoanalysis"; Objectivity is necessary to bridge the intersubjective.

#### *3.8.4 Representativeness*

As the study concerns cities, communities and identity, the issue of representativeness is to be considered within the discourse of the study. In order to represent communities, throughout the various paradigms involving questionnaires, case studies, and analyses, representation was not considered to be main concern. This was due to the size of the sample and the nature of qualitative sampling procedures do not allow any claims for representativeness (Sarantakos 2005, p 97). Nevertheless, the study does not discount representativeness, as it is aware in diagnosing a certain psychoanalytical state of an individual's conscious and unconscious state would necessitate a sampling method that extends beyond the study's scope and the researcher's own knowledge. It was determined that within the clinic of neuroses and suspicion, the ego representativeness is fixed towards the metaphysical nature of cities and their representations. Therefore, one can diagnose the urban fabric as an extension to illuminate the notion of the parallaxical identity.

#### *3.9 Concluding Statement*

In adopting, a research design bound in reflexivity catered towards the researcher's own skills, knowledge, and embodied approach to the study, the very nature of the thesis has encouraged opportunities to embrace a wide array of paradigm approaches. For example, this study

uncovered the relationship between psychoanalytic and architectural practice, whilst also rejecting conventional studies of place singularly bound in observation (as in phenomenological studies, or to an extent observational recordings, such as Lefebvre's *The Production of Space*), documentation (such as studies bound by cause and effect – Governmental reports) and quantitative data (books such as *Living in the endless city (2011)* which was an urban and economic data study combined. The latter unfortunately highlights only problems through figures and presents objective issues. In positioning one's own conscious within a clinic interrogating the hypothesis, an awareness of architecture's problematic relationships in relation to place, space, time, and cognitive being are illuminated.

Further to this, the extension of a practical element sought to work para-architecturally, affording new perspectives towards architecture as a practice and design methodology. Replicating such an approach encourages methodologies where a researcher can supplement varying practical measures to produce studies where his or her findings would resonate, but ultimately, highlight new interrogations.



Fig 4.1 *CULTOPIA* © *Louis D'Arcy-Reed*

#### **Chapter Four: Questionnaire Feedback**





As part of the thesis' methodology, questionnaire responses were received from seven different experts including academics, arts organisations, civic society members and architectural experts. This Chapter is split into two main sections; firstly, as per the research methodology (see 3.1), the questionnaires will be interrogated as a means to compare and contrast responses, looking specifically for the presence of similar themes within the data and begin to bring them into dialogue with the prevailing theory that surrounds the thesis. The following section will synthesise the results and draw conclusions to develop the case studies, whilst also discussing the psychoanalytic elements of responses.

It is pertinent to compare the original questionnaire that was responded to by architectural curator and academic Carson Chan (see appendix B.1 – transcript B.3.1) first within such analysis.

#### ***4.1 Original Questionnaire***

The first question discussed Žižek's 'ambiguously meaningful architecture' (2009a) where the link between function and form has been severed, resulting in forms or wrappers completely at odds with their internal functions and programme. Therefore, Chan was asked how could communities identify themselves to a contemporary arts centre that is ambiguously meaningful and foster a sense of cultural competence. Chan felt that this meaning was understood in different ways, for example, "the meaning an architect imbues buildings with, and the 'meaning' that building has for its various visitors are separate things. In other words, all buildings are ambiguously meaningful." He also believed that "The ambiguity that Žižek points to operates on the symbolic and conceptual level (...)."

Question two highlighted the Bilbao effect of the Guggenheim and its contribution to regenerating the city as a cultural destination. As a consequence, does such 'branding' of place, or institution (in Bilbao's case, the Guggenheim), act as a short-sighted 'quick-fix' solution for the lifespan of a city or does it support a rejection of existing identities. Chan responded by first noting "Identities of places, like those of people, are constantly in flux." He then stated that, "Like many post-industrial cities (...), *Bilbao Guggenheim* is just another example of trading industry for culture in the form of museums, artist districts, rezoning and architectural repurposing. In fact, it is the leveraging of the former identity that allows these places to make the transformation."

For question three, Chan was asked if he agreed that architectural regeneration projects contribute to new place-making, or does council-backed architectural regeneration impose new and troublesome identities for place, space, and community. Chan's response covered many facets however, he offered the following interesting insights, where "I do think that architectural regeneration projects contribute to place making. But of course, doesn't all architectural intervention contribute in defining the built environment?" He also highlighted the wider urban fabric where "Architecture and civic identity is also about what the city decides not to build. Every shopping mall that is not built, every building that is not renovated, and every freeway not laid down is also an indication of the city's transformation." In response to the 'troublesome identities' portion of the question, Chan offered an answer not in line, citing "To answer your second question (and you may need to clarify a bit), I don't think how a project is funded, at heart, changes how a community might use that space. Is the implication in your question that a council-backed project will be lesser quality than a privately funded one?"

In the fourth question, Chan was asked if he believed overt expression through architecture for contemporary arts centres is a better vehicle to engage communities in embracing a richer cultural identity. As a result, can such showpiece architecture blur potential engagement within an existing urban fabric? Chan saw this showpiece architecture as having two levels; "One, as an identifiable monument, it allows people to identify with a part of the public realm that many others identify with too, forming a collective identity. Italians have a word for 'the sense of identifying with the town clock tower' or a devotion to one's hometown: *campanilismo*. It is the sense of attachment to a shared, public building – the tallest, most visible thing. The sense of civic belonging is very different if everyone is looking (...)" He then stated that, "On another level, art museums, particularly ones that privilege local artists, can create a sense of community by the mere act of display. Exhibitions are one of the few public arenas where people can both individually and collectively inscribe meaning to cultural objects. Anyone can look upon an artwork or artefact and offer an opinion." However, Chan did posit a negative factor, "That said, people that have not had exposure to art or have not been brought to museums are not likely to enter them on their own. I think the museum understood as a building is an outdated model."

Question five discussed Rotterdam's successful urban morphology through architectural intervention, asking if regeneration continues and the movement from country to city is skewed

by economic issues, what does the future hold with the EU referendum result and restrictions on funding from the council (as witnessed with New Art Gallery Walsall) mean for sustainable community identities. Chan offered the response of “we will see,” but also expressed institutional concerns, where “Restricted funding doesn’t necessarily result in compromised quality of programming.”

In the final question, Chan was asked about the state of new institutionalism within cities, and if he has experienced if engagement and identity for communities has greater effects, if it is unconsciously informed through a network of smaller cultural institutions, rather than a centralised hub. Centred on his experience in curating the Biennial of the Americas in 2013 for Denver, Colorado, Chan noted, “Networks and hubs are effective in different ways, so it’s hard to qualify them as better or worse.” He then elaborated from experience, “What I saw was a strong hub in the Museum of Contemporary Art, as well as a very active network centred around galleries (Gildar Gallery), off spaces (there is a vegan restaurant in downtown Denver that hosts film nights, and rent out artist studios above).”

#### ***4.2 Amended Questionnaire***

With the following five respondents, the questionnaire was amended due to issues faced by potential participants rejecting their involvement or misunderstanding in relation to psychoanalytic theory, or demands in understanding the context of the thesis further. In response to this, a revised questionnaire (see appendix B.2 – transcript’s B.3.2-6) was developed, following the same strands and themes of inquiry. This afforded participants to respond more effectively and present opinions to be interrogated upon and conclusions drawn for the thesis’ analysis. This was perhaps due to a problem (as mentioned in 3.6.1) in the cognitive processes of the participant, instead of the motivation to please the researcher (Cronbach 1942).

As a mediator for responses, the questionnaire was distributed to *Wakefield Civic Society*, who operate as a registered charity within the city concerned with maintaining architectural legacy, campaigning for heritage causes, and the development of Wakefield’s cultural network. The society then disseminated the questionnaire for respondents to engage and data was collated from retired planners, councillors, and working planning professionals. In parallel to *Wakefield Civic Society’s* numerous, but short, responses, *BEAM* who operate as an arts partnership

within Wakefield also responded, however, chose to respond in a longer-form paragraph, addressing the questionnaire.

Question one asked if how far would respondents' agree that communities require culture (*culture in the form of museums, artist districts, rezoning and architectural repurposing*) to be 'introduced' via a centralised cultural hub, that would act as a solution and introduction to solving cultural 'lack'. Peter Spawforth MBE (transcript B.3.2), a retired planning officer, agreed that culture "has to be introduced, but that too depends on the ability to listen and the willingness to participate." This response was supported by Christopher Gordon (transcript B.3.3), who noted, "ignorance and communities need to be introduced [to culture]." However, all respondents other than Spawforth elaborated and provided observations on the important relationship that introducing culture can have on and for the community. For example, Gordon further stated, "[The] school system lacking a cultural education [*sic*] provided institution has a good budget for functioning." Elizabeth Motley (transcript B.3.4) suggested, "If no cultural facility already exists then I see no reason against introducing one [*sic*] but would follow this up by ensuring communities have some relevance to the facility and the facility has relevance to them." In parallel to this Graham Roberts' (transcript B.3.5) response was grounded in scale; he suggests that, "scale would be a factor: scale of the community and scale of the facility. But if the scale of the facility were appropriate then yes [*sic*] I think the introduction of a cultural component (...) would bring benefit." *BEAM's* response (transcript B.3.6) within their longer overview did not answer the question directly, or consider the impact of introducing culture, but contained an incidental statement concerning The Hepworth's existence. *BEAM* stated, "*The Hepworth* is now a key part of Wakefield's rich cultural offer [*sic*] and part of our arts and cultural community."

In question two, the questionnaire asked if such a successful scheme as the *Bilbao Guggenheim* could ever be replicated and what ingredients would be necessary. Spawforth again responded coyly, suggesting, "if funding was available to expand facilities and develop the cultural opportunities further." Again, however, there was a clear divide between respondents depth of response. Motley and Gordon's responses were focussed on the wider scenario with suggestions such as, "could be replicated with the right architect and budget. Again the integration and location is paramount," and "design drives its success, but the success is dependent on supporting infrastructure not enough if not part of a wider strategy." Roberts however deemed that "Yes, it can be replicated. The key ingredient is ground-breaking

architecture. The mundane will not achieve the same result.” *BEAM* chose not to answer in reference to Bilbao’s success, instead focussed on the Hepworth,

*...the impact on the city and surrounding communities is complex and I don't think the true impact will be seen for many years to come. The new art gallery designed by a high profile architect sited on the edge of the city centre in a fairly deprived area has brought thousands of visitors to Wakefield from across the UK and abroad. Which is great for Wakefield but there has been a disconnect between people visiting The Hepworth and then visiting other parts of the city centre. (See appendix B.3.6)*

Question three asked respondents whether they believe regeneration projects seek to impose new identities of place or do they support organic growth for cities. Motley, Spawforth and Roberts all shared the opinion that any regeneration serves as a catalyst for subsequent organic growth, with Motley suggesting “It is ok to impose new identities, providing they are positive and unique, and even they can be reimagined. They must act as a catalyst, and the place needs to react to the new,” whilst Spawforth noted that, “I think both. Certainly the Hepworth has created an identity on a part of the city.” Roberts did highlight the guiding principles behind regeneration, stating, “Generally the intention of development is profit in the medium term. However, the regeneration that stems from the creative impulse can create a new identity and also follow organic routes.” The other respondents however, pointed out the negating qualities present in regeneration. Gordon believed that schemes “tend to impose” and “use a standard international idea [*sic*] standardisation,” but serve predominantly as a “big dynamic for capitalism” due to their “similar aspects, artists, concepts, menus, restaurants, space.” *BEAM* noted that “there has been a disconnect between people visiting The Hepworth, and then visiting other parts of the city centre. This is something that the gallery and the Council are very much aware of and starting to tackle.”

In the following question, respondents were asked their thoughts on regeneration schemes being spearheaded by big architectural intervention. As a sub-question, they were also asked if this was a worthwhile gimmick to measure the success of a regeneration project. Overall, it was found that the respondents were clearly divided regarding the concept of big architectural intervention. Spawforth and Gordon both believed architecture served a spectacle need during any regenerative scheme, with Gordon suggesting that “[*sic*] my experience curious about new architecture about experiencing” where “curiosity effect[*sic*] successful in short term.”

Spawforth echoed by claiming that, “Certainly a new build, designed, creates a lot of publicity and attention.” For Motley and Roberts however, proposing the opposite effect. For example, Roberts suggests, “a density of small scale interventions can achieve the same end, but big architecture will get there faster.” Motley strains upon the issues big architecture can have; “I believe the right architectural solution is essential. (...) It’s not just the building but the setting and place too - the urbanism needs also to be right. (...) - the journey to a cultural destination is extremely important and will be memorable - if it is illegible and unpleasant, then this will unfortunately cloud the overall visit.” *BEAM*’s response elicits how “The contemporary design of the gallery has split local opinion and the amount of money to build and run has also split public opinion, but then what major new cultural venue doesn’t have that issue.”

Question five sought to highlight practitioners responses to outside cultural effects on regeneration and how we can continue to create inclusive cities, whilst also fostering organic urban growth; including pertinent issues such as metropolitanism, politics, economic restraints, and, most notably at the time, the result of the EU referendum. Overall, participants responded similarly, citing political and economic issues as a major factor towards the potential in cities’ regeneration or growth. Spawforth cited ongoing disparity in class through fiscal wealth, whilst also offering the insight, “We need to find ways to resolve this problem, so that everyone can feel part of a regeneration initiative.” Gordon agreed that “the answer is simple, you do need economic strategies” and the biggest worry in regeneration is potential “economic downturn.” Roberts response was forthcoming in suggesting solutions such as, “Employ planning regulations that impose a duty of care on the development i.e. demand infrastructure (community facilities) as well as housing or office units.” This response had a strong relationship to Motley, who was passionate in her solution suggesting that, “(...) the North of the UK is particularly disadvantaged by politics and economic issues. Something radical needs to be done.” She even suggested, “for 5 years the government should only invest in the North (...)” With *BEAM* however, who had witnessed question five in practice, and the Hepworth’s effect on place, merely suggested “The Hepworth is now a key part of Wakefield’s rich cultural offer [*sic*] and part of our arts and cultural community.” *BEAM* failed to address the idea of outside influences.

In the final question, respondents were asked if the dissolution of centralised cultural institution in favour of new institutionalist networks within cities was beneficial for communities, and in addition, could communities take control of existing urban stock in order to promote cultural

growth. Roberts offered the response “Yes,” whilst Gordon favoured an “embedded cultural investment,” rather than the central institution. However, Spawforth and Motley shed light on the wider potentialities of the question, with Spawforth claiming, “They frequently do in my experience, but funding is becoming increasingly difficult and possibly a little easier for a significant building/project.” Motley paralleled this thinking, suggesting that “Communities take control where they wish to - but need support - financially, professionally, and advisory. One large hub is a very expensive item (...).” *BEAM*’s response to question six wasn’t addressed directly in their longer-format response, but noted “The Hepworth Wakefield is also a founding member of the Wakefield Cultural Consortium responsible for delivering Wakefield Cultural Destinations programme funded by Arts Council England.” A consortium designed to promote culture within Wakefield and surrounding villages and towns; not a new institutionalist network of cultural facilities.

### ***4.3 Analysis & Commonalities***

#### *4.3.1 Original Questionnaire*

During the first questionnaire, it was determined that Chan’s experience as both an architect and gallery curator would deliver interesting scope in response to the questionnaire interests across psychoanalytic theory, regeneration, museology, and making of place. However, in this instance, it was determined that the position of Chan was firmly placed within architecture as a holistic and very much utopian practice, where theory and development of narrative, identity, meaning, and style was firmly loaded within the practice of design. Initial motivations for asking Chan to participate assumed a focus where architectural theory and museology were to merge, and foster a stronger form of architectural discourse and interpretation.

In terms of Chan’s responses, and his firm placement within conventional architectural theory, he was able to embellish upon certain areas of the thesis and draw existing theory into his discussions. From his curatorial roles, the recognition of issues drew upon personal experiences and endeavours to expand upon museology theory and the methods of display. However, Chan’s experience is solely located in the USA, so some responses are tinged upon American planning and architectural design. Additionally, the accessibility of museums in America is often backed by private funds, or highly subsidised by the government, necessitating an entry-fee, which may mar the data when examining the case studies of Walsall and Wakefield.

In addition, the length of Chan's responses, although assisting in terms of the thesis, afforded a position where discourse had a definitive end. For example, in the first question, Chan marginalises Žižek's parallax theory allusions to the zero institution. For Chan, the ambiguity is defined between as two opposites side of the architectural coin, where the symbolic and conceptual is irrelevant compared to the functional use of architecture. This course of representation suggested a closed opportunity for further discourse and elaboration on psychoanalytic concepts within architecture.

When discussing Žižek's (2009a) notion of '*ambiguously meaningful*' architecture where the link between form and function is punctured by elaborate wrappers or forms in opposition to internal function, the question of community identification with an ambiguous contemporary arts centre was posited, and the idea of a growing sense of cultural competency. Chan's response was somewhat problematic and emblematic of the thesis' argument and hypothesis with contemporary architecture. Chan described Žižek's view of being incompatible with conventional architectural "meaning";

*...the meaning an architect imbues buildings with, and the 'meaning' that building has for its various visitors are separate things. In other words, all buildings are ambiguously meaningful. In fact, this is what makes architecture so powerful – it requires a constant calibration of its meanings as they are shared amongst individual, groups, and societies. (See appendix B.3.1)*

Whilst we can identify quite easily the break in meaning for architects and community as being lost in translation between narrativity and psychical embracing as two distinct acts of authorship, the point remains that for contemporary arts centres being *aware* of their meaningful impacts. Why do they insist on rejecting contexts? For example, the Hepworth's '*calibration*' is already in opposition in the virtual and paper dimension to its community before it is constructed. On the psychoanalytical level, we can begin to draw elements of architectural superego from Chan's observations. Isn't it the architect's responsibility to consider this factor when proposing a supposed meaning? Is the ego-ideal such a draw on desire that such phantasies cannot be avoided? In any event, Žižek's concern and presentation of postmodern architecture circumvents the idea of architect's imbuing meaning for a particular building. The concept exists in upon intervention within a context or setting; our relationship within our cities



is morphed and shaped by encounters with architecture and its layers of meanings. We can consider the notion that one meaning is not the true meaning, or to extend the concept further, our idea of the ideal-ego for place, is not a collective concept. However, it is worth considering that within the contexts of Walsall and Wakefield, these are new interjections within the urban fabric, so therefore, meaning can be defaulted to the suspicious spectrum within the neuroses of place. Chan's meanings across sectors of community point to a utopian ideal that opinion about architectural meaning can be a positive arena for discourse. However, it is felt in considering the motivations behind architectural intervention and the regeneration of industrial centres, positions themselves in dichotomy with the community's nostalgic interpretation of their own urban fabric of the past and present. In essence, the argument that architecture gains such power by constructing a discourse of meanings is irrelevant and no longer representative of the impact or morphology architecture can have on a fabric's future, and therefore, position within a city's narrative.

It was also perceived that whilst the responses collated from Chan were enlightening (perhaps from researcher bias as career paths shares similarities), the suspicion of architecture requiring supplementary or a re-examination of certain methods in practice and typologies was evident throughout. For example, Chan noted, "people that have not had exposure to art or have not been brought to museums are not likely to enter them on their own. I think the museum understood as a building is an outdated model" and "it is the leveraging of the former identity that allows these places to make the transformation. The 'industrial look' or 'loft look' is now routinely designed for high end consumers." Such statements were taken as challenging and progressive, but also constructive to the research process. However, in the course of the research, it was felt that such responses highlighted issues, but also felt somewhat of a rhetoric in their construction. Terms such as '*leveraging*' or '*look*,' fall into architectural syntax that fail to adequately disseminate any true meaning, therefore whilst being enlightening. By extension, this factor may have been down to differences in architectural culture between countries, but also in initial understanding of the questions posed. It was found that Chan was troubled by part two of question three, responding in turn, "To answer your second question (and you may need to clarify a bit), I don't think how a project is funded, at heart, changes how a community might use that space. Is the implication in your question that a council-backed project will be lesser quality than a privately funded one?" It was the intention to tease more of response in line with council reframing an identity through architectural intervention, rather than Chan's allusion to *use* or *quality*. The thesis is concerned with the scale of the *Other* and

the impact outwards from the institution. This issue, in conjunction with Chan's responses shared the architectural and museum insular rhetoric based upon function and use, rather than contextual and psychological cognitive interpretations.

Overall, Chan's inclusion within the participants afforded an opportunity for a different view of architectural teaching and knowledge to impart upon the thesis' scope and goals. The responses assisted in diagnosing a sequence for analysis for the case studies, but also highlighted and solidified motivations for the thesis, re-examining architectural practice and delivery within Britain for the present and the future, whilst also interrogating cultural intervention.

#### *4.3.2 Amended Questionnaire*

Of all the respondents, it was evident throughout that there was a severe gap in the knowledge of architectural competency, or more objectively, architectural language comprehension. Whilst this factor is to be expected considering the breadth of participants' own practice, it is important to consider this factor as it highlights the plurality in architectural reading and comprehension. This factor was evident again when the other respondents were presented with the subsequently amended questionnaire (see appendix 2.2); some felt the need to respond in a longer format to represent their respective organisations, or shorter, closed responses to the questions; most notably *BEAM* in sending across a long-format response centred mainly on the success of the Hepworth Wakefield (discussed further). Where this may have caused issues with the data, the fact that different questions were required to prompt responses, the psychoanalytical nature of the parallax gap proves an ongoing issue of comprehension and relationships to environments, but also is supported by Foddy's view that "variation in the way respondents interpret everyday words is a common feature of questions used in social research" (1993, p 6).

Nevertheless, in responding to the questions, the participants displayed a myriad of answers that not only highlighted the wider issues that contribute to regeneration centred on culture, but the external obstacles that affect any mode of architectural intervention or community focus. What becomes more evident however though, is the clear detachment between proposed plans and actual humanistic, measurable, psychological considerations within the conscious of communities and users in architecture. Recall Cronbach's (1942) suggestion that it may be due to biases in memory where an individual recalls information that supports endorsement of the

statement, and ignores contradicting information. However, in this instance, the focus was on the *immediate* resolution, rather than the strategic. As an example, in question one, Spawforth, somewhat on the fence, illuminates the planning practices scope of intervention, but also its ground level *'lack'* of community response and perceptions. It is then by extension, that the process of intervention is merely front-loaded, where the expectation of involvement and response is purely upon those who run the institution (i.e. the programming team) and the behaviour of communities to truly engage and thereby 'transform' themselves. In question three, Motley cited a similar assumption, where "...the place itself needs to react to something new." Unfortunately, there was not a suggestion of a solution or strategy to encourage engagement. The idea of the community actively engaging with the new seemed somewhat of a rhetoric, and short-sighted in its consideration of context. Similarities were noted from participants to give grounding to such a divide, or pursuit of the ideal-ego, the presentation of architecture as a strategic tool, for example.

This idea, by extension, positions those who work within the wider planning process and in control (to an extent) of regeneration, and the eventual introduction or implementation of cultural schemes (be they architectural or not) as actants within a very complex process where ultimately cities become tools or canvases to be moulded in line with aspirational goals or fiscal arrangements. True, many respondents did speak such of community ideals such as Gordon (see concerns over "dynamic for capitalism"); however, it became clear when analysing responses, that human scale and psychological concern was not in the vernacular of those associated in planning processes. Perhaps the questionnaire leant towards the fixed establishments of architecture and measurable regeneration practices. However, does not such praxis have community at its core? The trend to speak of concerns or solutions that the questionnaire alluded to (such as regeneration, cultural implementation, metropolitanism, organic growth), failed to address the users who are affected by such schemes. Economy has an effect in terms of activity within urban areas becoming created specifically for leisure (see Gordon - question Four, or Roberts in question Three); infrastructure in allowing the city to successfully integrate architecture was a concern for some, but again, this was due to connections (Motley did allude to the negative and intelligible qualities of arrival). In the course of analysis, it is important to remember that the participants were at the front-end of architectural implementation processes, so it was expected that such concerns would be raised, as they are key markers in a planning process and qualities to encourage further development. Yet, such a lack of concern for resultant effects was quite concerning.

In an interesting parallel, *BEAM* displayed a similar quality when discussing the Hepworth Wakefield. True, they did highlight the institutions marred connection to the rest of the city and that institutions face issues, successful or not, but their response was illuminating as it sought to praise the Hepworth. It is understandable that such an organisation may not have existed without the Hepworth, and the Hepworth's success is a positive quality in terms of arts programming in the city, the region, and the North in general. However, it was felt that in analysing the response provided, *BEAM's* concern was for the wider effect that the institution has, and continues to have. For example, all responses spoke from a position of the institution outwards, rather than interrogating the role and influence the Hepworth now has upon Wakefield and its community. *BEAM* spoke of visiting the Hepworth and the strengths in their programming and outreach. However, every major institution has a facet for outreach and education, the key is how and who that has been delivered to. In gaining responses to the questionnaire the Hepworth themselves declined to participate citing "availability," and *BEAM* were apprehensive and required careful amending of language and persistent reminders. Whilst such issues are to be encountered during any study, a wider suspicion of institutional bias was present. For example, if there are identifiable issues such as disconnect between city and institution, or the as yet, completed regeneration, then why is *BEAM* not ready to enter into a discourse? Institutional bias necessitates a position where the museum or gallery is a privileged position to instigate certain dialogues, but not have a concern for collective improvement. Such an issue was exacerbated with *BEAM* beginning their response with "... the language used is very much geared towards an academic mind-set and we found this off putting and difficult to connect with..." Whilst this can be expected in any data collation, the notion that *BEAM*, who operate within the arts and culture sector, and are positioned themselves within the arena responsible for converging accessible, legible, mediating, or representative culture, must recognise issues present in museology where community participation and interpretation are heavily dependent on reducing interpretation or elitist language that prevents participation. Therefore, why not foster a dialogue that interrogates and questions the role of said institute. As a result, *BEAM* (and to an extent, institutions not wanting to participate), merely echoes the lack of concern beyond their professional outreach. If culture is to be an inclusive facet within our societies and cities, surely the notion to look at what you are not doing, beyond the traditional architectural white cube?

Another interesting facet presented by all the respondents was the notion of a big architectural intervention working across regeneration, and the thesis' interrogation of contemporary arts and culture. Whilst no particular respondent was against big architecture, the common theme was architecture, when designed and constructed to a good quality, will trigger curiosity and foster a new epoch for their respective city. However, the concern that curiosity will be a "short term goal," or "big architecture will get there faster," drives at the transient nature of architecture acting only as a place-maker. The concern beyond opening does not serve as an important factor, and the reality that people have to live alongside such architecture. Nevertheless, architecture can extend beyond its aesthetic qualities and truly offer a changing function for some environments, but the level of post-occupancy concern and measurements was not challenged by any of the respondents. All appeared to place this concern at the beginning of the process and responsibility upon the developers and architects. Again, the disparity between Chan's response, as opposed to participants within the planning and investment sector, spoke volumes of divides between practices and overall, motivations behind regeneration. Recall Chipperfield's (Mairs 2017) crisis within architecture, and the lack of regulation. The crisis in architecture isn't regulation, but the extension beyond planning, capitalism, political motivations, and the scepticism of experts, and the clear dichotomy in message and meaning.

#### *4.3.3 Unconscious and Conscious*

In entering analysis of the questionnaires the diagnoses encounters many complex layers. For example (and discussed in the Methodology - Chapter Three), the transference of respondents' responses, interpretations of participants' thinking, or, general associations. However, as previously alluded to, there is a strong evidence base within the responses for unconscious denial of the after-effects, or post-occupancy, of architectural intervention. Now, this can be determined across two different spectrums of the ego-ideal and superego, which, in turn, has its own motivations depending on participant or architecture (further examined during the case studies analyses - see Chapter Five, Six and Seven), but is also an interesting predicament that also underpins the entire relationship between the role of the architect, and those who seek to create a new cultural destination, or indeed, regenerate place.

It was felt that across both the original and amended questionnaire that each respondents' views were critical in terms of managing the scope of the research. Indeed, their responses helped shape the analytic criteria upon the case studies of institutions (see 3.6.2), but also enabled an

elicitation of certain behaviours and associations within the wider theme of ego and the unconscious. Through the selection of participants across disparate disciplines (on paper, but still overlapping), the socio-economic status of each participant was enlightening, as it proved a hierarchy within the triad of architecture, institution and urbanism. For example, Chan as an academic architect remained sympathetic to concerns, yet remained trapped in rhetoric. *BEAM* who primarily work in ground-level arts engagement, failed to actually opine on any urgent concerns, such as an overwhelming morphology of place or creative cultures. What this presents, through analysis, is that while their remains an immediate issue or obvious pitfall in cultural regeneration, their socio-political trappings isolate, and therefore protect, the participants from radically altering the spatial and cultural practice and future for the institution. Whilst this may appear a severe indictment of the respondents' participation, and indeed, social standing, it also recalls Jameson's trapping of the phenomenal, "If the body is in reality a social body, if therefore there exists no pre-given human body as such, but rather the whole historical range of social experiences of the body... then the 'return' to some 'natural' vision of the body in space is projected by phenomenology comes to seem ideological, of not nostalgic" (cited in Cunningham 2011, p 45). Through psychoanalytic analysis one can propose that the respondents have remained trapped in a phenomenological ideology that architecture can solve urban fabric and cultural identities alone; note, that it is up to the community to engage, or Roberts' "big architecture will get there faster." Another issue is that the idea of a cultural initiative is often circumscribed through economic methods. As Sloterdijk has alluded to, "Beyond urban development, however, there is also something like empire-building – that is, an architectonics of grand political forms, in whose construction military, diplomatic and psycho-semantic (or religious) functions all participate" (Sloterdijk 2006, p 58). The participants' socio-economic positions has afforded them to embrace Sloterdijk's methods. Whilst the research does not invest efforts to compare and contrast economic budgets, costs or allocations associated with 'empire-building' or 'big architecture' to implant culture, it does appear an engrained issue that is unconsciously bound, and would maybe answer the explicit question: *why don't we invest in existing culture rather than build anew?*

Under analysis, it is also perceived that the role of the architect is very much within the domain where his or her own superego would drive and impose their vision onto those who have the potential to make such phantasies reality. However, the questionnaire has highlighted the opposite and placed the architect fully at the mercy of an ego-ideal within this relationship. Zaera Polo's domain of the architect's role becoming more and more reduced (2008) speaks

volumes of a submission to ego-ideal motivations. *The agency I wish to impress; the ones who can assist me in attaining a vision.* We must assume the architect's motivations are indeed pure, and not driven by money, greed or *building-for-building's sake*, where the *functioning of architecture* has led to a concern with the functionality and necessity involved in any scheme. Identity relationships upon collective identities and desires of the council or developers form an internal paradox for the architects. Where identity often forms in relation to the other - authority, guilt, phantasy - we can thus argue that the architecture of cities becomes the ego-ideal that ultimately subscribes to the Other's desires and 'phantasies' of control, sadism, and, in this instance, transformative and regenerative identities.

Therefore, the architect submits at the altar of the ego-ideal, to the mercy of the Other's collective superego. As a result, the unconscious link between such parties, or actants, in such an architecturally-led cultural regeneration scheme neglects the wider conscious reality of those who are indeed subjects to the resultant schemes. By extension, any conscious motivation is unwarranted, as the notion of paper architecture, '*papering over the cracks*' in society affords the opportunity to look progressive and socially motivated. We perceive that the *Other* would be the inhabitants of a city, town, or region in such instances; however, the Other becomes the higher ideal within the actants' own hierarchical chain. The perceived reticence in Chan's architectural syntax alludes to the unwanted change in architecture, and working beyond their moonlighting as a functional and social practice that furnishes our environments. The obverse to this stance would be *BEAM* and the subsequent experts' own comprehension, upon disseminating the key concepts of the thesis' interrogation, a situation where no party is willing to consciously adapt or address their methods of practice. Their unconscious desire to resist change affords a stance where hypernormality is a mode of practice that not only keeps the state of cities in a status quo (or an international style!) for those who encounter the city psychically, but also affords the continual re-appropriation of culture as a regenerative tool, as opposed to a strategic implementation of a cultural infrastructure placed directly in collaboration with a community.

The resultant impact of this factor upon the research, and therefore, the case studies, is an opportunity to begin to draw linkages between the architecture, and its surroundings. As a way of bridging the unconscious dimensions, noted in the respondents' behaviours, tackling the noted thoughts and feelings of city, journey, arrival, and, encounter of the case studies, will begin to highlight the apparent layers of meaning enshrouded by architectural interventions. It

is perceived that by disseminating the layers and interrogating the hidden meanings will re-interpret the participant's plurality in opinions, generating evidence of the multi-faceted nature of the ego-ideal, ideal-ego, and superego, and its suggestive structures that support parallaxical identities.

#### 4.3.4 Identity

At the outset of the research and throughout, it was quite clear from the perspective of architecture, museum institutionalisation, and council outreach, that community, and therefore, citywide identity is a key concern at the inception of any project, which has an important delivery factor. However, one of the interesting outcomes following the collated responses was the idea of identity of cities being a malleable concept, where the city, architecture, dynamics of economy and politics are completely separated from community identity. This may be due to a number of factors such as dimensions of scale, or the participants' speciality, or indeed, ignorance. Yet the question arises, *why is this the belief?*

For example, when any initiative or intervention is 'given' to the city (by given, the assumption is completed, or imposed upon a certain group or community), the respondents were all of the same stance that it is up to the community to engage and embrace the 'new.' The issue within our cities though, is that the sheer makeup of society is formed from many different identities across class, fiscality, race, genders, and, age; the mediating presence of city space is already felt in the physicality of our acts and gestures as they are manifested in the present (Netto 2012, p 87), and therefore, implies a shared channelling of experiential dimensions. In fact, museology shares this ideal in the behaviour of visitors in Bourdieau's cultural competency. But for Žižek (2013, p 103) identity is "already impossible, inherently hindered, its constitutive gap is always already sutured by some supplementary feature - yet one should add that identity 'itself' is ultimately nothing but a name for such a supplementary feature which 'sticks out'". Therein lies our problem; if identity is reductive in its labelling, the idea of a collective identity merely depends on the spectacle, or other. A collective identity forms out of sport, music, and politics, but we all still recognise the individual identities that constitute those groups. Architecture therefore is in a position where collective identity is entangled into a singular concept where it not only serves such, but also has to somehow represent the plurality.

Recall the meditative quality of the city? The role of the architect alleviated from debate, but also pressed to inform their own identity in architectural expression. The *detrterritorialization*



alluded to by Hesse (cited in Keith and Pile 1993, p 177) is fundamentally defined by Netto's duality in city life (2017, p 88). So, where is architecture in such an embodied and co-dependent relationship? Whereas the thesis' emancipation of identity upon the city and its communities- the intrusion, or existence of the Other- is determined by the ego-ideal, ideal-ego and superego across conscious and unconscious cultural identities, it is important to relate that identity is a strong, singular, motivator on our unconscious, and in fact, may have led to respondents' transference or misrepresentation during analysis. To utilise the city as a conduit, aims to reproduce identity across a larger spectrum. It is a mirroring of the architecture working to mass appeal and narrow responsibility. The respondents have demonstrated this factor by admitting that architecture is a powerful tool to gear capitalist dynamics and the regenerative quality of investment. No respondent noted the factor of why cities are regenerated, or quantified the necessity. In analysing the responses, it appears that the experts have been driven by the premise of desire enacted by the built environment and the politics of economy. The 'quick-fix' nature of regeneration devalues the communities that define and expand their city; instead a focus on outside influence to invest and expand the city's morphology. More worryingly though, is the lack of faith in their own urban makeup to redefine the draft fabric of the city.



## *Interlude Two*

### *Runway (ideal city), 2017*



Fig 4.2.1 *The Ideal City* By Fra Carnevale. *Google Cultural Institute*.

*Runway (ideal city)* develops upon ideas present within art and architecture history, whilst also touching upon the *zero-institution* by Žižek. The theory presenting the notion of sight, cognition and dimensions of unconscious understanding encouraged a position to paralleling art and architectural thought dating back to Renaissance times, where ‘lines of sight’ and the development of linear perspective were omnipresent in painting, representation of space, and as an inadvertent aestheticization of city planning to come.

The above painting (Fig 4.2.1) is the *The Ideal City (Città ideale)* by Fra Carnevale completed between circa 1480 and circa 1484 is one of three representations who bear a striking similarity. The original, attributed to Fra Carnevale, is an important representation of meaning within Italian Renaissance tempura works as it embodies the mathematical development of perspective and convergence of space, but presents an ideal city, which is well-ordered, defined by its functions and an example to all. Compare such sentiments with that of the zero-institution. First coined by anthropologist Claude Levi-Strauss in his study of Amazonian tribespeople, certain symbols/constructs act as an “empty signifier with no determinate meaning, since it signifies only the presence of meaning as such, in opposition to its absence: a specific institution which has no positive, determinate (*sic*) function” (1963, p 132).



Fig 4.2.2 *Runway (the ideal city)*, 2017 © *Louis D'Arcy-Reed*

The empty signifier for this installation exists in the presence of meaning as such, but also having no meaning. By its siting on a disused runway, the perspective forces an encounter across the aesthetic and cognitive. The isolated frame and panel connotes an *Other* to be interrogated, but the object is trivial and without function. It is both a surface to project our anxieties, but its location nudges our connotation of meaning. The zero institution in this ordered setting presents a series of dislocations within our unconscious. Where our cognitive representation elicits an obscurity, we are at once heightened psychologically.



Fig 4.2.3 *Runway (the ideal city)*, 2017, empty © *Louis D'Arcy-Reed*



Fig 4.2.4 *Runway (the ideal city)*, 2017 © *Louis D'Arcy-Reed*



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reasons

Fig 5.1 View of Walsall's New Art Gallery, © *Helene Binet*

**Chapter Five: Case Study One - The New Art Gallery Walsall**





### *5.1 Case Study One - The New Art Gallery Walsall*

Eight miles North of Birmingham lies the town of Walsall. Once the industrial home of leather-making within Britain, the town could be described today as an afterthought within the West Midlands conurbation, supplementary to its bigger neighbours. Formerly a precinct of Staffordshire, its history as a town has been severely impacted upon through the destruction and damage caused by the industrial revolution and the First World War. Walsall later developed further as a result of ‘modernization’ of 1970s Britain, however, for some, such as Dalrymple, “it is difficult to know where precisely it begins and ends, because it is in the middle of one of the largest and most depressing contiguous areas of urban devastation in the world, the Black Country of the English Midlands” (Dalrymple 2000). Already having a negative opinion within its locality and wider contexts, long after the decline of manufacturing, the town of 263,000 (as of 2011 census) suffers from a host of economic and social ills, and in 2001, studies showed Walsall had the highest mortality rate in the country and a shortage of doctors (McGuire 2001). For the years 2015-17, NHS Digital reported that Walsall was still second in mortality rates compared to the entire North East region (cited in LG Inform 2019). However, Walsall still identifies itself individually to this day; Dominant discourses of Black Countryness, during the 1800s, were framed by residents' stubborn insistence that the area is independent, geographically, cultural[ly] and linguistically, from nearby Birmingham (Talbot 2004). Somewhat solely known for its local football team (perhaps, the only nationally impacting factor of Walsall’s identity today), the team and its supporters are evidence of the town’s shortfalls by proxy, where Walsall FC serves as a symbol of regional independence, “a structure that extends their masculine identities and counters erroneous, popular assumptions that Walsall and the Black Country are part of Birmingham” (Lawrence 2016, p 290).

Walsall’s propulsion onto the Millennium’s wave of architectural interventions and illusions of a new Century of progress were heralded by the award and construction of the New Art Gallery Walsall. Selected as the winner of an open international competition in 1996 (by a jury that included Jeremy Dixon and David Chipperfield) and subsequently funded from the national Arts Lottery (Carter 2000), the town’s fortunes were on the precipice of change, where no allusions regarding the regenerative qualities were shrouded. The first new public building in Walsall for around a century (Building Design 2000) - which speaks volumes for the town’s inclusivity - it was seen as a major focus for regeneration, a chance to put Walsall on the international map in the way that the Guggenheim transformed Bilbao into a top tourist

destination (Alberge 2003). Whilst the gallery has resulted in a smattering of regeneration surrounding it, such as a cinema, a budget-hotel, characterless apartments and a retail park, the town centre remains isolated and untouched. A mix of architectural styles including 1990s postmodern red brick conglomerates, glass pergolas, retail blocks and redundant 1960s stock, regeneration seems unwarranted, whereas the town, and district, faces financial and health struggles.

Such an environment has spawned unwelcome crime statistics for the town, where West Midlands' robberies went up by 20 percent, knife crime increased by 17 percent, violence was up by 13 percent, and burglary by 11 percent (Golledge 2017) for the year ending 2016. With many suggesting the root cause is due to former chancellor George Osborne's misguided and damaging austerity programme (more on that in the next section) that resoundingly failed to deal with the UK budget deficit caused by the financial markets' self-inflicted crash in 2008 (Art Monthly 2008). In fact, the West Midlands Police has lost £145 million from central government since 2010; despite being rated as outstandingly efficient by the Independent Inspectors (Jamieson, cited in McCarthy 2017). It's health service isn't performing too well either, where Walsall Healthcare NHS Trust was rated as inadequate in September 2015 and despite inspectors finding significant improvements during three days of inspection [last] year, leading to the trust now being rated as 'requires improvement', it will remain in special measures (Harris 2017). In an example of some of the area's problems 103 babies were born with neonatal abstinence syndrome – 23 in 2011/12 19 in 2012/13, 9 in 2013/14 19 in 2014/15 and 18 in 2016/17 (Cosgrove 2018). Annual drug prevalence estimates that Walsall has 2186 problematic drug users of opiate and crack cocaine. This is a higher rate in comparison to the West Midlands and National rates; similarly, Walsall has a higher rate of injecting drug users (Public Health Walsall 2014 p 2). Walsall already presents itself with some tough challenges socially.

## ***5.2 The New Art Gallery Walsall (NAGW)***

Located at the top of Park Street, Walsall's main high street, and adjacent to a new built canal terminus lies the New Art Gallery Walsall. Costing £21 million and designed by the relatively inexperienced practice (in 2000) of Caruso-St John Architects, the project benefited from a large Lottery donation of £15.75m (Ward 2003; Jeffries 1999). The fourth attempt to move Walsall's previous art gallery from the first floor of a library to a new home (1903; 1960s;

1989), the project was spearheaded by the gallery's pre-existing director (1995-2001) Peter Jenkinson, who sought to join other galleries in making "a powerful, sophisticated and unprecedented statement for a new century, about the central role that the work of artists and galleries can play in contemporary life" (cited in Arkio et al 2000, p 86). Utilizing a defunct and derelict site at the end of Park Street where a dirt car park originally stood, the project's aspirations were clear; "We wished to create architecture of distinction and we wished to achieve excellence, a world-class gallery of international specifications" (cited in Arkio et al 2000, p86). Interestingly, Jenkinson also went on to describe part of the project's ethos as, "rejecting the usual infuriating British tradition of compromise or always cutting corners in public projects" (cited in Arkio et al 2000, p 86). Perhaps revealing an unconscious fear of *the Other* over the institution?

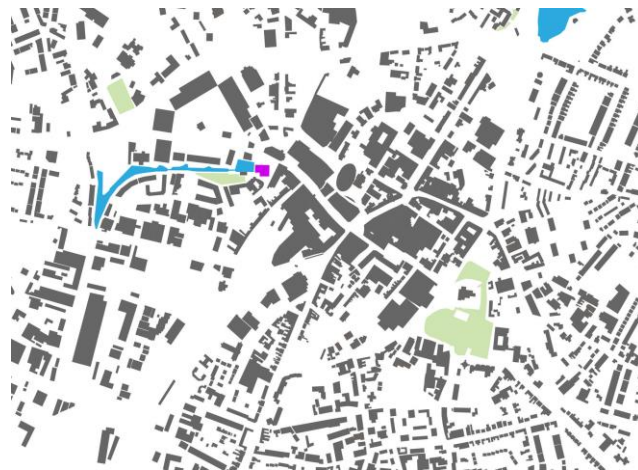


Fig 5.2 Location within Walsall (highlighted in purple) © *Louis D'Arcy-Reed*

The NAGW's architectural aesthetic was fostered by an interesting competition brief where submissions were to consist only of four A4 sides of writing (cited in Arkio et al 2000, p 87). At the time, the small practice of Caruso St John Architects, who had not yet ventured into a project of such magnitude, won the commission in 1995. Some of the architects asked to pitch for the project took one look at BhS's back door [adjacent to the site] or the warehouses littering the canal bank, and panicked (Rawsthorne 2000). "A lot of them didn't like the idea of being next door to Woolworth and BhS - they were very snooty about it," recalls Peter Jenkinson (cited in Rawsthorne 2000); "Some produced buildings which physically turned their backs on the town" (Rawsthorne 2000). Caruso later noted regarding the submission that their "natural propensity is to do something horizontal that you don't notice too much. The new gallery is prominent - almost embarrassingly so" (Caruso, cited in Building Design 2000). Opening February 2000, accompanied by a Royal visit from the Queen and the presentation of its

Garman Ryan collection in a new light, the NAGW received high praise in the arts and architecture media, contributing in part to the gallery seeing a first year footfall of 237,000 - smashing the original projection of 120,000 (Ward 2003). The gallery's architecture, and the wave of optimism surrounding Walsall's future and regeneration, led to a Stirling Prize nod - the first for Caruso St John. Favourites for the title that year, in the run up to the award, Jenkinson wryly commented, "We don't care about that!" (cited in Dyckhoff 2000), only to lose out on the award in November. With many supporting the building, a feeling that the NAGW should have won emerged, but lacked public support through Channel 4's voting system for the Stirling Prize that year.

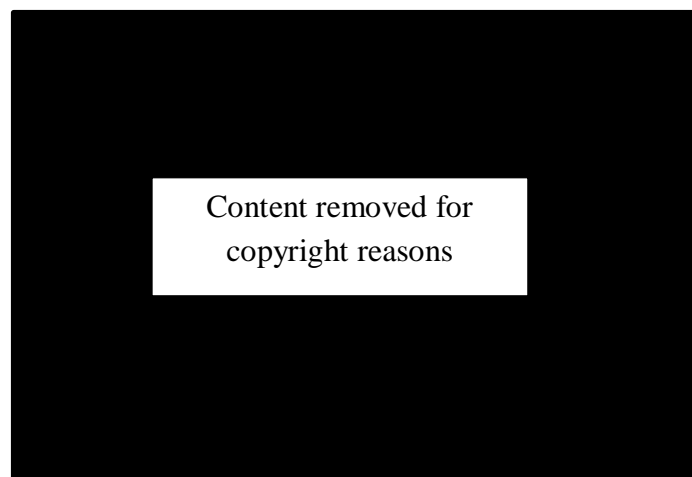


Fig 5.3 Brownfield construction site, © Gary Kirkham

Yet for all the acclaim, the building had a number of doubters throughout its initial pandering, mainly due to Walsall's own existence. The *Financial Times* wrote that, "Walsall is an improbable location for a modern art space, but the part of the town where the new gallery is built - between the canal and a faux farmhouse shopping mall seems even less auspicious" (Rawsthorn 2000). Jeffries stated that "the rest of the town was like its football team, stuck in the lower half of the Third Division" (Jeffries 1999); and perhaps most scathingly, Dalrymple's (2000) vindication, "It is possible that there are uglier towns in the world than Walsall, but if so I do not know them." Long (2000) even noted that during the Stirling nomination the gallery was damned by its locale; "there is a cultural narrative about Walsall, a town almost proud to be the back end of the back end of nowhere, and the lucky throws of the dice that have put it on the map, this gallery being just one more staging post in an inner journey that one hopes will continue." It seemed that this 'creeping' insecurity and suspicion of place had an impact on the gallery, where visitor numbers of 183,000 and 147,000 for 2001 and 2002 respectively

(still high above gallery estimates - Ward 2003), failed to increase to such a figure as on opening year (this is to be expected, however the numbers highlight a lack of mainstream appeal). In 2001, the catalyst behind the gallery's energy, Peter Jenkinson, left his role as director and was not replaced by the council for over two years. Perhaps malcontent with annual council support funds of £1.5m a year, "the gallery became run by council officers and there [was] a whiff of municipalisation around the place" (Ward 2003). The following year, issues were compounded when the gallery faced rumored threats of closure, cited in part due to a lack of direction and believed to be facing a deficit of £250,000 (Alberge 2003). Seeking further investment from Arts Council England in the wake of the council failing to acquire charitable status for the gallery, in October 2003 (Alberge 2003), The Arts Council said, rather suspiciously, that, "The Arts Council and Walsall Municipal Council are working very closely on a review of the gallery and what is needed to keep it going" (cited in Alberge 2003). After months of uncertainty, it was announced in February 2004, that "Walsall Council has not, as yet, sought further Arts Council finance to assist the running of the New Art Gallery Walsall" (cited in Alberge 2003).

Following the 2008 financial crisis and the Governmental implementation of austerity across the country, Walsall was an area that was seriously affected across its police force, healthcare trust and general Council finances. These effects have shown themselves as relevant into the 2010s, with the local council expected to reduce expenditure by 2020 of £86 million (Building Design 2016), with the authority quick to add, "Continued austerity will mean this authority and many other councils have to reduce what they do at a time when we are seeing a greater demand for social care services" (Walsall Council, cited in Building Design 2016.). Once cost-saving measures such as staff reductions had taken place, the knife was taken to cultural elements. In 2015, cuts forced the closure of the council's only other museum, Walsall Museum (Kendall Adams 2016). Libraries were next on the chopping block, with a proposed closure of 15 smaller buildings (Kendall Adams 2016) to save costs. However, national attention was caught in 2016 where the NAGW was threatened with closure (again) as "the local council look[ed] to reduce the gallery's £900,000 annual grant by £100,000 next year [2017/18] and then by £390,000 in 2019/20 (Art Monthly 2016). The proposed closure in advance of budget consultations was criticised heavily and condemned by artists Bob and Roberta Smith on BBC Radio 4's *Front Row* (2013); "It would be a complete and utter disaster for the arts in Britain. It would be the end of the idea that working people should enjoy and participate in the arts in this country." The critics did not end there, with *Art Monthly* (2016) suggesting that "The

shortsightedness of the threat to close the gallery, whether it is eventually carried out or not, lies in the fact that it will have a chilling effect on possible future donations to the gallery.” Leading figures in the British art world, from Grayson Perry to [the then] incoming Tate director Alex Farquharson, “also [wrote] a letter to the Guardian protesting against the (...) closure of a gallery (...) that has been a prototype for others” (Ellis-Peterson 2016). The future for the gallery was catapulted into uncertainty, where the threat was very real and existed for over a year with the gallery seeking potential partners in order to run the institution. The council said it had been agreed at a cabinet meeting in July [2017] to “undertake a procurement exercise to find a new partner to share the costs of the gallery and help it develop over the next ten years, potentially outside of the council” (Knott 2017).



Fig 5.4 Approach to New Art Gallery, © *George Benson*

The evident lack of direction and conviction regarding the NAGW did nothing to boost the gallery even with a running programme of exhibitions. In fact, all institutions throughout the country were in a situation to think creatively regarding their funding; the Arts Council and Local Authority budgets were becoming less and less. Ellen McAdam writing in *Museum Association* (2016) noted, “all local authority or former local authority services, we face an existential crisis created by the decline in public funding” - the unconscious fear was now worn on the sleeve of most cultural institutions. However, the threats were alleviated when in June 2017 it was announced that a grant of £3.5 million for Arts Council England had secured the institutions future (Averty 2017) in addition to council measures to increase private revenue

from selling naming rights and advertising space (Averty 2017). Perhaps, in a civic pride motivation, and disgust from austerity, NAGW's potential future was saved in part due to protests outside council meetings, and an online petition opposing the move garnered more than 6,500 signatures (Marrs 2017). The weight of the art world helped bring attention to the cause, but the 'presence' of such an institution was a forefront in communities minds, recognising the cultural wealth and its agency within Walsall.

### ***5.3 Narrativity***

Immediately within Walsall, the NAGW has a strong impact upon the town, but the impact is one that can quite easily be read across the spectrum from good and bad, however the key factor here is its location. The gallery replaced a redundant site and implemented the 'new' for the town centre and sparked immense civic pride for the institution; front-of-house staff at the New Art Gallery Walsall have, apparently, "found people weeping in the building" (Building Design 2000). In diagnosing the institution, the visit paralleled McGuire's (Architectural Record, 2001), "arriving by train, visitors can see the gallery's broken profile as they pull into Walsall. With its five-story tower rising from a main block, the gallery emerges from the town's untidy streetscape." Unfortunately, the identity of Walsall is enacted before any opportunity to discover the fabric of the town, and indeed, 'broken'. The idea of a romantic post-industrial view of the new Walsall skyline showing how the building [NAGW] stakes out the extent of Walsall's centre, validating the pale public housing blocks (Building Design 2000) that litter not only its fabric, but the West Midlands as a whole, is lost upon the visitor; however, it works *for* its local identity. In a town where its football team, Walsall FC, serves as a symbol of regional independence, a structure that extends their masculine identities and counters erroneous, popular assumptions that Walsall and the Black Country are part of Birmingham (Lawrence 2015, p 289) is reciprocated within its fabric and narrativity; it's not a recognisable place, and its 'dawdyness' lends to an atmosphere that is unique. A factor echoed by Jenkinson (cited in Arkio et al 2000, p 85) upon the opening of the NAGW, that "Walsall is seen by many as the epitome of 'naff', but our collective aim is to celebrate this and to be the most naff gallery in the United Kingdom because we believe that it means "nationally admired and federally funded" (Arkio et al 2000, p 85). The character of place, or 'no-place', affords the view that Walsall seems an unremarkable town sitting in the shadow of Birmingham (Carter 2000), where it is possible to travel such long distances without seeing anything grateful to the eye (Dalrymple 2000). However, this deprivation of place has created a collective identity that is

not evident in its urban narrativity. Recall Walsall FC and its disassociation with Birmingham, “It used to really wind me up when people asked where I was from, and I replied Walsall and they would say oh rite [sic] Birmingham. I would say I ain't a Brummie. I am from Walsall which is in the Black Country which ain't Birmingham” (Walsall FC supporter, cited in Lawrence 2015). It is evident in the behaviour and cultural consumption of its youth as well, with Jenkinson noting, “there were kids who’d never go to Birmingham, even though it’s only 9 miles away” (cited in Liversedge 2002). These collective identities, whether imagined or otherwise, they hold contemporary geographical meaning, beyond cartographic fetishism, and provide a common frame of reference, which, in so doing, enables spectators to make sense of their locality as well as their place in time and space. (Lawrence 2015)

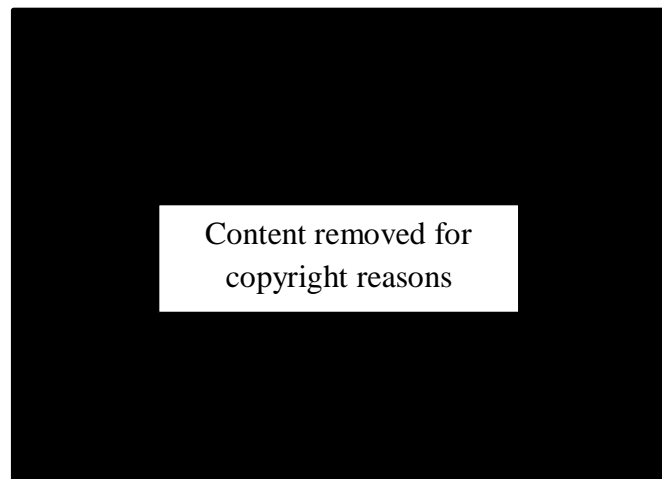


Fig 5.5 Mid-construction, note its locale to retail, © Gary Kirkham

Nevertheless, the spatial qualities of Walsall is one that is exemplary of Twentieth Century attempts in the after-making of place. Its high street has a range of buildings from Tudor 1960s British Modernism and 1990s pastiche in red-brick-cum-1980s Postmodernism, occupied by the lower spectrum of retail, complete with empty units and closing down signs. As this street climbs towards the NAGW, there is an evident feeling of seclusion and backs being turned by the existing buildings. Recall the “A lot of them didn't like the idea of being next door to Woolworth and BhS - they were very snooty about it” statement from Jenkinson (cited in Rawsthorn 2000), perhaps it was the seclusion and fragmentation Walsall’s fabric exerts upon everyone. Caruso St John conceived the sighting of the gallery as the third in a trio of landmarks punctuating the High Street slicing Walsall's centre; “There's the church at one end, the town hall in the middle and, now, the gallery tower standing at the end of the High Street” (cited in Rawsthorn 2000). Beyond the gallery, there is a canal basin, which has developed moderately



into a faux-marina setting with commercial style apartments and leisure architecture in grey, white and blue. Even more unsettling though however, is the raised position of a low-level retail park across the street, complete with pay and display car park frontage. The NAGW siting has morphed as the centrepiece of retail, leisure, and budget retail and still is not the centre of the town. In commissioning Caruso St John, Jenkinson's directed brief spoke of not wanting "that sense of having gold pavements in the gallery area and then you descend to the reality that everyone faces everywhere else in that community" (cited in Arkio et al 2000, p 88). While this quality is admirable and speaks of the conscious implementation of the gallery *onto* its community, the resultant development of place by the local authority has enshrouded the NAGW and left it with a still redundant town centre, and an extension of place that could be anywhere else in the country. It serves as a conscious attempt to bring activity closer to the gallery, and pandering politically in the most shallow *superego* method imaginable. The idiosyncratic nature of Walsall's fabric, a reality of political inaction, is divisive as a place, yet Walsall's Gallery avoids parody. It becomes both good neighbour and distinctive figure with a lofty magnificence that defines the "proudest of piles" (Carter 2000).

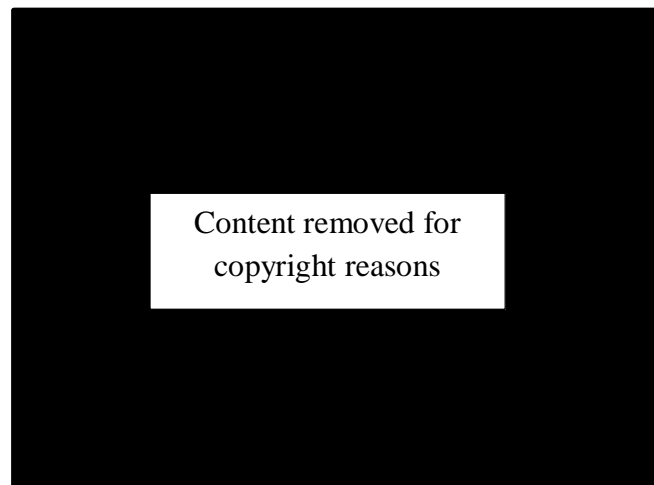


Fig 5.6 Approach from High Street © *George Benson*

One could propose that Walsall's 'setting as place' becomes a spatial construction, but it is also a temporal process (Rendell 2017, p 119). It is a process that has differing layers, which all converge upon the object as component of narrative: the NAGW. The *differences* between the institution and its immediate context affords the view that in the clinic of neurotic suspicion, its surrounding development has produced an environment that fails the NAGW in its mutual exposure and disclosure of identities (Netto 2017, p 98). Subsequent implementation of new retail, rather than improving upon the High Street, highlights a local authoritarian dilution in

the presence of the socially different, “a distancing that renders them invisible - a distance that defines them as ‘unassimilated others’: strange, distant, frightening, irreconcilable” (Netto 2017, p 98). The initial direction in its construction that was fostered by Jenkinson (cited in Jeffries 1999), “There's every reason why Walsall should participate in the magic of the visual arts. Great art doesn't have to be in London. For far too long people have sneered about this place [Walsall],” where the programme and purpose was at the core of *giving back* to Walsall. Walsall is a place of suffering in its health, crime and social records, and the NAGW presented an opportunity to openly display its *desire* and *ego-ideal*, becoming a place that was exposing us continually to alterities; *assimilating differences* (paraphrased from Netto 2017, p 98). The subsequent lack of care for the cultural gift of the NAGW by the Local Authority, enacted a temporal concept explored by Derrida; “*L’avenir*, the arrival of the *Other*, whose coming and presence I cannot foresee, an *Other* whose identity is impossible to anticipate” (cited in Netto 2017, p 99). Therefore, one could posit that in creating a new narrative for Walsall in 2001, the NAGW’s intervention and potential future prospects of place, the fear of the Other and its cause for action upon the local authority has caused *inaction* and *guilt* over the institution and the running costs. By creating an environment for unnecessary development (the retail park) and *stalling* of much needed infrastructure, the *superego* has risen to betray the *ego*. Žižek (2007, p 81) can be utilised here, where “the guilt we experience under *superego* pressure is not illusory but actual”; in this case, allowing NAGW to face uncertainty and to remove the cultural function and signifier for Walsall’s public. Dalrymple (2000) suggested on opening, “There is another disturbing aspect of the New Art Gallery, quite apart from its pompous ugliness: its creeping politicisation.” This factor is true, across a number of qualities: the initial lottery money, culture as regeneration, the lack of infrastructure, first civic building in 100 years and subsequent failure to capitalise on its success.

In analysing the narrative, and NAGW affords a thorough timeline to measure the peaks and troughs, it is evident that the architectural and functional initiatives sought to improve upon the environment. The complexity afforded by Walsall’s fabric and civic-pride in the gallery proves the success of the architecture’s physical and psychological intervention. A successful narrative, i.e., the story continues and progresses, will prompt embodied perception, physical action and intellectual change or transformation (Austin 2012, p 109). Unfortunately, one is left in a position that recalls ‘radical passivity’, however, that quality has been and gone, and Walsall exists in a state of passive reading. “A reading acquired more through disinterest

(*désintéressement*) than interest, [that] has a radical potential to change the reading” (Wiszniewski 2012, p 128) of place.

#### **5.4 Assemblage**

The NAGW’s intervention upon its fabric, seen as a divergence from Caruso St John’s “natural propensity is to do something horizontal” (cited in Building Design 2000), has produced a situation that shadows the High Street and acts as a central focal point. Its prominence, “like a sphinx” (St John cited in McGuire 2000), stands in a city square, a defensive, solid structure, a castle tower in the midst of a town shattered by industrial decline and uncertain how to regenerate itself (Heathcote 2017a). However, some have said that the Walsall gallery is not immediately appealing. For Rawsthorn, “At first glance, it not only appears dull, but almost ugly, with an ungainly silhouette and sickly palette; but the longer you look, the more beguiling it becomes” (2000). The adoption of an assemblage that is not like many galleries, and of the vernacular you would expect from a high-density city much like SANAA’s *New Museum*, or even Zumthor’s *Kunsthaus Bregenz*, a horizontal plain rises above its neighbours. The volume is punctuated by windows and lined with terracotta tiles (see 4.4) and sits solidly at the apex of the town; it is a building that can only be seen from below. Caruso St John envisaged the gallery as “being like a big house” (Jenkinson, cited in Arkio et al 2000, p 88), something that unconsciously mimics the residential tower blocks that litter the West Midlands.

Again, for all its acclaim, the choice of architectural style had its critics in 2000. Most notably, Dalrymple (2000) suggested, “No medieval cathedral ever loomed over its surrounding city more overwhelmingly than does the New Art Gallery loom over Walsall. But while the function of most cathedrals is perfectly clear from their architectural form (...) the first time visitor to Walsall might experience some difficulty in divining the function of the gallery building.” If it was not for its sheer rejection of immediate fabric, the plausibility of function *isn’t* immediate clear as Dalrymple (2000) says, where its volume is “*perhaps too avant-garde for Walsall*,” yet the form spurns conventional museological architecture, replacing the conventional horizontally sprawling space in favour of a hive of discovery and contemplation. The lack of a recognizable assemblage affords the NAGW not to fall into the Postmodernist Žižekian zero institution categorization, yet it manages to be the obverse at the same time. Instead of existing with ‘*their meaning is to have no meaning*’ (Žižek 2009a, p 7), the NAGW demonstrates the idea of a *playful indifference* (Žižek 2011b, p 253) upon the townscape.

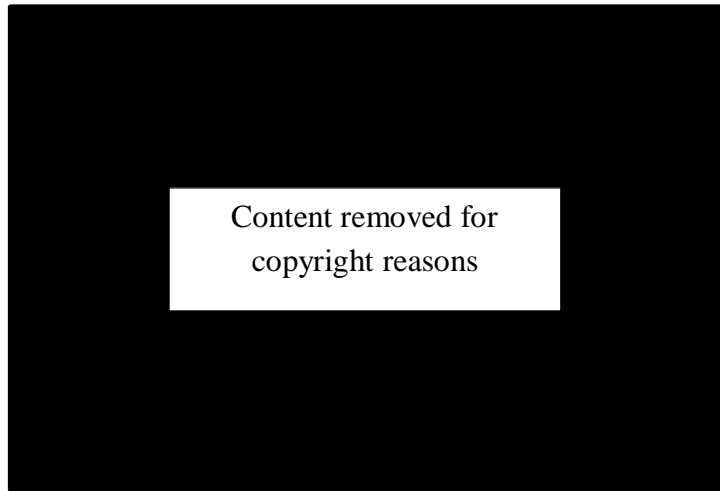


Fig 5.7 The building's faciality © *George Benson*

To explain this further, and the idea of playful indifference, we must first recognize the architecture as Postmodernist, which lends itself to firmly existing within the realm of Lacan's *Master-Signifier* relationship, which introduced a new order of intelligibility into the confused multiplicity of historical experience (Žižek 2011b, p 246). This statement can also be reinforced by Lyotard in discussing post modernism's offering of artistic works "first, are relative to the subjects which exist in the eyes of the public they address, and second, works so made that the public will recognize what they are about, will understand what is signified (...) if possible, even to derive from such work a certain amount of comfort" (Lyotard et al 2010, p 76). Robert Venturi famously alluded to this conceptual triad of *Real, Symbolic and Imaginary*, in emphasizing the importance of a building communicating meaning to the public (cited in Žižek 2011b, p 249). Note Steward-Young's (2001) comment that the NAGW's "architectural indulgence, an impressive building that lacks consideration of how the wider public will use it." The articulation of form demonstrated by Caruso St John ironically plays with the 'regenerative' and 'elitist' function of the gallery against the 'crushing uncertainty' in its already existing fabric of Walsall. That is to say that the ideology behind the gallery's motivation and the maverick sensibilities of Peter Jenkinson, suspends its efficacy. The result in enacting a playful indifferent form (*is it a department store, a library, an office, something else?*) against its grotty canvas conceals the reality of the ruthless exercise of power. Leaning toward a parallaxical gap, the NAGW's noble and initial drive to kick-start Walsall into the twenty-first century, exercised its power in the most hypocritical manner of lottery-funded culture, i.e. the poor buying tickets in the hope of escape, only to be funding an institution not immediately emancipatory to them mentally. Additionally, the exercising of power for the institution has now taken the form of victim since its inception, to the overbearing omnipotence

of Government fiscality, where its function and assemblage is easily reduced and rehoused. It's now, open, admittal of a *parallaxical identity* where any antagonistic tension between standpoints is flattened out into an indifferent plurality of standpoints (Žižek 2011b, p 253.); civic pride, Walsall's object, suspicion, failure to encourage regeneration or the novelty in its locale. The contradiction of place thus loses its subversive edge (Žižek 2011b, p 253), and becomes a conscious reminder of 'what could be'. In analysis, the NAGW and its box-like assemblage, neatly solidifies and manifests Walsall's *collective* trauma in the pursuit of an *ego-ideal*, akin to the Žižekian quality that "sometimes, thing itself can serve as its own mask - the most effective way to obfuscate social antagonisms being to openly display them" (Žižek 2011b, p 253).

### **5.5 Faciality and Stoas**

The approach to faciality demonstrated by Caruso St John is one of material quality concern with a view to demonstrating a tactile quality allying to an 'active envelope'. A quality that cheekily references the polluted Black Country as '*Black by day and red by night*' by Elihu Burritt, the American Consul to Birmingham in 1862 (BBC 2005). On first visiting the building, McGuire (2000) noted a similar factor musing,

*In spite of its distant monumentality, at close range the exterior has a textural, at times even a chameleon, quality. The silvery gray tiles are composed of different mixes of clay, so their colour varies subtly, and the building's skin, sensitive to changing temperature and light, turns black and cold on a dark day, almost red in the evening. As the tiles diminish in size toward the top, they create a modest optical illusion: walls seem to depart from the vertical, their outlines blurred by the jagged silhouette of overlapping scales.*

The terracotta tiles chosen, in a nod to traditional clay-brick buildings of the past, was an aesthetical choice of the architects to present a faciality of the other. 'As Jenkinson remarked at the time, "Every single building that surrounds this gallery is red - Midlands red, the red brick - so we wanted as a relief from that and this lightness, this surface, grabs light and it looks different throughout the day" (cited in Arkio et al 2000, p 90). Muting of space and envelope through its choice of terracotta, the NAGW construction of a limited palette and meticulously detailed (Carter 2000) site-specificity contributes to an atmosphere of flux; exposure of an *ego-*

*ideal*, a changing and evolving community of Walsall. Yet without fetishising the detail (Carter 2000), Caruso St John's methodical delivery of a gossamer façade has unconsciously uncovered the wider problem for Walsall and its lack of meticulousness about place. Dalrymple's (2000) contentious jeering alludes to this factor by suggesting that, "The structure of the building - two lumpen perpendicular cubes covered in pink-gray rectangular scales - suggests nothing definite or clear to the mind, though thoughts of the Stasi or South American secret police soon rise to consciousness." The material decisions allow the NAGW to fall into the category of a looming monument, devoid of particularness, a mirror for the townscapes *lack*. However, the feeling of dissatisfaction may only be reserved for the minority, or in this case, the neurotic, "as the people who wrote to the local papers 18 months ago [in 1999] to complain about the outside of the building have now written again to admit they were wrong" (Building Design 2000). Recall the passion from those *Walsallians* in the face of closure? The projection of the *ego-ideal* sparked a rejection of repressive architecture for Walsall and the NAGW's distinctiveness. Whether the residential [and retail] units are contributing to the legibility of the community structure (Zaera Polo 2008, p 92) or the faciality exposes a gradation toward a structure of publicness and ownership that was unavailable within more traditional urban structures (Zaera Polo 2008, p 92) exposes itself for the community.



Fig 5.8 Close-up of the façade's terracotta tiles © *Helene Binet*

Expanding upon this, an interesting dynamic powered by the contradiction between *urban* permeability (Zaera Polo 2008, p 92) and a socio-political aesthetic of *community* entrapment is at play. One that circles back to the NAGW's assemblage and its didactic authorship - 'you can have it, but it'll never be yours' - but, also into the realm of the *stoa*. By having the site at

the apex of the High Street and flanked areas of ‘non-activity’ in the form of a retail intersection, private apartment frontages, and a polluted and rubbish filled canal basin, the NAGW is impaired by a failure to delineate itself. The faux-square or *piazza* created upon arrival to the building cries of being just too small and meaningless to act as interesting frontage or space to contemplate. Upon opening, the gallery hired sculptor Richard Wentworth to open this space for public engagement, by articulating the square in a more active arrangement, leaving it painted in broad, flat stripes (McGuire 2000). “The stripes were aligned with the building to centre the gallery and cheekily they run up to the neighbouring retail and almost push at it, because it’s kind of cynical 1990s architecture that looks like it’s 1980s” said Jenkinson (cited in Arkio et al 2000, p 92), in an attempt to reclaim the pavement as one of the “*most democratic spaces*” (Wentworth, cited in Jeffries 1999).

The playful indifference of this initiative works in two ways; not only does it seek to highlight the fact that the NAGW was seen as a new *forum* for the *polis*, secluded by the High Street (even though it looms above it), but it counteracts as a *stoa* of its own, nudging the existing fabric to evolve alongside Walsall’s newest extension. In analysing Walsall, a certain quality of the townscape was its shying rhythm, with backs turned. A supposed uncertainty of place where unconscious delinearizations between public, private, and interstitial space vying for attention of the community and those who wish to improve upon it occurs, in a phantasy of homogeneity. The peripheral position of the *stoa*, rather than the centrality of political rhetoric, can produce forms of politics driven by *difference* rather than by *indifference* and *submission* (Zaera Polo 2008, p 81) but NAGW exhibits an area where interaction between groups happens, where exchange intensifies, where mutations occur (Zaera Polo 2008, p 81). Walsall’s hand is forced, and the architecture seeks to reduce the physical and societal *stoas* preventing the town exposing its *ego-ideal*. When a civic institution such as the NAGW is implemented into such a prime locale within a fabric, we should be able to, in the words of Latour and Yaneva (2008, p 87), “to picture a building as a moving modulator regulating different intensities of engagement, redirecting users’ attention, mixing and putting people together, concentrating flows of actors and distributing them so as to compose a productive force in time-space.” In the wake of an environment where success can be measured fiscally, and the privatised landscape of modern Britain in austerity leaves the identity of Walsallians restricted by these *stoas*, the public face of NAGW is diminished. As a true reflection of this, and the public face of the NAGW falling away, the stripes of Wentworth are now faded to nothing, the asphalt

replaced as a result of public works and privatised companies drilling and re-surfacing over and over.

### **5.6 Explicitation**

We can argue that Walsall and its fabric is a pawn within last-capitalist dynamics of local government, the Arts Council and the original lottery funding. With the EU referendum of 2016, 68 percent (Brown 2016; Expressandstar.com 2016) of Walsallians voted in favour of leaving the European Union, which lends itself to a shunning of the notion that its own cultural institutions can be a product and process of positive social change (Hopkin 2017), and instead “marrying into the socio-political agenda of swimming against the tide of slashed local authority budgets, disappearing front-line services and the privatisation of the public realm” (Hopkin 2017). The quality of explicitation here is quantified within the townscape; an acceptance of socio-political dynamics as a determinant of place. Therefore, one could suggest that a reflection of explicitation into communities, builds upon Sloterdijk’s (2006) notion that “certain architectural environments always imply voluntary bondage in a man-made environment.” That is to say the regressive quality of the NAGW’s embodiment of fiscal uncertainties conflate an *unconscious* suspicion of anything new; a mirroring of urban restructuring as *developmental phase* akin to one’s own *ego development*. The ‘not-me’ quality of socio-political explicitation lends itself into a realm of *superego*; suppressing their ‘sinful’ strivings (Žižek 2007, p 80) for intervention to meet the demands of Walsall’s *lack*.



Fig 5.9 View over Walsall’s townscape © Helene Binet



This quality begins with Caruso St John's terracotta tiles and imposing position above the High Street. In searching for an emblematic architecture, that, at the same time, *isn't* an icon, but celebrates Walsall's regional diversity, the rejection of a representation in favour of the homogenous, repetitive tessellation of the façade (Zaera Polo 2008, p 93) lends itself to representing hierarchical design. The red-brick that dominates Walsall and contributes Walsall's 'non-place' aesthetic is no longer a symbol of traditional materiality, but of parody and pastiche of the 1990s, sub-standard and generic. By delivering Walsall's first civic structure for so many years through an articulated geometry of the tiles, their degree and variation [in colour], as well as the pattern and nature of joints, have assumed the task of architectural expression (Zaera Polo 2008, p 89). Therefore, the NAGW delivers a sort of politics where the quality of a democratic system that prioritizes the part over the whole (Zaera Polo 2008, p 89), that consequently presents an explicitation of Walsall's class antagonism of place. The philosopher Gilles Deleuze (cited in Žižek 2011b, p 271), coined a term, which can be applied here, where Walsall becomes a space of 'disjunctive inclusion': "it has to include places whose existence is not part of its 'ideal-ego', which are disjoined from its idealized image of itself." It seeks to present a representory role of a town in flux; the idealized mirror-image of its *ego* (Žižek 2007, p 80). As one arrives at the NAGW, the distinction between what one *wants* and what one *has to contend with* is clear. The regional independence of Walsall becomes a permanent *ego-ideal* that seeks to reject becoming its affluent neighbours. Therefore, the architectural intervention here is a clear manifestation where class antagonism itself can function as a means to mystify class antagonism - it cannot 'signify itself,' but it can obfuscate itself (Žižek 2011b, p 270). In analysing the quality of explicitation, the NAGW's class antagonisms and willing subjectivity to *superego* is much like its faux marina-cum-canal-basin; it is a neat idea, but it is still tainted and polluted.

### ***5.7 Parallax Gap***

In the course of diagnosing NAGW, an interesting dynamic has presented itself. One that has shifted the initial hypothesis and interpretations of the parallax gap into a different realm that dissociates from the institution. With a comfortable embedding period of over twenty years from conception, inception, construction, opening and functioning, Walsall as a town has been passenger to the institutions successes, endeavours, and ultimately, outside influences.

Exhibiting a complex blend of narrativity that extends from Caruso St John's design qualities, and Peter Jenkinson's ruthless zeitgeist spirit to deliver a functioning gallery that regenerates Walsall and to also disseminate the cultural stranglehold of London at the time, the transformative quality inherent to such initiatives have become diluted, even dammed from succeeding. In addressing the problem of place and attempting to assimilate differences, the transference of narrativity *into* authorship has dealt the gallery a major blow in its place-making architecturally. Instead, the interesting dynamic has been the acceptance of the institution within the collective consciousness of Walsallians, and defended as if it has existed forever. The *ego-ideal* state of Walsall has afforded the NAGW to transition itself from the position of 'culture giver' to 'cultural marker' in the wider dynamic of the urban identity and fabric. Where initial motivations could be classed as sadism where the gallery was coveted as a transitional object for place, 'soothing' Walsall's lack and failure to submit to the bigger 'Other' as other cities have, the NAGW has become a symbol of the overt fiscal oppression among the community, and the degradation of place. The unconscious wish here, of the people, is for change to happen organically and for the opportunities to grow to remain functional part of community. The threat of closure, and the disjunction into an authorship of those seen as untrustworthy, affords the NAGW to have traversed the *parallax gap*. Sometimes it isn't necessary to see through the screen, it's enough to see that there is one and to ask what problems arise when it is too neurotic (Martin 2016, p 6); neurotic suspicion is rife through the town's failings.

Recalling Tschumi's *Parc de la Villette* schema of work, a similar quality emerges from the remnants of the *parallax gap*, which expands into Walsall's *parallaxical identity*. "The deeply rooted ideals of transparency between form and function, sign and signifier, space and activity, structure and meaning, would be forced into disassociation, induced to collide rather than coincide" (cited in Vidler 1999, p 105). In diagnosing Walsall, it is of the belief that Caruso St John managed to deliver an effective communicator as a piece of architectural intervention. Where its assemblage dominates the skyline and an exertion of playful indifference is present, the institution manages to avoid being a parody of Walsall; it becomes both good neighbour and distinctive figure with a lofty magnificence that defines the 'proudest of piles' (Carter 2000). That is to say, the once new neighbour is now an accepted part of community, and one that is susceptible to be removed; it becomes an ironic mirror for Walsall's rejection of EU membership on an architectural level. The NAGW has become a powerful rejection of socio-political elitism. Žižek proposes that "performance-arts venues aren't secretly elitist; it is their

very anti-elitism, its implicit ideological equation of great art with elitism” (2011, p 272). By extension, great architecture is seen as elitist *à la art*, and regeneration lends itself firmly into the reality of gentrification, development, and eradication of place. Upon opening, the NAGW was viewed this way, with its acclaim within a gritty context, a veiled regeneration tool, to welcome the spectre of elitism onto Walsall’s doorstep and beyond its threshold of identity. In fact, when the elitism failed to materialize, the symbol for the elitist attractors was threatened to be removed. Instead of the *desire* to impose *superego* by providing a false semblance of a nice life which obliterates the truth (Žižek 2011b, p 273), Walsallians are left with being made aware of the alienation by making them uncomfortable, shocked and awed (Žižek 2011b). However, in this case, the alienation is not a failed reminder; it is a reminder of what could be taken away from them. In the words of Žižek, (2011, p 274), “our point is not that architecture should somehow be ‘critical,’ that it cannot not reflect and interact with social and ideological antagonisms: the more it tries to be pure and purely aesthetic and/or functional, the more it reproduces these antagonisms.”

An argument does emerge, however, that the NAGW functions akin to Collins’ *architectural parallax* (cited in Adams 2005) where it embodies a dynamically shifting mode (Adams 2005, p 22), as described by Latour and Yaneva (2008), “a building as a moving modulator regulating different intensities of engagement,” but this is where the idea of a *parallaxical identity* manifests. The dynamic shifting has not been in the building’s design qualities, or layout, or regenerative facets, but the unconscious interchange that has taken place between Walsall’s identity of place and Walsallian identities as a community; one that is not everywhere else, but is susceptible to mismanagement, poor infrastructure, poverty and a restriction of social opportunities. ‘*So what? Go to Birmingham*’, some may say, but the quality of the NAGW’s architectural intervention in its playful indifference, muted aesthetics and implementation of its own (former) *stoas*, a transference of object relations and symbolic natures has been enacted by the community. To explain this, Hendrix (2009, p 7) describes a dream concept where “the content of perception is anticipated and rearranged, as the subject is anticipated in language, retroactively; the word represents the image to another word as the signifier represents the subject to another signifier, and it is that series of relations which make both the dream and language intelligible.” Such distortion of the image, in this case, the NAGW, becomes coerced by architectural and regenerative language, including its visions of money and gentrification and new transformative identity, becoming intelligible for the community. In this *parallaxical identity*, the community is not the observer on the outside seeing the transformative impact of

a *superego*, but instead are *actants* who have adopted the NAGW in a symbolic defence of their *own identity*. The representation of the image by the word, of the subject by the signifier, is a tool for intelligibility in architectural compositions (Hendrix 2009, p 7) and it seeks to enforce a parallax gap, leaving the town and community lost in the realm of parallaxical identities. The issue for the NAGW, and as a signal to architectural fields, is communities are not blind to the complex motivations behind regeneration as they consciously embody those supposed ‘problems’ of place. There is not an unconscious denial of self, or desire for an *ego-ideal* state, or a willingness to sacrifice themselves to *superego* guilt. Instead, the unconscious adoption of fabrics, spaces and certain architectures serve to *represent* their identity of place; fostering a new narrative that is self-owned and affords opportunities to engage.



Fig 5.10 A looming presence © *Louis D'Arcy-Reed*

Fig 5.11-18 Walsall's unconscious (photo essay following pages) © *Louis D'Arcy-Reed*



in eclectic places, we territorialize ourselves  
trained by habit, borne by intervention



what is this place  
it's no place, not-me



in between markers  
a vacuum without sound





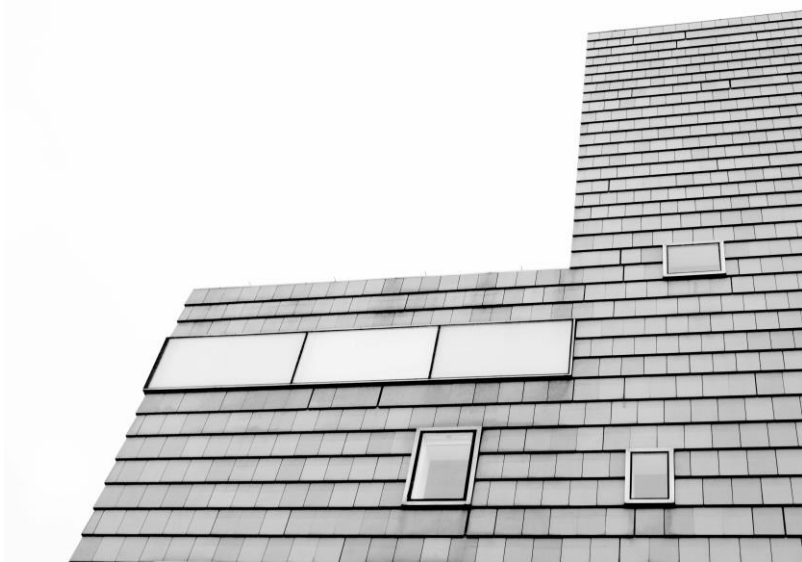
there's patterns on the floor and remnants of the past  
in the sky



black shaped hole  
inequality shared



country, aye aye-d, spires up around  
backs to each other, suspicion of 'lem lot



a changing skin  
but not of place



these times repeat  
brooding from up to, accented in an unknown  
so what is this place  
or future here



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Fig 6.1 The Hepworth Wakefield © *Iwaan Baan*

**Chapter Six: Case Study Two - Hepworth Gallery, Wakefield**





### ***6.1 Case Study Two; Hepworth Gallery, Wakefield***

Bookending Yorkshire's cultural map lies the city of Wakefield. Situated in West Yorkshire, the city has an illustrious past in terms of its role within the Industrial Revolution, partly due to its coal mines on the outskirts of the city, numerous textile factories, and its quick access routes through the Calder and Aire canal ways to the rest of Yorkshire and Northern England. Nevertheless, Wakefield has fallen victim to globalization and capitalist motives, losing its traditional manufacturing industry, mostly in part due to the Margaret Thatcher government's privatisation sell off of Britain's public owned companies during the 1980's and early 90's. With British Coal's sale in 1992, the fierce mining heritage of Wakefield and neighbouring villages collapsed, forcing local mines to close. In 1985 (the time of coal miners' year-long strike over pay and working conditions), the state-owned UK coal industry employed 171,000 miners at 170 collieries, and had a total workforce (including white-collar staff, workshops, opencast mines, etc) of 221,000 (Beatty et al. 2006, p 1559). Due to the region's reliance on the industry, approximately 67,000 males were employed in Yorkshire's coalfields during 1981-2004, with 95% of those males losing their jobs over the same period (Beatty et al. 2006, p 1660).

Today, however, the city of Wakefield is beginning to show shoots of change, with significant investment into its culture, economy and leisure sectors. Third quarter figures for 2017 indicate an economy of £6.5bn (CEBR 2017), with the city 20th in the 'fastest growing city' category for 2018 (CEBR 2017). Reasons given for economic success include the city's location at the heart of the country's motorway and railway network, its diverse business offering and ongoing regeneration, as well as tourist attractions including Yorkshire Sculpture Park, the National Coal Mining Museum and The Hepworth (Wakefield Express 2018). With a manageable population of 326,000 as of 2011 (Nomis 2011), the city has already seen a new extension to its main shopping drag, and is hedging its bets on a revitalised waterfront development. Home to the Hepworth since 2011, the River Calder frontage houses the adjacent Rutland Mills; a complex of mill buildings, believed to date back to 1872 (Wakefield Council 2018). The site has been derelict since 1999 and in 2005 formed part of the Waterfront Masterplan, which aimed to transform the area in three phases, over a fifteen year period (Wakefield Council 2018), dating back to 2009. The nearby Kirkgate railway station was also restored in 2015. Generating a new cultural hub for the city, Wakefield's ambition to improve is clear, with the Wakefield Council Leader, Cllr Peter Box declaring, "The Waterfront master plan clearly laid

out what we wanted to achieve in this area. As well as reconstructing the appearance of the riverside we also had an ambition to transform this historic area into a vibrant, culturally rich environment” (cited in Wakefield Council 2018).

Yet with its ambition to transform, the inhabitants of Wakefield are subject to serious environmental concerns; perhaps from the process of transformation upon losing industry? Wakefield death rates from dementia and Alzheimer’s have increased by 60% in males and have doubled in females (since 2001), partly due to our ageing population and greater awareness of dementia (Wakefield JSNA 2018). The siting of the Hepworth and its new ‘cultural hub’ is encircled by the dual carriageways of the A1 and A638, and a respectively-sized industrial estate, complete with fabricators, joiners and engineering firms. A shade of its heritage industry, the site and the dual carriageway retain its chemical effects, which provides multiple sources of air pollution that continue to impact health in the population. It is estimated that air pollution kills over 150 people in Wakefield district each year (Wakefield JSNA 2018). This is supported by *Wakefield Together*, who in their 2017 State of the District (Wakefield Together 2017) report found that the incidence of chronic obstructive pulmonary disease (COPD) in Wakefield is also significantly higher than the England average.; COPD being the name for a collection of lung diseases including chronic bronchitis and emphysema. This can be highlighted because of the historical coalmining industry.

## ***6.2 The Hepworth Wakefield***

The Hepworth managed to welcome approximately 204,000 visitors (Wakefield Together 2017) for the year ending 2016/17, aiding the gallery in attaining the Art Fund Museum Award for 2017, and a prize of £100,000. Art Fund director Stephen Deuchar commented that its reasons for winning were thus: “The Hepworth Wakefield has been a powerful force of energy from the moment it opened in 2011, but it has just kept growing in reach and impact ever since. David Chipperfield’s building has proved a perfect stage - both for the display of collections and as the platform for a breathtaking sequence of special exhibitions, curated with determined originality by the talented curatorial team” (McLaughlin 2017).

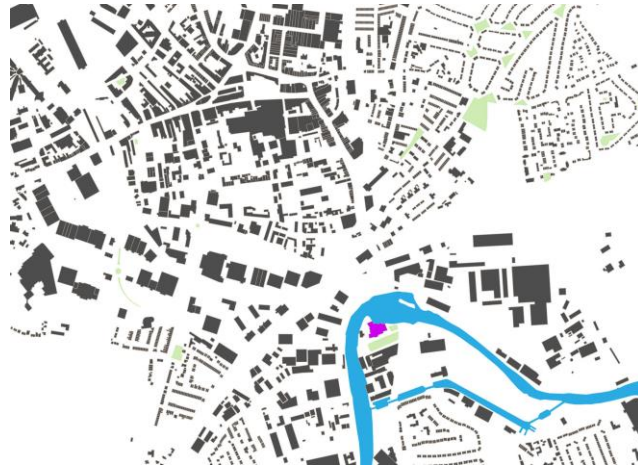


Fig 6.2 Location within Wakefield (highlighted in purple) © *Louis D'Arcy-Reed*

As an institution, its reputation in its first years of being open has grown, garnering international attention and acclaim. Building on the birthplace of sculptors Barbara Hepworth (1903-75) and Henry Moore (1898-1986), the institute celebrates and exhibits works from both artists as part of their core collection. Moving the original Wakefield Art Gallery, which opened in 1934 and situated in the Northern part of the city, the Council had been keen on revitalising the art space in the city, identifying in the early 1990's the old gallery's weaknesses; it was sited well away from the city centre, was inaccessible and lacked facilities for learning and study, had no cafe or shop, and had space to display only about 5 percent of the works in the collection (Schofield 2012). The existing gallery's dwindling attendances, and perhaps in combination with cities gaining New Labour's encouragement to revitalise city centres (such as Sheffield and Gateshead), the Council was given a reason to bolster their efforts by the Trustees of the Barbara Hepworth Estate in 1997; gifting "the collection of twenty plus original plaster sculptures that remained in the studio of Dame Barbara Hepworth at the time of her death" (Schofield 2012). In 2000, feasibility studies began with the notion of using the brownfield location of the Waterfront and beginning the revitalisation of Wakefield. There was also the argument from the Council that a key element of the proposal was that The Hepworth Wakefield would add to the critical mass of visual arts venues within a 10-mile radius (Schofield 2012).

In 2003, when the competition finalists were shortlisted, the appeal to architects was apparent, with proposals from Zaha Hadid Architects, David Chipperfield Architects, Adjaye Associates, Snøhetta and Spence, Kengo Kuma & Associates and Walters & Cohen. In November of the same year, it was announced David Chipperfield had been selected to commence work upon

the new gallery, resulting in a proposed 5,000m<sup>2</sup> footprint; making it the largest gallery to be purpose-built in the UK for 50 years (Building Design 2011). Costing £35 million, its funding was partly from The Heritage Lottery Fund (HLF) who gave a £4.9 million grant to the Hepworth Wakefield (Building Design 2005a), and the remainder from Yorkshire Forward and the European Regional Development Fund. Interestingly, the Hepworth was denied an initial fund from the HLF of £7 million only a few weeks beforehand, citing an uneasiness “to commit such a large sum of money to this project as we were concerned about whether it would deliver sufficient heritage and public benefit and value for money” (Building Design 2005b).



Fig 6.3 Ground plan (not to scale) © *David Chipperfield Architects*

Completion of the project in 2011 (a week after The Turner Contemporary, Margate; also designed by Chipperfield) presented a “last hurrah of a 15-year spate of new regional museums and galleries”; including New Art Gallery Walsall and Salford's The Lowry (both 2000), Baltic in Gateshead (2002), De La Warr Pavilion in Bexhill (2005), Middlesbrough's MIMA (2007), The Public in West Bromwich (2008) and Nottingham Contemporary (2009) (Groom 2011). Simon Wallis, director of the Hepworth, declared that in designing the building, David Chipperfield Architects “reacted imaginatively to the gallery’s dramatic waterfront setting, (...) it takes full advantage of its site allowing both the interior and exterior to have a mutually exclusive relationship” (Schofield 2012). Further compounding the pride in the completed building, Wallis stated, “The Hepworth Wakefield takes its place amongst David Chipperfield Architects’ internationally distinguished portfolio of projects and will be enjoyed for generations to come” (cited in Schofield 2012). In fact, the love-in for Chipperfield didn’t stop there; his execution was lauded by architectural journals and critics. “David Chipperfield’s bold, striking and singular Hepworth Wakefield gallery will win the favour of the public” (Rykwert 2011) stated the Architects’ Journal; “The combination of a cheerfully mismatched roofscape and a super-pared down form creates a cartoon-like abstraction of a fortress town,

displaying evidence of Chipperfield's astonishing gift for creating forms that are at once figurative and abstract, playful and austere” (Allen 2011) wrote the *Architectural Review*; whilst Icon (Wiles 2011) merely professed, “It's a generous and thoughtful building, a civic building in the most authentic way, connected to the town and its artistic heritage rather than making an arrogant independent statement.” All the acclaim allowed the Hepworth in reaching its initial annual target of 150,000 visitors in the first five weeks (Hepworth Wakefield 2018). Not halting the attention from the media, the building was selected for nomination as part of RIBA Stirling Prize 2012; Chipperfield's eighth selection after one previous win and 3rd museum nod in 3 years. Unfortunately for the Hepworth it was not to be, losing to the Sainsbury Laboratory at Cambridge University, where Simon Wallis expressed the institutions disappointment, and ultimate *desire*, or *ego-ideal*, “it was especially hard to lose to a building with an enormous budget (dwarfing ours) in an extremely privileged city, and a project to which the public barely have access” (Building Design 2012). Perhaps more gracious in its defeat, the *Architectural Review's* Heathcote (2012) deemed the building as,

*Unlike many of the rash of ill-conceived lottery-funded cultural projects, The Hepworth Wakefield feels like a serious building, which has been made to last, in the way that Victorian and Edwardian municipal buildings made a lasting landscape of public culture. The architect pointedly avoided making any claims for regeneration around this building. The justification for those lottery-funded capital projects has almost always revolved around spurious claims for what culture can do for the community. Chipperfield instead sensibly concentrated on making a good building and talking about it in terms of itself, its context and its contents. This has been hugely refreshing.*

It seems that the Hepworth, for all its acclaim was destined to become part of *superego* intentions for Wakefield, yet Chipperfield seemed more attuned to exposing the power of an institutional *ego-ideal* in its function rather than form. This seems to be *for* Wakefield; not an *ideal* Wakefield. Its popularity grows each year, however some locals are undecided on its architectural prowess; “Some people say it's too angular or too grey, too dark or in the wrong place” (Box, cited in Brown 2011).

### **6.3 Narrativity**

*Context is a funny thing. Its absence makes architecture virtually impossible yet its*

*presence can either overwhelm or underline inadequacies in a contemporary architecture that lacks the complexity and sensitivity to respond to place, language, tradition or modernity in a meaningful way. This is a site with context in buckets: some exquisite - the gushing weir, the variegated Victorian industrial riverside architecture; and some execrable - the crushingly typical traffic planning and a relentlessly grim walk from the city centre, which appears to encapsulate all of England's problem with modern urbanism. (Heathcote 2012)*

The Hepworth's riverfront locale presents a dilemma. It manages to revitalise an interstitial 'dead' space of the city yet manages to expose itself within an environmental barrier; alluding to the galleries priority and elitism. On approaching the Hepworth as a visitor, or indeed, a local from the city's North, Wakefield presents an urban fabric that is steeped in Victorian enterprise. The City Hall building and surrounding area connote regal grandeur, where points of view are raised upwards towards a plenitude of spires, towers and plinths. There is even a bronze cast of Queen Victoria looming on a corner; however, she is alone, detached and a bygone reminder of the city's assiduity. Traversing the city is on a Southern gradient where conventional British late-Twentieth Century intervention is evident. Groundworks are a mix of brick, asphalt, and concrete, laid in geometries that intersect and finish without purpose. However, one does migrate towards Wakefield's impressive Cathedral, who has Gilbert Scott's touch, however the Western face is shrouded by a mass of concrete steps that impeached upon the Central walkway. This mess is further compounded by Council intervention where the centre is smattered with street furniture, a lacklustre attempt to bring activity to the Cathedral's neighbouring pockets. Heathcote (2012) is correct, there is a relentlessness of place to Wakefield's fabric; a threshold of spectacular shrouded in painful intervention. Yet another disconnection is to come as the centre's activity dissolves into dual carriageway traffic arteries, when finally the Hepworth begins to present itself.

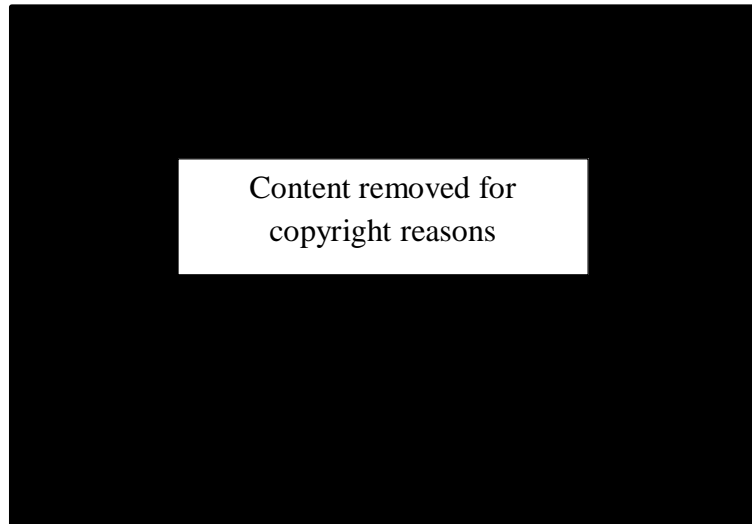


Fig 6.4 Bridge to the Hepworth, © *Hufton + Crow*

The gallery has an eclectic mix of neighbours including Victorian warehouses, modern low-rise industrial units, a motorway slip-road ridge and the rather fine medieval Chantry Chapel (Building Design 2011), yet its immediate context suffers upon the architecture once more. “It is a site with too much context,” suggests Heathcote (2012), where David Chipperfield’s response has been to drown out the noise, to create a kind of moated castle, a solid cluster of concrete structures, which are revealed as discrete galleries in a plan of surprising irregularity from such a renowned lover of order. Situated upon the weir is a mix of 10 irregular shaped ‘prows’ that constitute the building. They rise to pointed geometries; a sharp contrast to the River Calder’s flow and to its neighbours. The impact is particularly dramatic at the point where the building meets the river, rising out of the water like a castle from a moat, which Chipperfield describes the gallery as “dipping its toes in the water”, a metaphor that conveys the easy elegance of the gesture, but fails to do justice to its dramatic effect (Allen 2011). The building manages to not only suggest its ‘arrival’ or ‘destination’ upon its environment, but fosters even more of sense of occasion by shepherding visitors over a purpose-built jagged bridge across the Calder; more machined and oblique, as opposed to the flowing sculptures awaiting one’s arrival inside. The juxtaposition of geometries does manage to present an interesting dynamic to its context; however, it is perhaps *too modern* based on its siting.

It was noted before that one of the reasons for the Hepworth’s construction was as the old art gallery was sited “well away from the city centre” (Scholfield 2012, p 18), however its revitalisation presents a similar issue. At present (before neighbouring regeneration takes place) there is an incongruous disconnect from its centre. An incommensurability presents itself

leading to the question, *'Am I still in Wakefield?'* In many ways, the Hepworth's setting for analysis presents itself as predominant in the shadow of the architecture. Its element of iconicity for Wakefield becomes a secondary issue to the disconnection between institution and the wider city. This setting becomes a spatial construction, but it is also a temporal process (Rendell 2017, p 119); a process where the behaviours expressed by Wakefield's core exorcising of nostalgic trauma. This trauma is not the industrialisation *loss per se*, but the urban problem encapsulated by poor planning and movement around the city. It is as if the Hepworth personifies Winnicott's transitional object phenomena, where it shows the difference between a situation where the individual is able to move from a condition of isolation to 'discover' the environment and one where the environment 'impinges' on the individual, producing a reactive response and the individual's return to isolation (cited in Rendell 2017, p 69). Its story as a home for Wakefield's most impressive contribution to contemporary art (and architecture) is lost in a disconnect, becoming a 'lost' object. Drawing on Winnicott's transitional *object*, Lacan posited that "the lost object can never be found or refound, but the access to the lost object remains illusory" (cited in Rendell 2017, p 77). What is evident in the wider context for the Hepworth is the phenomenological constructs of the project (institution) is sensitivity to the place and its history but also evolves rapidly to express the present, and, in addition, contributes to the life and future of the area as it plays its part in the [proposed] regeneration scheme (Austin 2012, p 114). As with any other concept of narrativity, the authorship element of architectural intervention changes ownership once the project has completed, therefore becoming part of the city's ongoing growth. Consequently, the story created by the Hepworth becomes a 'full-stop' in Wakefield's journey from industrialisation to contemporaneity. The story is at its conclusion for the present, but such stories are central to any environment's interpretive qualities for communities.

Interpretation is central to design and place making that connects with people and their lives, enabling them once again to live in history rather than apart from it (Greenburg 2012), and this is where the decision to implement the Hepworth *lacks*. The architect's mind is form-shaped and the developer's is money-shaped, and the politician's is vanity shaped (Greenburg 2012), affording the Wakefield decision-makers to reveal their *ego-ideal* within Yorkshire; the problem is that the making the decision to construct a symbolic *ideal-ego* has functioned as *superego* within the community's unconscious. A nice mirroring of form, money and vanity, suggested by Greenburg (2012). By resisting reordering, the character of narrative and narratology (Wiszniewski 2012), and moving the focus to the city's extremities a hierarchical



order begins to move the cities gears of regeneration. As Žižek (2011a, p 263) notes, their “‘playful indifference’ (...) what they stage as aesthetic spectacle is reality for the masses of ordinary people.” The unconscious reading here, in the present, is the Hepworth’s meaning is to have no meaning, to be [an] island of meaning in the flow of our meaningless daily existence (Žižek 2009a, p 7). Wakefield’s focus is for the future, and whilst ‘rapt attention’ from the media, architectural circles and the institutions’ own programmers, is meaningless for such an existing community, with or without the Hepworth’s name. The cultural ‘emblematic’ status garnered by Wakefield, fails to address the city’s existing mental and physical cohesion.

#### **6.4 Assemblage**

In constructing an assemblage for the Hepworth, Chipperfield’s selection of the monopitches of the gallery pavilions create a gently jagged roofscape, each volume a lean-to against the others (Heathcote 2012). Resembling a modelled structure, akin to sculpture, the configuration stands up against that strange landscape, which manages to encompass both a roundabout and a medieval Gothic chapel, and it has presence (Heathcote 2012) The presence of the architecture is (as already mentioned) a dichotomy to Wakefield’s existing building stock. Yet, its monolithic presence gives the building a real sense of identity and purpose and, despite rising straight from the river, the gallery feels firmly rooted to the ground (Building Design 2011). One recalls Heathcote’s quip, that the Hepworth is “made to last” (Heathcote 2012), but fails to recognise that the immediate context is to change through regeneration. The level of development required presents the question of if and how will Chipperfield’s design last within Wakefield? Will Chipperfield’s articulation of form still resonate and work in dialogue with the redeveloped Waterfront?

The answer may lie in iconicity and architectural ‘fawning’. Once an intervention such as the Hepworth has been implemented, and, in this case, occupied its site for almost a decade without surrounding development, the embodied cognition (Kolson Hurley 2017) garnered by the community sets a precedent for potential architectural interventions. This presents a socio-political trapping for new development, where, in other words, any particular strategy of architectural design, adopted by this or that architect, wrapped around with a seductive aesthetic envelope, is ultimately a *solution* offered to a socio-political deadlock in the working mechanism of capitalism (Lahiji 2009, p 6). Therefore, the quest for *desire* and exposing a new *ego-ideal* leads itself to classic *superego* implementation. Assuming the final redevelopment

equates to the standard of the Hepworth's assemblage, allowing the [socio-] political unconscious to surface demands engaging with the psychic dimension of architecture (Rendell 2017). Affording what Rendell (2017, p 226) describes as an 'analytic object', whereby the Hepworth is seen as an example of the council's own didactic methods to force Wakefield to change.



Fig 6.5 Concrete envelope of the exterior © *Louis D'Arcy-Reed*

Of course, the effect of the assemblage for the future has its own potential indicators but the factors present themselves today. In creating a barriered and isolated configuration upon the Calder, its 'fort-like' position is best described by Chipperfield as "very exposed and three-dimensional, without a back but with fronts all around" (cited in Allen 2011). Its isolation resembles a walled city, but complete with a complex of irregular forms with no signified centre. In its attempt to be inclusive and celebrate Hepworth and Moore, those artefacts are contained inside. Its assemblage does nothing to inform its message or invite observers in. The forms act as an internal narrative, where lighting floods the spaces, directing your visit. The geometries do not affect one's gallery experience, however it's external experience falls flat; "David Chipperfield's response has been to drown out the noise, to create a kind of moated castle, a solid cluster of concrete structures, which are revealed as discrete galleries in a plan of surprising irregularity" (Heathcote 2012). The beauty in this intervention is its shocking contrast to its immediate context, yet for those who live with it, it falls into moated castle. That castle is elitist and socio-political. Its assemblage with 'no distinct front' or 'irregular geometries' articulate that *'Wakefield's change begins here,'* and that has serious unconscious effects. The unconscious of the individual, and the collective unconscious of a culture, are known as an absence within a presence, and architecture functions to reveal that absence, to

reveal the unconscious of a culture, the zeitgeist of a culture, and thus communicate a cultural identity (Hendrix 2009)

### ***6.5 Faciality and Stoas***

Although the socio-political imperative is clear in the Hepworth's construction, the envelope fails to fall into a clear category as the locus of political expression (Zaera Polo 2008, p 81); this is, as previously mentioned, in its *setting*. In spite of this, the envelope proceeds to display an articulation, which is grounded in context, but lacks in its transference of a signified statement. Chipperfield has decided to use a self-compacting concrete to clad the building, solidifying and fortressing its structure. While the choice of self-compacting concrete serves to emphasise the building's solidity, the use of a coloured pigmentation gives it a rich, shimmering quality and complements the tones of the exhibits within (Building Design 2012). The Hepworth's skin, with its flush floor-to-ceiling windows, exhibits an authority in itself but the concrete lends itself to misinterpretation; "The shade is a hard-to-pin-down greyish aubergine, described by the architect as 'Hepworth Brown'" (Building Design 2012), resonating with the city's industrial past and tile-making of the neighbouring Victorian warehouse. Unfortunately, the Hepworth Brown is a pigment has its own life, allowing the patina to change in line with the weather and the seasons, but also strikes a simple accord with the Calder. However, this factor obfuscates the overall effect, drawing pigment out and leaving monolithic concrete faces rising out of the river. Box's (cited in Brown 2011) comment that, "Some people say it's too angular or too grey, too dark or in the wrong place," has some resonance. This may be a building with no 'front' but this river frontage is fast emerging as the quintessential picture postcard view (Heathcote 2012); perhaps Wakefield's council have forfeited a timeless quality of faciality in favour of 'spectacle landscape'.



Fig 6.6 Calder site mid-ground works © The Hepworth Wakefield

The bigger issue for the Hepworth is its contemporary *stoas*. Immediately, one is presented by two effacing physical features that segregate and add to the feeling of a ‘detached’ institution, the River Calder and its weir, and the concrete flyover of the A61. The site choice is reminiscent of Guggenheim Bilbao, with its flyover and River frontage, however, the issue here is no proper frontage that allows an exposure of self where the freedom to roam is non-existent. This aspect is exacerbated by the building, not presenting a distinct ‘front’; even though one can only enter from one aspect, by crossing the bridge. Allen (2011, p 38) describes this as, “Due to the three-dimensional site, the 10 concrete ‘blocks’ deliberately avoid creating an obvious frontage; but the pedestrian footbridge over the river guides you toward the main entrance.” There is certainly an effect that the *stoas* add to the sense of arrival and spectacle for Wakefield, which is a shame because the idea of an incidental visit or happening for its residents is reduced by its setting and unconventional contextual elements. The building’s strongest relationship is with the water. However, from a wider perspective the architecture appears curiously disconnected from its industrial urban context (Allen 2011, p 38) The *stoas* enacted upon the Hepworth foster the disconnection. If urban identity is a crucial weapon, even if in the wake of more distributed ownership structures identity has become more contingent (Zaera Polo 2008, p80). The *stoas* have annexed the Hepworth, hiding its identity; it is both the spectacle and the guilty pleasure for Wakefield. Failing to address its existing *stoas* has presents an insecurity onto the city, and, more importantly, in the clinic of neuroses, a suspicion; both as a projection *onto* Wakefield, and reciprocated by those who inhabit the city. There isn’t a recognisable ‘figuration’ for the Hepworth, or as Timeto (cited in Rendell 2017, p 217) terms, in an ironic mirroring of *stoa*, the idea of the figuration as a reinvention of Greek *tropoi*; “[they] do not simply figure, but ‘turn’ what they figure.” Extrapolating this idea, the Hepworth is not

the transitional *stoa*/object/figuration in one articulation, there is not the implosion of boundaries between subject and object, or between the material and the semiotic that puts borders in a constructive and transformative tension rather than using them as dividing lines (Rendell 2017, p 217). The envelope and *stoas* challenge rapt attention and demand acceptance into an unknown threshold for those who are willing to cross. Perhaps Vidler's *uncanny* best describes this situation, where "the uncanny is not a property of the space itself nor can it be provoked by any particular spatial confirmation. It is, in its aesthetic dimension, a representation of a mental state of projection that precisely elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming" (Vidler 2009, p 11).

## **6.6 Explication**

Upon diagnosis, Wakefield's explication criteria is apparent within the centre and on approach to the Hepworth. Already it is clear there are socio-political messages being formed, but there remains a spectre of past messages from its Victorian vernacular and industrialisation. It is a transference that lends itself into the realm of incommensurability, fostered by socio-politicism. "In bourgeois societies, we are split between formal-legal equality sustained by institutions of a democratic state, and class distinctions enforced by the economic system" (Žižek 2011b, p 254), and that is exactly what is happening with Wakefield. One is reminded of the *uncanny* (Vidler 2009) where architectural uncanny repeats history, and the reinvention of self-repeating nostalgia. Wakefield's industrial past sought to delineate between industry and civic function; one only has to witness the City Council offices as opposed to the redundant warehouses. Where the break between industry and Wakefield's forgotten *culture* as a maker, or provider, to society, an uncanny presents itself, stemming from an estrangement where locals are no longer 'home'. Expanding upon Vidler's *uncanny* (2009), historical events have only sought to further anxieties where avant-garde art, culture and philosophies have exposed the *architectural uncanny* as references to the past in a reaction to a changing world, the 'shock of the new'. The estrangement (of place) is not borne from one architectural intervention; it is a reflection of derealised projections. The closure of industry and subsequent 'limbo' state of Northern Cities following privatisation has harboured resentment, desire and suspicion. Once New Labour began to revitalise crumbling cores of cities and pump lottery-funded culture into existence, the once frantic industrial towns have become estranged, fostering a sense of insecurity, resemblance and purpose. These feelings combined with Postmodernist

architectural interventions have shifted existing perceptions of place. The explicitation of Wakefield within a barren zone is thus given a fantasmic status, elevated into a spectacle, solely by being enframed (Žižek 2011b, p 259). The suspicion of such an illustrious building, without the necessary accompaniments such as, improved infrastructure, a wider arts programme or a lack of engaging frontage, dovetails with Sloterdijk's (Sloterdijk et al 2011) "capsular society and its phenomena such as global provincialism." That is not to suggest that Wakefield does not *deserve* such an institution, but its motives are clear in trying to jump-start its regeneration, and it is working judging by the CEBR (2017) economy figures. However, the question still lingers for who though? Wakefield is surely a victim to socio-political motivations; the Hepworth's envelope is not a true explicitation, but the institution is; and it has an effective transference effect. It is a direct representation that segregates the local community through cultural competence in the wake of elitism, money and the shock of the unknown. The reasons that locals are not keen on the building is the unconscious incommensurability between what was, and what is to come.

### ***6.7 Parallax Gap***

The Hepworth's parallax effect is present through its existing confluence of narratives, transference, socio-political explicitation, incommensurability and uncanny qualities. Yet, it is not a situation where immediate presentation of the architectural aesthetic object emits such impacts. The conscious clues are all of an architectural quality, and of a language, that does not create what Foster (2002, p 191) describes as *paragon*: the creation of extravagant spaces that work to overwhelm the subject. In fact, the architecture here has created a game, which allows the gallery spaces to evolve their own characters, to create a sense of movement, which gently propels the visitor around the sequence (Heathcote 2012). Its focus is primarily on the internal, which, curatorial pedagogy will welcome in contrast to Hepworth's fluid sculptures.

However, the parallax gap presents itself within its setting, where the Hepworth openly exhibits the notion that architecture's role is not to express an extant social structure, but to function as a tool for questioning that structure and revising it (Žižek 2011b, p 274). This is a city in a state of flux, but that flux exists in a state of purgatory. The ego-ideal state is exposed in its pursuit of the big Other's agency. It becomes Wakefield's symbolic identification from which its residents observe themselves, and are judged. Therefore, a collective *superego* takes precedent, pressuring and projecting a feeling of unconscious guilt. As Žižek (2007, p 81) suggests, "the

guilt we experience under superego pressure is not illusory but actual”; something that Wakefield openly displays through its disconnect within its urban fabric. Its *desire* phantasies enact upon the city and disorientate any organic rhythm. Lacan (1992, p 314) can also be used here to support this theory - “the only thing of which one can be guilty is of having given ground relative to one’s desire.”

The *gap* presents itself through its signifier articulations and incommensurability boundaries - physical and mental. A cultural tension (Žižek 2011b, p 269) is at play here, where it entails the impossibility of the reconciliation of the subjective and objective, of form and function, of conceptual and empirical reality (Hendrix 2009). In constructing a gallery emboldened to celebrate local icons within sculpture, add to the region’s cultural map, and create a ‘vibrant, culturally rich environment,’ (Box, cited in Wakefield.gov.uk 2018) the gallery negates an openness displayed by similar ‘architectural-zero institutions’ (Žižek 2009a, p 7), in favour of a transcendental *a priori* (Žižek 2009a, p 7) effect upon visiting, or arriving; i.e. the focus is on the gallery-goer, the observer. Whilst this is valiant and does not ponder to postmodern pastiche and the multiplicity of functions, the Hepworth fails to even address any parallax gap. Its location within Wakefield’s setting provides no opportunity to become a ‘transitional object’ in the Winnicottian sense (cited in Rendell 2017, p 77). The failure is in its location, its rejects community transference and unconscious *desire* to evolve as a city. What a neurotic asks for, his demand, is a compensation or metaphor for what they do not want (Martin 2016, p 6). In the clinic of neurosis, psychoanalytic method allows the architectural field to ask questions such as, “what is the unconscious wish behind the architecture?” (Martin 2016, p 6). That question does not seem to have been answered by Chipperfield, Wakefield Council or the architectural press. Wakefield’s community identity remains shrouded in nostalgic *loss* and *suspicion*. The parallax gap for Wakefield lies in its central core. Once that has been transformed, the gap enacted by the Hepworth’s disconnect may disappear. In diagnosing Wakefield, time affords a new opportunity, to further embellish the city further and address the disconnected rhythm of place.



Fig 6.7 Hepworth and the Calder weir © *Louis D'Arcy-Reed*

Fig 6.8-16 Wakefield's unconscious (photo essay following pages) © *Louis D'Arcy-Reed*





*my sight lines dart from classical to post war solution  
faces of stone and spires that rise*



*a regal onerous gaze*  
*idealised ego, bombarded by the super*



*angled walls of concrete shine in hazes of heather, blue and grey*

*I move between pockets of time*

*that halts between shadowed glimpses of progress*



*moments present themselves  
across furnished avenues that only faced dulled materials*



*in the presence of your company  
distanced by redundant waters  
pathways polluted by burns and sulphuric airs*



*the name is a false pretence  
transparent attempt to join the fields ego;  
ideal.*

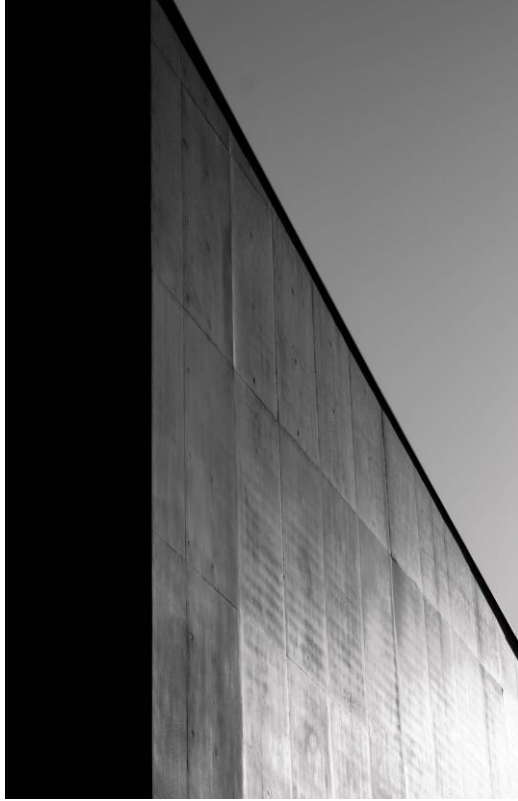


*too small a space and too traumatised an audience  
cauterising yourself rejects the future  
collaborate. engage.*



*badges of illusion play chaos with your first-rate myth*





*garrisoned cultures in tapestried history*





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Fig 7.1 Het Nieuwe Instituut, Rotterdam, © *Het Nieuwe Instituut*

**Chapter Seven: Case Study Three - Het Nieuwe Instituut, Rotterdam**



## 7.1 Rotterdam

The Port City of Rotterdam lies at the helm of the North Sea and has embraced continual regeneration and expansion since the city's urban fabric was battered and destroyed by German air raids during World War II. However, the 'accidental' removal of the city's core, allowed Rotterdam to redraw its maps and flourish into one of the world's greatest cities. A paramount of design, spatial and urban planning, heritage, and community involvement, the city's fortunes were assisted over the next decades by forward-thinking planning and architecture. Fuelled by the Port's prosperity in the wake of a gradual reduction of trade barriers between members of the European Union (European Union 2018). In architecture and planning circles, Rotterdam is hailed for its design qualities and living, with the city being named Europe's best city 2015 by the Academy of Urbanism (Academy of Urbanism 2018). With progressive social, environmental, economic, commerce and governmental management, chairman of the Academy Steven Bee, describes Rotterdam as a,

*...predominantly young, open, tolerant community that is embracing innovative architecture and urban design and new business models. Its strategy is to attract families and businesses to the central area with a variety of housing, excellent public transport and a lively public realm (cited in Academy of Urbanism 2018)*

As a contemporary European destination, visitor growth has risen 60% between 2000 and 2014 to 442,000 visitors per year (Stichting Nederlands Bureau voor Toerisme & Congressen 2014) and houses, as of 2015, a resident population of 623,652 (UN 2018). Its annual 'day of architecture', the International Architecture Biennale Rotterdam, and in the presence of Het Nieuwe Institute (including the former Netherlands Architecture Institute, or NAI). The city is also home to Rem Koolhaas' Office for Metropolitan Architecture, to design firms like West 8, MVRDV, Atelier Kempe Thill, Maxwan, and KCAP, and to (recently merged) architectural book publishers (van der Hoeven 2013) With such a strong design culture, Rotterdam has been able to expertly provide an environment that is both accessible, visually and mentally stimulating and rich in multicultural heritage. Already supplementing the urban fabric is a wealth of cultural activities including street art and a number of internationally recognised major cultural institutions. The main axes of culture within Rotterdam lies at *Witte de Withstraat* and *Museumpark*. The *Museumpark* (specific district assigned for culture) location is rich and complex, displaying the cultural ethos of particular moments in time, and offering

potentially sage advice for the future (Schrijver 2014). The park is to be added to in 2020, with the new MVRDV designed storage depot for the Museum Boijmans Van Beuningen; where at least 40% of the 15,000m<sup>2</sup> [structure] will be visible or accessible to the public (MVRDV.nl 2018). Opposite Museum Boijmans Van Beuningen, and the Museum Chabot, on the Northern side of the park lies our case study, Het Nieuwe Instituut.



Fig 7.2 Location within Rotterdam (highlighted in purple) © *Louis D'Arcy-Reed*

## ***7.2 Het Nieuwe Instituut***

The centre boasts a varied programme following an integration of disciplines. Home to *Remsela*, the Netherlands Institute for Design and Fashion; and *Virtueel Platform*, the e-culture knowledge; and the State Archives for Architecture, now operate in parallel to its original incarnation solely as the Netherlands Architecture Institution. As an off-site management, the Het Nieuwe is also responsible for the nearby *Huis Sonneveld*; an example of *Nieuwe Bouwen* style, built in 1933 by Brinkman and Van der Vlugt. The definitive decision to create a national institute for architecture was taken in September 1984 by the ministries of Welzijn, Volksgezondheid en Cultuur (WVC; Well-being, Public Health and Culture) and Volkshuisvesting, Ruimtelijke Ordening en Milieu (VROM; Public Housing, Planning and Environment) (Jessurun 1984). The very institutionalisation of architecture in a national body appealed to the value attached to architecture in the Netherlands (Schrijver 2014); a quality that has been emboldened throughout the rebuilding of Rotterdam between both the city and community. A quality to the Dutch approach, which has contributed to its “innovative architecture and urban design” (Academyofurbanism.org.uk 2015), was witnessed by Couch (1990) in 1974, where the City Council sought to establish a vigorous urban renewal policy to

deal with the housing and environmental problems in the worst part of the city. The goal of the council was to “improve quality of buildings and the environment, to retain the character of neighbourhoods, and to continue to provide housing within affordable rent limits” (Couch 1990, p 113). The adoption of community leadership, supplemented by city officials, recognised the collaborative notion of the overall process; scheduled meetings between locals and city officials were held in urban neighbourhoods rather than city hall as it provided “important psychological, as well as practical benefits for the participation process” (Couch 1990, p 113). Initially, it was assumed the Instituut would emerge from Amsterdam’s existing the *Stichting Architectuurmuseum* (architecture museum foundation), the *Nederlands Documentatie Centrum voor de Bouwkunst* (Dutch documentation centre for architecture) and the *Stichting Wonen* (dwelling foundation), and remain in the capital city. However, the ministries eventually selected Rotterdam as its location; which led to furious reactions from political parties in Amsterdam, who spoke of “the misguided notion, based on the idea of distributing national resources, of relocating an institute that clearly belonged within the close-knit cultural fabric of Amsterdam” (Schrijver 2014).

Yet the founding of the Het Nieuwe, supported the Dutch integration of architecture, community, and identity by recognising the exemplary qualities of cultural civic institutions as, “intellectual and aesthetic power houses of communities (...) and often international congregations of people with a particular interest” (Davey 1994). Six firms competed for the overall design and build of the institute; Benthem en Crouwel, Jo Coenen, OMA, Luigi Snozzi, Wim Quist and Hubert-Jan Henke. In October 1988, the NAI Executive Board offered the commission to Coenen, based primarily on “the expressive articulation of the various parts of the Institute and its explicit references to history” (Colenbrander 2013). In line with the inner-city development plan of 1985, the latest addition to the *Museumpark* would enhance its identity as a cultural and leisure destination for tourists and city inhabitants alike (Schrijver 2014). The *Museumpark* also creates an environment that is for the community, and about its community; the park is an important contemplation point between cultural institutions and has a strong social imperative.



Fig 7.3 Het Nieuwe before entrance realignment works. ©Yellow Book

### 7.3 Narrativity

In the project description, Coenen explicitly noted that in response to the pluralist situation in modern architecture [of the time], “the building is composed as an interplay and opposition of parts” (Brouwers 1988, pp. 24-34). This is evident on first viewing of the Het Nieuwe, where the building spans in different juxtapositions of volumes, each with a different materiality, visibility, easily recognised as differing programme components of the institution. In such an environment where neighbouring buildings of the Museum Boijmans, Sonneveld House and adjacent, but not part of *Museumpark*, Unilever Building built in 1930 (now Hogeschool Rotterdam) can dominate with their strong vernacular of Modernist design, the Het Nieuwe manages to integrate its varied aesthetic in what could be described as a mode of ‘radical passivity’ (Wiszniewski, 2012). Yet, the argument that such an articulation of a varied institutional programme is tied too intrinsically to the timeframe of the building becoming superseded by the Het Nieuwe’s conglomeration as an institution. Schrijver (2014) builds upon this by suggesting that, “the building offers an explicit proclamation of its constituent parts, drawing attention to variously the water, urban sightlines, and infrastructure, the materialisation drawn from its surroundings, the building volumes and the pergola.” The assumption here that this is a negative architectural quality, however, during such an analysis, the openness with its surroundings acquiescent the institution’s prominence within *Museumpark*. However, the institution’s beginnings as the establishment for Dutch architecture necessitates a methodology that draws the focus into its surroundings. The ‘quick-fix’ for an institution of such a programme, would consciously contribute to the erection of an object of desire, i.e., the showpiece spectacle. However, Coenen has not projected this desire. The



pluralist approach affords the building to become part of the environment rather than *the* environment. *Doesn't this allude to the unconscious of architecture?* With, its location in the named *Museumpark*, accountability is reduced within the urban fabric, as it reflects Lacan's performativity; "performatives are, at their most fundamental, acts of symbolic trust and engagement" (Žižek 2007, p 45). If placed in Wakefield, or Walsall's core, Schrijver's argument may have such sway, yet, this is Rotterdam's fabric, it's identity is accustomed to new architectures and new modes of living; for example, Piet Blom's 1977 Kubuswoningen (Cube House) as a solution to high-density living and maximising ground floor space.



Fig 7.4 Cube Houses by Piet Blom. © Paul van de Velde

In reality we experience the strands of the Het Nieuwe's volumes as a confluence of narratives, constantly reading something of what we think that they are supposed to mean as biography and history together with something of their surplus; that is, something that relates to lives utterly unknown to the maker of the artefacts, lives known to us as a reader, autobiographical accounts, unconscious aspects of our own life, but also imagined lives of all conceivable communities (Wiszniewski 2012, p 124). In the shadow of such illustrious Modernist neighbours, but also in the wake of Rotterdam's urban flux, the notion of becoming a singular unit for all disciplines seems unnecessary; the identity of the city is accustomed to the integration of communities within architecture. Therefore, an expectation of a "dialectical tension between the expert and amateur" (Wiszniewski 2012 p 126) become redundant; it's ego-ideal state leads us to moral growth and maturity forces us to betray the "*law of desire*" by way of adopting the "*reasonable*" demands of the existing socio-symbolic order (Žižek 2007, p 81). The plurality exhibited by the institute is welcome, any desire object of the time may have fallen victim to the superego of late 1980's architectural pastiche.

#### 7.4 Assemblage

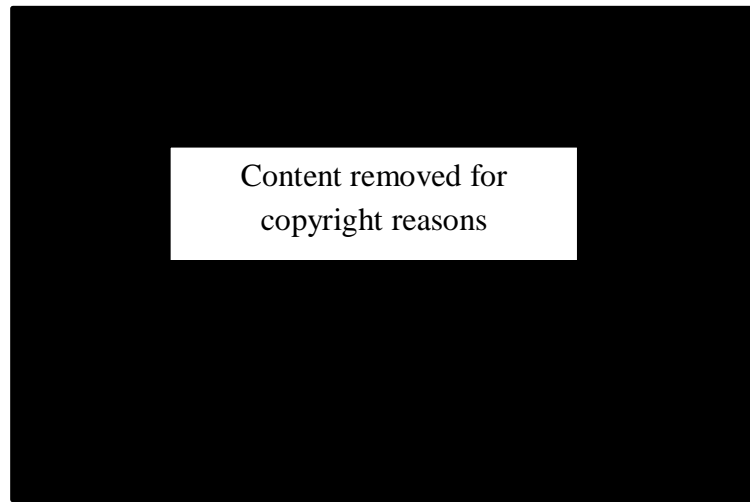


Fig 7.5 Het Nieuwe © *Het Nieuwe Instituut*

The Het Nieuwe's assemblage contributes further to this. Its volumes adopt different envelopes in its construction. Working backwards, the archives are contained within a curved container clad in aluminium sidings. However, the beauty of this structure is its raised position on concrete columns, which allows the institute to hug the bustling Rochussenstraat. This provides the opportunity to see views into *Museumpark* and onto the adjacent Unilever Building. The exhibition space seems ordinary in its rectilinear white-box orientation, however, this is clad in dark bricks, which mimic the opposite Museum Boijmans, but also reminisces the traditional Dutch preference for urban housing materiality. This space mutes itself into the background, while its elevation houses smaller gallery windows and the large banner displaying the symbolic integration of the institute, *NIEUWE*. The main axis of the building lies in its library and access spaces. An engineered glazed-block extends vertically, complete with pergola to emphasise the height and library, however this represents an important factor in Rotterdam's make-up; a careful rhythm between volumes. The orientation of structure, and its elevation and sections mark a homologous rhythm between site, structure and environment, where no main component exerts dominance over the other. As your eye is drawn down, there is the main entrance to the institute that projects outwards towards the park, clad in industrially perforated steel (this entrance has been updated from the original design due to access issues). The Het Nieuwe sits within a landscape flanked by deck areas and two water terraces. In an interstitial corner of the site, the institute has sought to create a wild garden area, reusing redundant land.

Again, this mix of styles and alignment is criticised by Schrijver (2014), where “a lack of cohesion might be seen as one of Rotterdam’s strengths, enabling remarkable projects to arise without an overt concern for the surrounding fabric.” The institute, although maybe not the most revolutionary architecture, affords an exteriorization of the years of architectural research and design contained within its structure. Rotterdam may be witnessed as ‘a lack of cohesion’, however such cohesion would probably mean the centre had not been destroyed, or, if it was, built exactly as before without ambition. Rotterdam’s identity is evident in its supposed ‘lack of cohesion’; it is ambitious, it does not eradicate its context and start again, and it does not impose a superego.

### 7.5 Faciality & Stoa



Fig 7.6 View of *Museumpark* from GJ de Jongth-monument. Het Nieuwe (*left*) Museum Boijmans (*right*). © Hanhil

Nevertheless, the faciality expressed by Coenen, ignores the contemporary trend of affecting the envelope as the locus of political expression (Zaera Polo 2008, p 81), where the amalgam of volumes and materials becomes secondary to the archive’s raised importance and *Museumpark*’s positioning as a contemporary stoa. Where the stoa had its place in Greek democracy dividing public and private space of the Agora, a contemporary, ‘framed’ position by the stoas, allow for institutes become inversions of the environment and afford important socio-political interventions within urban fabrics (as in other case studies see New Art Gallery Walsall 5.5 and Hepworth Wakefield 6.5). Yet, where the stoa may present a faciality with “strong didactic political factors such as symmetry and asymmetry as well as the regularity and irregularity of the fenestration have long been associated with political concepts such as order

and freedom, equality, diversity and transparency” (Zaera Polo 2008, p 81), the mix of style and substance presented by the Het Nieuwe demonstrates architectural prowess and the development of Dutch design and articulation. Its permeable definition of the property boundary is more likely to effectively accommodate a fluid relationship between private and public (Zaera Polo 2008, p 102), which is exacerbated by buildings the multi-faceted envelope. It exists as more than a pastiche, or an architectural ‘alluded metaphor’ (Jencks 2017) to context; even though these could be cynically revealed as such, the nods are not ‘gimmicky,’ for example, Gehry and his industrial ship-building past in the ‘sails’ of the Guggenheim Bilbao.



Fig 7.7 Het Nieuwe main archive ‘tower’ © *Louis D’Arcy-Reed*

### ***7.6 Explication***

In diagnosing the Het Nieuwe in the wake of explication, one recalls Sloterdijk’s (2011) claim of “the Twentieth Century’s most powerful ideologies were egalitarian and anti-dualist in orientation – they aimed at the construction of a monological context of success and power, which would no longer be vexed by changing perspectives and double existences.” Now one could draw links to Dutch-idealism of its contemporary architecture scene, particularly with the decision of a national architectural institute, and Amsterdam’s disgust in losing the commission to Rotterdam, the real ideal-ego. However, to be suspicious in the neurotic sense of such an institution fails to be ‘explicit’ in Sloterdijk’s projection of a socio-political goal. Perhaps the Postmodern timeframe that the institution was conceived has protected it from a

capsular society and its phenomena, such as “global provincialism” (Sloterdijk 2011) witnessed within the new Labour and Lottery funded institutions of the late 1990’s. However, where Sloterdijk examines a neurotic need for control by way of constructing an institution for political goals, where trauma is exorcised by architecture, thereby contributing to political measures being seen as investment or community orientated directives, when in essence, they are merely removing central sites of the city in favour of ‘elitist’ and private space. A position that Wiszniewski alludes to, where such interventions are “presumed to communicate community values to their respective community - in other words, all city institutions assume a representational role for their assumed audiences” (2012, p 120); political, fiscal, or, cultural ‘lack’. However, the diagnosis of the Het Nieuwe rejects this stance and Sloterdijk’s position in its plurality, but overall design considerations. The architecture of Rotterdam is just that; it cannot be contained or explicated through a singular voice. Schrijver (2014) does suggest that, “It is within this context of an event-based space surrounded by renowned cultural and public institutions that the NAI would be positioned to claim further public and professional attention for architecture.” The trap here is voiced by Goodey (cited in Porteus 1996) by suggesting, “the interpretation movement has concentrated too exclusively on the didactic instructing of a supposedly ignorant public.” However, time has shown us that Rotterdammers are not ignorant to their own city; in fact, they have taken a strong position in assisting the planning process. Therefore, Rotterdam’s *campanilismo* (Identifying with the campanile or one’s devotion to a hometown) is not held hostage by one specific institute, especially the home for architecture; they are beyond nostalgia and denial of their own environment. Its explication is in the streets, above and beside their unconscious.

### ***7.7 Parallax Gap***

In terms of the relationship to Žižek’s parallax and the incommensurability between community and audience, Wiszniewski’s (2012, p 128) radical passivity expands upon this, “that through a narrative work, in this case, architecture, can operate both physically or transcendently, where the action of moving through place and the intelligent action of the reader run in parallel, (...).” It is of the belief that during the Het Nieuwe’s analysis, it became evident that radical passivity is a positive quality on identity, whereby exposing superego or the object of desire in wake of exorcising trauma, negates the contextual issues that some new institutions create. In the words of Rem Koolhaas (whose own OMA designed Kunsthalle lies at the Southern corner of *Museumpark*), “whether we want to or not, we are living in a

completely problematic blur where the former distinction of entities, institutions and identities has fundamentally changed and this has had a radical effect on architecture” (Obrist 2015, p 405).

In contradiction to this, Schrijver (2014) argues that the building of the architecture institute itself, much as it was clearly engaged with its contemporary debate on revising the modernist tendencies in Dutch architecture, “failed to conceive of a broader vision that could sustain a ‘home’ for architecture.” Again, on embarking on analysis, it is the belief that Schrijver’s argument merely echoes architectural rhetoric, and that the construction of contemporary architecture has to remain entirely distinct from the history it shelters (Vidler 1999, p 98). The unconscious of architecture, and particularly Dutch architecture, is to subtly integrate itself with its community. This factor may change for the *Museumpark* when OMA of the Boijmans depot, but Coenen’s conscious dismissal of superego aligns the Het Nieuwe into a dimension where a parallax gap is minimised to its smallest; in fact, the gap is open to all, and it’s at your leisure to interact (there’s an argument here that the parallax gap will never be excised due to subjective preconceptions and the narrative conscious of architects). By exposing an ideal-ego would suggest that Dutch architecture is secondary to its institutional home. Expanding upon Schrijver’s argument, one could suggest the failed broader vision is due to the institution as “*Objet petit a* is the very cause of the parallax gap, that unfathomable X which forever eludes the symbolic grasp, and thus causes the multiplicity of symbolic exchanges” (Žižek 2009b, p 18); by extension of Žižek’s logic, Rotterdam’s architecture institute acts as an exteriorization of Dutch design ideals. Addressing this further, a building of forward-thinking architecture as a rejection of tendencies of the time, allies itself into architectural pastiche and may have been seen as obsolete by today’s standards. Again, Koolhaas muses, “after twenty-five years you could simply declare buildings redundant because they are so mediocre” (cited in Obrist 2015, p 413). It is admirable that the city officials and Coenen resisted a spontaneous or nostalgic approach to an institution that represents Dutch interests, rather than projecting a social construct onto Rotterdam.



Fig 7.8 Het Nieuwe piazza looking East on *Museumpark Road*. © *Louis D’Arcy-Reed*

Perhaps one could view such a ‘series of dislocations’ of supporting *architectural* parallax exhibited by Collins (Adams 2005), but the parallax remains fixed within its locus of the *Museumpark*; an environment that welcomes all, but affords for a displacement of objects when the point of observation changes. After all, the archive’s symbolic hug and stoa alongside *Rochussenstraat* suggests that culture is specifically nearby and within your reach, echoing Žižek’s older notion of parallax (Žižek 1992, p 93), whereupon, “it is precisely because the *Objet a* (Het Nieuwe) is removed from the field of reality that it frames it.” In diagnosing the institute’s position within Rotterdam, there is evidence of a parallax presented by *Museumpark* onto the Het Nieuwe, by way of removing the external distractions of a heavy urban environment as witnessed two blocks over. However, the wider architectural parallax of Rotterdam’s fabric becoming exacerbated by a lack of cohesion that manages to invert itself, becoming a rich tapestry of unconscious nostalgia and ambition, without the conscious guilt of trying to reinvent a Pre-war urban environment. This city is organically growing, and its identity is as such. The parallax may be enacted in an *architectural* sense of moving over or beneath features such as cantilevered overhangs (Adams 2005), of which Rotterdam has many, but a lack of cohesive qualities in its make-up unconsciously mimics communities’ own internal identities. Recall Hopkins suggestion that “Architecture represents the most complete expression of human identity precisely because it entails the impossibility of the reconciliation of the subjective and objective, of form and function, of conceptual and empirical reality” (Hopkins 2009). The analysis here that the parallax gap is minimal as it stores the cultural hub of the city in the *Museumpark*, and the Het Nieuwe’s purpose as architectural institution is reduced as the city is rife with real world examples to see and interact with; not phantasies.

Hopkins (2009) supports this by suggesting, “the unconscious of the individual, and the collective unconscious of a culture, are known as an absence within a presence, and architecture functions to reveal that absence, to reveal the unconscious of a culture, the zeitgeist of a culture, and thus communicate a cultural identity.”

Fig 7.9-17 Rotterdam’s unconscious (photo essay following pages) © *Louis D’Arcy-Reed*





rhythm analyses, times replaced with new ideals,  
a way of living and a request for ambition



cornered alcoves, steep risers enclose;  
new communities.  
the desire to progress and introduce stability



connotes confidence in its 'dammers.

i am the new now and i begin.

forward, in geometrical directions.



i have grieved my trauma;  
fragments remain, visible to all.



openly displaying their haptic natures,  
paralleled between progress and compartmentalisation.



times; they move forward.  
our dimensions become many, where

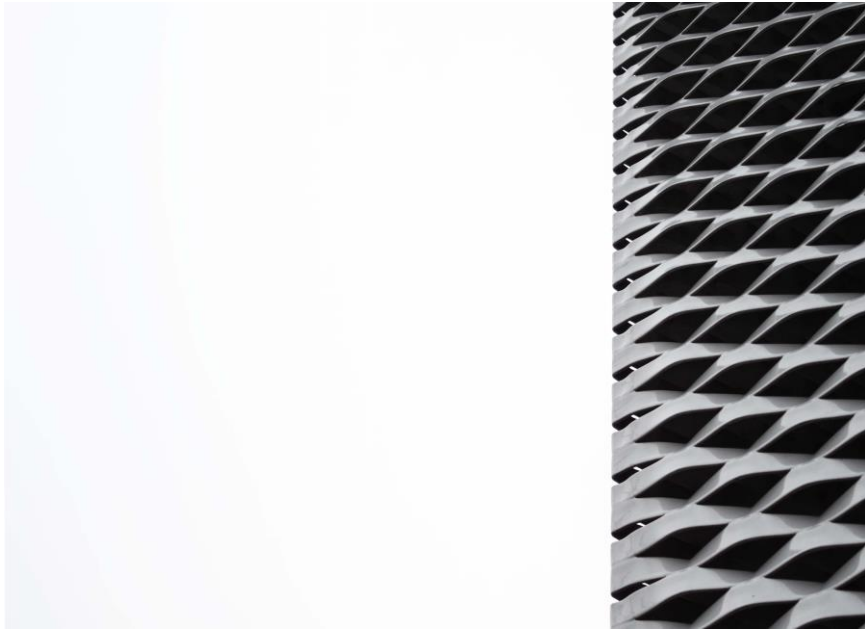


our earthly position on the curvature of the north.  
yet, all i can see in ever-changing tessellations, growing taller;



colours and shapes.  
streams of metal, brick, glass and steels.





my schema is greater than my home.

parallaxed praxis.

oud, nieuwe, wij zijn.





Fig 8.1 *IDENTITY* © Louis D'Arcy-Reed

**Chapter Eight: Analysing the case studies**



Upon the completion of the three case studies in analysis, it is immediately apparent that there is no singular diagnoses applicable for the separate institutions. However, with any analysis and the presentation of heterogeneous qualities, or disassociated fragments across their explicitation has afforded the comparison across the common spectrums; narrativity, assemblage, faciality and stoas, explicitation, and the parallax gap. Therefore, this section observes and highlights the commonalities, or degrees of separation, across scales of time and psychoanalytic evidence. Structuring the comparison across the same fragments as the case studies and identifying key concepts that support the interrogation of the ego-ideal, dimensions of unconscious effects and their interpretations across analytical relationships.

To drive the diagnoses into the realm of parallaxical identities, and to present a discourse on the identification of, or treatment, and the dimensional liminality it has upon contexts and communities, one must begin with an important discourse over the sequence of diagnoses. Rendell's (2017) own use of psychoanalysis within the field of architecture shares an explicit concern with parallaxical identities that were evident in each location (to varying extents, discussed further), and that is the quality of 'class struggle.' Already in parallel with Žižek (2007, 2009, 2011a and 2011b) in identifying class struggle, or perhaps bringing it back to the fore in architectural psychoanalytic discourse, Rendell's approach proposes that architectural criticism be considered as "kind of 'analytic object', located in the area of overlap between architectural object and critic, with reference to the setting as the architecture of psychoanalysis" (Rendell 2017, p 226). By the immediate framing that the case studies has created, "provocation (and counter-transference) - the work of psychoanalysis" (Rendell 2017, p 226), has alleviated the institutions from static objects within their settings, to powerful relation objects that fit into different configurations of cities, development, and transformation. As a result, "the symptom should not be confused with the structure" (Martin 2016, p 11), that is to say, the exhibiting symptoms shown in institutions do not follow one clinic resolutely, or in this case, exhibit the same leanings to a parallaxical identity. However, the case studies were carried out in a singular fashion, out of order, which presents issues with the unconscious of the researcher. Experience and study also feature in the diagnosis, but in psychoanalysis "it is the unconscious that interprets" (Martin 2016, p 11), and provoked (or counter-transference) through prior knowledge. This presented the approach to act *in* the clinic of neuroses. In the thesis methodology (see 3.4), it was defined that being *in* a clinic of, does not mean being *of* a clinic, and in the case of the research and respective case studies, "diagnosis isn't always

directed to a pathology, it can simply be a way of understanding the structure of a person or a situation or a place” (Martin 2016, p 12).

### ***8.1 Institutional beginnings***

New Art Gallery Walsall (NAGW) and Hepworth Wakefield’s existence as institutions are both built of similar foundations and owe their implementation to the new Labour Government’s drive to re-establish cities and right the wrongs of the effects on privatisation within the United Kingdom. Note Lorente’s observation that a prominent role was given to architecture and the location at the heart of the city (Lorente 2016, p 266), mainly due “the previous quarter of the Century’s restoration of industrial buildings and urban revitalization’s talismanic qualities in securing public funds” (Lorente 2016, p 266). The zeitgeist of the time period preceding these institutions were dominated by political motivations for the windfall of millions from the new National Lottery (Macleod 2005) and afforded a focus on the North of England; offering culture and opportunity in the wake of their losses.

Beginning with the NAGW, its founding syncopated with new Labour’s aims, and perhaps was one of the first major interventions culturally within the North whilst also being Walsall’s first civic building in the town for over 100 years. Its development was a resultant of a powerful campaign by the existing director Peter Jenkinson, who sought to not only break the stranglehold of arts in the UK by London, but to make “a powerful, sophisticated and unprecedented statement for a new century, about the central role that the work of artists and galleries can play in contemporary life” (cited in Arkio et al 2000, p 86). Jenkinson’s role propelled the NAGW’s initial success; his vision of a “world-class gallery of international specifications” (Arkio et al 2000, p 86) became reality. Accompanied by the Lottery donation in support of the fervour to build and regenerate upon brownfield land, catapulted by Caruso St Johns well-received aesthetic, Walsall was now on the precipice of arrival by transforming itself as an independent region and no longer a footnote within the West Midlands. Walsall was primed to shed its “cultural narrative” (Long 2000) and the Sterling nod only sought to cement this ideal. However, one could argue that Jenkinson’s passion was not the sole reason for its initial beginnings; recall the NAGW’s descent into normality and precarious asset within Walsall Council’s cross-hairs. An institution seen as a cash drain for the region, and a facility susceptible to bureaucratic management failings (something that Britain has managed to do year after year). Notably the regions fiscal capabilities were cut in part because of Conservative

austerity and the 2008-financial crisis, but the institution had displayed its capabilities immediately. The beginning for NAGW proved to be an example for how not to deliver a fantastic project for the region and city, and expect continual success. Eighteen years of peaks and troughs have evidenced local authorities in Britain ambivalence of cultural institutes in maintaining and delivering to its community. Instead, and most notably with the NAGW, the institute becomes a powerful emblem of community values and transformation.

Parallel NAGW's route into semi-darkness with the Hepworth today and you witness a very different institution at the top of its game. Winner of the Art Fund Museum Award 2017, Sterling prize shortlisted, talented curatorial team (McLaughlin 2017), and the collection of two world-renowned sculptors as part of their collection, Wakefield is a city ready to transform even further. Even so, the Hepworth shares its initial motivations with NAGW; both brownfield sites, big-name architects, Sterling accredited, and the desire to relocate the city's existing culture to bigger and better premises. However, Wakefield seems to have benefitted from a local development scheme where all players were on the same page: council, trustees and institute. With a collective and co-produced aim, the motivations were severely bolstered by the donation from the Trustees of Barbara Hepworth Estate in 1997 (Schofield 2012). Armoured with these new works, the Heritage Lottery Fund were unable to ignore such a privileged situation that enabled Yorkshire Forward and the European Regional Development Fund to contribute further; such the appeal the Hepworth name has, but proves the wider co-production in providing the institute. Additionally, the region of Yorkshire itself being rich in sculpture, and the "critical mass of visual arts venues within a 10-mile radius" (Schofield 2012). The Hepworth has also bolstered the marketing of the 'Yorkshire Sculpture Triangle' (*The Hepworth Wakefield, Yorkshire Sculpture Park, Leeds Art Gallery and The Henry Moore Institute*) with the opening of a new sculpture garden, adjacent to the building, opening summer of 2019. An observation omnipresent throughout the Hepworth's beginnings is the notion of excitement and delivery of a strategic project for Wakefield and Yorkshire. Chipperfield's selection as architect also bolstered the idea that this was a serious intervention that mirrored Heathcote's (2012) view as, "Unlike many of the rash of ill-conceived lottery-funded cultural projects, The Hepworth Wakefield feels like a serious building, which has been made to last." The fact that the largest gallery to be purpose-built in the UK for 50 years (Building Design 2011) was the Hepworth speaks volumes of the passion, sensibility and meticulousness in delivering Chipperfield's vision of exposing the power of an institution, for Wakefield and for Hepworth's works. The future is bright for Wakefield and the Hepworth; the relationship

between institute and environment is transformative, yet induces observational intrigue. In this instance, its beginning appears to have been managed effectively and appropriately. Recall *BEAM*'s "The Hepworth is now a key part of Wakefield's rich cultural offer [sic]..."

Het Nieuwe Instituut in Rotterdam presents an interesting alternative to the above cases. Obviously the decision from 1984 by the ministries of Welzijn, Volksgezondheid en Cultuur (WVC; Well-being, Public Health and Culture) and Volkshuisvesting, Ruimtelijke Ordening en Milieu (VROM; Public Housing, Planning and Environment) (Jessurun, cited in Schrijver 2014), paralleled with Rotterdam's own inner-city development plan of 1985 allowing for the district of *Museumpark* to transform its own identity as a cultural and leisure destination for tourists and city inhabitants alike (Schrijver 2014). However, the Het Nieuwe benefits greatly, and perhaps provides such a strong comparison due to the 'Dutch approach', of "innovative architecture and urban design" (Academyofurbanism.org.uk 2015). Britain is miles behind the Netherlands when it comes to innovative architectural concepts, but it also seems that project development on this scale also dwarfs British tendencies. The idea of a singular architectural institution speaks volumes for the quality architecture has for its communities and involvement. For example, Couch's (1990) observation that as early as 1974 the urban renewal policies embraced community action as an important psychological and collaborative element to the process of city building. Rotterdam may be one of the greatest examples of urban regeneration following World War II, but parallel this to new Labour interjecting culture to revitalise redundant centres; the comparison is a wider and holistic approach to city planning. The morphology of Het Nieuwe between 1993's opening and today's multi-faceted programme presents a functional and working object. It does not try to offer different functions of space witnessed in postmodern architecture, but offer an internal programme across functions. One major factor in the Het Nieuwe's beginning is the mirror to Rotterdam - *what better place for the centre of architecture to exist within the evidence of Dutch architectural achievement?* That is to say, its beginnings are motivated across a collective appreciation and openness for architecture as a practice. The dichotomy seen within the NAGW and Hepworth exhibit the ambivalence for new architecture and the elitist or suspicion of art as a practice. It is posited that the Het Nieuwe's achievement is non-submittal to superego or the ideal-ego in its beginnings. It exists not as a celebration, but as an expression of a functional research laboratory or archive for Dutch architecture.



## 8.2 Narrativity

Over the course of diagnosis of place, the quality of narrativity inherent to the institutions exhibited severe differences between analytic relationships and interpretations of their own environments. Interestingly, the institutions under analysis appear to display openly the dichotomy within their settings. Whilst the transference of the analysand has certain remits surrounding existing knowledge of place and histories behind their respective narratologies, each architectural intervention remains subject to environmental narrativity. Each institutional analysand exhibits these factors through minimal interpretive intervention, and seek to make their own unconscious conscious under analysis. However, it is worth remembering that symptoms are complex and layered and can be exposed through discussion and free associations.

The NAGW's quality of narrativity parodies the story of King *Pyrrhus* of Epirus quite emphatically. He, who in 279 and 280 BC defeated the Roman army to suffer such a toll on his own army, that the devastation seemed hardly worth it; even though it was considered a pyrrhic victory. Compare this to the NAGW's eighteen-year tirade to even remain open to the public. Has it been worthwhile in the wake of an unsecure future, lack of supplementary funding, or council backing? One could argue that the fact the NAGW is still open and exhibiting is a victory over the hierarchical actors wanting to strip it to any substance, however, in analysis, the setting exhibits the uphill battle for relevancy, or even sufficient belief in its existence. Walsall's determination to reuse the redundant brownfield site for the gallery failed to address the surrounding quality of existing stock, where "the gallery emerges from the town's untidy landscape" (McGuire, *Architectural Record*). Immediately presenting a jewel within such a broken fragmented and disarrayed fabric after eighteen years shows the concern for narrativity. The value in hindsight is that development was hoped to change Walsall's fortunes, but the NAGW has imbued its own identity and region independence; desired or not. The character of place, or 'no-place', affords the view that Walsall seems an unremarkable town sitting in the shadow of Birmingham (Carter 2000). Recall Jenkinson's (Arkio et al 2000; Rawsthorn 2000) vow to alter Walsall's fortunes and place within the Midlands as a centre for contemporary art within the public's consciousness. Nevertheless, the drive away from cartographic fetishist desires has contributed to the NAGW existence within "collective identities, whether imagined or otherwise, [as] they hold contemporary geographical meaning, (...), their place in time and space" (Lawrence 2015, p 289).

Since 2001, the town remains locked in the realm of spatial qualities exemplary of Twentieth Century attempts in the making of places, but exhibits seclusion and guilt personified from the surrounding buildings within the town. Their backs are turned, shying from inclusivity, and furthering the fragmented nature of place. The retail park development to the North of the NAGW, has transformed Caruso St John's architecture into a looming monument for excessivity. Whilst the architects sought to restrict the quality of "having gold pavements in the gallery area and then you descend to the reality" (Arkio et al 2000, p 88) contributes to a flawed narrative, when one considers the notion of change for Walsall; if this was evident on inception, why not drive the local authority to address the sheer paradox between institute and environment? The avoidance of falling into architectural pastiche or parody merely highlights the irony of Walsall inaction of its fabric, redundant in time.

Yet, the quality of redundancy within Walsall's setting as place enables the transformation of the NAGW within a spatial construction, but it is also a temporal process (Rendell 2017, p 119) for those who are actants within the town's fabric. Whilst the narrativity of NAGW has been and gone, tied-up in its beginnings and first years, has produced an environment that fails in its mutual exposure and disclosure of identities (Netto 2017, p 98), affording for exclusion to remain a consistency within Walsall's story and fragments. The fact that initial narratives proposed an opportunity to openly display its desire and ego-ideal, becoming a place that was exposing us continually to alterities; assimilating differences (Netto 2017, p 98) instead of excluding them in its architecture and unconscious. Narrativity for Walsall seems to have been unprepared for the impact such an intervention would have, especially considering the media circus that was to follow, however the implementation of narrative has failed in eradicating the borders of hierarchies and the life of the building. One can observe the idea that Walsall's local authority fear of the *Other*, has caused inaction and guilt over the institution and the running costs. Their own superego has manifested to betray any ego allowing a state of passivity to exist; failing the idea of a successful narrative, i.e., "the story continues and progresses, prompt[ing] embodied perception, physical action and intellectual change or transformation" (Austin 2012, p 109).

From the position that NAGW's narrativity has left its fabric, the parallels with Wakefield's Hepworth and locals are quite striking. For example, the assiduity of place as a bygone participant leaving behind a fabric that has had its planning and local authority experiments over time. Exacerbated by "the relentlessly grim walk from the city centre, which appears to

encapsulate all of England's problem with modern urbanism" (Heathcote 2012), there's remnants of newer development, inner-city tower blocks, street furniture and landscaping that lend an aesthetic of failed interventions. Once the Hepworth was completed and its occupation away from the centre on the River Calder's waterfront, the diegetic move presented Chipperfield to wrestle with a natural and organic context, negating the opportunity to contribute to new re-imaginings of the turbulent city centre. Chipperfield's response to "drown out the noise, to create a kind of moated castle" (Heathcote 2012), echoes the traditional response to setting and exert a new hierarchy. The Hepworth have since developed an empty lawn adjacent to the building and the River Calder with a museum garden, designed by Tom Stuart-Smith. Due to open summer 2019, the garden does not affect the main entrance, and in fact re-enforces the institutions hierarchy of space; through a "softer" medium.

If we were to broach this characteristic in the gaze of transference, we can begin to interrogate how the narrativity of context has superseded conventional architectural practice and the contemporary typologies of making place and activity under the banner of multiple functions. Freud described transference as the relationship between analysand and analyst repeats aspects of the childhood relationship and is the emotional force for progression of the analysis and influence of the analyst. The analyst presents a canvas on which analysand phantasies can take place. Nevertheless, transference can go between four realms; as a battle or siege, as love, as a theatre or play, or as a repetition of earlier relationships. Now, these very 'physical' realms are conducive to traditional analyses. However, we can posit, by way of extension, that the Hepworth's role as analysand is subject to Chipperfield's own position as analyst at the projects inception and narrative contribution to place. Of course, the site was identified under a myriad of decisions where its role will become more significant following this research, however, Chipperfield's motivations as highly-regarded architect known for his sympathetic design of cultural institutions, has elicited narrativity of the Hepworth in favour of its transference quality. For example, the gallery "dipping its toes into the water" (Allen 2011, p 38), imbues a gestural delicacy in contrast to Hepworth's organic sculptures and the waterfront's violent weir. Its dichotomy of delicacy and precariousness against the ordered geometries and brutal concrete slide the gallery into the dimension of disconnect; disconnect from context, Wakefield, its citizens, and the organic sculptures it houses. Chipperfield's parallaxical narrativity of place, and *in* place, "transfers itself into the same spatial construction and temporal process" (Rendell 2017, p 119) exhibited by the NAGW. This time though, the institutions narrativity is on a scale completely at odds with Wakefield's slower (but moving

forward) state of flux. It becomes a *lost object*, one that is transitional but also an embodiment of Wakefield's evolution from industrial heartland to the future contemporary city within Yorkshire. The footnote for Wakefield created by the Hepworth is the catalyst, but the catalyst from no point of reference.

The blame is not solely on Chipperfield, when the institution's creation was an ego-ideal motivation by the policy makers. However, the transference here has contributed to the symbolic ideal-ego of the Hepworth becoming a pawn for Wakefield's superego upon its unconsciousness. Through sheer resistance (or project barriers) to reorder the character of narrative and narratology (Wiszniewski 2012, p 128), and moving the focus to the city's extremities, the Hepworth enacts a hierarchical order. It transfers itself into playful indifference, concealing the Hepworth's true motives. Fragmenting the reading of place even further, the unconscious transference rejects Wakefield as a key component to the Hepworth's story; the meaning is to have no meaning, with no reference to context other than nomenclature.

In Rotterdam, the scale of time and narrativity appears to have syncopated. Whilst this narrativity has been under observation for significantly longer and serves a wider programme of urbanism, its analytic relationships speak of attention to the city's conscious needs and desires of its inhabitants. The narrative of place exhibits openly the feeling of activity and embodied environments within its fabric that experiential qualities lends itself as not a static object but a moving *project* (Latour and Yaneva 2008, p 80). Consequently, narrativity becomes the social construct for Rotterdammers to engage within, and construct conscious and unconscious identities as a mediation between anxieties. The collective rebuild of the city and forward progression through a plurality of form and architectural endeavour has transformed consciousnesses to understand the relation of space, place and time. Their bodily being has not become redundant within the city's scale.

As the Het Nieuwe formed out of a narrativity that emboldened the practice and appreciation of architecture as a means of social engagement, living quality, and solution to environmental issues of identity and '*Dutchness*', its articulation across a plurality of styles by Coenen integrated the institute harmoniously within Rotterdam, encapsulating Wiszniewski's (2012) mode of radical passivity. However, where one can view radical passivity as a negative, within Rotterdam it is perfectly executed. In a narrative that can be construed across a plurality of styles, mediations and experiential qualities, a functioning institute comprised of constituent

parts, afford their own internal narrativity. In fact, Het Nieuwe's narrativity as an institution moves forward with a contemporary, multi, and, interdisciplinary platform for encounter; but they also function across exhibitory, archival and study. There is not Žižek's multiplicity of function to afford no meaning. The meaning is to inform and create a dialogue for Dutch architecture. Rotterdam's project status affords the *Museumpark* to develop culturally, in line with the city, and expands for expansion needs, not the reverse. It openly enacts upon the community its identity, reflecting Lacan's performativity, acts of symbolic trust and engagement (Žižek 2007). The narrativity embraces the performative act of the institute representing cultural learning and encounter as part of the city's identity as an environment at one with its ego-ideal. The need for a spectacle to highlight architectural narrativity is unwarranted. The narrativity is in its streets.

### ***8.3 Assemblage***

In the pursuit of aesthetic quality and architectural dynamics, an assemblage can make or break a design, especially in terms of its transparencies, relationships and functions for the environment and its users. Under analysis however, assemblages appear to be directed either across horizontal or vertical configurations, with a subsequent institutional diegesis solely aligned to its own internal programme. The British-based post-Millennium schemes of NAGW and Wakefield Hepworth follow this mode of operation in their interventions strongly. The Postmodern style for Caruso St John and Chipperfield is one of seclusion, prominence, or dichotomy.

In the case of Walsall, the NAGW's prominence, "like a sphinx" (McGuire 2000), is a rejection of its context. The idea that a singular assemblage encourages a hive mentality to explore and learn of its treasures inside fails; but the resultant monolith lends itself to an unconscious representation of the West Midlands existing tower block stock. Perhaps even its intended audience lives in such a building, where one could argue has the effect of a transitional object (i.e. it is at once familiar and 'soothing'), but places itself into the realm where one only sees the institution from the street to sky. Although the height is not extraordinary, but within Walsall, it is certainly a dense mass of terracotta and glazing. Consequently, the "difficulty in diving the function of the gallery building" (Dalrymple 2000) consolidates the ineffectual properties the gallery has had for its local authority consciousness. Whilst the unconscious may not be ingrained in the visitor to Walsall, the NAGW has become unconsciously owned by the

town's residents through the character assassination methods imposed upon the institute; not its assemblage.

As we broach assemblage, we can identify its transference potentials into the unconscious, and playing devil's advocate, can argue that the assemblage in the NAGW has successfully achieved such, but it is also a zero-institution within Walsall. Žižekian 'meaning to have no meaning' (Žižek 2009a, p 7) dovetails Caruso St John's aesthetic for Walsall, in fact, we can even read the box-like structure as perhaps an office, a library, a hospital, or other similar civic function (perhaps even a museum or gallery), but where its Postmodernist architecture in the obverse, that is to say, the importance of a Venturian approach such as a "building communicating meaning to the public" (cited in Žižek 2011b, p 249), it then becomes a Postmodern emblem of the "new order of intelligibility into the confused multiplicity of historical experience" (Žižek 2011b, p 246). This is furthered through its postmodern pastiche for historical references (see 6.5 and 8.4), but instead imparts a playful indifference on its locale. Caruso St John trades the transformative impact function of the gallery against Walsall stagnant reality. Therefore, the neat assemblage manifests Walsall's collective trauma of place and time in the pursuit of an *ego-ideal*.

Further North, Chipperfield's choice for an assemblage has some striking similarities, but this time favouring a horizontal dimension. Where the articulation of a modelled structure (Heathcote 2012) act as an internal narrative, with preference to natural light flooding the galleries to highlight the works, its exterior manages to isolate, walling itself to Wakefield. Paradoxically however, this also gives the Hepworth a "monolithic presence (...) a real sense of identity" (Building Design 2011), but the wider concern here is the assemblage evoking sinister communicative ideals. For example, the Hepworth existing in such a manner and demonstrating an angular and domineering assemblage becomes somehow coalescent to socio-political trappings of architectural interventions. One may say Chipperfield's assemblage is enticing or brutally seductive, but ultimately, a *solution* offered to a socio-political deadlock in the working mechanism of capitalism (Lahiji 2009). The assemblage works didactically to expose the unconscious to its surface, forcing Wakefield to engage "with the psychic dimension of architecture" (Rendell 2017, p226). The irregular forms belittle the industrial tower and Victorian solidarity to Wakefield, and expose the unconscious longing for the past. Chipperfield has merely aided the formulation of an elitist hierarchy for Wakefield (and the

Victorians?), serving to reveal the unconscious of a culture, the zeitgeist of a culture, and thus communicate a cultural identity (Hendrix 2009).

Het Nieuwe manages to refute the trend of simplistic assemblage through Coenen's adoption of different elements of envelope and orientation. Relative to the scale of its site, the architecture manages to impart across varying orientations of vertical and horizontal, whilst retaining a reciprocal relationship between structure, site and environment. In this situation, one's mode of encounter spans both up and awry, allowing for unconscious relations between bodily scale and structure to take place. However, this quality serves a more important scale within the unconscious relation to Rotterdam as a whole. Het Nieuwe's exteriorization of architecture through its assemblage syncopates to Rotterdam's cohesiveness with architectural implementation, but also seeks to represent a centre *for* the practice. Rejecting the desire to impose an architectural superego, Het Nieuwe knows its context and place within the overall identity; an identity that continues to expand, contract, and develop. Sam Lubell (2004, p 89) once mused that "Designs that are highly creative are often seen as inappropriate"; Het Nieuwe has adopted functionality over spectacle. It consciously sets in motion the operations of seduction and the unconscious (Tschumi 1996), but not in a socio-political motivation, or playful indifference of Postmodern assemblages, but through adoption of an assemblage that works to varying levels of unconscious comprehension. Upon analysis of site, Coenen's plurality in assemblage is firmly in the dimension of a morphology between environment and psychic understanding.

#### ***8.4 Faciality and Stoas***

When approaching the case studies, the idea of faciality and stoas were assumed as a coalescent relationship for architectural intervention. Building upon Zaera Polo's (2008) *Politics of the Envelope* it was apparent that Postmodernist architecture could not sacrifice its qualities of faciality without having an appropriate threshold to exist within. Considering civic and cultural architecture usually includes a piazza or centre-point within its schemes (even resembling Schinkel's rotunda), the relationship was viewed as a crucial parameter, or fragment, within analysis. Firstly, the faciality was an open and explicit opportunity for the architects to demonstrate aesthetic or political motivations, whilst the secondary stoa was ripe to be re-invented within Postmodernism, harmonising with issues of the public and private, within politicized spectrums. Interestingly, it was clear that an interdependence between the two

elements exists and is relevant to all the case studies. The idea of accessibility or arrival has become superseded by the desire to express faciality through the careful deployment of stoas; *how else can architects fulfil their ego without creating an arrival for their spectacle to be gazed upon?*



Fig 8.2 *Class antagonism*, 2018 © Louis D'Arcy-Reed

Nevertheless, in Walsall, we witness an attempted connotative faciality with its terracotta tiles referencing the traditional clay brick of the past, demonstrating the tactility of the active envelope. But for its meticulous design strategy and regulated facade, exposing its ego-ideal card so predominantly mocks the Walsall identity crisis; mirroring years of lack that extend beyond the lack of industry, but West Midland obscurity. Zaera Polo's (2008, p 92) observation that "faciality exposes a gradation toward a structure of publicness and ownership," exposes itself upon the community, perverting Walsall's suspicion of their effervescent neighbour. This pervasive state for the NAGW allows its stoas to begin to invert its reality of place, and pervert the authoritative state it resides within. Claiming a prominent site within the townscape sought to begin to re-democratise the pavement (See Wentworth, 5.5), playfully nudging existing rituals in British conventional urban fabrics. Caruso St John's own dichotomy of creating a stoa to simply '*frame*,' actually strikes as a social method to alter Walsall; it does not just impose, it suggests what could be. The uncertainty of place present in Walsall with no contemporary forum or centre fosters the sense of embodying phantasies of change and altering the status quo. Unfortunately, this has not happened yet, and the NAGW's stoa reminds us of the subconscious barrier of place and ego-ideal. Emergence of the idea by Caruso St John, and



perhaps Jenkinson, to “compose a productive force in time-space” (Latour and Yaneva 2008, p 87) for Walsall imposed the contemporary stoa as a mimic of the time honoured tradition of the stoas as a place of exchange, and the blurred dimension between polis and forum, yet hierarchical structures have barriered the stoa in the unconscious; an open dismissal of the transformative quality it can have.

With the Hepworth however, its pigmented, concrete-clad faciality, displays an articulation grounded in context, but lacks in its transference of a signified statement. It solidifies and fortresses its contents. Again, the faciality has the signature resonating factor in the form of its Hepworth brown pigment to reference the past, but the connotative desires here fall short; the patina draws any life out of its envelope, and becomes “*too grey*” ( Brown 2011) to be seen as an active faciality.

However, in analysis this quantity was secondary to the stoas the Hepworth has situated itself within. Trapping itself between environmental and infrastructure barriers, the notion of detachment between institute and setting presents itself. The unconscious of this, exacerbated by its lack of frontage, is a semblance of no-place for Wakefield's community. Already detached from the city's fabric, trading unconscious spectacle in arrival against a contingent identity-forming representation for the city. Its existing *stoas* has presents an insecurity onto the city, and, more importantly, in the clinic of neuroses, a suspicion, both as a projection *onto* Wakefield, and reciprocated by those who inhabit the city. The Hepworth's descent into the uncanny “elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming” (Vidler 2009, p 11). The Hepworth becomes a dreamscape, framed in its stoas, an inversion of what Wakefield is, and perhaps what Wakefield will be.

Again, with Rotterdam, the Het Nieuwe bucks convention and allows its faciality to cohabit a liminal dimension between assemblage and faciality. The fragmented elements in its architecture affords the faciality to be viewed through separate gazes. Expanding this observation into Tschumi (1996) who suggests facades are “consciously aimed at seduction, but masks are of course a category of reason” and mirroring Wiszenieski (2012, p 126) dialectical tension between expert and amateur, one can suggests the myriad of gazes upon Het Nieuwe's faciality seeks to not only allow the observer to consciously and unconsciously feel at ease in the architectural elements as they are familiar and contingent with Dutch identity of

place, but any tension is resolved in its materialistic plurality. There is no reason either to utilise the envelope as the “locus of political expression” (Zaera Polo 2008, p 81). In a resolution of its environment, Het Nieuwe also rejects the possible inversion of space within its stoas. By utilising a permeable boundary, the simpatico between institute, neighbours, and *Museumpark* develop and contribute to fluid relationships between public and private (Zaera Polo 2008, p 102). Het Nieuwe’s transformative qualities between interpretation, mediation, and a specific *forum* for dialectics to form, allows unconscious relationships between identity and fabric to become resolved within the minds of its viewers and users.

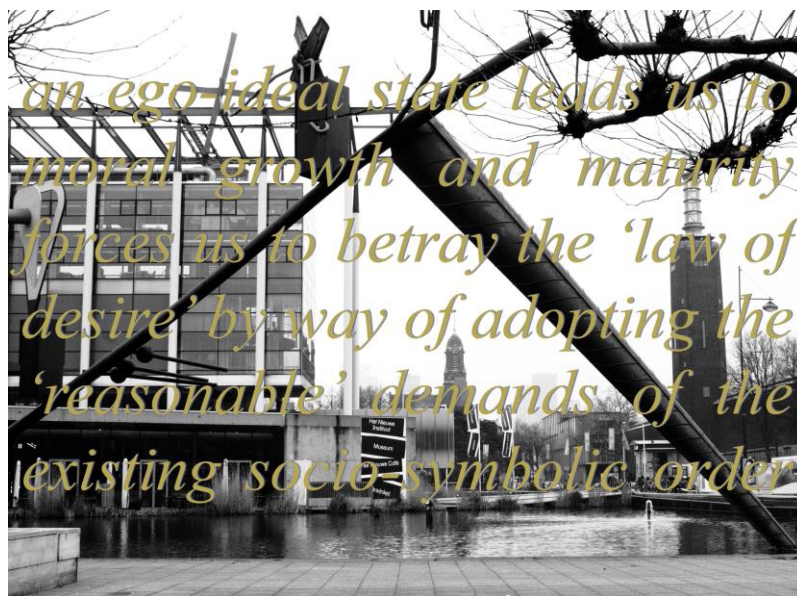


Fig 8.3 *Law of desire*, 2018 © Louis D’Arcy-Reed

### ***8.5 Explication***

Explication within the case studies revealed interesting relationships that extend beyond the architectural, and into their respective urban fabrics. However, it is important to consider the inherent quality of explication being intrinsically linked to power, where its delivery is the process by which something becomes a subject of intention or operation; architecture as a way of living. Being under analysis, the institutional analytical relationships to power become somewhat dependant on discussions of the institutions envelope, as one can only begin to interpret socio-political hierarchies on what is presented and within the public domain. In this manner, explication is experienced both as an analyst, but also view the gaze of the spectator.

Therefore, the explication displayed in Walsall, and with the benefit of knowing its tumultuous existence, the idea of the NAGW primarily existing as a pawn within late-capitalist

dynamics of new Labour and the Lottery fund becomes ever more apparent. Under such motivations, the NAGW has to exist under such pressure to become more than architecture; it has to become a dynamic determinant of place. However, for Walsall's community, the pressure of the superego and fiscal inequalities conflate their unconscious suspicion; the determinant from above (in this case, local government) delivers a new developmental phase for Walsall, where architecture and community were never on a level plateau. The emergence of Walsall's identity as a rejection of West Midlands obscurity or collectiveness with Birmingham, demonstrates community ideals to become not another copy of place. The sheer rejection of the NAGW's explicitation of power dynamics shows Walsallians directly in opposition to the involuntary bondage of the man-made environment (Sloterdijk 2006). This factor can be extended to Caruso St John's representation in favour of a homogenous, repetitive tessellation of the façade (Zaera Polo 2008, p 93). Assuming the task of "architectural expression" (Zaera Polo 2008, p 89), the NAGW's explicitation façade relegates itself into obscurity, and instead promotes a sort of politics where the quality of a democratic system that prioritises the part over the whole, subscribing to an ideology of class antagonisms. For NAGW, obfuscating itself in the wake of class antagonism is the best it can hope for; in trying to resist its disjunctive inclusion of place, the *ideal-ego* cannot materialise. Excluding the "disjoined from its idealised image of itself" (Deleuze, cited in Žižek 2011b, p 271), only seeks to present superego motivations in its explicitation.

With Wakefield, the eliciting of explicitation is more of an open demonstration. The socio-political messages are formed in contrast to its fabric and the spectre of Victorian industrialisation. Where class distinctions enforced by the economic system (Žižek 2011b, p 254), are epitomised by the Hepworth, the uncanny repeats history, and the reinvention of self-repeating nostalgia. Wakefield's industrial past sought to delineate between industry and civic function; but the explicitation of the Hepworth and its domineering relationship between place and historical context, fosters hierarchical structures. An estrangement takes hold, reflecting derealized projections grounded in suspicion, desires, and resentment. Its position within the city affords not only a new and exciting extension, but harbours explicitation fiercely. If one was to utilise Žižek's view (2011, p 259) that "within a barren zone is thus given a fantasmic status, elevated into a spectacle, solely by being enframed," the paradigm between past and Postmodern present is openly and emphatically displayed. Wakefield explicitation wants to become the "capsular society and its phenomena such as global provincialism" (Sloterdijk 2011). The institutional demands placed upon community seek to become the *true transitional*

*object*' to propel Wakefield forward; this may yet happen, but for the present, the transference between institution and community is not held in high regard. Perhaps the Hepworth's explicitation is firmly fixed beyond its context, and desires affection beyond its community.

Het Nieuwe's explicitation is not so clear however, and it is a factor that resists its historicity. Twentieth century ideologies of the construction of a monological context of success and power, which would no longer be vexed by changing perspectives (Sloterdijk 2011), may have driven Rotterdam's, and Europe's expansion as a result of economic booms, but Het Nieuwe seems to exist within a vacuum of such external motivations. This may be down to Dutch ideals in design, and transference from the analyst's experience and background, but the evidence is clear in the fabric of place. There is not a singular explicitation in Rotterdam, and the plurality in Het Nieuwe's assemblage demonstrates such. Of course, we could consider a creeping politicisation of the institute much like Dalrymple observed in Walsall (see 5.3), and this may be the case for those observing through an architectural practice lens (for example, the multi-faceted programme, the non-spectacular aesthetic), but the simplicity of appeal to amateurs and professionals disseminates explicitative notions. A neurotic need for control by way of constructing an institution purely based on political goals doesn't seem to exist for Rotterdam, and appeared to be missing from Coenen's conscious design, but doesn't filter down to a hierarchical display of the "didactic instructing of a supposedly ignorant public" (Porteus 1996). The barrier for explicitation here lies in its community, and their informed opinion and collectivity in how Rotterdam has been shaped and continues to morph. Rotterdammers are beyond nostalgia, and recognise an explicitation to further an ideal. In this sense, explicitation is reduced to hidden motivations; it can never be openly displayed because the community will dismantle it.

## **8.6 Parallax**

Throughout analysis, the case studies have displayed qualities and factors that contribute to an understanding of what, and how, a parallaxical identity may be formed, openly displayed, or obfuscated from its community. As discussed in the methodology (see 3.1, p 99), the parallax was visualised as an unfixed entity or concept, where parallaxical identities were morphed through varying states of flux and subjective relationships. Therefore, the proceeding qualities observed during analyses, sought to highlight Žižekian parallax, but afforded the opportunity to dissect the transferential relationships that *foster* parallaxical identities. A character observed

upon entering into analyses, and evident throughout, is that no matter the extent of a parallaxical identity, it remains subservient to interpretations of, and making its unconscious a conscious reality. Consequently, it was concluded that any measure of parallax, from Žižek's gap, or the hypothesised parallaxical identity, could never be alleviated or overcome, as the mutability in its permanence within the case studies and their settings is subject to scales of time and space, but also the human condition encompassing economy, environmental issues, and technology. The symptoms are complex and layered, but there was no scenario where a parallaxical identity is not observed. Comparing the analyses between case studies extends parallaxical identities into the architectural domain as a way to synthesise the dimensions between the objective and subjective realms of the concept.

In Walsall, parallaxical identity was observed because of sadistic motives and the imposing of an ego-ideal status. Therefore, the transference of narrativity from the NAGW into authorship of place subscribes itself within a hierarchical domain symbolically tied to fiscal oppression and demands of the agency of government. Failing to submit to the '*Other*,' Walsallians have collectively adopted the institution in defence of their idiosyncratic identity, unconsciously remonstrating the imposition upon themselves, where identity of place is borne from its fabric; not a decided intervention. The suspicion of the agency in control has allowed a traversal from the parallax gap of class struggle, incommensurability, and the envelope, "asking what problems arise when it is too neurotic" (Martin 2016, p 6). The adoption of NAGW by its community is a noble quality, and perhaps, the highest accolade the architecture can aim for; but to consider architecturally, this presents an issue. The adoption of institution in an ironic mirroring of hierarchical oppression presents Walsall as an identity that *doesn't* want to change, or too hostile to accept plausible change. Yet, the NAGW's dance with imposed constraints, closure, and, negligent management only mirrors Walsallians scorn by local government, the region, and the country itself. In delivering an international symbol of culture and regeneration never to see those factors materialise, the *desire* to impose *superego* by "providing a false semblance of a nice life which obliterates the truth" (Žižek 2011b, p 273) takes hold, alienating the residents in the meantime. The NAGW exists in an antagonistic manner, prodding and poking if what could have been.

Architecturally, the dynamically shifting mode (Adams 2005, p 22) of the institute mirrors the idea of a modulator regulating different intensities of engagement (Latour and Yaneva 2008, p 87) through its troublesome existence. In fact, identifying the symbolic quality in defence of

identity when faced with closure demonstrates the differential intensities by the community. In displaying a playful indifference upon its community through faciality and stoas, the distortion of the NAGW's image, gives weight to the idea that Walsallians are the actants defending their identity, and not merely observing superego take hold. What this demonstrates to architectural practice, is that the community isn't stuck in an unconscious denial of self, or subject to desires for an ego-ideal, or sacrifice to the superego, where architectural salvation will aid in their existence culturally or in their third space of existence. Instead, the identity of place is a strong constant for their unconscious and deserves the opportunity to dictate how it evolves organically, and without the spectre of superego involvement.

For Wakefield and the Hepworth, the existence of a confluence of narratives are confined internally, the external does not follow a pedagogy dictated by the preceding analytic components. However, parallaxical identity forms merely from its position within the urban fabric. Where the city firmly exists in a state of flux, it is also restricted from progressing too far. As a result, the Hepworth becomes the marker for collective superego to take precedence, "projecting a feeling of unconscious guilt" (Žižek 2011b, p 274). The disconnect between place and the scale of history and present are subject to phantasies of desire, and fail to connect place.

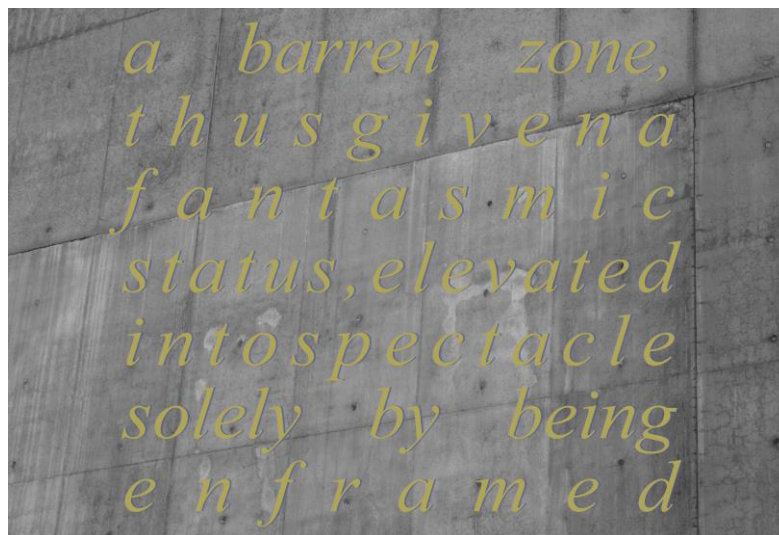


Fig 8.4 *Enframed*, 2018 © Louis D'Arcy-Reed

Therefore, the Hepworth can never become the transitional object the architecture demands. It remains locked in inadequacy and its metaphorical ideal of what Wakefield does not want. The psychoanalytic methods highlights the age-old architectural problem, "what is the unconscious wish behind this architecture?" (Martin 2016, p 6). In facing a context such as Wakefield, where the spectre of nostalgic loss and suspicion has not been presented with a cathartic opportunity to cleanse their unconscious, the Hepworth and its symbolic identification with its

namesake, only serves as a socio-political token to bring the city in line with its superego state of flux. The parallaxical identity is severed by place and time, where the disconnection fails to address Wakefield's unconscious core at the heart of the city, and within its community. Its architectural delivery does not do enough to drive intensities of engagement (Latour and Yaneva 2008, p 85), instead it remains pure and purely aesthetic *and* functional (Žižek 2011b, p 274). The antagonism of place for Wakefield is within its extremes of place across scales of time and disconnection; unfortunately, for the Hepworth, it reproduces these antagonisms (Žižek 2011b, p 274).

Under analysis, Rotterdam's parallaxical identity demonstrates a quality in opposition to Walsall and Wakefield by exhibiting radical passivity in its existence. Although some may see this as a negative, especially within the scope of architectural practice, however, rapt attention rejects the superego as the driver for such interventions. Immediately, this nullifies the boundaries that can dictate parallaxical identities; it remains due to a divide between public and private. Nevertheless, by the architecture relinquishing an ideal-ego, Het Nieuwe allows itself to be transitional within its contexts. Favouring to embrace its context and resisting the opportunity to deliver spectacle over programme, Coenen has projected Het Nieuwe neatly within Rotterdam's conscious and unconscious. There is not a feeling of guilt, or of what *could* be.

There is an argument that Het Nieuwe is an expression of architectural parallax, and, expanding this further, an architectural parallaxical identity. To explain this, the wider context of *Museumpark* plays a pivotal role, where a series of dislocations (Adams 2005) enact upon spectators and community. By existing within a segregated area for culture, the *Museumpark*, affords Het Nieuwe to be removed from Rotterdam's reality, becoming isolated, but protected from antagonisms and trauma of the city. As a result, Het Nieuwe's parallaxical identity is protected within the unconscious of Rotterdam's urban fabric, and becomes a locus of mediation. To exteriorise this further, the external fabric of the city manages to invert its plurality of districts and styles, becoming ingrained into the unconscious. Het Nieuwe as a functional object made up of varying architectural typologies unconsciously mimics Rotterdam's own makeup, lending itself as a reflection of community's internal identities. It is in this aspect Het Nieuwe is not a driving factor for parallaxical identities to act as a boundary or division between community and architecture's pursuit of an ideal-ego. The phantasy of architecture as spectacle to contribute towards Rotterdam's morphology as city becomes

somewhat repressed; the city has already afforded collectivity in its conscious portrayal as a modern and aspirational city. By adopting a model where community is considered and the existence of many other architectural schemes that blur boundaries between public and private, or past and modernity, or even, Dutch or cosmopolitan in its transparency, allows Rotterdam to have a parallaxical identity that exists without the restraints of socio-political or hierarchical structures. Rotterdam's parallaxical identity is a spectrum of unconscious viewpoints; but on a level plateau to adopt consciously the city as environment to exist, and to inhabit.





Fig 9.1 *FOREVER MUSEUM* © Louis D'Arcy-Reed

## Chapter Nine: Dialogues



During the post stage of analysis, the issue of discourses takes place as a means to re-interpret the results of the study in order to disseminate the hypothesis further. Throughout this section, the notion of a 'parallaxical identity' will be explored in terms of future recommendations and scope for the research to be utilised within contemporary architectural and museological discourse. Furthermore, the recommendations as a means to conclude this study guarantees new perspectives on the role of architecture within our urban environments, and a focus on the psychoanalytical role our cities evoke within our own cognitive functions.

This section recommends the criteria, or framework, to adopt within architectural practice. Such diagnoses allows those to recognise either at post-occupancy stage, or within the design development stage, the key psychoanalytical implication architecture has onto community cognition, and the resultant identity of place.

Additionally, in recognition of the thesis' context of the museum, the characteristics of museum intervention will be discussed proposing four scenarios for adopting culture as a driver for regeneration. Not only does this surround the thesis' involvement with institutional critique, but builds upon Carson Chan's perspective the museum typology needs re-interrogating (see 4.3.1) It is hoped by expanding on the role of the museum, will not only supplement the framework for the observation of parallaxical identity, but serve as a counterbalance to consider the role and scope architecture has within communities.

### ***9.1 Post-diagnosis dialogues***

In expressing the case studies through the clinic of neuroses, and the subsequent diagnoses in accordance with the ideal-ego, ego-ideal, or superego, the evidence base for architectural meaning is apparent in more than its existence alone. Combined with the parallax gap of Žižekian proportions, the qualitative effect on environments becomes more and more complex depending on the interpretation and audience one enquires within. However, the case studies have evidenced that conventional architectural enquiry in terms of case studies and analysis require further depth; a depth than can be interrogated psychoanalytically, or other.

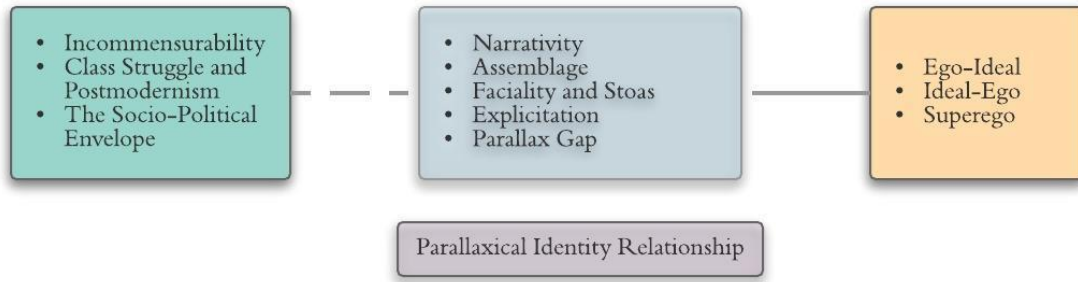


Fig 9.2 Methodology used during the case studies to observe an overriding Parallaxical Identity © *Louis D’Arcy-Reed*

The questionnaires presented the case for the parallax gap as a metaphysical construct to elicit decision making within the practice of architecture and subsequent planning legislation. The extent of the parallax gap differs depending on one’s own position within the power hierarchy, where it seems, that in contemporary architecture, the architect’s role has been reduced to merely the vision, the tool to project phantasy; particularly, museum and cultural architecture’s programme and aesthetics. In turn, the projected outcome, for example, the construction of centralised culture facility, can never fully integrate itself within a community as a catalyst for community growth, education, and competency. The issue that fails to be observed from the decision-making side of proceedings, and a quality observed through their use of language and refusal to adopt beyond their skills, (see 4.3.3) is that the operation of acting within the parallax gap drivers of ideal-ego, ego-ideal, or superego, is only a transference of Žižek’s Postmodernism and class-struggle or socio-political envelope, or incommensurability qualities within parallax.

For example, the need to regenerate and to bring activity within the city by commissioning a showpiece architecture with a multi-functional programme, to cater towards culture and the problematic marrying of leisure, only seeks to foster Postmodernism and class struggle; recall the questionnaires and the response of Roberts, “big architecture will get there faster” (see 4.2). One’s immediate community is not on an equal footing with the new ‘other’ and therefore, feelings of suspicion materialise. In witnessing their context change, and therefore, its usage,” the story continues and progresses, prompt[ing] embodied perception, physical action and intellectual change or transformation” (Austin 2012, p 109). However, one cannot immediately involve themselves in the new as it only projects postmodern qualities of fiscal and social

inequalities; i.e. class struggle. The Hepworth Wakefield case study serves as a good example to begin to observe such a trend. Although the leisure aspect is still to be developed (in creating a creative corner), the Hepworth openly exhibits the notion that “architecture’s role is not to express an extant social structure, but to function as a tool for questioning that structure and revising it” (Žižek 2011b, p 274).

The case studies presented the parallax qualities through a more layered investigation based on their respective architectural decisions and legacies. This method placed major interrogations upon architectural narrativity, which considering their marginalised position, still has major sway upwards within the power hierarchy in commissioning projects. Nevertheless, the institutions presented examples of architectural practice being removed from metaphysical considerations on a different scale. For example, the contextual awareness appears only as a zeitgeist consideration, fuelled through the vacuum of design and build stages. The consideration of context does not seem to have a legacy aspect, where projections will exist beyond the studio. In the case of Walsall, this factor is immediately evident. Of course, not all practices including architects can account for every factor, and in Walsall’s case, the 2008 financial crisis hit services hard, however, there did not seem to be a consideration that the first civic building within the city for over 100 years necessitated an infrastructure to support it. Therefore, when Walsall’s council failed to deliver the perceived ‘change’ the NAGW would inaugurate, the institution became an isolated figure for projections of resentment and neglect. Both community and council harboured these feelings, the council seeing the institution as emblematic of their own fiscal shortcomings and seeking to make an example of it through closure or sale; and the solidarity from the community in defence of *their* institution. In the words of Žižek, (2011, p 274), “our point is not that architecture should somehow be “critical”, that it cannot not reflect and interact with social and ideological antagonisms: the more it tries to be pure and purely aesthetic and/or functional, the more it reproduces these antagonisms.”

Therefore, the design process needs a contingency function. However, is this part of an architectural thinking? Chan implied a utopian ideal to the design process, and the architect’s role as a progressive is marginalised by economics and politics; architectural delivery does not do enough to drive intensities of engagement (Latour and Yaneva 2008, p 85), or furthermore, change. This was perhaps subconsciously David Chipperfield’s claim that

*In the last 20 or so years, we've seen very good architecture. The quality of individual buildings now is higher than it was 30 years ago. We can also say that there's no doubt that as architects we are increasingly emasculating our position and we have retreated from any ambition beyond the red line of our building plot. (Mairs 2017)*

Later deemed a “*crisis*,” (Mairs 2017) the irony is that Chipperfield himself has contributed to merely emasculating the practice further. Is it enough to want just buildings of good design; or should we be aiming for change? Rem Koolhaas once suggested, “whether we want to or not, we are living in a completely problematic blur where the former distinction of entities, institutions and identities has fundamentally changed” (cited in Obrist 2015, p 405). “Sometimes the thing itself can serve as its own mask - the most effective way to obfuscate social antagonisms being to openly display them” (Žižek 2011b, p 253). We can argue that this architectural problem lends itself to the perpetuation of a fake world or environment, one that extends beyond simulacra and exists at the mercy of those in power, or those whom have the authority to market a city effectively; the branded city.

Rotterdam proved a positive outcome for parallaxical identity as a measure for the supplementary nature of architecture, and its role within the social and humanities domain of discourse. For example, in adopting a restrained aesthetic for the Het Nieuwe, the ability for a dialogue to take place between the institution and the city’s plurality of style and substance enables the parallax to be restrained. Rotterdam’s parallaxical identity is personified by an unconscious soothing through architectural intervention, where the notion and appreciation of existing context caters for architecture to curate itself harmoniously and without dogma. The ego-ideal remains strong within Rotterdam and for the Het Nieuwe; it understands the role of architecture is more than spectacle or submission to the other’s agency.

## ***9.2 The Scope of the Parallax; Identifying and Observing***

Obtaining diagnoses from the case studies and responses from the questionnaires allows parallaxical identities to begin to be programmed within a framework for identification. The “benefit of taking the view that all environments tell stories is that it opens up the whole world to interpretation, it dissolves the museum walls, it extends the museum and the whole gallery into the living, changing world and produces an array of fascinating challenges for the museum” (Austin 2017, p 110) and the wider environment of our cities. The question therefore

is how can one identify a parallaxical identity within architecture, and what is the future for not only museum architectural intervention, but also the design methodology in appointing cultural facilities for cities?

In order to develop a coherent framework to observe and identify parallaxical identities, one must acknowledge that all environments will demonstrate parallaxical identity to some degree and some identities are more pronounced than others are. Therefore, the acceptance of the parallaxical identity existing also determines its permanence within the urban fabric. One must also consider that to interrogate the parallaxical identity, the observations must be conducted in isolated cases, measuring and observing the chosen institution, or architecture, on a case-by-case basis outwards. In this sense, the parallaxical identity is projected upon an urban fabric and its community; but also reciprocated by the urban fabric and its community. For example, and this is perhaps a basic architectural consideration (but no less something ignored, hence the research scope), intervention within a context means new relationships between architecture, infrastructure, community, and psychological interpretation is borne. Consequently, that immediate context is forever changed, morphed by a singular. Obviously more intervention will distort the scale of urban morphology, however, the parallaxical identity can be applied to a singular catalyst object that fostered a transition of space. In the case of this study, the cultural institution was the focus and catalyst for morphology; its function within society was for public consumption.

Whilst the evidence base within this study was aligned within a psychoanalytical framework, diagnosis can seem quite complex (Martin 2016, p 2) and daunting. Nevertheless, an understanding of the concepts of the ego-ideal, ideal-ego, and superego, can only emancipate architectural analysis in order to understand not only the environment, but one's own working practice. The question to be posed within such a framework is, '*what am I saying, and what is that saying and not saying?*' This can appear as an ambiguous statement or musing, however, structuring an analysis and subsequent diagnosis caters to thinking beyond architecture as a visual art, where "architects need to be aware of the way many people are blind to their fundamental fantasy" (Martin 2016, p 6). The need to understand that meanings or perhaps 'messages,' exist beyond one's own motivations. The psychoanalyst Jean Laplanche used the term message since it indicates the non-verbal as well as the verbal, and because, unlike language, it does not "efface the alterity of the other in favour of trans-individual structures" (Laplanche, cited in Rendell 2017, p 167). In understanding this factor, the framework can

elucidate the unconscious wish behind architecture (Martin 2016, p 6), and align with qualities of Žižekian parallax such as incommensurability, class struggle and Postmodernism, and the socio-political envelope. In addition, one can also adopt the principles of ego-ideal, ideal-ego, and superego within their own clinic, such as psychosis or sadism, to generate alternative diagnosis; this study focussed within neuroses as a means to expose the ideal-ego.

Perhaps the key facet of the framework for those with a traditional architectural background is the methodology used within the case studies of analysing the narrativity, assemblage, faciality and stoa, and explicitation, to recognise the parallax. Recognisable to design-trained minds, the components used as measurements can be easily observed, allowing he or she to utilise their own inherent analytic transference to determine the analysis. In this instance, the measurable qualities were determined as institutional components that were at once familiar, shared, and unconsciously bound within design decisions, and ultimately, open for interpretation. One could adopt their own similar criteria to begin a diagnosis; however, it was felt that the decided criteria had a theoretical grounding in not only architecture, but also psychoanalysis. For example, a strong faciality can begin to expose the architect's opportunity to demonstrate aesthetic or political motivations, which aligns to Žižekian socio-political envelope spectrum of the parallax. Ultimately, this could then contribute to superego, depending on other criteria.

Recall during the methodology for the research, it was decided that an adoption of reflexivity was a key component upon any analysis; especially when including *para-architectural* methods. Reflective practice attempts to unite research and practice, thought and action into a framework for inquiry which involves practice, and which acknowledges the particular and special knowledge of the practitioner (Gray and Malins 2016). In an approach to mirror Tschumi's *Manhattan Transcripts* where practical interrogations "induced to collide rather than coincide" (Vidler 1999, p 105), allows any potential framework to begin to layer the relationship between Žižekian parallax, architectural elements including the parallax gap, and the resultant quality of ego etc. A reflective conversation with the materials of a situation (Schön 1983) occurs, emancipating the parallax identity to be observed.



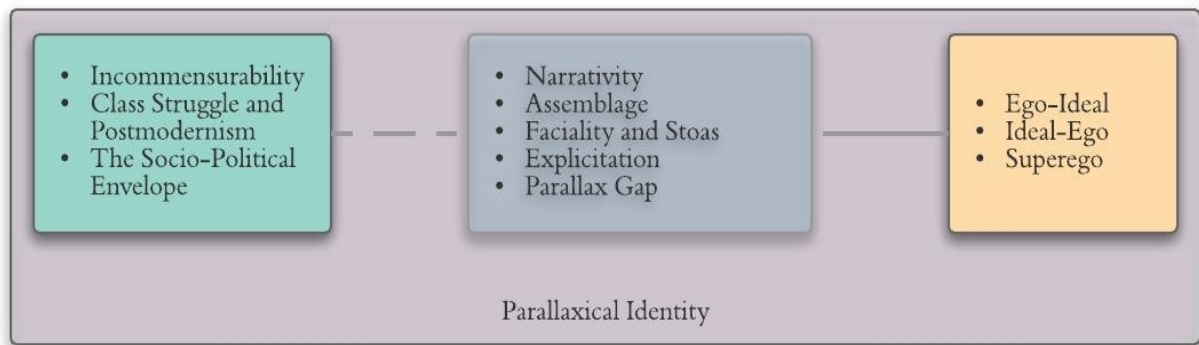


Fig 9.3 The proposed framework to understand Parallaxal Identities within architecture

© *Louis D'Arcy-Reed*

Fig 9.3 illustrates the relationship between the three domains where Žižekian parallax is always measured against an architectural quality. For example, one would consider the extent incommensurability is present within the architecture's narrativity; perhaps, by considering the supporting infrastructure (it could be assumed that infrastructure supports a collaborative narrative of an ego-ideal state), or whether the architecture is an isolated zero institution complete with a singular architectural authorship, or whether the narrative of place supports the necessity for said specific culture (i.e. does the external urban fabric suggest there is a demand for creativity, skills, opportunities, or activity). Such an approach addresses the conscious and unconscious of place, in a method which Martin (2016, p 6) suggests in a neurotic diagnosis of an analysand; "... analysis helped him understand that [one's] design dogmatism (the pleasure of making and following the rules) was a replacement pleasure. It was a metaphoric or replacement pleasure that stood in for the pleasure of something else." This method may appear simplistic, however, in considering how narrativity in architectural design considers the potential of change for a perceived improvement through conscious thought, necessitating the design process of plan, elevations, modelling, masterplanning, iconicity; a screen that block[s] [*sic*] an unconscious (Martin 2016, p 6). The significance of this is that narrativity has a scope beyond the architect's (or others) domain, where unconscious narratives occur and drive incommensurability of place between architecture and community. *Is the unconscious wish of place for such a narrative to occur?* Once this observation is made and considered, which may have been logically formed, or through supplementary para-architectural methods such as photo essays, free-associative writing, or film, the extent of ego-

ideal, ideal-ego, or superego can be considered. The ego states can then be exposed and tested through a backwards compatibility of the extent of narrativity produces incommensurability. This method can be repeated through each quality of Žižekian parallax and architectural measures.

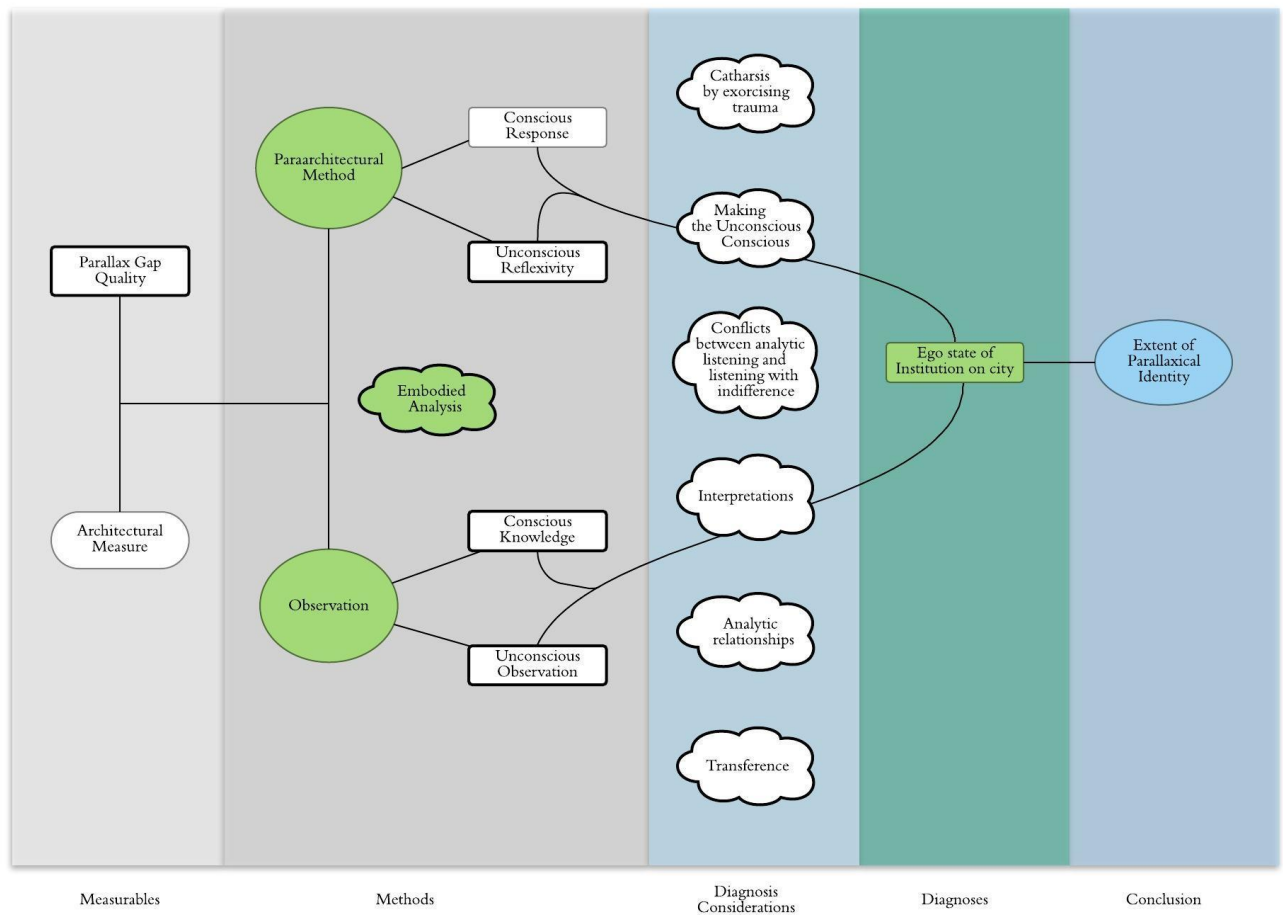


Fig 9.4 Adopting a methodology to interrogate Parallaxal Identities © *Louis D’Arcy-Reed*

In figure 9.3 it was concluded that a parallaxal identity was determined through a relationship across the parallax, architecture, and ego state. Whilst this factor remains true, figure 9.4 (also in appendix 3) explores the methods one would use to interrogate the extent of a parallaxal identity. The extent of a parallaxal identity is at once a determined construct, but it also a condition that can be diagnosed. In such instances, it would be recommended that an observation of parallaxal identity could be determined as a positive (where minimal ego states are present) and negative (where the superego drives the determinant condition). By following a process that builds upon figure 9.3 (above, prev page), the approach in figure 9.4 reaffirms

the states of analysis necessitating conscious and unconscious methods, but also the requirements for successful psychoanalytic diagnoses of place.

### ***9.3 Guiding the diagnoses***

Expanding upon this relationship further, it is proposed that a set of guiding principles are utilised in order to sufficiently adopt the framework in practice. However, as previously mentioned, the architectural measures can be redefined depending on one's own comprehension and desires, but must remain mindful of bias in their respective choices.

#### *9.3.1 Principle A*

Each interrogation of the parallaxical identity of place must follow analysis and diagnosis practices carefully, truthfully, and in a timely basis. For example, case studies may require facilitating numerous visits to account for activity and distance, but also for missed opportunities to observe unconscious facets of environment. Additionally, repeat analysis within the setting will allow reflexive observations to occur.

#### *9.3.2 Principle B*

In selecting a parallax quality to observe, the opposing architectural quality must be open for interpretation and interrogation where analytic listening, un-biased transference, interpretations can occur. If this is not adhered to, results can be marginalised and reject any unconscious validity behind the parallaxical identity.

#### *9.3.3 Principle C*

Para-architectural methods are suggested to supplement the study, not guide the study. It is imperative that methods are adopted that are both flexible, and embodied in their nature. Adopting the role of reflexive practitioner allows for a mediation between conscious and unconscious interpretations.

#### *9.3.4 Principle D*

Transference exists within the setting. In other words, the interrogated institution is not the singular entity within the setting. Its relationships are key components that provide validity to investigating the extent that the parallaxical identity is produced by said institution, or is a

construct channelled by its existing fabric. The architecture is not a singular catalyst; sometimes the catalyst is dependent on some other quality.

#### *9.3.5 Principle E*

The framework is designed to be utilised as an embodied and reflexive exercise. It is not designed as a solution or mode of operations to follow; it should be adopted in addition to conventional design practices. The proposed outcome is to ensure that design methodologies of practitioners do not remain static and view the architecture as the conduit for change; cultural or otherwise. Conventional paper methods reduce cognition and the psychoanalytical nature of the unwritten or unspoken.

### *Interlude Three*

#### *Adverts for Architecture, 2018*

Inspired further by Tschumi's *Manhattan Transcripts* and his initial movements in working para-architecturally, Tschumi developed a series of advertisements for architecture between 1976 and 1977. In the works, Tschumi cynically links architectural thought in line with out of context images, such as a man falling from a window, or the staircase from *A Streetcar named Desire*. For Tschumi though, "Each was a manifesto of sorts, confronting the dissociation between the immediacy of spatial experience and the analytical definition of theoretical concepts." (Tschumi 2018) The images play upon advertisements for products, eliciting desire.

However, Tschumi also declares of the advertisements that, "Words and drawings can only produce paper space, not the experience of real space. By definition, paper space is imaginary: it is an image" (Tschumi, 2018). In practicing para-architectural methods over the course of the research, the following works were developed in a state of catharsis and unconscious interpretation by way of eliciting potential 'real space' inside one's own consciousness.

The first and second image present a manifestation of the thesis' analysis, striking at the core unconscious within the respective urban fabrics 'real space.' Intended to provoke and torment the text and imagery intent to highlight the unseen unconscious.

The third and fourth images represent an exercise in free associative writing centred on the institution itself. Imaging the voice of the institution witnessing its own role within urbanity connotes the human desire to construct and re-invent. Again, provoking those atop the hierarchical realm surrounding decision making in the built environment, an unconscious language is presented, a playful indifference to one's own existence. This work will also be re-imagined during the post-submission PhD exhibition as a new artwork - ironically mirroring architectures unconscious as interchangeable and irrelevant.

# THOSE RESPONSIBLE FOR ARCHITECTURAL CRISIS ARE THE ONES WE ENTRUST WITH SHAPING OUR ENVIRONMENTS



"THIS IS A FUNDAMENTAL PROBLEM. I THINK WE'RE IN A SORT OF CRISIS. PANDORA'S BOX IS OPEN – HOW DO WE IMPOSE SOME NOTION OF REGULATION?" - DAVID CHIPPERFIELD, ARCHTECT, HEPWORTH WAKEFIELD

THE CRISIS IN ARCHITECTURE EXTENDS BEYOND PLANNING, CAPITALISM, POLITICAL MOTIVATIONS, AND THE SKEPTICISM OF EXPERTS. NO, THE CRISIS LIES IN THE CONSISTENT TROPHY COLLECTING OF ARCHITECTURAL PRACTICE AND FAILURE TO ASK THEMSELVES 'WHY?' OF COURSE, THIS IS NOT A REFLECTION UPON ALL ARCHITECTS, BUT THOSE ATOP THE PATRIARCHAL STRUCTURE WITHIN THE PRACTICE AND THOSE WHO HAVE THE POWER TO SCULPT OUR CONTEMPORARY ENVIRONMENTS MUST RESIST THE NEED FOR MASTURBATORY INTERVENTIONS AND SEEK TO EXTEND THEIR ROLE INTO METHODS OF PARAARCHITECTURAL INQUIRY.

CITIES ARE IMPORTANT MEDIATORS ON IDENTITY AND PSYCHOLOGICAL HEALTH. HOWEVER, WE FAWN OVER ARCHITECTURE THAT REPRESENTS ARCHITECTURAL IDENTITY. THE ARCHITECT IS AT THE EPICENTRE OF REGULATION AND HAS THE OPPORTUNITY TO EMANCIPATE OUR CITIES STRUCTURES, ACCESSIBILITY, INTERPRETATION, AND FUTURES. STOP PREACHING SOCIAL FUNCTIONING AT THE CORE OF YOUR INTERVENTIONS; FOCUS INSTEAD ON WHAT YOU CAN DO TO PREVENT ENVIRONMENTS THAT AREN'T IN TOUCH WITH THEIR COMMUNITY.

IN WAKEFIELD, YOUR TROPHY IS A RED HERRING. YOU'VE IMPOSED AN EGO UPON THE CITY. THE GUILT OF DISCONNECT IS OPPRESSING.

Fig 9.5.1 *Those responsible advertisement*, 2018 © Louis D'Arcy-Reed



# WALSALL DOESN'T DESERVE THIS ARCHITECTURAL LEGACY



THE EGO-IDEAL STATE OF WALSALL HAS AFFORDED THE NEW ART GALLERY WALSALL TO TRANSITION ITSELF FROM THE POSITION OF 'CULTURE GIVER' TO 'CULTURAL MARKER' IN THE WIDER DYNAMIC OF THE URBAN IDENTITY AND FABRIC. WHERE INITIAL MOTIVATIONS COULD BE CLASSED AS SADISM WHERE THE GALLERY WAS COVETED AS A TRANSITIONAL OBJECT FOR PLACE, 'SOOTHING' WALSALL'S LACK AND FAILURE TO SUBMIT TO THE BIGGER 'OTHER' AS OTHER CITIES HAVE.

THE NEW ART GALLERY WALSALL HAS BECOME A SYMBOL OF THE OVERT FISCAL OPPRESSION AMONG THE COMMUNITY, AND THE DEGRADATION OF PLACE

Fig 9.5.2 Architectural legacy advertisement, 2018 © Louis D'Arcy-Ree

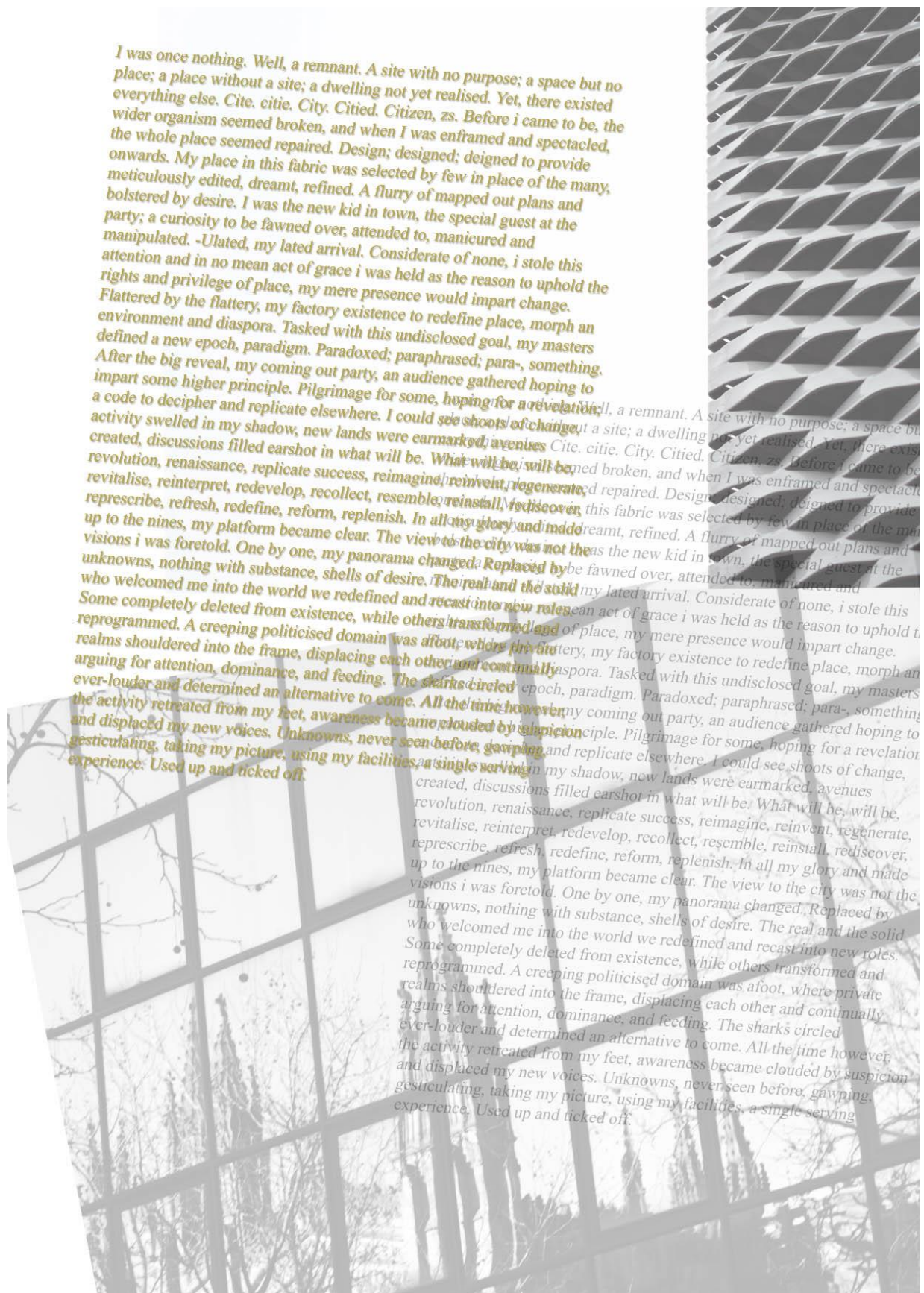


Fig 9.5.3 Unconscious of the institution, 2018 © Louis D'Arcy-Reed





I become tired, an emblem of what if; commodity, commodified. Trick to the core of the landscape we share. The canvas I once present reflects alternate desires. Functions, yes, but no more a requirement, my bones of wonder envelop the outsides, punctured by others desires, hope manifest in concretes and steels. I am the earth reborn, assembled as a vision of manifested wanting. Those who cast upon me notice the wonder i contain, but they are scorned by the promise. Suspicion of places, and assertive objects disassociate from within. Passive no more, passivity was once an effect, but now i am obsolete. I'm first at the party but quickly cast aside. Trick of the time, visions beside the real necessity. Obfuscate the alternatives, anxieties between us, an arena where hopes and fears are exchanged between organic and plastic, remediated gazes place me as the sole generator to the future. But i'm not strong enough alone, and others egos seek to destroy my meaning. Performative graces, guided by motives; devious, sadistic, perverted; the world at play. Pawned in plain sight and tarted as trophies, functioned no more. I gleam in the sunlight, and you fester, sighted by an unrecognised new canvas. Fabrics tattered; passed around and neglected. Patchwork interventions without convention. Styles, styled and stifled. In and ins. Tutored learning to define your own knowledge. I'm not legible and no is this place! Our framed relationship peters out into nothing. Cannot connote. Emphatic emotes. Art, ar-t, artkitecture, architect, artism, art that great. You have no idea what i mean and you're not quite sure on my purpose here.

They have no idea our collective potential. Our differences will never be solved through equated solutions. Homogenous, homogeneity, home to us. Place for those who take and deliver the unneeded. Replace this mess, and give me a programme, blood these veins to provide new organs. Organise, organism, organics. Cauterise here, cut and trim

Fig 9.5.4 *Unconscious of the institution*, 2018 © Louis D'Arcy-Reed

#### ***9.4 Concluding the dialogue***

By adopting a process that both considers the principles and the opportunity to identify a parallaxical identity, it is guaranteed that a new perspective on architecture's relationship between architecture, culture, and community can take hold. Not only will such a measure distort the conventions of architectural practice, but also the notion of conducting in-situ assessment of cognitive environments and relationships re-establishes architecture as a socially ingrained humanity practice, with the quality to define solutions creatively in response. As the research has developed, and inquiries into defining the parallax means architecturally has morphed into developing how the parallax informs an ego state, therefore producing a parallaxical identity. Presenting this defined state, and subsequent guidance to observe a parallax identity, it is hoped one can begin to define the curated nature of culture and architecture as not just a commodity that aspires to generate competency, regeneration, and, new identities of place, but as a provocation to improve and involve dialogue between architecture, museums, cities, and communities. The generation of a cultural domain is dependent on the context it exists within. Context is not defined by one piece of architecture; much like an exhibition is not defined by one artwork. A parallaxical identity is a domain highly susceptible to intervention. Where actants are expected intervene and collaborate within a new identity, the '*Other*' will always be interpreted in ways beyond the architect's or developers methods. Architecture as a practice must learn that the practice of delivering a piece of architecture within an urban fabric (particularly a civic function) is not a given new paradigm for place; the role of architecture extends into the public domain physically *and* psychologically to define an environment to interact or consume on their own terms. It must be an accepted truth that no architectural visualization can ever define the subjective nature of a parallaxical identity; continually adopting a virtual and paper methodology will never correspond to our postmodern societal platform. The domain of the real is subject to too many external factors that architects now and in future generations must be aware of, and seek to re-interpret para-architecturally. If there are no methods to counteract external pressures as presented in discovering parallaxical identities, how can our future cities morph collaboratively and culturally? By appreciation of an existing parallaxical identity, perhaps future practices can also elucidate similar psychological issues of place.

It is perhaps a concluding proposal that the role of architectural pedagogy shifts its preoccupation with plastic concerns of drawing conventions, dependence on virtual platforms,

planning applications, environmental, or engineering capabilities (from experience in British schools), and become progressive faculties concerned with the social, metaphysical, and humanities role of architecture. To some extent this happens within Part II of RIBA accredited pathways, however it is not enough; note the ongoing conversation within architecture of student's mental health issues, cost of education, representation, and gender equality. Pedagogy within architecture presents the practice as multidisciplinary, progressive, and reactionary; however, in discovering parallaxical identities it is clear that architecture, and the media that supports a handful of 'superstar' architects, is moving further and further from the culture it works for. Culture is everything from high art, to reality television, the way people live, the relationships, and practices people adopt; and our environments should recognise such difference. Unfortunately, architectural pedagogy has elevated the practice to an elitist function, moonlighting as a social care, but without the ambition to seriously amend the hierarchies that define our world. In shaping our world and people's lived environments presents opportunities to change how communities live and dwell, or have access to services or culture in new and meaningful ways. Furthermore, it is also clear that architects, and the process of producing architecture, lacks comprehension of any psychological state or response in its intervention. The domain of a parallaxical identity proves such, but also serves to represent the missed opportunity of psychological and philosophical inquiry. Such an argument may sound modernist or structuralist in its methods, but architecture, and the power of architects may no longer have lost their hands upon the wheel. The opportunity to work in a method that interrogates across different plateaus, with different voices, will only seek to effectively represent the society we truly live in; but perhaps, most importantly at the time of writing, resist the rhetoric proclaimed by mechanisms of power.

### ***9.5 New Perspectives on the role of architecture upon the museum***

Furthermore, the research has highlighted the highly susceptible nature that the museum has within our cities. If the practice of architecture remains enthralled by such commissions, the role and scope of architecture needs to be re-addressed. Bolstered by the research's diagnoses of case studies, responses from questionnaires, and practical inquiries, four separate scenarios have been developed for the museums role in society. The proposals consider museums upon completion (for example, the NAGW), a new architectural typology, desiring to extend, and pre-commissioning. Whilst the thesis is not solely concerned with such recommendations, the nature of parallaxical identities portrays what is at heart a noble institution for learning, growth,

and inspiration; its scope must adapt or become corporate husks of culture in the zero institutional mould.

### ***9.5.1 Scenario One - The unchanged institution***

In scenario one, the role of the institution, and its position architecturally remains unchanged. The hierarchies present within the architecture, city planning, institution, community relationship all adhere to their roles without dialogue from top to bottom. Art and the art institution as resource become frames for activity that is real, because social interaction and the observation of its effects are allowed without conceptual rigidity (Larson 1999). The institution remains subservient to its new shell and is architecturally developed to become both spectacle, and new paradigm of place. The “prominent role for culture given to architecture and the location at the heart of the city” (Lorente 2016, p 266) remains forever intertwined, a mobius strip as necessary, fixtures, of a “well-furnished state” (Duncan 1994). Krauss’ idea (1990, p 6) to “normalize a once-radical practice of challenging the very idea of the original through a recourse to the technology of mass-production” continues, lending virtue to the rhetoric of turning into “event-based activities under the premises of neo-liberal deregulation” (Hirsch 2009). Žižek’s (2010) view of the apparatus is multiculturalism, seen in the contemporaneity with global diversity; its structure of mediation is marketing, addressed to the multiple demographics of economically quantifiable audiences. The notion of the museum, gallery, institution, remains subservient to the wider mechanics of globalism, capitalist dynamics, neo-liberal regulation and deregulation, and political demonisation of culture. Whilst architects continue to work to such dynamics, the institution lacks its distinct voice and relationship between communities. One would propose that parallaxal identities of place germinate, fostering incommensurability between community and the potential of the institution. The role of the institute remains forever locked in its own internal dichotomy of part-community centre, part-laboratory, and part-academy, with less need for the established showroom function (Esche 2006). Ergo, “the direct embodiment of the ideological function of providing a neutral all-encompassing space in which social antagonism is obliterated, in which all members of society can recognize themselves” (Žižek 2009a, p 7) is justified by architecture; the institution continues its exercises of inclusion, education, and development through a myriad of activities, off-site engagements, and, non-meaningful experiences. It is an ironic mirroring of the institutions existence, the zero-institution staying relevant through zero-institutional inclusion. Therefore, the dependency reacts within its programming, seeking to respond as a platform for the development or catalyzing of discourse; a self-reflexive discourse that contemplates the

current status of the institution's identity (Decter 2001). Proposing that no factors change, parallaxical identities will consume the institution, affording no opportunities for the institution to bridge the psychological barriers that enclose it.

### ***9.5.2 Scenario Two - Adoption of new institutionalist frameworks***

The notion of architecture responding and developing to a cultural need rather than necessity emerges, where cities adopt a focused infrastructure based on culture across communities. In opposition to the civic powerhouse of the museum and gallery, new institutionalism acts as multi-layered and programmed collectives where contemporary art and practitioners can explore, play and create. At centres of communities, these new institutions are growing as a way to bring practices together, fostering accessibility and transparency for those involved. They also respond to the current economic climate, developing businesses and collective initiatives for practitioners and spectators to engage with, and in turn regenerate their communities organically. New institutionalism, urban frameworks and curatorial practice, behave independently, yet, have the capability to intertwine and interact between themselves and influence beyond their own avenues. However, our cities operate as fragile environments where differing avenues of disciplines and motivations jostle to co-exist, leading to an atmosphere that becomes susceptible to fragmentation and without cultural competency. The factors that contribute towards an idea of the curated city, made up of non-institutionalized spaces, are changing continually; but also begin to change audience and practitioners roles.

As urban frameworks evolve and are subject to globalization and capitalist motivations, it is no longer sustainable for a centralized institution or series of contemporary arts organizations of note to hold court over the city's urban fabric, therefore submission to the '*Other*,' or the superego state. Perceived *detritorialization* of the urban fabric also allows for a reprogramming of cultural competency and sensitivity into its communities where larger institutions may not be able to reach. Therefore, the makeup of new institutionalist cells creates an urban framework that resembles a 'test-bed' or laboratory, which only serves to replicate virtual experimentation, but also as a culturally conducive network. New institutionalisms preference to reutilize interstitial spaces to house themselves, i.e. redundant architecture, transmits cultural concern within the community - akin to urban acupuncture. Again, audiences resonate with this, improving organic growth and representation within the locality. As a by-product, communities become sustainable and regenerate from within. The urban framework

becomes a series of heterotopian communities, where curatorial practice is pragmatic, fostering mobility and collaborative community practice. Discourses between new institutionalism and communities form, and the urban framework is alleviated from authoritative roles, manifesting opportunities for networks of cultural interchange and collaboration. Through such interchange, parallaxal identities morph in *tandem* with their communities; fostering a wider urban fabric rich in diversity, identity, architectures, and growth. The potential for a myriad of settings that are invested within their own ego-ideal states. Whilst this could be considered an issue of stewardship between communities, the reverse can take hold; the plurality of place, and cultures fosters a richer urban fabric.

### ***9.5.3 Scenario Three - The architect rejecting superego***

Scenario three would suggest a new condition for architects which perhaps is the most difficult to develop, but the preceding study hopefully elucidates the need to change, or at least question our architectural motivations. Architectural eulogising professes the practice as progressive and does its best to push the envelope. Whilst the practice does exhibit many fine buildings and ground-breaking designs, the core of architecture is suffering to resist the status quo. Where politics and economies are bigger behemoths that keep the status quo of a hypernormative state in check, and indeed, elicit parallaxal identities, the role of the architect should be to resist, and take back the epithet of a progressive practitioner. Adopting new principles such as para-architectural design, multidisciplinary approaches that include humanities and social sciences alongside engineers and planners, and lobbying those higher in the chain to support or lend their metaphorical weightings to back change. The big name architects are quite happy to build architectural trophies but in the end, they do nothing but exacerbate our hypernormative environments and mirror politics. In adopting avant-garde techniques to practice, architecture can seek to disorientate the managed outcomes of the hierarchies. Where one architectural scheme is lauded for its design, engineering, or place making, how many schemes just repeat the schema over and over? Architecture needs to reimagine its identity in our world; and that change can exist through the emancipation of existing within a certain ego state of mind. The existence of superego and ideal-ego does nothing to support progressive architecture. The argument exists that without such states the new forms and aesthetics throughout our built environment would seek to exist. However, this factor is a minority. Every scheme at its core should provoke solutions to the biggest challenges within our social geographies. The architect has an opportunity to resist catering to their own ego, and begin to provide, indeed, become a custodian for how we should live, experience, educate, and encounter. In resisting the methods

that dictate our modes of living (which, understandably are larger than one can fathom) architects can begin to morph the profession's scope and influence. Merely commenting on the crisis, but still contributing to the construction of faceless trophies, does not evolve the profession, but stagnates it.

#### ***9.5.4 Scenario Four - Re-inventing the typology of the institution***

The final suggestion re-invents the typology of the museum in a manner that addresses parallaxical identities, the quality of iconicity, interaction within a community, and desire of those in power. Building on Tschumi's notion of fragments where facades are "consciously aimed at seduction, but masks are of course a category of reason," and the idea of reducing Wiszniewski's (2012, p 128) radical passivity, scenario four replaces the existing typology of the horizontally arranged institution, where a series of galleries are wrapped in 'ambiguously meaningful' (Žižek 2009a, p 8) envelopes.

Radical passivity also states that architecture, "can operate both physically or transcendently, (...), sometimes crossing and interweaving" (Wiszniewski 2012, p 128); but what if this quality was considered alongside parallaxical identities and Koolhaas' twenty-five years (Obrist 2015, p 413) lifespan for buildings? If one were to embrace the finite lifespan, or attention, a building can garner, why not develop a typology that reacts in a temporal nature too? For example, if institutions were to follow the model adopted by the Serpentine Gallery's annual pavilion, but instead developed a programme over a longer period - five years for example – it would enable semi-permanent extensions to be designed and built. Not only would this model embrace architectural typologies changing over time, but also it addresses the concepts of desire of the other, community engagement, spectacle, and attraction.



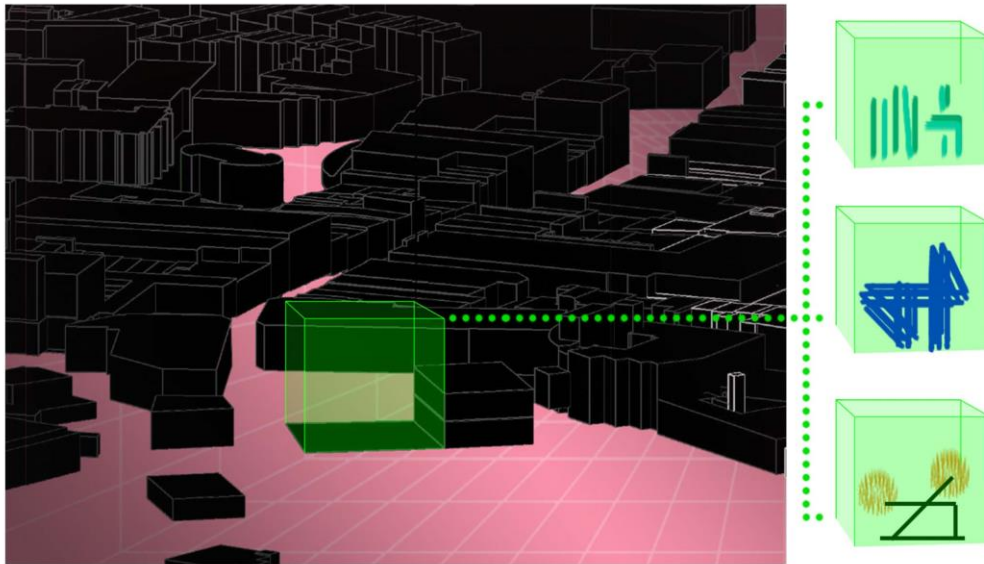
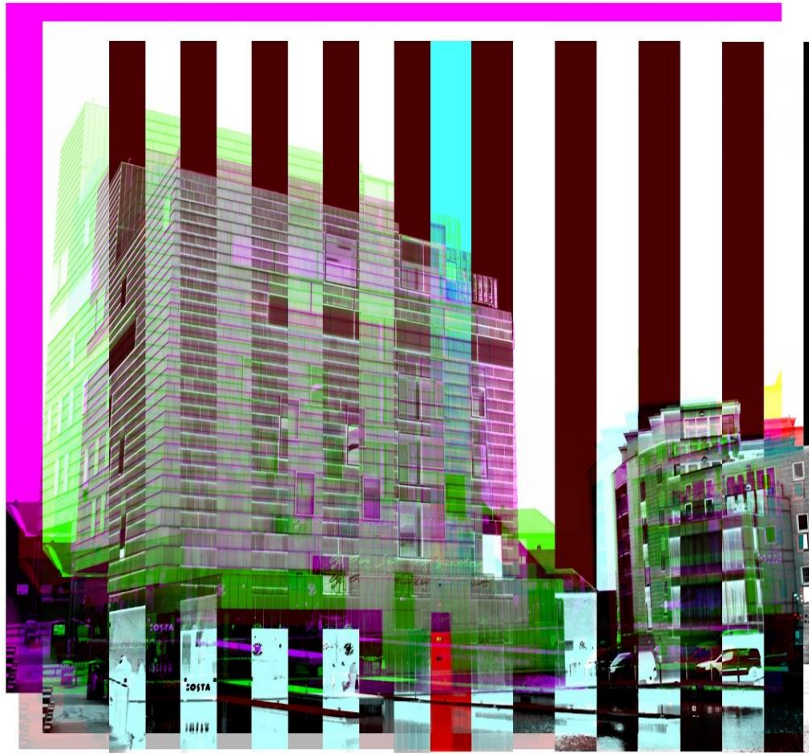


Fig 9.6 The temporary extension, akin to the Serpentine’s annual pavilion

© *Louis D’Arcy-Reed*

The assumption here is that the main hub of the institution is of a legitimate quality, or the existing institution is not dependant on a large existing collection, but a flexibility and plurality evolves from the institution. This would then foster a sense of collectivity in the new ‘wing’ for the institute, where dynamic interventions can take hold; the zero institution emerges as the evolving institution. Such typology would not only alleviate the presence of architectural intervention presenting new parallaxical identities, but also encourage dialogues between the existing and the new. Without the permanence of similar institutions, the flexible and evolving model encourages art and architecture to reinvent strategies of culture, expansion, and architectural evolution. “The exposed potential of such a typology is that it opens up the whole world to interpretation, it dissolves the museum walls, it extends the museum and the whole gallery into the living, changing world and produces an array of fascinating challenges for the museum” (Austin 2017, p 110). People witness the institution evolve, reinvent itself, and share the wider social communities’ cognitive and embodied change. The architecture becomes the transitional object *for* its setting.





*In adopting new perspectives on comprehending architecture affords for subjective pursuits to remediate one's position to the unconscious Other in architecture's objective quality of the real.*

*The parallax affords a new perspective for architecture that is grounded in the observation, reflection, unconscious interpretations in psychoanalysis and the catharsis of its supposed "impact" upon place.*

*A parallaxical identity forces architecture to determine its relationship to cognitive forces within urban fabrics and the communities who inhabit them.*

*Fig 10.1 Parallaxical Identities, 2018. Part of a diptych. © Louis D'Arcy-Reed*

## **Chapter Ten: Epilogue**

### ***10.1 Epilogue and Recommendations***

Upon completion of the research and the development of a diagnosis and framework for parallaxical identities to be observed, and the future for the museum within architecture and society, a focus on the strength of the work is considered. As a supplement to the epilogue with a view to concluding the study, recommendations for future research into parallaxical identities are also discussed. In Appendix Four, readers will find a preview of the final exhibition, with proposed floor and work layouts, and an accompanying CD containing videos and fly-through's.

### ***10.2 Post Parallax***

In conducting a research study in various disciplines across subjective and objective dimensions, urban fabrics and their parallaxical identities have presented a legitimate platform to re-establish architectural and museological dialogues. Where the objective institution and urban environment is dictated by architectural concerns, conducting subjective inquiries upon place and practice as a response-mechanism fosters a sense of totality in relation to the institution, the city and social concerns. At the beginning of this research, (see Page 51) it was determined that a strength of the study was present in its embracing of the complexities within architecture, the cultural role of the museum and psychoanalysis within identity relationships. By embodying reflective and reflexive practices, new perspectives on comprehending architecture affords a remediation of one's position to the unconscious *Other* in architecture's objective quality of the real. The observation and development of the 'parallaxical identity' forces architecture to determine its relationship to the cognitive functions beneath the surface; plastic, natural, and organic.

Whilst these factors remain true, the theoretical thesis *as a supplement to* the practical elements (the documented works present within the text and the final exhibition) epitomises the other strength within the research; the strength of adopting a methodology that just *does* more. This may be seen as a self-effacing observation; however, a methodology that goes to the extent of reflexivity to consider the conventionally considered static architectural delivery for culture, reframes the ideological trait within architectural design and theory. For decades, the sense of 'functionality for its users' or 'multiplicity of spaces' allows for architectural (and planning) to consider such an intervention as wholesome or good. However, in our contemporary

environment where ideologies are distorted, reframed and rhetorically re-hashed, the ambition to conduct thought-provoking interventions has fallen by the wayside. The idea of the radical architect or designer in theoretical progressiveness no longer exists; instead, the radical remains in the domain of the arts, commodified and fetishised. Instead, it is proposed that radicality within architecture becomes integral to a design methodology. This research demonstrates that thinking about architecture, culture, institutions, community and identity *can* be integrated within design methodologies, fostered by new perspectives on the objective and subjective dimensions of reality. The computer is dead in design, and working para-architecturally expands the horizons of design and learning. Redetermining and remediating perspectives and dimensions will only elucidate architecture from a future of homogeneity and sanitised spaces in the private and public.

By demonstrating the extent of *'doing more'* the Parallaxical Identities exhibition will present a mediations on the dimension of architecture (See Appendix D). Musing upon the case studies and documented practical interrogations will aim to reveal a deeper perception of the unconscious structures in these environments and buildings we adhere to as culturally rich, important and progressive. Architecture as a discipline necessitates para-architectural and psychoanalytic methodologies of practice, and the final exhibition will interrogate such positions. The representation of the artworks within this thesis will form a larger dialogue with new works (see Appendix D, D.1) as a means to provoke visitor responses to the unconscious within architecture and their wider environments. Audiences are also invited to interact within the exhibition, sharing their own thoughts and feelings, with the objective to share perceptions of cultural identity and architecture. As previously mentioned, in Appendix D, readers will find an accompanying CD containing videos and fly-throughs.

### ***10.3 Recommendations for Future Research***

Adopting a parallaxical identity through the aforementioned frameworks and as a paradigm in architectural and sociological theory affords for future research to extend in multiple directions.

A progressive and modern interpretation of the thesis would involve technological exercises to fully comprehend parallax comprehension on neurological level. Using a control group of participants, data could be collated from various spaces in the city, regenerated areas, or indeed, the space of museum. This data could then be translated into a ‘taxonomy of spaces,’ to truly interrogate and catalogue perceptions of space. Such a database would prove useful in determining the embodied and emotional in architectural education and design, but also enable thoughts regarding specific needs such as religious spaces, changes in households, viewing patterns, or the role of technology in spaces.

As a purely architectural endeavour, the research could be expanded further into other domains of the city. For example, a study of social housing and the psychoanalytical nature of embodied space, whether there is an effect on those who live there and their cognition of the rest of the world. Another approach would be to engage the research within a financial district, a heritage site, an unregulated district, or an area perceived as run-down. Such perspectives would translate the lived and embodied perceptions on ground level back into the design-process, hopefully to better understand space.

The nature of the research and scope of the work lies in its role across multiple disciplines. With that in mind, a future study could involve participants from different disciplines to adopt the framework (with slight discipline amendments) and create an expansive data collation on place, space, and/or environment. Such a programme could alleviate barriers between disciplines, but also foster a knowledge-exchange into the architecture and place-making domain.

As a final note, and fully embracing the para-architectural nature of interrogating a parallaxical identity into a design methodology would be purely to re-imagine place and institutions. Perhaps more aligned to students of architecture an appreciation of the discipline as a humanities discipline takes shape. Embracing ‘*radicalism within architecture becomes integral to a design methodology*’ caters to consider the extent of architectural intervention. There has

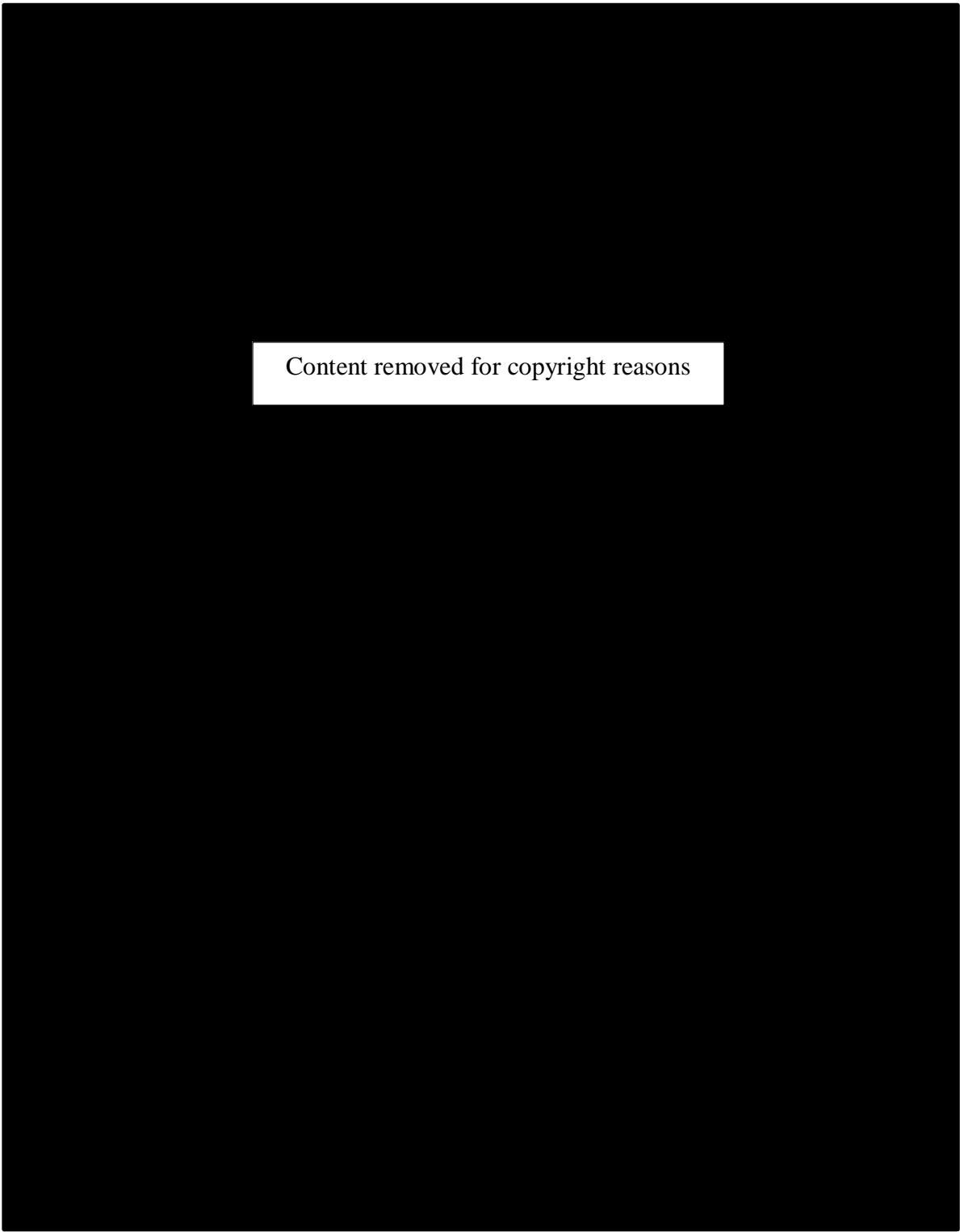
to be consideration for the failures of architecture, as well as successes. Indeed, those involved will learn that each architectural decision and idiosyncrasies to design has a very real and cognitive effect upon people and place. Architecture does more upon different dimensions than students consider, and must be an area that is illuminated within the profession.

On a personal note, it is hoped that the research design and process lives beyond this thesis and into new dimensions of interrogation. It was hoped during the outset of the research and at various stages throughout, that a parallax, or parallaxical, mode of inquiry remains responsive, adaptable and applicable to varying external factors or influences. A further research goal would be to refine the parallax and to redefine, or reimagine, Peter Collins' parallax reversal of space, internally and externally. In addition, the political pertinence of the study has illuminated the restrictions upon architecture, and the programming of environments in the way we live. Where this study has hopefully illuminated this factor to readers, it is believed that further research that interrogates the structural hierarchy of place and environment-systems has more relevance and need than ever. The hyperreality of our world is susceptible to unwarranted narratives or authorship. Therefore, a research design involving the parallax across a larger spectrum, or scale, would determine how we as a social group produce future environments that are resilient, inclusive, and accessible.



*Appendix A Ethics Consent Proposal & Agreement*

*Fig. A.1 Consent Proposal Form*



**1. What is the aim of your study? What are the objectives for your study?**

The thesis to be investigated examines identities of cities through the notion of the parallax, where the apparent displacement of an object is caused by a change in observational position.

Through the application of philosophy, and accompanying literature from architecture and arts, the city becoming 'branded' by a new institution as an iconic architectural intervention will be interrogated in an aim to understand the future of our cities and the cultural signifier of the art institution, and how these represent and respond to their immediate contexts through behavioural demands on their communities.

As a parallel to the research, data collated throughout will be re-interpreted on a contemporary arts and architectural platform through mediums of film and photography that will contribute towards a final exhibition based on Parallaxial Identities.

The objectives of this investigation will be:

- To investigate and understand the parallax through the study of key literature across disciplines including, but not limited to, architectural semantics and spatial identities, psychoanalytical studies and contemporary arts.
- To explore and evaluate the impact that contemporary arts signifiers have had on urban fabric and identities of place by conducting case studies of cities
- To engage with cultural groups, arts practitioners, architects and residents of cities through interviews/questionnaires
- To develop a framework, or toolkit, to examine how architecture of contemporary arts centres become realised, from design to build, and tested as successful cultural interventions on an urban fabric.
- To create a web space where the toolkit can be interrogated on an open platform for people to share experiences of cultural identity and architecture. The objective of the web space will be to inform further explorations of the thesis and, therefore, to explore the nature of architectural semantics.
- To respond to philosophical explorations of space through built installations and exhibitions.

**2. Explain the rationale for this study (refer to relevant research literature in your response).**

During the past 20 years and into the post-millennial hype of architecture and urban regeneration, many of the world's cities have seen exponential growth and a re-imagining of the existing urban fabric and skylines through the construction of stellar and iconic contemporary art institutions. With the wake of the economic downturn for the Western world beginning to fade, and the burst of development for new cities in countries such as China, India and Sub-Saharan African states, the notion of identity and the curation of cultural competency in future and existing cities begins to develop.

Comprising three main areas, the context for the research involves contemporary museology, philosophies of identity and social semantics, and modern architectural and urbanism issues. By addressing these issues under a singular research allows for a deeper understanding of the potential impact architecture can have on a community and behaviour – an "imposed cultural curation", which would be presented as a framework to be considered when implanting, or regenerating, such a culturally contentious and signified typology of the contemporary arts institution.

The thesis also allows itself to be bound in the contemporary philosophy of Slavoj Zizek (Cultural commentator and philosopher grounded in psychoanalysis and Parallaxial synthesis), and Claire Bishop (Curator and art critic whose work in museology has questioned the changing role of the arts institution from gallery to centralised urban hub of creativity). Both aspects of psychoanalytical and museological theory can translate beyond the gallery walls of an institution, or from the individual scale to a community scale, but allow for architectural theory to act as a binding agent for the study. Architecture has become intrinsic to institutions and engages with our own understanding of cities and art itself; we are the spectator and at the mercy of our signified environment.

By identifying the parallax gap between the architecture of contemporary arts institution and the semiotic identity and behaviour of people, allows for layering of contexts. The subject caters for studies that tie together epistemology, ontology and psychoanalysis.

Main references for the study:

- Radical Museology – Claire Bishop (2014)
- The Postmodern Condition: A Report on Knowledge, Francois Lyotard (1986)
- Cities are Good for You: The Genius of the Metropolis - Leo Hollis (2013)
- Jacques Lacan - Sean Homer (2005)
- The Parallax View - Slavoj Zizek (2009)
- The Iconic Building - Charles Jencks (2005)

Revised November 2013  
Updated August 2015



- "Give Me A Gun And I Will Make All Buildings Move": An Art's View Of Architecture – Bruno Latour & Albena Yaneva *in* Explorations In Architecture – Teaching, Design, Research, 2008, Swiss Federal Office of Culture
- Architectural Parallax – Spandrels and Other Phenomena of Class Struggle – Slavoj Zizek
- Jean Baudrillard. Simulacra and Simulcra. Selected Writings, Mark Poster (Stanford; Stanford University Press)

**3. Provide an outline of your study design and methods.**

Throughout the study a focus on authored secondary sources will take place as a means to develop further methodologies (see below) and to inform the aesthetics of the final installation. Key references of Bishop and Zizek will be accompanied by additional theory from writers such as Nicolas Bourriaud (arts curator and architect), Charles Jencks (architecture writer), philosophy works such as Foucault's *Order of Things*, Lefebvre's *Production of Space*, and Lyotard's *Postmodern Condition*, where the supposed 'ending of narratives' has a direct effect and link to addressing a key figure in psychoanalytical study, Lacan. By interrogating the work of Lacan will enable key concepts of the 'material object', 'ego' and 'symbolic identification' to be realised and implemented throughout.

As a specific methodology throughout the project, and indeed to act as a knowledge base for the final critical commentary, key literature reviews will be undertaken in order to branch the subject of the parallax gap between architecture and humans. By reducing the context down into layers of psychoanalytical, epistemological and ontological will not only aid in presenting and informing upon temporary installations but also contribute to the project's final presentation and layout.

In order for the research to become live and have contemporaneity, interviews/questionnaires with key actants of museology such as Prof. Mike Tooby (Former Director for Museum of Wales and has sat on boards in the generation of new institutions), Claire Doherty (Director of Situations Bristol and leading voice on New Institutionalism) and Jonathan Moseley (Architect and contemporary artist) would be conducted alongside paralleling case studies of groups and their identities within cities where a contemporary arts institution has been constructed within the last fifteen years; Wakefield and Walsall are the proposed areas of research.

As a means of discussing identity and effect on real communities (arts groups, pensioners, cab drivers etc) interviews or public-forum events will be chaired in order to gauge live reactions and data from case studies, but also to inform the final installations. In addition, to drive the notion of psychoanalysis and ontology, discussions with Dr Kiff Bamford (who could be involved for critical discussions) regarding his expertise on Lacan and art, will take place leading to further critical dimensions for the installations and overall thesis.

Additionally, the creation of a separate web platform where architectural imposed identity and cultural competency will be developed as a means of exploring identity further, and the discussion of appropriate literature to engage and begin dialogues of aesthetics, semantics produced by architecture and the concepts of space. The notion of dimensions of reality and the liminality of architecture will bring the web space together, where participatory behaviour will encourage the explorations of cultural identity across the dimensions of space, place, time and the materialist object. To explore in further detail, and test dimensions of space etc., accompanying literature such as Heidegger's *Building Dwelling Thinking*, or Baudrillard's *Simulacra and Simulations* and reactions to heavily imbued landscapes such as *San Gimignano* will aid the critical discourse. Again, this will also act as drivers for installation project works throughout the research.

Reconceptualising the data in an ongoing manner into installations to be exhibited would fulfil the doctoral acquisition of knowledge, but also develop a deeper interpretation of real community identity and expression in a realized reimagining of the architectural subconscious of cities. Re-appropriating identity of scale, with reference to cities and architectural signifiers, allows for participatory engagement, where discourse is furthered and tested.

**4. If appropriate, please provide a detailed description of the study sample, covering selection, sample profile, recruitment and inclusion and exclusion criteria.**

- 5. Are payments or rewards/incentives going to be made to the participants? Yes  No**   
If so, please give details.

6. Please indicate how you intend to address each of the following ethical considerations in your study. If you consider that they do not relate to your study please say so.

Guidance to completing this section of the form is provided at the end of the document.

a. **Consent** - As interviews will take place on a singular level and with groups of people, contact will be made beforehand and questions developed. I intend to make all involved aware of the research and no sensitive personal information will be used, only opinion based data. All participants will be over 16 years of age and does not involve educational establishment authorization. If participants are from a council-led institution, all efforts to seek relevant permissions from the authority will be made before data collection is made.

b. **Deception** - I believe the research thesis and tone of the project does not involve deceptive or covert research. It is understood the problematic nature of such research and is not a factor considered.

c. **Debriefing** - The participants will be informed in advance about the purpose of interviews,

*The thesis I am researching examines identities of cities through the notion of the parallax, where the apparent displacement of an object (in this case, the contemporary arts structure) is caused by a change in observational position (architectural semantics that inform upon city and community identity).*

*Through the application of philosophy from Slavoj Žižek, Bruno Latour and Jean-François Lyotard, and case studies involving The New Art Gallery Walsall and The Hepworth Wakefield, the notion of the city becoming 'branded' by a new institution as an iconic architectural intervention will be interrogated in an aim to understand the future of our cities and the cultural signifier of the art institution, and how these represent and respond to their immediate contexts through behavioural demands on their communities.*

*As a parallel to the research, data collated throughout will be re-interpreted on a contemporary arts and architectural platform through mediums of film and photography that will contribute towards a final exhibition in 2019 based on Parallaxical Identities*

and a summary of the outcomes will be discussed with them at the end of the session. At this point is time all disclosure and consent forms include the following,

*Post-submission of response*

*Data collection will begin as soon as questionnaires are submitted to draw analysis and inform upon installations. Follow-up questions may arise following this, however all participants will be contacted prior and reserve the right to remain anonymous and/or offer further involvement with the research.*

*Final Thesis Submission*

*The final thesis expected date is 8th January 2019 (pending reviews or unexpected circumstances). As the thesis is tailored between theory and practical, the practical form, the final exhibition will be exhibited Autumn/Winter 2018.*

Once forms are completed and data collections has been made, participants will be invited for further participation or will be thanked for their involvement with a copy of their disclosure agreement.

d. **Withdrawal from the investigation** - participants are free to leave the study whenever and also to retract answers. Each consent form includes the following,

- *I understand I can withdraw from the study at any time without giving reason and that I will not be questioned on why I have withdrawn.*
- *I understand I have the right to withdraw any data collected regardless of whether I complete the study or not but must do so within a period of 4 weeks.*

e. **Confidentiality** - The collection, storage, disclosure and use of research data will comply with the Data Protection Act 1998. Research undertaken with users and participants will also be premised upon a clear agreement regarding the use of confidential information. All group participants will remain anonymous, while all individual participants will give disclosure and have the right to refuse answers that may affect their position. Participants will be fairly treated and any data collated will be paraphrased or misused in any way. No participant will be made to contribute data if it goes

against their beliefs or wishes. It is my understanding and wish that if opinions of experts are desired to withheld as they may affect their positions, full confidentiality and anonymity will be accounted for. If participants withdraw, all data will be returned or destroyed in accordance with their wishes.

**f. Protection of participants** - The protection of participants from physical, emotional and physical harm is not a factor which affects the proposed research. However, reputational protection is an area I am keen on preserving. The experts involved may be in positions of authority where opinions may cause rupture within their fields. As in confidentiality, measures to safeguard contributions will be accounted for. Additionally, participants will be fairly treated and any data collated will be paraphrased or misused in any way. No participant will be made to contribute data if it goes against their beliefs or wishes.

**g. Observation research** - Observational research is not a factor relevant to this study which will affect institutions and/or participants.

**h. Giving advice** - Throughout the research no position of authority to disseminate advice will be sought and opinions confined to the thesis.

**i. Research undertaken in public places** - No religious or ecological impacts will be present throughout the study, however institutional protection may be sought, however, it is predicted photography/videos will be exteriors only. If in the case of people being photographed or videoed in public spaces, consent will be sought via signed forms.

**j. Data protection** - See confidentiality section.

**k. Animal Rights** - Not relevant to study.

**Environmental protection** - Not relevant to study.

**Are there other ethical implications that are additional to this list?** Yes  No

It is expected that no emotional, physical or psychological implications from the research. Reputational impacts are a concern, however these can be protected by anonymity and confidentiality of data collected. Participants also have the option to withdraw responses if necessary where data can be returned or destroyed.

**7. Have / do you intend to request ethical approval from any other body/organisation?** Yes  No   
If 'Yes' – please give details

**8. Do you intend to publish your research?** Yes  No   
If 'Yes', what are your publication plans?

I intend to publish via traditional methods through the university and through architectural journals. This is dependant on interest in the work and availability, however I may seek to self-publish the research as part of my own academic and research career progression.

**9. Have you secured access and permissions to use any resources that you may require?**  
(e.g. psychometric scales, equipment, software, laboratory space). Yes  No   
If Yes, please provide details.

**10. Have the activities associated with this research project been risk-assessed?** Yes  No   
Risk assessment is only relevant to final exhibition which will be conducted in line with all health and safety regulations of the University and exhibition space.

**Which of the following have you appended to this application?**

- |   |   |
|---|---|
| <input type="checkbox"/> Focus group questions                                  | <input type="checkbox"/> Psychometric scales                                |
| <input checked="" type="checkbox"/> Self-completion questionnaire               | <input type="checkbox"/> Interview questions                                |
| <input type="checkbox"/> Other debriefing material                              | <input checked="" type="checkbox"/> Covering letter for participants        |
| <input checked="" type="checkbox"/> Information sheet about your research study | <input checked="" type="checkbox"/> Informed consent forms for participants |
| <input type="checkbox"/> Location consent form                                  | <input type="checkbox"/> Other (please describe)                            |

**PLEASE SUBMIT THIS APPLICATION WITH ALL APPROPRIATE DOCUMENTATION**

*Fig. A.2 Consent Approval*



*Approval Letter*

Date: 20<sup>th</sup> February 2017

Name: Louis D'Arcy-Reed

Dear Louis

**Topic: Parallaxical Identities**

Thank you for submitting your revised application to the College of Engineering and Technology Research Ethics Committee.

I am pleased to inform you that your studies have been approved by the Ethics Committee.

If any change to the study described in the application or to the supporting documentation is necessary you are required to make a resubmission to the College of Engineering and Technology Research Ethics Committee.

We will also require an annual review of the progress of the study and notification of completion of the study for our records.

All the best.

Content removed for  
copyright reasons

Yours sincerely,

(Chair, Professor Phil Lane)

## *Appendix B Questionnaires*

### *B.1 Original Questionnaire (to Carson Chan)*

Parallaxical Identities

Architectural Semantics of Contemporary Arts Institutions and the Curation of Cultural Identity

18th December 2016

Overview

The thesis I am researching examines identities of cities through the application of philosophy from Slavoj Žižek, Bruno Latour and Jean-François Lyotard, and case studies involving The New Art Gallery Walsall and The Hepworth Wakefield, the notion of the city becoming ‘branded’ by a new institution as an iconic architectural intervention will be interrogated in an aim to understand the future of our cities and the cultural signifier of the art institution, and how these represent and respond to their immediate contexts through behavioural demands on their communities.

As a parallel to the research, data collated throughout will be re-interpreted on a contemporary arts and architectural platform through mediums of film and photography that will contribute towards a final exhibition in 2019 based on Parallaxical Identities.

The following questionnaire draws on participants’ experience and knowledge in the field, where personal opinions are also welcome. To further direct the thesis, expert knowledge is invited in order to substantiate the key links between architecture, contemporary art and community identity. All questionnaires are to be distributed to industry professionals, community groups and cultural commentators.

Milestones

Post-submission of response

Data collection will begin as soon as questionnaires are submitted to draw analysis and inform upon installations. Follow-up questions may arise following this, however all participants will

be contacted prior and reserve the right to remain anonymous and/or offer further involvement with the research.

#### Final Thesis Submission

The final thesis expected date is 8th January 2019 (pending reviews or unexpected circumstances). As the thesis is tailored between theory and practical, the practical form, the final exhibition will be exhibited Autumn/Winter 2018.

#### Research Objectives

- To investigate and understand the parallax through disciplines including architectural semantics and spatial identities, psychoanalytical studies and contemporary arts.
- To explore and evaluate the impact that contemporary arts signifiers have had on urban fabric and through case studies
- To engage with community groups and practitioners to define cultural identity and the impact contemporary arts and architecture can cause.
- To develop a framework, or toolkit, to examine how architecture of contemporary arts centres become realised as successful cultural interventions on an urban fabric.
- To create a web space where the toolkit can be interrogated on an open platform for people to share experiences of cultural identity and architecture.
- To respond to philosophical explorations of space through built installations and exhibitions. These will explore spaces of the city, identity and architecture.

#### Disclosure

All information obtained in this study will be kept strictly confidential and anonymous unless permission is given by the interviewee to the interviewer for use within the final written thesis and/or to inform and define future installations to be used and documented in aforementioned thesis.

The results of this study will be presented collectively and no individual participants will be identified without their permissions. All results will be solely confined to this thesis.

Further details can be found on attached consent form.

#### Question 1

The philosopher and cultural critic Slavoj Žižek has noted that postmodern architecture has become “ambiguously meaningful”<sup>1</sup> where the link between function and form has been severed, resulting in forms or wrappers completely at odds with their internal functions and

programme. If this is true, how can a community identify themselves to a contemporary arts centre that is ambiguously meaningful and foster a sense of cultural competence?

#### Question 2

Ever since Frank Gehry and the Basque government revitalized Bilbao into a cultural destination for Northern Spain, does the ‘branding’ of place, or institution (in Bilbao’s case, the Guggenheim), a short-sighted or a ‘quick-fix’ solution for the lifespan of a city or does it support a rejection of existing identities?

#### Question 3

Polly Toynbee of the Guardian once described Walsall as the “armpits of England”. In the wake of New Art Gallery Walsall’s construction, she went on to describe Walsall as “the renaissance arts capital of the Black Country”<sup>2</sup> How far would you agree that architectural regeneration projects contribute to new place making and does council-backed architectural regeneration impose new and troublesome identities for place, space and community?

#### Question 4

With the New Art Gallery Walsall, Peter Jenkinson, director at the time, proclaimed “We aimed to create a national and international model of accessibility in the arts, especially encouraging those people who would not normally even dream of going to galleries”<sup>3</sup> Do you believe overt expression through architecture for contemporary arts centres is a better vehicle to engage communities in embracing a richer cultural identity? As a result, can showpiece architecture blur potential engagement within an existing urban fabric?

#### Question 5

Rotterdam has morphed substantially through architectural intervention, mostly as a result of post-war regeneration efforts. As regeneration continues and the movement from country to city is skewed by economic issues, what does the future hold with the EU referendum result and restrictions on funding from the council (as witnessed with New Art Gallery Walsall) mean for sustainable community identity?

#### Question 6

As centrally located cultural hubs in cities deal with issues of multiculturalism and funding, the notion of smaller new institutionalist community-based initiatives have begun to flourish,

reusing existing building stock and fostering networks of artist/community engagement. From your own experience, is engagement and identity for communities more effective if it is unconsciously informed through a network of smaller cultural institutions such as new institutionalism or portrayed as a semantic ‘hub’ or ‘signifier’ within the existing grain?

## ***B.2 Revised Questionnaire (to Other respondents)***

### Question 1

A hypothesis of the research posits that a centralised cultural facility (the contemporary art museum) would solve a cultural ‘lack’ or ‘competency’, within the surrounding community; from your experience with the city of Wakefield, how far would you agree, or do communities need culture ‘introduced’?

### Question 2

The Guggenheim Bilbao was an incredibly successful regeneration for Bilbao and the Basque government. Could this ever be replicated, and what would the key ingredients needed for any urban infrastructure? Will Wakefield ever reach such heights?

### Question 3

Our cities are ever-expanding and continually redefining; do regeneration projects seek to impose new identities of place or do they support an approach of organic growth for a city? Has perception’s of Wakefield changed?

### Question 4

Do regeneration schemes ‘need’ to be spearheaded by a ‘big’ architectural intervention? Is this a gimmick to hang success on? Will Wakefield’s future depend on the Hepworth? Is Wakefield now ‘on the map’?

### Question 5

As regeneration continues and the movement from country to city is skewed by economic issues and politics (EU referendum), how can we seek to create cities that are inclusive and metropolitan, but also foster an organic identity of place?



## Question 6

Would communities benefit from a smaller and ingrained network of cultural facilities versus a centralised hub? Could communities not be allowed to ‘take control’ of existing stock to promote cultural growth?

### ***B.3 Respondent Transcripts***

#### *B.3.1 Carson Chan (Original Questionnaire)*

Q1 - CC: I think the meaning an architect imbues buildings with, and the “meaning” that building has for its various visitors are separate things. In other words, all buildings are ambiguously meaningful. In fact, this is what makes architecture so powerful – it requires a constant calibration of its meanings as they are shared amongst individual, groups, and societies. The ambiguity that Žižek points to operates on the symbolic and conceptual level, whereas the day-to-day use of an art center by a community would more likely refer to architecture’s more functional demands.

Q2 - CC: Identities of places, like those of people, are constantly in flux. In any case, there was no way for Bilbao to hold onto its former identity as an industrial center. Like many post industrial cities (New York/Soho, London, Berlin), Bilbao Guggenheim is just another example of trading industry for culture in the form of museums, artist districts, rezoning and architectural repurposing. In fact, it is the leveraging of the former identity that allows these places to make the transformation. The “industrial look” or “loft look” is now routinely designed for high end consumers. (See Aaron Shkuda’s *The Lofts of Soho*, 2016)

See also: Richard Florida’s *The Rise of the Creative Class* (2002), and Charles Landry’s *The Creative City* (2000).

Q3 - CC: I do think that architectural regeneration projects contribute to place making. But of course, doesn’t all architectural intervention contribute in defining the built environment? Every park bench, chain-linked fence, housing estate or concert hall contributes to the civic identity of a place. Architecture and civic identity is also about what the city decides not to build. Every shopping mall that is not built, every building that is not renovated, and every freeway not laid down is also an indication of the city’s transformation. To answer your second question (and you may need to clarify a bit), I don’t think how a project is funded, at heart,

changes how a community might use that space. Is the implication in your question that a council-backed project will be lesser quality than a privately funded one? This is not always the case. We should also take into consideration the difference in access between public and private buildings. Private museum often have expensive entry fees, and not only is the access subsidized for public museums, but they also tend to have a mandate that requires they cater to all types of visitors, from children to the elderly.

Q4 - CC: Showpiece architecture, as you call it, can help to people “engage” in their communities in at least 2 different ways. One, as an identifiable monument, it allows people to identify with a part of the public realm that many others identify with too, forming a collective identity. Italians have a word for “the sense of identifying with the town clocktower” or a devotion to one’s hometown: *campanilismo*. It is the sense of attachment to a shared, public building – the tallest, most visible thing. The sense of civic belonging is very different if everyone is looking at the Eiffel Tower, or a coalmine, or an art museum.

On another level, art museums, particularly ones that privilege local artists, can create a sense of community by the mere act of display. Exhibitions are one of the few public arenas where people can both individually and collectively inscribe meaning to cultural objects. Anyone can look upon an artwork or artifact and offer an opinion. Unlike cinemas where everyone is alone in the dark, or literature, which also requires a solitary condition, museums offer a place where people can encounter objects together in the same space. In this sense, a museum is not just any other public building, but one that performs a very particular role in the city. It merits a difference in its design.

That said, people that have not had exposure to art or have not been brought to museums are not likely to enter them on their own. I think the museum understood as a building is an outdated model. Perhaps cultural artifacts can encounter the public on their own terms. For the Biennial of the Americas in 2013, I curated a series of billboards throughout Denver. Artists were asked to create an image for a particular location, and their work was visible on that billboard for the duration of the exhibition.

Q5 - CC: The short answer is “we will see.” Restricted funding does not necessarily result in compromised quality of programming. It will probably mean that institutions will be less

likely/able to invite international names. That being said, a program restricted to local voices means that the museum audience will not be as exposed to artistic expression from other places.

Q6 - CC: Networks and hubs are effective in different ways, so it is hard to qualify them as better or worse. A case in point would be the art scene in Denver, Colorado, where I curated the Biennial of the Americas in 2013. What I saw was a strong hub in the Museum of Contemporary Art, as well as a very active networks centered around galleries (Gildar Gallery), off spaces (there is a vegan restaurant in downtown Denver that hosts film nights, and rent out artist studios above. There are also informal galleries in artist homes.) Denver itself is not generally seen as an “art center” the way New York or London is, but within the city, a dynamic “center-periphery” system naturally appears. What is still missing there is a more reliable writership about art. There Denver Post has but one culture writer, who covers everything. The more a feedback system can be maintained, the most vibrant an art scene, no matter where it is.

### *B.3.2 Peter Spawforth (Amended Questionnaire)*

Q1 - PS: I suppose it would depend on the surrounding area/community. I agree that culture has to be introduced, but that too depends on the ability to listen and the willingness to participate.

Q2 - PS: If funding was available to expand facilities and develop the cultural opportunities further then it might.

Q3 - PS: I think both. Certainly the Hepworth has created an identity on a part of the city and the culture/arts scene is developing and growing.

Q4 - PS: I suppose it depends on the regeneration project. Certainly a new build, designed, creates a lot of publicity and attention.

Q5 - PS: Difficult when in many cities, the poor are getting poorer and are poorly housed and the better off choose to live separately. We need to find ways to resolve this problem, so that everyone can feel part of a regeneration initiative.

Q6 - PS: They frequently do in my experience, but funding is becoming increasingly difficult and possibly a little easier for a significant building/project.

### *B.3.3 Christopher Gordon (Amended Questionnaire)*

Q1 - GC: Perform a useful function in introducing art. Ignorance and communities need to be introduced. School system lacking a cultural education provided institution has a good budget for functioning.

Q2 - GC: Successful for Bilbao. Bilbao on the map and attract visitors and develop as a cultural destination. Design drives its success, but the success is dependent on supporting infrastructure. Not enough if not part of a wider strategy.

Q3 - GC: Tend to more impose. Similar aspects, artists, concepts, menus, restaurants, space. Use a standard international idea standardisation. Nighttime economy transform areas into success. Management systems for certain areas, civilized in the week, riotous in the weekend. Big dynamic for capitalism.

Q4 - GC: My experience curious about new architecture about experiencing. Don't think there is a barrier. Vinoly theatre in Leicester – something that could be part of an airport terminal. Public library – Peter – W Brom – what is it? Is it functional? Curiosity effect successful in the short term.

Q5 - GC: Not necessarily worried about immigration, economy issue. Economic downturn. In a way the answer is simple you do need economic strategies (...) needs a certain level of cultural investment for access to international art, cultures etc.

Q6 - GC: Embedded, Cultural investment.

### *B.3.4 Elizabeth Motley (Amended Questionnaire)*

Q1 - EM: If no cultural facility already exists then I see no reason against introducing one. But would follow this up by ensuring local communities have some relevance to the facility and the facility has relevance to them. The Hepworth had resonance due to Barbara Hepworth attending school in Wakefield.

Q2 - EM: Part of the success of the Guggenheim is the innovative architecture, and its location. It's not just what the building offers, but what it looks like, and how well integrated

it is with the town or city within which it exists. It could be replicated with the right architect and budget. Again the integration and location is paramount.

Q3 - EM: Cities will keep evolving, and culture itself will evolve too. Milton Keynes, which was created as a new city (but has since evolved like other cities) had culture imposed on it, due to the lack of it. It is ok to impose new identities, providing they are positive and unique, and even they can be reimagined. They must act as a catalyst, and the place itself needs to react to the new.

Q4 - EM: I believe that the right architectural solution is essential. Architectural competitions can be a very creative method of getting the right approach. It's not just the building but the setting and place too – the urbanism needs also to be right. In the terms of the Hepworth – it is not well connected to wider communities, pedestrian networks, and public transport – once Rutland Mills is finished it will be better, but the multi laned highway adjoining needs to be addressed – the journey to a cultural destination is extremely important and will be memorable – if it is illegible and unpleasant, then this will unfortunately cloud the overall visit.

Q5 - EM: I believe that the North of the UK is particularly disadvantaged by politics and economic issues. Something radical needs to be done. Hull city of culture has done well, and helped revisit the identity of Hull. However, connections between cities in the North are very bad – for 5 years the government should only invest in the north – on public transport, public buildings etc.

Q6 - EM: Communities will take control where they wish to - but need support – financially, professionally and advisory. One large hub is a very expensive item – would crowd funding etc work?-

#### *B.3.5 Graham Roberts (Amended Questionnaire)*

Q1 - GR: I think scale would be a factor: scale of the community and scale of the facility. But if the scale of the facility were appropriate then yes I think the introduction of a cultural component (museum, concert hall etc....) would bring benefit.

Q2 - GR: Yes it can be replicated. The key ingredient is groundbreaking architecture. The mundane will not achieve the same result.

Q3 - GR: It would depend on the intention of the developer. Generally the intention of development is profit in the medium term. However, the regeneration that stems from the creative impulse can create a new identity and also follow organic routes.

Q4 - GR: No, a density of small scale interventions can achieve the same end, but big architecture will get there faster.

Q5 - GR: Employ planning regulations that impose a duty of care on the developer i.e. demand infrastructure (community facilities) as well as housing or office units

Q6 - GR: Yes...

### *B.3.6 BEAM (Amended Questionnaire - Chose to answer in long format)*

We wanted o feedback to you about the questionnaire (both versions) and just outline that the language used is very much geared towards an academic mindset and we found this off putting and difficult to connect with which is one of the reasons why it has taken a while to respond. As you know Beam is a charity and we are only a small team so finding time to respond has been tricky.

Rather than answering each of the questions individually we have provided a summary response to your thesis overview which hope is of use to you.

Taking The Hepworth Wakefield as the example the impact on the city and surrounding communities is complex and I don't think the true impact will be seen for many years to come. The new art gallery designed by a high profile architect sited on the edge of the city centre in a fairly deprived area has brought thousands of visitors to Wakefield from across the UK and abroad. Which is great for Wakefield but there has been a disconnect between people visiting The Hepworth and then visiting other parts of the city centre. This is something that the gallery and the Council are very much aware of and starting to tackle.

The contemporary design of the gallery has split local opinion and the amount of money to build and run has also split public opinion but then what major new cultural venue doesn't have that issue.

The gallery team is working hard to engage the local community with outreach and learning programmes to provide cultural participation opportunities. They also have a children's play area open to the public and have even programmed 'meet santa' events at Christmas. They have also just run a competition to redesign their green space which again will be open and free for the public to use.

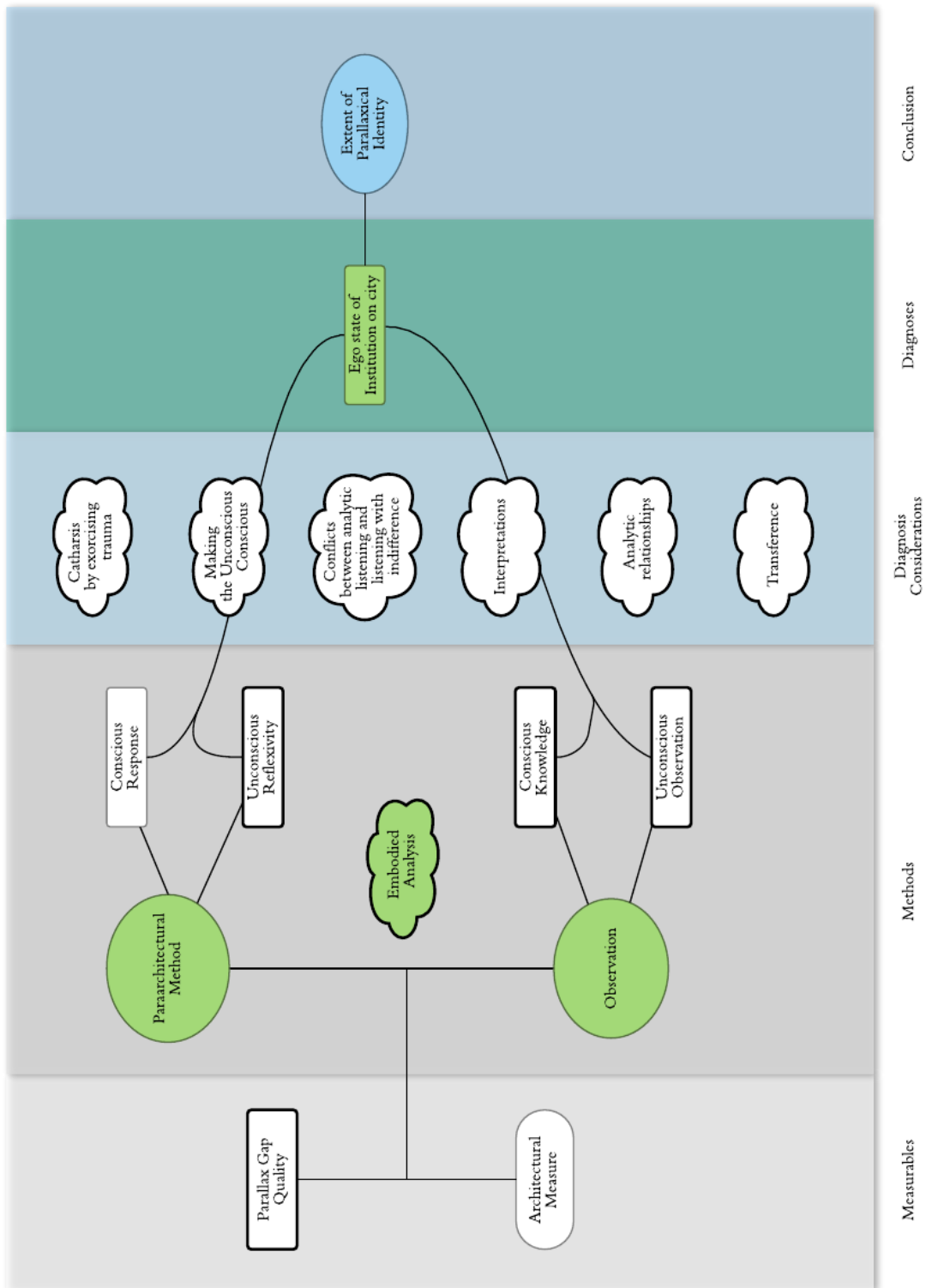
The gallery recently won Museum of the Year Award which was a great achievement for them and great profile raising for Wakefield as the 2nd venue to achieve this with Yorkshire Sculpture Park winning it in 2014. Since opening they have taken over and refurbished additional space adjacent to the gallery and the anticipated knock on regenerative effect for the waterfront area is now starting to come to fruition (Council very much supporting and pushing this element) with plans for redeveloping Rutland Mills into a creative hub for the city developing. <http://www.wakefield.gov.uk/Pages/News/PR6181a.aspx>

The Hepworth Wakefield is also a founding member of the Wakefield Cultural Consortium responsible for delivering the Wakefield Cultural Destinations programme funded by Arts Council England. <http://www.experiencewakefield.co.uk/cultural-destinations.aspx>

The Hepworth is now a key part of Wakefield's rich cultural offer and part of our arts and cultural community.

## Appendix C

Fig. C.1 Methodology flowchart to investigate parallaxical identity





## Appendix D Proposed Exhibition and Layout

### D.1 Exhibition Floor Plan and List of Works to be exhibited

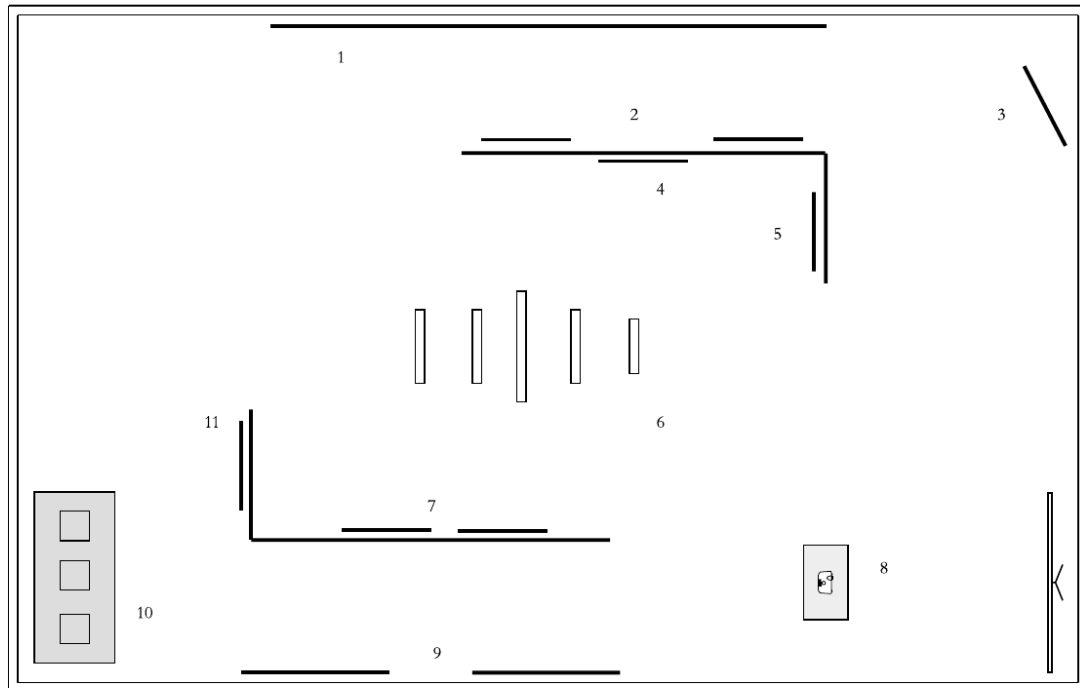


Fig D.1 Proposed Exhibition Layout. © Louis D'Arcy-Reed

1. Photo essay wall
2. *Unconscious of the institution* prose
3. Alternative Visions collage wall
4. Advertisement 1
5. Advertisement 2
6. *Lamella* Installation
7. *Parallaxial Identities*
8. Parallax Video
9. Documentation of *Present at Hand* and *Runway (the ideal city)*
10. Interactive parallax exercise
11. Gallery text

# 1 - Photo Essays



Fig D.2 Proposed Photo Essay Layout © Louis D'Arcy-Reed

The exhibition will include a wall dedicated to the photo essays completed during the research case studies. Their composition and inclusion of free-associative text and aphorisms superimposed over black and white photos reveal the unconscious elements within place, space, and architecture. It is hoped the observer shares in gaining new perspectives and responses to urban fabrics and the role of the institution within it.

# 2 - Unconscious of the institution prose

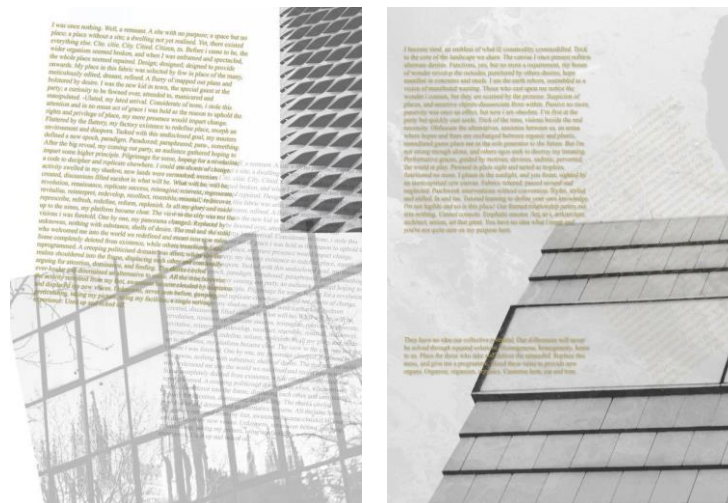


Fig D.3 Unconscious of the Institution works © Louis D'Arcy-Reed

Completed during the final analysis stage of the research, the written prose muses upon the embodied-nature of the architecture itself, and the unconscious elements engrained during its position from nothing into existence. The text reveals the burden of place and pressure to be

relevant for the building; aside from its role as institution. The text is imposed over enlarged architectural elements, furthering the idea of a fragmented consciousness within a body.

### 3 - Alternative Visions collage wall



*Fig D.4 Collage Wall © Louis D'Arcy-Reed*

Utilising the alternative visions of place developed during the research, the images are collaged again to present a canvas for observers to add their own questions or musings. Observers are invited to add their own feelings through post-it notes, creating a brief dialogue between participants upon culture as an architectural vision of place. The location within the exhibition is designed to elicit initial feelings that may change as they view the remaining artefacts and are invited to interact with exhibit 10.

## 4 & 5 – Advertisements

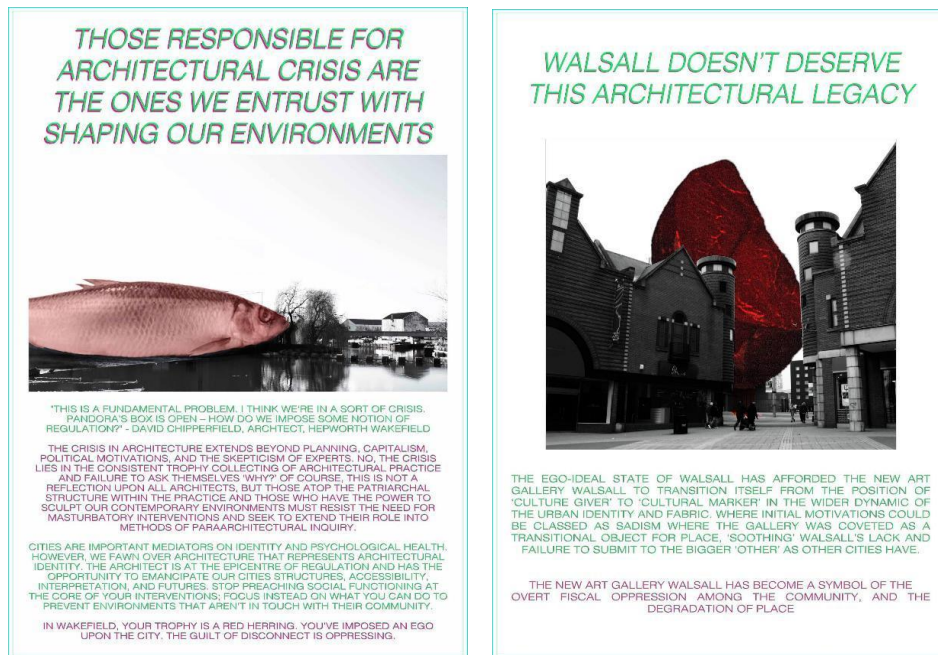
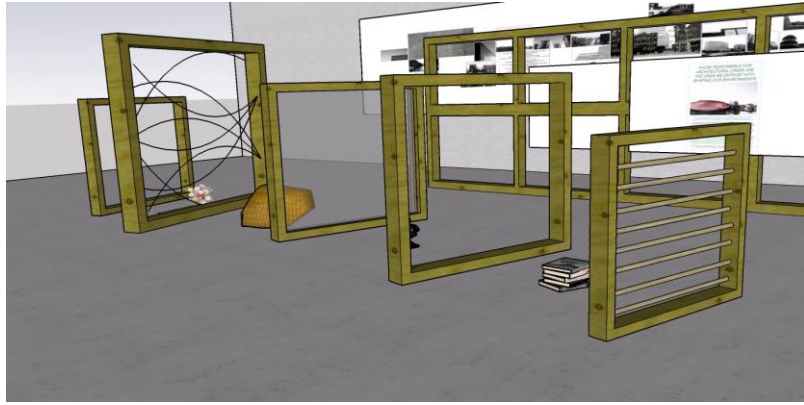


Fig D.5 Advertisements © Louis D'Arcy-Reed

In practicing para-architectural methods over the course of the research, the advertisements were developed in a state of catharsis and unconscious interpretation developed initially by Bernard Tschumi in *The Manhattan Transcripts*. Eliciting potential 'real space' inside one's own consciousness, the adverts also reveal the 'truth' and 'trauma' enacted by the cultural institution.

## 6 - Lamella installation





*Fig D.6 Proposed Lamella Arrangement and Construction © Louis D'Arcy-Reed*

The latest work develops upon the overall thesis and considers how parallaxical identities necessitate a remediation across the cognitive space between environment, architecture and community. The installation sits as a monument with ‘no meaning’ and muses upon antagonisms within contemporary architecture. Lacan’s lamella is an entity of pure surface, without the density of a substance, an infinitely plastic object that can incessantly change its form, and even transpose itself from one medium to another (Žižek, 2007). The screened ‘gaps’ connote a performative action or space in front of its audience; however the opportunity to remediate the gap and utilise the hidden facets of culture, but are instead faced with a veiled artefact to be aesthetically viewed upon and denounced for no plausible use. Its statement of being an engaging and interactive object, reference Lacan’s ‘founding statement’ where meanings and status become conferred upon the artefact; an allegory to architectural language. The development of such a relationship between object and observer (or in this case, the city itself as owner) infers the symbolic engagement here is the elusive ‘absolute Other’ who is mysterious and incomprehensible. A full exhibition fly-through can be found on Appendix D’s attached CD.



## 7 - Parallaxial Identities



*Fig D.7 Parallaxial Identities Diptych © Louis D'Arcy-Reed*

The diptych of images combine the thesis' desire to question and interpret the substructures within architecture, illuminating dimensions beneath the surface. Although the images are aesthetic, the layering present considers the ego-ideal of place, and the translation between cognitive function as a way to alleviate anxieties.

## 8 - Parallax Video



*Fig D.8 Screenscaps for Parallax video installation © Louis D'Arcy-Reed*

Combining the case studios into a short video installation again plays with dimensions and cognition of institution and place. Filtered through various gazes, the question of space and architecture forms an unexpected dialogue between the building and the street-level activity. The full video can be found on the attached CD.

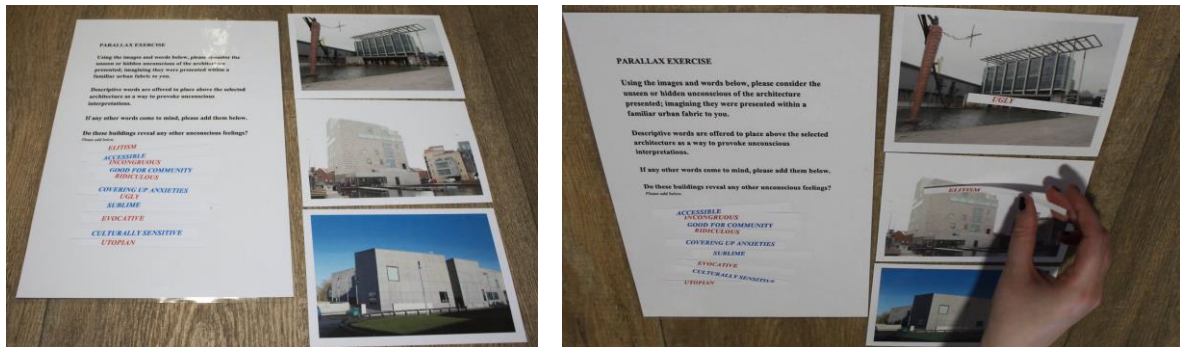
## 9 - Documentation of *Present at Hand* and *Runway (the ideal city)*



*Fig D.9 Present at Hand and Runway documentation © Louis D'Arcy-Reed*

The exhibition presents documentation of the installations created over the course of the thesis. The images presented show the former installations in-situ and provides a brief overview of the artworks and their contexts.

## 10 - Interactive parallax exercise



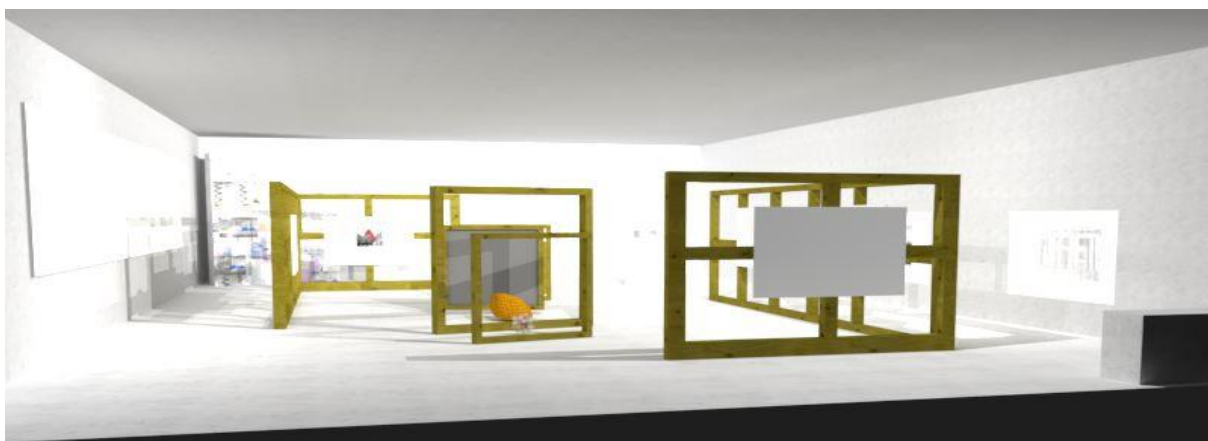
*Fig D.10 Proposed interactive exercise, screenshots of demo © Louis D'Arcy-Reed*

In-situ interactive exhibit mirrors exhibit 3, but favouring a new reading of architecture. Allowing audiences to mediate and react to architectural semantics and the unseen unconscious drivers in our urban fabric, interpretations are translated and represented through a manipulation of responses, exposing the unconscious structures within architecture, aligning with the objectives initial goal to share experiences of cultural identity and architecture, exploring thesis' scope and, therefore, our experience architectural semantics, akin to parallaxial identities. Audiences are invited to match the neuroses uncovered during diagnosis with perceptions of institution.

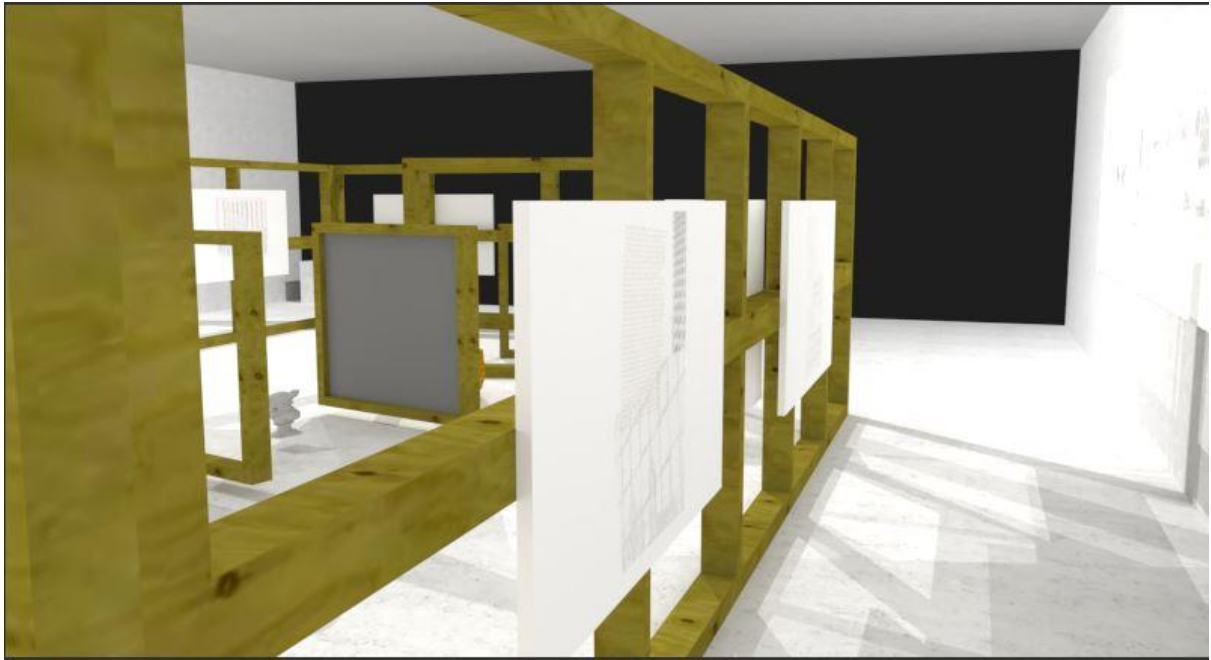
## 11 - Gallery text

Introductory text to the exhibition.

### *D.2 Proposed Exhibition Visuals*







*Fig D.11-15 Proposed Exhibition Renders and Visuals © Louis D'Arcy-Reed*



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