

'Where were we now?' Ficto-heritage: a new approach to in-situ displays of historical photography

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Abstract

In-situ photographic displays are a recent form of heritage production that superimposes historic images onto the site of their origination. These photographic displays have been made possible by the accumulation of old images of place available to be displayed against and contrasted with present views. This form of heritage practice is driven by new museological approaches that aim to reach audiences outside the museum. In addition, it is a practice used by commercial organisations to commodify, brand and market locations.

Such displays are increasingly common. They appear to be an innocent record of the past. They seem unauthored and definitive. However, it is argued that these displays require a more thorough interrogation. Therefore, this investigation takes Chantal Mouffe's discussion of consensus and dissensus, to investigate how debate might be encouraged or discouraged in the minds of audiences viewing the displays; and the writing of Henri Lefebvre, to explore ways in which in-situ photographic displays produce and maintain spatial and social relations. A number of case studies are explored using these theories to seek to establish what current in-situ photographic heritage practices 'do'; how they are consumed; the way they make people feel about the present; and how they shape attitudes to the future. Based on the literature review and the case study analysis, this thesis argues that such displays are neither neutral nor innocent. Instead, they sustain or reinforce dominant narratives about the present while repressing other possible interpretations.

As a practice-based study, the investigation goes on to explore how in-situ photographic displays may, alternatively, become a creative tool for contesting and re-imagining the present and the future. A methodological approach is developed. Elements are taken from Michel Foucault's analysis of power relations, which determine absence and presence in the archive; Michel de Certeau's discussion of the narrative construction of the historical record; the varied approaches taken by microhistorians to document the everyday; and the work of artists who have explored the quotidian, who are concerned with absence in the archive and who employ fictional approaches to the production of the past in the present. This critical review leads to the formulation of an axiomatic framework for new experimental heritage practice that seeks to prompt an inquiring response among audiences by unsettling the self-affirming qualities of current heritage practice.

Drawing on de Certeau's historiographic arguments the study responds to the axiomatic framework by developing a practical experimental approach called *ficto-heritage*. The term describes a creative heritage practice which incorporates an interest in the vernacular; draws attention to absence in the archive; and adopts fictional approaches in order to prompt critical reflection among audiences.

The framework and the ficto-heritage approach are evaluated by developing an in-situ photographic proposal using the test case of the Kugelhaus, a spherical building

called *ficto-heritage*. The term describes a creative heritage practice which incorporates an interest in the vernacular; draws attention to absence in the archive; and adopts fictional approaches in order to prompt critical reflection among audiences.

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Chapter One: Introduction

1.1 Personal motivation

This study arises from reflection on my work, over several years, as a designer, curator and fabricator of photographic exhibitions. If asked to identify the specificity of this work, it would be the design and construction of photographic exhibitions staged outside in public spaces, for example, *Stories seen through a Glass Plate*, 2014, Brighton Photo Biennale (Lardinoise, 2014) and *Knight of the Camera*, Birmingham (James 2008). These exhibitions showed historic images taken of the same locations as those where they were displayed. This is a curatorial strategy I am calling in-situ photographic display. The term in-situ display describes interventions in urban spaces that in presenting historic images at the point of their origination juxtapose the old with the existing view by superimposing historic images on to the current site.

In-situ photographic displays take either the physical form of printed images mounted on walls, hoardings or specially designed free-standing structures, or a digital form typically viewed on the audience's own hand handheld devices. The in-situ display of historic images is largely an urban practice. It generates "a contemporary product shaped from history" (Tunbridge and Ashworth 1996 p. 20). As such, it can be called a heritage product. This kind of heritage product has appeared relatively recently. The earliest reference to an in-situ photographic display found during this research dates from the early 1980s (Ladd 1997). It was a large format image of Potsdamer Platz, Berlin, taken in 1929, positioned next to an observation deck overlooking the same location (See Appendix 1).

As a practitioner, I had observed the popularity of in-situ displays in terms of visitor-numbers and public feedback which made me think the practice was worthy of attention and analysis. In addition, as a design researcher, my investigation did not reveal any academic research to date on in-situ photographic displays in the field of heritage studies or any design research on this topic.

As an exhibition maker when I started the research, I was well aware that exhibitions and displays of this kind are largely organised and funded by cultural or commercial institutions. These exhibitions focus on and emphasise the difference between the past and the present views and rely on the combination of images in relation to existing views to set up and create narratives of change through time. My experience had taught me that several interconnected drivers lie behind the growth of this way of viewing images and experiencing places and change through time. These include:

- the availability and profusion of images of the past to match to existing views
- new digital technologies of geolocation
- low-cost large format digital photographic reproduction
- commercial incentives to use the past to brand places and cities

- the demands of the marketing of places and property
- museological strategies designed to reach new audiences beyond the gallery walls.

This presented a complex multifaceted situation that further motivated me to better understand the way such exhibitions work, their impact and how they might represent heritage and heritage practices.

I began this research with confidence in the benefits of in-situ exhibitions in terms of education and social cohesion. I saw only the positive aspects of bringing exhibitions of old photographs to public spaces. I understood that this type of urban intervention could reach audiences unaccustomed to visiting museums and result in cultural practices becoming more accessible to a wider range of people. In-situ photographic exhibitions seemed to have the potential to help people navigate ideas about their past and the past of the places where they lived. From this largely uncritical belief in the value of in-situ exhibitions, my position evolved. It developed through theoretical enquiry into the nature of historical knowledge and the politics of space as well as through my own experimental practice. My view on such exhibitions has become more ambivalent and more critical as I have considered the interests behind such exhibitions and their effect on their audiences.

I am wary of the exploitation of heritage narratives for commercial and nationalistic purposes. I am critical of heritage practices being exclusionary and structured to be interpreted in a narrow way. Nevertheless, I have become more convinced that heritage and its narratives might also have value in developing other creative and political possibilities, in other words, alternative political imaginaries. In this research I have explored how photographic and in particular quotidian imagery, offers scope for an experimental heritage practice that looks at the small and everyday experiences of the past. I believe attention to the everyday makes such work accessible to more people and is consistent with the democratic principles that underpin my research. I have realised photography's availability, ubiquity and everydayness offer potential to rethink the role of representation of the past in the present and to question absences in, and arising from, the account of the past. I now see how in-situ displays can be used to explore the role of the past in producing and maintaining present space(s) and to shape people's imagination about possible futures.

As a practice-based study, it was always my intention to conduct archival research on an absent building, one that had been built and demolished. I knew I wanted to apply my insights and explore an experimental approach by representing the building as an in-situ display of historical images. I sought a subject that was not encumbered with historic or architectural significance in a location that was open and freely accessible. I looked at several sites in the UK without identifying a suitable structure. I extended the search to Germany as I had lived and trained there as a joiner and as a result speak German and am familiar with German culture and history. The Kugelhaus in Dresden was found and was

chosen because it matched my selection criteria. Notions of heritage differ slightly between the UK and Germany. This is explained and accounted for in the discussion below.

1.2 Critical position and aims

This study argues that heritage interpretations and heritage values work to support existing beliefs about the present and uphold singular historical trajectories that lead to a single present reality and that they do this at the expense of other versions of the present. It is not simply that heritage supports the status quo in its bias towards existing authority and established institutional power through the selection and omission of the objects it values and displays and the stories it tells, but in addition, the use of narrative structures to shape these stories adds a coherent temporal logic that was never there to historical descriptions. It is argued here that the adherence to known narrative structures helps to sustain established trajectories and that this in turn shapes and curbs political imagining about what exists and what is possible. In other words, through both their content, its selections and omissions, and their form, that is the narrative structure and tropes in heritage products, in-situ photographic heritage practices work to legitimise established consensus and hegemonic systems and values, naturalising the extant state of things and the sense that the route to the present is singular and inevitable. To demonstrate this, I analyse four case studies to show how the design and insertion of images of the past in urban spaces, as heritage, works to normalise the status quo as the common-sense 'way things are', and in doing so operates to support existing description of the world and hegemonic discourses.

It is also argued that such displays not only normalise and substantiate beliefs about the present and ideas of how we got to this present, but in addition naturalise the given historic trajectory which ends with extant spatial and political relations, which has the further consequence of curtailing political imagining of futures. In short, this type of heritage practice does little to encourage debate or to expose incongruities. It does little to challenge existing descriptions or to foster political imagination but instead assumes the present and future as inevitable.

The study aims firstly, to clearly articulate and provide evidence for the argument above. Secondly, it aims to explore other ways in-situ photographic displays may express the past in public spaces, ways that are provisional, plural and open to debate, and ones that allow for the possibility of 'other nows', and other futures at least in the imagination.

1.3 Research question

This study does not aim to repeat the well-versed critique of exclusionary heritage practices that marginalise particular histories, but to examine instead the mechanisms by which heritage practices work to reflect and substantiate existing and dominant ideas about the past and the present. This is a critique that is usually coupled with an analysis of power and authority in heritage discourse (Smith 2006; Hall 1999). However, instead of focusing

exclusively on power and authority behind the production side of heritage this study also pays attention to its reception and consumption. The study explores the way in-situ photographic heritage makes us feel about the present and how it shapes the way we imagine of the future. Against this backdrop it asks: How can in-situ photographic displays become a creative tool for contesting and re-imagining the present and the future?

1.4 Contribution to knowledge

In challenging current approaches to the incorporation of images of the past in and on the city, this thesis generates and evaluates a set of principles that have the potential to unsettle and expand existing heritage methods. In doing so, it proposes a new theoretical framework for the use of photographs of the past in and on the city. As such, this is a practice-based study where, firstly, theoretical discourse has informed an alternative approach to collecting heritage artefacts and to building a quotidian archive as a parallel to an institutional archive; and secondly, the new framework has informed new methods of selection, interpretation and design of a new critical form of heritage named here ficto-heritage. The study demonstrates this new form of heritage practice through a proposal for an in-situ exhibition. In sum, the thesis offers a new theoretical framework and practical methods as contributions to critical heritage practice.

It is anticipated that this research will be of interest to academics and students in the field of heritage studies, collectors of historic images, curators, exhibition designers, heritage practitioners and organisers of exhibitions of historic images of place.

1.5 Definition of the field

This study concerns the use of historical images of place in public space. It combines an interest in everyday or quotidian images, historical archives, narrative theories, literary theories of audience reception, museology, political theory, the politics of public space, art and activism. The terms heritage and heritage practice are used in place of other potential descriptors of the field of practice such as photography, history and art because the study is primarily about the interpretation of the past for present purposes and the reception of the interpretation of historic images.

Heritage is a malleable and slippery term, one that "all but defies definition" (Lowenthal 1996 p. 94). In order to narrow the scope of this study the activities that fall under the term heritage practice are divided into two categories, the management of stuff and the telling of stories. The former covers the technical and managerial: conservation, preservation, organisation of old, but not always old, things. The latter covers the communication of ideas about the past through those things. This study examines the relationship between the two categories and the progression from one to the other. It does this primarily from a standpoint based in the second category, in that it is concerned with the selection and interpretation of heritage objects and the way historical trajectories to the present are narrated through those objects, images and texts.

The *things* that can be ascribed heritage value also evade a unifying definition. Heritage values can be applied to objects, activities and ideas. They can be fixed or mobile, natural or man-made, tangible and intangible. Heritage can be invented such as the 'rediscovery' of the 'ancient' Scottish tartans in the nineteenth century (Hobsbawm and Ranger 1983) or the fabrication of the 'brand strategies' of British Monarchy (Balmer, Greyser and Urde 2006). Both were used to establish a continuity with an historic past. Heritage values are implicated in the 'retro' phenomenon in fashion and music (Reynolds 2010; Tschofen 2007) and the use of stylistic elements in the design of products to evoke the past, such as VW's reinvention of the Beetle (Simms and Trott 2006). Elsewhere, rather than evoking or remembering the past heritage can be seen as part of deliberate moves to obscure and suppress aspects of the past. For example, Dresden's Frauenkirche (Mager 2015) was faithfully reconstructed sixty years after being levelled by allied bombing. For Ascensión Hernández Martínez (2007) it is a "clone" suggesting that it is in some way fake. Adrian Forty and Susanne Küchler (1999) concur, such reconstructions are "counter-iconoclastic" (Forty and Küchler 1999 p. 10), remade to forget by suppressing the memory of the GDR¹ and the second world war.

The difficulties in finding a precise definition for the term heritage and the breadth of the term are outlined above and have been described by numerous authors (Harvey 2008; Lowenthal 1996; Ashworth and Tunbridge 1996). Others point to the problem of translation of the English term (Swenson 2013; Macdonald 2013). The terms used in modern German: *Kulturgut*, *Kulturdenkmal* or *Denkmal* and *Denkmalschutz*, cover the activity of preserving material things: protecting monuments, objects and buildings. The terms do not convey the performative or public activity of interpreting the past in the present that are held in the English use of the word heritage (Macdonald 2013; Swenson 2007). The term heritage with its English meaning and nuances has been adopted into other languages and used globally. In German the term heritage can be found in academic, commercial and everyday usages.

Having acknowledged that both the definition of heritage as a practice and a definition of what counts as heritage, the object of that practice, are broad and elusive, the scope of the heritage practice that concerns this study is delimited as: a contemporary interpretation of objects, texts and ideas about the past, performed in public. Demarcating the field still further, this study examines the use of images of the past displayed at the location of their origination.

1.7 Structure of document

Following the introduction, the context review begins through opening up the discussion on heritage practice by introducing ideas of two key thinkers on heritage and historiography,

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The German Democratic Republic (GDR) or Deutsche Demokratische Republik (DDR) existed from 7 October 1949 until its dissolution and absorption into the Federal Republic on 3 October 1990.

Sharon Macdonald's (2013) analysis of public memory practices and Hayden White's (1973; 1987) challenge to empirical historiography. Macdonald's concept of "past presencing" (Macdonald 2013 pp. 12-13, 53) is introduced and discussed and the temporal dimensions of heritage are further questioned through a discussion about heritage as a future-orientated practice. Hayden White's (1973, 1987) notion of history as fiction is then discussed in terms of the critical questions narrativisation raises for heritage practice, and for the development of this thesis. The section concludes by explaining how some of the key concepts are adopted as central principals in the development of the critical position of the thesis.

The chapter goes on to contextualise these principles and questions through exploring the emergence of critical heritage in the second half of the twentieth century. The thesis argues that critical heritage has to date focussed on the production of heritage. It is a critique that has been directed at, and a practice that aims to compensate for the exclusion of marginalised interests. It has looked less at its audience's reception and consumption of heritage. This chapter suggests that a focus on the way heritage is received would bring new perspectives to critical heritage practice. The chapter turns to theories from literary criticism which examine how works of fiction are received and understood by their readers. This is done in order to explore how they might be applied to in-situ photographic heritage displays.

In an effort to find ways to engage audiences on a political level the chapter introduces the work of Chantal Mouffe (2005a; 2007; 2013) and her discussion of dissensus. This discussion ushers in a key theorist on the production of space, Henri Lefebvre (1976; 1991b). His spatial triad proves vital to analysing an important absence of records of spatial practices in the archives relating to the Kugelhaus, the central test case of this thesis.

Having problematised conventional attitudes to heritage practice and proposed adopting reception theory, political theory and theories of the politics of space, these approaches are applied to four case studies in order to show how they can together produce a critical reading. In summary, the chapter argues and reveals the way in which heritage, and in particular in-situ photographic displays, limit or close down audience reflection and debate. The position taken is that the pasts and spaces produced by the narratives of current heritage practice support prevailing versions of the present while repressing other possible imaginations. The chapter ends on a call for a new approach to the practice.

The third chapter on methodology tackles the issues raised in the context review to shape a methodological approach for the pursuit of an experimental critical heritage practice that unsettles the self-confirming qualities of heritage and allows the representation of the doubt, contradiction and absences in the record. It relies on a mixed method (Tashakkori and Teddlie 2003) approach, integrating quantitative and qualitative research methods and the analysis of examples of art practice. It also combines traditional archival enquiries, experimental methods of acquisition of a parallel quotidian archive, collaborative fiction-

making and the prototyping of a ficto-heritage interpretation.

This chapter has three sections. It first seeks new methods through a discussion of Foucault's (1972) treatment of the institutional archive as embodying power relations. It extends Foucault's approach to the material cultural environment which, analogously, becomes an archive for the heritage practitioner. The analogy allows the transfer of Foucault's potent arguments and historiographic methodologies from the theorisation of the archive to the operation of heritage. The section then examines Michel de Certeau's (1988) thinking on archives and the making and writing of history. Both writers provide this PhD research with ways to critique top-down histories as well as histories from below (Thompson 1966). The implication is that it is not possible to find voices unsullied by systems of power. On the basis of this insight, it was at this point that the researcher recognised that a new heritage practice is not simply the finding or discovering of overlooked voices but rather involves a creative process of invention. There is discussion of history as fiction that leads to an exploration of fiction as a potential route to a new experimental heritage practice, drawing on both the conventional archive and the extended quotidian archive. Examples of art practice as processes of invention in the context of the archive are discussed and analysed to derive creative strategies for ficto-heritage.

The third part of this chapter describes the research into the institutional archives relating to the Kugelhaus which was built in Dresden in 1928 and demolished in 1938. Built on the site of an annual trade exhibition, the building has come to be remembered in many different ways through different political systems and regimes, Weimar, Nazi Germany, communist GDR and now in the post-unification Federal Republic. At different times it has been narrated as a heroic failure, a tragedy, a romance and a comedy. It defies definitive and singular interpretation. The very instability of the story of the building in its absence makes it a suitable vehicle for this exploration. The chapter describes how a parallel collection of images of the building was solicited and compiled from quotidian sources. This extra-institutional archive of what might be called snaps, or Knipsen in German, forms source material for an experimental in-situ photographic heritage practice.

The chapter concludes by describing how the application of the research from the literature and context review, the methodological approach and the material from the extra-institutional collection led to the principles of the axiomatic framework which facilitates narrative invention.

The fourth chapter discusses the axiomatic framework in greater detail and shows how it derives from insights based on the review of theory and practice-based context. It describes and defines the development of a ficto-heritage approach. It gives an account of the design and development of an in-situ ficto-heritage proposal based on an extra-institutional archive of quotidian photographs and postcards of the Kugelhaus.

In this process the challenges of suspending empirical heritage methods and applying

principles of fictionalisation became evident. The chapter describes a strategy of collaboration that was employed to decouple the archival research from the creation of content to allow fictive narratives to emerge. Guided by the axiomatic framework, the narratives that emerged were based on but not limited by the images and written texts acquired for the extra-institutional archive. There is a description of the proposal and an account of its evaluation through semi-structured interviews with museum and heritage practitioners and academics. The chapter concludes with an analysis of the key themes that arose from the feedback thus acquired and a discussion on the extent to which the proposal achieved its goal to manifest a ficto-heritage approach based on the axiomatic framework.

Chapter Five, the Conclusion summarises the thesis, outlines the findings of the practice-based research and offers reflections on the outcomes, insights and limitations of the study and its contribution to knowledge. Finally, there is a discussion of the implications of the study, potential applications it might have and the possibilities for further research.

Chapter Two: Context review

2.1 Introduction to the literature review.

Heritage practices are often presented as being straightforward: objects, texts and places are preserved and their meaning explained by situating them temporally and spatially. Heritage practice appears therefore to be simply a technical operation for conserving, archiving and displaying items of value. This technical and managerial approach to culture largely assumes that value exists in the objects, that there is an uncontested history. This chapter challenges that assumption by discussing how heritage practices are entangled with belief systems, power structures and the politics of space.

The chapter starts with a discussion of the meaning and scope of the term heritage for this study. It introduces two important theorists whose ideas are adopted in the overall critical position of the thesis. The first is Sharon Macdonald (2013) and her description of heritage as past presencing. She argues that heritage represents present values as much as the past. The question of temporality in heritage is further extended to include a discussion of heritage as a future orientated practice by introducing the idea that the assignation of heritage values is a prediction of future values, future interests and future scarcity. This section argues that heritage practice is not simply descriptive or predictive but formative of the trajectory to the present as well as determinative of futures. The second theorist whose ideas also contribute to the overall critical position is Hayden White (1978). White sees all history as fiction. His provocation to historical orthodoxy is to articulate what he sees as the freedom that comes with the exposure of the narrative structures embedded in historical representation. He suggests that this realisation can liberate the historian. This PhD study sets out explore the how White's insights might be applied to a future orientated practice of representing the past in public.

The chapter reviews the genealogy of recent critical approaches to heritage. These are approaches which see heritage as an operation that reflects and maintains power, privileging authority while suppressing other more marginal voices (Smith 2006; Hall 1999). The argument is then introduced, that in their critique of authoritarian heritage practices theorists and critical practitioners have concentrated on the production of heritage. To compensate for the biases inherent in heritage practice they have sought new and different sources of material and explored the margins of power. However, many commentators and researchers continue to employ curatorial explanations which are singular and seemingly authoritative. The thesis contends that what has become a 'new' critical heritage orthodoxy needs to be expanded to address questions of the way heritage is received and understood. For this reason, this study adopts theories and positions from literary studies to illuminate the way heritage is consumed.

This study then focuses on the political and ideological dimension of heritage practices. Chantal Mouffe's argument for the necessity of dissensus rather than consensus for

pluralistic democracy is a critical stance that is adopted as part of the analysis and practice in this study. Henri Lefebvre's understanding of the political dynamics of space and his conceptual triad of spatial practices, conceived space and perceived space are applied to the Kugelhaus test case. They also offer a mechanism for the analysis of the political and spatial dimensions of in-situ photographic displays.

Literary theories of narrative and reception and the political theories of Mouffe and Lefebvre are used in the analysis of four case studies of in-situ displays of historic images at a range of European locations. The case study analysis illustrates the way the superimposition of historic images on the present works to constitute and historicise space and how the in-situ displays reflect and reproduce particular interests and narratives about the present and the future. Further, it explores how such displays may be understood by audience.

The chapter concludes with a call for a new experimental approach to heritage practice, an approach which acknowledges that heritage is rhetorically constituted and incomplete. The proposal is for a practice that sees value in the mutable, doubtful and contradictory in heritage representations.

2.2. Heritage as 'past presencing'

Above (Chapter One, p.15) the sub-field that this study occupies is demarcated within the broad field of heritage practice. This space is defined as the contemporary interpretation of objects, texts and ideas about the past, performed in public. This sub-field falls under what Sharon Macdonald (2013) calls past presencing to describe all the activities and methods of public remembering or producing the past in the present. This includes museums, monuments, traditions, and ceremonies commemorating or working through pasts in public. From Macdonald's (2013) description and her term past presencing ideas emerge that are relevant to this study. The first is simply that heritage is visible and visitable, it is a public (Macdonald 2013; Tschofen 2007) and not a private or individual activity. The second is that heritage is not simply 'there'. It is made (Hemme, Tauschek and Bendix 2007) or constructed. It is made from what is available from the past and made according to current knowledge and values (Macdonald 2013; Tschofen 2007).

As values change so they are reflected in heritage objects and how they are selected. For example, there is an English Heritage blue plaque on a smart Chelsea townhouse in London dedicated to Jamaican musician Bob Marley, who died in 1981 (BBC 2019; English Heritage 2016). There are no official records, no entry in telephone books, tax records or the electoral roll for Marley. It is said the only address on public record is a false one given to police after his arrest (Johnson 2019). This public, deliberate act of past presencing illustrates a multidirectionality between on the one hand, current concerns, the wish or need for more black and minority figures to be 'presenced' as heritage, and on the other, the availability of ideas, texts and objects of the past, in this case the survival of anecdotal evidence.

This example also helps to draw out two other ideas from Macdonald's (2013) description of past presencing. One is the way the apparent neutrality of heritage practice can disguise underlying decisions of value and choices of importance. These choices are inevitably inflected by authority (Hall 1999; Littler and Naidoo 2005). Secondly, it shows how these choices are shaped by survivorship and absence. In this case, the survival of anecdotal testimony of Marley's address determines what can be said as heritage. However, not everything is preserved, not everything survives, what is preserved or does survive intact does so at the expense of what is forgotten and what is allowed to pass into oblivion. Forgetting, is the usual course of things says Marc Augé (2004), remembering is the exception (Assmann 2016a).

The thesis adopts and applies Macdonald's notions of past presencing, survivorship and absence throughout in order to problematise the commonly held view that heritage practice simply conserves and presents the past.

2.3 Heritage and the future

Many critics in the late twentieth century rounded on heritage practice, framing it as a regressive obsession with old values and a diversion from present and future concerns (Wright 1985; Hewison 1987; Reas, Cosgrove and Williams 1993). Recent commentators, such as Macdonald, have been more willing to describe heritage as a present-centred phenomenon reflecting present values, and some argue heritage has a role in shaping the future (Harrison 2009; Smith 2006).

Harrison and Smith point out that heritage practices involve anticipating the future value of texts and objects in order to sort and select them for preservation. In this way heritage practice entails an assessment of future value as well as an assessment of future scarcity. Put another way, heritage practice involves a foretelling of future dangers or threats to heritage material and an assessment of interventions which might be needed to preserve and stave off the extinction of those artefacts. Heritage practitioners forecast future importance and interests, future threats and scarcity. From this perspective heritage is an activity which anticipates futures but in doing so it both foretells and helps to determine those futures. Laura Jane Smith (2006) reminds us that predictions of future value and the designation of heritage values are based on dominant and current ideas of beauty, representativeness and importance. The implications of thinking of heritage as a future 'forecasting' activity are important because, in part due to the indeterminacy of even simple systems, future predictions are seldom accurate. The implications of thinking of heritage as a future 'producing' activity are important because by asking what is included or excluded from the heritage canon, we are not only asking what artefacts are and are not valued and preserved, but also who is making decisions of future value and thence what futures or future possibilities are included and what potential futures are excluded.

To summarise the discussion in the thesis so far, heritage interpretation selects, orders

and contextualises old things according to beliefs and values in the present. In doing so, heritage practice shows a concern with the future in that it is both predictive and formative of future values and relationships. It follows that heritage values are not inherent in objects or texts but are selectively ascribed to them from the material available reflecting specific cultural contexts in the present and assumptions about the future.

2.4 Narrativisation

Narrative structures allow temporal meaning to be created, in other words, they allow us to understand the passing of time. In *Time and Narrative* Paul Ricoeur (1984) points out that history is not a simple retelling of the past but a representation of change through time. He argues that narrative structures or what he calls "poetic solution[s]" (Ricoeur 1984 p. 38, 67) are required to resolve the fundamental indescribability of time or the "aporia" (Ricoeur 1984 pp. 6, 7) of our experience of time. Hayden White (1978; 1987) also understands history as narratively constituted. White makes the case that the practice of writing history is often described as "finding" the "story or stories that are supposed to lie [. .] embedded within the welter of facts" (White 1978 p. 111) whereas he insists, nothing could be further from the truth. He claims that narrative forms are applied to the material available not discovered in it. Louis Mink (1970 p. 60) expresses the same idea when he says:

Stories are not lived but told. Life has no beginnings, middles or ends. . . it seems truer to say that narrative qualities are transferred from art to life.

History, the representation of past action, is viewed by White (1973; 1978; 1987), as just such a construction, one based on "aesthetic and moral rather than epistemological grounds" (White 1973, p. xii). For White history-making is essentially a poetic act or a "sublime spectacle" (White 1987, p. 73). It is as much a product of the imagination as it is uncovered through research in an archive. White does not question or deny the reality of the past, that there was an Armada or a Holocaust for example. His argument is about whether it is reachable or not: the extent to which truths about the past can be known in its realisation as history². White suggests the past is only knowable in the way it comes to be told.

2

Linda Hutcheon (1988) points out, doubts about the boundaries between history and fiction were much less of a concern before the rise of Leopold von Ranke's 'scientific history', and with it, the binary separation of history and fiction into discrete disciplines (Hutcheon, 1988). It is Ranke's contemporary Friedrich Nietzsche who comes before and looms over any present-day, radical thinking on the relationship between historical truth, the historical experience and the use of history in the present. His insistence that there are no 'facts' but instead only 'interpretations of phenomena' and his interest in the utility of history in the present. In his words, the concern with 'learning how to employ history for the purposes of life'. (Nietzsche, 1874). In *Vom Nutzen und Nachteil der Historie für das Leben* published in 1874, Nietzsche "denied the possibility as well as the utility of historical research and scholarly historiography" Nietzsche (Iggers, 1997, p. 8). In other areas Nietzsche's writing indicates he may have seen the empiricist historical methods of his contemporaries more favourably (Brobjer 2007). It is the radical interpretation of his position on truth and history that continues to have an influence on contemporary discourse challenging empiricism (Foucault 2013; Deleuze 1983). White is one of a group of philosophers of history who from the late 1960s questioned the relationship between the past and the way it comes to be told. Gérard Genette (1980) uses Proust's *A La Recherche du Temps Perdu* to examine the distinction between history and fiction, to conclude that there has never been pure fiction or pure non-fiction, and that it is a mistake to even try to tease the two apart or to define boundaries between the real and the fictional (Genette, 1980). Barthes (1986) too contests the distinction between history and fiction in particular in his essay *The Discourse of History* linking what he saw as that he saw as pseudo-scientific realism in the nineteenth century novels, and contemporaneous ideas of historiographic objectivity.

Here, the 'way it is told' describes the aesthetic effect of a sequence of related events in a discourse, in whatever chronological order those events are presented. The coherence of these sequences is prefigured, according to White, by known and understood emplotment tropes, story forms and ideologies (White 1973; Ankersmit 1994; 2001).

The consequences of seeing the explanation of the past as a literary artefact configured in narrative form, are profound for White's way of thinking. His position is controversial because it dissolves any lines between history and fiction and correspondence between the past and the way it comes to be told. White exemplifies this postmodern ultra-sceptical position. He sees the narrative basis and deep-rooted metaphorical structures in historical representation and conceives all history writing as an act of invention (White 1978; 1973), "a fictive product" (Jenkins 2009 p. 247). White's position is supported by Jonathan Potter's (1996) remarks that, paradoxically, the fictional domain "is the one of the best places to find the machinery of fact production at work" (1996 p. 94). We look for example, to works of literature for descriptions of daily life, to Dickens for a portrayal of Victorian London and Dostoevsky for life in nineteenth century Saint Petersburg, and not to works of history.

White's radical challenge to historical orthodoxy is not, however, the recognition of the rhetorical structure of historical discourse or doubts about referentiality between the reality of the past and the way it comes to be represented, but what he sees as the freedoms which come with this realisation. For White, there is an invitation to:

choose our past in the same way as we choose our future. The historical past [is], at best a myth, justifying our gamble on a specific future, and at worst a lie, a retrospective rationalization of what have in fact become our choices.

(White 1973 p. 39)

An emancipatory history-making free from 'phoney' empiricism can, for White, be openly employed to meet social and moral objectives and offer an "antidote to the historian's prejudices and preconceptions" (White 1973 p. 1728). For heritage practitioners, an emancipatory history-making free from 'phoney' empiricism is attractive. However, the fundamental problem with White's offer, whilst it might be liberating, is that it leads to a position where everything is equally true and untrue. There is little or no solid ground left to hold on to. Extreme epistemological scepticism seems, as a weapon against prejudices, to be self-defeating. It is a "double edged sword" (Highmore 2007 p. 9) where all truths, even those of holocaust revisionists and climate change deniers, for example, are equally valid.

Nevertheless, the principle that history is a narrative, when applied to heritage practice, reveals how heritage materials are arranged in sequence to produce particular meaning and causality. Following White, who maintains that narrative structures, necessary to relate events and understand the experience of time, are learned social conventions that add an order and logic to events in the past. This thesis adopts the principle that narrative

structures are not inherent in the heritage objects or texts, or in the past, but applied to them as we make sense of time and the past is presented. In adopting this aspect of White's approach, the thesis complicates the correspondence of truth and history, specifically in respect to truth and heritage experiences.

White's critique is useful here and helps us understand how the adherence to known plot structures adds a familiarity, pattern and tidiness to the story of the past and overlooks its messy complexity. In White's (1987) words narrative produces "notions of continuity, wholeness, closure' against the "chaos" of the merely natural." (White 1987 p. 87). This study discusses White's work in relationship to de Certeau's discussion of history writing in Chapter Three (p. 64) to explore a route through which fictions might be developed in an experimental heritage practice.

2.5. Critical heritage: a background

Having looked at important ways in which the conventional understanding of heritage and heritage practices can be problematised, the thesis turns to the field of critical heritage to explore how it has addressed or not yet addressed such questions. The critical turn in heritage practice, that is to say the move to reflect on its own values, purposes, and construction has extended its range of interest from managerial, technical, material and empirical concerns, to embrace arguments and methods from the humanities and political sciences. This has not only raised questions about foundational mantras of heritage practice that date back to the Victorians John Ruskin and William Morris, but also has prompted challenges to more recent constituents of the heritage canon as evidenced in particular by the critique of heritage practice which emerged in Britain in the 1980s and 1990s. This critique is exemplified by Patrick Wright's *On living in an Old Country* (1985), Paul Reas, Stuart Cosgrove, and Val Williams' *Flogging a Dead Horse* (1993) and Robert Hewison's *The Heritage Industry. Britain in a Climate of Decline* (1987), which all critiqued and politicised heritage activities and interpretations of the previous decades. These works are the foundation of current critical heritage practice. They described the 'heritage industry' (Hewison 1987) as a false consciousness or a fake and nostalgic exposition of the past foisted on a gullible, passive and often paying public. This critique was based on two main arguments: on the one hand, it saw heritage as a 'dumbed down', one-way activity, and on the other, as a diversion from real political issues of the day,

able to articulate the only acceptable meaning of past and present in a 'return' to Georgian England where an agreeable pastoral and small country town life is somehow fenced off from the deprivations, squalor and crime of the major inner cities and now semi-derelict industrial areas. (Hewison 1987 p. 140)

Whilst these commentators did raise questions of power and exclusion, their account of heritage practice, and Hewison's in particular, have been charged with being condescending (Urry and Larsen 2011) and simplistic. Raphael Samuel (1994 p. 344) points this out and

accuses the "heritage baiters", as he calls them, of a patronising elitism, showing a disdain for what they regard as a "trivialised and 'Disneyfied' version of history in place of the real thing". In defence of conventional heritage practice, Samuel (1994) gives examples of heritage that were not top-down impositions by powerful institutions or authorities but which arose from popular protests, campaigns or active resistance to authorities, such as the Campaign for Real Ale (CAMRA) and the successful campaign by residents and architecture students from the Architectural Association in 1972 who occupied Covent Garden fruit and vegetable market to prevent its demolition and redevelopment. See also (Samuel 1994; Covent Garden Memories, n.d.). In a similar argument John Urry and Jonas Larsen (2011) describe the Big Pit mining museum in South Wales that grew out of a campaign by mineworkers and their families and point out that visitors, rather than being passive recipients, co-produce heritage in what is a complex two-way relationship between consumer and producer of the heritage events or artefacts.

The critique of the heritage industry can be interpreted as a reaction to particular type of heritage as entertainment that could found in the heritage interpretation centres, theme parks and attractions that made up part of the 'heritage boom' at the end of the twentieth century. The critique can be framed as a response to the socially conservative politics of the time and Margaret Thatcher's government's evocation of the past with a call to a return to 'Victorian values' (Samuel 1981; Briggs 1988). As such this critique is distinguished from contemporaneous European heritage debates which showed a concern with individual memory and cultural memory. In France and pre- and post-unification Germany in particular, academic and cultural commentary centred around remembering, forgetting and not forgetting. Arguments in the heritage debates in Germany revolved around the idea of 'coming to terms with or overcoming the past' (Vergangenheitsbewältigung) rather than celebrating the past (Lüdtke 1993). 'Belastet' or loaded, contaminated buildings and structures which raised questions of their reconstruction and preservation often became sites of contestation, reflecting the concern with memorisation and forgetting (Maier 1993; Saito 2017; 2016). Canonical texts here include Andreas Huyssen's *Twilight Memories: Marking Time in a Culture of Amnesia* (1995) and *Present Pasts: Urban Palimpsests and the Politics of Memory* (2003) and Pierre Nora's *Les Lieux de memoir* (1982). Nora (1998) laments the forgetfulness of modern societies and sees the very idea of 'memory work' and the proliferation of monuments or 'Places of Memory', as a substitute conscience (1982). This is a proxy conscience otherwise denied in an age of rapid change. Monuments, for Nora, can be seen as a proxy for remembering or a form of forgetting, "a delegation of the responsibility for remembering to memorials and museums" (Whitehead 2009 p. 153).

It could be said that much of the debate around heritage and the critique of heritage of the 1980s and 1990 in Britain, although fierce, was circumscribed and under-theorised until Stuart Hall (1999) and Laurajane Smith (2006) combined the critique of heritage practice with a Foucauldian analysis of how power structures heritage discourse. Hall draws a Gramscian picture of the operation of what he calls 'The Heritage' to show how it preserves,

maintains, and substantiates governing assumptions and the lineage of powerful groups, allowing what is deemed important to stand as self-evident, natural and unquestioned. Hall draws on Raymond Williams (1958) to show how heritage practice is highly selective and:

foreshorten[s], silences, disavows, forgets and elides many episodes which - from another perspective - could be the start of a different narrative. This process of selective 'canonisation' confers authority and material and institutional facticity on the selected tradition making it extremely difficult to shift or reverse.

(Hall 1999 p. 5)

Smith's (2006) critique also engaged Foucauldian approaches in order to theorise the role of institutions and the state in managing what counts as heritage. Smith formulated the concept of 'Authorised Heritage Discourse' (ADH) to show how heritage practices work to exclude marginal voices and 'non-authorised' perspectives whilst legitimising existing beliefs. One of the ways heritage does this, according to Smith, is by being seen as a professional discourse (Smith 2006) privileging the knowledge of experts over that of the visitor. The public are seen as needing instruction or education. Another way it does this is through the ascribing of heritage value to material objects, the old, and what is seen as beautiful. In doing so it neglects materials that are a record of everyday experience, the commonplace, the intangible, the profane and what is not seen as beautiful. The discourse of heritage, Smith (2006) argues, is concerned with preserving and protecting a material culture seen as fragile and finite as an inheritance for future generations, an inheritance that must be passed on preserved and unchanged. This is a belief that has origins in William Morris and John Ruskin's mantra 'conserve as found' and, she argues, "disengages from an active use and dissuades from actively rewriting the meaning of the past and the present." (Smith 2006 p. 29)

Smith's influential challenge to the authority behind heritage decisions and the ascription of heritage values has played a part in broadening ideas of what is deemed worthy of heritage assignment to include everyday and intangible activities and customs (UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003; Smith and Akagawa 2008). Her work has prompted heritage practitioners to pursue non-western transcultural perspectives moving away from Eurocentric grand-narratives and to pursue the participation of non-experts in the practice of making heritage. Smith's critique of ADH is so foundational to today's critical practice it has almost become a new orthodoxy: an 'Authorised Critical Heritage Discourse'.³

The extension of the heritage 'canon' to include everyday artefacts has been widely adopted and has become part of standard heritage and curatorial practice. It can be seen as part of a longer and more general pattern of a widening interest in the popular, vernacular and

³ This formulation was suggested by Sarah May in a conversation at the Conference for Critical Heritage Studies, Buenos Aires, Chile, December 2022

domestic in other disciplines, for example the Mass Observation study in post war Britain (Madge and Jennings 1937), the Popular Memory Group at the Birmingham Centre for Contemporary Cultural Studies (1982) and the work of the oral historians Alistair Thomson (2003), Alessandro Portelli (1991) and Gianni Bosio (1970) amongst others. There are roots too in microhistoriographic approaches originating in Italy (Ginzburg 1992; Levi 1991) and similar approaches developed in Germany *Alltagsgeschichte* or everyday history, (Lüdtke 2003). These are all critical of historical accounts which prioritise elites and overlook everyday experiences.

This research for this thesis on critical heritage practice has also identified some aspects of critical heritage that might be developed and expanded. One is to question the adherence to discovering missing material. Critics of the biases inherent in heritage interpretations as well as critical practitioners who seek to address those biases often adopt an orthodox empirical epistemology, meaning they assume there are truths that, although hidden, might be discovered and explained if we only look in the right places to identify what has been suppressed, disguised or lost. This approach, as will be argued in Chapter Three Methodology, is flawed and needs revision.

Another way critical heritage might be developed and expanded is related to narrativisation. Critical heritage practitioners, whilst they might acknowledge the narrative formation of the heritage stories they tell, remain relatively untroubled by postmodern arguments (White 1973; 1978) about the nature of historical truths and the role of language, rhetoric and narrative in shaping what passes for knowledge about the past. This question will also be discussed in Chapter Three Methodology.

In summary critical heritage is a movement that provides a powerful exposure of prejudices, distortions and omissions inherent in heritage production. Its charge that traditional heritage practices repeat and maintain authoritarian discourse and power has opened new fields, curatorial approaches and heritage designations to include, for example, the use of the vernacular and the everyday in the canon. However, it is argued here that critics of the biases inherent in heritage interpretations and critical practitioners who seek to address the biases do so largely from an orthodox empirical epistemology. In addition, arguments about the nature of historical truths and the role of language prevalent since the 1980s in ethnography (Clifford and Marcus 1986), geography (Soja 1989), historiography (Ankersmit 1994; White 1978) have not been considered by critical heritage practitioners to any great extent. It must also be said that in much the same way, though postmodern historiography may have made its practitioners more aware of the rhetorical and narrative forms which shape their product it has had little effect on the way most history is made and written (Iggers 1997 p. 160).

2.6. 'Postmodern' histories, counterfactuals, 'What ifs?', critical fabulation and potential histories

A history theorist rather than a producer of history, White's (1978; 1987) thinking has had influence, particularly in literature and art. It is harder to find examples where his articulation of what Eva Domanska calls his "liberation historiography" (Domanska 2015, p. 640) has altered the practice of making history. While the narrative constitution of history writing is broadly accepted, historians and heritage practitioners remain, in the main, wedded to empirical methods. The following section looks at historians, heritage practitioners and artists who have been prepared to challenge empirical orthodoxies. There are several examples of histories that have adopted unorthodox formal structures or formats: Hans Ulrich Gumbrecht's *In 1926; Living on the Edge of Time* (1998) and Sven Lindqvist's *The History of Bombing* (2001), which can both be read in any order or direction. There are self-conscious, self-referential techniques to be found such as Susan Sydnor's *History of Synchronised Swimming* (1998) or Martin Duberman *Black Mountain: An Exploration in Community* (1973). However, none go as far as to attempt to take up White's bold and radical appeal to dispense with scientific objectivism and as he says, "choose our past in the same way as we choose our future" (White 1973 p.39). Counterfactual histories or 'what ifs', where a historical event is reversed and then played forward and the consequence plotted are numerous. While they may at first viewing seem to adopt kindred methods, the genre can neither be seen to owe anything to White's historiography nor any other radical methodology but are largely the preserve of conservative historians (Žižek 2005).

Another group of writers of history may be said to take up White's call for action. These include Maria Fuentes (2016), Saidiya Hartman (2007; 2008; 2021) and Simon Newman (2022), who faced with an archival silence and the absence of a record of a black experience of slavery take a bold approach and challenge accepted, rationalist empirical methods. Traditional methods, they maintain, are simply insufficient or unsuited for the task of tackling archival voids and distortions. Hartman (1998) acknowledges the influence of White, and also de Certeau on her work where she employs a method she calls "critical fabulation" (Hartman 2008 p.11). She, like Fuentes, combines references to archival sources with imagined or fabulated content as means to counter what they see as an absence in the centre of the archive. They do this because they argue that there are no other tools available and therefore new and different tools are essential. Whilst they do pay attention to referentiality with archival sources, they are prepared, and feel required, to "exceed the archive" (Hartman 2019 p.360). Their adoption of fictive approaches goes beyond the limits of the documents in order to counter the "violence of the archive" (Hartman 2021, audio recording). Fuentes' account of Caribbean slavery and the lives of women in eighteenth century Barbados is based on a refusal. She says she refuses, "to let our desires for empirical substantiation remand these fleeting violated lives back into oblivion" (Fuentes 2016 p.138).

The methods of critical fabulation offered by Hartmann (2013; 2019), Fuentes (2016) that seek

to address omission in the archive are wilfully corrective. Artist, filmmaker and curator Ariella Azoulay (2015; 2019) seeks to draw attention to absence in institutional records through her practice. Confronting absence in the archives of artefacts, images and texts from the Congo, Palestine and post-war occupied Germany, Azoulay also argues that it is only through a fundamental revision of standard empirical methods that a repetition and reconstitution of the violence of the archive can be avoided. Azoulay quotes Audre Lorde's call to action "The Master's Tools will never Dismantle the Master's House" (Lorde in Azoulay 2019, p. 42): the empirical and evidential lens of the racist patriarchy cannot be used to examine and expose that same racist patriarchy.

'Potential history does not mend worlds after violence but rewinds to the moment before the violence occurred and sets off from there. (Azoulay, 2019, p. 24)

Our approach to the archive cannot be guided by the imperial desire to unearth unknown 'hidden' moments [...] It should rather be driven by the conviction that other political species were and continue to be real options in our present. (Azoulay, 2019, p. 170)

Examples of Azoulay's curatorial practice exposing absence, or what she calls "the untaken, the inaccessible and the unshowable" (2019, p. 370) of the archives include exhibiting images held in the Red Cross archive in Geneva of Palestinian deportations. Azoulay re-draws the photographs from memory because approval for their use was not granted by the archive (Azoulay 2019; Azoulay, 2019). In another exhibition, she inserts blank black rectangles in lieu of images, with her own captions referring the rape of German women by Allied soldiers into canonical textbooks on the fall of Berlin in 1945 (Azoulay 2019, p. 242).

Azoulay explains, the potential in potential history, has a dual meaning "it signifies the reconstruction of unrealized possibilities, practices, and dreams that motivated and directed the actions of various actors in the past" (Azoulay 2013, p. 565). It also, means the transformation of the past into an unending event, into what Benjamin has called incomplete history, in which our deeds in the present allow us to read the violently constituted achievements of the past in ways that historicize the sovereign power of the past and render it potentially reversible. (Azoulay 2013, p. 565)

White performed an important role in highlighting the mutability and choices inherent in the story structures of history writing. The more recent challenges to conventional approaches to archival interpretation discussed above however are driven less by his theory of narrative employment than political necessity and a desire to address the injustices and exclusions inherent in the record. We see a refusal to perpetuate institutional exclusions; a determination to communicate stories that cannot be told through rigid adherence to the archival record; and an engagement with another type of fidelity which acts as a route to imagine other pasts and, as in Azoulay's practice, other potential presents.

Bringing potential presents and future possibilities into view by making past absences visible, potential histories can only be regarded as an intensely political move. Azoulay's art, film and curatorial practice seeks not only to understand how things were but also how they might be better.

The value of what Azoulay (2019) calls "potential history" is that it makes "other options"

(2019, p 56,170) knowable, or historically viable. Hartman and Fuentes' use of fabulation counteracts absence in the record. Both could be said to share many of the archival tactics of ficto-heritage proposed in this study. Hartman's (2007; 2008), Fuentes' (2016) and Azoulay's (2013; 2019) practices are linked through the gravity of their subject matter. As if significant wrongs necessitate a significant revision to empirical orders and the profundity of the institutional exclusions justifies a release from the constraint of traditional scholarly methods. In this they differ considerably from the ficto-heritage tested in this thesis, that by comparison, reveals the political through the granularity of everyday subject matter, snaps of family outings to an exhibition.

I take the position these fictive techniques can be applied anywhere. Azoulay's method of constructing potential histories and Fuentes and Hartman's use of critical fabulation help establish an attitude to making the past as always mutable, flawed, incomplete, always constructed in the interests of power and, above all, one where critical and remedial interventions are not only possible but necessary.

2.7 Heritage and contemporary art

The intentions behind collaborations between contemporary artists and heritage practitioners are manifold. One of key motivations is attract new audiences and to diversify heritage audiences (Farley & Venda, 2022, p. 250). Niki Black and Rebecca Farley (2020) note the alliances of contemporary art with heritage and museum is part of the commodification and marketing of the heritage experience and can be traced back to expansion of the heritage industry in the 1980s (Black & Farley 2020, pp. 22,27). This motivation is particularly clear in the many examples where the collaborating artist does not engage with a heritage site's past but only uses the heritage space as a backdrop for the display of preexisting work. Examples include Richard Caro at Chatsworth House (2012) Damien Hirst at Houghton Hall (2018) (Black & Farley 2020, p. 20).

A further motivation is interpretive, the engagement of artists can introduce new aesthetic dimensions to traditional institutions and the design of displays (Putnam, 2001; Arnold, 2000) and exhibition environments. There can also be an intention to address museological questions and the politics of curatorial and archival practices. Artists can offer accessible means to introduce complex ideas to the public. This includes saying the things that cannot be said directly by the museum or heritage institution or "unveiling the hidden and sometimes difficult stories" (Black & Farley 2020, p. 24). James Putnam's identifies a pattern where artists engaged by museums "address museological policies of acquisition, interpretation and display or other provocative issues, thus challenging the impartiality of the institutional context". (Putnam 2001, p. 154)

In their analysis of contemporary art in heritage spaces Cass, Park and Powell (2020) make a case for collaborations and against the strict delineation of art and heritage. Following Jane Rendell (2007) they contend that the intersection of different disciplines is a productive area

where challenges to hegemonic structures of art and heritage can be staged. Significant early examples of contemporary artists' engagement with museums include Eduardo Paolozzi's interventions in the former Museum of Mankind, *London titled Lost magic kingdoms and six paper moons from Nahuatl* (Paolozzi 1985). In this exhibition Paolozzi's explored and played with taxonomic conventions by inserting his own artworks into the cabinets housing ethnographic or archaeological artifacts. Delegating the task of interpretation to an artist absolved the museum of the challenging task of finding conventional museological approaches to the interpretation of colonial artifacts. This approach also diverts visitors' attention from the provenance and ownership of objects.

An artist can say what a museum cannot, at least an artist can say what museum cannot say directly. The Science Museum's contract with its sponsor, the fossil fuel giant Shell International, bound them not to "make any statement [. .] that may reasonably be foreseen as discrediting or damaging the goodwill or reputation of its sponsor" (Channel 4 2021; Kendall Adams 2021). The Museum engaged artist David Shrigley for an exhibition on climate change *Our Future Planet* (The Science Museum 2021). Shrigley built a giant house of cards as a metaphor, critiquing the substance, purpose and actions of corporations, communicating implicitly what could not otherwise be said explicitly by the curators. How far can the interests of the artist and the institution diverge? It could be argued the role of artist in the museum is often used as a foil to do the difficult work or handle issues that the museum cannot because of their complicity in the acquisition and management of the materials and an interest in the message given to the museum visitor.

2.8 From production to consumption

This thesis suggests there are concepts from other fields that can shed light on the way critical heritage may be developed. The first is an expansion of focus from production of heritage to include the consumption of heritage. Much of the critique of heritage practice has concentrated on the production of heritage. The epistemological position that is described as constructionalist sees heritage as produced with values ascribed to objects and texts in the present (Harrison 2009; Smith 2006). This approach emphasises the way heritage reflects and reproduces power and authority but underplays the role of the 'reader'⁴, recipient or consumer of the 'product' in generating meaning, in other words, how heritage material is received and understood by the public.

2.9 The reader's role in generating meaning

In order to explore the way heritage is received and understood, a theory of the reader is required. Since the 1970s, 'the reader' has become a principal actor in literary theory

4

There are no perfectly applicable terms to describe the role of the participants in the heritage communication exchange. None of terminology used here is a direct fit: 'reader' implies an active, voluntary activity of interpreting (text based) message. 'Receiver' and 'addressee' suggest a targeted message aimed at a specific audience or group, nor does the term 'consumer' with its implication of choice and monetary exchange explain the relationship precisely. Here, term 'reader' will be used to description the activity of being with heritage. This is done to draw connections between the act of reading and the consumption of a heritage 'text' and despite the implication of active engagement with text. This is clearly not always the case particularly if it is argued heterogenous, all-pervasive, and passively experienced.

and in theories about the generation of meaning from works of literature (Suleima and Crosman 1980). In this body of work the reader is no longer regarded as a passive receiver of fixed messages held, waiting to be discovered, in the text (Barthes 1977; Eco 1984; Iser 1974; 1978; Jauss 1982) but is seen as involved in the generation of the meaning from the text. Wolfgang Iser's (1978) phenomenological analysis of the way literary texts are read is useful in drawing connections between the act of reading literature and the consumption of a heritage materials. The reader, he says, 'constitutes' the meaning of the work in part by imagining the "unwritten" components (Iser 1978 pp. 166-172), "like a picnic to which the author brings the words and the reader the meaning," (Iser 1978 p.19). Meaning is distilled from all the possible meanings allowed by the text.

Conceptualising heritage as a series of readings brings the way this reception is shaped by absence to the fore. Potential heritage material is 'read' once as objects and texts are selected for preservation, again as the heritage practitioner selects and organises a heritage product, a display, exhibition or interpretation, then once again as the heritage product as it is received by its reader, the public. At each reading absences are filled, gaps closed, and details added, this is a cognitive and imaginative act (Iser 1978). From this perspective, heritage practice and reception can be seen as a multiple reading which rest on a threefold absence of firstly the past itself, which is gone, then of those heritage artifacts, texts and objects that are no longer available or not selected for preservation, and finally gaps and absences in the telling which are filled by the reader's own projection and imaginations. It is important here to distinguish between gaps produced through the heritage process and gaps left intentionally as a device by the author to draw the reader in. This thesis is concerned in the first instance with gaps or absences produced through the heritage process. Absence determines "enunciative possibilities and impossibilities" (Foucault 1972 p. 119,145). In other words, what can or cannot be said (Assmann 2011 p. 335).

Seeing heritage as manifold and dynamic interactions between producer, object/artefact, and consumer, or author, text and reader allows the transfer of theories of literature and communication to the interpretation of heritage. According to Jauss (1982; 1970), as the audience reads, they fill gaps and resolve indeterminacies at both a conscious and sub-conscious level as passive reception and active understanding. If two insights can be taken for critical heritage practice from reader-oriented criticism the first is the significance of gaps and inconsistencies. What is absent from the record and/or what is not said becomes important for the constitution of meaning. The second is the role of the reader and communities with pre-existing knowledge in filling-in absences and resolving indeterminacies. From this perspective, once the heritage material is on view, its authors or producers play a marginal role in its interpretation. However, it could be argued that the reader's ideas about the author and the authorial intention do shape the interpretation. As the case study analysis below shows, current heritage practice of producing in-situ photographic displays tends to shut down reader response because, by not being attributed

to any author these displays take on a museum-like authority which people have learned not to question. In the absence of a declared author, people fall back on well-known historical narratives or narrative conventions to make sense of the display.

2.9.1 The reality effect

When in-situ photographic heritage displays are viewed the audiences' imaginative projections fill gaps and absences in the past as it is articulated as a heritage narrative. The images will always include details and elements that are not necessary for the narrative explanation. The inclusion of these details can disguise the role of the imagination in the reception of the heritage text and reinforce the effect of narrative verisimilitude. Roland Barthes calls this the "reality effect" (1986, p. 141). The apparent reality of the heritage story of the past is reinforced through the erasure of absences, the process of imaginative gap filling and the inclusion of details which work to add to the impression of factuality. These create a coherence and plausibility that the present lacks. Barthes gives as an example of extraneous detail the description of a barometer on the piano in the short story in Flaubert's *A Simple Heart* and details included in Jules Michelet's description of the execution of Charlotte Corday in his *History of France* "after an hour and half there was a gentle knock at the little door behind her" (Barthes 1986 p.141). The timing, volume, location of the knock, and the knock itself are not in the archival record, they are added to give the impression of factuality.

Similarly, the mundane context and details included in heritage explanations of the past establish the effect of reality. Added details shape our experience so that it is perceived not as a mediated representation but as a direct experience. Jonathan Potter (1996) argues the perception of verisimilitude hangs on the right level of detail, too much and the effect of reality fades. He gives the example of over-comprehensive police records and uncanny correspondence between police notebooks at a trial resulting in acquittal (Potter 1996). He also points out (1996) that what is considered to be detail is subjective and varies from one perspective to another.

In-situ photographic displays play on the correspondence between details in both the actual space and the photograph. The experience of seeing an image while being in the space provides a sensation rather like occupying two places at the same time. The very fact that the physical environment is present and plays a part in the story also adds to the appearance of the 'reality' of the image. The result is that viewers take the in-situ photographs as verified documents and are not prompted to question the narrative or the purpose of the narrative.

However, the effect of detail in the case of in-situ displays works in two-directions. The 'realness' of the present physical space is transferred to the image, and vice versa, the apparent authenticity of the image in all its detail lends a legitimacy to that present.

2.10 Heritage and consensus

If the public interpretation of the past as heritage is considered a social initiative (Holtorf 2011) the question arises what are the aims of this social initiative? What benefits to society do the sponsors of these urban interventions, for example the museums, local councils, property developers, envisage? As argued above, they are providing a fixed and singular account of history which obscures other accounts. From a political perspective, it can be argued that the sponsors are aiming to foster community agreement or consensus in relation to the history of a place. Consensus is taken to mean a state of collective agreement. In democracy this is considered to come through processes of majority decision-making. Political philosopher, Chantal Mouffe (1999; 2005a; 2007; 2013) argues against the idea of the public sphere as a site where consensus emerges or should emerge. She does this because she sees a fundamental paradox at the root of liberal democracy. Consensus, she argues, is impossible without some form of exclusion or marginalisation (Mouffe 2007) in that it inevitably involves the subjugation of a minority by the majority. In doing so, she recognises the impossibility of final reconciliation and the "ineradicable" nature of power and antagonism (Mouffe 2005a pp. 21-22).

With Ernesto Laclau, Mouffe (1985) argues that deliberative democracy with its rational deliberation to arrive at political agreement, is not just exclusionary, it is illusory. It is itself part of a post-political hegemony where left and right agree that there is no alternative to a neo-liberal system. Here Mouffe (2013 pp. xvii, 89) adopts what is a Gramscian position, where hegemony is established and maintained, not through coercion but a consent to be dominated. This, she says, accounts for the resilience of unjust social systems. Her targets are neo-liberal beliefs that are normalised and seen as the natural outcome of progress "the way 'things really are'" (Mouffe 2005a p. 5-6). To confront these unquestioned, hegemonic views, she argues against deliberative democracy and offers instead an agonistic model of democracy or agonistic pluralism. The word agonism comes from the Greek *agon* to struggle and implies a condition of dissensus, in contrast to its opposite of consensus. Agonism for Mouffe is a state of ongoing contestation, always incomplete, always adversarial and never finished. She sees a state of dissensus based on agonism not only essential to pluralistic democracy but vital for the democratic condition. It is not simply that that conflict cannot be avoided but contestation between adversaries is to be encouraged and is a sign that democracy and plurality exists. (Mouffe 1999 p. 756):

Instead of trying to erase the traces of power and exclusion democratic politics requires us to bring them to the fore, to make them visible so that they can enter the terrain of contestation. And the fact that this must be envisaged as an unending process should not be cause for despair because the desire to reach a final destination can only lead to the elimination of the political and to the destruction of democracy. In a democratic polity, conflicts and confrontations, far from being a sign of imperfection, indicate that democracy is alive and inhabited by pluralism (Mouffe 2005a pp. 33-34).

Mouffe's (2007) work has had considerable influence in art and design. She sees artists as particularly well positioned to engage in agonistic struggle. Design thinkers, product designers and designers of interactive devices have also engaged with Mouffe's agonistic theories. Most notable is Carl DiSalvo (2012) who coined the term Adversarial Design to frame an approach to design that, in his words, can "express dissensus, and enable contestational claims and arguments" (DiSalvo 2012 p. 13). DiSalvo's descriptor of adversarial design covers a broad range of cultural production that express agonism, this includes the design of products, services and events. He gives the example of the Feral Robotic Dogs project, in which toy robot dogs hacked by Natalie Jeremijenko (2002) 'sniff out' contaminated soil on industrial sites (Jeremijenko 2002; DiSalvo 2012 p.3). In another example, DiSalvo cites Million Dollar Blocks (Kurgan, Cadora, Williams, and Reinfurt 2005) an interactive map that sets the cost of incarceration in the American prison system against a map of the home neighbourhoods of those imprisoned. Block by block it links areas of high poverty with the high cost of incarceration.

As an approach to the design of heritage interpretations agonism has not been extensively explored. One of those who first has touched upon it is Nicole Deufel (2017). She coined the term 'agonistic interpretation'. However, beyond recognising the potential of agonism she says little about its application in practice. She compares agonistic interpretation to the museum practice of 'facilitated dialogue' (Deufel 2017 p. 99). The inclusion of a facilitator or orchestrator who normally seek agreement in their groups, suggests her version of agonism remains deliberative and consensual. This not only dilutes the conflictual and confrontational dimension core to Mouffe's agonism, it also begs the question: Who does the facilitating? Who controls the argument? What power do they have over choice of content, dialogue and outcomes? Equating the two overlooks the authority and assumptions of the institution which cannot but frame and determine the debate.

Product designer and academic, Max Mollon (2019) engages with the application of Mouffe's work more fully and in describing the practice of incorporating agonistic tactics in the design of products settles on the term 'Designing for Debate'. This is a formulation which also tames some of the dimensions of conflict and dissensus held in the concept of agonism and risks conflating agonistic tactics with other forms of critical design or speculative or participatory design methodologies. Mollon's (2019) and Di Salvo's (2012) work is useful in the context of this research because both they locate the initial site of dissensus within the designed artefact. They maintain the artefact carries or contains an 'arguability' which in turn induces arguments between individuals and between groups. The principle that contestation can be understood as existing at the level of the artefact itself, in other words, a contestable object contains its own 'arguability', has been adopted for this thesis.

Mouffe's agonist pluralism aims to disrupt established hegemonies through the articulation of otherwise suppressed under-voiced opinions. It does this by enabling disagreement or conflict between adversaries who, while they do not agree, respect one another's right to

exist and the democratic principles of "liberty and equality for all" (Mouffe 2013 p. 7). This is a position that has been criticised from several perspectives. One point of criticism is that in assuming values shared between adversaries, such as mutual respect, equality, rejection of violence as a means of political change, her proposition is based on a consensus and shared commitments to democratic ideals. Andrew Knops (2007) argues that Mouffe therefore presupposes the very deliberative consensus she seeks to escape and, in the end, relies on rational deliberation and agreement. Mouffe's approach has also been criticised for not explaining or offering mechanisms through which political antagonism, power and violence can be translated into respectful agonism in situations where there is no shared commitment to the values of respect and equality (Erman 2009 p. 1048).

From the position taken in this thesis, these points of criticisms are valid and are reflected in the difficulty in translating the political theory into a distinct agonistic practice. More precisely the difficulty is in differentiating agonistic practice from other forms of critical or political design practices. It is not clear how in heritage experiences which encourage visitor participation, co-create heritage interpretation with a community, or facilitate dialogue with or between visitors can be teased apart from practice that adopts an agonistic approach. However, she is useful for this study because of her rebuttal of the goal of deliberative consensus in favour of agonistic contestation, which she sees as essential for a functioning democracy.

For this study, two useful observations can be drawn from Mouffe's proposition of dissensual politics, which are helpful in constructing a conceptual framework for understanding and theorising existing heritage practice, as well as helping to formulate a method for the practice of making heritage. The first is the way it highlights the singular nature of heritage practice and products. For the analysis of the case studies below this observation provides a useful lens to examine examples of in-situ displays for what we might call their 'arguability' or openness to contestability. The analysis does this by asking; is the heritage product self-consistent, self-confirming and closed? Does it, in presenting a singular position, shut down disagreement or does it, through inner ambivalences and contradictions, incite argument? If so, how and where is this argument articulated, in the object or in the peritextual material or both? This observation is also useful as it informs an approach to heritage production that allows or encourages the inclusion of contradictions, ambivalence, equivocality. It suggests arguable products that might incite or enable dissensus.

The second useful insight from Mouffe's politics of agonism is its incompleteness. It has an ongoing, never-finished dimension (Mouffe 2005b). When analysing and making heritage we can ask: Do the heritage products and the stories they tell appear finished, complete and closed or do they allow gaps or possibilities of for rearticulation and contestation? Starting from the application of questions of arguability and incompleteness to the heritage display case studies below (2.12).

2.11 Space and heritage

In challenging the social and political biases of heritage, its self-referentially and exclusivity, commentators have, by and large, considered the temporal, immaterial, material and social aspects of the practice of past presencing, (Macdonald 2013). Nora (1997) attaches heritage and memorisation to spaces and places, in that places become symbolic containers of memories. However, despite the 'Spatial Turn' (Soja 1989; 2008) in ethnology, sociology, geography (Low and Smith 2005; Massey 2005; Castells 2009; Harvey 1989; 2012) heritage retains a "certain ongoing spatial blindness" (Vinken 2021 p. 47). This study concludes that the way heritage practice creates spaces remains under-explored and under-theorised and is another area where critical heritage could be developed. In the following section, the spatial dimension of heritage interpretation is explored drawing on the work of Henri Lefebvre (1991b) and his contention that space is produced. This is done to argue that heritage practice performed in public, in addition to describing spatial change over time, is constitutive of that change, and to show how in-situ displays of historic images are a form of heritage practice that describes, produces and maintains space.

Henri Lefebvre (1991b) delivered what was a radically new way of conceptualising space, an approach which evolved from his Marxist perspective and his work on everyday life (1971; 1991a). He sees space not as a pre-existing empty container, inert and ready to be filled with objects, buildings, people and activities, nor solely as a measurable dividable cartesian volume. Instead, he conceives of space as produced by social actions and relations. He argues that space is a product of society and "every society - and hence every mode of production with its subvariants [. . .] produces [. . .] its own space." (1991b p. 31). Writing in 1974, Lefebvre aims to demonstrate how space in modern capitalist societies is produced around the interests and logic of capital accumulation.

In *The Production of Space* Lefebvre (1991b) develops his well-known three part spatial dialectic or, *dialectique de trinité*, (Lefebvre 1991b p. 48), a conceptual triad dividing space into distinct but interlinking categories translated as: spatial practices, representations of space and representational space (Lefebvre 1991b pp. 33, 38). Lefebvre's conceptual triad is also, and perhaps more clearly, described as lived space (l'espace vécu), conceived space (l'espace conçu) and perceived space, (l'espace perçu).

Spatial practices, lived or social space, refer to the habits or routines and the bodily experience and everyday perceptions of space through space related manners and behaviours that occupy and connect spatial networks. For example, the "the routes and networks which link up the places set aside for work, 'private' life and leisure" (Lefebvre 1991b p. 38). "The physical and materials flows, transfers and interactions that occur across space in such a way to assure production and social reproduction" (Harvey 1989 p. 218)

Representations of space or conceived space refers to organisational regulation and

division of space by professionals, experts and authorities. These are "the conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers" (Lefebvre 1991b p. 38). In Lefebvre's analysis conceived space serves the modes of production and the logic of capital accumulation. These are the professional codes and conventions that rationalise and impose their own meaning on to space.

Representational space or perceived space is "the space as directly lived through its related images and symbols, and hence the space of 'inhabitants' and 'users'. [. . .] It overlays physical space, making symbolic use of its objects" (Lefebvre 1991b p. 39). It can also be the space of resistance and offer the potential to imagine new possibilities that "can circumvent predominant orders and discourses and imagine other spaces [. . . and] challenge given social circumstances" (Löw 2016 p. 164). However, perceived spaces can also equally work to support and maintain the existing orders.

Below, in the next section, this study applies Lefebvre's triadic scheme to the archives of the Kugelhaus test case. As an introduction there is a brief overview of the story of the building gleaned from institutional archives in Dresden, acknowledging that archives are ordered, selective and premediated and that any account is therefore partial.

2.11.1 Dresden's Kugelhaus: a history from the institutional archives

The Deutsches Kunstarchiv, Nuremberg (DKA), the company archive of Maschinenfabrik Augsburg–Nürnberg (MAN) and the archive of the Saxon State and University Library Dresden (SLUB) were investigated as part of this study. My approach to researching these archives will be explored in more detail in Chapter Three, Methodology.



Figure 1 Official Postcard No.24 Teilgelände mit Kugelhaus, Franked 28 September 1928. Author's collection.

The Technical City ran from May to September 1928 and attracted 1.8 million visitors (Reim 1998). Annual exhibitions continued to be held on the site and in the Kugelhaus over the following years including the Reichsgartenschau, the Garden Show of the Reich, from May 1936. The building was always a commercial as well as a promotional project. The Kugelhaus café and retail spaces were let to trade tenants and businesses and the exterior of the building rented for illuminated advertising signage promoting a range of products: electricity, household appliances, bicycles, ceramic, cigarettes and toothpaste. Its image was further popularised and commodified on postcards and ceramics and souvenirs. It was also used to brand tobacco products and chocolates. Never well received by cultural commentators or in the architecture and engineering press, by 1938 it had fallen out of favour with the city's National Socialist administration and was demolished⁵.

Professor Peter Birkenholz, architect and self-proclaimed 'Inventor of the world's first Kugelhaus' ⁶ (DKA 1931) first proposed a spherical structure in a competition for a building at the head of a suspension bridge in Cologne and then again in the competition for the headquarters of the League of Nations (1926/27) on Lake Geneva⁷. Birkenholz's proposal for the Palace of Nations (Figure 2, p43) was, he later claimed "highly commended" (DKA 1927).

5 Strasshausen acknowledges doubters in his opening speech:
a new style of construction that has never been realised before, not even in America. Dresden has decided to build such a [...] ground-breaking new design. Surely there will be voices that do not approve of such an experiment. But we live in the age of technology and no one will be able to presume to recognise its limits today. It's not that long ago that Count Zeppelin's brilliant work was called madness. (Dresdner Nachrichten, 29 January 1928, translation M. Haycocks)

No record was found on the demolition of the building in either Birkenholz's papers or the MAN company archive. A single report in the *Sächsische Volkszeitung* is the only reference found on the building's removal and reflects changed opinions:

The Dresden Kugelhaus on the exhibition grounds is currently being demolished. With it, a oddity disappears from the image of Dresden. The Kugelhaus was never more than a curiosity. The idea of building houses in this form has proved to be completely useless in practice. A monstrosity of this form cannot be reconciled with the basic concepts of today's attitude to building, which pushes for clarity and practicality of the forms. The demolition will release 300 tons of steel and other building materials. (*Sächsische Volkszeitung* 2 February 1938, translation M. Haycocks)

6 Birkenholz would not have been acquainted with other historical, now canonical, precedents for proposals for spherical buildings that overshadow any modern interpretation of the Kugelhaus. Viennese art historian Emile Kaufman who, according to Susanne von Falkenhausen (2008), rediscovered the work of eighteenth century French architect Etienne Boullée whose Cenotaph for Isaac Newton, 1785 and Ledoux's House for a Forrester in 1929 of which famously make use of the spherical form, made the connection between French revolutionary classicism and early twentieth century modernism (Falkenhausen 2008 p. 110). It is also unlikely that Birkenholz would have had knowledge of Iwan Leonidow's unbuilt diploma project for the Lenin Institute and library, Moscow (1927) exhibited in Moscow, Leonidow used a light bulb for the model of spherical auditorium/planetarium in his proposal- first brought to the attention of the west by Robert Mallet Stevens in (Falkenhausen, 2008 p. 116) and in Germany in Wasmuths Monatshefte für Baukunst (March 1929, Volume 3). Birkenholz's papers do show he was made aware of other spherical structures. For example, the 50-metre diameter globe at the Paris World exhibition of 1900 (DKA). the 'Timken Tank' to his attention: a spherical sanatorium on Lake Erie, Ohio for the treatment of tuberculosis and other illness with high atmospheric pressure. The two buildings are featured together in a montage image which appeared in the Leeds Mercury on March 18th, 1929, and other publications(See Appendix 2).

7 The international competition for a headquarter for a Palace of Nations attracted 337 entries, including from Europe's most prominent architects. It can be seen to represent a clash of traditional and modernist architectural positions as well as their political supporters. The competition resulted in arguments over competition protocols and a lengthy legal dispute: Pitting le Corbusier and his brother-in-law Charles-Édouard Jeanneret against the competition organisers.. A compromise resulted in an international team of five architects managing the construction of a concrete structure cast in-situ and clad with a neo-classical stone facade. (See Steinmann 1978)

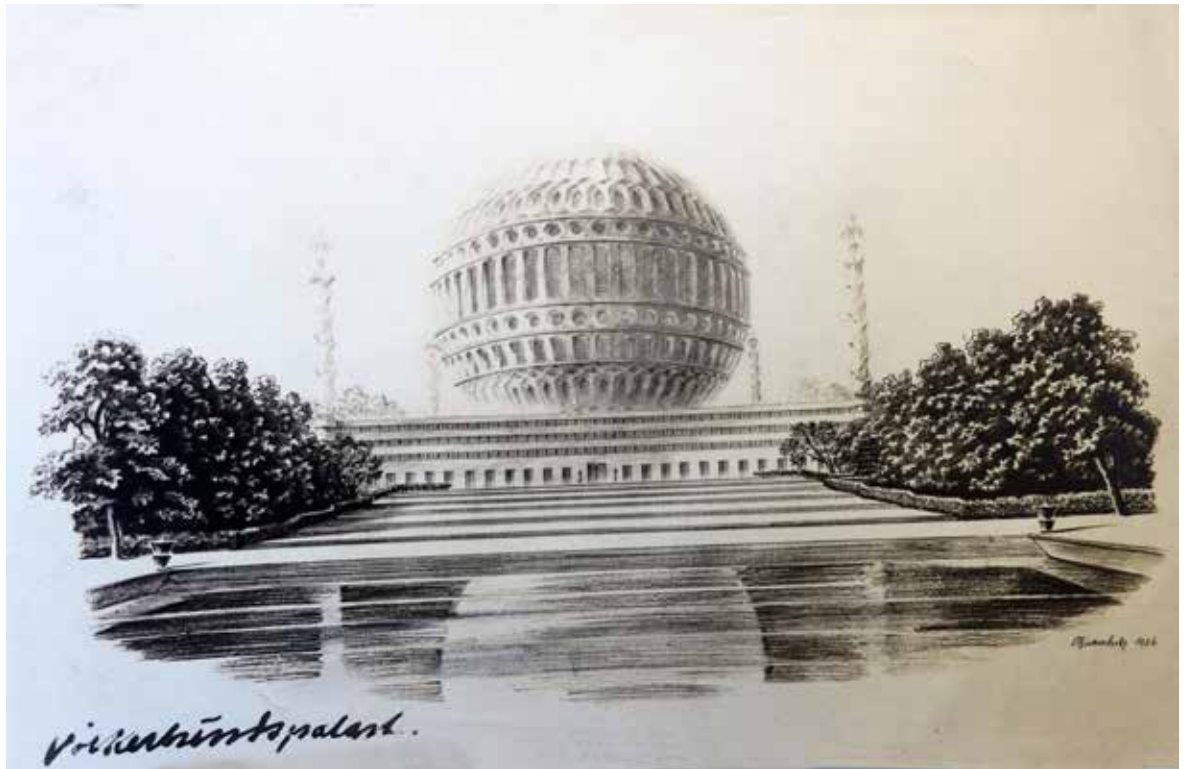
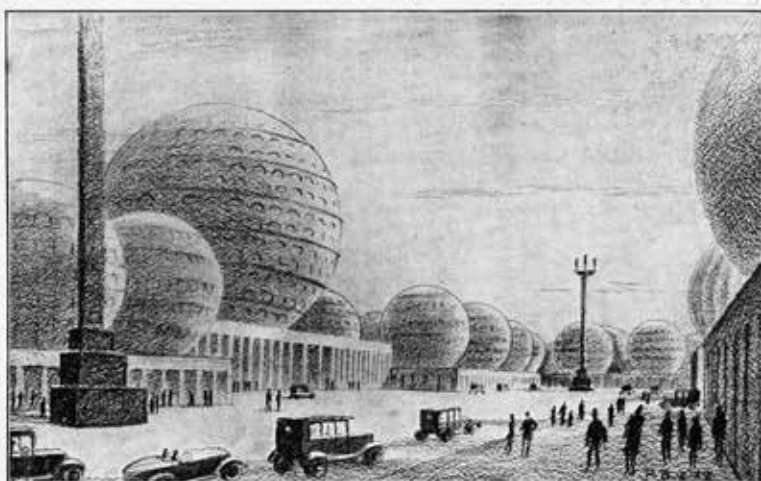


Figure 2 Sketch, Birkenholz's entry to the competition to build a new headquarters for the League of Nations in Geneva (1926/27) Source: Papers of Peter Birkenholz (DKA)

His later article 'Warum nicht Kugelhäuser?', Why not spherical houses? published in the *Münchner Illustrierte Presse* (Birkenholz 1927), first brought the idea to the attention of Strasshausen. Strasshausen invited Birkenholz to Dresden, to discuss the idea of

constructing a spherical building in the exhibition grounds (DKA 1928). In his article Birkenholz made a case for spherical buildings, stressing the advantages of the design such as: lower wind load; increased ratio of building volume to surface area compared to conventional rectilinear buildings; and greater room for vehicles at street level. Birkenholz envisaged whole towns made up of such structures and illustrated (Figure 3, p 44). his concept with drawings showing how spherical buildings might be built on a matrix of traffic roundabouts.



Verkehrsprobleme in der Kugelstadt

Kunze: Kugelhäuser unter den Kugelhäusern können bei gesteigertem Verkehrsbedürfnis —

Kongresshäuser sind. — Ein Viertel der Deutschen lebt in Großstädten und die Zuwanderung hat ihren Höhepunkt noch nicht überschritten. Da muß man doch wünschen, daß auch viele Deutschen ihren Anteil an Sonne und Luft haben. Was nicht es, wenn

man ein Wochenendhaus hat und muß doch während des größten Zeitraumes unter ungünstigen Verhältnissen arbeiten und kaufen. Nicht nur auf dem Lande braucht man Raum, Licht und Luft, sondern auch in der Stadt.

Die geschlossene Straßensituation muß verschwinden, mit ihr die ungesunden Pfeile. Um das Haus müssen Licht und Luft spielen können. Das allseitig freilebende Haus muß kommen. Das Kugelhaus!

Ein bedeutender Teil der Baumasse und der Baufuß soll gegenwärtig in den Boden verankert. Zu was? Nur



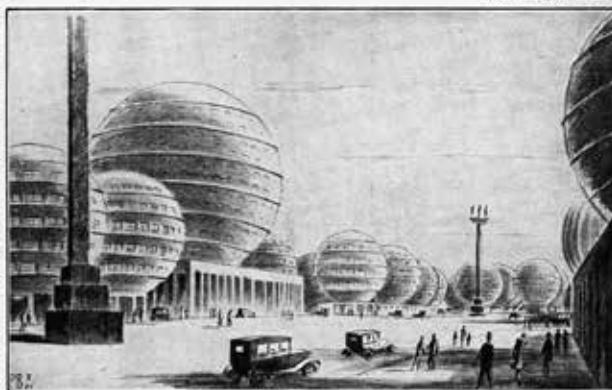
Loggia im Kugelhaus können mit Leichtigkeit angebracht werden

weil man es nicht anders weiß. Braucht man etwa so viel Kellerräume? Keineswegs nicht! Sind unsere Keller etwa profitabel? Sind sie nicht im Sommer warm und im Winter kalt, kalt wie die Hüfte des Bewohners eines Erdgeschosses?

Im Kugelhaus wohnt niemand im Erdgesch. Es beginnt erst im ersten Stock. Zu ebener Erde ist nur der Eingang mit dem Platz für das Räderwerk des Verkehrs. Das Auto, das Kraft- und Fahrrad, der Kinderwagen, der Aufzug und die Treppe. Dies beansprucht zusammen ein Viertel derjenigen Grundfläche, wo die Kugel die größte Ausdehnung hat. Die übrigen Dreiviertel bleiben dem Verkehr vorbehalten.

Der Verkehrstechniker kann sich nun aussuchen, da gibt es keine engen Straßen mehr, die den Verkehr nicht mehr bewältigen können. Da können sein Raumbedürfnis nicht dreistufige Straßenfronten, wenn er dem Verkehr eine andere Richtung, ein anderes Ziel geben will. Er findet keinen Widerstand, wenn er mal diagonal durch ein Häuserviertel fahren möchte. Gefällig weichen die auf Ringen ruhenden Häuser ihm aus. Nirgends eine scharf vorspringende Straßenecke, wenn die Verkehrslinie von der Straßenecke abweicht. Alles ist gerundet.

(Fortsetzung Seite 1367)



— ohne Abbruch der eigentlichen Häuser durchbrochen werden; eine neue Straße entsteht

Figure 3 *Warum nicht Kugelhäuser?* Why not spherical houses? Newspaper Article, author Peter Birkenholz, Münchner Illustrierte Presse (1927, No. 46, p 1366), Source Peter Birkenholz Papers DKA

Following the opening of the exhibition and the surrounding publicity, Birkenholz received many enquiries from Germany and abroad. The records indicate that although he persisted with the idea, even dusting off old models and drawings after the war as a proposal for a carpark to Munich's traffic problems, he never built another Kugelhaus.

2.11.2 The Kugelhaus made present

Examining the archive material through the lens of Lefebvre's spatial triad shows the material in the institutional depositories is dominated by the technical and bureaucratic record. This is conceptualised or conceived space in Lefebvre's scheme. Representation of conceived space include the two-dimensional, scaled architectural drawings (See Appendix 3) plans, sections; surveys; and maps produced by experts, that is engineers, architects and site administrators. This category also includes articles in specialist technical journals discussing the building in terms of its material and construction technologies. This representation of space is a discourse that relies on shared professional codes and abstractions. These serve to reduce and rationalise complexity, to organise and order space. They are necessary for the subdivision, valuation and marketing of space which are forms of knowledge that ground the working of capitalist societies (Shields 1999 p. 164).

Since the world is never seen in section or plan, such abstract representations have little to do with describing experience of being in space although they regulate the way space is used or lived.

The archives hold descriptions of what Lefebvre describes as perceived space. Birkenholz, buoyed up by initial the success of the Kugelhaus wrote to prominent politicians, scientists and artists of the day. He circulated his opinions on modern architecture and city planning in letters to newspapers. He kept a record of business trips and made enquires as to the cost of transatlantic crossing. These show how his awareness and perception of global space and international transport networks developed as he corresponded with potential clients and fellow architects and engineers in North and South America and the Middle East. He recorded visits to party rallies and plans but does not take a business trip to America to meet with a German engineer who was promoting the idea of a kugelhaus as a German Pavilion for the World Fair, *A Century of Progress* in Chicago (Letter to Carl Martin Riegel 25 May 1932, DKA). The costs and timetables are preserved in his papers in the DKA. The archive of the Saxon State Library (SLUB) preserves newspapers and reports of the building, catalogues and guides to the exhibition. Again, these describe and record perceived space understood through descriptions and images.

Archival research shows that what endures of Lefebvre's triad of lived, conceived and perceived in the institutional archives is skewed toward conceived and perceived space and overlooks any record of lived experience and its contribution to the production of space. This echoes the way Lefebvre notes the lived experience of space of late twentieth century urban France is dominated by bureaucratic capitalist space giving rise to what he calls abstract space.

The analytical tools described by Lefebvre in his writing on space, although not usually used to scrutinise paper-based records, have been shown to be a useful tool to examine the archival records of the Kugelhaus. We can conclude that the institutional record of space production, in this example, overlooks the lived experience of space in favour of formal and professional descriptions. Since the production of the past relies on objects and ideas that have endured, the past as it is produced in the contemporary city will reflect this.

The application of Lefebvre's triad to the archive materials concerning the Kugelhaus has provided a core insight that spatial practices are absent from those archives. This confirmed an intuition that the acquisition of a parallel 'quotidian' collection of material drawn from non-institutional sources would add to a fuller understanding of the Kugelhaus. A quotidian collection could provide a parallel record of the lived experiences of the building. The process of solicitation, analysis and inclusion in this experimental heritage practice is discussed in Chapter Three.

2.12. Practice review, case studies of 'in-situ' displays of historic photography

In the following section, four examples of in-situ displays are analysed. They are all interventions in urban spaces displaying historic images at the location of their origination. The case studies are provided to examine how the ideas and theoretical positions discussed above play out in practice. The case studies were selected for several reasons. Firstly, they were selected because they were accessible to the researcher. Each example was visited in order to experience the materials first hand in its original context. This was important because in-situ photographic displays are spatial, context-specific and are often temporary. They can only be well understood when directly experienced. Secondly, the research is conducted in a context of a European heritage discourse and relates to the test case of the Kugelhaus in Germany. All the case studies are European. They did not extend to other parts of the world in the knowledge that, particularly when it concerns the heritage of the built environment, the heritage discourse outside Europe focuses on other concerns. These are, for example, the complexities of post-colonial structures and contexts, stolen artefacts, and the heritage of pre-colonial societies (Marschall 2008; Hicks 2020). Thirdly, the selected case studies illustrate the use of different media. These are large format printed images and digital screen-based images for hand-held devices. Fourthly, the case studies show displays with a range of authors and instigators. These include local government, heritage and cultural institutions as well as commercial bodies. This reflects the range of clients or sponsors in the European context.

In these case studies the different examples are compared and contrasted to identify features common to the field of in-situ heritage displays. The analysis of the case studies, although small in number, begins to show patterns and similarities. Each case is first described and then analysed in terms of its past presencing, its production of space, the construction of its narrative and finally its openness to contestation. Observations were gathered through documentation and reflections on the visitor experience of the researcher. Visitor research into a broad sample of audience attitudes and opinions was not sought in this case, due to time constraints, but the collection and collation of audience experiences may form the basis of future investigations.

This study adopts a definition of narrative as communicated 'events' (Abbott 2008) through which characters or entities (Chatman 1978) are seen to experiences change⁸. The totality of the changes serves to communicate a message of some kind. Following this definition, the analysis seeks to identify the events, characters or entities expressed through the in-situ displays in the case studies. The analysis also identifies the audience at whom the narrative is directed and the message articulated in the narrative. In looking at the choices made in the design of the in-situ displays attention is also paid to those events, entities, audiences

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The range of definitions of narrative is wide. At its simplest it is " the representation of an event or a series of events" (Abbot 2008, p13). Seymour Chatman's (1978) conception of narrative also requires or entities or "existents (characters, items of setting)" (1978 p. 19). Entities can be characters, protagonists or objects that are in the event. Other models of narrative accentuate time, sequence and chronology (Genette 1980) or include causality or agency to connect events (Bal 1997), as defining components.

and messages that are not included, noting that in visual communication, just as in writing and spoken language, (Kress and Leeuwen 2001) emphasising or revealing one thing can be a way of concealing another. Overall, the analysis of these examples of in-situ displays shows that in supporting a particular, singular, narrative explanation of the trajectory to the present and in giving one explanation, they obscure others.

The first, located in Kings Cross, London, uses large format photography positioned in the busy thoroughfares. The exhibition obscures the complexity of the site's past in favour of a simple commercially acceptable narrative. The second, designed by the Museum of London, uses digital displays, locative technology and an augmented reality app. The app shows 250 images at over a hundred different sites across London. By merging views of the past and the present the app generates additional hybrid views which overlay and partially obscure the existing views. In relying on the museum's curated collection of historic images, it is argued that the display also obscures other more critical views of London and its past. It repeats and reinforces the canonical account of London and its histories at the expense of other accounts from the margins of power. The third case study, located in the town of Irun in the Basque country, Spain, uses large format images on a building site hoarding to physically conceal an empty site. It shows images of former grand buildings and lively bustling streets. In replacing the absent buildings with images of the past the display denies or obscures recent changes to the town. In the last case study in Berlin, the display can be seen to reiterate and remind viewers of a founding myth of both the city of Berlin and modern Germany.

2.12.1 Case study one, the *Then and Now* exhibition, Kings Cross, London

In the winter of 2022, office employees on their lunch break, students on the way to Central Saint Martins college of art and design, residents of new flats in the converted gasometers, shoppers and diners in the new development of Kings Cross will have all passed the outdoor exhibition entitled *Then and Now*. This temporary in-situ exhibition, distributed through the pedestrian zones of the King's Cross development, displayed twenty-four large, mostly black and white images on what the site management call "art benches" (Kings Cross 2022). These are bespoke pieces of street furniture made of a concrete bench with stainless-steel frames designed to hold printed images. The development at Kings Cross is a three-billion pound project building on over 67 acres (0,27 sq. km) of brownfield land (Urban Land Institute, 2014) railway land and industrial buildings north of Kings Cross station. It is one of Europe's largest mixed-use regeneration projects. Planned and managed by property developer Argent Related, the development is 67.5% owned by a pension fund, AustralianSuper. It is a privately-owned public space (POPS). In other words, what appears to be public space is designed and managed by a commercial landowner. This exhibition, organised to mark the tenth anniversary of "the rebirth of King's Cross" (Kings Cross 2022), shows photographs of the site prior to its redevelopment. Images of Victorian warehouses and transport infrastructure from the 1950s to the late 1990s are arranged at or near the location of their origination.



Figure 4 (left) *Then and Now*, In-situ exhibition, King Cross, 2022. Looking northeast, along Cheney Road between the German gymnasium and the Milk Dock towards the former gas holders. Photographer Philip Wolmuth, 1990



Figure 5 (right) *Then and Now*, In-situ exhibition, King Cross, 2022. The Great Northern Hotel seen from the car park of the King's Cross Red Start Depot. Photographer Ralph Hodgson, 1989

2.12.1.1 The *Then and Now* exhibition and past presencing

The display exemplifies the mechanics of heritage production, what Macdonald calls past presencing, the materialisation of the past in the present. Few of the visitors and residents to the new King's Cross site will have known the area as it was before it was redeveloped. It is, in this regard, a blank canvas for the production of a particular past. The use of old photographic images in-situ creates a foundational story for the development. Victorian warehouses and industrial artefacts have been preserved but the largest part of the development is new architecture. The brand new, but in form and volume undifferentiated, office blocks and residential buildings are given a history. In this way, the development becomes or can be seen as an 'old' place with a past rather than a new place. As the exhibition title emphasises, the foundational story employed here is one of rebirth, rejuvenation and rescue from dereliction. The images and their juxtaposition with the present site reflect this.

The photographs in this exhibition are of interest for the study because they offer a dramatic juxtaposition with the present view and show relatively recent urban changes. The

photographers involved, for example, Phillip Wolmuth⁹ (Matheson 2021) have a lineage of activist photojournalism that dates from the 1970s and 1980s. The exhibition's curator John Sturrock's background is also one of political and critical photojournalism photographing social and industrial unrest in 1980 Britain before specialising in polished and commercial images of large-scale regeneration projects (Sturrock 2022).

In focussing on the grandeur of Victorian architecture, it can be argued the exhibition relies on commonly held nostalgic views of the glory of Victorian era and what has come to be thought of as a thriving economic period associated with notions of industry and scientific progress. The past presented here suggests a modern reincarnation of this industrial past as a thriving commercial and cultural hub. It positions the new architecture as modern equivalent to the enduring Victorian structures. At the same time, it should be remembered that this mythologised view of the Victorian era overlooks the profound poverty, social inequity and environmental exploitation of the time. Its story of rebirth also obscures the complex histories between the 'then and now'. The images exclude the social and the environment disruption caused by today's gentrification and development. It does not reference the many failed redevelopment schemes (Urban Land Institute 2014) that met with resistance from residents or the local council between the 1960s and 1990s. The exhibition *Now and Then* does this while offering a projection of the future Kings Cross as a site of 'acceptable and permitted' culture, 'tasteful' consumption and clean high-tech commerce: a future without discord or disorder.

2.12.1.2 The *Then and Now* exhibition and the production of space

The Kings Cross development is a controlled and curated environment with its own rules and a uniformed security team to enforce them. Arguments of regulation, control and exclusion are central to the large body of commentary critiquing the growth of privately-owned public space in London and internationally. This is a critique of the way access is monitored and restricted, and the way aberrant behaviours, protest and dissent are prohibited. (Minton 2012; Low and Smith 2005).

Julia Finlayson, project director of public realm at Argent, King's Cross sees it differently:

Generally, we allow the public realm to be used as any other part of London [...] It wouldn't be successful if access were restricted. Retail and food and beverage operators rely on footfall. Residential and office tenants like to be in a vibrant location; that's one of the reasons office users come to the site, that's part of the selling point. (RICS 2019)

From this it can be observed that the priorities for the management of the site are commercial and not the ethical or community imperatives that rest with local government

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Wolmuth set up the North Paddington Community 1979 -1998 Darkroom (North Paddington Community Darkroom 2022) worked on a number of campaigns including with the Dominican community in the area and a residents' campaign against the sale of council housing at Westminster council under council leader Shirley Porter.

who normally take responsibility for public spaces. Access to the site is not determined by ideas of rights and freedoms but commercial reasoning. Just as Lefebvre (1991 p. 53) notes, capitalist space is not just commodified, but commodification becomes the logic of the spatial practice. This space is controlled in the interests of the landowners and developers in a way that while it appears open prevents spontaneous activities and monitors and manages access, for example through the use of CCTV and uniformed security patrols across the site (Minton 2012; Low and Smith 2005).

As the past is produced, the abstract and conceived space of corporate development, in Lefebvre's terminology, is given temporal continuity, a backstory and a logical trajectory to the present. As the past is produced by the exhibition so too space in the present is produced. Most obviously the exhibition controls the physical space, the movement of pedestrian through the site and the views of visitors to the site. The 'art benches' are positioned perpendicular to the pedestrian thoroughfares and face pedestrians as they move through the site. They are barriers that need to be navigated, they slow the flow in what would otherwise be a more direct route to and from the station and they block the direct views of the destination of pedestrians whilst leaving direct views of the shop windows clear. There may be a commercial logic behind these design decisions: for example, slower pedestrians have more time to dwell on the shop windows and shops and cafes and restaurants.

The exhibition can be seen also to act as a barrier in a more subtle and covert manner. It works to signal the interests and tastes that the owners and managers wish to project and with this they announce the type of visitors that might be welcomed. The in-situ photographic displays are serious, reflective and sober. They invite interest from some people, but put off others, acting as an invisible boundary. This kind of exhibition appeals to particular tastes and is therefore a mechanism that encourages self-selection of visitors to the site.

Jean Baudrillard uses "museumification" (1983 p. 10) to describe the transfer of ideas held in museums to the world outside, images that might previously be deposited and displayed in institutions are relocated, in to and on to the world and now play a part in 'producing' space. Referring to an open museum in the mining town, Creusot in eastern France, he says,

The museum, instead of being circumscribed as a geometric site, is everywhere now, like a dimension of life. Thus ethnology, rather than circumscribing itself as an objective science, will today, liberated from its object, be applied to all living things and make itself invisible, like an omnipresent fourth dimension, that of the simulacrum (Baudrillard 1983 pp. 15-16)

Baudrillard was concerned with the saturation of heritage images in social spaces as well as our inability to distinguish between the real from its image. In this example

the museumification of space though the transference of the museum-like exhibitions into public space brings with it another but more subtle layer of control. Museums are, despite appearing to be open and freely accessible, still highly monitored and controlled environments where particular behaviours are expected. With the transference of museum-like exhibitions, behaviours and expectations are transferred also. These behaviours have to be understood and learned. These are behaviours and knowledge that are linked to higher social classes who are educated in museum going.

From this perspective the instigators of the *Then and Now* exhibition can be seen not simply as offering something, a cultural experience or a free local history lesson, but as necessitating 'museum shaped behaviour'. They require that visitors to what appears to be a public space understand and submit to museum-like rules and behaviours; in doing so they exclude or dissuade those who do not or will not submit to those rules.

2.12.1.3 The *Then and Now* exhibition and narrative

The *Then and Now* exhibition plots the changes in what was, according to their marketing material, an "underused industrial site [. . .] transformed and rejuvenated" (Kings Cross 2022). The narrative structure, the representation of change through time, that this display provides is an arc that moves from glory to loss to redemption. In doing so, it structures the explanation of the trajectory to the present. It can be described as a curve that moves from prosperity of Victorian industry through decline and dereliction back to modern day rescue and rejuvenation. This signals a return to Victorian optimism in a space for what the Sunday Times calls the "New Victorians", "the entrepreneurs and chief executives [. . .] bankers, brokers and lawyers who foster and feed off the giant deals of today's global market" (Woods 2007)

This is an archetypal plotment structure that is a known, understood and will have been encountered by the viewer in books, film or other mediums. It is a structure Kurt Vonnegut (n.d) describes as "Man in a Hole".



Figure 6 Still from a Kurt Vonnegut Lecture on Story Shapes. The graph illustrates a narrative structure he calls "Man gets into a hole" https://www.youtube.com/watch?v=GOGru_4z1Vc

Vonnegut plots the shape of works of literature on a graph (Figure 6) as inverted bell curve. The vertical "represents good and ill fortune" and the horizontal axis the beginning and end of the story. Vonnegut explains "somebody gets into trouble and gets out of it again", noting that the graph finishes "a little higher than we began", suggesting there "is always progress".

The significance for this case study, is that a narrative structure is imposed on the material to organise it. The narrative structure is made, not found in the archive or anywhere else (Mink 1970 p. 60; White 1978 p. 82). Importantly it does not just add temporal organisation it adds a form of ideological organisation. Seen in this way the narrative choices behind *Then and Now* can be understood as extolling the current development and developer's business plan.

Of the narrative components of event, entity, audience and message, the events in this example are the decline and subsequent development of the site. The entities are its buildings, symbols of Victorian enterprise. The intended audience for the display are the employees, residents and consumers in the newly developed flats, shops and offices. The message is rebirth and rescue by the developer lauding the capitalist undertaking. The events which are unstated or understated concern life before the development, the social upheaval caused by the development as well as the details and contexts of other schemes not followed. The issues and debates about these alternative unrealised proposals for the development of the site are silenced.

2.12.1.4 The *Then and Now* exhibition and contestability

Any number of other narrative structures may have been applied to the material available and have been equally plausible. The exhibition does not refer to other histories. The exhibition glosses over the alternative or counter-cultural uses of the warehouses as clubs and rave venues in the 1980s and 90, the non-marketable aspects of the site's recent past are completely absent: the squats, prostitution and drug cultures that were a feature of the area for many decades; those residents and businesses displaced by the development; and the popular organisation and resistance to the development which is documented in the oral history project and archive Kings Cross Voices (Weal 2004). These ideas and actors are obscured to produce a story that is singular and positive. The story the exhibition tells is closed, consistent, it does not ask questions of the viewers or raise doubts. It is a story told to passers-by without any mechanisms for engagement, feedback or comment. It is palatable, unchallenging and consistent. On-site observations revealed few people stopped to view the exhibition and it stimulated little discussion between passers-by. Instead, it operated as persistent background marketing messaging.

While the in-situ displays appear to be cultural or heritage products, the analysis shows this example has a promotional and persuasive function. It adopts many of the attributes of outdoor advertising. Its promotional function is only barely concealed. A past is produced

that suits the landowner and developer, its happy ending aiming to sooth or lift the spirits of passers-by. What seems an innocent curatorial strategy to map and illustrate the changes to the area through images of place is in fact corporate messaging dressed-up as heritage. The commodification of space is the driving logic of this form of spatial practice produced in the interests of landowners obscuring other 'non-sanctioned' stories or stories of contestation.

2.12.2 Case study two, the Museum of London, *Streetmuseum*

Hold your camera-phone up to the present-day scene and see the same London location appear on your screen, offering a window through time. Want to know more? Simply tap the information button for historical facts. Promotional Material for the relaunch of *Streetmuseum* app, Museum of London. (Sinclair 2014)

The Museum of London's *Streetmuseum* was a free app to designed to show images from the museum's collection outdoors and in-situ. First launched in May 2010 and re-launched in 2014 with added functions including 'hybrid images' that would blend historical views with the present view on screen and link to contextual information from the museum's collection. The app was built on a modest budget by creative agency Brothers and Sisters (Jeater 2012). Although recently the cost and complexity of keeping up with evolving mobile technologies and operating systems have led to the apps' suspension, *Streetmuseum* was a forerunner for many similar 'locative media' projects designed and produced by cities, museums, and heritage institutions to display historic imagery in-situ using location-aware technologies. See, for example, the *Curzon Memory app* (Croft 2011), the *SARA Stedelijke Augmented Reality Applicatie* (Pepijn and Vanstappen 2010) and *Lost! Melbourne's Lost 100* made by the National Trust of Australia (2012).



Figure 7 Museum of London, *Streetmuseum* app. The promotional composite image Shows the arrest of Emmeline Pankhurst at the gates of Buckingham Palace. Source, Brothers and Sisters

<https://www.dandad.org/awards/professional/2011/branding/18304/streetmuseum/>



Figures 8 and 9 Museum of London Streetmuseum stills from promotional video showing Carnaby Street.

Source: Promotional video Brothers and Sisters <https://www.youtube.com/watch?v=gSfATEZiUYo>

Locative media describes the use of location aware technologies in site specific performances, interactive artworks, and installations (Russell 1999). Available now through the near ubiquity of smartphone ownership, the use of location aware media was first made possibly by the Clinton administration's decision to 'descramble' military GPS systems, 'at the press of a button' increasing the accuracy of civilian GPS enabled devices from 100s of metres to under a metre (New York Times 2000).

The Museum of London's app, part of a promotional campaign entitled *You are Here*, was designed to be used outside the museum, to encourage new visitors to visit the physical museum and to open up the museum's image collection to new audiences. This was explained by the museum's Communication Director as "taking 250 images from our collection out on to the streets of London" (Robbins 2012). As such the Museum of London's app can be seen both as a marketing campaign to promote the museum to new audiences and as a way to meet the museum's objectives of "promoting an understanding and appreciation of historic and contemporary London" (Museum of London 2021). As a promotional tool, it appears to have been successful. There were 360,000 downloads within its first two years (Robbins 2012) and according to the app's designers (Brothers and Sisters 2011) the number of visitors to the museum increased threefold in the year after the start of the campaign. In contrast to the in-situ exhibition in Kings Cross above, users of the app are not entirely passive consumers because they have a choice as to whether or not to view and engage with content of the *Streetmuseum* app.

The app uses photographic content from the late nineteenth and twentieth centuries, primarily images of events considered of national importance, and brings them into the present. The past is told as a series of historic events. Prosthetic, "technologically mediated" (Lury 1998 p. 106) memories are shared by all app users. This means images are the same for each viewer and for every viewer recur at the same location. This serves to embed and homogenise particular ideas about the lineage of places. As the city is historicised through the super-imposition of images, which are selective interpretations (Sontag 1973) but appear indisputable, plurality gives way to a unitary and dominant

version of past. Through the technologically assisted overlay of images a version of the space is produced that is closed and inalterable.

In blending images from the museum's collection and views in the real world *Streetmuseum* repeats the patterns other in-situ displays present. It is different in form rather than in its use of content. As shown in the other case study examples it supports a particular version of the city's trajectory to the present in a familiar narrative structure while obscuring other view of London's past.

2.12.2.1 *Streetmuseum* and past presencing

Memory is increasingly recognised as constantly reconstructed and reconfigured with each remembering and each retelling. The act of remembering and recounting "overshadows" the previous (Schooler and Engstker Schooler 1990). Information from images and films become part of self-understanding and personal recollections, public and private memories converge and are recomposed (Thompson 1990; 1990). Personal memories come to align with archetypal narratives and symbolic forms in what Alessandro Portelli calls "displacements" (1991 pp. ix, 15).

These types of geolocated apps of in-situ historic photography construct a new layer between the viewer and the world. This disrupts the stability of the viewer's immediate individual experience and adds a new prosthetic layer of memory of place to the viewer's own memories. This is a new mediated layer which knits into their own experiences. Individual memories of place become hard to distinguish from what Celia Lury (1998) and Alison Landsberg (2004) call prosthetic memories. *The Streetmuseum* app offers a technological prosthetic (Lury 1998), one that "like all prosthetics", says Martin Davies (2006) writing about history, "is meant to compensate for a loss" (2006 p. 122). Davies is referring to a loss of the past and certainty of times when divine explanations made sense of the world.

The Museums of London's *Streetmuseum* app illustrates a world that, for Davies (2006; 2011), has "become [so] totally historicised [...] it cannot be told apart from the images that comprehend it" (2011 p. 185). Davies's 'history focused behaviour' produces a historicised society, and functions as a vast correctional machine by creating deceptions and imposing fictions¹⁰. Davies's explanation of the operation of history focused thinking extends beyond

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We also see in Davies's account of a historicised society mediated by images of the past and aided by technology precise echoes of Guy Debord's *Society of the Spectacle*. Any number of Debord's short theses would align with Davies's explanation. Here are two.:

The spectacle appears at once as a society itself, as part of a society and as a means of unification. As part of a society, it is that sector where all attention, all consciousness converges. Being isolated—and precisely for that reason—this sector is the locus of illusion and false consciousness; the unity it imposes is merely the official language of generalized separation. (Debord 2002 p. 7).

The spectacle cannot be understood as a deliberate distortion of the visual world or as a product of the technology of the mass dissemination of images. It is far better viewed as a *weltanschauung* that has been actualized, translated into material realm — a world view transformed into an objective force. (Debord 2002 p. 7)

historical manipulations, myths and national belief systems to encompass all historicised behaviour and everyday practices. He portrays the manifestations of the 'historicisation' of society as simultaneously palliative, 'a source of reassurance' and a cause of apprehension (2011 p. 184). Symptoms that, he says, combined together, result in a "sense management system" (2006 p. 120) arresting dissent and bringing into being a 'historicised world self-incarcerated by its illusions of regularity and dominant order, as the epitome of self-deceiving, sophisticated culture.' (2011 p. xii). Davies refutes any potential for alternative ways of making histories or any capacity for new and alternative ways of telling the story of the past to positively influence society. Even 'disobedience' of postmodernism is for him another flavour of the same-old-same-old history "a pose" another "convention still consecrating the dominant forms of knowledge" (2006 p. 16). For him this includes all forms of historicised behaviour and all histories of whatever genre or ideology: meta, micro, top-down or history from below, are all products with a coherence that the present lacks. Products which seem more real than the messy reality of the present.

2.12.2.2 Streetmuseum and the production of space

Locative media produces new types of spaces recalling Lefebvre's argument that spaces are reflective of the dominant mode of production, "the shift from one mode [of production] to another, must entail the production of a new space" (1991 p. 46). A process of technological historicisation¹¹ adds a new prosthetic layer and with it a coherence and indisputability to the story of the past told through the superimposition of images on the spaces. These are representational spaces Lefebvre describes as:

lived through its associated images and symbols [. . .] It overlays physical space, making symbolic use of its objects. Thus representational spaces may be said, [. . .] to tend towards more or less coherent systems of non-verbal symbols and signs (Lefebvre 1991 p. 39, emphasis in the original).

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The term historicisation here is used not in Brechtian fashion to mean the drawing out of contemporary issues concealed in history or to reveal the vested interests behind different versions of the past (Mumford 2009). It is used instead to describe the obsession or fetishization with old things. (Macdonald 2002) and what Martin L. Davies (2006; 2011) portrays as and the saturation of the past into and onto all aspects of contemporary life and consciousness, re-affirming and self-vindicating extant attitudes and behaviours.



Figure 10 Cheapside, London promotional Image for the Museum of London's Streetmuseum geo-located app merging present and historic views. Source: <https://www.dailymail.co.uk/sciencetech/article-2567739/Streetmuseum-app-creates-hybrid-images-London.html>

Promotional material released by the Museum of London shows a composite image of the present view and the arrest of suffragette Emmaline Pankhurst in front of Buckingham Palace in May 1914 (Figure 7, p 53). There is also a photograph from 1962 of protestors against the union of fascist being held back by police in Trafalgar Square and of young people attending summer music concerts in Hyde Park from 1970. Both photographs are from the Henry Grant Collection held by the Museum of London and are blended into the current view. Figure 10 shows a composite of an image of Cheapside taken by George Davison in 1926 and the present view is typical. It is the appearance of normality of the scene that impresses not its drama. The similarity is emphasised not the difference. The pedestrians from 1926 appear to engage with those from present as the images overlap. Rather than difference this suggests and emphasises relationship between Londoners through a continuity of interests through time.

2.9.2.3 Streetmuseum and narrative

The photographic images chosen for the Museum of London's geolocated app, Streetmuseum are used to tell the story of an every-changing city marked through a series of iconic and everyday events. It is a narrative made up of discrete episodes and spatially distributed through the city and available to visit in any order. However, the episodes can be described as stories that together construct an overarching message. The cumulative effect of the *Streetmuseum* app implies a continuation into the future of London as a vibrant, innovative and ever changing city.

Both the smaller stories and the overarching story of the city can be understood as composing an Authorised Heritage Discourse (Smith 2006) in that they underpin and

construct ideas about the past that reflect the social and cultural values of authority while suppressing or ignoring others.

It is a discourse authorised by the Museum and its funders¹². Visitors are told the story of London through what are considered significant national events. These are images of the blitz, portraying London as invincible; images of VE day emphasising the UK as a resilient military power; images of the coronation underlining the importance of the monarchy as the pinnacle of a hierarchical social system; images of the arrest of suffragette Emeline Pankhurst demonstrating liberal values; and images of 'swinging' London in Carnaby Street showing London as a creative, liberal and modernising environment.

Considered in terms of its narrative elements the events are an on-going series of 'cool' and canonical events. The entity or protagonist is the city itself. The audience is new potential visitors to the physical museum. The message of the place-based images represent well-used and established stories of London reiterating socio-economic and political norms. Not only do they align with established narratives and interests of the museum's funding, partnerships and stated objectives, they maintain a preferred discourse of London as an ever-changing, liberal and culturally vibrant world city (City of London Corporation 2018). These images reinforce events, ideas and places pre-existing in the public imagination. It repeats elements of the UK's global branding visitors may have seen in advertising campaigns. It reiterates history taught at school and that features in other media.

2.12.2.4 *Streetmuseum* and contestability

Although viewers do choose to download and activate the app. and if and when to view it, by analysing this and similar location-aware displays which intervene in public spaces, it can be seen that the viewer's participation is otherwise passive. The material is delivered with professional authority, expert knowledge and certainty. There is little doubt contained within the material and similarly to printed displays there is no mechanism for critical engagement with the content. There is no means to comment, rewrite or re-route the version that is given. There is no room for debate no "arguableness" (Mollon 2019 p. 486) or, in Mouffe's terms, no opportunity for dissensus. This is not a unique feature of geolocate displays. It can be argued that this app operates in much the same way as all in-situ displays in the way it overlays and is constitutive of singular, unalterable, indisputable versions of the trajectory to the present. This effect is possibly more pronounced because of the way the views of the past and present are fused and their differences blurred. The images are also viewed via an individual's own device, adding a directness and intimacy and 'ownership' not seen in the larger printed displays. The prosthetic, "technologically mediated" (Lury 1998 p. 106) memories provided are shared by all app. users. This means images are the same for each viewer and for every viewer recur at the same location. This system serves to embed and homogenise particular ideas about the lineage of places.

¹² The Museum of London is funded by the City of London Corporation, the Greater London Authority and the Arts Council England (The Museum of London 2021)

As the city is historicised through the super-imposition of images, which are selective interpretations (Sontag 1973) that appear indisputable, plurality gives way to a unitary and dominant version of past. Through the technologically assisted overlay of images a closed and inalterable version of the space is produced.

2.12.3 Case study three. Irun site hoarding display, Spain



Figure 11 In-situ display, Located at the corner of Zubiaaure Kalea and Estacion Kale, Irun. Showing images from the archive of José María Castillo. Source: researcher, date 12 September 2021

Figure 11 shows a pair of large format images from a row of seven images in Irun in the Basque Country, northern Spain. The in-situ display has been in place since at least 2009. The images shown here, both taken from early twentieth century postcards, have been digital printed, laminated and fixed to the perimeter wall of a corner plot. The public display made possible in part by the availability and affordability of large format digital printing was commissioned and paid for by the town council. This is an example of a common practice of the use of old images of place on building site hoardings.

This display in Irun differs from the example in Kings Cross and the Streetmuseum app in that, other than crediting the image to the archive of José María Castillo (2021), a collector of local photographs and author of several photographic books of old images of Irun (Castillo 2021), there is no information or written interpretative captions accompanying the images. Even without an explanation of context external to the images or captions, there are enough visual clues for residents to know that the images are at the site of their origination.

The choice of images used here is not coincidental, the black and white images were taken at a high point of the economic and social importance of the border town, when it was an important commercial hub as a customs and administration centre where railway changed gauges between French and Spanish rail systems. The images show busy streets with tall town houses and well-dressed citizens. This substantiates one palatable version of the site's past. The images were taken in a period before the Spanish Civil War which included

a battle in August 1936 that damaged centre of the city. It was also a period before a decline in the commercial and social significance of Irun as a border town due to new complexities of border politics. The images represent a time before an integrated European customs area resulted in the loss of its historic customs function. This was aggravated by tensions arising from the reintroduction of new border controls in 2022 to manage “irregular” migration (The European Commission 2022).

2.12.3.1 Irun site hoarding display and past presencing

This example of heritage production shows the way heritage covers up for layers of absence which, in this case, start with the absence of the building that once stood on the site. It is also the absence of any new development on the site. The site has been empty since Spain's property crash in 2008 and remains in a suspended state; the old buildings razed but with no new development planned. The display can be seen as a move by the council to divert attention from this state of suspension¹³.

De Certeau (1988) argues history's mechanisms for the preservation and transmission of ideas about the past can be seen to veil absence, an absence of the past itself, an absence in the archive and an absence in the telling (de Certeau 1988 p. 85). This case study is recognisable as an example of the way heritage-making also operates to conceal or mask absences. The display does not only conceal alternative narrative explanations of the past but also functions like a Potemkin's village¹⁴ to visually obscure the sight of an empty inactive space by replacing it with a more 'acceptable' active and occupied view. It masks a physical absence of the former buildings and the stalled development of the future (buildings). It does this as well as diverting attention from other more difficult contemporary topics. We see also it does this using material from the archive. This is inevitably an archival record that consists of material that is pre-mediated through survivorship and decisions of heritage value. A chain of decisions led to the display.

Starting before the photographic film or plate was exposed to light, continuing with choices in the selection and organisation of material for the archive, and then the selection of narration of the material and its display. This selectivity is not explained but remains hidden, just as the empty site behind the hoarding is hidden.

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Elsewhere on construction site hoardings developers will use photo-realistic, computer generated renders of the proposed new building. Images of the future used to 'decorate' the hoarding while promoting, branding and marketing the developments.

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The term describes the apocryphal description of artificially villages purportedly built and then dismantled by Russian Statesman Grigory Potemkin to be seen by Empress Catherine II during her journey in the Crimea in 1787. For another contemporary example see also: description of the images of full-stocked shelves and lived-in interiors fixed to the windows of empty properties in Enniskillen, Northern Ireland for the two-day visit of world leaders for the G8 meeting in 2013 (Talaga 2013)

2.12.3.2 Irun site hoarding display the production of space

Following Lefebvre's (1991) central argument, that spaces are produced through relationships of power in a struggle between competing interests, an analysis of the hoardings display in Irun shows the contradictions between the three aspects of the spatial trialectic at play in the corner plot in Irun.

They are part of the category of lived space, trips to the shops or to the recycling containers, and journeys to work or school, for example. Still intact¹⁵ after ten years they are an established part of the street scene and their presence is largely taken for granted. The images form a backdrop to practical activities daily tasks. Although it may not be immediately obvious, of the three Lefebvrian categories, this in-situ display is weighted toward conceived space. This is the space of planners and authorities, the "technocratic subdividers and social engineers" (Lefebvre 1991 p. 38). The display is instigated and organised, costed and paid for by the town council who impose their meaning onto a space. It is an attempt to compensate for a failure of conceived space. The images of the past are designed to cover a 'temporary' spatial absence and what might be seen as a 'failure of planning'. They are designed to hide the signs of the financial and property crash that left the site unused and property and capital idle. The display is an attempt to efface this signification and thus is determined by what Lefebvre from a Marxist position would see as the logic and contradictions of capitalist accumulation. As a heritage product the display is perceived as something which educates and informs and is an accurate reflection of the past. The perception it offers seems to be at conflict with the experience of everyday life or lived space. They are perceived as the positive reproduction of the past. They are however, simplified, flattened and analogue, they are views that appear to be free of the complexities, dangers and doubts of the present environment and of life in a post-industrial society.

2.12.3.3 Irun site hoarding display and narrative

The narrative structure of in this display can be likened to a flashback. The function of a flashback (analepsis) in the narrative construction of a film or novel is to fill in a backstory. Flashbacks are used to make sense of or clarify the current point in events of the story. The display represents the commercial events in Irun at the beginning of the twentieth century. Considered in terms of its narrative components, it shows the town as a hub for

industry and trade. It does this, for example, through the inclusion of images of loaded good trains, busy stations and activities on crowded commercial streets. The protagonists in this narrative is the location, the streets and old buildings that are shown in the images. The intended audience for this display is the residents of Irun who will make the connection between the old images and the present views. One of the messages conveyed by the display is that this is an 'old' and important town.

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After ten years the display remains free of graffiti, whilst at the same time other parts of the wall and similar sites nearby are regularly tagged and heavily spray painted. There may be other causes but this could indicate they images are appreciated and accepted and there is little dissent, or as the example in Kings Cross this type of outdoor exhibition encourages a museum type behaviour of 'looking is permitted but not touching the exhibits is not'.

Other potential messages are repressed. It is not just the empty site where a building once stood that is hidden but the complexities of the present town and its loss of importance in a globalised world and post-industrial economy. While the selection and curation of the images in this example hide an absence and obscure change, the inclusion of everyday scenes and the normality of daily life in the images also conveys continuity. Thus, the display is intended as a comforting reminder that Irun is an *old* town with a past, continuity and stability. The hoarding display is a reminder that holds out the offer to residents of a stable future as a continuation of the past. However, there is a quite different and alternative reading that should not be ignored. The display may draw attention to the difference between the past and the present and act as reminder to the town's inhabitants of change and possible and enduring decline.

2.12.3.4 Irun site hoarding display and contestability

The ordinariness of the scenes shown on the hoardings and the similarity with present street architecture and street life, rather than the differences, is notable; this helps give the impression of continuity and objectivity and defuses contestability. The absence of text or other written material interpreting or contextualising the images leaves the instigators and authors and their motivations unstated. When its various authors are merged and/or remain unacknowledged then so too are the interests behind its production. If the political and ideological interests behind its product, the displays, are disguised then so too are the commercial, cultural and political drivers. This In-situ display adopts many of the techniques of outdoor advertising, in its format, location and positioning and the way it lacks contextualisation. If in-situ displays are seen as heritage rather than advertising their marketing or persuasive function is overlooked and they not seen as political. As such they are shielded from critique.

2. 12.4 Case study four, Berlin Tempelhof, Germany



Figure 12 In-situ Display, Tempelhof S-Bahn Station, showing photograph of Berlin Airlift, 1948 taken by Fritz Eschen in 1948. Photograph J. Wolf



Figure 13 In-situ Display, Tempelhof S-Bahn Station, showing photograph of Berlin Airlift taken by Fritz Eschen in 1948. Photograph J. Wolf

Figure 12 (p. 62) and Figure 13 show an in-situ display at the entrance to Berlin's Tempelhof S-Bahn station. A single black and white image is fixed into the window opening of what was formerly a kiosk. Other than the prominent date: 1948, the photographers name: Fritz Eschen, and the Archival Source: SLUB, there is, as with the example above in Irun no contextual information or written interpretative captions. The image shows a significant historical event, the Berlin Airlift, and would be familiar to native Berliners through their education and through other media representation of the Cold War period. A group of people can be seen, in the top of the photograph, standing on the station platform looking eastwards towards the neighbouring Tempelhof airfield. The photograph was taken during the Soviet Union's blockade of road, rail and water links to the parts of the city under Allied administration and the operation by US and British air forces to bring in supplies by air. The airlift lasted from June 1948 until the blockade was lifted in May 1949. This in-situ display reminds passers-by of a precarious time for Berlin and time of major political tensions between East and West. Shortly before the end of the Soviet blockade, the Western Allies formed the North Atlantic Treaty Organization (NATO) and two weeks after the blockade ended the Federal Republic of Germany was established in the west and German Democratic Republic shortly after that.

2.12.4.1 Tempelhof S-Bahn display and past presencing

The past is presented in this display not by revealing its difference but by directing the viewer to the continuity between the image and the present. The station building in the photograph is recognisably the same as the current building with bomb damaged façade restored and repaired. The difference between the building's condition in the image and the contemporary restored façade suggests that aspects of the past have been made good. However, the image does not just reiterate architectural features it repeats other elements from today's vista, adding to the sense of continuity between past and present. It does this while pointing to the events off-camera. It is an image that shows how daily life

continues, despite the blockade. In shows, just as they continue to do today, commuters entering and leaving the station. The image is special as it shows a canonical event but at the same time it is 'nothing special' as it shows how everyday life continues. It exemplifies what microhistorians would describe as the "exceptionally normal" or the normal exception (Grendi 1977 p. 512) to explain the presence of the everyday material in the archive. As with example from Irún above, the inclusion of these everyday patterns conveys ideas of continuity whilst the elements of normality of the scene gives the impression of objectivity while disguising its political and ideological content.

2.12.4.2 Tempelhof S-Bahn display and the production of space

This image 'mirrors' and 'contains itself' in that it shows its own location. It is not positioned in front of the view but in the view itself. The window opening in which the photograph is now displayed can be seen in the image. It is worth noting the display differs from previous examples, the image in this example is cut or 'interrupted' by the mullion of the window. All other images in the case studies examined here show undivided imagery. Standard curatorial practice for photographic exhibition would normally avoid this type of disruption to the image. This may show the image is made to fit the architecture and that its completeness or compositional integrity is less significant than its location and content. But in using the window in this way the display relies on a known reoccurring symbolic and compositional device in Western art (Alberti 1956 p. 41). Displaying the photograph in a window, gives the pedestrians entering and leaving the station an illusion of 'being present' and looking into the scene.

The similarity between the image and the existing view is striking. Today's architectural elements such as the station's façade, although in the image it is bomb-damaged, are clearly recognisable in the image. Here the station entrance is given a temporal continuity as it is given a backstory and a historical logic. Although the spatial relationships and connections between the black and white image and today's view is clear, the interests of the instigators of the display are not. These include the interests of the state-owned archive, the design team, the site's owners and funders.

The way the image marries with the existing environment and its ordinariness normalises the display and makes the interpretation appears 'natural' in character or unarguable. In Lefebvre's terms heritage "[s]pace passes as being innocent or, in other words, as not being political." (Lefebvre 1976 p. 169). It is political in that it extols the successes of Western capitalist systems over the communist East, but because it is not identified as political speech but 'heritage speech' it is not subject to dissent or critique.

2. 12.4.3. Tempelhof S-Bahn display and narrative

Considered in terms of the narrative components the events represented in this image can be seen to work on two levels. The global event of the cold war is represented and contrasts with depictions of the daily lives of commuter and pedestrians. The entities work

similarly on two levels, the aeroplanes supplying the city, which are active but not featured in the image will be understood by those who know the history of Berlin. The city is an entity or a protagonist in the story. The other entities are the spectators and the commuters going about daily business. The audience of this narrative are residents and visitors to today's city and the message is a reiteration or reminder of a founding myth of both the city of Berlin and modern Germany.

The display includes curatorial choices that point to victimhood and victory over adversaries and miss other less comfortable messages of failure, complicity and guilt. In showing Berliners' post-war struggle and hardship the display presents a narrative that shows, as others have argued, Berliners, Germans and Germany, as victims (Borneman 1992). Here they are pictured as victims of the Soviets blockade. The message also one of restoration and repair of the station and by extension of the bomb-damaged city after the Allied bombing.

2.12.4.4 Tempelhof S-Bahn display and contestability

The choice and location of images in this display works to reassert a founding myth of Berlin, the Berlin airlift. As such, its function is not dissimilar from other forms of state 'marketing' or propaganda. The state propaganda of former GDR may be easier to recognise, but this display functions similarly to maintain identities and shape historical consciousness. It too is ideological. The display is a form of "historicisation" (Davies 2011), the calculated positioning of images of canonical events in the urban environment, without explanation or apparent author, acts to reaffirm prevailing ideas about the site and its trajectory to the present. While the image represents a significant event, through the appearance of normality and apparent continuity it prevents contestation or the inclusion of other 'non-permitted' stories. Thus, what seems an innocent curatorial strategy to map and illustrate key historical moments to the site as heritage is ideologically loaded. It eulogises the victory of Western capitalist values over Eastern communism. The in-situ display at the Tempelhof station, in reiterating and reminding passers-by of a founding myth not just of the city of Berlin but of NATO and Western Europe, projects continuity and a future based on these institutions and values.

2.12.5 Practice review conclusion

The case studies show how even the simplest displays, of seemingly ordinary views or with a single image, when set against the present can be analysed in terms of their narrative constituents and structure. The narrative choices made by the instigators of these display determines the way they are, the message they relay, what is understood and what is omitted or suppressed. These examples can be shown to rely on various narrative structures. These are; the inverted arc in the case of Kings Cross; a non-linear dispersed narrative in *Streetmuseum*; the flashback that take the viewer back to 'less complicated' times and fills-in a backstory in Irwin; or a vector of progress in adversity as in Tempelhof, Berlin. The analysis confirms structures are varied and malleable. They reflect

the malleability of narrative. They could equally have been told differently. They are also narrative structures that viewers recognise. They will have been experienced by most viewers through other media, films television and literature.

When told as stories with familiar structures an order, a causality and a temporal meaning are produced. The narrative structures add a coherence and plausibility that that were never there, not in the reality of the past, nor in the material nor in the archive, but are authorially and authoritatively applied to the available material (Steedman 2001; Rancière 1992, 63). The analysis of these case studies shows how narrative is used in in-situ displays with the intention of shaping attitudes to present space and help to maintain dominant ideologies. The analysis of the researcher acting as the audience shows that narrative is used in and conveyed by in situ displays and that it shapes and inflects attitudes to the present space.

In-situ displays in these case studies often show what could be referred to as scenes of exceptional normality (Grendi 1977; Peltonen 2002). The inclusion of everyday details and events within the images has also been noted. In the last example at Berlin Tempelhof, commuters are seen leaving the station with rolled shirt sleeves and briefcases past bunches of flowers for sale in front of the kiosk. These details and ordinary elements included in the image strengthen the effect of objectivity and the effect of reality. As noted above in the 'Streetmuseum' example, the inclusion of detail strengthens the impression of veracity (Barthes 1986).and adds to the impression of a continuity between the image and the present. The sense of continuity and similarity rather than difference that is notable in the examples of The Museum of London's *Streetmuseum* and Berlin Tempelhof S-Bahn, both accentuate and play with the similarity between the imposed image and the present view.

The case studies show how in-situ photographic displays can work to compensates for loss and absence on many levels. They can be seen as nostalgic for a missing past. The architectural absence is effaced or obscured by the display as are gaps in the historic record. The processes of production, the selection and omission and the workings of archival systems are unstated and the biases unacknowledged. The political and ideological content and the interests of their instigators is also obscured.

The physical displays in the case studies occupy the urban landscape at a scale and prominence that makes them inescapable. In this way they can be compared to outdoor advertising through poster and billboards. They are a form of communication where the authors are not directly acknowledged and stories appear fixed and final. There is little space for feedback and they allow little room for debate or dissensus.

The case studies examined above can also be viewed as a form of outdoor museum. The "museumification" (Baudrillard 1983 p. 10) of urban space brings 'museum-shaped'

behaviours into public space. As such it represents a form of unstated and unacknowledged control, subtly inducing particular types of conduct and 'allowing' and inhibiting access.

The comparison of the in-situ displays to advertising and to museums illuminates the way, in these case studies, space is produced in a tension between opposing and overlapping fields. One of these fields represents the commercial interests of businesses, another represents the ideological and cultural interests of governments and the state. A further field represents the interests of the occupants and visitors to the site.

The case studies can be understood in terms of Lefebvre's conceptual triad: conceived space is planned and sanctioned by authorities (commercial, cultural or civic). Perceived space is presented through the juxtaposition of images and physical space, that communicates ideas about the history, meaning and future of the space. The element of lived space or spatial practices is controlled by channelling visitor access and behaviour towards museum-like actions and attitudes. In doing so, the complexity of the way the space can be experienced is reduced and other varied and opposing interests are glossed over, including other capitalist conceptions of the space, for example, the proposals of rival developers. The interest of the current and past inhabitants and communities are underplayed.

To view in-situ exhibitions of historic imagery from this critical perspective is to move away from the assumption that such displays educate their audiences, support them to understand and negotiate spaces and digest social and spatial changes. The examples above show instead that they do little to aid debate or question extant relationships. From this perspective they are an instrument of continuity and operate to reinforce consensus and shore-up prevailing accounts of the trajectory to the present.

2.13. Concluding remarks

In this chapter the theories examined and the analysis of a range of case studies of in-situ photographic heritage interpretation show how heritage is formative of the past in the present. They show heritage is not simply a way to record or describe the past. They also demonstrate that the political potency of heritage lies in the way it produces the trajectory to the present and is formative of attitudes to the future.

The case study analysis has shown how heritage in the form of in-situ display of historic photography stories works to support and maintain prevailing interests and understandings. This critique of heritage is one that has been voiced by a generation of critical heritage scholars and practitioners to the extent that it has become a new critical orthodoxy usually aimed at its production and biases in the selection and designation of heritage values. The chapter shows how expanding critical heritage discourse to include the consumption of heritage further substantiates the way current heritage practice, in particular in-situ photographic displays, strengthens existing and singular explanations of

the past and present and supresses rather than invites dissensus.

The insights drawn from the reviews of critical heritage, narrativisation, the incorporation of Mouffe's thinking on the necessity of dissensus in public space for democratic processes, Lefebvre's spatial triad applied to the archive and heritage practice, and the case study analysis combine to substantiate a critical position from which to raise a call for a new framework for experimental heritage practice that is provisional, plural and open to debate. The next chapter introduces ideas from theory and strategies from art practice in order to develop a methodology that leads to the formulation of a new framework for in-situ photographic displays.

Chapter Three: Methodology

3.1 Introduction to methodology

The theories, questions and problems raised in the context review demonstrate that the pasts and spaces produced by the narratives of current heritage practice support prevailing versions of the present while repressing other possible imaginations. This chapter seeks a methodological approach for the pursuit of an experimental critical heritage practice. It starts by exploring thinkers whose ideas can be used to derive alternative methods of making heritage. The aim of such methods is to unsettle the self-confirming qualities of heritage and enable other narratives or "textures", to use John Law's word (2004 pp. 2, 6), to emerge in the visitors' minds. The chapter then applies these ideas to the test case of the Kugelhaus to introduce a critical account of archival research methods and explore how a parallel extra-institutional archive can be produced that would provide material for an experimental approach to in-situ display.

The research methods described in this chapter were not determined in advance but evolved during the research and can be described as a mixed method approach (Tashakkori and Teddlie 2003). In what might be called a "bricolage" (Denzin and Lincoln 2000, p. 4) the methodology integrates quantitative and qualitative research methods and analysis of examples of artworks. It also combines traditional archival enquiries, experimental methods of acquisition of a parallel quotidian archive, collaborative fiction-making and the prototyping of ficto-heritage interpretation proposal for evaluation.

This chapter has three sections. The first begins with Michel Foucault's (1972) treatment of the institutional archive as embodying power relations. It extends Foucault's approach to the material cultural environment which, analogously, becomes an archive for the heritage practitioner. This should not be confused with the use of institutional archives within heritage practices. The analogy allows the transfer of Foucault's potent arguments and historiographic methodologies from the theorisation of the archive to the operation of heritage. The section then examines Michel de Certeau's (1988) thinking on archives and the making and writing of history. De Certeau's work is used to resolve some of the questions raised in Chapter Two about what is called here 'history as fiction'. In doing so de Certeau's thinking offers a method that underpins the development of a new experimental heritage that includes fiction. Both writers provide this PhD research with ways to critique top-down histories as well as histories from below (Thompson 1966). The implication is that it is not possible to find voices unsullied by systems of power. On the basis of this insight, it is recognised that a new expanded critical heritage practice, that invites critical audience engagement, is not simply the finding or discovering of overlooked voices but rather involves a creative process of invention, drawing on both the conventional archive and the extended material cultural understanding of the archive. Examples of art practice as processes of invention in the context of the archive are discussed and analysed to derive creative strategies for this process.

The second part of this chapter is an examination of the historiographic practice of microhistory. Microhistory covers a broad range of approaches which seek to address the absence of everyday subjects in the story of the past. Microhistory is included because its purposes align with the goals of this study which place importance on the everyday as a democratic principle. Microhistory, now by and large an established historiographic position, evolved in the 1970s with the work of, amongst others, Carlo Ginzburg (1992), Giovanni Levi in Italy (1991), and in a different form in Germany, as *Alltagsgeschichte* or everyday history with Alf Lüdtke (1995) and Hans Medick (1987; 2018). Microhistory is discussed in terms of its utility and limits for this study and which aspects might contribute to a new methodological approach.

The third part of this chapter describes how the research in the institutional archives relating to the Kugelhaus produced an understanding of its historical and spatial contexts; how it helped to develop the critical position and how it served as a starting point in providing seed material to facilitate the solicitation of extra-institutional material for a parallel collection. The section describes the methods of acquisition of the extra-institutional collection and the different sources and categories of visual and textual material that these methods yielded. It discusses the translation and transcription of the texts and a mixed method approach to the analysis of the material that included unstructured familiarisation as well as quantitative and qualitative methods of analysis. There is a discussion of the way the approach to the material changed in light of new theoretical insights gained during the research. This explains how the function of the parallel collection turned from being a device for addressing absence in the history of the Kugelhaus to become an instrument for creative disruption in the process of narrative production and consumption in heritage practice. The chapter concludes by describing how the application of the research from the literature and context review, the methodological approach and the material from the extra-institutional collection led to the formation of the principles of the axiomatic framework. These are guidelines for the creation of fictional narratives that are combined with historic images to provide an experimental heritage product. The conclusion also outlines the criteria and methods for evaluation of the framework. A summary of the sequence of the methods used in this research is shown below:

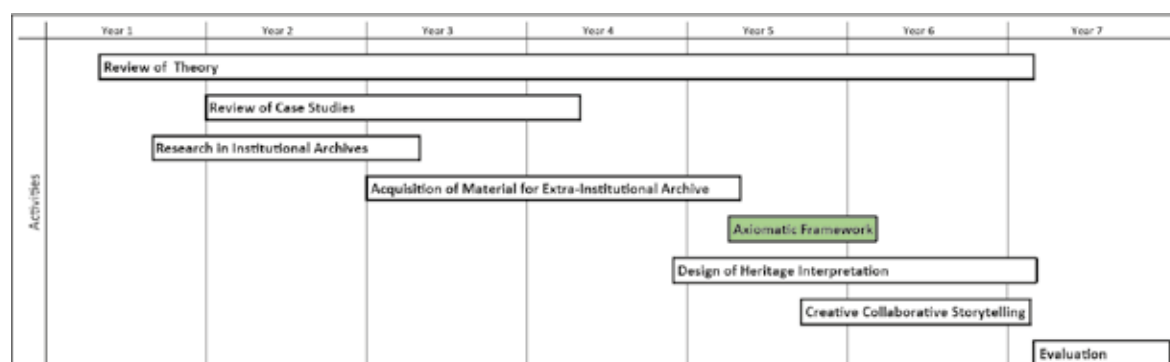


Figure 14 Chart of research activities

The chart (Figure 14, p. 70) describes the methodological sequence of this study. The study starts with a review of theory that continued throughout the investigation. The case studies of in-situ displays and art practices related to archives were prompted by an evolving critical position. A locale for a test case was established early on. This led first to research in the institutional archives and then to a process of extra-institutional acquisition and analysis. The axiomatic framework was developed through reflection on the theoretical inquiry, archival research and case studies. The axiomatic framework and material from the extra-institutional archive formed the basis of guidance for narrative invention provided to a group of creative collaborators. The outcome of this collaborative storytelling was subsequently included in the design of an experimental heritage proposal. The proposal was evaluated through the analysis of, and reflection on, responses from museum and heritage practitioners about the proposition.

3.2 Photographs as heritage image/objects

"Photographs are as much an interpretation of the world as paintings and drawings are" says Susan Sontag (1973, p. 2). Sontag and Barthes (1977) showed that the process of producing a photograph is made up of a series of interpretive acts. Other writers (Azoulay 2015; Foucault 1972; De Certeau 1988) lead us to think of archival systems as layers of subjective interpretation, separating the reality of the past moment from its representation.

Despite this and paradoxically, when used as part of in-situ exhibitions, the appearance of veracity of photographs is strengthened through the inclusion of familiar details (Barthes 1986 p.141) supported through their relationship to their spatial context, their 'in-situness', if you will. Photographs in in-situ displays are images, to quote Sontag (1973, p. 5) again "... do not seem to be statements about the world so much as pieces of it."

This study may have chosen to examine other forms of public exposition of the past in the present such as texts, tangible artefacts, architecture instead of photographic images. It should be noted, the choice of amateur photography, photocards and postcards made in this study touches on all these categories. Postcards and photographs are examined not solely as images but as material objects (Edwards, 2004) and traces of use, marks and wear figure in this investigation. A study of sent postcards and photocards necessarily includes written textual content, images concerned with an architectural object and its absence. Photographs were chosen for this study to explore their point of vulnerability where the "fiction of factual representation" to use White's (1978, p. 121) expression, might usefully be illuminated.

In addition to these more theoretical motives, my background as a designer and manufacturer of photographic displays and was a key motivation behind the choice of photographic images as a focus of this investigation. The experience of working with in-situ photography exhibitions underlies the wish to interrogate the topic in more detail, understand its complexities and prepare a critical position as a foundation for a more

experimental practice.

Photography in a heritage context and particularly the photography of the everyday, amateur or domestic photography and 'snaps', offers a potentially powerful route to unsettle and disrupt standard heritage practices precisely because of the contradiction between this apparent veracity and its separation from the reality of the past that it claims to represent. Beyond questions of the evidential qualities and the ontology of photography, two qualities make amateur or domestic photography and postcards a fitting object of this investigation. The first is the tension between the familiarity and strangeness of the images of place. Snaps present images of places we recognise but not quite, they are familiar yet strange. The second is the tensions in the way the snap or quotidian photographic object is perceived as being both valuable and of no or little value. Their inimitability makes them hard to dispose of. Their size means they are easily stored. The quantity with which they were produced in the twentieth century and their ubiquity mean they rarely have commercial value. Their qualities of value and valuelessness together make them desirable and affordable to collectors. Keeping images requires little investment in money or space when compared to other heritage artefacts.

This photograph taken from directly below the building and shows only a part of the Kugelhaus in 1934 (Figure 15) and the double exposure (Figure 16 p.73) are both part of the extra-institutional collection. The former was given to the researcher, the second bought for a couple of Euros at a postcard fair. With both these photographs what Krzysztof Pomian calls the normal "utility cycle of things" (Pomian, 1993, p. 50) has been interrupted. Instead of transitioning from production then use, obsolescence, to waste and finally to extinction, the path of this image/object has been diverted. It is preserved with a new function as a 'heritage' object. An object that conveys a message about a past world. This calls to mind Pomian's (1993) conceptualisation of heritage objects as extracted from a normal route to oblivion and prompts questions. How is it that this one survived nearly a hundred years before it came to be given to the author as part of this study?



Figure 15 Photograph Kugelhaus dimensions 32x45mm. Rear, handwritten in pencil "Reichsgartenschau1936", acquired as part of the extra-institutional collection.

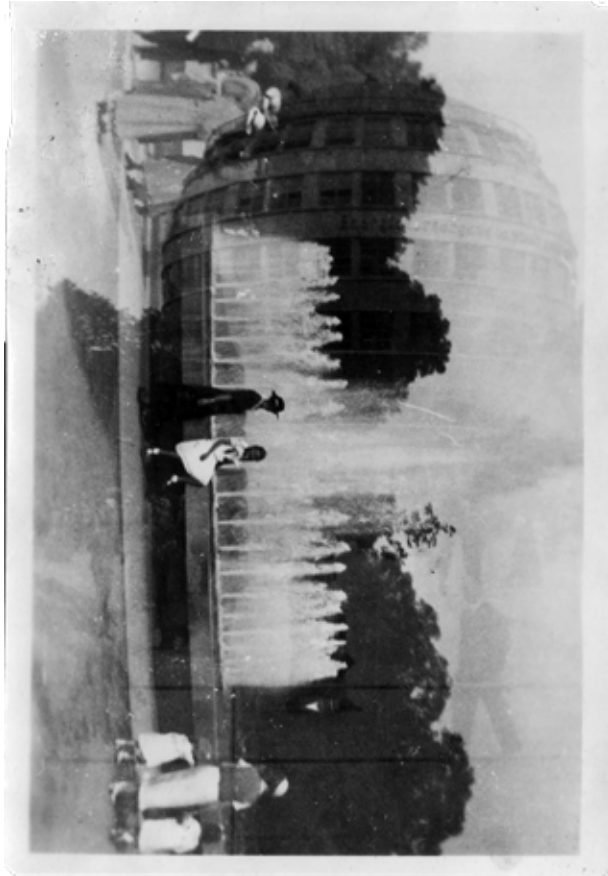


Figure16 Photo postcard, double exposure of woman and child at the fountain and the Kugelhaus, acquired as part of the extra-institutional collection.

It is these opposing qualities, the tension between strangeness and familiarity, value and valuelessness that makes domestic photography, postcards and photocards a point of vulnerability where doubt can be brought up to counter to dominant narratives methods of interpretation.

3.3 The archive and heritage practice

This section explores Foucault's (1972) ideas about the institutional archive as embodying power relations. It makes the analogy that just as a historian or researcher reads an archive to produce a work of history, the heritage practitioner produces the past from the physical material available in the world. The section describes how Foucault's insights exposed the shortcomings of the initial motivation of this PhD research and reorientated this study. The research shifted from an interest solely in archival content to a consideration of the "system of presences" (Foucault 1972 p. 119) that allows or prevents the preservation of that content which is later made visible in the archive or as heritage. The section then discusses de Certeau's thinking about history making as a narrative construction. De Certeau's ideas have influenced this research in that he offers a route for historiography and heritage practice that navigates two epistemological extremes to find a route between the empirical principle of the correspondence between the past and history, the way the past is told, and the stymying effects of ultra-relativism which would efface any correspondence between the past and the way it comes to be told as history (Highmore

2006 pp. 9, 10, 11). The section concludes with an analysis of two artists' work which apply creative methods to raise questions about the vernacular and absence in the archive. The analysis shows how, in art practice, fictional approaches have been used to draw attention to the production of the past in the present.

3.3.1 Michel Foucault and the archive

Foucault (1972) understands that the archive is a partial record. He defines a "principle of rarification" (Foucault 1972 p. 119) in the analysis of historical discourse in the archive that allows some statements to be made from all the possible statements that could be made. In other words, his principle of rarity describes the limits of what gets said and what does not, and who speaks and who does not. Foucault is concerned, not in the statements that are or are not made or the sub-texts but the principles that allow some statements to be made and prevent others from being made. He argues the archive determines the "enunciative possibilities and impossibilities" (Foucault 1972 p. 145), in other words, what can or cannot be said:

The archive is first the law of what can be said, the enunciative possibilities and impossibilities in the system of discursivity, the archive is the system that governs the appearance of statements as unique events. The archive is the system that ensures that things said become composed together in accordance with multiple relations and maintained by regularities, the archive defines the system of its enunciability and the system of its functioning. The archive reveals the rules of a practice that enables statements both to survive and to undergo modification; it is the general system of the formation and transformation of statements.
(Foucault 1972 p. 129)

For Foucault, rather than simply being an institution for the preservation of texts and artefacts the archive stands as a metaphor for systems of power. He also sees the archive as both an active instrument of power and a system regulated by power. Archives are not simply passive means to preserve the texts about the world but implicated in the generation of the reality they describe:-

The archive is not that which despite its immediate escape, safeguards the event of the statement and preserves it for future memories, its status as escapee; it is that which at the very root of the statement - event, and in that which embodies it, defines at the outset the systems of its enunciability (Foucault 1972 p. 129).

Foucault's conceptualisation of the archive as both the object of investigation and the means of its own description is pertinent for this study. It resonates with the concept of heritage, described in the context review as a self-reinforcing, self-confirming operation that simultaneously produces and maintains the past, in the present and in space, and produces heritage values. He argues the action of power on and over heritage produces exclusions

and selections that determine what is and can be described. This self-referential quality of heritage, a quality that this project aims to unsettle or make visible, can be diagrammed in the following way (Figure 17).



Figure 17 Heritage as a self-reinforcing loop in the past presencing process

The idea of making visible the absences and exclusions from the institutional archive and heritage canon was the initial motivation for the acquisition of a quotidian archival and starting point for the practice within this study. The search was an opening strategy that sought to compensate for absence in the archive by looking elsewhere. The search looked for material not preserved in the existing record. It was assumed this material might be found dispersed, in family albums, shoe boxes, flea markets, uncatalogued, 'out there in the world'. This was a strategy that, informed by Foucault's theory of the archive, can be seen as inadequate.

There are three reasons to describe the original intent as inadequate. Firstly, we see, following Foucault (2019) and others below (Peltonen 2002), that material that does survive, even so-called quotidian material, seldom evades systems of power, systems of ordering or systems of value including heritage value. In his book *Lives of Infamous Men* Foucault (2019) describes the trajectory from the margins of power to an archival presence in this way:

But in order for some part of them to reach us, a beam of light had to illuminate them, for a moment at least. A light coming from elsewhere. What snatched them from the darkness in which they could, perhaps should, have remained was the encounter with power; without that collision, it's very unlikely that any word would be there to recall their fleeting trajectory. The power that watched these lives, that pursued them, that lent its attention, if only for a moment, to (. . .), and marked them with its claw was what gave rise to the few words about them that remain for us— either because someone decided to appeal to it in order to denounce, complain, solicit, entreat, or because he chose to intervene and in a few words to judge and decide. All those lives destined to pass beneath any discourse and disappear without ever having been told were able to leave traces — brief, incisive, often enigmatic — only at the point of their instantaneous contact with power. So that it is doubtless impossible to ever grasp them again in themselves, as they might have been "in a free state"; they can no longer be separated out from the declamations, the tactical biases, the obligatory lies that power games and power relations presuppose. (Foucault 2019 p. 71)

This observation that little material exists uncoded or unmediated by the practices and interests of an archive is supported by the extra-institutional material gathered during the research. The survival and transmission of what Georges Perec calls the "infra-ordinary" (Perec 1997 p.205) is more often than not contingent on contact with the extraordinary; for example, in the extra-institutional search for quotidian material relating to the Kugelhaus, the information that the sender of the postcard below (Figure 18, p. 77) used the wrong stamp causing F, the recipient of the postcard, to pay an extra five pfennigs or "Alfred's Christmas pullover might not be ready for in time for Christmas". The information survives only because the record of these infra-ordinary events is on the rear of an image of the Kugelhaus which was deemed extraordinary enough to be worth preserving. The postcard was eventually found in 2019 as part of this research at a postcard fair in Berlin, catalogued under 'Bauhaus Architecture'¹⁶.

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This the association between the Kugelhaus and Bauhaus is often made or at postcard- fairs and online auction catalogues. The archives show Birkenholz was highly critical of the Bauhaus and modernist architects. He writes to the *Völkischer Beobachter*, the newspaper close to the Nazi Party in June 1931 in a letter concerning the use of traditional and modern typefaces Fraktur or Antiqua. In the letter he calls the modern typefaces used without capitalisation 'un-German' and berates an "international brotherhood" of foreign and Jewish architects. Birkenholz includes Adolf Abel, Walter Gropius, Le Corbusier und Erich Mendelssohn in this group. (DKA letter from Birkenholz to the *Völkischer Beobachter* Betr No 176 v,25 6,31)



Meine Lieben!

Habe eben die Karte erhalten,
 Ja [...] erst muß doch Alfred sein
 Kündigungsgehalt bekommen
 dann wird sich alles klären. Martha Du
 schreibst daß Die [marine] Wolle kommt so schlecht
 [weit] da bekommt doch Werner
 sein Pullover noch bis zum
 W.feste der hätte doch nichts anzu-
 ziehen Du hättest ihm müssen so ein
 dunkelmelirten machen wie ich
 wieder zurückgeschickt habe.

Gruß F

Du hattest eine
 falsche Marke aufgeklebt, habe müssen 5 Pfg.
 bezahlen.

My Dearest

I have just received the card,
 Yes [...] first Alfred needs
 to get his redundancy money,
 then we will know. Martha you
 wrote that the [marine] wool didn't go far enough
 so Werner won't get his pullover
 in time for Christmas. He won't have anything
 to wear. You should have made
 him one with a dark pattern,
 like the one
 I sent back.

Greetings F

You stuck the wrong stamp on, had to
 pay 5 Pfg.

Figure 18 Postcard Das Kugelhaus Das Erste der Welt Official Card No.15. Face and written Side. Franked 20.12.33[.] Year Illegible. Source: Researcher's Collection Ref 2/154 (2)

This leads to the second reason why the initial moves of this research to create a parallel collection of quotidian material overlooked and oversimplified the character of archival absence. Ideas of selectivity, gaps and voids lead to questions of what was never recorded and thus forever unreachable, unavailable in the institutional collections and not to be found outside it. This is material deemed so obvious it is not worth recording. Paul Connerton (1989) reminds us that the "limitations of documentary evidence is that few people bother to write down what they take for granted" (Connerton 1989 p. 18).

The review of Foucault's work on archives and the principle of rarity, the principles governing the "distribution of gaps, voids absences, limits, divisions" (Foucault 1972 p. 119), exposed a third shortcoming in the initial intent of extra-institutional acquisition undertaken as part of this study. Foucault's principle of rarity required a reorientation of the interest in this inquiry, from concerns solely with archival content to a consideration of the "system[s] of presences" (Foucault 1972 p. 119). These are systems that allow or prevent the preservation of which content is made visible in the archive or as heritage. The reorientation prompted by Foucault's methodological approach can be applied to content from both the institutional archives investigated as part of this study and the parallel collections acquired as part of this study. Foucault's approach suggests a methodology that looks beyond individual images and calls for the researcher to pay attention to patterns that suggest underlying power relations and to recognise systems of suppression. This means looking beyond the images to analyse the discourse of and around the building.

This approach begins to explain why the Kugelhaus has a latency in the city and persistence in the minds of Dresdeners when it could have just as easily have been forgotten. Latency here, is the way the past is carried into the present hidden and unrecognised (Gumbrecht 2012). "Like a stowaway" [. . .] who is absently and unintentionally present on the plane of time" says Eelco Runia (2006 p. 1) to describe something whose latent presence we sense but whose meaning we cannot grasp. The Kugelhaus is quoted, or made present, in new buildings and architectural proposals in contemporary Dresden. The spherical form is recited directly in two modern buildings in the present city: Volkswagen's Factory (Figure 19, p.79), very near the original site of the Kugelhaus (Henn Architekten 2001) and the Kugelhaus am Weiner Platz (Heinle, Wischer und Partner, Langner Hatzfeldt 2004) a retail development (Figure 20, p.79). It is notable that these built references or 'quotes' of the original building in today's city also share its original function: a café, retail and visitor's centre. The building is also simulated in an unbuilt planning proposal for a facsimile for a new hotel (Stuhr Architekten 2022) shown here in an architectural visualisation positioned in front of a proposal for a conventional six storey hotel block (Figure 21, p.80).



Figure 19 Interior reception area Volkswagen's Transparent Factory. The image shows the spherical structure, an architectural reference to the Kugelhaus in VW's city centre manufacturing plant and visitor centre. Built on the site of the former exhibition grounds and near the site of the original Kugelhaus. Source: Gläserne Manufaktur <https://www.glaesernemanufaktur.de/en/about-us/our-unique-architecture.html> (Accessed 12 December 2022)



Figure 20 Café Kugelhaus am Wiener Platz (Heinle, Wischer und Partner, Langner Hatzfeldt 2004) taken September 2022



Figure 21 Computer visualisation of a proposal for a facsimile Kugelhaus and Hotel, Source: Stuhr Architekten
<https://www.stuhrarchitekten.de/index.php?id=190> (Accessed: 12 May 12 2022)

Applying a Foucauldian approach here, we can argue that the building persists not because of what it is but because of what it is not. It remains outside of and free of association with the dominant architectural movements of twentieth century Germany, that of modernism, international style, fascist neo-classicism and socialist modernism. Thus, its story is malleable and can be interpreted in many and varied ways. This has allowed the memory of the building to be revived and even celebrated in both the communist German Democratic Republic (GDR) and in post-unification Dresden. Its image is available on postcards, as model kits and shown in museums. The Kugelhaus is made present in today's city because, at least superficially, it is unburdened (belastet) by problematic narratives of National Socialism, War, Holocaust or the communist GDR. It offers a conceptual anchor for the design of new commercial buildings without the association with poverty, Nazis or Communists (Ladd 1998).

Other examples illustrate a form of analysis related to Foucault's approach and show how presence and absence expose underlying assumptions concealed in an archive. (Batchen 2008; Rose 2010; Stewart 1984). Looking at the extra-institutional archive there is a predominance of women in standing in front of the Kugelhaus in images in the extra-institutional collection. This can be explained by looking at the socially conditioned behaviours of the period, in domestic life men were holding and operating the camera. The result, men, whilst responsible for technology and the image making, were paradoxically effaced from the record of family activities.



Figure 22 Women in front of the Kugelhaus, 1930.

To summarise, the initial proposal for a new form of critical heritage in this practice-based research centred around the tactic of solicitation of content from outside the institutional collections. It did this with a presumption that material might be found for a counter-archive. It sought to create a parallel record of the everyday or ordinary artefacts and imagery that might challenge top-down explanations and the certainty of the given heritage description at this site. This tactic needed rethinking in light of the insights gained from Foucault.

Firstly, because little material survives uncoded or unmediated by archival practice, little material survives outside the practices and interests of authority and power. In other words, the persistence and transmission of the "infra-ordinary" (Perec 1997 p.205) is more often than not contingent on contact with the extraordinary, and the registration and survival of descriptions of the everyday frequently rely for their preservation and survival on connections to power. This perspective suggests that the original goal of the thesis was flawed because there is little or no access to materials unsullied by the interests of the archive or filtered through the interests of authority.

Secondly, any approach that simply aims to provide a counter-archive by looking beyond the institutional collections will always be lacking, because it overlooks the voices, spaces and events that were never recorded. This includes the taken for granted, the suppressed

and the unsaid and never-said. These are gaps and vacancies left by those with no voice, and who leave no record. We will see below that very similar arguments regarding the limits and distortions of the archive can be levelled at the microhistorical approach and their attempts to break from top-down or authoritarian descriptions or sources. This reinforces the insight above that it is not possible to fill the absence.

Foucault's (1972) description of the archive prompted changes to the initial methods adopted in this study for developing a new critical heritage approach. From Foucault the view was taken that the archival analysis should not simply look for absences in content, what is or what is not recorded and preserved as a route to creating a counter-narrative. There is no simple contrast to be made between top down and bottom-up accounts. The approach should, rather, try to understand the systems and organisation that define and limit those absences and presences and bring to attention those systems or networks of power that select, curate and author the material in the archive and resulting heritage products. This means finding a way to evoke, or play on, those power relations through the heritage experience.

3.3.2 Michel de Certeau and the writing of history

Making the analogy of the archive to operation of heritage is useful for this study as it also links the operation of heritage to de Certeau's (1988) thinking on archives. His work on making or writing history can be applied to connect heritage to the idea of absence and difference. Much of de Certeau's thinking aligns with Foucault's description of power and the archive. De Certeau too is sceptical of any possibility of accessing voices unmediated by the archive's systems of ordering and selection. De Certeau, (1970) for example, refers to his own work with archival sources when researching the possession of the Ursuline nuns in Loudun, France:

But what reaches us is a set of altered or fragmentary documents (. . .) the possessed woman's "discourse," (. . .) is always spoken by someone other than the possessed. In most cases these documents are notaries' minutes, medical reports, theologians' opinions or consultations, witnesses' depositions, or judges' verdicts. (de Certeau 1988 p.252)

He compares the activity of the historian going through the archive to a tramp going through rubbish bins exhuming discarded food and clothes,

. . . he makes, of these things he holds at the end of his hook, the dream of the house where he will ever enter, meals and intimacies that he will never know. Potential ethnologist, the tramp invents worlds he will never enter. What he resuscitates is only his dream. The historian does the same with the debris he collects in the archives or in the documents: he reconstructs a world he will never

know. He finds the other (a past) only through his imagination. I thus passed among the dead stealing from them lost words that I did not know how to speak. Finally, I repeated myself in these fragments of their language which, without my knowledge, told me of their absence. (de Certeau 1987 p. 100)

For de Certeau history is an attempt to overcome absence and "represent difference" (de Certeau 1988 p. 85-86). De Certeau's historiographic work lays more emphasis on the narrative constitution of history than Foucault. Absences and gaps in the archival material and the strangeness or otherness of a past world, are both, says de Certeau, made intelligible in this world as the archive is narrated.

Absence and difference are both conditions that separate the practice of writing history and the object of its research, the past, making it unreachable. History he states, "exorcises what is not understood in order to make of it a means of comprehension" (de Certeau 1988 p. 96) "ordering on a chronological axis," oldest first, from an imaginary beginning in "hold[ing] together contradictions of [. . .] unstable time" (de Certeau 1988 p. 92). De Certeau notes that history making is not unlike the act of making fiction (de Certeau 1988). He suggests it is an aesthetisation constituted from materials that are, and inferences that are not, preserved in the archive. It imposes story forms on an already constructed and aestheticised archive. The fashioning of a narrative from material fragments in the archive is the production of imagination adding temporal sequences, causality and meaning, to make its content coherent and credible. In this, his position shares something with Jacques Rancière (1992), who writes "The status of history depends on the treatment of this twofold absence of the 'thing itself' that is no longer there - that is in the past; and that never was because it never was *such as it was told*." (Rancière 1992 p. 63, emphasis in original).

De Certeau (1988) in his practice of writing history and historiographic work, whilst calling attention to the narrative constitution of history argues history can be defined neither as pure literature nor as a science (de Certeau 1988). In doing so de Certeau manages to avoid an all-out abandon that might come with equating history with fiction and thus to steer a route between an ultra-relativist position, for example, the narrativist scepticism of White (1978; 1987), and 'realist' scientific objectivism. On the one side is the debilitating relativity of ultra-sceptics, like White, who would annul any referentiality between the reality of the past and the way it comes to be represented. On the other side is the naive realism of empirical history-making, where it is believed there are truths that can be discovered. De Certeau navigates between these positions by acknowledging the rhetorical and fictive nature of history writing and recognising that there is no other option but to accept that there is partial access to the past. He explains the poetic and rhetorical condition of knowledge means that to write histories, there is no choice but to work in a world with partial views (de Certeau 1988). Rather than seeing the absence of objective truths as a compromise or limiting he sees opportunity for new understanding. As Ben Highmore writes of de Certeau "[n]ot only is this one response to the epistemological critique, it may,

ironically, turn out to supply the kind of forms most adequate to registering our actuality" (Highmore 2007 p. 16). Acknowledging the poetic nature of history writing and the absence and unreachability of the past de Certeau works towards the "production of 'better', more valuable and valid, accounts of the past" (Highmore 2006 p. 26).

De Certeau's historiography offers this study a way of talking about the past that does not erase the complexity of its own production and points to methods of acknowledging its absences and connecting those absences with the present through an imaginative or speculative engagement with the material available. This reinforces the approach prompted by the insights gained from Foucault but suggests using the practice of invention. This led this study to turn to speculative and fictive elements to suggest what cannot be found in or outside the archive. Here, the use of the term 'speculative' differs from its application in a critical design context, where it is used to describe design processes which are concerned with the projection of technological trends and the incorporation of future scenarios into new products and services (Malpass 2013; Dunn and Raby 2013). In this thesis it describes the creative act of transcending the material record to speculate on voices, events and narratives that have been lost, obscured or never made (Hartmann 2008; Lowe 2006). This approach conceives of a heritage that is made "with and against the archive" (Hartman 2008 p. 12). However, examples of heritage practice employing fictive techniques are rare and for this reason the study turns to archives and fiction in contemporary art practice.

3.3.3 The archive and the use of fictions in contemporary artistic practice

Foucault's (1972; 2019) understanding of archives, extended to heritage, invites methods of looking beyond the content and a preoccupation with an archive's individual components to understand the patterns and purposes of archival absences and the nature of the systems, contexts and beliefs that determine absence and presence. De Certeau's (1988) historiography is similarly concerned with absence and introduces the narrative and imaginative construction of the explanation of the past (de Certeau 1988 p.345). De Certeau (1984) combines this with an interest in the everyday. Foucault's historiographic approaches can be applied to analyse heritage projects to show how they reflect and sustain systems of power. De Certeau's (1988) work on fabricating history can be used as a tool to analyse the narrative and fictional composition of heritage and the way the everyday, the small and the mundane might connect to or sustain bigger heritage stories (de Certeau 1984). This study is a practice-based investigation and aims not simply analyse and critique existing heritage products but to apply and test new methods, in a creative proposal. To this end, the following section looks for examples of practice at the intersection of three areas: a concern for the everyday, an interest in (absences in) the archive and the employment of fiction or fictive elements within heritage narratives.

The archive is a well-used or "over-used" (Ernst 2002 p. 7) metaphor for social memory and authoritarian control and has become an established trope in contemporary art. In what Hal Foster (2004) describes as the "enduring archival impulse" (Foster 2004 p. 3) or an 'archival turn' where artists working with real or fictional archives "look[ed] to the

past trying to find the lost narratives of history as they have been swept away by official histories" (Blaswick 2013, 0:28) and to critique authoritarian discourses and grand narratives. This concern with, or use of the archive by artists often overlaps with a second trope of contemporary artistic practice, the use of vernacular sources such as found objects and images. Techniques of "postproduction" (Bourriaud 2002 pp. 13-20) or the reappropriation of vernacular objects and images in art became such a well-used mode of practice that Nicholas Bourriaud describes "the flea market [as] the dominant art form of the nineties" (Bourriaud 2002 p. 28). Some of the many examples of practice where artists employ both the archival metaphor and the appropriation of vernacular objects and image would include: Mark Dion's (1999) *Tate Thames Digs* in which detritus dug from the banks of River Thames is ordered, catalogued and preserved; and Fiona Tan's (2012) *Vox Populi*, a collection of photographs from Norwegian family albums from 1960 to 2004; and Tacita Dean's (2001) project *Teignmouth Electron* in which she collated and presented the archival and extra-archival traces of amateur yachtsman Donald Crowhurst's failed solo round-the-world attempt.

Dean's earlier work, the artbook, *Floh* (Dean 2000) that presents a collection of 163 quotidian photographs or snaps, exemplifies both the archival reference and device of reappropriation of vernacular material. Its methodological implications are relevant for this study. The work follows a simple premise, Dean acquired the mundane, everyday images over a period of seven years from flea markets across Europe and America and presents them in book form. There is no reference or explanation of the process of acquisition or method of selection. Except for the book's title, the images are presented without text or captions and are organised without any apparent thematic or chronological systems of arrangement. In presenting materials without typological ordering, and by not subjecting the material to interpretation or commentary Dean adopts a Foucaultian presentation method, the dossier, as set out in the foreword to *I, Pierre Riviere, having slaughtered my mother, my sister, and my brother . . .* (1975 pp. xii-xiii). The images appear disconnected from their owners, originators, and original function or purpose. By not imposing her own text on to the content, Dean accentuates the gaps and voids. This exposes and highlights the interpretation as a transaction between the reader's own knowledge and the photographic objects.

Mark Godfrey (2005) seems to suggest Dean takes a random approach (Godfrey 2005) to the selection and arrangements of images in this work, in some way akin to a surrealistic method employing chance to bypass consciousness. This does not seem to be the case, instead, as others argue (Enwenzor 2008) the images are carefully selected and the book is a highly curated, deliberate composition. The first page of Dean's book shows a pair of images, taken in sequence, two identical white saloon cars are parked adjacent to each other. In the image on the left, two women stand next to the cars, in the other the women are absent. Which was taken first? What happened between these two pictures? Dean doesn't say. These indeterminacies are concretised (Iser 1993) as meaning and temporal

sequence are added by the reader. Mark Godfrey (2005) projects his own story on to the snaps when he supposes "two Audi drivers came across each other fortuitously: one noticing how strange it was to encounter a matching car, could not resist capturing the moment" (Godfrey 2005 p. 93). Here he is filling absences, his own temporal, spatial and inter-personal structures to the images to make a sequence of events in a narrative. This Iserian fictionalisation by the reader is an imaginative act that concretises a story from all the different stories allowed by the images in Dean's archival project.

Dean's archival project is read through the application of the imagination of its reader, is a fictional construction by the reader. Zoe Leonard's *The Fae Richards Photo Archive* (1993–96) made together with filmmaker Cheryl Dunye adopts a very different methodological approach. The fiction is authored, deliberate and held within the work. Leonard's archive follows the fictional Fae Richards, a black blues singer and Hollywood star whose career was impeded by racism and racist studio politics, from childhood to old age. The photographic record is invented, restaged with attention to historical details, images are manipulated to simulate wear and tear, notes and context added. The fictive construction and the artifice of the images and Fae Richard's life story is also signalled to the viewer through other textual, peritextual clues, such as the inclusion of a list of the actors hired to play Fae Richards and the gallery context. By alerting the viewer to the construction of the fiction in this way Leonard also draws attention to absence and suppression in the record of such characters in the historical record (Enwenzor 2008).

The examples of contemporary art practice that engage archival processes sketched out above suggest new methodological approaches that use defamiliarisation by making small, familiar, everyday things strange in order to provoke engagement, narrativisation and critical reflection.

The use of the archive and of fiction in contemporary art practice provides three other 'leads' to methods and techniques that might be adopted in an experimental heritage. The first of these is the idea that the archive is a point of vulnerability. The nature of the archive as described by Foucault (1972) means it is both produced by and productive of power. This makes it a place where power is exercised but also a place where power can be challenged. For the artists above this vulnerability provides points where power can be unsettled and exposed.

The second lead is the way these examples reveal the role of the reader or viewer's imagination in making sense of archives. If fiction is used to counter or draw attention to absences, it should be recognised that this is a complex two-way interaction between text and the reader. This is connected to the idea of framing, the third lead. In both *Floh* and *The Fae Richards Photo Archive* the multiple and concentric layers of framing both surround and are located within the work. The frames are necessary for the viewer to successfully decipher the fictive in these artworks and point to methods and techniques that might be

adopted in a heritage practice which incorporates fiction.

These three leads derived from art practice accord with insights from the context review and the review of archival theorists. They are recognising firstly, the archive as a point of vulnerability where normative systems can be unsettled; secondly, the role of the reader's imagination in gap filling and narrative construction; thirdly, the way framing signals the nature of the work and allows the incongruities to be understood.

3.4 Microhistories

As this study sets out to transmit spatial practices, small and ordinary events and artefacts as heritage and examines the consequences of narrative in the production and reception of pasts and spaces, it is worth considering a broad historiographic approach that puts the small and the everyday narrative at the centre of their concerns. This is microhistory. It offers detailed methodological frameworks as a broad and varied genre. Its methodologies have largely become accepted practice (Iggers 1997). They have been taken up in academia, changed the way history is made and altered the way stories about the past are uncovered, written and told.

The term microhistory first evolved in Italy in the 1970s as *microstoria* with the work of, amongst others, Carlo Ginzburg (1992; 1980; 1993) and Giovanni Levi (1991). Ginzburg's archetypal microhistorical study *The Cheese and the Worms; The Cosmos of a Sixteenth Century Miller* (1992) exemplifies an approach to the archive that involves examining or re-examining the archive for clues and small events (1980) to evidence individual human stories in relation to authority. For example, from archival traces, Ginzburg constructs the story of Menocchio, a miller in the Italian village of Montereale, Valcellina, his imprisonment, his trial for heresy and subsequent execution by burning at the stake in 1599.

Microhistory developed in a slightly different form in Germany as *Alltagsgeschichte*, everyday history, looking at individuals' experience in relation to historical processes such as modernisation, (proto) industrialisation and commodification. Canonical examples here include Alf Lüdtke's (1993) examination of industrial workers' experiences under fascism and Hans Medick (Medick 1987; 2018) studies of individuals' experiences of violence in the Thirty-Year War. Focusing on the "margins of power rather than the centre, on the ordinary and the everyday rather than the group" (Iggers 1997), these histories can be seen as a response to the bias in the social construction of history that overlooked the experiences of the subaltern working classes. Although Marxist in orientation microhistorians, and early Italian microhistorians in particular, were also critical of the totalising narratives of Marxist historicism and the histories of institutions and elites, prioritising the leaders of political parties in histories of the left (Bosio 1970).

The concern of early microhistorians with the fleeting and the small aspects of life can be

traced back to the work of German social observers from the beginning of the twentieth century. Walter Benjamin's interest in small things is a key characteristic of his philosophy of history. He attacked what he saw as the rational empiricism of Ranke's historiography (1999). Benjamin adopts, from Gottfried Leibnitz, the formulation of the monad; a small unit reflecting universals:

The idea is a monad - that means briefly: every idea contains the image of the world. The purpose of the representation of the idea is nothing less than an abbreviated outline of this image of the world. (Benjamin 1998 pp. 47-48)

Georg Simmel (1977) and Siegfried Kracauer (1995) both look at ephemera, the ordinary and the everyday as a way of elucidating bigger social structures and events. Kracauer writes,

The place which an epoch occupies in the historical process is more strikingly determined in the analysis of its insignificant, superficial manifestations than from any judgements of the epoch makes about itself. (Kracauer 1995 p. 75)

Microhistory lineage includes liberal historians, anthropologists and, after the Second World War, social scientists who investigate and describe the lives of ordinary people and events for example, *Mass Observation* (Madge and Jennings 1937) and what E. P. Thompson (1966; 1963) coined as a 'history from below'. Thompson famously in *The Making of the English Working Class* set out:

to rescue the poor stockinger, the 'obsolete' hand-loom weaver, the 'Utopian' artisan, and even the deluded follower of Joanna Southcott, from the enormous condescension of posterity (Thompson 1963 pp. 12-13).

What distinguished microhistorical studies from orthodox approaches is the use of presentation methods designed to bring their stories to a wider audience, the use of accessible, everyday language and popular, informal formats rather than traditional academic presentation style. They also differ from orthodox approaches in their subjectivity or the confidence with which the authors acknowledge their own part in the production of the history. Whilst microhistorians reorient interest from the concerns of authorities and the lives of the powerful and seek traces and clues to individuals hidden in the archive, in many ways they maintained an orthodox and traditional empirical archival methodology, particularly the early microhistorians who were concerned with pre-modern European society where little else survives but the archive.

This leads to the first of two broad critiques of microhistorical approaches. The first is that their descriptions of the past remain constrained by availability in the archive. The second concerns its usefulness or the micro's relationship with the macro, in other words, how, if at all, can an examination of the small have significance for bigger questions? The first

of these critiques echoes Foucault and de Certeau's observation, described above, that archival presence is contingent on past decisions about what and what not to preserve. Thus, microhistorical investigations are inevitably constrained by institutional systems of authority. Also, the nature of the archive means that the interest of microhistorical studies is directed towards quirks and exceptions rather than the ordinary and mundane. The ordinary, the 'taken for granted' is seldom documented (Connerton 1989 p. 18). The characters microhistorians describe and the stories they construct represent contradictions to normative systems. These figures owe their presence and persistence in the archive to their exceptionality. In other words, microhistorical studies often rely on deviants, oddities and outliers. A concept that has become known as "normal exceptions", or "the exceptional normal", is a paradoxical coupling first introduced by Italian historian Edoardo Grendi (1977 p.512) or the "exceptionally typical" (Peltonen 2001 p. 347).

Ginzburg's miller, Menocchio, for example, was a peasant but could not be said to have been typical of the subaltern or a marginalised section of society. He was literate, he had been the village mayor and was wealthy enough to pay for lawyers for his defence. These extra-ordinary conditions played a role in establishing his inclusion and presence in the Archivio della Curia in Udine, a presence which Ginzburg stumbled upon in 1962 when looking for something else in (Ginzburg 1992). Records of Menocchio exist because of these exceptional conditions and the resulting contact with systems of authority and they survive because of organised legal systems of record keeping.

The notion of the exceptionally normal may explain the presence of Birkenholz's papers in the Dresden archives. It is questionable as to whether the collected ephemera of his very normal professional life would have found a place in the state-run archive but for this one building's eccentricity and deviation from the standard.

Within Birkenholz's papers held in the archive the idea that archival presence is contingent on a connection to power is observable in both appearances of Birkenholz's wife. In the first case, she appears indirectly, when Birkenholz, in arrears with membership fees to the Munich branch of the Chamber of Architects (Bund Deutschen Architekten) offers to offset the membership dues with copies of his wife's piano sonatas. The offer is declined and the sonatas are returned (DKA, 20 Nov 1930). The second in 1937, is her own transcription of a telephone conversation with a Frau Nachtigal, a contact of Gerdy Troost (1941), an architect with connections to Hitler and author of *Das Bauen im neuen Reich*. The discussion centres on Troost's opinions of her husband and the Kugelhaus. Dora Birkenholz complains that both she and her husband had been isolated, shunned despite their party loyalty. It shows the building had become an impediment to Birkenholz's career and reputation (DKA, 8 Feb.1937). Both Frau Birkenholz's occurrences in the archive can be attributed to encounters with authority, an overlap between the private sphere and the administration of the chamber of architects and others with powerful connections in the party.

Exceptional conditions bring the everyday to collide with systems of authority and they survive because of organised systems of record keeping. As such, this historiographic methodology which aims to break away from the authoritarian discourse and the history of technical and professional elites remains wedded to the logic of what has been retained and what remains in the archive with what Michel de Certeau (2000, p.69) calls the "social architecture of knowledge":

the modern "bourgeois" technocracy would constantly reinforce it, such that all our Western conceptions of culture would be secreting the same substance in different forms imposing on everyone our technologies and our notorious "values" as well as our chronology and our intellectual paradigms. How could the silence of the French peasantry be explained otherwise? How to know what were these millions of "little people", not only in the Middle Ages, but more recently, if not through what scholars and lawyers have filtered and retained? A massive unawareness consigns the 'masses' to oblivion, probably because of the privilege enjoyed by written culture, because of its repression of oral culture and of different expressions that then became types of "folklore" along the borderlines of an empire. (de Certeau 1997 p. 86)

Material must be created in the first place and the reliance on the archive favours literate cultures over oral cultures (Connerton 1989 p. 75). This also means microhistories function best when representing stable societies and cultures where record keeping is valued and conditions for preservation exist. They are less able to represent times of upheaval, transience, shocks and rapid change (Iggers 1997).

The second point of critique of microhistory concerns the value of the small and the mundane to the bigger picture. The question is whether microhistories only function as self-contained small stories or curious anecdotes; or are they capable of connecting with bigger arguments and the political. The major themes that occupied proponents of microhistorical approaches share something with the ideas of de Certeau (1984) and Lefebvre (1991), whose interest in the everyday stemmed from the wish to illuminate the nature of everyday life in relation to authority. For de Certeau and particularly for Lefebvre this means everyday practices in relation to consumer capitalism. Like de Certeau and Lefebvre early microhistorians also sought to raise questions of human agency and self-determination of the individual when faced with authority and/or bigger social forces.

Lefebvre (1991) is insistent that the everyday can be a route to understand how "superstructures" are socially produced and equally how superstructure can explain everyday social practices. Lefebvre developed the technique of scrutinising the trivial as a way of exposing the alienating effect of the separation of activities, leisure from production for example, and the abstraction of work in capitalist society. In the introduction to the *Critique of Everyday Life*, he insists that the "simplest event [. . .] must be analysed. [for] whatever is hidden within it" (1991 p.57). The simplest events are, for Lefebvre, analysed

not as metonyms for societal structures but part of a dialectic between humans and supersystems.

So now I see the humble events of everyday life as having two sides: a little, individual, humble events of everyday life as having two sides: a little, individual, chance event - and at the same time an infinitely complex social event, richer than the many 'essences' it contains within itself. The social

phenomenon may be defined as the unity of these two sides. It remains for us to explain why the infinite complexity of these events is hidden, and to discover why - and this too is part of their reality - they appear to be so humble. (Lefebvre 1991 p. 57)

In summary, this thesis takes certain principles from the practices of microhistory. These are the concern for the everyday as an important source of understanding; the appeal and popularity of the everyday, in other words, its broad accessibility to diverse audiences; and its acknowledgement of authorship. However, the thesis takes note that stories in microhistories remain wedded to the logic of the archive. In their survival and persistence, they are normal exceptions. The idea that a parallel archive alone can revive or correct an absence is untenable. There remains absence at the centre of the archive through the not-made, not-recorded, not-preserved. It is this silence that might be addressed through non-empirical means: fiction. This fiction rests on small stories. Small stories can only exist in relation to bigger contexts, they support existing narratives giving them the appearance of the real (Barthes 1986 p. 141; Gallagher and Greenblatt 2001; Fineman cited in Gallagher and Greenblatt 2001). However, this same realness gives the small story significant potential to disrupt and unsettle the context and shed doubt on given version of the past made present.

3.5 Research in the institutional archives and the acquisition of a parallel, extra-institutional archive

In this section, there is a description of the first elements of practice undertaken in this thesis. These are the practices of archival research and archive building. This chapter shows an approach to the institutional archives that served to help understand historical context and facilitate the acquisition of extra-institutional material. This together with the review of theory and insights from case studies of contemporary examples of in-situ displays helped to advance a critical position and formulate a set of axioms for the design of an experimental heritage product. The quotidian material provided the basis for the second part of the practice, which is the speculative or fictive heritage made with collaborators.

3.5.1 Rationale for choice of locale

As explained above, the idea of acquiring a collection of quotidian images of an absent building, a building that had been built and demolished, was an early idea in the formulation of this research towards the design of an experimental in-situ heritage display. This first

step rested on the premise that a building that was no longer physically present in the city could be represented using found images, and in this way, an absent building might offer the opportunity to construct an alternative heritage practice that plays on notions of absence, persistence and latency. Latency here, is the way the past is carried into the present hidden and unrecognised, something that we sense but cannot grasp (Gumbrecht 2012; Runia 2006).

The aim of the archival research was not simply to look for what was present but to understand what was absent in the archive, what has not survived, is not valued or is suppressed and following Foucault to try to understand the systems of organisation behind these absences. In addition to finding an absent building, it was important to find a site or building that was not well studied or canonical and thus not defined by a single, dominant narrative. The working assumption was that this would allow room for the variety of interpretations of the building to be investigated and articulated. Differing archival approaches would allow the tensions between differing historical explanations to be examined.

A further practical consideration influencing the choice of test case was the need to find a site that was easily and freely accessible to both the researcher and to the public. Other sites were considered before settling on the Kugelhaus and discounted for differing reasons. The Orpheus Building, a department store in Belfast, demolished in 2016 was too recently made absent and still in living memory. English Seaside Piers were considered but discounted because they are already so well studied and bound up with established heritage narratives. A rotating solarium in Aix-les-Bains France was discounted for reasons of accessibility. The Kugelhaus met the conditions better than the above and was chosen as the test case. It was also well suited to the investigation because the original building was 'contained' rather than sprawling or complex; it was separate from other buildings; furthermore, its site is now open, unbuilt, accessible and viewable from many aspects. Initial research involved walking and spending time at the location, now the edge of a car park between the Volkswagen Manufacturing plant and the city's Great Garden. The on-site visits helped to understand the location and to relate the site to maps, plans and aerial images from the archive. These also helped to establish the location of the building in relation to its present environment. No trace of the building or the surrounding buildings of the exhibition halls remains.

3.5.2 Identifying institutional depositories

The site, city and local context were unfamiliar to the researcher prior to this study. Research online and in public libraries revealed the institutional depositories of material relating to the building. These were the archives of state-run institutions, university libraries and the records of a commercial engineering company. All were accessible with permissions which were granted without exceptions or constraints. These archives were:

The papers of the building's architect Peter Birkenholz, now held in the Deutsches Kunstarchiv, Nuremberg, Bavaria (DKA). The papers covering the years 1927-1955 are stored on a shelf of approximately two meters in length. The material is ordered chronologically and by type such as drawings, correspondence, quotes and estimates, brochures and trade journals. There is no indication of how the material came to be in the Deutsches Kunstarchiv who offered it to the collection, or when it was received. An absence of any material between 1936 and 1947 could indicate that material has been mislaid or deliberately omitted¹⁷.

The archive of the engineering company Maschinenfabrik Augsburg-Nürnberg. MAN AG were contracted to construct Kugelhaus Augsburg Bavaria Germany. The archive consists of three ring binders of letters, internal correspondence, drawings, photographs, patent applications and articles from trade publications. Sächsische Landesbibliothek Staats- und Universitätsbibliothek Dresden (SLUB) holds the collection and the archive of the Federal State of Saxony. It holds newspapers, journals and some documents of the exhibition organisers and city administration. Large parts of this archive are accessible and searchable on-line.

3.5.3 Research in the archive

Two months were spent in the archives looking at architectural plans, correspondence and telephone transcriptions. Observation of the institutional material using Foucault's approach to the archive drew attention to patterns of presence, absences and the power inherent in the archival record. The collections examined here are exclusively the work of male professionals, they consist of legal and technical documents and reflect relationships between national and international architectural and engineering practices, commercial interests, and government political concerns¹⁸.

The content of the archives is characterised by a rationalist approach to these issues and concerns, a faith in science and technology to make sense of the world and a belief in the ability of invention to alter the world¹⁹. These are all traits that typify early twentieth century notions of progress and modernity. However, these archives do not simply reflect

¹⁷

Enough material remains to show Birkenholz was an early member and enthusiastic the National Socialist. (See for example letter to Carl Martin Riegel 25 May 1932 DKA).

¹⁸

The technical and managerial discourse held in the Birkenholz's papers and the MAN archive gives little information given on the building's interior or its day-to-day operation. Popular and local press reports found give show some aspects of building's use. Here for example, gramophone concerts broadcast through speakers and that the new hair saloon was on the second floor:

A waiting room with club chairs greeted you first, on the walls and under the large glass panel of the sales table sparkling bottles and jars with creams and perfumes in all colours. Mysterious apparatus stood around, on a tall nickel pole hung mystical clips which are used to produce perms. Two electric lamps magically glowed on top of a dark blue glass cylinder: it was a facial sweat bath. Blue electrical sparks jumped and crackled at the glass electrode of a massage device: high-frequency massage. Another massage device vibrated rubber attachments, which are used for slimming management. Everything sparkled and twinkled with cleanliness, everything comfortably invited [...] to the skilled hands that are part of the hairdressing trade today (Dresdner Nachrichten, Frühausgabe 29 June.1928)

¹⁹

These are ideas which Birkenholz never really gives up. He re-appears in newspaper articles in the 1950s with the 1929 model of his proposal for the Leipzig hotel re-presented as a spherical carpark as a solution to Munich's parking problem (DKA)

ideas of progress and scientific rationalism. These ideas coexist in these collections with a nostalgic traditionalism, German nationalism and exceptionalism, a suspicion of the new, a fascination with but also a mistrust of America and new American attitudes can be seen in Birkenholz's correspondence²⁰. These values lead to systems of selection that establish a presence and absence in the archives. The archives reflect values and systems of selection which are as much inherited from the nineteenth century as configured by early twentieth century epistemes of modernism.

3.5.4 A vernacular archive created from extra-institutional sources

The extra-institutional archive of quotidian material offered an opportunity to disrupt the values, dominant patterns and practices of the institutional archive. Various methods were trialled for the solicitation and acquisition of material for a parallel collection. Invitations to contribute images of the building were made through social media and a website. Initially these activities brought-up a greater number of postcards of the Kugelhaus. Many of these postcards of the Kugelhaus were made as part of officially sanctioned and numbered series to be sold to visitors to the site (see Appendix 4), they reproduced the exhibition management's preferred, and what was to become dominant, image of the building. Their image side cannot be said to provide a counter-narrative or counter-image to material in the institutional collections.²¹

Searches online, contact with dealers and visits to collectors' fairs all brought more material. Millions of postcards were sent daily in Germany (Holzheid 2011 p. 414). Many of the postcards acquired as part of the extra-institutional collection have been written and posted, they have an image side and a written side. Collecting and exchanging postcards was a popular hobby at the beginning of the twentieth century and to a lesser extent remains so today. Postcard and photograph collecting is supported by dealers, on-line markets and specialist collector's fairs. Postcard collector's fairs and dealer's websites share many of the attributes of the archive. See for example www.ansichtskarten-center.de or www.ansichtskartenversand.com; they are managed by knowledgeable and obsessive experts and adopt systems of organisation and preservation. Postcards are catalogued and databases are searchable with key words. Value is ascribed, selections are made and not everything is retained. Age, demand and rarity are reflected in the way the objects are valued and priced. Analogies might be made between the postcard dealer and the archivist. However, the dealer is also a trader engaged in financial transactions, and this type of image acquisition exists within a market system and parallels some aspects of consumer culture. Collecting is often likened an addiction or an obsession (Belk 1995 p. 148) where the irrational desire is to own old postcards, stamps or beer mats.

20

See for example letters correspondence between Birkenholz and Charles Horton, President of the Chicago Iron and Bridge Company DKA

21 One interesting exception is the postcard self-produced by three unemployed brothers of a model of Kugelhaus on a trailer (See Appendix 5)

The collected image or object is commoditised and collecting legitimises acquisitiveness and ownership. Collector's fairs and markets in France and Germany are often referred to as 'bourses' or 'Börsen' after the stock exchange (Belk 1995 p. 56). Financial value is ascribed, and decisions are made about what to discard or retain. The images collected for this research seldom cost more than five Euros. However, many dealers and collectors have a specialism and images particularly of militaria or transport can command much higher prices. Other postcards are deemed so valueless they are used as packaging for more valuable items²². The commodification of old postcards and images raises questions of the way financial and social values are ascribed but also of ownership as well as questions on the ethics of re-appropriation and manipulation. These questions, while they are interesting, lie beyond the scope of the current study.

Photo postcards, Echtfotopostkarten

The callouts and searches, on-line, at boot fairs and collector fairs for extra-institutional images relating to the building turned up various categories of material: for example, commercially produced postcards and more rarely photographs. However, the distinction between the postcard and the photograph is not clear cut. Postcards at that time were mass-produced using both ink-based lithographic printing and chemical photographic processes, a silver halide emulsion on paper exposed to light. Postcards produced using a chemical process are known in Germany as Echtfotopostkarten and in the USA as 'real photo postcards' (RPPC) and could be produced as unique images or in small runs without the set-up expense or time of lithographic printing. Cameras with postcard format film were popular at that time and black and white images could be produced using a chemical photographic process, directly onto cards, pre-printed on the with 'a divided back' with space for a message, an address and a postage stamp (Tulcensky and Wolff 2005). The postcards produced photographically that have been acquired in this collection were made by amateurs. Professional street photographers would also offer to photograph visitor to the site and process the card for collection the same day (See Appendix 6). Some cards were kept unwritten for albums or a souvenir some were sent and have an image side and a written side. 'Real photo postcards' were a mass communication medium capable of capturing, processing and distributing an image within a single day (Baranowska 1995 p. 172). Although less common than lithographical printed postcard they also exist in large numbers. As with most postcards they are now often found dispersed and separated from their original context. There is often no indication of their originator or those depicted. However, they offer a large, useful source of images that could provide material that may not be found from other sources.

Many of the surviving images of lynching in the United States, for example, were

22

This is example of the way value is ascribed to objects. Postcards or images sent by collectors or dealers in the post often come with an unexpected 'bonus'. They are often sent between two further 'valueless' postcards to protect the purchased card from damage. These other postcards are deemed valueless or waste by the dealers and used as packaging. For cards sent by German dealers the protective cards their images are often of the GDR and the written content often seems to anticipate scrutiny by others.

The material in Birkenholz's papers and the MAN archive are a professional communication between architect, contractor and client and constitute a correspondence or dialogue that can be tracked from letter to letter across archives. In contrast to institutional archive material, photographs and postcards acquired for the parallel collection are found largely as discrete objects and, if written and sent, isolated from a dialogue. This separation from a chain of communication, and the ambiguities it leaves, provide space and opportunities for imagining other parts of a conversation and offers possibilities for varied interpretations. This makes postcards a rich source of material for incorporation in a ficto-heritage interpretation.

Although the Kugelhaus may be a trivial example, particularly when compared to images of lynching in the USA, real photo postcards and snaps offer a large pool of material, organised, catalogued and given value by dealer and collectors, and can provide access to subjects unavailable from other sources. Real photo postcards and family snaps show images of women, children, workers and visitors to the building and the written material does provide some insights on everyday concerns of their authors. However, any contention that the image side or written sides might offer a parallel or counter narrative to dominant discourses or insights into individual perspectives of their authors unmediated by power and not found elsewhere, needs to be tempered.

The images and texts are highly formalised and often written in the expectation and intention that they would be read by others as well as the addressee²⁶. Collection ceased in July 2022 at which point the parallel archive held 115 postcards, 26 photographs and 24 photo postcards. For a selection of extra-institution images see (Appendices 4, 5, 6).

3.4.5 Analysis of the extra-institutional collection

The analysis combines unstructured familiarisation or 'living with the material' with quantitative systems of 'ordering and counting' and a qualitative analysis of the texts and images in the collection.

Living with the material involves laying-out, looking at and handling the material in the parallel collection. This occurred continuously and repeatedly as the material was acquired. The process includes communication with donors, vendors and owners of material and it also involved sharing and discussing objects of the collection with friends and colleagues over many months. This unstructured familiarisation is a way of knowing the material in detail that takes into account not solely the images and texts but other traces and marks. For instance, looking at the stamps shows a number of cards were produced and sent in the 1950 and 1960s.

26

It has been argued, in reference to the language and grammar of World War One postcards sent from servicemen to family at home, that the postcards were written as a form of broadcast, in the expectation that they would be read by others as well as the intended recipient. (Milne, 2010).

produced in small batches as real photo postcards for souvenirs or to be disseminated. As newspapers, in the southern states, although they provided descriptions of lynching, did not reproduce its images (Wood 2005 p. 378). Real photo postcards arguably offer the most common surviving visual representation of lynching and of the casual acceptance of public murder now available to activists and historians. (Turner 2021; Allen and Littlefield 2018)

This study chose to concentrate on two categories of the material; the photograph or snap; and the real photo postcard which may have been produced singularly or in small batches some of which have been written and sent. Those postcards and photographs that had been written, were transcribed and translated²³ as they were acquired, most were written in the old Kurrent or Sütterlin²⁴ scripts (See Figure 23). Communication via postcard was never private. By the time a postcard had been received it would have been handled by several intermediaries and it is likely to have been delivered by someone known to the addressee. Postcards were written in knowledge and expectation that they would be read by others as well as the intended recipient²⁵.

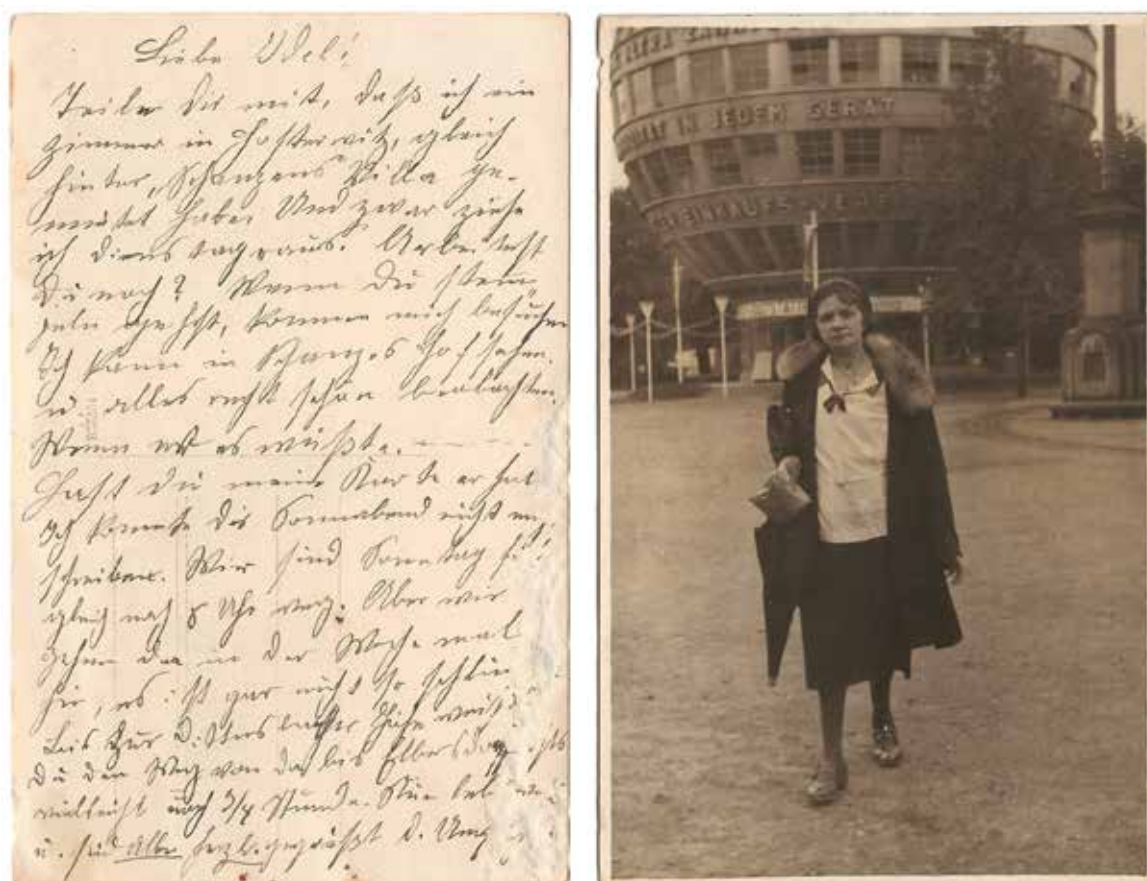


Figure 23 'Dear Idel . . .' Photo postcard. Image and Written side. See Appendix 6 for transcription and translation.

23

Translation opens-up its own set of problems, especially if translation and analysis are done by one and the same researcher. Translation is an act of interpretation with its own political, moral and lexical choices. The methodological implications of translation are not addressed here.

24

The Kurrent and later Sütterlin scripts taught in German schools until they were banned in an edict in 1941.
(See: Hartmann1998)

25

This was particularly true in East Germany, where, with a less developed telephone network than the Federal Republic, the postcard remained for longer an everyday medium of communication. Correspondents were very aware messages could be read by others including by the state security service.



Figure 24 Living with the material

The quantitative step or 'counting' was part of the familiarisation process. It involved choosing categories or codes. The codes were lexical, choices of words, and iconographic, choices of visual elements. The occurrence or non-occurrence of each one of these categories in an artefact was established and marked on a spreadsheet (Figure 24). This process forced a close scrutiny of the material. In gauging the frequency of the occurrence of a particular code the aim was not to produce empirical data but to illuminate patterns and themes that might emerge from a collection and might not be recognised in a single artefact or image. The images for example, show men but always at work while the majority of photographs have women as subjects; men, presumably, are operating the camera²⁷. The usefulness of this process is that it forces an intimacy with the materials revealing connections that might otherwise be overlooked.

Reducing the image and texts to a set of codes is reductive and much of the qualitative aspect of the images does not emerge in this type of analysis (Lutz and Collins 1993). It has also been noted that the choice of codes and categories assigned by the researcher are never value free. The connection between the codes can be overlooked through analysing the content in this way (Rose 2012). It was noted that the photographs and real photo postcards in the parallel collection repeated staged compositions and written content.

The Kugelhaus building is seldom mentioned; instead food, clothes and illness are recurring motifs²⁸. Therefore, although it is helpful as a means of familiarising the researcher with the material, any quantitative analysis needs interpreting in what is a qualitative step. This qualitative analysis is able to make connections between codes and ideas held within and outside the extra-institutional archive. In other words, ideas held within individual objects, between objects in the archive, and between the archive and knowledge and ideas from

²⁷

An album of photographs donated for the parallel collection shows the printing and weaving machinery and machine tools on display in the exhibition halls. Men shown in every image demonstrating the operation of machinery in exhibition booths. (Appendix 7)

²⁸

Only rarely do the texts connect to events and politics of the day. If so, it is usually oblique. For example, U writes to Idel (See Figure 23) and asks her to visit and if she is receiving unemployment support. *Stempeln gehen* This colloquial expression is still occasionally heard means literally to get a stamp, getting a card stamped to receive unemployment benefit, often several time a week at the local town hall or employment office.

See also the song *Stempellied, Lied der Arbeitslosen*, (Song of the unemployed), 1929 Hannes Eisler und David Webb. *Keenen Sechser in der Tasche*, Deutscher Verlag für Musik

outside the archive.

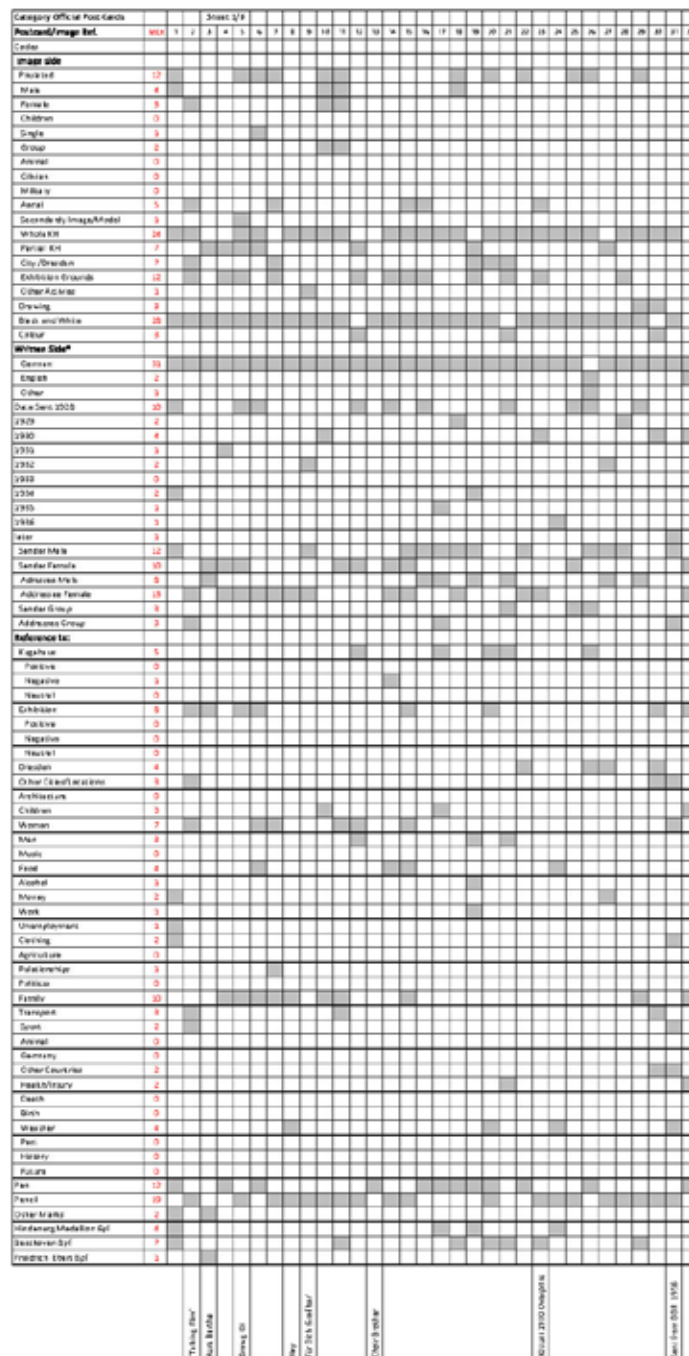


Figure 25 Sample of chart of content, 'ordering and counting'

Through this qualitative step the ambivalent and oppositional nature of the images and texts begins to become clearer. These oppositions are varied and multi-layered, they include:

The contrast between the (human subject's) ordinariness and the extra-ordinary (building) is perhaps the most immediate.

The tension between the postcards as a private communication but also from of public discourse that has been discussed above becomes apparent.

The cards are written but have many features of spoken language, brevity, informality

and assumptions about shared knowledge and linguistic codes shared between sender and receiver.

Most profoundly, the viewer is struck by sense of retrospective projection. Knowing what will happen in Germany not long after these images were taken opposes the impression of stability in the image. Our knowledge of the future contrasts with the photographed subject's apparent faith in their future, or at least their faith in the 'modernity' and the novelty of the building.

This reiterates Iser's (1978) description of the role of the reader in the reception of works of literature. Meaning is made when the reader, in the case of the photographs and postcards, connects the indeterminacies in the archival material with their own knowledge. In Chapter Two (p. 20), the production of heritage and its reception by the public are both conceptualised as readings. The production of a heritage product is seen as form of creative reading.

Conceptualising the role of the heritage practitioner as a reader, and thus both a producer and a consumer, who by bringing their imagination to bear on material in the archive concretises meaning, changed the researcher's approach to the material in this study. It was changed through recognising that value lies not in the collection but in the creative engagement with the material.

A further prompt for a change of approach to the materials in the extra-institutional collection is Foucault's (1972) description of the archive as determined and limited by power and authority. The analysis of this collection shows archives, and this includes the vernacular collection, rarely escape these systems and values. This echoes the critique of microhistories that survivorship is dependent not on their ordinariness but on exceptionality (Grendi 1977; Peltonen 2001) and on values, often monetary, ascribed by owners, dealer and collectors.

Without a creative and interpretive step, the archive of vernacular photographs offers little new. Without creative engagement with the material, the postcards and photographs acquired in the course of this study remain a collection of trivia, old stuff fetishised²⁹ through its collection, cataloguing and commodification. This analysis helps show its value is not as a device to illuminate absences in the story of the past but in the opportunity it offers for creative disruption of the production and consumption of heritage.

3.5.6 Site visits, site walking, re-tracing images and buildings

Time spent at the northwestern corner of Dresden's Great Garden involved walking,

²⁹

The fetishist relationship with old stuff can be described in both in Freudian language, as human desires are transferred to material objects and in Marxist terms, as heritage objects are fetishised commodities with an exchange value beyond their material or use value. (Macdonald 2002)

sketching, photographing, observing the physical context and present-day structures and comparing the present-day views to historic photographs of the site. The process juxtaposed the found images with the present by aligning images from both institutional depositories and those acquired as part of the extra-institutional collection with the location and in the orientation of the images' origination. This was done with the aid of simple metal display stands, positioned at the camera location and orientation of the exposure of the original image. The technique of juxtaposing of old images with the present vista is not novel. On the contrary, it is employed so often in a heritage context that it has become a rather overused interpretative strategy for sites, see for example, the Museum of London's Streetmuseum app (Brothers and Sisters 2011; Robbins 2012) or the Now and Then exhibition in Kings Cross, London (2022). However, in this study, there was another aim. The goal was not simply to realign old images with the present view to emphasise similarities and differences but to consider the images that might have been taken but were not taken, or to prompt thought about images that were taken but have not survived.

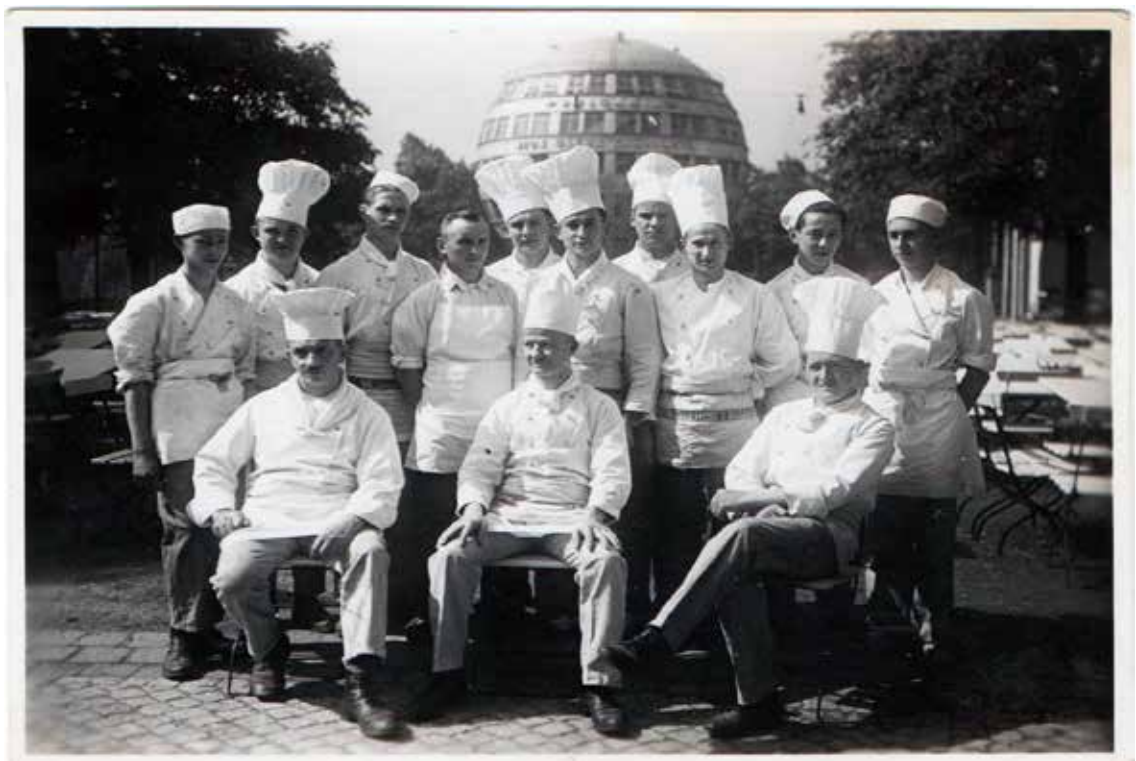




Figure 27 Carpark of Volkswagen's Transparent Factory. Site of former Kugelhaus (2022) , with three photograph stands This view, location and orientation of camera coresponds with the previous image

Promotional material, guides and plans of the 1928 exhibition that were found in the MAN company archive helped to locate the footprint of former buildings. Using surveying and graphic techniques: aligning images with the current context and overlaying aerial images and archival maps onto satellite images helped determine an accurate position of the circular base of the Kugelhaus (diameter ca. 6.5 m). It can be found on the edge of what is now a car park between the Great Garden and Volkswagens' Transparent Factory. The location and orientation of the camera at the point of exposure could then be mapped onto a new location plan. Whilst there is a sphere inside Volkswagen's manufacturing plant referencing the form of the building are no interpretative panels or signage on the site drawing attention to the former Kugelhaus. Nothing would indicate the former presence of the Kugelhaus or other former structures on the site. However, a miniature steam railway which loops around the park carrying passengers as it did in 1928 endures and connects the images collected in the extra-institutional archive with the contemporary activities.

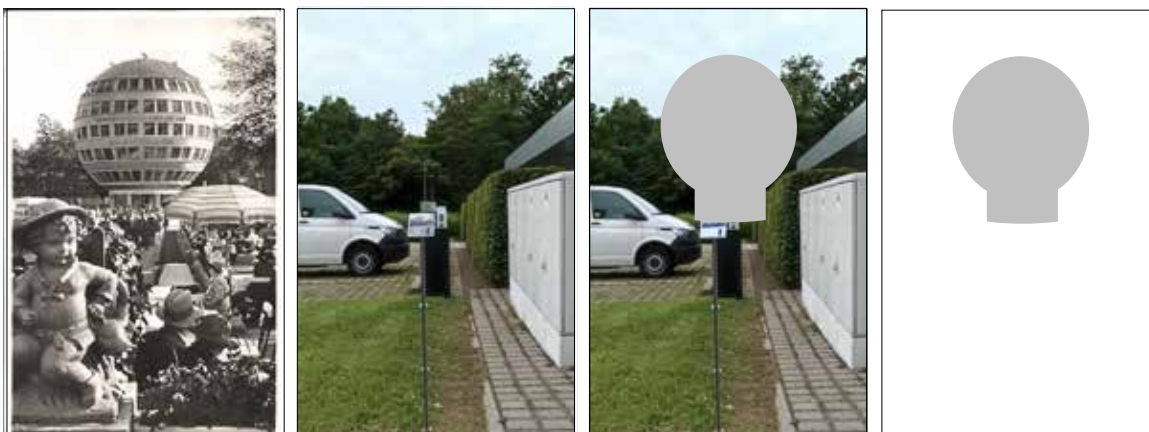


Figure 28 Postcard image ca.1932 aligned with image taken November 2022

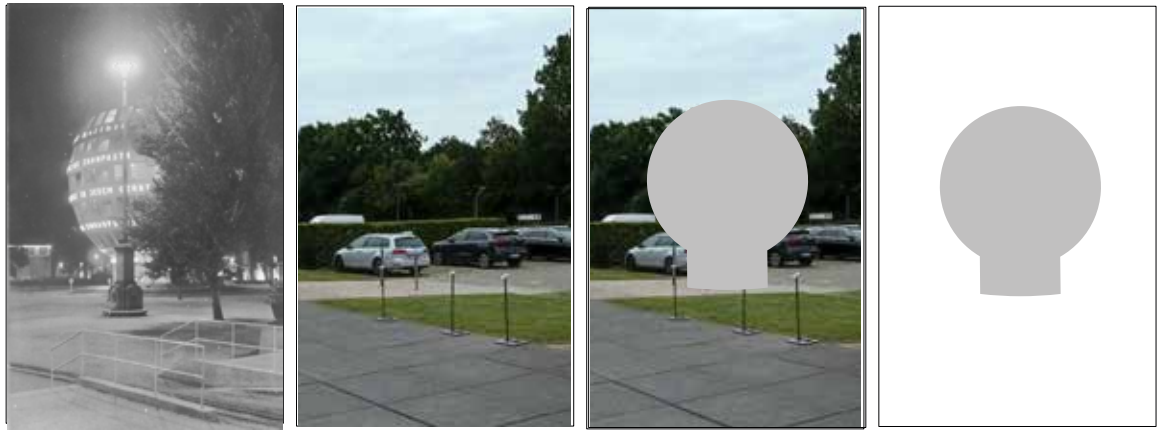


Figure 29 Postcard image ca.1934 aligned with image taken November 2022

Although the researcher met and spoke with visitors on site and in the park, the mapping and site-walking does not constitute an ethnographic exercise. It did not aim to engage with or observe a public nor is it means to measure or to produce an accurate survey, instead the research at this stage aimed to compare the site with the archive(s) to understand what has endured in physical form and what has survived as image. A dominant idea in architectural discourse is of the 'living building' that grows and adapts according to changing human needs (Brand 1994; Plevoets & Van Cleempoel 2019; Won, 2017). The metaphoric view of buildings being 'alive' tends to obscure the idea that "buildings must die" (Cairns & Jacobs 2017, p. 1) and are often short lived. However, as Stuart Brand (1994) notes, sites, structures, building envelopes and their interiors change at different rates. Buildings may be demolished but what often remains, is their footprint or, in this case, traces of the spatial arrangement and divisions. This is evident in Dresden's case despite the erasure of buildings through bombing in February 1945. Spatial divisions, roads and paths to a large part have been retained. This observation chimes in with Tim Ingold's (2007) thesis in *The Life of Lines* that the world of life is made up not of blocks, he says, but of lines, which are woven and knotted (Ingold 2017; 2007). In this corner of the Great Garden, paths, borders and divisions, and the route of the miniature railway tracks remain or have been re-made. It also connects back to key questions of this research, of duration and survivorship. What is retained, what remains in the archive and in the world at large?



Figure 30 Satellite image. Inset northeastern corner Great Garden. 2022, Dresden, Google Maps



Figure 31 Exhibition guide, Jahresschau Deutscher Arbeit Dresden Die technische Stadt 1928. Source: MAN company archive, Augsburg

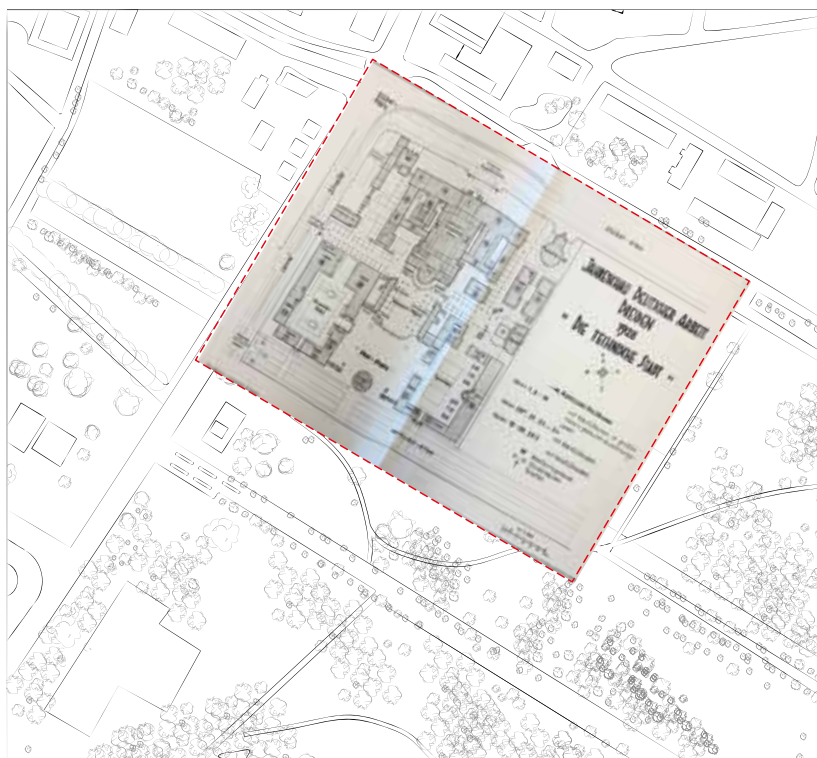


Figure 32 Plan Great Garden, Dresden, 2022, drawn by the author. Inset exhibition plan from 1928.

The activity of walking and mapping over multiple visits enabled a closer examination of the images acquired as part of the extra-institutional collection as well as the site. Mapping the location and orientation of images as a group to revealed patterns. These patterns became evident when the location and orientation of images were traced onto a drawing of the site. We see, the overwhelming majority of the images found as part of this study have been taken from the same or very similar direction and location.



Figure 33 Photocard from extra-institutional collection (n.d). Right, diagram of location and orientation of exposure.



Figure 34 Photograph from extra-institutional collection (n.d). Location and orientation of exposure.



Figure 35 Photograph from extra-institutional collection (n.d).Location and orientation of exposure.



Figure 36 Photograph from extra-institutional collection (n.d). Location and orientation of exposure

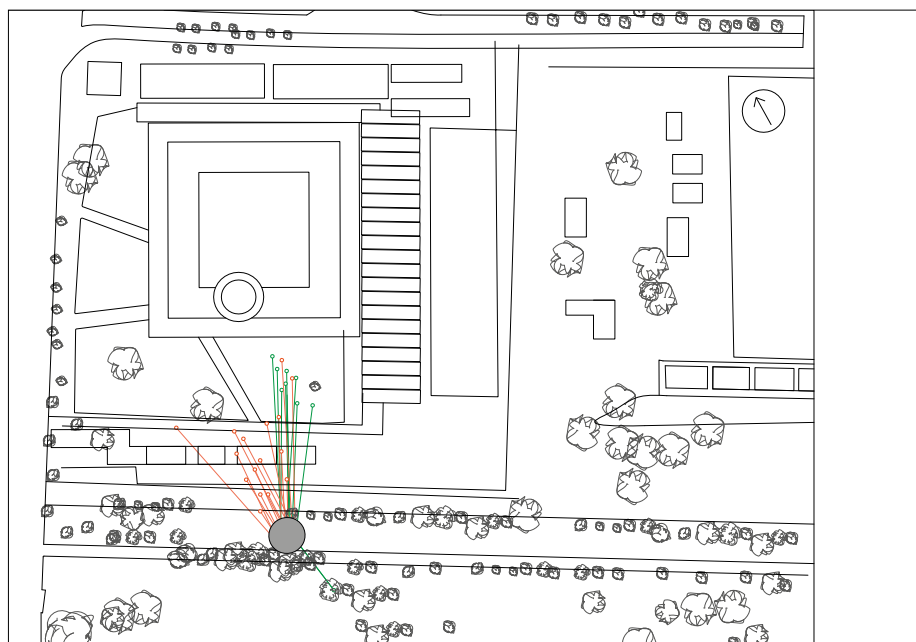


Figure 37 Plan of site 2022. The location of Kugelhaus is indicated. The camera locations and orientation of photographs are indicated in orange and postcards in green. The first 23 images from extra-institutional collection are referenced. Drawn by the author

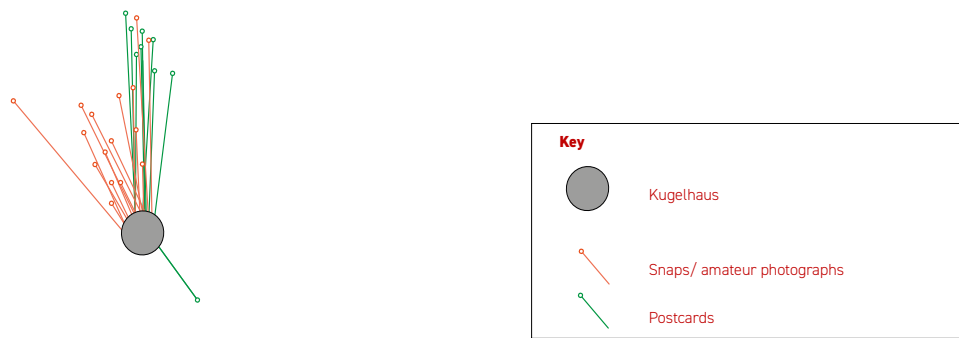


Figure 38 Detail alignment of image and Kugelhaus. Particular views are repeated and reinforced while others strengthen preferred and acceptable viewpoints

Mapping images and overlaying them in this way as groups supports Ariela Azoulay's (2019) proposition that particular views are repeated and reinforced while others remain "untaken", strengthening what is a single preferred and "acceptable" viewpoint and determining potential for future interpretation and understanding (Azoulay 2019, p. 370). Azoulay (2019) refers to "untaken" images, albeit in a much more charged context, in her work on the undocumented rape of women in post-war Berlin and images of violence in occupied Palestine.

3.6 Conclusion: an axiomatic framework for an experimental heritage practice

To recap, the thesis established a critical position in the context review that enabled an in-depth analysis of existing in-situ photographic displays of historic images and led to a call for a new experimental heritage approach that incorporated three new dimensions: reception theory to explore how heritage may be understood among audiences; embedding means to provoke dissensus (Mouffe 2007; 2013) as a route to strengthening dimensions of democracy in heritage production and consumption; a political theory of space (Lefebvre 1976; 1991) capable of highlighting the power relations at play in the physical spaces occupied and represented by in-situ displays.

This methodology chapter has sought theories and methods that could be used to respond to the call for a new experimental heritage practice in in-situ display. The thesis borrows from Foucault's theories of rarity which reveals power relations in the archive and his focus on 'systems of presences', de Certeau's theories of the writing of history and narrativisation that navigates between empiricism and fiction and three creative approaches from art practice. These are first, the insight that archives are a point of vulnerability where power can be unsettled and absences exposed; second is the role of the reader or viewer's imagination in making sense of archives. This point echoes the discussion of reception theory. The third is the importance of the framing necessary for the viewer to successfully

decipher the use of fiction. From microhistory this study takes the concern for the small details of the everyday as an important source of understanding of the world; the inclusive character and popularity of the everyday, in other words, its broad accessibility to diverse audiences; and its acknowledgement of authorship.

The outcomes from both the contextual review and the methodology have been grouped and structured into four statements that form an axiomatic framework to support an experimental ficto-heritage practice.

Contestability, the existence of different, potentially contradictory interpretations of the past needs to be highlighted and enacted. This axiom derives from Mouffe's theory of agonistic dissensus as well as observations in the in-situ display case studies about the way they work to shut down doubt and multiplicity. This axiom also relates to Lefebvre's spatial triad that highlights spaces as a site of continuous struggle.

The question of the relationship between authorship and authority needs to be opened up. This axiom responds to the discussions of authorship, authority and power relations in Foucault's work. It also relates to reception theory where the audience is seen to shape the meaning of the text. In addition, questions of authorship are raised in the practice of microhistory where authorship is explicit.

The value of the processes of defamiliarisation, making small, familiar, everyday things strange, needs to be explored. An interest in the small and mundane is a recurring feature of twentieth century art and socio-historical practice. It is central to Lefebvre's concerns with the everyday as well as to microhistorical practices, where "tiny details provide the key to a deeper reality, inaccessible by other methods" (Ginzburg 1980, p. 11).

The incompleteness of any history needs to be explicitly acknowledged. This axiom incorporates the discussion of systems and absence in Foucault's and de Certeau's work above. It resonates with Mouffe's ideas of public sphere as the site of ongoing, never-finished, contestation. It draws ideas from gaps and absences that allow a reader's response to literary texts. It is also a critical response to the narratives in the case studies that can be described as finished and definite.

These axiomatic statements are equally weighted. They are not independent but interrelated. They are all familiar in works of art, film, theatre and are signature traits of postmodern literature; however, they are rarely employed in either conventional or in critical heritage interpretation. In terms of the methodology of this thesis, the axiomatic framework was applied and tested by creating a ficto-heritage exhibition proposal. The strategy of integrating fiction into heritage was derived from de Certeau's concept of connecting absences with the present through an imaginative engagement with the material available.

The practice-based research the institutional and extra-institutional archival enquiries provided material from which to develop a ficto-heritage proposal to test and evaluate the framework. The axioms were applied to the extra-institutional material with the goal of creating a process that recognises and highlights the fictive and selective qualities inherent

in heritage-making.

Volunteer collaborators were asked to generate ficto-heritage content. This involved providing volunteers with a 'package' containing: a brief description of the aims of the exercise; the axiomatic framework; a short critique of existing practice; a neutral exposition of the building: its background, dates, location; and all the images, transcriptions and translations from the extra-institutional collection. In a series of creative sessions, collaborators jointly, without the researcher, were asked to imagine and develop a series of fictive propositions, a selection of which were incorporated into the ficto-heritage display for evaluation.

For the purposes of evaluation, the ficto-heritage displays were designed as graphic panels and provided electronically to heritage and photographic archival practitioners with a series of questions. Feedback was obtained in a series of semi-structured interviews with those heritage professionals and academics. The interview questions, circulated in advance, acted as criteria for evaluation seeking first, feedback on the framework goals in the context of academic study and real-world practice of in-situ displays as heritage and, second, consideration of whether the goals set out in the framework were fully integrated into the proposal. The framework, test proposal and evaluation are discussed in further detail in the next chapter.

Chapter Four: Framework, proposition and insights

4.1 Introduction

This chapter begins by discussing each of the axiomatic statements outlined above in greater detail. It shows how the axioms are derived from the insights gained in the theoretical review and methodology chapters. The four axioms are articulated to form a paradigmatic framework which serves to orient experimental approaches to heritage production. The aim is to produce a high level of critical engagement among audiences by challenging fixed, singular heritage stories. The framework is not deterministic as it is open to interpretation by heritage-makers depending on their contexts.

The approach developed in this thesis combines de Certeau's theory of historiography, which navigates between empiricism and fiction; strategies that employ techniques of fiction in art practice; and inspirations derived from the process of reading the extra-institutional archive material. This approach is being called ficto-heritage. It is defined and discussed below.

To demonstrate how this approach might be used in practice, this chapter goes on to describe the development of an exploratory proposal for an in-situ ficto-heritage project. The proposal shows and interprets the photographic and written material acquired through the extra-institutional archive of photographs and postcards which used the Kugelhaus

as a backdrop. Three iterations of the proposal are shown and discussed in order to illuminate the designerly process of development. The final proposal takes the form of fourteen graphic panels (240 mm x 175 mm) of images and text, arranged in three 'story clusters': two clusters of four panels and one cluster of six panels. An accompanying website provides an explanatory rationale and links to the proposal as well as a selection of additional photographs and photo postcards acquired for the extra-institutional archive.

The discussion also gives an account of the challenges faced by the researcher, of suspending empirical approaches to heritage practice and applying principles of fictionalisation. It was found necessary to incorporate an additional step into the process. This was the co-option of volunteer collaborators to create text-based content for the speculative and fictive heritage interpretation. The benefits and potential drawbacks of this process are discussed below.

The chapter then describes how the proposal was evaluated through semi-structured interviews with practitioners and academics in the heritage field. There is a discussion of the key themes that emerged. The chapter concludes with reflection on the feedback and a discussion on the extent to which the proposition achieved its goal to manifest the axiomatic framework.

4.2 The axiomatic framework

4.2.1. Strengthening contestability

The first axiom relates to contestability and states: 'The existence of different, potentially contradictory interpretations needs to be highlighted and enacted in the heritage product.' This first principle derives firstly from Chantal Mouffe's (2007; 2013) position. Mouffe argues for a politics of agonistic dissensus in the public sphere as a necessity for democracy.

For Mouffe the urgent task is to reveal and articulate the power relations and exclusionary systems at work in public space in order that they are confronted and disputed. To do this public space needs to be seen not as given, nor as fixed and certain, nor as a 'natural' continuation of the past. These are outcomes, it has been argued here, that are produced by in-situ heritage displays. Public space should rather be seen as the site of an ongoing, never-finished negotiation and renegotiation in a contest between differing interests. "Instead of trying to erase the traces of power and exclusion, democratic politics requires that they be brought to the fore, making them visible so that they can enter the terrain of contestation" (Mouffe 2005b p. 149).

This position resonates with Henri Lefebvre's (1976; 1991) questioning of the assumption that space is neutral. He argues space has an "air of neutrality and indifference" (Lefebvre 1976 p. 31) and that this conceals both the way it is socially produced and the way it is always highly contestable. The appearance of space 'as given' and natural obscures the manner in which it is "shaped and moulded from historical [...] elements" (Lefebvre 1976

p. 31) and constituted in what are always political and strategic processes. These, contends Lefebvre, are both contemporary processes and past processes "whose traces are not always evident" (Lefebvre 1991b p. 31). Space, he says, "is a product literally filled with ideologies" (Lefebvre 1991b p. 31).

It has been argued above that these underlying tensions are diffused and contestation is obscured, through in-situ heritage displays. This leads to the question of what mechanisms can be employed to bring about or include contestability. It also brings up questions of how or where dissensus can be located. In other words, where the arguability is to be found: is it in, on or outside of the heritage artefact or display?

The differing locations of arguability can be illustrated with two examples from museological interpretations of objects of political resistance: the 'suffragette' pennies that are on display in the Fitzwilliam Museum Cambridge and the statue of Edward Colston as it was displayed in the M Shed Museum in Bristol in 2021. Both artefacts contain their own contestation and are framed by further layers of institutional questioning.

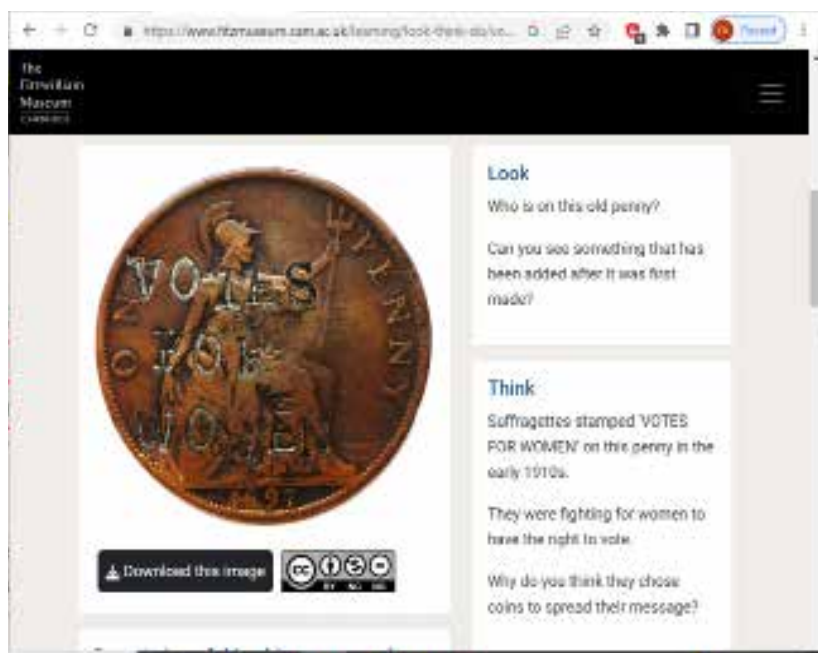


Figure 39 Screenshot. Suffragette' penny in the Fitzwilliam Museum Cambridge Available at: <https://www.fitzmuseum.cam.ac.uk/learning/look-think-do/votes-for-women-coin> (Accessed: 28 June 2022)

The first is a display presenting three of the eleven original bronze penny coins that are thought to have survived, stamped with the three word 'Votes for Women' (Figure 39). The coins were probably all customised by a single individual at some point between 1913 and 1914. The words are imprinted over Britannia's body or the King's head and are a direct challenge to the symbolic authority of the images. The material qualities of the coin, a mass-produced object, contrasts with the hand- stamped letters and accentuate the different methods of production. This contrast reveals the relationship between the power of the state with its machinery of industrial production and the individual act of resistance through hand production. In these ways the coins, as displayed, contain their

own arguability. The tensions are embedded or 'built-into' the object³⁰.

In addition to contestability embedded or contained within these coins, the museum's curators have chosen to address the visitor directly through the interpretive graphics which pose questions as captions, for example, "Why do you think they chose coins to spread their message?" (Fitzwilliam Museum Cambridge, n.d.). In this way the Suffragette pennies show two layers of arguability, one expressed through the material and semiological tensions contained within the object and the other expressed through a text-based label which is extraneous to the object.

Similarly, as displayed in the M Shed Museum in Bristol in 2021, the bronze statue of slave trader Edward Colston exhibits multiple layers of contestability. The statue was pulled by protestors from its plinth, rolled down the street and pushed into the harbour in 2020, during the Black Lives Matter protests. It was later retrieved from the water and temporarily displayed in the M Shed Museum. Just as with the penny coins, arguability is contained within the object as it is displayed in the museum. The object is recognisable as a symbol of authority as Colston is finely dressed in the costume of a seventeenth century gentleman and the statue is larger than life size. However, at the same time, it is damaged and covered with protestor's paint. The authority of the nineteenth century statue of a seventeenth century slaver with all its colonial connotations is challenged.

This is reinforced by the way the framing conventions of museum display are disrupted. The statue no longer stands upright but is horizontal and laid out on the floor, toppled. In its new orientation we look down and not up at the statue. It is displayed not on a plinth but on what resembles a wooden pallet. As the Daily Mail reports "[l]ying] flat, overturned like a vanquished chess piece." (Sooke, in Jewers, 2021).

Just as with the Suffragette penny, the museum's curators have chosen to pose questions about the object. Addressing the visitor directly and over the top of the object through captions projected onto the wall above the statue. The captions read, 'Do you think the Colston statue belongs in a museum? What did you feel when the Colston statue was toppled? What is the purpose of statues and memorials?' (Washington Post 2020; Bristol Museums 2022).

Both the coins and the statue contain their own incongruities. These are embedded or 'built-in' contradictions which can induce questions in the mind of the visitor and that may prompt contestation between individuals or groups of readers or visitors. They also demonstrate peri-textual arguability, in other words, there is contestation located outside the object in

30

The radio program and book *A History of the World in 100 Objects* Neil MacGregor (2012), former director of the British museum, brought the Suffragette penny to popular attention. Since then, many, possibly thousands, of reproductions have appeared on the market (Hockenhull 2016) and are available to purchase from online dealers. This does not just illustrate how a form of resistance to authority moved from the peripheries to cultural acceptance but also the way counter-cultural objects are taken up and absorbed into new online systems of capitalist economy. In the process, any disruptive potential they may have had is defused as they become commoditised.

the way the objects are framed or labelled.

The arguability located in captions and labels and the questions posed to visitors do not appear to have the same potency as the arguability contained within the objects displayed. These examples could even demonstrate how peri-textual questions may work to defuse dissensus, shut down debate and avoid political or cultural agonism. This is because the questions could be interpreted as a feigned neutrality adopted by the institution to avoid taking a position. Rather than challenging traditional object/visitor relationships by involving the visitor in a form of debate, the curation can leave the critical visitor asking: Who is posing the questions? Is it the museum? The city council? It is not clear. The museum then, appears to be neutral, without a position. It appears to be canvassing the opinions of its visitors. Museums are clearly not neutral, (Hooper Greenhill 1992; Bal 1992,1996) they have a set of interests and economic constraints, their activities are tied up with the interests of funders and sponsors and shaped by government policies and legislation. In these cases, these interests can be obscured by the questions the museum poses. The use of questions side steps the need to present a particular point of view. By not presenting a position that can be contested, this curatorial strategy fails to activate dissensus.

The example of Colston's statue shows three concentric layers of contestation; the first layer are those contradictions held within an arguable object; the second layer of contestation is expressed through the framing of the artefact and its incongruous spatial relations, lying on a plywood pallet; and the third layer of contestation is manifested through direct questions as captions. Of these, the questions posed by the institution are arguably less potent than inconsistencies and arguments embodied in the spatial framing of the artefact and, particularly, contained within the artefact itself. This suggests a design route for experimental heritage work which involves tactics other than questions directed at the visitor. The experimental heritage route refrains from presenting captions extraneous to the object. Instead, it adopts the idea that contestation exists at the level of the artefact itself and its framing can do much more to provoke contestation. It should be noted that the artefacts do not do the arguing. Instead, they contain an arguability which induces contestation within or between individuals or groups, though their embedded incongruities.

4.2.2 Authorship and authority

The second axiomatic statement is: 'The question of the relationship between authorship and authority needs to be opened up.' Heritage interpretations can be seen as narratives told in a public space and the author is one part of the four elements that can be thought of as contributing to the way such narratives make meaning. When examining heritage displays; the author; the story; the telling; and the audience should all be considered (Austin 2012). The context review in Chapter Two (p.20) has discussed the role of narrative forms in heritage displays as well as the contribution of the audience to the constitution of meaning of a work of heritage. Authorship in heritage can rarely be attributed to a single individual.

Instead, a heritage interpretation arises from multiple sources, at different times, and reflect different interests.

Mikhail Bakhtin (1984; 1981) uses the term polyphony to describe the multiplicity of voices at play in works of literature where the voices remain distinct, unmerged and what he calls "fully valid" (Bakhtin 1984, pp. 6-7). In Bakhtin's description each voice is heard presenting different worldviews and cannot be incorporated into a single monologic discourse. Such an interpretation of a polyphonic heritage discourse translates, for example, to the Suffragette penny where; an engraver; the Royal Mint; the 'defacer' of the coin; and museum curators all play a separate part in the conception and formation of the heritage interpretation, speaking with distinct and contradictory voices.

Where the same cannot be said for the case studies of historic photography described in Chapter Two. The case studies demonstrate that while authorship is plural, lying with the client, the photographer, the heritage practitioner, the designers and curators, the locations, the voices and identities of the multiple authors are not distinct or acknowledged. In the examples of in-situ displays of historic images the separation of authorship is lost, plurality is effaced, obscured and various authors are merged. Without an acknowledgement of authorship, the constructed nature of heritage is also hidden or obscured.

Another important conclusion that can be drawn from the case studies, following Lefebvre's (1991b) central argument, is that spaces are produced through relationships of power in a struggle between varied interests. We can see that, if in a heritage interpretation authorship remains veiled then so too are the interests of the authorities behind its production. These are, for example, the interests of its instigators; the design team; the site-owners; the funding institutions; the sponsors and supporters. When its various authors are merged and, or remain unacknowledged the heritage interpretation appears 'natural' in character and can seem an 'untouchable' authority. In Lefebvre's terms heritage "[s]pace passes as being innocent or, in other words, as not being political" (Lefebvre 1991b p. 169).

As well as resting on Lefebvre's spatial politics the axiomatic statement relies on the idea of heritage as a narrative construction, an idea shared by both the meta- and microhistoriographic approaches and prompted by microhistorian's willingness to acknowledge their own role in the production of their histories (Ginzburg 1992).

Polyphonic authorship also resonates with Mouffe's ideas on dissensus in public sphere. A dissensus that is possible only once the appearance of neutrality in heritage stories is unsettled. In other words, being candid about authorship may help to shake the appearance of objectivity and a heritage interpretation might be seen for what it is: one of many possible fictions that could have been constituted with the given material.

Placing emphasis on the author, as an important constituent of a heritage communication, reveals what might be seen as a tension between developments in contemporary

literary criticism and critical heritage studies. There has, at least since the mid-twentieth century, been a well-established discourse in literary criticism on the role of the author and authorial intent, for example Barthes' *Death of the Author* (1977) and Foucault's *What is an Author?* (1984). In this essay Foucault considers "the manner in which a text apparently points to this "figure" that, at least in appearance, is outside it and antecedes it." (Foucault 1984 p. 101) and examines the consequences of "the disappearance - or death - of the author" from contemporary literary criticism (Foucault 1984 p. 103). He argues that the assignation of authorship is a relatively recent development with roots in controls established by legal and religious authorities and their wish to identify authors of blasphemous or transgressive texts. He argues that more recently the designation of authorship is bound up with a capitalist system of ownership of intellectual property and publishing rights (Foucault 1984 p. 108).

In literary studies, questions of authorial intent, the search for the author's ultimate meanings in a text, have largely been put aside in favour of understanding how works of literature are received and understood by readers in a dialogue between the text, the context and the reader's subjective cultural knowledge and experience. Whereas, at the same time critical heritage theorists and spatial theorists have increasingly been examining and asking questions about the authorship of heritage in a critique of power relations and the interests that are supported through heritage.

The tension between authorship and authority in heritage can be illustrated with two examples from museum practice. The first, artist Fred Wilson's 1992 exhibition '*Mining the Museum*' (Wilson 1992; Wilson and Halle 1993) has had significant impact in the museum sector. Wilson reconfigured the rooms of the Maryland Historical Society drawing on the museum's own archive and storeroom of local artefacts. The museum had a separate display on slavery and abolition but Wilson drew attention to the normative museum interpretation of racial violence by maintaining the language and rhetorical conventional of the museum but shifting the relationship of objects.

A vitrine labelled 'Metalwork 1793-1880' held an elegant 'Silver Service Baltimore repoussé style, c. 1830-80' and 'Iron Slave Shackles, c. 1793-1872'. In the room titled 'Cabinetmaking 1820-1860' a series of elaborate side chairs and armchairs are displayed facing a timber 'Whipping Post Baltimore City Jail, c. 1850'. Wilson, in seeming to maintain the labelling system turned the staid conventions of the museum back on themselves, challenging the authority of the museum in its own voice. In so doing he connected the racial violence back to Baltimore's social elite, at the same time questioning the value of objects, and belief in the neutrality and authority of the museum's voice.

The second example is the Museum of Transology (MoT) which was founded in 2014 by E-J Scott who collected items from trans, nonbinary and intersex people to counter what they saw as the erasure of "transscelestry" (MoT Website n.d). Now housed in the Bishopsgate

Institute, London, the objects are in the main 'exceptionally ordinary' but hold significance for the donors. The paper hospital cups, makeup, underwear and birthday cards are conserved according to strict rules and archival protocols. When exhibited in a museum context each object has a caption, hand-written by its donor, explaining its significance. For example, one caption reads:

Gold handbag OBJECT NUMBER MOT000072 "This is my first good bag it went with me on every night for over 2 years. It did not hear the abuse in the streets; it did not see the attack. It just felt my joy as I danced and lived for the first time."
(MoT Website n.d).

The aim is to personalise the object while by-passing established museum authority and authorship, of which both the donors and Scott were sceptical. The museum's website puts it "The only way to save QTIBIPOC history is to write it ourselves saving our stories in our own voices: handwritten and uncensored" (MoT Website n.d).

The aim of the second axiom is not the revival or recentring of the authorial component in the interpretation of heritage text but to point out that the absence of the author hinders the critical analysis of the audience. Visitors are left with the voice and words of the narrator. The narrator is constructed by the author(s) (Genette 1980) and needs to be distinguished from the author. For example, the questions projected over the Colston statue in the M Shed Museum were written and edited by an interpretation team.

The authors of the questions and are not named or authorship acknowledged. Without an author heritage displays can appear to be narrated in an authoritative voice. Whereas if they are understood as authored the heritage interpretation can be seen as presenting a particular point of view and representing particular interests and this can then be contested. Without the identification of an author there is little context to inform debate.

4.2.3 Defamiliarisation

The third axiom states: 'The value of the processes of defamiliarisation, making familiar, everyday things strange, needs to be explored.' This axiom is in part prompted by reflection on art practices discussed above in Chapter Three (p.77). The term "Ostranenie", first used in *Art as Device* by formalist critic Victor Shklovsky (1991) in 1917 is usually translated as defamiliarisation. It describes a way of making things strange so what would otherwise be familiar is seen differently. This is done to provoke questions about the way things are perceived and valued. Defamiliarisation, says Shklovsky (Ginzburg 1996 p. 9) is the intentional removal of the " artifact . . . from the domain of automatized perception". Although he is writing exclusively about Russian literature, according to Schlovsky, defamiliarisation is a feature of all art. It is a well-understood trope with, as Ginzburg (1996) notes, a long prehistory.

The once radical 'Duchampian' tactic decoupling the artifact and the audience's expectations of that artifact or text is well-understood in art practice. Dean's *Floh* (2001) example described in Chapter Three (p. 77), adopts a similar tactic as it works through the inclusion of flea market objects in an artbook. The objects are made strange as they are displaced and separated from context. The device of defamiliarization has also been thoroughly absorbed into contemporary design and capitalist communication culture. The technique of making things strange can be observed in advertising, fashion, and product design (Malpass, 2017; Dunn and Raby 2013). As a result, it is broadly understood by audiences as a familiar communication device.

The technique of defamiliarisation is also seen, although less commonly, in museological practice. There are some examples such as the one mentioned above in *Mining the Museum*. Wilson (1992) inserts artefacts of racial violence into the drawing room of a 'civilised Baltimore society'. The technique can be also seen in the Museum of Transology (MoT n.d) where values normally given to precious artifacts are ascribed to otherwise ultra-ordinary artifacts through their conservation in an archive and inclusion in a museum.

Whilst the trope is common and broadly understood by audiences, observation in the field and in the case studies of Chapter Two (p.41) show the familiarising effect of in-situ displays of historic images. Instead of making familiar things strange, they operate to 'familiarise' the strangeness and oddness of the past and thus smooth the transition to the present, consequently and simultaneously eroding the appearance of the strangeness of the present. This works in at least three ways.

Firstly, the perception of the strangeness of the past is eroded, in part, through the viewer's frequent and repeated exposure to the displays of historic images. Almost like street signs such displays have become a common component of urban life. Through their insertion in everyday locations and situations they lose specialness.

Secondly, in-situ displays largely employ a curatorial technique which plays on the difference between the view of the present and the photographic image of the past. In this thesis, it has been argued that, while these differences are often clearly articulated, the strangeness of the past is also familiarised through an underlying and parallel emphasis on the similarity of past and present views. In other words, the exhibition formats rely on a spatial continuity even when illustrating differences and absences. This can be seen in all the case studies in Chapter 2: the Kings Cross *Now and Then* Exhibition, The Museum of London's *Streetmuseum*, the hoarding displays in Irun, and the use of a solitary image on Templehof Station in Berlin, in all cases images in the displays are linked to the present view through recognisable architectural and spatial markers. In an example from the researcher's own design practice, the exhibition *Stories seen through a Glass Plate* (Lardinois 2014), in which of High Street shopfronts all taken at the end of the nineteenth century were displayed in light boxes in the same shops. The images can be seen as linked

through recognisable urban geometry and building forms. The architectural framing lessens the experience of the image as a mediated representation and reinforces the reality effect described by Barthes where details add to an impression of verisimilitude.

Thirdly, in-situ displays make the strange familiar through their adherence to recognisable narrative construction. This observation draws on White's (1973) analysis of the nature of historical discourse as prefigured by narrative tropes. The adherence to narrative forms or tropes puts the trajectory to the present into a 'familiar' continuum. The trajectory from one state to the other is simplified. In other words, the trajectory between the past and the present is converted through its adherence to narrative forms to an understandable, knowable route. The example that the *Then and Now* exhibition offers in Kings Cross is a simple but archetypal structure with a fully resolved ending, the rescue from dereliction. It is a familiar narrative which defuses the experience of the strangeness of the development, a strangeness which lies in the levels of level of control, curation and wealth.

Review of art practice and museum practice in this thesis shows that despite the use of the technique of defamiliarisation across a range of contemporary cultural practices such as art, theatre, film and writing it has rarely been applied in heritage, in particular, in in-situ photographic displays. It is for this reason that the device of defamiliarisation has particular potential to unsettle deterministic interpretations in the minds of the audience and lead them to question what has been normalised and what other potential interpretations have been effaced.

4.2.4 Incompleteness

The fourth axiom: 'The incompleteness of any history needs to be explicitly acknowledged' can first be explored as an expression absence. History is never complete. History's mechanisms for the preservation and transmission of objects, texts and ideas about the past can be seen to veil a threefold absence: an absence of the past itself; an absence in the archive; and absences in the telling as a heritage narrative.

It is striking here that the places [. . .] are like the presences of diverse absences. What can be seen designates what is no longer there: "you see, here there used to be . . .," but it can no longer be seen. Demonstratives indicate the invisible identities of the visible: it is the very definition of a place, in fact, that it is composed by these series of displacements and effects. (de Certeau 1984 p.108)

For de Certeau the writing of history is an attempt to overcome these absences or "lacunae" as he calls them (1988 pp. 86-87). These arguments and de Certeau's call to interrogate the production of knowledge about the past in the interests of the present and for a historiographic operation that "use[s] the narrativity (. . .) as a way of establishing a place for the living" (de Certeau 1988 p.100), have had a considerable influence on methods adopted by a number of contemporary historians. These include those, for example, Maria

Fuentes (2016), Saidiya Hartman (2007; 2008; 2021) and Simon Newman (2022). Who all, faced with the silence at the centre of the archives of slavery, work between what can be known through correspondence with archival documentation and what can be imagined, the fictive. Whilst paying attention to referentiality with archival sources, they are prepared and feel it is necessary to "exceed the archive" (Hartman 2019 p.360) and to go beyond the limits of the documents to counter the "violence of the archive" (Hartman 2021, audio recording) and absences with fictive approaches. Fuentes' (2016) account of Caribbean slavery and the lives of women in eighteenth century Barbados is based on a refusal "to let our desires for empirical substantiation remand these fleeting violated lives back into oblivion" (Fuentes 2016 p.138). Hartman acknowledges de Certeau's influence (Hartman 2008 p.14) and describes her method as "critical fabulation" (Hartman 2008 p.11). She introduces fabulation cautiously and is careful to frame and mark the points of speculation in her writing through the use of subjunctive form to express "doubts wishes and possibilities" (Hartman 2008 p. 11) or signalling the fictive to her readers when she is imagining what the subjects of her study of two young, murdered girls on a transatlantic slave ship might imagine.

While the research in the archive is "interminable, the text must have an ending" (de Certeau 1988 p. 86) a structure and finality. The "scriptural representation becomes "full"; it fills or obliterates the lacunae that are to the contrary the very principle of research, for research is always sharpened through lack" (de Certeau 1988 pp. 86-87).

In addition to closing gaps, or lacunae, the process of narrativisation defines the edges of the past in a process that has been compared by Sarah May, in a conversation with author at Conference for Critical Heritage Studies, Buenos Aires, Chile, 2022, to hemming the edges of fabric to prevent it from fraying and coming apart. The archive is narrated and 'periodised', in other word it is given a start and end date, and this says de Certeau comes with ideological choices.

. . .in a given time, the cultural systems that might provide the basis for periodization or temporal distinction. A classification of raw material operates thus [. . .] form[. . .] the basis of ideological beginnings and endings . .
(de Certeau 1988 p. 28)

Dan Hicks (2020) writing on the Benin bronzes now housed in European collections suggests the artefacts and images of the colonial expeditions which extracted them are framed in the museum as 'moments' that draw a line under the past and do not account for their present, continuation and future consequences. Instead, he insists that photographs and objects of colonial violence should not be understood as illustrations of stoppage, but as objects with duration. Objects that with durations are constantly under review and that

through their "endurance must always open up a space for something new to happen" (Hicks 2020 p.15).

Images of the past included in the case in-situ display can similarly be seen as moments or stoppage which do not allow for or invite possibilities of future adaptations, additions or continuations. The exhibitions in the case studies above (2.9 p.41) do little to account for the two types of incompleteness: firstly the absences, described by Fuentes (2016), Hartman (2021) and de Certeau (1988), in the archival materials; and secondly the duration of objects and images, their temporal qualities and their never-finished dimension (Lonetree 2012; Hicks 2020).

This explanation chimes with Mouffe's refusal to accept there should be an ending public sphere. She rejects the ending of consensus favour of an unending and "vibrant clash of democratic political positions" (Mouffe 2005a p. 104).

4.3 Ficto-heritage

The axioms above provide a framework for generating different forms of critical and experimental heritage practice. This thesis has adopted fictionalisation as a route to such new forms of practice. This position is derived from de Certeau who sees making or writing history as finding a route between two epistemological positions: the 'free-for-all' of White's history as fiction and the empirical position based on an assumption that historical truths can be reached and recounted.

Ficto-heritage is defined in this thesis as the public exposition of speculative narratives fashioned from, but not bound by, archival research. It seeks to express matters that are overlooked, obscured or made absent by the limits of the archive. Ficto-heritage contains or suggests its own contradictions, aiming to alert the reader or viewer to the constructed character of the work and intending to prompt questions among the audience of the relationship between fiction and heritage.

Ficto-heritage takes the absence and narrativisation inherent in heritage practice and uses them to subvert the kind of interpretation by heritage makers that takes the view that there is a single, fixed, coherent version of past that can be impartially evidenced through what remains and is tellable through the objects and images that have survived; specifically with in-situ displays. This thesis turns the tools of conventional heritage practice back to unsettle convention. Ficto-heritage applies the axioms above in seeking a practical route to enabling pluralistic, fluid reception and critical questioning among the public about how past is presented and how it anticipates particular futures. Ficto-heritage aims to offer a way to enable each person who encounters such a display to interpret it from their subjective perspective linking the everyday with larger social and political questions.

The example proposal, developed from the extra-institutional archive of the Kugelhaus,

Dresden, created three fictional narratives contained in a letter sent to an unnamed person and two emails sent to the researcher. The fictional correspondences sit beside images of original photographs and photo postcards. The fictions capture everyday and personal themes situating them against global economic shifts, political and social changes of the time. The stories subtly contradict each other as a prompt to the audience to question the world being described in relation to what they already know or imagine. In this way the group of fictions, read together, manifest arguability and have the potential to facilitate dissensus in the minds of individuals or among groups of visitors. The fictions appear to audiences to be authored by relatives of the people who appear in the postcard.

In the fictions developed by the creative collaborators, the authorship of the three fictional correspondents is stated. The letter and emails suggest the correspondents have been made aware of the researcher's Kugelhaus project and are responding. Biographical details that are contradictory are included in the texts and link to other events; two spherical buildings one in New York and one in Mexico are incorporated into the correspondence. Stories are left open. There is a discussion of future plans and invitations to continue the correspondence and to pursue the acquisition of further images and information. These elements have been included by the collaborators to draw attention to details of a single image to reveal their strangeness and to facilitate doubt about the nature of the content, its authorship and authority.

4.4 Design development

The following section describes the steps taken to generate fictive heritage versions of the test case of the Kugelhaus, Dresden. The raw material for this experiment in ficto-heritage was the vernacular or extra-institutional archival material of the Kugelhaus. This section describes how the proposal was executed three times, following the method of iterative design practice. The text below discusses the evaluation and changes made at each stage, particularly the step to co-opt creative collaborators to generate the fictions.

This description and discussion of process is followed by reflection on difficulties in adopting fictions in practice. It shows that there is a distinction between a factual or empirical account of the past and a creative fictional version, that is deeply engrained and hard to shake off. This leads to a discussion of the opportunities, dangers and risks ficto-heritage might present.

4.4.1 Iteration One

The panels for the initial iteration (Figure 40, p.123) were designed by the researcher without the involvement of outside collaborators and prior to the development of the axioms. They were constructed and tested in-situ at the location of the original building, displayed on bespoke metal display stands.

The panels were made up of images from both the extra-institutional collection and others

found as part of archival research. The designs did not include any of the mass produced lithographically printed postcards that also formed part of the 'parallel' collection. This was done to concentrate on vernacular images produced as one-off or re-produced in smaller numbers that might show views or perspectives alternative to the official images produced and sold by exhibition authorities.

In this iteration (Figure 40) the exhibition panels contained three fields one with images from the extra-institutional archive to provide an archival reference: a second with written texts transcribed directly and unaltered from the extra-institutional archive to provide the everyday context of the writer of the postcard: and a third with text and images linking them with contemporaneous events to enable audiences to link the personal stories to the larger socio-economic and political context. The fields were given equal emphasis in terms of font choices, weights and size.

This method of organisation separated: found materials; institutional context; information about the exhibition and the building; and historical context. It did not include fictive content. The absence of fictive or speculative content demonstrates the researcher's caution and resistance to 'meddling' with the material.

Although it relied on found images and worked at a microhistorical scale this version does not follow the axiomatic statements developed later as part of this study and instead adopted a singular, linear and logically coherent approach, doing little to break away from a conventional modes of interpretation. It explained the building as a series of chronological and causally related events or steps: the director of the Trade exhibition reads Birkenholz's article: construction begins and finishes; initial enthusiastic reception by the public turns to scorn; and finally ridicule followed by demolition. These events are framed by other well-known chronological markers: economic disruption, the rise of the Nazi party, holocaust, war, division of Germany into two states.

In this respect it can be seen as a first step that did not, in either form or content, challenge standard modes of interpretation. Instead, it repeated many of the attributes of in-situ displays of imagery critiqued as part of this study. In other words, it presented a singular and fixed version of the building based on archival evidence, albeit one made up of small quotidian extra-institutional material. While it told small stories, it presented a view of the building that was certain, free of contradictions, and without references to its own production.



Figure 40 Examples of interpretation panels of Design Iteration One. A - extra-institutional image: B - extra-institutional text: C - contextual information: D - contextual image

4.4.2 Iteration Two

The second iteration was more experimental than the first. It was made after the development of the axioms and the decision to include fictive elements but before the involvement of creative collaborators. The terms fact and fiction are not paired, as firstly, the usual context of their use implies fact is reliable and fiction is not, and secondly, to avoid the assumption of a clear-cut binary opposition between the two. The thesis uses the terms 'found' and 'fictive' instead.

In the second iteration, the interpretation panels were composed of three vertical fields. These were, from right to left, the extra-institutional found content, a field of contextual information and a fictional field of texts written by the researcher. These three elements, the extra-institutional archival imagery, the contextual descriptions and the fictive field were designed to be read as separate and distinct fields, they were given equal emphasis graphically and differentiated though a single dividing line and gutter. The images and texts were all placed on the same panel so there was a possibility of connecting the information horizontally. This hinted that potential links could be made in the minds of the audience. The aim was that the material could be read vertically and connection made horizontally between the materials. There was no explicit indication given of the fictive nature of the material.

The fictional content told the story of a collector, an enthusiast with an interest in absent buildings. Loosely based around the researcher, it described an unnamed visitor to the city, an urban researcher exploring the city for absences and mulling over the persistence of ideas and objects in city.

On reflection, the researcher concluded that although Iteration Two alluded to its authorship in that the fictional column and referring to its own production, the strict separation of the fictional material from the extra-institutional material failed to facilitate doubt. If the fictive nature of material emerged at all, it was not through any contradiction with the archival content. The design showed the fictive content as a parallel and separate version from the other 'legitimate' sources. In other words, it commented on but did not 'tangle' with the content of the images in the way that the third iteration managed to achieve.

By keeping three discrete and bounded fields of information: the quotidian, from the extra-institutional archive; the historical context, from the institutional collections; and the fictive, this second iteration fashioned a (false) distinction between the material found or acquired and the speculative content. In doing so it diverges from the key arguments made in this thesis and the aims of the axiomatic framework. While authorship and strangeness emerged to some degree, the structure failed to express contradictions between the fields. The organisational structure and content did little to suggest incompleteness or potential for revision of the stories told. The researcher felt it would not challenge visitors to doubt

or to reflect on the fictional nature of heritage description of the past. It was anticipated that the design would fail to elicit contestation or disrupt conventional approaches to heritage.



Figure 41 Design Iteration Two, drafts of English Versions, examples interpretation panel show three distinct fields distinguished through graphic devices: A the extra-institutional content: B contextual information: and C fictive composition.

4.4.3 Iteration Three

The evaluation of and reflection on the first and second iterations and the challenge of working against deep set-ideas of what may and may not be said as heritage led to the third approach. The creation of content for the third iteration involved the co-option of volunteers to author the fictional accounts. This collaborative approach uncoupled the activities of research in the archive and the solicitation of extra-institutional material from the creative act of developing fictions. Two groups, one of three and one of four volunteer collaborators, were given a project pack and a short verbal introduction to the project. The collaborators were known to the researcher but were not designers, writers nor heritage professionals. They were not familiar with the site, the story of the building or the research. The volunteers were provided with a brief summary of the researcher's position in relation to conventional heritage practices; as neutral as possible an explication of the building and its dates and location; the four axiomatic statements; and all the original material collected for the extra-institutional archive. This included photographs, photo postcards, postcards, copies of the images and transcriptions and translations of the written material. The volunteers were then invited to invent fictions using the material and the guidelines given. They were given an indication of the length of the material needed as 300-350 words. The researcher was not present and the sessions were not recorded in order that the collaborators could work together without inhibitions. The sessions were held on the same

day but were separate and the groups did not communicate with each other, the shortest session lasted just under two hours the longer just under three and half hours.

Later in the day the researcher returned to the process and joined a separate hour-long collaborative session with one member from each group. In this final session the material produced in the two initial sessions was edited and collated.

The co-authorship between volunteers and the researcher aimed to retain as far as possible the nature and content of the initial contributions while making some changes, outlined below, to effectively align the stories.

One story (Appendix 9, Cluster 3, p. 206) a was reframed as a letter to an unnamed medical doctor in order that the three different fictive accounts had a similar epistolical structure.

At the suggestion of the creative collaborators, names were changed in the stories to effect an overlap between the three narratives and to heighten the appearance of contradiction.

One group developed two related but contradictory stories, in the form of emails addressed to the research, the second group developed a single story. The same image, a group of six men standing in white coats in front of the Kugelhaus, was chosen by both groups as a key image and thus this image is featured twice in the proposal. (Appendix 9, Panel 1, Cluster 1, p. 202 and Panel 12, Cluster 3, p. 207).

At the suggestion of the creative collaborators, a character within this story was changed from a man depicted in the image to a man who was imagined to be operating the camera. This was done to link the material to the other stories and to heighten the apparent contradictions within the material (Appendix 9, Cluster 3, p.207).

The names of the senders of emails and letters (Appendix 9, Clusters 1, p. 202 and 2, p. 205) were changed from the names of living persons, who were known to volunteers and the researcher, to fictional characters.

The first group produced or sourced two additional images during the sessions. Of the two, one was amended during the second co-authorship session to account for name changes. The composite image of a gravestone, altered in photoshop, and a postcard of the Perisphere, at the *New York World Fair* in 1939. Both images were sourced online and were included as part of the collaborator's contribution.

The first group of creative collaborators developed a story by imagining that relatives

were responding to the invitation to contribute to the project. Their emails explain the email-writers had seen a call-out for images of the Kugelhaus and were responding to the researcher detailing their relationship to the individual in the photographs offering their differing stories of histories, migrations, hardships and obsessions. Two additional images are included both sourced and introduced by the first group of creative collaborators, a composite image of a gravestone, and a postcard of a spherical structure, the Perisphere, at the *New York World Fair* in 1939. An image which was sourced online, later purchased by the researcher and included as part of the collaborators' contribution. (Appendix 9, pp. 200-208)

The second group of collaborators devised a story of a postcard collector, who may even have collected the postcards we see in the exhibition. The collector is a woman who develops an obsession with the Kugelhaus while convalescing from a mental illness. The character invents her own stories about the building, people in the photographs and the photographer of an image. She also places herself inside her own fabulations. She imagines, for example, she is behind the camera as the shutter is pressed. She imagines a meeting with the photographer. This is the same photographer who will feature in the stories devised by the first group of collaborators.

In the amalgamated versions which emerged, the stories generated by the collaborators and the researcher were combined in the ficto-heritage proposal in which three correspondents, Andrea Schwär, Johanna Schwär and the postcard collector Margareta Heim, discuss their relationships with the photographer of an image of a group of men in lab coats taken in front of the Kugelhaus, Anselm. The fictional text on the rear of the card reads,

"Just look how happy we look here! Anselm took the picture, so it must have been 1932, with the Kugelhaus in the background. Do you remember? He always said we should aim to buy the building in the future. TH"

In one of the overlapping stories a granddaughter remembers the photographer 'an ophthalmologist' fondly. In another, the same character is described negatively. Connections are made with other spherical buildings, and the exhibition its self-referenced,

Once the content was generated and agreed on between the researcher and the creative collaborators it was not altered and the volunteer collaborators played no further role in the design or execution of the interpretative panels. The third design iteration of display panels had a dimension of 240 x 175 mm and were divided vertically into two fields, a reference to the postcard format. The different types of material were not strictly segregated and the fictive material, images and texts from the archive occupied both sides of the panel (Figure 42; Appendix 9, pp.202-208).



Figure 42 Design Iteration Three English Version Panel 5 Cluster 2. Dimensions 2040 mm x 175 mm. A text and images from extra-institutional collections: and B content created by creative collaborators.

In relation to the axiomatic framework, contestation is activated in and between the different story clusters. The three clusters are intended to be shown at different locations but contain overlapping and conflicting narratives. In this way the group of fictions, read together, manifest arguability and have the potential to unsettle the audience. The fictions have or appear to have multiple and authors. The senders of the letters and emails are stated, the addressees are given but remain vague. Since the content is contradictory the authors seem to be competing for veracity which sheds doubt on their authority. Individually the clusters hold stories within stories. The writers of the letters and emails speculate on their own family histories or fabulate scenes in which they themselves are included. An architecture student talks about a relative who took the photograph, a postcard collector fantasises about being behind the camera as that photograph was taken and then interacting with the same photographer. Layers of fictional construction with a single letter or email alert the viewer to the invented or speculative nature of the texts.

In describing features within the images, the fictional correspondents draw the viewers' attention to details. The correspondents also refer to images which might be missing, for example, it is said the wedding photographs of Anselm Schwär and Elise are not available although the wedding was supposed to have taken place in front of the Kugelhaus. Audiences might speculate on whether the wedding took place at all. In looking at detail and drawing attention to absence in this way, The researcher felt the strangeness of the objects and content and the unreliability of the differing accounts of the past was revealed. This fulfils the axiom of defamiliarisation. The letters contain stories but do not

suggest closure. They conclude with an invitation to continue the correspondence and to pursue the acquisition of further images and information. They manifest the fourth axiom, incompleteness.

It was felt that the third design iteration addressed the axioms and fully integrated fiction with the quotidian archive material by discussing the images and also communicating larger socio-economic and political context. The fictions became central to the display. Iteration Three was considered robust enough to present as a proposal for evaluation. The proposal (Appendix 9. pp202-208) consisted of twenty-one graphic panels saved as PDF files. Fourteen panels showed the display material designed to be arranged in three separate clusters, situated at different locations around the site of the original building. Each cluster, two clusters of four panels and one cluster of six panels, told a story, in the form of an email or letter.

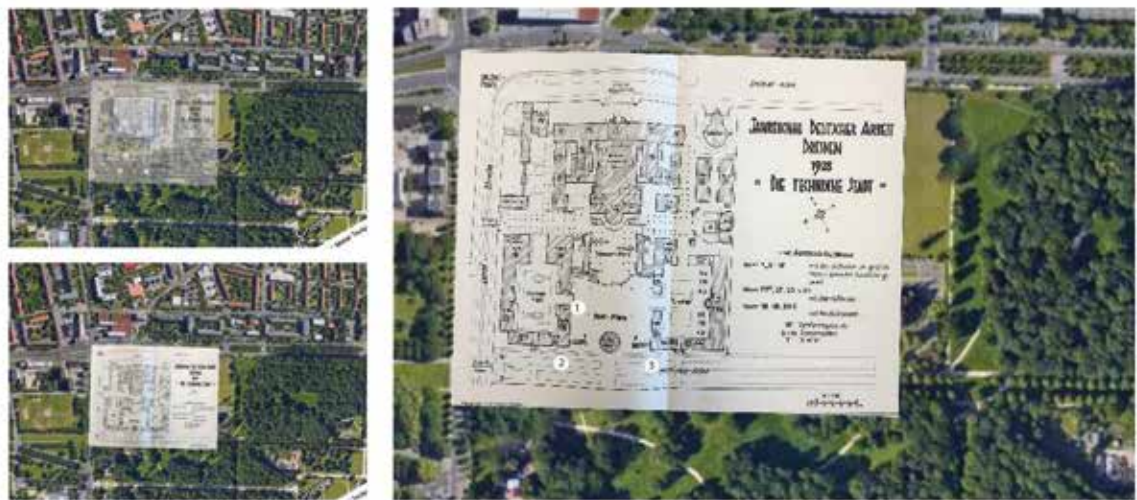


Figure 43 Location site plan showing proposed location of story clusters. Superimposition of 1928 Exhibition plan, Source MAN compan archive and Google earth.

An accompanying website (Appendix 8 or www.fictoheritage.com) was made for the evaluation process to provide an explanatory rationale and links to the interpretative panels of the proposal. It also showed a selection of photographs and photo postcards acquired for the extra-institutional archive but not used in proposed display in order to provide further context for those evaluating the panels.

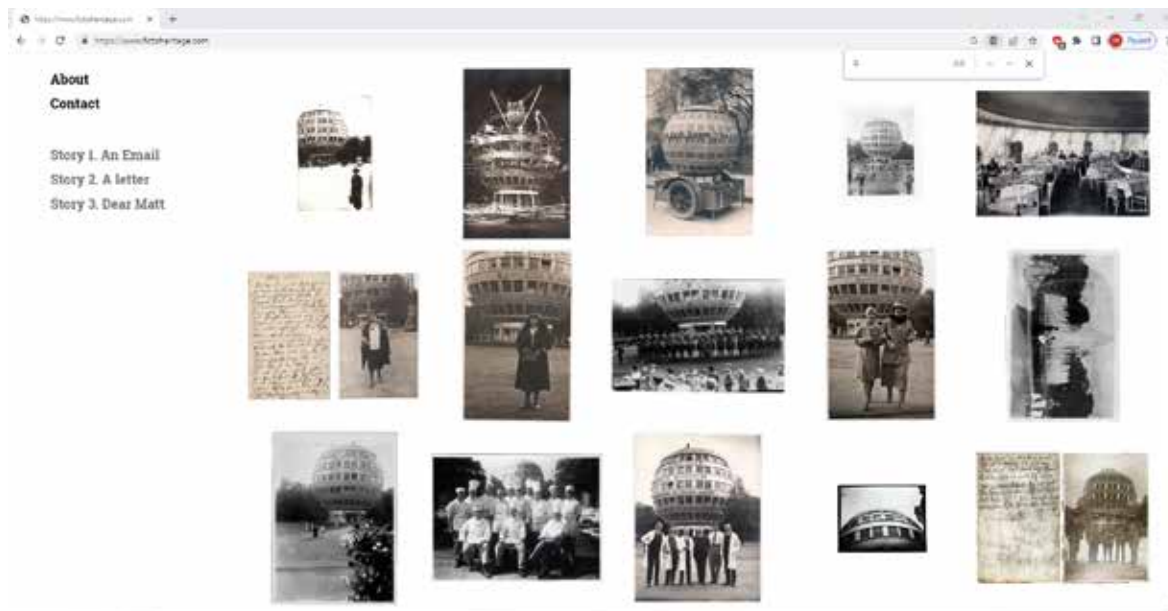


Figure 44 Screenshot Homepage Website Available at: www.fictoheritage.com

4.5 Proposition evaluation

To evaluate the ficto-heritage proposal, the graphic panels and related website were sent to four people for review. The reviewers were either industry practitioners, academics or heritage theorists. It was felt that feedback from the industry professionals would be useful because their evaluation would draw on their expertise in heritage practice while they also acted as a sample public audience for the proposal. The timeframe of the PhD and the resources of the researcher were insufficient to build and test the proposal in public space with a Dresden audience. However, it is acknowledged that after a further iteration to integrate insights from the interview feedback, the next logical step for development of ficto-heritage would be to stage and test the proposal in Dresden.

In addition to the exhibition material, interviewees were provided with a summary of the research aims, the theoretical and critical position of the proposal, the four axioms and an indication of the topics that would be discussed as part of semi-structured interviews. The invitation to review the proposition and a transcription of interviews can be found below (Appendices 9 and 11- 14 respectively). The researcher formulated a series of questions for the semi-structured interviews but follow up questions were formulated, and asked during the interview in response to the interviewee's initial answers (Bryman, 2016). The semi-structured format allowed the researcher to explore and clarify interesting and relevant issues raised by the interviewee (Hutchinson and Skodol-Wilson, 1992). Two interviewees, 1 and 2, were already known professionally to the researcher. The two others, 3 and 4, were chosen because they publish critical commentary on museology and heritage practice. Three interviews were conducted online because the interviewees were based at a significant geographical distance from the researcher. There was one in-person interview. The face-to-face format was requested by the interviewee and a suitable and convenient meeting place was available. The on-line interviews lasted between forty-five minutes and one hour. The in-person interview lasted nearly two hours. Meeting in person made the

interview less formal which led to digression and divergence and extended the length of the interview. The interviews were not recorded but transcribed using transcription software to ensure anonymity should someone recognise the interviewees voices. The transcripts were further anonymised by redacting names of people and places.

Although anonymity was not requested by interviewees, the researcher suggested the material would be anonymised, names withheld and identifying markers redacted. This was done to allow for the possibility that interviewees might speak more openly under such circumstances. The following section uses numbers to identify interviewees interview.

The prepared questions, which were given to interviewees in advance, started by establishing the context of the study; the subsequent questions related directly to the axiomatic statements and proposal developed as part of this study. The final question related to the broad area of professional ethics. The questions were:

Q1. Are you familiar with conventional types of in-situ display?

Q2. In your opinion does the exhibition, in its proposed form, highlight and enact potentially contradictory interpretations? If so, do you feel it is sufficiently clear that audiences are being invited to debate possible interpretations in their minds or with others?

Q3. In your opinion does the exhibition, in its proposed form, draw attention to the relationship between authorship and authority? If so, in what ways?

Q4. In your opinion does the exhibition, in its proposed form, explore how to makes small things strange? If so, are there any particular examples that work well or could work better?

Q5. Do you think the proposal acknowledges the incompleteness of history? If so, do you see any strengths or weakness in the way this is conveyed?

Q6. Do you see any ethical implications of mixing fiction and heritage practice?

Q7. Do you have any further comments?

4.6 Interviews and evaluation

In this section, the interviews are analysed and reflections are drawn out based upon the interviewees' responses to the questions above. Anonymised and redacted transcripts of interviews can be found in Appendices 11, 12, 13 and 14.

1. Are you familiar with conventional types of in-situ display?

All the interviewees recognised the description of in-situ displays in either physical or digital formats. Interviewee 2, an academic and curator of photography exhibitions, described employing the format as a curatorial strategy for the display of archival imagery on several occasions. They noted what they saw as the power and novelty of the in-situ format as way of viewing places and reaching to new audiences. They said:

So, for us it's very important that the image directly relates to the place where it's exhibited. (Appendix 12, p.222)

The imagery, [. .] is real. It's what you hear said is that that it makes people aware of what has gone before (Appendix 12, p. 222)

The awareness of space is enhanced greatly, when you see people step back and look up and say "oh look that window is still there!" or "Those hooks at the top of the shop must have been the hooks where they hung the meat when it was still butcher, and now it's a bank. (Appendix 12, p. 223)

You know, it obviously doesn't change the space itself, but it increases the awareness of the space and in that way [. .] adds to ideas of continuity with the past. (Appendix 12, p. 223)

Interviewee 2 referred to their own in-situ display projects as playing a part in the public understanding of the past. Interviewee 2 believed that such exhibitions have a useful and positive function, that of raising public awareness of the past at a particular place. From the perspective of this thesis this is an assessment which assumes the positive value of in-situ photographic exhibitions and assumes that they benefit the viewing public. Interviewee 2 reported feedback from visitors to in-situ exhibitions:

You also hear it said that these public exhibitions have no threshold to cross for the viewer. The exhibitions are very accessible because they are free of charge and in the street and it brings people to photographic imagery. (Appendix 12, p. 223)

Interviewee 2 described their observations of visitors and reported the feedback from visitors to their in-situ exhibitions. Their perception was that the public welcome and want the insertion of images of the past into the urban spaces and into the present. They said in-situ exhibitions prompt viewers to:

. . react in a way that they start thinking about history in a way that maybe would not normally. They are a very inclusive sort of projects. (Appendix 12, p. 223)

The other interviewees, all museum practitioners and interpretation theorists, had seen 'in-situ' format but did not describe it as particularly novel. Two interviewees, 3 and 4, described the common features of physical in-situ display which use printed material and digital versions of augmented environments, such as the Museum of London's Streetmuseum which are viewable on handheld devices. Both, they said, overlay information of the past on the present.

For this thesis, the responses to this question show that in the areas where the interviewees practise, Europe and North America, in-situ exhibitions are an established medium of heritage communication and are therefore worthy of critical review. It suggests

too that there are deep-rooted assumptions in some quarters that such exhibitions are, as interviewee 2 put it, "" (Appendix 12, p. 222) and help the "public make sense of the past". The critical positions discussed in this thesis open up these assumptions to debate.

2. In your opinion does the exhibition, in its proposed form, highlight and enact potentially contradictory interpretations? If so, do you feel it is sufficiently clear that audiences are being invited to debate possible interpretations in their minds or with others?

All interviewees reported an initial confusion when reviewing the exhibition proposal, as exemplified by interviewees 2 and 4:

The biggest message I got from the whole thing was being unsettled. My most profound take out from reading everything, and particularly the first time I read it was I have no idea what's true and what's false. I don't even know if this building existed. (Interviewee 1, Appendix 11, p. 212)

I suspected it was fiction only after I read it a second time. [. . .] How did you know that? Then, this is made-up. This is a mixture of what was genuine and then sort of in a way sending people on a goose chase. (Interviewee 2, Appendix 12, p. 227)

I wanted to clarify but I think it's, clear that they're all fictional, right? You base these on what information you have. (Interviewee 4, Appendix 14, p. 241))

Although it was indicated in the accompanying texts interviewee 4 needed to confirm with the researcher the nature of the material. This indicates some doubt remained as to the nature of the material. (Interviewee 2, Appendix 12) said that they "first read those texts thinking, gosh, how did he get those emails?". The researcher thought that this response showed the importance of the level of signalling of the fictional nature of the material. The interviewee response also draws attention to a faith that museum professionals have in the authority of the exhibition panels captions, as interviewee 4 put it :

we've been sort of taught that well, if it's on a text, it's on a on a piece of signage or in front of a building. It looks official, therefore it's real. It's official, it's being done by some [. . .] authority. (Appendix 14, p. 243)

Although all the interviewees were unsettled by the proposal there was a clear difference in way this confusion then played out. For interviewee 2 the confusion was described negatively when commenting on the inclusion of fictive components in the exhibition material they said it was a:

. . . . low-level deception. You [the viewer] think you're engaging with something that you're not really engaging with. I mean, if even people like myself who have

worked in photography exhibitions for years first read those texts thinking: How did he get those emails? (Appendix 12, p. 223)

By contrast, interviewees 1, 3 and 4 referred to the unsettling nature of the material more positively. Interviewee 1 on second reading, understood the deliberate contradictory structure of the interlinked narratives.

Further, Interviewees 1, 3 and 4 all recognised an intention to stimulate contestation through the deliberate use of mutually inconsistent content and incompatible versions of the heritage stories presented and agreed that this aim had been achieved. They indicated that they sensed the internal contradictions, were unsettled and their imaginations activated.

Interviewees 1, 3 and 4 became curious and began to rationalise the approach and to link it to their own practices. Interviewee 4 explained,

Well, I was thinking about this in relationship to other fiction and other media. You compare it to book form or film form where we don't really question whether it is fiction or not. If we go see a movie or read a book we hardly question [the] level of authenticity. We accept this may be based on reality or truth or it may be completely fabricated. In fact, most of those stories are. So why should we accept it with some mediums, but not within this one. (Appendix 14, p. 242)

Interviewee 3 questioned the idea of debate as an aim of museological interpretation, preferring to seek museological methods of acknowledging the existence of others' positions. The important aim interviewee 3 insisted should not be to understand the other but instead to know that there are other interpretations or ways of seeing the world. Here in their approach to the curation of heritage objects interviewee 3 would not strive for 'designed-in' argument, contestation or debate but would turn instead to museological methods of revealing the existence of the other positions. This is a stance that differs from a key argument in this thesis in that it does not see the need for strengthening contestability.

Three interviewees 1, 3 and 4, confirmed the proposal worked in the way it was intended, to stimulate debate and curiosity through the use of contradictory material and fictive strategies, although it took them more than one reading to understand the work. This raised the question of the audience's knowledge and expectations of the heritage product and to what degree any fictionalisation is made explicit in the heritage interpretation and through what kind of clues. This pointed to the need for further research to explore how to moderate initial confusion when the exhibition is first viewed and how to indicate to the audience that they are being invited to reflect on how and why the contradictions are included.

The range of responses showed fundamental philosophical differences between the interviewees. Their positions ranged from what might be called a traditional empirical position to practitioners who were actively exploring ways of challenging singular heritage and museological interpretations.

Interviewee 2 states "We always tell the truth that is important for us" (Appendix 12, p. 227) and continues "In this context of outside exhibitions, there is a specific responsibility that I feel to tell the truth (Appendix 12, p. 227). Interviewees 1 and 3, each in different ways, articulated the counter position. Interviewee 1 said, "I would not say 'true' in professional practice because I don't use the word true in museum terms" (Appendix 1, p. 213) and interviewee 3 said, "I'm interested in overlapping truths in which both people can see the partial nature" (Appendix 13, p. 238). This demonstrates the wide breadth of views held by professionals in the field.

3) In your opinion does the exhibition, in its proposed form, draw attention to the relationship between authorship and authority? If so, in what ways?

Interviewee 2 equated authorship with ultimate responsibility for curation without referring to sub-layers of fictive 'authors' or narrators within the proposed exhibition. In other words, they did not identify the fictive letter writer and email correspondents as authors and thus did not see that the network of narrators implied authorship in the exhibition proposal. Instead, the interviewee, when asked, identified the researcher as the single and responsible author. Interviewee 2 described the authorship as "very as" (Appendix 12, p. 228)

As a heritage practitioner working in a public space, interviewee 2 felt they had a responsibility to tell the truth and articulated particular and confident position on the nature and reachability of truths about the past. They went on to explain what they see as a clear distinction between heritage in outdoor exhibitions and an art-based approach and environments for the exhibition of art saying:

I think if we're talking about exhibitions, say in the Barbican or an art context, we are telling a very different story. Putting things in the public domain where there is deliberate invention where the audience falls upon it, unsolicited. I think there's a difference. (Appendix 12, p. 227)

Both interviewee 3 and 4 saw the fictive tactics adopted in the proposed Kugelhaus exhibition positively and drew connection to their own practice and to epistemological and global political questions, interviewee 3 said:

What you call authorship and then later contestability I call, 'It's complicated' and 'It's unresolvable'. Both ideas are part of intentional attempts to give overlapping explanations. (Appendix 13, p. 231)

Interviewees 1 and 3's responses to the question point to a different view on truth from interviewee 2's in a museum context, which relates to a critical approach to authorship in heritage interpretation. For them it is a question that is tied up with trust in authority and authorised discourses. When asked, the interviewees 1, 3 and 4 were able to connect the proposal to wider questions of authorship in a museum context. Interviewee 1 was open to ideas of different and plural representations in museological interpretations. Interviewee 1 explained their position in terms of plurality of authorship:

I think that [authorship] is increasingly important because the world of museum interpretation. Museums are being challenged, critiqued and questioned. By saying: OK, who's version of this object am I looking at? That would apply completely to who's version of this site that I'm standing at or am I looking at. So, I think it's a very valuable thing that you're exploring and it's what is actively happening inside museums today. (Interviewee 1, Appendix 11 p.212)

Interviewee 3 responded with a similar position and went on to discuss an approach to museum curation in terms of a plurality of 'reading'. By this they meant a shared understanding of different of positions between viewers:

I'm trying to break the museum's hold on authoritative single, closed loop explanations on anything. And what you are doing is the same [. . .] I'm interested in setting up an epistemology where people stand in the same place and recognise each other as having different versions of the same thing, both being valid. [. . .] I'm interested in the experience of non-siloed behaviour. . .
(Interviewee 3, Appendix 13, p.p 232)

The researcher interpreted interviewee 3 as meaning that all stories including those of the viewers as well as the exhibition organiser should be recognised as valid. This approach resonates with literary theory discussed above.

In summary, in response to the question of authorship all interviewees, in different ways, reported that the proposal draws attention to the relationship between authorship and authority. Further questions again revealed a fundamental epistemological divide between the interviewees, one who expressed concern about the truth in this approach and others who offered support. 1, 3 and 4 showed support for the proposed experimental approach.

All interviewees took a critical position on the biases inherent in traditional museum representations. All agreed with the need to include the voices that have been traditionally marginalised or excluded in museum and heritage interpretations. For interviewee 2 this involves finding and incorporating the voices that have not, as yet, been heard in order

to 'correct' the record. However, 1, 2 and 4 went further and offered encouragement for the creation of new creative formats based on fictional authorship. For this study, they supported the axiom and the creative opportunities it offers.

Finally, from a dialogue with interviewees 1, 3 and 4 the suggestion emerged that the aim of an alternative heritage proposal should not in the first instance be about exposing the identity or motivations of authors. Instead, it should be to prompt the audience into the realisation that heritage *is* authored and to be able to question the authority of that authoring in relation to subjective experience. The researcher concurs that the significance for heritage is not 'knowing who the author is' but that heritage '*is* authored'. Heritage will have multiple authors at various times and with various interests. This position resonates with the arguments and observations in the Case Studies in Chapter Two of the thesis that the appearance of heritage as unauthored and as neutral obscures its workings and shields it from critique.

4. In your opinion does the exhibition, in its proposed form, explore how to makes small things strange? If so, are there any particular examples that work well or could work better?

All interviewees agreed that the exhibition successfully employed a strategy of making small things strange, Interviewee 4 said,

Yeah, I love the idea that picks up on the small things. Again, the focus on the photographer and their background rather than the people who were in the photograph. You know the making the small things strange, it pulled me in. Right, the story is much more compelling to me than if I was reading it in a much more factual historical kind of voice. It's almost like I want to know the subplots.
(Appendix 14, p. 243)

Further discussions in the interviews considered what was strange already, and what was made strange. This led to questions about how or whether strangeness in the proposal connected to the politics and event of the time. The topic of the exhibition, the Kugelhaus building, was seen from the outset as being odd and eccentric although the period in which the study set was recognised as being not only well-known and well-covered in heritage discourse but historically potent. This also made interviewee 2 and 3 (Appendix 12, and Appendix 13) reflect on their own knowledge and the experiences that they brought with them to the material. Interviewee 2 said,

We know, don't we. We can't not know. This period is so loaded that we bring all that with us. This is Weimar and I know from my training. I look at how arrogant and how self-absorbed, how clear and authoritative they are. [. . .] But I also have pictures like this. You know the outings of my family, in front of the whatever. The strategy that you're using is a wonderful strategy because your answer is the

answer that I'm forced to live with, which is how can I know this? Why am I thinking they're arrogant? What clue do I have about arrogance? Am I making it up? There is little information. I'm bringing the knowledge I have. I also know what happened five years later. It doesn't need say[ing]. Of course, without that information I would see [and] read completely differently. (Appendix 13, p.234)

It was also agreed that the attention paid to small things and small life events worked as a technique of defamiliarization. Interviewee 1 pointed out the strangeness was produced not solely through the inclusion of small or mundane things and ideas but also arose from the tension between the found objects and images and the fictional content. In other words, the effect of strangeness emerged from not knowing what was found and what was fictive. The interviewees recognised the use of postcards, a personal communication media that is no longer common, as a defamiliarisation technique, and raised questions of the identity of the writers and recipients. Discussion on the individuals in the images brought interviewee 3 to talk about knowledge of and strangeness of 'the other' and connected the idea of strangeness to the unknowability of other people rather than social political relationships.

Here, perhaps the strangeness of the original content, the Kugelhaus, and the potency of the historical period may have overshadowed other aspects. This brought up questions whether the exhibition was an effective means to test the device of defamiliarisation. There was talk about whether a similar project might be conceived with a less eccentric building and period as the focus of the study as a way scrutinising this axiomatic statement.

Again, two distinct flanks emerged, interviewee 2's position contrasted with the other interviewees. Interviewee 2 questioned not just the device of defamiliarisation but what they saw as any creative engagement with content. In drawing a distinction between 'art and heritage' interviewee 2 maintained the value of the empirical view of history-making, one that is distinct from poetry and art. Other interviewees were more open to creative engagement with the material recognising the defamiliarisation technique and welcoming its adoption within an experimental heritage context.

This question also prompted discussion on the level of signalling or clues to the fictive quality of the material which was an idea that the interviewee 1 repeatedly brought up as "framing" (Appendix 11, pp. 213-215). This is discussed below.

5. Do you think the proposal acknowledges the incompleteness of history? If so, do you see any strengths or weakness in the way this is conveyed?

In response to questions of incompleteness, interviewees 1 and 3 thought the exhibition as it was presented did acknowledge incompleteness. Interviewee 2 returned to the relevance or interest of the general public in such questions:

[W]ho do you think is actually interested in who is the author about the author or completeness of such an exhibition is? I mean, why? Why is that a big deal?
(Appendix 12, p. 225)

In doing so this interviewee did not make the connection between the question of incompleteness and their own work researching and interpreting archives of photography. The comment above is at odds with others made by the same interviewee elsewhere where they describe their archival research as a never-to-be-finished project, where there is always more to be discovered. Interviewee 2 also indicates in this interview the selectivity of the archival research project and the malleability of its interpretation. In the interview, they gave the example of going into the archive specifically with the goal of finding texts and images of black and minority figures to incorporate them into exhibitions. In doing so they were composing and contemporising the stories they tell to fit with changing social and moral attitudes and the requirements of funders and authorities. This also illustrated the never-finished and incompleteness of their own historical research project and its interpretation as it is "made present" (Macdonald 2013). The interviewee demonstrated, through this example of their own work, the unfinished-ness of the past and the way they exercise the endless potential for the revision and re-articulation of the story as told.

Interviewee 3, whose interest is in museum interpretation, preferred to use the term "unresolved or unresolvable" (Appendix 13, p. 232) in lieu of incompleteness to describe this never-finished engagement with the museum artefacts and on-going process of interpretation "I mean the very premise of what you're doing, is that we don't know [and] need to be left open".

6. Do you see any ethical implications of mixing fiction and heritage practice?

All interviewees showed an awareness of the ethical complexities and questions involved in the inclusion of fiction in heritage interpretations. Again, there was a division between the 'liberal empiricist' of interviewee 2, who was most troubled by the ethical implication that the inclusion of fiction into heritage could be trickery. In their words:

Well, you know it's as if you're experimenting with your public. I feel uncomfortable about that. (Interviewee 2, Appendix 12, p. 225)

While noting in the context and with the subject matter of this exhibition proposal it was mild. "I mean it is too playful a thing to say that you are cheating people, but it is more like 'I'm tricking you'" (Interviewee 2, Appendix 12, p. 228)

The other interviewees were more able to accept a greater degree of experiment with the content to engage audiences on a critical level. Interviewees 1, 3 and 4 understood the approach as a means to avoid a singular and fixed position and to stimulate debate.

"There are lots of different ways of talking about something that did happen", (Interviewee , Appendix 11, p. 220) we "need to find ways to tell multiple perspectives around objects and spaces and places." (Interviewee 3, Appendix,13 p. 238) or "different versions of the same thing, both of them being valid." (Interviewee 3 Appendix 13 p. 231).

Interviewee 4 was in two minds as to the ethical implications of the proposal:

Well, I think I was struggling a little bit with this one because there's a part of me that wants to be up front with the audience. Is it fair to not be clear that this isn't . . .you know . . .that some of this conjecture, or some of this is fictional, some of this is imaginative. (Appendix 14, page 244)

If people don't understand that it's fiction, isn't true, okay, who cares? But at the same time, I also feel like there was more part of me that wants to say, well, you've got to put a disclaimer on there that says you know this story was is based upon facts, but isn't. (Interviewee 4, Appendix 14, p. 242)

Interviewees 1, 3 and 4, all using different terms, introduced ideas of framing . Interviewee 1 noted that if this experiment was to be carried out in a museum there would have to be:

a big intro. panel saying 'this artist does this weird stuff' somewhere. It would have been framed in some way. Without explanation it would make a museum nervous. (Interviewee 1, Appendix 11, p.218)

[. .] generally speaking, the ethics of putting fiction into an exhibition in the work that I've done, you wouldn't do it without totally framing that it was. . . (Interviewee 1, Appendix 11, p. 218)

By framing they are referring to the system of markers or signals inside or outside the work that alerts the viewer to the nature of the content. In this case markers signalling the inclusion of speculative or fictive content. As interviewee 1 put it, framing establishes 'the contract' between viewer and the institution.

Interviewee 1 discussed the importance of the viewers being aware of the contract in the context of national museums and their engagement of arts practitioners such as writers, poets, performers and visual artists, as a way to 'delegate' what are difficult or controversial topics. Museums will often employ artists of all types, interviewee 1 said, to deal with difficult or sensitive themes that they cannot describe within the constrictions of an exhibition format or regulatory control of funders, authorities and legislation. This allows the institution to be seen to engage with difficult topics whilst maintaining a distance from any sensitive message.

In a discussion on the level of framing interviewee 3 referred to the Museum of Jurassic Technology, (2022) Culver City, California where all the artefacts displayed, as in cabinets

of curiosities, as 'scientific, ethnographic, and historic objects' are inventions and are presented without indication or explanation that they are fictional. Interviewee 3 explained how the objects hover at the edge of credibility and the viewer or visitor is left to untangle them through their own contextual knowledge and their pre-existing knowledge about the museum. The example points to the complexity of what interviewee 1 called the "contract" between institution and visitor. It also prompts consideration of the location of the framing and can include the wider context, beyond the museum and the artefacts, that contribute to the reader's knowledge.

7. Do you have any further comments?

Interviewee 3 stressed and reiterated the importance of finding ways of dealing with absence in museological interpretation and in their own work curating and directing museums which deal with twentieth century genocide. Interviewee 3 recognised the approach in the proposal as presented was an attempt to tackle questions of absence.

Interviewee 1 made the comparison between the proposal and the concept from literature criticism of the unreliable narrator (Booth 1982). Interviewee 1 asked what it would mean to introduce an unreliable narrator in a museum context. An unreliable narrator is a narrator, usually told in the first person, whose credibility or believability is deliberately compromised by the author leaving reader with questions of what to accept or to interpret as valid. The researcher recognised the potential of this strategy in future research. The comment reinforces the importance of finding the appropriate level and kind of signalling the fictive nature of the materials. As interviewee 1 emphasised, "the key things are framing tools for the audience to understand and knowing your audience . . ." (Interview 1, Appendix 11, p. 202)

Questions were raised by three interviewees about the length of the text and the interest or capacity of viewers to read so much in a museum or outdoor installation. One interviewee suggested museums calculate with a thirty second attention span per object another interviewee works with a limit of fifty words for each interpretative text panels. The researcher recognises the validity of these comments. The suggestion of shorter written content will be tested as part of the development of future projects .

4.7 Conclusion framework, proposition and evaluation

On reflection the interviews about the experimental ficto-heritage approach to in-situ displays showed mixed responses and highlighted areas for further consideration. The interviews with practitioners and academics confirmed the study of in-situ photographic exhibitions as relevant. All interviewees suggested the ficto-heritage proposal enacted the axioms effectively. Three thought the proposed exhibition was successful in highlighting and enacting potentially contradictory interpretations. All interviewees found the ficto-heritage approach raised questions about authorship and authority. They reported that it

worked as it intended to make things strange. However, none of the interviewees saw the idea of defamiliarisation as a mechanism for revealing or looking afresh at strangeness in contemporary life. The proposed exhibition was less successful in connecting to present concerns and this function needs to be explored in future projects with the clear aim of not seeking strangeness for its own sake but that defamiliarising the past may illuminate aspects of contemporary life that would otherwise be taken for granted. Two interviewees felt the question of incompleteness was very relevant to the current principles and practices of museums as they reflect on how to deal with absence in history.

The conversation raised further questions. Firstly, it revealed a fundamental division between an empiricist position and those who would allow or encourage a fictive and speculative engagement with material. Secondly, it raised questions about the audience, the audience's knowledge and their expectations of the heritage interpretation. It became clear the 'contract' (Interviewee 1, Appendix 11, p. 213) between institution and visitor, predetermines the reception of the work and can be determined through 'framing'.

Two main areas of debate emerged, first, a philosophical question about the nature or reachability of truths about the past as heritage; second a methodological and ethical question about framing that shapes the relationship between authors and visitors.

Empiricist heritage

There was criticism of the experimental ficto-heritage approach, and we might presume this criticism is representative of a significant proportion of heritage practitioners. However, a reflection on the comments from this interviewee shows, while critical of the deliberate inclusion of fictive elements in the proposal from the perspective of this thesis, they did not identify the level of fictive content in their own projects. They did not see that the way material is selected or the malleability of the narratives employed in their heritage interpretations is a creative act. The same interviewee also raised questions about who, "apart from us as [an] academic community" (Interviewee 1, Appendix1, p. 225) would be interested in this type of public communication. It might be said that this comment underestimates the sophistication of the audience and the complexity of other forms of public communication such as art, advertising that can hold multiple meanings uses sophisticated communication tropes such as of irony, defamiliarisation, satire and allegory.

Framing

Those interviewees who were more critical of traditional representations of heritage knowledge were positive and supportive of the ficto-heritage approach and the development of versions of heritage which might reflect these doubts. Discussion in the interviews returned often to the viewer or audience, all raised the importance of context and the right level of framing as important. Framing is necessary for the viewer to make sense of contradictions in the heritage communication and to allow another alternative meaning to emerge. This is a transaction that relies on a complex and dynamic relationship

between the work, the context, the imagined author and the reader. In a heritage product that incorporates fiction, the frame assists the audience to understand that it represents a particular value-laden perspective, rather than being a neutral description. Framing of this kind can enable the viewer to see how works are constructed. The framing in this case moves the viewer away from the assumption they are encountering a historical 'truth'. Understanding the fictional nature of a heritage product could be described as 'getting it'. The audience 'getting it' means neither the literal meaning nor the straight-forward historical description prevails but a third meaning that emerges and hovers between the two. To be successful this requires an appropriate level of framing, or markers pointing to the fictional nature of the product. Too many markers and the fabulation is over-obvious, too few and it fails to be recognised as an invention.

For the audience, there is a pleasure also in 'getting it', not unlike the release of tension when a joke or irony is successfully deciphered. In the incongruity theory of humour (Kant, 1911; Schopenhauer 1907) incompatible ideas are perceived and the incongruities are resolved or understood. For this to work in a heritage context this requires sufficient common ground between audience and the heritage practitioner.

Seeking to induce contrary understandings is seldom simple and always carries a risk. This is the risk firstly, that the alternative meaning fails to emerge or the literal meanings prevail. The second risk is the danger of excluding those who do not have access to the same contextualising knowledge and do not 'get it'³¹. When asked if there are dangers and the potential for misunderstanding, Interviewee 3 acknowledged the risks and insisted they need to be navigated.

Yes. Always, always, but that is the breaks of the game. [. . .]. Yes, and that's your job, and that's very hard. Do too much and that the mystery falls apart and too little and the fictional version comes through as a 'truth' or at least free from doubts. (Interviewee 3, Apendix13, 233)

4.8 Conclusion

This chapter has described the axioms in some detail. It has explained how the axioms may be enacted through ficto-heritage. Ficto-heritage has been defined and its potential value explored through an in-situ display proposal of photographs, postcards and stories relating to the Kugelhaus.

The chapter describes collaboration as a means to break from a paralysing reticence to

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Linda Hutcheon (1994) describes the 1989 exhibition *Into the Heart of Africa* at the Canadian Royal Ontarian Museum. Objects and images of Empire were presented without or with insufficient framing or markers. The curator's strategy of ironic detachment backfired, instead, the exhibition became attached to, and was seen to celebrate a colonialist perspective. The exhibition provoked protests and was forced to close so after opening. The Royal Ontario Museum apologised for the exhibition in 2016 (Crawley, 2016).

use the very fictive and speculative techniques being advocated. It needs to be stated the collaboration resulting in co-authorship is not a form of participatory design where joint authors have a stake or an interest in the designed outcome. The benefits of collaboration in this instance lie in that it brings new perspectives, skills and knowledge to the material. These new ideas and fresh perspective help decouple the production of fiction from research in the archived, or to put it other way it disinhibits and allows other creative heritage versions to emerge from the archival material that might otherwise be overlooked through strict adherence to archival evidence. However, there are risks and potential weakness in the process of collaboration. It relies on good will of volunteers and requires extensive preparation and briefing. The extent to which it can be seen as a process which genuinely liberates from preconceived ideas and as a way to access new perspectives needs to be questioned. This is because firstly, the influence of the brief-writer and guidance given to the volunteers remains a key determinant of the outcome; secondly, the researcher may select and draw on volunteers from their own social or professional circle. The first and second points mean there is a danger that outcomes amplify the researcher's own position and prejudices. There are also questions of ownership, credit and responsibility for the material that is produced. The legal frameworks that safeguard all parties are not discussed here but would need to be considered in future research that involves creative collaboration.

The evaluation of the axioms and the proposal by professionals in the field of museology and heritage reflected a range of epistemological perspectives in the industry. The interview responses confirmed that ficto-heritage would be rejected from the empiricist perspective where art and heritage are seen as two discrete spheres and cannot be combined. It was interesting, however, that the interviewee who works in national museums felt the approach was worthwhile and that it addresses many of the themes they are concerned with. It not only recognises other voices that need to be heard but highlights that audience reception needs to be considered.

The responses also highlighted some issues with the proposal that need to be addressed in future. Three of the interviewees were supportive of the use of speculative and fictive methods with the caveat that the framing needs to be further considered. The issue of framing as part of the contract between heritage makers and audiences emerged as the most important area for future development of ficto-heritage. The interviews accentuated not just the importance of framing in all museum and heritage interpretations but also the intricacies of the calculation involved in framing a successful ficto-heritage 'transaction'. This is a calculation that involves an understanding of the complexities of the context and the range of audiences' subjective experience and knowledge.

Discussions with interviewees drew attention to the way the proposal disguises the actual process of authorship. It does this despite the axiom emphasising the importance of communicating authorship. Neither the collaborative processes nor the role of the

collaborators in generating fictions are acknowledged in the final proposal. Instead, the stories appear narrated by letter writers to an imagined collector or curator. In future experiments techniques should be tested to allow the collaborative processes to be made more explicit in the ficto-heritage product.

The exploration of framing for ficto-heritage in-situ displays is a rich vein of investigation³² that could incorporate many creative approaches while inviting curiosity and critical thinking among audiences, engaging with them as sophisticated thinkers capable of grasping and enjoying the complexity of a past made present with all its doubts and incongruities.

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This work of testing the use of the imaginary within heritage practice to find new ways to making sense of the images which persist in and outside of the institutional record as well as those that have been lost, obscured or were never made is ongoing. In 2022, the researcher presented a paper based on this research at the Conference of Critical Heritage Studies Santiago, Chile and introduced a new work titled *The Alameda is calm again after the disturbances in April, like the picture*. Currently being developed as an in-situ book-form exhibition; a ficto-heritage composition based on postcard correspondence between Chile and Germany in the 1950, 60 and 70s. (See Chapter 5.2 Reflection and next steps)

Chapter Five: Conclusion

5.1 Conclusion

Chapter One, the Introduction, started with the personal motivation for the study. It explained that the researcher is both a practising designer reflecting on his practice and a design researcher exploring the context and theory of his practice. The object of study, in-situ displays of historical imagery, was introduced and situated as part of the operation of heritage in public space. The aims of investigation were discussed and the critical position and the democratic principles underlying the investigation were laid out.

The introduction gives an overview of the major shift from the original aim to another that emerged through the investigation. The study originally aimed to find ways to bring an absent building to 'life' through a public exhibition of family 'snaps' and vernacular photography. As the research took shape, the study moved to a more critical position exploring the purpose and politics of established approaches to photographic heritage and its public interpretation. The thesis questioned the assumption that such exhibitions benefit society by helping their viewers to make sense of places and changes through time. An argument was developed that such exhibitions work, instead, to curb political imaginations, support prevailing values and normalise the status quo. Thus, the question arose: How can in-situ photographic displays become a creative tool for contesting and re-imagining the present and the future?

In Chapter Two, the review of literature introduced theories that explain heritage as made and re-made in the present and therefore reflecting present concerns. According to this position, heritage interpretation does not simply describe the past but produces the past in the present. It is a product that is shaped by values of the experts and professional elites who produce heritage in and this influences and constrains public attitudes to the future. The literature review acknowledges that there is a well-established lineage of critical approaches that recognises the partiality and exclusivity of heritage discourse and that this position has been widely accepted by the heritage and museum community. This thesis moves the discussion forward by taking the position that despite opening heritage practice to marginalised voices, this 'new critical orthodoxy' often appears to communicate fixed and singular versions of the past which are based on empirical models of seeking and transmitting knowledge. It is argued that this new orthodoxy while critical of the authoritarian structures behind traditional heritage practice continues to work in a scientific or empirical archival paradigm by looking for empirical evidence. In other words, critical practitioners rely on sources at the margins rather than the centre of power but retain an empirical evidential approach. They work to uncover and then refashion new 'clues' into a sequence that is a cohesive and heterogenous whole. In the process, doubt, complexity, contradictions and the absences that are inherent in the source material are effaced and replaced with certainty.

It is also argued that the narrative exposition or 'story-telling', implicit in heritage exhibitions, amplifies the appearance of veracity. The application of ideas from narrative historiography and literary theory to heritage practice revealed that the addition of recognisable details and the use of familiar narrative structures and tropes, produce an appearance of verisimilitude and fashion a sequence giving direction and causality to the heritage story that were never present in the 'messy' reality of the past. From this perspective the use of familiar narrative structures and the inclusion of details operate to shore-up prevailing accounts of the trajectory to the present.

In order to further develop the critique of heritage practice the study adopted an explicit political perspective. It introduced Chantal Mouffe's agonistic pluralism with its rejection of consensus in favour of dissensus as a goal of democracy in the public sphere. This led to questions as to whether in situ-displays suppress critical debate; and if so, how they may be rethought and redesigned to open up other critical imaginations. Given the spatial character of in-situ displays the thesis turned to Henri Lefebvre's theories of the production of space. His conceptual triad of spatial practices, conceived space and perceived space that together highlight the political tensions in spaces was adopted as an analytical scheme. To show the relevance of Lefebvre's scheme to this study, the test case, the Kugelhaus in Dresden, was introduced and its presence in the archive examined using Lefebvre's scheme.

The literature review revealed a paucity of research on in-situ displays from any kind of critical perspective. In order to address this lack and explore how the critical principles identified in the literature might produce insights into practice, four case studies were undertaken. The case study investigation looked at different examples of in-situ displays of historic images through the lenses of past presencing, space production, narrative constitution, and their support of consensus. The analysis showed that even the simplest displays are constituted through value-laden narratives that come with their own ideological messages. The case studies also drew attention to the way outdoor exhibitions represent a historicisation and museumification of public space. In this way, in-situ displays and can be seen to induce museum-like conduct and attitudes among the public.

The case studies begin to show that by subtly managing behaviours, by adhering to known or familiar narrative structures, by presenting everyday details and the appearance of continuity with place and past, in-situ displays operate to reinforce consensus and support prevailing accounts of the trajectory to the present. In thus doing in-situ displays were shown to work to obscure other perspectives. In summary, the insights from the literature review and the case studies supported a call for a new experimental framework for the practice of in-situ photographic displays that might encourage critical engagement.

The third Chapter, the Methodology, looked at issues raised in the Context Review to construct a methodological approach for the development of an experimental practice. Acknowledging any new practice would need to embrace archival research, the study

examined the theorisation of the archive through the work of Michel Foucault and Michel de Certeau.

Particularly useful was Foucault's conception of the archive as a system of and an analogy for social control, whose logic, values and modes of operation permeate the whole of society. Foucault shows not only how all archives are partial records and form self-validating value systems, but that archival logic transcends the institutional collections. He reveals how even quotidian sources, such as those acquired as part of this study, are unavoidably bound up archival values and with systems of ordering. Little material exists unmediated or uncoded by the practices and interests of power. Foucault's focus on 'systems of presences' in the archive makes clear the importance of looking above the level of the individual image, to consider the systems of power at play behind absences and presences in all archives. His analysis of the archive also resonates with a critique of the microhistorical method as inescapably tied to authority and power. Foucault's description of archival systems redirected this study from what could have been a straightforward microhistorical project structured around images of an absent, albeit eccentric building, towards a more complex and radical direction that required the consideration and questioning of systems of presence and absence in and arising from the archive.

De Certeau's writing on the interplay between history and fiction influenced the direction the experimental practice took. De Certeau's concept of connecting absences with the present through an imaginative or speculative engagement with the material available offered the possibility of the use of fiction to enable audiences to perceive the partiality and incompleteness of historical accounts and heritage displays. De Certeau's approach was taken as a guiding principle for a new experimental heritage practice.

In order to develop a methodology for a new experimental heritage practice the thesis considered examples of contemporary art which are concerned with the past, employ the archival metaphor and engage fictive approaches. The examples of Dean's and Leonard's art practice helped identify devices and tactics that might contribute to the formulation of an experimental method to incorporate fiction in in-situ displays. The review of art practice led to three useful insights. These are first, the confirmation that archives whilst being a place where power is located and exercised are also a point of vulnerability where power can be unsettled and absences exposed through creative means. The second is the role of the reader or viewer's imagination in making sense of archives. This point echoes the discussion of reception theory which puts weight on the role of the reader in constituting meaning by filling gaps in the text. The third is the importance of the framing that is necessary for the viewer to successfully decipher the use of fiction.

Further strategies were sought from the practice of microhistory. The study borrowed and adopted the concern for the small details of the everyday as an important source of understanding of the world. The inclusive character and popularity of the everyday, in other

words, its broad accessibility to diverse audiences resonated with the democratic principles of the researcher. Microhistory was also useful in its acknowledgement of authorship which became an important dimension of the new experimental heritage practice.

As a practice-based study, methods of traditional archival research were undertaken and produced 'seed' material for an alternative method of acquiring quotidian images and assembling an extra-institutional archive. The extra-institutional archive of heritage material in the form of photographs and postcards was the practical starting point for the experimental heritage proposal.

The Methodology chapter concludes by providing four guiding principles for the experimental practice. The review of literature, the cases study analysis, archival theory, art practice and microhistory together with insights acquired through mixed methods of archival research, acquisition and analysis led to this axiomatic framework.

Chapter Four: Framework, proposal and insights, details the axiomatic framework and defines the process of ficto-heritage. The term, coined to describe the process and its outcome as a public practice, was formulated as an ironic construction that contains or suggests its own contradictions and prompt questions of the distinction between fiction and heritage more generally. Ficto-heritage is 'The public exposition of speculative narratives fashioned from but not bound by archival research'. It seeks to express matters that are overlooked, obscured or made absent by the limits of the archive. It aims to provoke debate in viewers and question the authority and authorship of heritage narratives. It does this with the aim of challenging the certainty and exposing the constructed nature of the heritage version of the past and to allow contradiction, doubt and absence to emerge.

Moving from theory to practice, the Chapter describes the use of the framework with material acquired for the extra-institutional archive in the design of a ficto-heritage proposal. The design process is presented as a series of design iterations and reflections culminating a recognition of a reticence to use the very fictive and speculative techniques being advocated.

This resulted in the co-option of creative collaborators who had neither the professional inhibitions nor prior knowledge of the site or archival material. These collaborators were thus able, when suitably briefed, to introduce speculative and creative content. This approach turned out to be beneficial for two reasons. Firstly, it enabled the fictionalisation, the transition from theory to practice, that the researcher was not able to offer. It did this primarily by providing a means to decouple the creative process from research in the archive which allowed new fictive possibilities to occur. The decoupling that was not permanent separation, the archival and speculative components were brought back together in a further creative step involving collaborator and researcher in the composition

of the heritage narratives and the composition of the displays.

Secondly, by dividing the roles of archival acquisition and the creation or co-creation of fictions, the process also drew attention to questions of authorship. It acted as a means to challenge the authority of the heritage practitioner as a specialist with professional knowledge and expertise as exclusively equipped for the role of the sole legitimate author of the heritage stories which populate public spaces.

In order to test and evaluate the broader legitimacy of the ficto-heritage approach, a series of semi-structured interviews with museum and heritage practitioners and academics were designed. The interviews aimed to both evaluate the axioms and to evaluate the proposal against the axioms. The interviewees agreed that the proposal met aims to defamiliarise, to highlight contestability and they recognised the unfinished openness of the proposal. However, they were divided on more fundamental epistemological questions. The interviews highlighted a difference of opinions between those who were accepting of a ficto-heritage approach and those with professional, ethical and philosophical objections. All interviewees recognised the limits, biases and absences inherent in archives and acknowledged that heritage stories are narratively constructed. However, not all were able to accept that this knowledge expands the possibilities for heritage interpretation and opens-up the opportunities for fictive retellings and speculative techniques to represent the reality of the past.

The divisions show differences in ideas on the nature of knowledge about the past and the purpose and politics of established approaches to photographic heritage and its public interpretation. This difference played out in the interviewees' beliefs in the availability of truth in the archive, the possibility of communicating truths as heritage and the practitioner's responsibility to tell the truth to their viewers. Those with misgivings about the proposal insisted on a distinction between art and heritage and saw the ficto-heritage proposal as a form of deception, albeit a harmless one, in this case. Other interviewees argued that if we have the ability to understand and decipher fictive constructs in other environments, film, theatre and novels for instance, there is no reason it should not be available in a heritage context. A key recurring idea which emerged in the interviews was the importance of framing and this has become a priority for future research of ficto-heritage.

The potential of the ficto-heritage approach to unsettle existing practice is rested on its conception as a heritage project that adopts devices from literature and art practice. Seen in reverse as an art practice co-opting techniques of archival and heritage practise its potential to unsettle appears less potent. The key to this difference seems to reside again in questions of its framing as an interpretation played on in public space and audiences' expectation of what heritage is and does. Framing is a way of signalling the nature of the material to the reader. Framing changes the meaning of the message. In this experimental

heritage proposal framing at the appropriate level is necessary to communicate doubt and multiplicity. Discussions on framing and the creative calculation involved in successful framing also highlighted the dangers of a ficto-heritage approach. These are firstly, the danger that the viewer is deliberately deceived and secondly, that the viewer does not recognise the signals to the fictive character of the work, and thirdly the dangers that the approach works to exclude audience who do not share cultural knowledge. All interviews were alert to the dangers but again, on this topic, interviewees' responses were divided. They either were accepting or they were wary of the dangers.

However, risks exist even when there is a claim to empirical, scientific and historical accuracy. This is also supported by interviewee's comments and literature reviews. It is for example deniers of the Holocaust who will claim empirical fidelity and rigorous scientific and historical methods. The interviews highlighted the need for ficto-heritage practitioners to pay attention to framing and the complexity of the interaction between heritage receiver and the heritage artefact or interpretation and context. The interviews show questions of framing are bound up with and cultural expectations of what heritage is and where it is to be found.

Contribution to knowledge, limitations of the study and potential for further research.

This thesis offers several contributions to knowledge which are outlined below with a discussion on the limitations of the study and possibilities for further research.

First, this thesis has coined the term in-situ photographic display. It has initiated academic design research on in-situ displays. This field deserves more attention because it is a widespread area of heritage practice that has been neglected by researchers to date. This study has not conducted a quantitative analysis of the development and frequency of the practice. This is an area for future research. This study has reviewed a sample of practice in Europe but there is a need to research other geographical and cultural contexts.

Second, the study has introduced reception theory from literary theory to critical heritage in an effort to expand the discussion of heritage practice. It has not undertaken visitor studies and this is another area of potential research that could shed light on the understanding of the reception of in-situ displays.

Third, Chantal Mouffe's and Henri Lefebvre's theories were also introduced to the field of critical heritage in an effort to identify the political dynamics at play in the social and spatial context of in-situ photographic displays. The evaluation of a digital proposal relied on feedback from academics and heritage practitioners. The reaction of a public was not sought for the final iteration. Lefebvrian spatial concepts were used as tools to examine case studies and the latency of the Kugelhaus in the present city. The evaluation was not able to consider the proposal as a spatial proposition and conduct an evaluation of the ficto-heritage proposal as a spatial practice in its proposed context. Further research is

necessary to fully explore and develop this aspect of the concept and propositions. Fourth, this thesis has developed and described an approach to acquiring extra-institutional archival materials and methods for collating vernacular materials and comparing them with institutional collections. It has done this to explore and illuminate absence in both records and reveal the tensions between the two archives. The techniques of extra-institution acquisition might provide heritage practitioners and designers of heritage interpretation ways of engaging with sources of materials outside official archives.

Fifth, the study has developed an argument for a new experimental heritage practice and an axiomatic framework which draws on devices and tactics from art practices. This is an open framework that can be applied by different researchers in different contexts.

Sixth, this thesis has coined and defined the term ficto-heritage. Ficto-heritage is a creative practice that seeks to express matters that are overlooked, obscured or made absent by the limits of the archive. The research has been able to make one test proposal but more test proposals would be an avenue of further research and development by designers and heritage practitioners.

Seventh, this study engaged creative collaborators and employed methods of collaborative fictive content creation for a display of heritage. This is an approach that might allow versions of the past to emerge that are unexpected or would otherwise be disallowed or omitted. Some caution is required against a general endorsement of collaborative approaches in design. Further research into the design and facilitation of collaborative methods and the interests and benefits for the collaborators is needed. There is a good deal of criticism of the power relations which can be built into collaborative approaches, there are questions also about the real beneficiaries of collaboration and the extent to which it can provide new perspectives.

Eighth, framing was identified as a key factor for effective communication within ficto-heritage. Further research is needed to better understand the complexities of framing and explore different methods and impacts of framing in in-situ photographic displays.

Apropos point seven above, this project relied on creative collaboration to produce fictive content. While volunteers were not familiar with the site or research topic, they were quickly able to understand the problems put to them and engaged with the material to produce workable and original content in a single session. Without their skill or capacity to engage creatively with the material the outcome may have been very different. The researcher is aware that the role of the collaborators and their authorship remains under or un-stated in the end product. The methods and processes involved in co-authorship have not been fully investigated. The benefits and risks of heritage content being narratively composed by third parties, and its potential to expand heritage's vocabulary remains underexplored and is a subject for further investigation.

The work done here specifically concerns in-situ displays of heritage photography. Research is needed into whether the framework and methods might be applied to other heritage contexts and content. Investigation is needed to explore experimental approach for heritage interpretations more generally. It might, for example, offer new way of interpreting museum artefacts and offer a way of working with the incorporation of old things in public spaces in the design of urban spaces.

5.2 Reflection and next steps

The arguments presented in this thesis reflect my development over recent years. During this time, I have shifted from being a proponent of in-situ display, where I saw an increasing capacity to inform and educate, to a more critical position where I can see the possibility of challenging unspoken assumptions in photographic heritage displays. The thesis also marks a transformation in how I view the way knowledge about the world is produced and reproduced. It has become hard to justify the in-situ photographic display format per-se and has led to a change in a direction for my own heritage practice.

I now see in-situ displays as a form of public speech. Once the interests and powers behind this form of public speech are laid bare, through scrutiny of exhibition content, access to space, permissions and resources to deliver such exhibitions, any value they may have seemed to have had to provoke thoughts and debate on different futures dissolves.

The reason for this shift is less a realisation that heritage is often an authoritarian discourse or questions of its inability to adequately reach truths about the past, but rather that the in-situ format curtails and shuts out other imaginations about the past, the present and the future. The public has little choice but to view and to consume these representations of the past and its voice is intensified through repeated viewing over long times periods. This, in addition to the scale and prominences of location of in-situ displays, removes the audiences' options to consume or not. It intrudes uninvited by us into our lives. It is, in short, a speech that is bought. It is like advertising speech, an utterance that is purchased for promotional or ideological reasons.

What then, is to do other than to 'let it be' and argue for an uninterpreted city free of photographic panels pointing to a past? In the end, in my own work, I return to the axioms discussed above and aim to make a form heritage that is small, unintrusive and that provokes doubt and critical reflection. I ensure choice is returned to the reader as to whether to ignore the material or how much of it to consume. I do this while maintaining clarity about authorship and pointing to the fictive nature of the work. My latest heritage projects will take the form of printed booklets comprising postcard correspondence: part found, part constructed, where one side of the 'conversation' is imagined. These booklets will be left in-situ rather than displayed, to be discovered by anyone who passes by. The booklets will contain a web-link inviting readers to comment. Both the quantity of response

and the nature of the feedback will provide route to evaluate this experimental approach.

Knowledge and ideas that have evolved out of this study are applied in my work as a lecturer and are foundational to a new design post-graduate programme at Leeds School of Architecture Expanded Spatial Practices. Student, colleague and the public feedback around student's projects are a continuing source of critical commentary and contribute to an ongoing discussion on the merits and risks of the ficto-heritage approach.

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Appendix 1

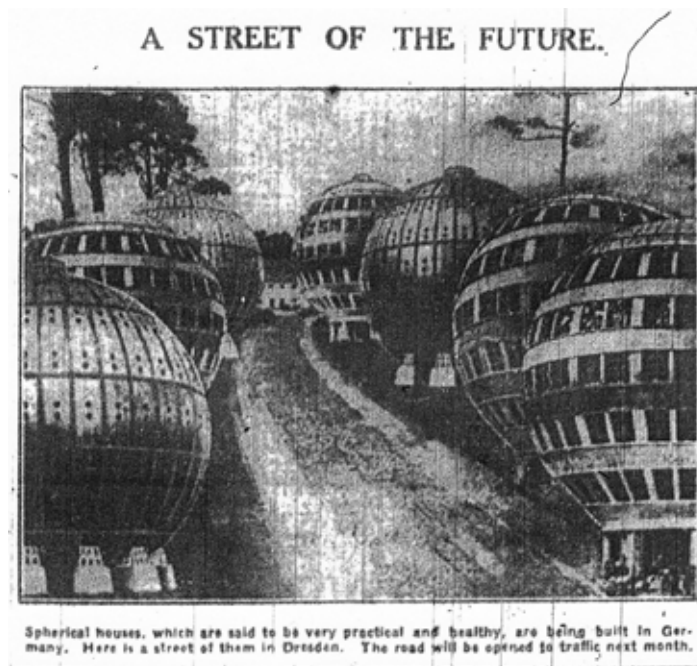


In-situ Display Potsdamer Platz, Berlin

This early example of an in-situ display dates from the early 1980s. A large format image of Potsdamer Platz, from 1929, next to an temporary observation deck overlooking the 'no-man's land' and between East and West Berlin

https://commons.wikimedia.org/wiki/File:Observation_deck_overlooking_Potsdamer_Platz_with_placard_showing_1929_view.jpg

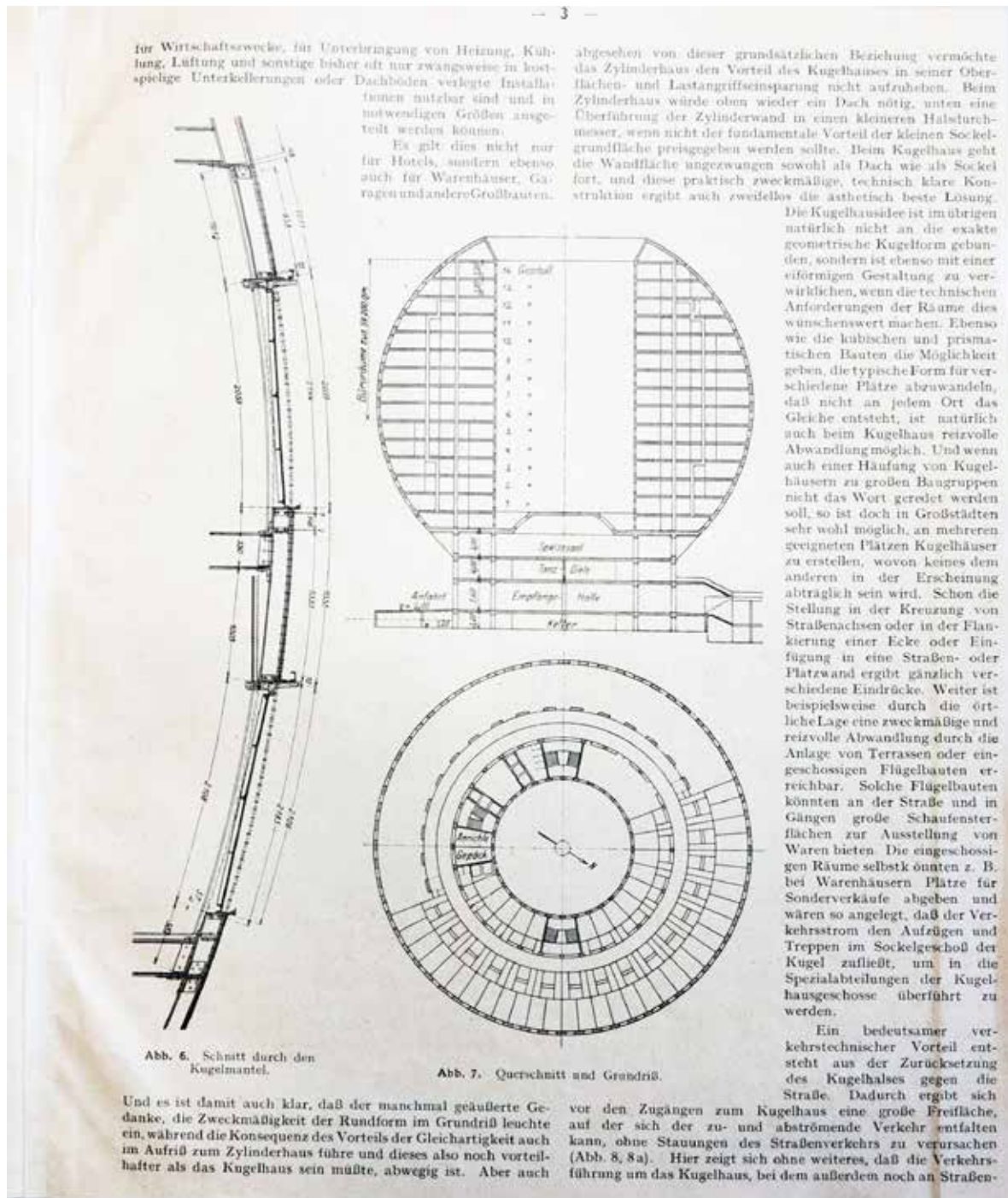
Appendix 2



A Street of The Future

Cutting from The Leeds Mercury 18 March 1929. Montage of the Kugelhaus and The Timken Tank a pressurised spherical building constructed for the treatment of tuberculosis and other ailments. The image was widely syndicated and was used in other newspapers and periodicals around the same time.

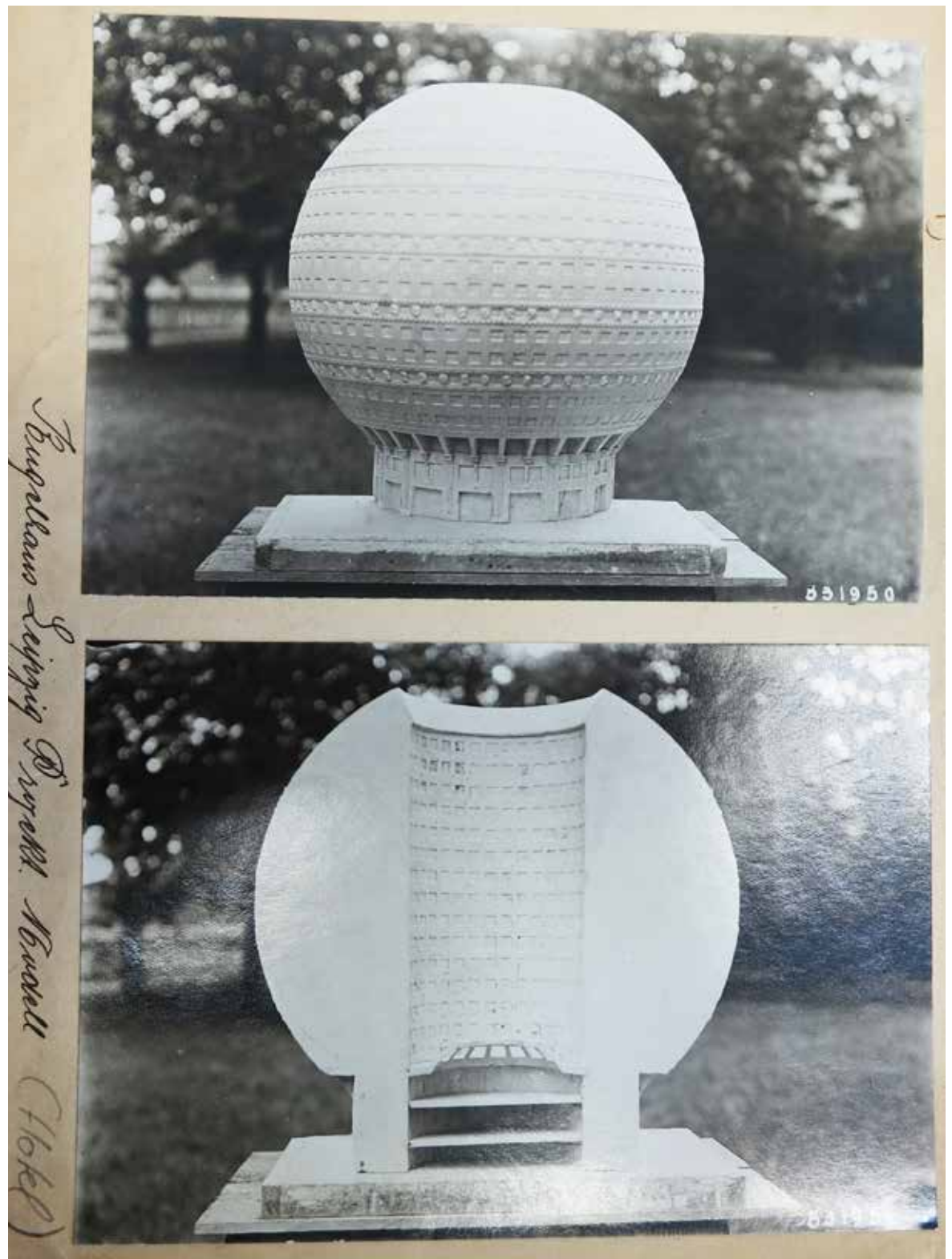
Appendix 3 Drawings and model kugel hotel proposal



Section , Plan and Detail of Birkenholz's proposal of unbuilt Kugelhotel for the Leipzig Messe

Monatsheft zur Deutschen Bauzeitung 8 August 1928 , Berlin Das Kugelhaus auf der Ausstellung Die technische Stadt in Dresden pp.99-111 Source: (MAN)

Appendix 3



Plaster model of Birkenholz's proposal of unbuilt Kuglehotel for the Leipzig Messe, 1929

Source: Peter Birkenholz Papers (DKA)

Appendix 4 Selection of postcards from extra-institutional collec-



Ref 1/154 (10)

Liebe Familie und Geschwister!

Komme morgen nach Hause
mein Rad holen.

Elfriede kann mich von der Bahn abholen mit dem kleinen Hansel. Komme um 6 Uhr an. Sonst geht es mir noch gut.

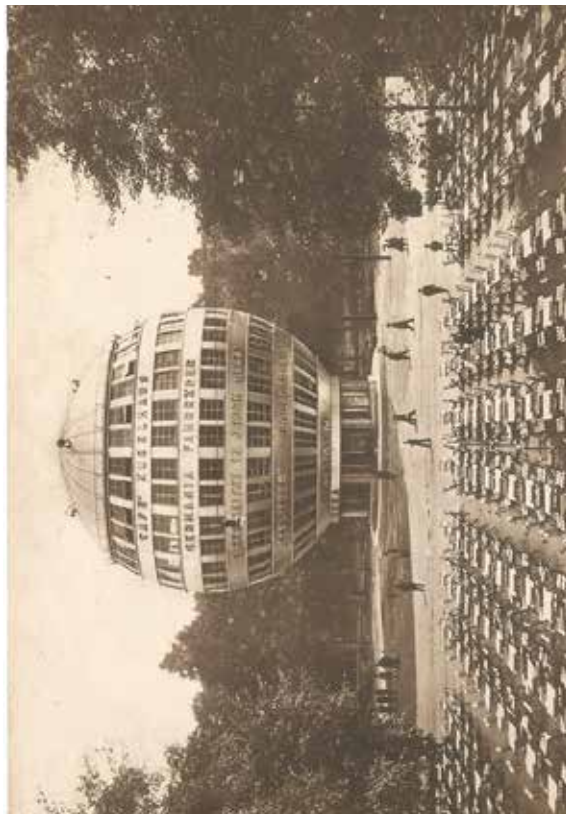
Herta läßt vielmals grüßen.
Seid auch Ihr begrüßt von
Eurer Resi

Dear family, brothers and sisters

I'm coming home tomorrow
to collect my bike.
Elfriede can pick me up from
the station with little Hansel
Come at 6 o'clock.
Otherwise I am well

Herta sends her best wishes.
Greeting to you all from
Your Resi

Appendix 4



Ref 2/154 (32)

Lieber Hans, Liebe Hanna!

Eben hat sich das rechteckige des ital. Fighters geschlossen, aber unser [De...] hat doch keinen P. Sieg errungen, da sollten sie doch lieber ihre Kräfte an Eurem Stockholm auslassen. Und der 3 Ztr. [Hen]-kelprotz könnte die Stubben aus dem Bruche hereintragen, wenn er 500 kg stemmt, anstatt daß er lachende Mädchen auf seinen Armen durch Melbourne trägt. Und Hanna, Du kannst Dich als Dauerstrickerin über 20 oder 40 km zur nächsten Olyade qualifizieren, wenn es Dir gelungen sein mag, die letzten Haken vorm Ziel in Dein B-Jäckchen zu schlagen. Dann wisse, kältere M-Luft wird gleich wieder enfließen, weswegen auch ich gleich noch mal eingeheizt habe, von wegen warmes Bett bei diesem Regenwetter. Wie mag Hans heute Nach He. gekommen sein? Jetzt wälzt er sich wohlwohlig, auf neue Lottosiege sinnend? Glückauf!

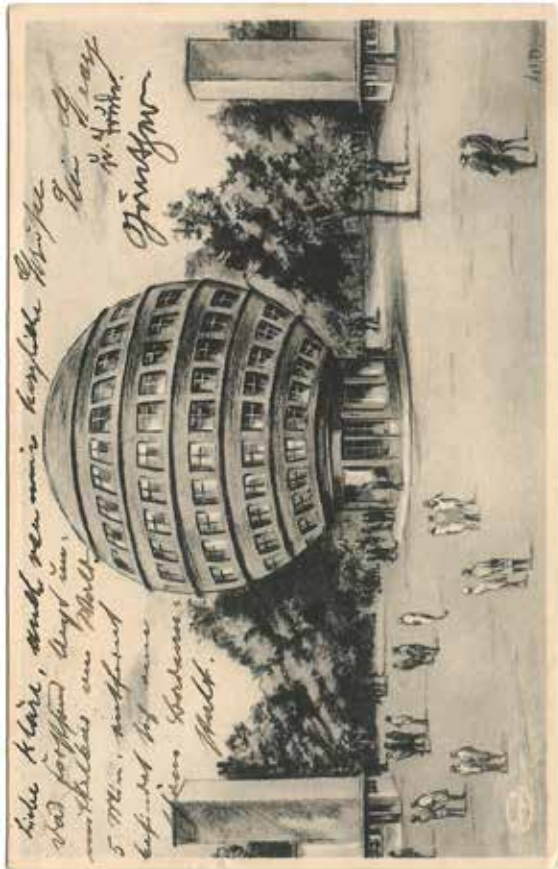
Kurz aber gllich Tsh.

Dear Hans, dear Hanna

The Italian fighter's corner has just closed, but our [De ...] was not awarded a points victory. She would do better to put her energy into your wood pile and the three hundredweight show-off could clear the tree stumps from the marsh. If he had bench-pressed 500 kg instead of carrying smiling girls on his arms around Melbourne. And Hanna you could qualify for the next Olympics as long distance knitter over 20 or 40 km. If you succeed the stitch before the finish of you B-jacket. Know the cold M-gusts will come again soon, I'm heating again, so much for a warm bedin this rainy weather. How did Hans get to He. today? Is he blissfully thinking about a new lotto win.

Good luck, Short but sweet Bye.

Appendix 4



Ref 3/154 (18) Author's Collection

Mein liebes Fröschel!

Wir sind mit etwa
10 Min. hier glatt
gelandet, es war
allerdings furchtbar
heiß. Von Leipzig bis
Werdau hat Günther-
chen geschlafen.
Für heute herzlichste
Grüße & Küsse
Dein tr. Männel

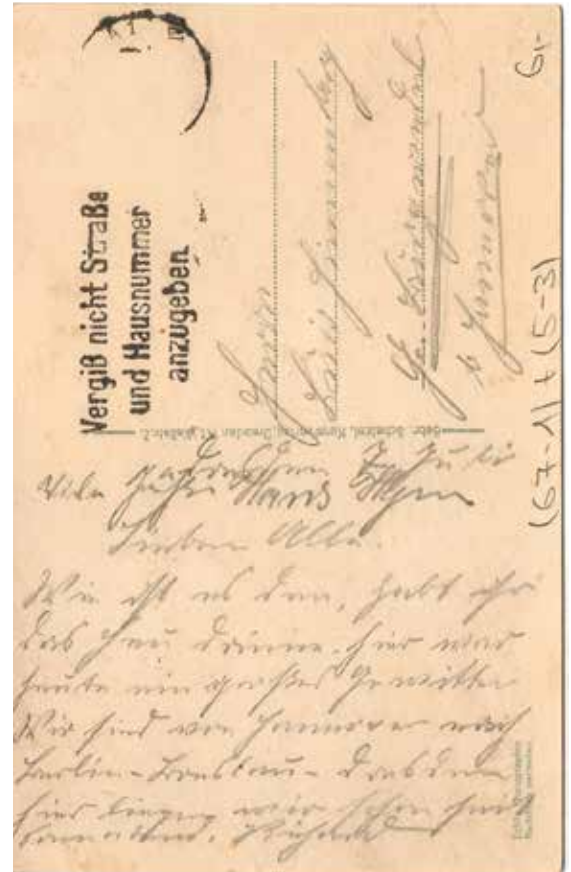
Günther scheint sich sehr gut einzuleben.

My dear Fröschel

We just arrived
here about 10
minutes ago.
It was terribly hot.
Little Günther
slept from
Leipzig to Werdau
For today
love and kisses.
Yours truly Männel

Günther seems to have settled in well

Appendix 4



Ref 4/154 (8) Author's Collection

Lieben Alle.

Wie ist es den, habt ihr
das Heu drinne. Hier war
heute ein großes Gewitter.
Wir sind von Hannover nach
Berlin – Breslau – Dresden,
hier liegen wir schon seit
Sonnabend.

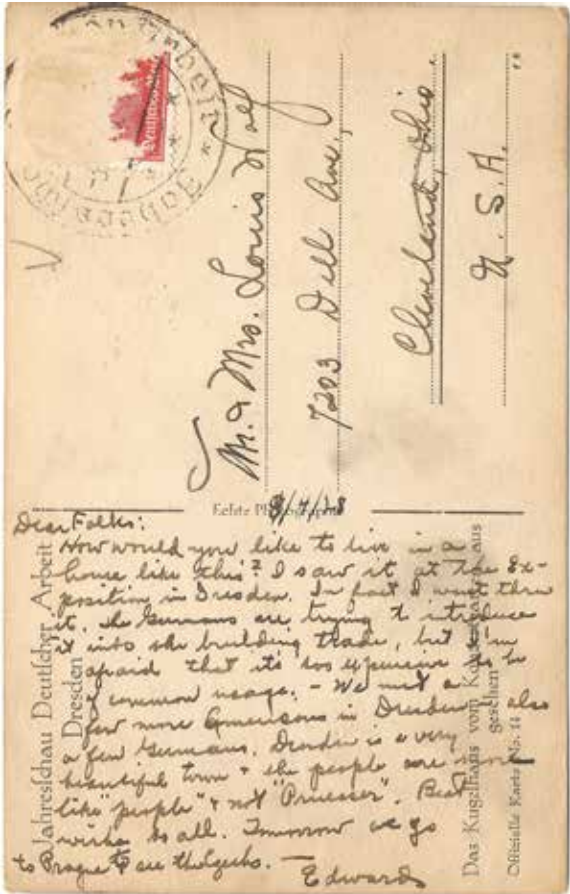
Richard

Dear All

How is it then, have
you brought the hay in?
There was a big storm here.
We went from Hanover to Berlin –
Breslau- Dresden
we have been here since
Saturday.

Richard

Appendix 4



Ref 5/154 (26)

Cleveland, Ohio
U.S.A.

8/4/28

Dear Folks:

How would you like to live in a house like this? I saw it at the Exposition in Dresden. In fact I went thru it. The Germans are trying to introduce it into the building trade, but I'm afraid that it's too expensive to be of common usage. - We met a few more [...] in Dresden - also a few Germans. Dresden is a very beautiful town & the people are more like „people“ & not “[Prussians]”. Best wishes to all. Tomorrow we go to Prague , in the Czecks. -
Edward

Appendix 4



Ref 6/154 (27)

Lieber Herr Sander.

Auch in der Ausstellung in dem Kugelhaus keine Spur von Ihnen aufgefunden nachdem ich Sie schon auf der Vogelwiese vergeblich gesucht. Was soll das heißen? Da werde ich wohl meine Nachforschungen noch auf Löbau ausdehnen müssen. Wie denken Sie darüber? Wenn ich Dresden und seine „interessanten“ Bewohner etwas kennenzulernen suche? Vielleicht gar Grüßchen aus Leipzig ausrichten muß? Bei einem nahezu 75jährigen ganz unbedenklich! Also morgen werde ich mich auf Suche begeben!!! Hoffentlich haben Sie am verflossenen Donnerstag & Freitag nicht geschwitzt u. hat alles geklappt. Ich denke am Freitag Sie u. Frl. Steffens, die ich zu grüßen bitte, wiederzusehen. Inzwischen herzliche Grüße

Ihr [H. Frey]

Dear Mr Sander

No sign of you in the exhibition in the Kughaus either, after looking in vain at the Vogelwiese. Was could that mean? I will widen my search to Löbau. What would you think if I tried to get to know Dresden and its interesting "inhabitants" Perhaps even send greetings from Leipzig. At 75 unthinkable! So, I will start looking tomorrow !!! Hopefully you did n't sweat to much last Thursday and Friday and everything worked. I think I will see you and Miss Seffens on Friday, In the meantime Best wishes

Yours [H Frey]

Appendix 5 'Tour through Europe'



Ref 56/154 (10)



Ref 68/154 (9) Author's Collection

This postcard, apparently self-produced, was offered for sale by three unemployed brothers. The example on the left is un-retouched and printed photographically. The version on the right has been retouched and is printed lithographically. The signage on the trailer reads:

Tour through Europe Please buy cards

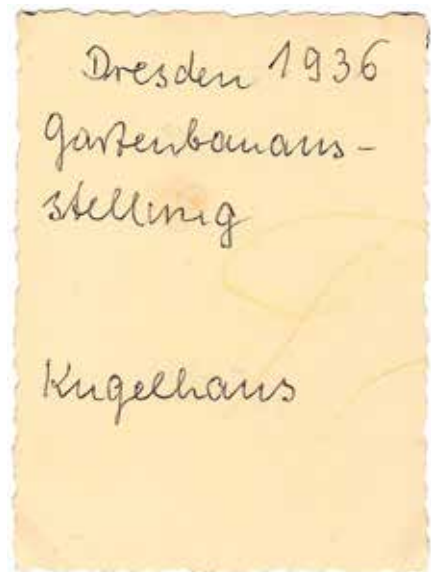
This Kugelhaus was built by 3 unemployed brothers in 976 hours.

Now it's time for our reward.

Appendix 6 Selection of Photographs and Photocards extra-insti-



Ref 32/154 (Face 2)



Ref 32/154 (Rear 2)

Appendix 6 Selection of Photographs and Photocards extra-insti-



Appendix 6 Selection of Photographs and Photocards extra-insti-

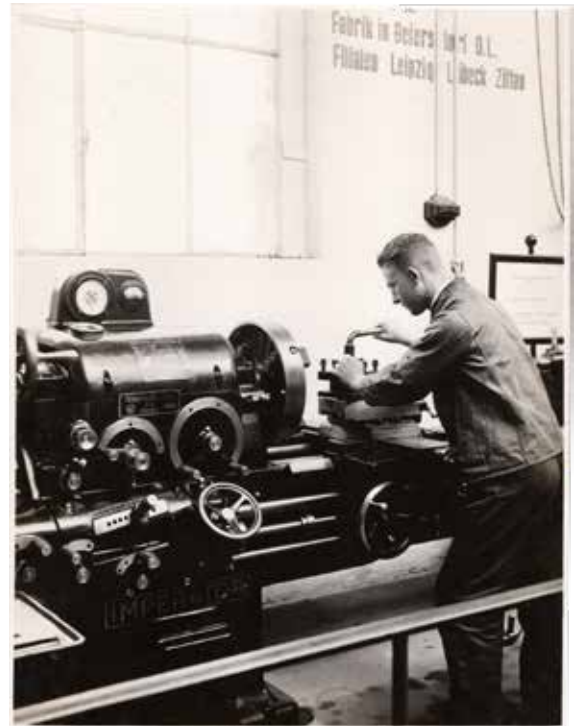
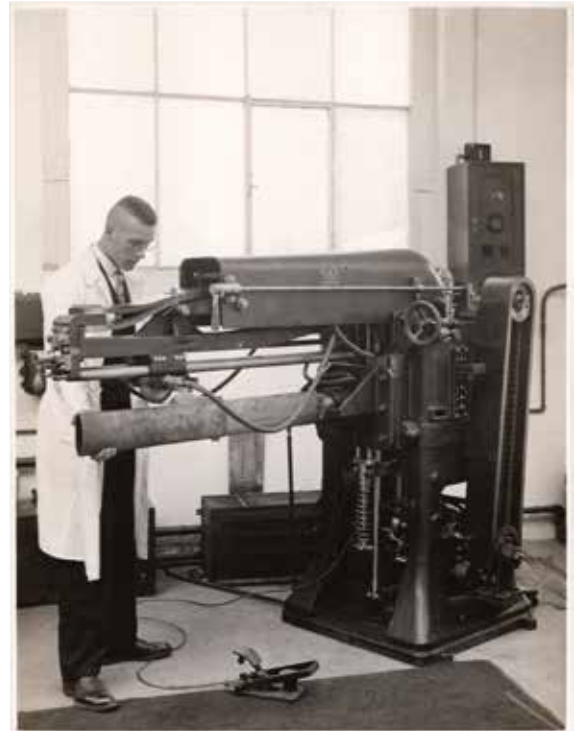
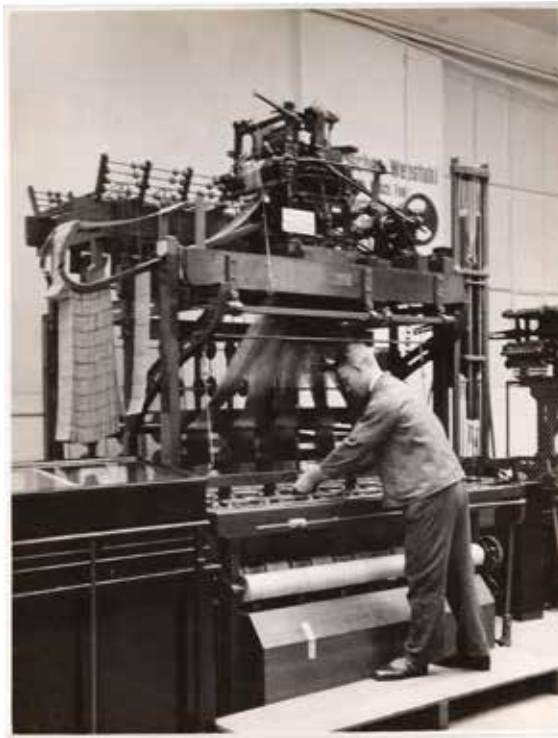


Appendix 6 Selection of Photographs and Photocards extra-insti-

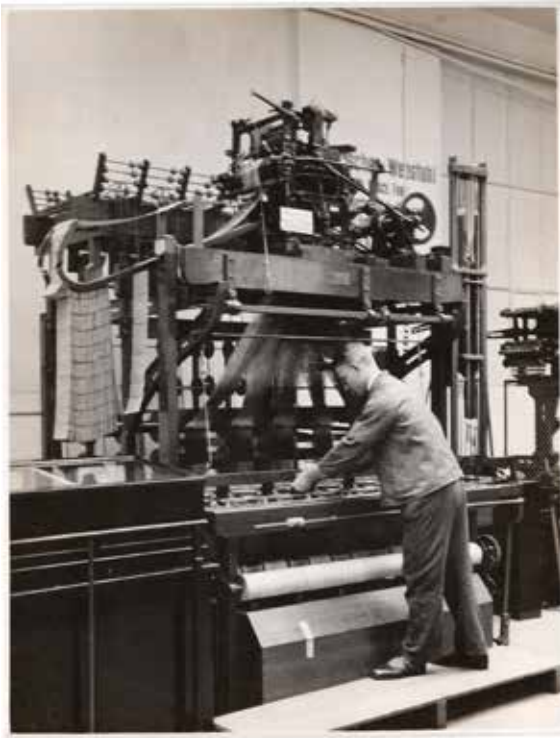


Ref 80/154 (26)

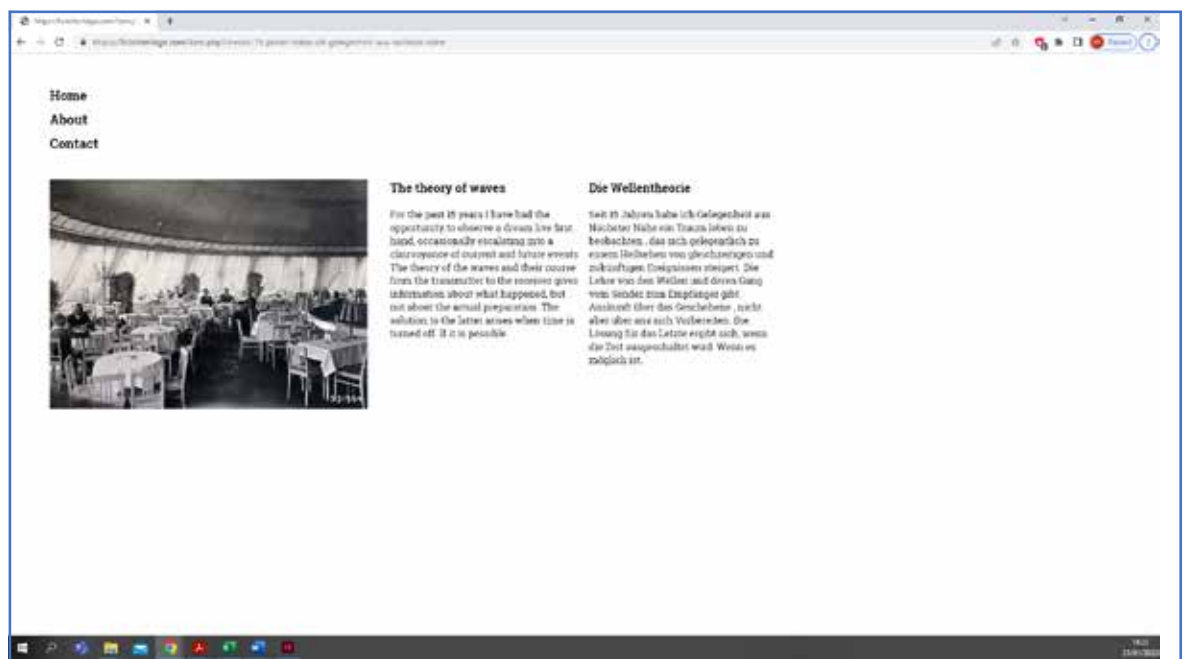
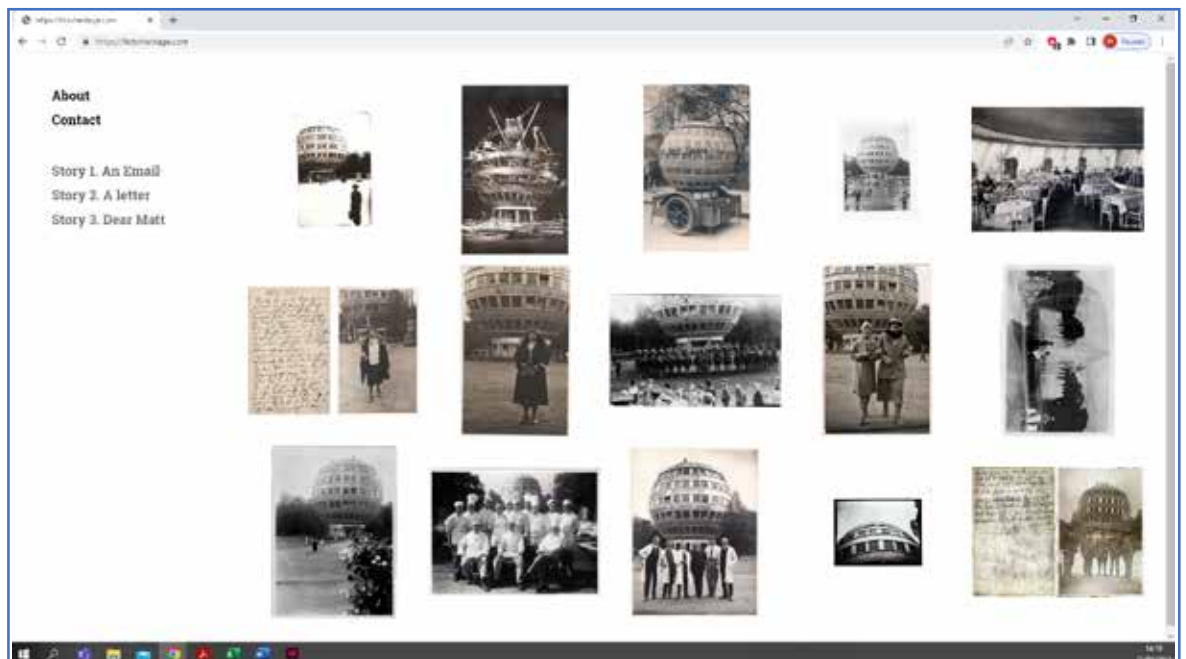
Appendix 7 Die technische Stadt . Photograph Album



A section of images from an album given to the collection. The photographs show machine tools and equipment exhibited at the 1928 exhibition, *Die technische Stadt*.



Appendix 8. Screenshot website



Information provided to interviewees. Page 1 of 4

Why not Spherical Houses? Background and Context

The Kugelhaus stood at the north-eastern corner of Dresden's Grosser Garten from 1928 to 1938. The building's architect, Peter Birkenholz who would claim to be 'the inventor of the world's first spherical building' promoted the practical advantages of the form in an article "Warum nicht Kugelhäuser?" (Why not Spherical Houses?) in the Münchner Illustrierte Presse. He showed illustrations of towns made of spherical structures and described the practical advantages of the form: lower wind-loads, greater volume to surface area, more room for vehicles at street level. The archives show Birkenholz fixed on this single idea, protective of what he saw as his intellectual property and suspicious of imitators¹. His spherical designs can be first seen in a proposal for a building at the head of a suspension bridge in Cologne and in an entry to the competition to design a new headquarters for the League of Nations² in Geneva in 1927. He continued to produce proposals for spherical buildings: hotels, boxing stadia, schools, a pavilion at the 1939 New York world fair, and in the 1950s for a spherical carpark as a solution to Munich's parking problem. None of these proposals were realised.

Dresden's Kugelhaus, a five-storey, steel framed, metal clad, spherical structure was built in less than five months by MAN Maschinenfabrik Augsburg-Nürnberg and was ready, externally at least, for the opening of the exhibition 'The Technical City'. The Sächsische Volkszeitung would report on the exhibition's opening in May 1928

... all the innovations of the latest technology, a new style of spherical building never seen before not even in America. Surely there will be voices that do not approve of such an experiment. But we live in the age of technology, and no one will be able to presume to recognise its limits today. It was not that long ago that Count Zeppelin's brilliant work was called madness.

The building housed retail and exhibition spaces, a hairdressers and a café on the top floor. In its first year, the exhibition attracted over a million visitors and the building became a popular backdrop for photographs.

Demolished in 1938, in its absence the building has been interpreted in different and competing ways and its story variously told as a bold future vision, a comic oddity and as a tragic failure. Nevertheless, the building seems to persist in the memory of Dresdeners and its spherical form reappears, quoted in new buildings in the contemporary city³.

Absence and latency are at the centre of my PhD investigation and research into the way the past comes to be told as heritage. The Kugelhaus is of interest because it shows a threefold absence: of the building itself, the absence of the everyday experiences of its visitors and occupants in the official record, and the absence and gaps in the way it comes to be told as a story.

1. It is unlikely that Birkenholz would have been acquainted with earlier, now canonical, precedents for proposals for spherical buildings. According to Susanne von Falckenhausen, it was Viennese art historian Emilie Kaufman who rediscovered the work of eighteenth century French architects Etienne Boullée's *Genetaph for Isaac Newton* (1785) and Ledoux's *House for a Forrester* (1789) and brought them back into the public sphere in 1929. Kaufman made the connection between French revolutionary classicism and early twentieth century modernism. It is also unlikely that Birkenholz would have had knowledge of Ivan Leonidov's unbuilt diploma project for the Lenin Institute and Library (1927) exhibited in Moscow. Leonidov used a light bulb for the model of spherical auditorium/planetarium first described in Germany by Robert Mallet Stevens in 1929. Birkenholz's papers do show he was made aware of other spherical structures, such as Timken Tank, a pressurised steel spherical sanatorium in Ohio and the fifty-metre diameter globe at the Paris World exhibition of 1900, but he is dismissive of any similarity between them and his building.

Emilie Kaufman, *Architektonische Entwürfe der französischen Revolution*, Zeitschrift der Bildner Kunst, 1929, pp. 38-46 and Von Ledoux zu Le Corbusier, *Ursprung und Entwicklung der Moderne Architektur*, Wien Leipzig 1933.

Susanne von Falckenhausen, *Kugelbau Visionen Kulturgeschichte einer Bauform von der Französischen Revolution bis zum Medienzeitalter*, Transcript Verlag, 2008.

Robert Mallet Stevens, *Wasmuths Monatshefte für Baukunst*, March 1929, Volume 3.

2. The competition for the design for a headquarters of the League of Nations (1927) dragged into arguments and a legal dispute. It can be seen to represent a clash of traditional and modernist architectural positions as well as their political supporters. Pitting Corbusier and his brother-in-law Jeanette against the competition organisers. A compromise resulted in an international team of five architects managing the construction a classical stone facade, cladding a concrete structure. See Martin Steinmann, *Der Völkerbundpalast: eine "chronique scandaleuse"*, *Werk*, Archithese, 1998, Vol. 65 Issues 23-24 pp. 28-31.

3. The spherical form is quoted in the Volkswagen's manufacturing plant near the site of the original building (Herrn Architekten, 2001) and Cafe Kugelhaus am Wiener Platz (Heinle, Wischer und Partner, Langner Hatzfeld, 2004). There is a proposal to rebuild a facsimile Kugelhaus as an office and hotel. (Stuhr Architekten, 2019) See <https://www.stuhrarchitekten.de/index.php?id=190>

Information provided to interviewees. Page 2 of 4

The institutional archives⁴ relating to the Kugelhaus contain a record of its design, technical drawings, contracts and correspondence between the exhibition management, architect and building contractors. My research project seeks to establish an alternative collection of images from domestic and everyday sources; what could be called 'snaps'. As this collection developed, one particular medium emerged: the photocard. Individual photographs were printed as postcards, they had a divided back with space for a message, address and postage stamp. Cameras with postcard format negatives were popular in the early part of the twentieth century. Many of the photocards in this collection I assembled have been written and posted. Although they represent just one side of a conversation, there are no replies, and these were seldom a private communication act, postcards were always sent in the knowledge that they would be read by others. Transcribed and translated, these photo-postcards form the basis of the collection that can be seen at www.fictoheritage.com

Exhibition Proposal

This exhibition proposal is part of my PhD thesis which examines the practice of displaying historic images at the site of their capture within the heritage sector. This method of display superimposes old images of places on the present site, playing on the differences and similarities between the two views. These displays may appear to be an innocent record, unauthored and definitive. However, I contend that they are not neutral. I argue that they are, instead, bound up with and support prevailing versions of the story of the past, while repressing other possible imaginations.

As a critical response to conventional in-situ display practice, I have developed a ficto-heritage framework which aims to provoke alternative imaginations among audiences and invites people to question how heritage produces and maintains the identity of places. The framework is based on four axiomatic statements:

- Contestability, the existence of different, potentially contradictory interpretations needs to be highlighted and enacted
- The question of the relationship between authorship and authority needs to be opened up
- The value of the processes of defamiliarisation, making small, familiar, everyday things strange, needs to be explored
- The incompleteness of any history needs to be explicitly acknowledged

The exhibition proposal is a practical manifestation of this framework. It presents three contradictory fictional stories. Each story is inspired and illustrated by historical photographs sent as postcards that contain images the Kugelhaus in Dresden. Each story is presented in a cluster of printed panels. The clusters can be read in any order. Each cluster is dispersed around the site of the former Kugelhaus.

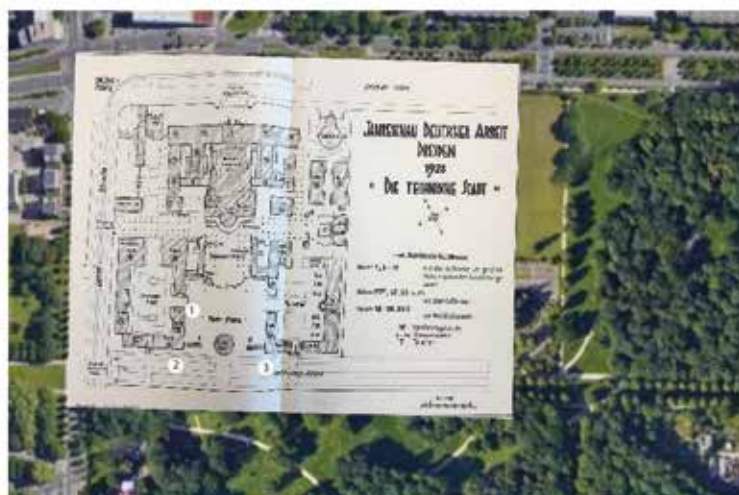
4. The institutional sources in this project, Deutsches Kunstarchiv in Nuremberg and the archive of the MAN engineering group in Augsburg.

Information provided to interviewees. Page 3 of 4

Panel Locations. Grosser Garten, Dresden



- | | |
|------------------|--|
| Cluster 1 | Four Panels. Entrance to Carpark |
| Cluster 2 | Four Panels. Hercules Allee, Grosser Garten |
| Cluster 3 | Six Panels. Hercules Allee, Grosser Garten |



Information provided to interviewees. Page 4 of 4



Just look how happy we look here! Anselm took the picture, so it must have been 1992, with the Kugelhaus in the background. Do you remember? He always said we should aim to buy the building in the future. TH

Exhibition Panel 1. Cluster 1. (1 of 4)

Email: andreaschwaen@yahoo.com
22/5/2022 18:52
To: info@fictioheritage.com

Dear Matt

I hope you don't mind that I am getting in touch. You can't imagine how delighted I am to have found your website about the Kugelhaus building, and to have seen my grandfather mentioned on it! I think that you will be surprised to know that I own the negative of the photograph of the NIO group, and I thought that you would like to know a bit more about it. My name is Andrea Schwaen and I am the granddaughter of Anselm Schwaen, the man who took that photograph.

I am Mexican, the country where he settled. As you will see, my life has somehow been shaped by the Kugelhaus, or more precisely, by my grandfather's interest in it. I didn't get to know him, but everybody says he was an enthusiast. He was an ophthalmologist, but also an architecture and science-fiction lover, a globe-trotter and a socialist. When he joined the NIO in 1933 he became its youngest member, and he brought a lot of energy to it. He believed in progress, and convinced the others of the importance of keeping up to date; so during the next years they visited many towns, various fairs, seminars and events. They also implemented a program to donate spectacles to those in need through a fundraising campaign, which was held at the Kugelhaus every year. In 1939 he left Germany with the help of people he had met through the NIO. The official excuse for his

trip was a visit to the New York World's Fair, but he never went back to Europe.

We recently managed to get hold of a postcard he sent to his mother from the fair. I have scanned and attached it to this email, as it might be of your interest. As the atmosphere in the USA wasn't welcoming for a German citizen, he moved to Mexico City, where he slowly managed to own his own optometrist's shop.

He liked to spend time at the UNAM's library, where he claimed he had met a young Manuel Rosen Morrison, and held conversations about the Kugelhaus that were crucial for the future shape of his CECUT building. Just in case you are not familiar with it: https://en.wikipedia.org/wiki/Tijuana_Cultural_Center



fundo abuelos pag

Exhibition Panel 2. Cluster 1. (2 of 4)

Email: andreschwaen@yahoo.com
 20/5/2009 18:52
 To: info@fictionheritage.com

Anselm died in 1981, a Mexican citizen. He had expressed his wish of having his tombstone made as a scale model of the Kugelhaus. I think that the building represented for him his idea of a world no longer possible. It was the world of his youth, with all the ideas of progress, civilization and hope. He kept for this purpose a postcard of the model made by the Mitschke brothers in the 30's, similar to the ones you have on your collection. His children tried to accomplish his wish, but it was an unrealistic task and they had to find a compromise. Please see the photo attached.

I have just moved to Madrid to study a masters in Architecture. I plan on taking advantage of being in Europe to know my ancestors' country and I can't wait to visit the site of the old Kugelhaus in Dresden. I will definitely not miss the chance to visit your exhibition.

Please let me know if I can offer any help with your project.

Andres




Exhibition Panel 3. Cluster 1. (Panel 3 of 4)



The Mitschke brothers have a plan to tour their model of the Kugelhaus around Europe. To sell post cards and to try to get their some money for their work...

Exhibition Panel 4. Cluster 1. (Panel 4 of 4)



Dear Matt

You asked me to tell you why I started collecting postcards of the Kugelhaus.

I had gone to the psychiatric clinic after a series of panic attacks relating to a marriage crisis. The public hospitals wouldn't have me there for more than a week, so my husband was happy to pay for the private one. He is a generous man.

I was released after two months, equipped with several pills a day and a suggestion by the psychologist to start some hobby or activity of my own, like collecting.

In Dresden they are testing this new type of building. It is supposed to be more healthy and practical. Lotte thinks we will all be living like this soon. G. has settled in well. M.

Image: Collection of Margaretha Helm

Exhibition Panel 5. Cluster 2. (Panel 1 of 4)



By 1939 they had had two more children, among them my grandfather Anselm, and Elise was expecting a fourth.

It was clear then that the war was inevitable, but Anselm kept making plans. Unexpectedly, he got permission to visit the New York fair and he embarked as soon as he could.

I keep the only postcard he sent to his family on arrival. He doesn't mention the war or anything, it just says "Thrilled to see this building, symbol of a new beginning". Elise overjoyed at the thought that she would shortly join him in America for that new beginning, but those were to be the last news she had from him. It soon became obvious for her that he had planned it all to escape the war without keeping them in mind: he had taken everything important or valuable, leaving the family barely with the necessary.

That is the reason why the photos we have are just the ones he discarded, bad copies, or portraits of people that weren't important to him, like his work colleagues, year after year, in front of the Kugelhaus.

Only Elise and my grandfather Anselm survived the war.

Grandfather Anselm married grandmother Anna in 1969. But this second Anselm wasn't much better than the first one. He left home one morning and never came back. They said he had crossed to the West. He didn't even wait to know his own baby - my mother, who was on the way.

Exhibition Panel 6. Cluster 1. (Panel 2 of 4)

So with this background, my mother decided she could do without a husband and she had me as a single mother. That hasn't helped at all, I have to say. Instead of an absent father, I have had dozens of itinerant fathers.

My mother blames the first Anselm as much as she blames the Kugelhaus; its ghost haunts us. She says the world would have been a better place if it hadn't been built. Great-grandfather Anselm Schwär spent too much time on it, so he got its curse and then passed it to us.

Dresden has nearly forgotten the Kugelhaus, passersby in this beautiful garden do not know it was ever here. It is just me who remains, the last person who can keep the malediction alive. I hope you understand now why I never wanted children. May the trauma end with me.

Johanna Schwär

Exhibition Panel 7. Cluster 2. (Panel 3 of 4)



3rd April 1928

To be honest from an aesthetic point of view the Kugelhaus is not to my liking. Although it might be good business! The Rationalism, that applies here as in so many other things will not help preserve our old culture.

The drawings evoke the same feelings in me. A town of such spherical buildings would certainly not be a pleasant sight.

Exhibition Panel 8. Cluster 2. (Panel 4 of 4)



I am sending you this one Editha. Can you see the the Kugelhaus like a ghost? I did keep it. It was the only one I had of our visit with both of you. A

Dear Doctor,

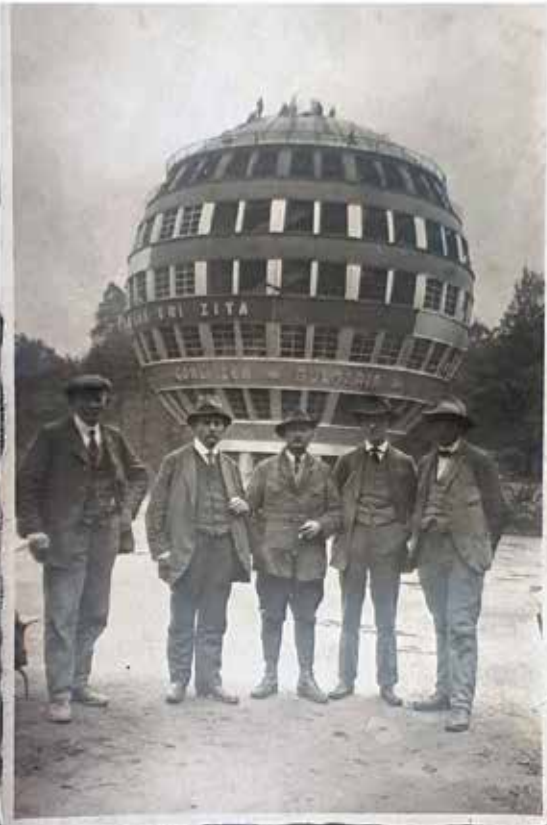
I'll start this letter with a photograph that seems like a premonition. The story goes like this: it was the roaring twenties, and everybody liked Anselm Schwar. He was handsome, he was ambitious and he managed to do well even then.

I have got in front of me the very few things that remain from him: basically, a few photographs and postcards - most of them related to the Kugelhaus in Dresden. He was obsessed with that building that doesn't exist anymore. Well, much of Dresden doesn't exist anymore, but I mean that this building wasn't destroyed during the war; they demolished it earlier.

Anselm Schwar was my great-grandfather. An indulgent, selfish, spoiled guy playing the philanthropist to gain money and influence. He was some kind of doctor, like you - but probably a bit more sinister. He married my great-grandmother Elise in 1908. The date wasn't arbitrary, he chose it to coincide with the inauguration of the Kugelhaus. They celebrated the wedding there too. I don't know if it was at the café or at the terrace outside. We have got photos of both places, but there is no photo of the wedding itself.

Soon Elise got pregnant of their first child, Editha, who was said to have been conceived in the Kugelhaus. Anselm started calling his wife Kugelfrau as a loving nickname then, and so it has passed through generations in the family as synonymous with pregnant women, and more precisely, with abandoned pregnant women.

Exhibition Panel 9. Cluster 3. (Panel 1 of 6)



Als der Husar in dem Krieg gemüsst
Hat sie so herzlich ihn geküsst
Doch eines Tages eine Kugel kam
Und den Husaren mit sich nahm.
Als er war tot u. lag am Feld
Da kam vorbei ein {anderer} Held
Und dieser sagt's sein Herz war schwer
Zu seinem Schatz, der Liebster kommt
nicht mehr.

Image Collection of Margaretha Hesse

Exhibition Panel 10. Cluster 3. (Panel 2 of 6)



'Kugelhaus Reichsgartenschau 1936'

Image: Collection of Margaretha Heim

Back at home, I felt but worried not knowing about what to collect. I decided to ask the librarian for advice and he guided me through my first months of research. But one day I was left alone, and with fear and great insecurity I managed to get up from the desk and venture into the shelves by myself. Everything happened quite quickly, it felt like falling in love: there it was, the Kugelhaus! No more trembling on my hands: I was in awe, what a fantastic feeling of belonging!

My visits to the library became less and less frequent, I swapped it for the internet and trips to flea markets and secondhand shops. Like in a love story, you want to be alone with your beloved.

Since then, my collection and my love have grown and fed each other, and they have changed me. My husband doesn't get jealous, he is actually delighted and willingly funds all my expenditure.

For the last four years, I have spent my summers alone in Dresden. I walk the park, I sit on the benches under the sun or the light rain, and I dream. I don't need much more.

Among the items I own, the photos and postcards depicting people are my favourites. I spend most of my time with them. I try to imagine how it felt to be there. I try to be each one of this lucky people. I do not wish to think what happened to them afterwards, when the building wasn't there anymore. I focus on the exact moment in which the photo was taken, their shadow registered on a negative together with the Kugelhaus. What were they feeling, what their thoughts were. Was it hot or cold? Did it smell of grass as it does now?

Exhibition Panel 11. Cluster 3. (Panel 3 of 6)



There is a little game I like to play by myself. I chose one photo and I imagine I am walking behind the camera just on the moment the photo is being taken.

For example, I see myself in front of this group of happy men in white gowns, they say flattering things to me as I pass and feel shy and blush. But I start to speak to the photographer, who is the most handsome of them all, and so charming. I recreate the conversations we have then, and later, when he invites me for a drink at the café inside, he tries to kiss me. I even speak aloud, alone at home!

I never get tired of the stories I invent. Every time they become more complex, or I add new details. One day I ought to write them, they are so amusing.

This was a long reply, but I hope it in some way answers your question.

Best regards,

Margaretha Heim

1982

Image: Collection of Margaretha Heim

Exhibition Panel 12. Cluster 3. (Panel 4 of 6)



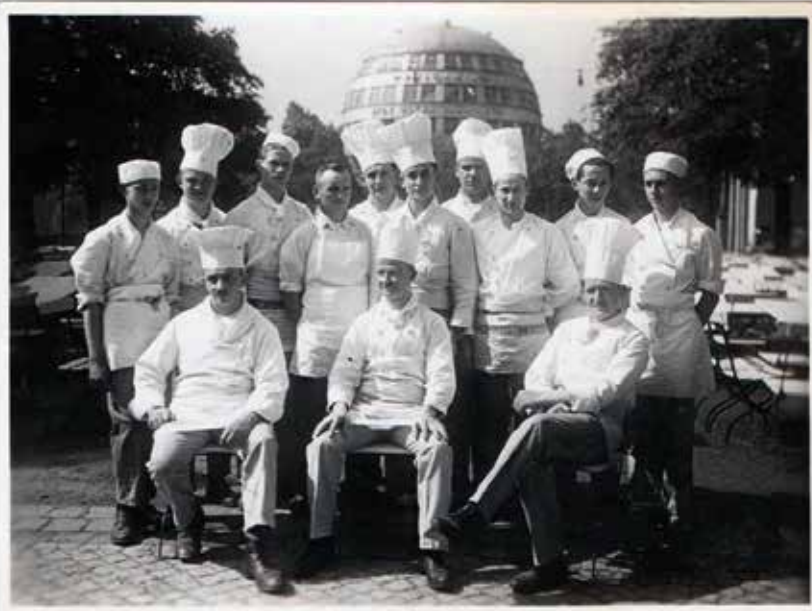
20.7.28

L.H.

Arrived 2.30 in the city, and after a quick greeting in the left luggage. We went in a waiting electric with the crowds to the exhibition grounds. Where we were shown the Kugelhaus, a talking film and the rest of the exhibition. Then we meet the Mrs [Kohl from Hünfeld]. Young women in their excitement threw bunches of red carnations at us. After that to [SM...] from the [...] Hof. This evening in Radebeul we have turned down all official receptions. Greetings [...]
Your [...]

Image: Collection of Margaretha Haas

Exhibition Panel 13. Cluster 3. (Panel 5 of 6)



Dearest Fine
I'll write in a few days. Then I'll be home and within your reach!
Ernst

Image: collection of Margaretha Haas

Exhibition Panel 14. Cluster 2. (Panel 6 of 6)

Appendix 10.1 Request for interview email

Dear

I am a PhD student at Central Saint Martins, University of the Arts London. I am conducting research into a form of heritage interpretation I am calling in-situ photographic displays. These are exhibitions in public spaces where historic images are displayed (digitally or physically) at the site of their capture. I am critiquing the way images of the past inserted into the present usually support particular historical narratives. I am proposing a new approach that I am calling ficto-heritage which aims to provoke critical reflection among audiences about the way places are produced and reproduced through heritage practices.

To this end, I have collected photographic images, not drawn from institutional archives, to test my approach through an exhibition. These are images of the Kugelhaus, a building which was demolished in 1938. Many of the images are postcards dating from the early twentieth century.

As part of my evaluation of ficto-heritage as an approach, I would like to invite you as an expert in the field of interpretation to view a PDF of twelve small panels which show my proposed in-situ exhibition in Dresden's Grosser Garten. I would then like to meet you online for about 30 minutes for you to give me your reflections. The interviews will not be video or audio recorded but with your permission, transcribed and anonymised for subsequent analysis.

If you have questions in the meantime, please let me know

Many thanks

Appendix 10.2 Follow-up email overview and interview details

Dear,]

happy New Year and thank you for agreeing to look at my proposed exhibition, Why not spherical buildings? I am sending you the exhibition panels as a PDF, translated into English from German. Each small panel (300 x 225mm) will be printed and mounted outside in Dresden's Grosser Garten which was the site of an annual trade fair between 1920 and 1936. It was also the location of the Kugelhaus, around which the stories on the panels revolve.

The panels will be arranged in three clusters at the site of the original building. Each cluster will stand alone as a story yet relate to the others as well as to the present site.

I have adopted an experimental approach of combining fiction with archival material. The intention is to excite visitors' imaginations in order to unsettle existing assumptions and provoke dissensus. The aim is to prompt critical reflection on the construction and authorship of the stories, as well as the absences in the stories, that are told in public space as heritage. My overall goal is to develop a heritage practice that, rather than being certain, fixed and finished, is made strange, remains contestable and is always incomplete.

More information about the context and premises behind research and more images in the collection are available at <https://www.fictoheritage.com/>

Best wishes and thanks again

10.2 Follow-up email overview and interview details (continued)

This exhibition proposal is part of my PhD thesis which examines the practice of displaying historic images at the site of their capture within the heritage sector. This method of display superimposes old images of places on the present site, playing on the differences and similarities between the two views. These displays may appear to be an innocent record, unauthored and definitive. However, I contend that they are not neutral. I argue that they are, instead, bound up with and support prevailing versions of the story the past, while repressing other possible imaginations.

As a critical response to conventional in-situ display practice, I have developed a ficto-heritage framework which aims to provoke alternative imaginations among audiences and invites people to question how heritage produces and maintains the identity of places. The framework is based on four axiomatic statements:

- Contestability, the existence of different, potentially contradictory interpretations needs to be highlighted and enacted
- The question of the relationship between authorship and authority needs to be opened up.
- The value of the processes of defamiliarisation, making small, familiar, everyday things strange, needs to be explored
- The incompleteness of any history needs to be explicitly acknowledged

The exhibition proposal is a practical manifestation of this framework. It presents three contradictory fictional stories. Each story is inspired and illustrated by historical photographs sent as postcards that contain images the Kugelhaus in Dresden. Each story is presented in a cluster of four printed panels. Each cluster is dispersed around the site of the former Kugelhaus. The clusters can be read in any order. Should visitors want to see more postcards from my collection or my summary of the archival material of the Kugelhaus from Deutsches Kunstarchiv (DKA) ,Nuremberg and the archive of the MAN engineering group in Augsburg, they can visit the website address provided on the panels.

These are the questions, I will be asking in the course of our interview:

- Q. Are you familiar with conventional types of in-situ display?
- Q. In your opinion does the exhibition, in its proposed form, highlight and enact potentially contradictory interpretations? If so, do you feel it is sufficiently clear that audiences are being invited to debate possible interpretations in their minds or with others?
- Q. In your opinion does the exhibition, in its proposed form, draw attention to the relationship between authorship and authority? If so, in what ways?
- Q. In your opinion does the exhibition, in its proposed form, explore how to makes small things strange? If so, are there any particular examples that work well or could work better?
- Q. Do you think the proposal acknowledges the incompleteness of history? If so, do you see any strengths or weakness in the way this is conveyed?
- Q. Do you see any ethical implications of mixing fiction and heritage practice?
- Q. Do you have any further comments

Appendix 10.3 Informed Consent Form Interviewees and Participants

Where were we now? In situ displays of historical photography, space and ficto-heritage **Consent Form.**

You are being asked to take part in a research study. The research is conducted by Matt Haycocks a PhD Research student at Central Saint Martins [CSM], University of the Arts London [UAL]

What is this study about?

I am conducting research into a form of heritage interpretation I am calling *in-situ* photographic displays. These are exhibitions in public spaces where historic images are displayed (digitally or physically) at the site of their capture. I am critiquing the way images of the past inserted into the present usually support particular historical narratives. I am proposing a new approach that I am calling ficto-heritage which aims to provoke critical reflection among audiences about the way places are produced and reproduced through heritage practices.

What will you be asked to do?

If you decide to participate, you will be asked to

1. View exhibition content PDF ca. 20 slides of exhibition panels as a PDF
2. Participate in a semi- structured interview lasting between 30 minutes and 1 hour in length.
This interview will be transcribed. No video or images are required for these interviews.

Your participation is voluntary

Taking part in this interview is voluntary. You may choose not to take part at all. You may refuse to answer any of the questions. If you start the interview you can stop at any time.

Your answers to questions will be confidential

The researcher will maintain the confidentiality of interviewees. All interview transcripts will be anonymized and securely stored on UAL's secure server, in the researcher's personal folders. Reports of the research will not name or otherwise identify individuals.

Ownership of the data

In line with Oliver (2003, p. 63), the raw data remains the property of the participants, but once the data has been analysed and interpreted, the analyses and data therein will become the property of the investigator and therefore anonymised referenced data will remain as part of the research. On receipt of a request to withdraw from the study, all raw material will be deleted, as soon as possible (no later than one week after notification). You may be assured that no additional analysis will be made during that intervening week.

The University of the Arts London [UAL] Research Ethics Subcommittee [RESC] is the committee that protects the rights of people in research studies. The Ethics Review Board may review study records from time to time to be sure that people in research studies are being treated fairly and that this study is being carried out as planned.

Contact information

If you have any questions about the study right now, please ask them. If you have questions about the study at a later time, please contact the investigator Matt Haycocks at the contact details listed above. If you have any questions about your rights as a research participant, you may contact the University of the Arts Research Compliance Officer, at researchethics@arts.ac.uk/ the research office at LYIT, ResearchOffice@lyit.ie.

CERTIFICATE OF CONSENT

I have read this consent form. The study has been explained to me. I understand what I will be asked to do. I freely agree to take part in it. I will receive a copy of this consent form to keep.	
Signature of Research Participant	Date
Investigator	Date

Appendix 11 Transcript of Interview 1.

Interview 1, 6 August 2022

Matthew Haycocks, Interviewee 1.

Online 46 mins Transcript is redacted for anonymity

Are you familiar with the in-situ exhibition format.

I would say yes, I'm familiar with it, but I don't. I can't call to mind any. I don't think I've. I'm not. I'm not massively familiar with it. No. And it's also not my normal practice. So. So I guess for me it would be helpful to let you know from a context point of view that I've only worked in national museums. So that's the [.] as a consultant. So I'm very used to the kind of the formal, literally authoritarian view. And I'm so I'd be bringing that perspective to your work. I am. I mean, I can recall seeing outdoor photography displays a long time ago outside the Natural History Museum which may even have been one of yours. I don't know. I'm familiar with them actually. I think about arriving in a new city and every time I come across an ancient building. There's a panel that tells me something about that building, and there's some photos, anything beyond that. Umm would be being in a historical site like HMS Belfast or something like that and I literally that's probably the most recent one. I'm not an avid historical site visitor, so I haven't seen a lot of it, so I think my perspective is going to be coming from someone who works in interpretation in inside nor indoor museum-based exhibitions, so that just that you've got that framing. So Yes. I know what you mean. I've seen them. I am familiar with the format. I've never worked on one.

OK. So do you think the displays presented or I've shown you, do you think they draw attention to authorship and the relation between the author and the reader, or the relationship between the author and authority.

Well, I'd like to talk to you a bit more about what you mean by that, because when we were just in our in our introduction you said very helpfully that you think that authorship needs to be clear. And I think that that's increasingly important because the world of museum interpretation is being challenged and critiqued and saying well, OK, who's version of this object am I looking at so that would apply completely to who's version of this site that I'm standing at or am I looking at? So I think it's a very valuable thing that you're exploring and it's what is actively happening inside museums, you know, we'd love to have enough. Media of whatever kind to tell multiple stories. Quite often we have to choose so I, but from the point of view of your project, do I think that who wrote? The biggest message But I wrote it last night. My most profound take out from reading everything, and particularly the first time I read it was I have no idea what's true and what's false. I don't even know if this building existed. At that level I was unsettled by it. So I think you did an excellent job of completely unsettling me..

Because it was presented, I'm not standing in the site. There wasn't anyone saying I'm a museum telling you this. And now I'm this woman and this person and this other person telling you this. I don't know who's true and because I don't have anything other than opening a PDF in, you know in my house I genuinely don't know and I haven't googled whether this thing existed, and even if I saw a Google page, I wouldn't know that that was true if I if I throw a Wikipedia page, I wouldn't know. I got from the whole thing was being unsettled that And then you just said that word. making things strange.

But that's further down the list right on the question. Yes, I think I think you made some specific things strange as well, but I think

So, with, with, with the authorship, I mean what the thing? Uh,

Singular yes. This is what this is. What is accepted and true. And nobody's going to question. So, I think you definitely, well, I mean, I would not say 'true' in I wouldn't say 'true' professionally because. I don't use the word true in museum terms because I don't use the word true in museum terms.

You know that's a I'm just working on an exhibition as a consultant where I'm encountering objects that I've displayed in other exhibitions. Understand that we've selected eleven use for this object for this site. And now I'm going. Oh, they're going borrow that from this, and they're going use it here. But it will be. And it still will have the same sort of almost evidence to it. It's name is the same. It's day. It's inventor, it's whatever. But we will be putting it in a different story. It actually won't change very much, but how I how we work to interpret it? We'll certainly be different and we'll maybe be asking someone else to talk about it as well as accurate. I think so. So, I don't think there's a sort of a suppose there are false things, but I don't. I think I would say factual, maybe. There was some facts that we think will always be with that object.

But there's, you know, the stories that they are get used in. [. . .]. And I think that you. Regardless of whether I knew whether something was fictional or not. So, let's go from that angle.

You definitely are saying there are. You would definitely be presenting different peoples' perspectives. I knew that this wasn't an exhibition. That was "let me tell you this thing." End of: You are unpacking something. I guess you were. You were trying to open something up. So obviously I think there was a definite sense it was multiple authors and conflicting authors.

I think they yeah, because I I've got. I don't understand who and slim is I don't know how you pronounce his name and slim. There's two of him. And at one point I was trying to do a family tree. And then I thought I'd care. Don't know what this is going on here. So I didn't know if he was a grandfather or great grandfather or whether he was a nice man or a nasty man. And I didn't know whether. Whether then there was also a sense that he was. A grandfather and a great grandfather. But then they couldn't both have been in love with the building because they wouldn't both have been the age to have been passionate about that building.

Do you think do you think people read that much text in a park.

No, that was why I was sitting there thinking this is this is really.

Uh, I'm still false construct because I'm sitting here with a notebook and I've been through this twice and I'm still trying to work out what's going on and so that I think that's a massive point is.

I had a very strong feeling that this was much more. Like I would completely accept this if I knew there was an artist behind it or it was a design intervention or something like that. If it if it was, you know, the equivalent of a of a. Authoritative institution, with the word Museum in its title. Then I would be surprised if they had created it themselves. I would assume it was a Commission by a museum. To unsettled visitors, and then the contract with your visitor is completely different.

Yeah, but in that case as well that, that, that distance, that step away from the museum would have to be acknowledged somehow and

Totally. And that's why all of this up, that's what I've done. Unsettling is it's not acknowledged.

That is the fundamental, unsettling moment, and that's because I don't know what the contract is. I don't know where the where the.

Did you say contract?

Yes, contract, yes or you could you use the word marker or framing. Well, I use framing in practice.

It's about framing, but when you go up sort of another level, we often have used an artist as a way to represent a current perspective on something that isn't written yet in history.

Yeah. Look, what's interesting about that is also absolves the museum, the institution as well from some responsibility for what is said.

No, that's completely why they do it. Because it's because. So, when I was working on the [. . .] gallery. So. I've done a lot of work with contemporary[.] and there is a very. Important. Sense of responsibility, I guess, for a museum that they the [.] has a sense that it has the trust of its visitors and they can't abuse that trust.

But at the same time, now, we might say, well, maybe you've been abusing it all the time by only giving one, you know, story. The story of progress, right. And, but I'm talking about no 2000 and not 1789. I guess when there's the time that I'm talking about this. So, before things were museums take forever to catch up with postmodern thinking, so they are not really there yet.

But at that point, it was really. It was such a fragile conversation around climate change. [.] scandal hit so I when we were [.] and we were all set to create something that was more sort of empowering and like, well, we know this is happening. What should we do that broke while we were halfway through the project and?

Suddenly, the museum had to work out that trust had gone in science. Just like that, everybody was like, well, these scientists are not even reliable. So, you could argue there's something quite interesting like that with your project. And we had to rethink very carefully and instead of being.

In retrospect, we felt we thought, my goodness, we were about to be kind of campaigning. But as a as a[. . .] Museum [.] trying to provide and reinforce the public understanding of science that wasn't appropriate for where we found ourselves. We then had to change to say, OK, let's represent what the science is saying and not worry not go beyond that. And we changed it quite radically at that point. And we then commissioned an artist which would change every couple of years to create an installation in the gallery that could represent the changing kind of way that society was thinking about this issue and what it meant. And that meant that we could didn't compromise that and we made it clear that this was in the first instance, [.]

Like, you know, [.] I think it was actually done, whether it was a carbon was physical or it was big drawing of it. But it very clearly gave the message, everything could just tumble down. We were in a very fragile state, but the [.] wasn't going to voice that. And it wasn't even necessarily what the science even thought. But we commissioned [. . .] do that piece and it gave, you know, a different perspective and it's a very powerful way for a museum to enable that to be more things going on.

Well, I suppose there's two ways that the museum is absolving itself. One is through the use of metaphor, strong use of metaphor, and the other is by getting commissioning somebody to do it.

And the first and that the second one was the most important because David could have done anything. It didn't have to be a metaphor, but yes, it was. But the most important thing for us was how can we give voice to these other views which we totally recognize are there, but it could it was would have been very problematic for it to be our voice because we needed to. At the time, all the rhetoric was: the worst thing we could do would be undermine trust in the [.] itself, because then where? Where would?

As we as we felt at the time families, you know, they really do. They do trust what museums say - so

you must be very careful.

But you don't undermine that. And that's and that's why for me, in my practice, I thinking, what does this stuff feel like? And it just feels like an artist commission.

And then I feel very, it feels framed in a way that I can go. Well, I'm supposed to be, like, feeling weird about this. And I'm supposed to go under what they're thinking, you know, because that's what that framing does. Framing is exactly right. That's what I do all the time. That's what I'm doing in this piece of work. I've just been asked to do it. They forgotten to do the framing. Anyway, well, I know. Well, I can't find my way through this because you haven't given me a guide in the other in this project that I'm working on. So, I think that for me that was what's missing. And I suppose because I'm an interpretation person by definition. I look for that.

And when I don't find it, I'm. That's you want it heightened and curious. So, I think you've, I think what you. What I love about it is that it makes me. Nervous and anxious and curious and frustrated. But it's too much for a visitor to work out on site.

And you think more framing would have helped? Something in?

Umm well, I think it would have helped me to understand where the line was or what the purpose was. So I don't think. I don't think it necessarily. I don't know if it would have helped what you wanted to do because I'm not sure if I'd have stayed so unsettled.

That's. But that's the thing that you're playing with is like, where can you, where can you untether us? Where's that moment that you could do that? And for an institution? It's a. That's why there's such a clear line. Like this isn't us. This is someone we've invited to do this.

That's what it made me think of, but I. So, when I read.

Yes. Yeah.

But I suppose any [.] exhibition you do now would be framed very differently. And the argument is you don't need to balance.

No. Well, no, you don't. But yeah, you must. Yes, I haven't done one recently, but I mean, I'm about. I'll be doing some with [. . .] and I'm. I've got friends working on similar things. So yes, it is. It's very, I mean, the [. . .] most recent exhibition was called [. . .]

And the one in the [.] at the same time was called our [.]

So I would help you that you know, and that twisting museum was being put a bit more bit braver there.

So, do you want to say anything about making strange then?

Yes, so making strange. I thought that you made postcards really strange.

In a good way. So, I was like, OK, so I was thinking that postcards, but I don't know. I don't know who wrote those. Did those do those people, did those people meet? Did those people see your e-mail? See your website?

And send them in. So, I thought that they became. I was trying to work out. What did you make strange?

And that was the thing that I could like tangibly say. Because I haven't thought of them as being particularly, well, haven't thought of them as being used in this way. I'm not sure that they they're not straight weird, but fictional postcards is a strangeness to some extent. And assuming that they, I don't know if they're fictional or not, that's my point. I don't know if what's written, I didn't know whether what's written on the back.

With fictional or not.

On the website.

Well, on the postcards, I don't know. Yeah.

No, they're not. That's not. That's all. That's all from the extra- institution collection, an archive I've built up.

Yes, but I still don't know if they like, if they had anything on the back of them or whether that was written by your participation gang.

No, that, that, that they, they were in fact, they were all found to, but it doesn't matter really whether there are found or fictional. So you wondered what?

Yeah, but it does. It does in my brain because my brain's going. What category am I looking at? What am I looking at? All the time and going. And how does that relate to what I've just thought and what I think is going on here and? To that other person called Anselm, who's, like, older or younger, or the same or nice or nasty, or gives glasses away or leaves pregnant women. You know, I don't. I didn't know. We really didn't know.

What about the idea of the contradictoriness of it or of the?

So, let me see what I thought about contradiction. I wrote notes for you because I thought I should be.

Well, I mean I think that's one of it is a given, right. What you're giving me is contradictory to the and mostly it's hung on the fact it's on that character. That's the person that you kind of hold on to most is the answer. You're like this. There's this name in common between two of the stories. But who do I trust? And where like any of it.

None of it. I'm not given any guidance. So, I wonder in your PDF you tell me stuff, but I don't know if you're going to tell the visitor that stuff at the beginning in the first slides and you're saying this is about my PhD and the stuff that the architect and I don't know if that's going to be part of the exhibition. It apparently not. So, you really just going?

So I really would imagine that then that that was a artist installation or a, you know, a an intervention of some kind in the part. I wouldn't take that as being.

You think there's enough signals there for the for the viewer to?

Well, I mean, when I read the first one from a museum point of view and a non-historian, I just went. Yeah, that's nice. But So what? But what am I supposed to do with this? But then when I read the second one, I was like, OK, so there are links that are making me go.

Are these? Are these both false? Are they both true? What? What even are they? So, I suppose I would if I was working on something like this, I would be being the most annoying person in the room trying to say are you prepared to give me anything solid? As a visitor. Or is the point that you're not going to give me anything solid. And then in which case. Should you be giving me something as a tool?

Yes.

Just to acknowledge it's up to you which you know, like we don't know either which is real or not, you know, or what do you think is real would help me understand that?: It's blurry.

What? What kind of tool do you mean? What kind of what kind of thing would be a tool that would be?

Well, it would be. It could just be a question at the bottom of each thing. I'm a tool is like the biggest font is term for a strand of interpretation that just is literally. You know, I suppose the weird thing like that, it is the institutional voice talking to the visitor, sort of almost like. The framing voice. And then that might pop the bubble, right? So, it might not work. But I think that that's what I would do if I was still a decent testing on site. I would probably come up with three or four different strategies for framing and then see which ones still left everything open and gappy and questioning and.

Because the thing you want people to know who's talking.

But actually you didn't. I could see different people were, but I didn't know what category of person

they were. Fiction. You and the museum or the archive.

So, the two of the question two would be a simple question at the bottom, the class is a classic Museum of strategy, isn't it? You ask the audience what they think.

Yeah, but the thing that you would be but it wouldn't need to be like that, quite the behind that strategy is there is someone talking to directly to the audience. It's not the content.

The museum is talking to the audience.

It's well, whoever is the person behind these, the whoever is paid for this display or spent hours putting it together or you know, like the person is the person whose purpose is to share this stuff with the visitor, because by definition it's not. The three people are telling the stories because someone has told all three stories have put them in the PDF and then put them out. And so it's the person behind this project. It's the. Equivalent of the know that we're going [. . .]

I mean, often questions are a way that the museum avoids. And taking a taking a stand as well aren't they?

It's both. It's both that and it's both a trying to do what you're doing, which is going "You can make your own decisions here too, like this is just stuff we're putting out for you. We're obviously, like, got it belt and braces into one thing that we think it is, but mostly it can be an acknowledgement of gaps. It's because it is only a question and text is sort of one of the weakest ways to communicate with people in museums, because actually it's about stuff. Museums are about physical. Things in physical spaces.

A visual kind of experience. Spatial experience. So, they are quite powerful because they're some of the shortest bits of text are usually those questions that makes them powerful.

There's nobody wants to read the paragraph or two ever.

So they have got that power. I don't think it needs to be a question. I just think it needs to be a message that supports a visitor.

With some kind of framing, and I think that's the test site is you could be blunt with it. You could be real and you. So, on the spectrum, I would be I'd be trying to test. They could be quotes. They don't have to be questions. They could be, they could be, it could be. A family tree with gaps in it. It could. I don't know what it is. It could be, it could be all sorts of things, but.

It. Without it. It's you. You're very. You really in a kind of an art installation area because you are.

You're not doing the guy you're not. You're not giving any kind of guidance you're not supporting.

But I think that's what's really important about what you're trying to do is to say, well, like, how, how far away from being a guide and a support. And I think can I go before the thing snaps and it doesn't work.

That's a very good way of putting it too.

Because you're what you want to walk away from this tight, close thing.

And I think it you know.

Or at least at least the limits.

And I think everyone would love that, but they won't love it if they're left on their own to fend for themselves in a thing that they don't even understand what's going on with. But you could incrementally do that. Yeah. You could do it. You could do a monthly.

Display and you start with the vaguest, lightest, most spurious test. And then you gradually get with participation tighter, I guess, but whether you end the tighter one might end up with fragments of all of the previous ones and a kind of cluster, of which ones felt most. Entrusting almost curious. Or you know, I mean, I think I think you might want to use time a little bit to help you, I don't know. It's like.

What about? What about the ethical implications of putting fiction? In consciously putting fiction

into public space.

It's hard to summarize that. Mostly I go to that, that kind of [. . .] conversation and think that conversation that we just had about trust. Because museums take that very seriously. I haven't been in any conversations like that while I've been out of the [.] Those two places take that very seriously. I'm sure that there's a version of it in our institution. I've not been working on a project that's sort of contentious in, in, in any way. So I'm sure they do have it, but I'm only really familiar with it, with it in a science context. But it's something that museums take very. Seriously, I think that, and I think there have been a couple of exhibitions that have been about fiction. I'm trying to think there was one. I'll try and find out what it was. It wasn't art show, but it presented objects as real. But they weren't, and that was that made the museum obviously nervous and had to work out how, so that that would have been a big intro panel. Say this artist does this weird stuff somewhere. It would have been framed in some way.

Is that a recent project?

No, I think it's probably about. Probably about 10 years ago now, but it feels like about four, but. I think he was a British Brazilian photographer. I'll see if I can find out for you.

That might be interesting.

And fiction is. And when we used fiction in [. . .], did you see *the* [. . .] exhibition?

No

OK, so [. . .] did a bit on it in her book, but it probably won't. Won't help. I've got photos and [. . .] published the book. So, [. . .] was an exhibition about the [. . .], which I worked on in 2011-12ish and we worked with a playwright, [. . .] amazing projection video projection artist and the beginning of that was a drama. You sat down, you pretended that you were in the [. . .].

There was a there was a fictitious story in that and interestingly, my kind of take on it at the end was a I'd rather reduced to real kind of I'd rather we've done a documentary dramatization than the thing that we ended up with partly was just a bit hammy, but it's it was. it made-up a character I see him based on one of the characters that was around at [.] and dramatized it at the beginning and the end of the exhibition. It didn't change any of the facts, but it added human story that wasn't real. That didn't cause anybody any excitements, but I wasn't on it at the end of the project. I've moved on to another project by then, but I think that that was that was. We saw drama and dramatization and kind of passion and energy or something that we needed in that project, which was about discovering something that's almost impossible to explain. So, we took people, we recreated the site of [. . .] I can send you some photos. And literally recreated with huge photo kind of stages and so forth. So it was a. It was the closest you could do within being in central London of a kind of guided tour of a site and the discoveries and the people that we met when we went there. And but it had a fiction within it.

And generally speaking, the ethics of putting. Fiction into an exhibition in the in the work that I've done, you wouldn't do it without totally framing that it was, but actually. [.]. So that's the only thing I can think of that we did, but I. That was probably not flagged. I cannot imagine the [.] just putting something in and not saying this is fiction. But they certainly would do it within the frame of an artist being, you know, exhibiting. There's a very kind of clear line in my in my head that that difference between the museum voice and someone else's voice, that's the thing that they that that we would use all the time to just say this isn't us speaking, but we are giving this person platform to speak. Because it's clear.

Let's see. It would call it a story within a story.

Yeah, but the story within a story that is authored by someone else and given permission by the main author to do that, and that's what's clear, is like you can trust this person cause we've invited them to tell you this thing that will make you not question. We'll make you question what's going on, but we're still going to give you all the stuff that we don't think is. So the contested.

That's interesting.

Usually, the layer the usually the layer that gets. It's usually the contemporary.: Resonance that that we're trying to. You give. We're trying to acknowledge. By bringing somebody in whose expertise and curiosity is in that blurriness, we are trying to let the blurriness in, but we don't really know how to do it. As a museum of a subject. It's difficult for us to know that, and the pressure of doing an actual exhibition. [. . .]

[. . .]

Well, the So what else? Have you got any further comments?

I no, I think my main point is that there's a this is important stuff that you're doing. I think that museums are national museums are under a lot of pressure from Black Lives Matter, for example and a recognition of neurodiverse audiences. People need to not only have different stories told, but it's told in different ways as well. You know, there are lots of different ways to have a visitor experience. Ironically, at a time when actual. Project budgets are really tight. We actually need more media than less.

[. . .]

For people are people in the projects I mean, I'm sure I I'm not close to any senior stakeholders in my current job. So I don't know what it's like at that level.

I would have done in the [.] previously, but so I don't, I can't speak for the directorate. And but I think there's an unquestionable need for museums. Museums should reflect the issues that we're all facing and it's not it's I think it's no longer OK to Just decide we're going to put this show on. This is what we want to say.

But there is the but for big institutions, that's a big change. All the museum reading that I museum studies reading that I did when I started was written mostly from in museums from the 90s. Then there was this big "Oh my goodness, it's all being dumbed-down and a worry about commercialisation". In the 90s 'learning' was a big part of museology. The idea that that, you know, there was room in the project team for someone representing the audience and informal learning and what that means and constructivist learning and it's not just you sit there and we're going to tell you the story. It's more we're going put these things out and give you the things we know about them and frame them. But we're also going to give you something to do so that you feel like it's got a relevance to you.

That whole relevance element is increasingly important because: What is relevant to a 21-year-old today, an 18 year old, a 14 year old, a 30 year old. Doesn't look like what was relevant 10 years ago, 15 years ago at all. You know, I mean, we need to. There I have phases that now you know, like I need visitors to see themselves reflected in what they're looking at. Now, that's not a classic museum. Permanent display that that happens a lot in template expressions but doesn't have a lot of permanent displays because they're commitment to 25 years of being in a space. But it's really important there's still.

The project commits to reaching new audiences. You're not going to reach new audiences by doing the same thing. So I think exploration about how to comfortably loosen the grip you know on what you're presenting and invite people in. But I also think it's important to recognize that that's a very sophisticated thing. And so who is it that your target audience would be? And who are the visitors to those sites?

And I would assume there would be a there would be a strand of visitor that would be.

You know, thrilled to think. Oh, I don't know which Pitts real, you know? I mean, I think that's exciting. Right. And now it's probably quite normal not to know what's part of our normal everyday conversation is.

Why does anyone believe what that person is saying? Surely that's not true. I mean, we're living in a world where that's literally the world that we're living in.

So it might. I might be talking like a dinosaur from, you know, 2010, almost as when I when I grew up in museum terms. But now.

It's completely normal, perhaps, that that you know what? What's so surprising about three different stories about this building. Of course, there's and somebody else will have another version.

And isn't that, you know, you think about it, really. We're so busy going. Oh, yeah. What do museums do? But actually, what's happening in the world and on the street always streets ahead of us, but actually. Yeah. How could? How can we possibly? We need to sort of leap forwards, but if you do that, what are you? What are you losing for that audience? What? What are you? What? What would that mean for a museum to be an unreliable narrator? Which is really what you're talking about

Yes

Well then, where would I go? What am I going to do like? Is the BBC going to do that is, you know, is the world at one going to do that? You know, I don't know who's where. Where would it's? Where would I go? I mean, even now, the world, that one is. Giving me one version of what's happening in Ukraine and Russia's giving Russia what's happening so. Yeah, it's big stuff. Is. So what you're doing, I think is pretty important.

No, I've just mean in the future. I don't mean for this, but you know. What is next.

Oh no. Now my next step is to try and do is to tackle something more 'difficult'. I think by that I mean political . I am working on a Chilean project looking at postcards sent between Germany and Chile in the 1950s

Instead of a quirky building in a park. You know, language translated and I don't know anything about this. So, I genuinely after the first reading I just went well I know this is Matt, you know, I know I know Matt's good at unsettling things. I'm properly unsettled and I don't even know. I said I just went maybe it's all photo-shopped. You know I don't know.

I think it did a lot. I didn't have a problem with it on any level. I mean, I thought, I think it's, I think it's fascinating. I do. I do think there is something to think about or at the sophistication of the.

The key things really are framing tools for the audience to understand and knowing your audience really. Yeah, I guess, Yeah, I know. And this is important. This is this is about the important in the future of interpretation.

This is my kind of work, so I understand that.

[. . . .]

You know, interesting, provocative ways for particular audiences that are up for interesting and provocative ways. And I guess that there's sort of dial of how much you unsettle someone and who it is that you're unsettling and where that dial is for them. So family on a day out with the kids who are, you know, five and seven.

They're unsettling. Might just be that the message for that might just be.

There are lots of different ways of talking about something that did happen, that's enough just for them to go. OK. There isn't one fixed view and then you could just sort of force that to, you know how we experience social media now is, you know it's ahead of us. But if you're talking to a PhD graduate, then you could, you know, you really the dials are full on and that's where you can have the real.

They don't even necessarily need any framing. You could just go.

I mean, not even I mean, it doesn't need to be updated, it just needs to be an adult on their own with enough time to read or whatever or you or you might do a. I think it's interesting is how? Why is this an exhibition? That's always a really good question. Why is exhibition the best way to unsettle

someone? Why is? Why is standing in front of that building? The right. Place to do this. Would have to question what's the. What's the specialness about being there?

The effects is so it was a what can you do to heighten the beingness of being there?

For the message that you want to get across, you don't want to get. You don't want to really complicated message. For what is a 30 second encounter. But you might. Find that there's particular sites that you need people to have gone through before you tell them. I mean, that would be assume this is what [. . .] would know more about from a you know what the site, how you feel as you go through a space or holding people. In spaces long enough lot I'm live. Another version of this would be performance in those spaces.

That's something that we did quite a lot in [. . .] exhibition . A whole strand of. Pieces of theatre that wouldn't be enacted by the object.

That's slightly moving away from your billboard installations, but that that is always an accompaniment that can elicit very much richer experiences from somewhere.: So for example, we had a. There's a display about the invention of the [. . .] And there is a [. . .] The object cased, [. . .] But that's that only goes so far. [. . .] And they could bring it all to life. And that was all in the panels, but no one is going to read those most of the time.

And I guess that was that's fiction based on fact. To the character didn't really exist.

But that's not the that's not the fiction, that it's not unsettling fiction on any level. It's supporting and yeah.

It's reinforcing what you have.

Yeah, yeah, absolutely it is. Yeah. Yeah. But she didn't pretend that she. Really. Existed, but it's. I don't know what the framing is for that. Says quite a bit. That's a. That's a strand that museums.

Good. Well, I think you've given me a lot.

I'm sure I haven't. Usually do goes on for far too long, so yeah.

Appendix 12 Transcript of Interview 2

22 July 2022

Matthew Haycocks, Interviewee 2

Online 55 mins

Transcript is redacted for anonymity

Thank you very much for agreeing to be interviewed as part of my research. That project you've seen my proposal for an exhibition in the park in Dresden. And I've got some questions and I've got some questions that I'd like to ask you about it. The first one is, I wonder whether you're familiar with what I'm calling in situ displays?

Yes, I am. And I've been doing them myself for the last eight years.

What do you understand by in-situ displays?

Well Correction, I've done it for much longer. The in-situ display that I am involved with at the moment is exhibiting Archival photographs at the exact place where the picture was taken. So, it's a series of photographs which get shown in places that have that feature on the photograph or that were the homes or the businesses of the portraits of the people in the light boxes. So, for us it's very important that the image directly relates to the place where it's exhibited.

Is this a new way of exhibiting images and what do you think of the drivers behind it? What makes it possible?

What makes it possible is that I have access to an unlimited number of photographs of an unexplored archive, which is in a small town and where I have. Enough contacts with the people who live here. By working in closely, by cooperating very closely with people who live here or have it lived here all their lives. And it's sorry, what was the question?

Is this a new way of is? Is it a new way of exhibiting images?

No, it's. I think it's new. Images have been shown in other exhibitions in.

In Windows, in in towns, but I think anchoring of the images in the exact places is new. Where they belong and then adding to that, memories and stories. Found in newspapers et cetera. And I don't myself know of someone else who is currently doing that.

Do you think it's a new way of experiencing? Firstly, the past and secondly places or spaces?

Absolutely and why I think the reason that the projects we do have such good outcomes.

Is because. The imagery, which is photographed between 1855 and 1970 is real and make people aware of what has gone before of? It's what you hear say is that that it makes the public Who have no threshold. Like they would. The exhibitions are very accessible because it's free of charge and it's in the street and it brings people to photographic imagery. Who? React in a way that they.

They start thinking about history in a in a way that maybe they would normally not.

Not have the opportunity or take time to do it's. It's a very inclusive sort of project.

No, I understood what you meant about the audience's relationship or the viewers visitors relationship to the past. I was wondering what you what you think it does to space and place? What does it do there?

Do you mind if so specific about my projects

I don't mind, no.

The effect of being so rigorous about only showing images where they were taken.

Say you ask people to look at the building except how it was 100 years ago. [The] awareness of space is enhanced greatly. You see people step back and look up and say "ohh look that window is still there" or "The those hooks at the top of the shopwindow must have been the hooks where they hung the cows when it was still a butcher, and now it's a bank." You know, it's that sort of it. It obviously doesn't change the space itself, but it increases the awareness of the space and in that way, in the sense that adding to ideas of continuity with the past. Previously we've talked about we've shown specific shops after that we've concentrated on a on a on events that related to the First World War. Now we are working on an exhibition which is actually called in the footsteps of because it's endeavours to show. The information at the about the people who are in the portraits or the street images and. This time it's interesting that by doing that. We see it wasn't it all beautiful? And wasn't it lovely 100 years ago and get some more critical edge. Really looking at the stories behind the people, for instance, we have found very unusually photographs of black people who lived in[.]

For the 19th century, it's amazing to have those portraits at all, but we were able to find out who these people were, and I think it'll be an eye opener to people to even know that 150 years ago we already had black people living here. There are very clear portraits of homosexuals. It's a bit of a must nowadays to look at diversity, but what I am really interested in is. That you can look at diversity through such an old archive, and there we work very closely with local volunteers who look up these stories or who remember these things and they themselves come up with. This is a picture [.] and in that year they built so many social houses.

There is actually this time a bit of a build in critique on what's going on now under this government. And for me that's a great joy and quite new.

That's interesting. Are you saying that the archive as it exists. It allows many different stories to be told.

Why? It is a surprise. Yeah, absolutely. It is because as you know, it's an archive with just doesn't just have the photographs, but all the relating paperwork , which also is a is a perfectly maintained archive. So if there is an event on shopping we can go back to [.] find exactly what was happening and who the person was who opened it, et cetera, et cetera. So over the eight years that this project has run, we have we have sort of I've been able to make a web which makes the storytelling and the genuine connection to social history increasingly possible.

Right. So, you've talked about?

In situ displays I mean that's a term I think I've which I've given this idea of juxtaposing an existing view with an old with an old image at the point of its origination? Is it new?

I can't pretend that I know exactly what's going on all over the world. What I know from the reviews and from the reactions to the project is. That is at least very rare.

And what you said was it is made possible in your case through an abundance of images in an archive. Yeah. So there is, there's hardly a place which hasn't been photographed.

Absolutely yes. There is of course, and that again in this exhibition.

We address that. It we have 200,000 images, about 100,000 of those are portraits. Of course, these portraits we are aware are only of a certain segment of society because it would still have been too expensive for normal working-class people to go and have their portrait taken. It was, it was not cheap. So, you can think you have a cross section of the population, but you don't. So we try to

supplement that by street images where you can focus in on a group of chatting boys or a group of schoolchildren.

So I understand, I understand. So, you. talked about this idea of selection that you've only got a thin slither or a slice of the other society who could afford to have a portrait taken. Any you compensate by including street images. Do you think that's that idea selection also applies to the street images?

Less so less so because say you have in the street scene. For example, a visit of Princess Alexandra. You have her in the picture, but you have all the surrounding building spectators and the views of the downs and no, it's far more imagery than it is in the specific studio portraits.

Do you recognize this idea of situ displays in, in the exhibition proposal I showed you?

Yes, I do.

And in your opinion? It does that exhibition, the one I showed you draw attention to the attention to the authorship of the exhibition.

You mean the fact that you curated it? Yeah. Yeah.

So you talked about stories, how you construct stories and you put them in space using the archive. Those stories are clearly just one of the stories, as you said yourself, one of the stories from the many that could be told. Yeah, in your in your exhibitions, do you how is that? Is that authorship is the is the is the fact that these stories are authored, curated, as you say? How does that come through?

Well, there's two ways. The that's or that's we and that that is, if I understand this, there's two ways of telling these. One is in captions which are on the boxes which have an absolute maximum of 50 words. The second is what we've once done, which is, and we made the second year the exhibition was showing about the First World War and Audio trail where people could stand in front of boxes and hear either a memories of old people in the town or a excerpts being read or poems being read. So there. There are two different storytelling methods.

The authorship. Obviously, when somebody's being quoted, that person gets a mention.

Get acknowledged on the website and in the exhibition leaflets.

And the at but direct quote or indeed quote from a paper that that gets acknowledged as you would for an article or a book.. I say if I understood the exhibition proposal. That you sent me. First, the negative. My worry was that those text panels were far too long. I don't think anyone will read that. Oh the well, no, I think the majority of people. Do not like that type of length of text. In and outdoor space where they stand on their legs, it's I think I feel you've you have overrun a people's tolerance of words. Very different. If you see it in a in a magazine article, Picture magazine article in in The Sunday Times with the text next to it, then it's very relevant and interesting, but not for an outdoor exhibition. And strangely haunted by this mirage of this building, it's there is something about that round building and when it was built and when it was taken down, it wasn't bombed by the allies. It was taken down in the 30s and I won't say it. It's the opposite of romantic. I've I find it the whole project slightly haunting and quite uncomfortable.

And early this morning, I was thinking in in you know contemplating that we were going to talk about it. I think if it did come to be an exhibition in the park where the, the, Kugelhaus has stood I would really want to have either a mini version of the Kugel on the plinth where it in in the middle where it once stood. Or even an outline, because again, people who because I would find that fascinating, but also because the very fact that people. Happened upon outside exhibitions outdoor exhibitions. Its a different type of audience than you get in the gallery where people are. Paying money or deliberately passing a threshold to be exposed to whatever the curator has put together. This is a different audience. It's an audience that may or may not be. Your habitual exhibition viewers and you have to

lead them a little bit more by the hand you have. As I say, I've already said. I thought the texts were too long for that sort of setting and

You need to ram it home. This building was if you go and stand there, you stand where the building was it but maybe you had envisaged that anyway, and I don't know how big the park is there. Maybe the park is so small that it's very clear. Bang. That's where the building stood.

You know, the park is big. Is the park the park? The park is big, but I my.

I wanted in a way to kind of make it strange defamiliarize it to so to unsettle those certainties.

The third was to build in some arguably some doubt, maybe by not presenting one story, but by presenting conflicting versions of the same story and the final thing that I wanted to do, or was asking my participants to do, was to make sure it was incomplete, that it wasn't a story which was finished and rounded and closed. But it was left.

Open incomplete unfinished now there to no.

But who? Who do you think apart from us as academic community, who do you think is actually interested in who the author about the authorship or completeness of such an exhibition is? I mean, why? Why is that a big deal? Well, you know it's. It's as if you're experimenting with your public. I feel uncomfortable about that. I mean, I find that I feel uncomfortable about the, about the, the building itself, which I think is great and the very subject matter already.

Ever so slightly raises the hairs in the back of my neck, I don't know how many other people have there, but I do get that with there's something about that building that is.

But isn't that with. Anything in Germany in the 30s has the same kind tensions

Possibly, but also if. If it were true and I don't know who said that it, you know that that. Maybe a whole section of New York could have looked like that. I mean the, the argument for having round buildings was quite strong. The way that the wind would flow and the way you could make them fit into each other and I agree absolutely that you only have to say Germany, 30s and things get a certain hue. That's absolutely true. That feeling is, is. It's certainly there. But the fact that this already got taken down in 1932.

1938.

:38.

Well, my interest is in why it's remembered really, not its taking down, but why in the form that is remembered. How why and why did this building come to be remembered?

Because it was so unusual. It was. Possible. Yeah.

Well, there are other. There are other buildings But we were talking about authorship. And you and you quite you, you, you, you raised the idea of why? Why do we need to be explicit about the authorship of the of the of these outdoor displays?

Well, of the texts in the outdoor display. I mean I've I'm. I totally get that.

A postcard is an even the text on the back of a postcard is completely.

That's very clear. Authorship. Well, you wouldn't know .

No, I'm. I'm talking about the stories that you tell in space using the images. Archive stories could be told in many different ways. We know that and you you've decided to tell it in, one way really, which is about which is about a legacy, a continuity, a tradition.

Yeah. Well.

That links the past to the present and.

You could have. You could have. I don't know. You. I'm. I'm sure if you've gone through the archive and you've been so minded you could have told it in, in, in different ways. But the that that level the authorship.

Thank you. Right.

Who's telling those stories? Who's inventing those stories isn't clear. In the in the display, is it? Or is it? And it, but back to my thing it but is it?

I couldn't show. I think it's very clear. I think it's very clear. Yeah, because there is a there is an accompanying leaflet that tells exactly what the archive is. That tells exactly who put those exhibitions together.

That it's part. Well we, I mean that's again an academic term. You know this this thing that's now totally our vogue with the, with the knowledge exchange in the universities that we're all involved in placemaking.

So. I mean, it won't go to that level the, I don't I don't describe where it stands within the practice of my of my profession. But it does make it very clear that the that the stories were put together by a team of volunteers and that. And the images are but to a large extent sourced by the owners of the archive because they're the only people who really have direct access to the images.

No.

it, Matt, a fairly simple transparent process. Where I agree that it has a That's a huge amount of good feeling. You know that it's not, it's not, you know, we can maybe.

Expose some social circumstances or open people's eyes that history was a slightly different than they may have been taught at school, but overall, it's. It's a project that is community building and.

You mean it sits within existing ideas of the town.

Yeah

That's fine. But what about this proposed exhibition? Did it? Do you think it drew attention to the relationship between the author authority and the archive?

More between the author and the archive, then the authority and the author.

And said when you when you saw it, who what, what did you think about authorship?

I wasn't immediately clear from who? Who the emails came from. How? How you had were they fictional? Had you, had you got indeed, hold of these people? It it's. It was very ambiguous.: Only after I read it twice. So I first went in thinking, gosh. How did you know again? Because I don't have the whole back story. if I had shared an off with office with you, I probably would have known whether. You had spent five solid years trying to find people in in Mexico who remembered about this building or you know, but it was the second time that I thought no.

This is made-up.

And did Do you think it does what it set out to do to make place strange?

Yes.

and to defamiliarize. Absolutely. Yes. I do.

How?

Well, I can imagine that there are still just a few people left who may remember that building. But if I think of, of school children or young people .In a way, it does the opposite of what I do with my institute exhibitions, which is look at this building. It was here it's still here. And it was here 150 years ago. You show something that isn't there. And when I say I found it slightly haunting. It' then I think that's the strength of your project that you conjure up something that. That is real. But also. It it's real and it's not because it's, it's gone.

But is it? Is it then sufficiently clear that? It's objective is to invite debate and different possible interpretations.

Debate with who? For the people who stand looking at the panels.

Yes

I think you to be godly, honest, I think you would probably be disappointed in the level of audience participation and debate that you get on that front. And what we have with our outdoor exhibitions is that especially at night when people go and see them, when they're let up and they're doing pub crawls or whatever. So they're have enough time. What's interesting is that they talk to each other but you know about? "Gosh, isn't that such and such?" and "I never knew that" I go round and I eavesdrop.

Sometimes or even ask people. But the level is cursory -you know it's the fact that it is and that you come there. You come upon an outdoor exhibition. Unintentionally. Has a great advantage that people that are exposed to that type of work, who normally wouldn't engage with it.

But the level of debate that you get when you put something up on the in the ICA, I don't think you will ever achieve within situation.

But do you think the technique of in-situ exhibitions juxtaposing the past and the present in. Do you think it's shares something of the language and techniques of commercial advertising. In the way that it is uninvited? and there is no choose choice to consume it?

I don't. No, because the way I the way I experience advertising is different. They are like one of in your face, big billboards. That either make an unconscious impression on you or not. An exhibition the one that you talk about . there is the choice of following it I mean, of course, if people see a set of three billboards and they look at it and they walk away, then then it doesn't make then it could be compared to being exposed to advertising. But I think if you then actively decide to do the trail, I think that's different mindset.

To what extent are these are these fictions that you're putting in space in your work.?

Do they what? To what extent do they resemble fiction?

These [exhibitions] are not fictions. I am not in favor of inventing narrative if you put it in an outdoor exhibition. The shows is it's a close to reality a sit can be. It is really trying to reflect and to give as much of genuine information about the content of the of the photograph, as could be found within this this time frame and with the skill available. I would ask the curator, to tell the truth and to try to minimize that to as much of to. To What is the as much as my ability to the best of my ability, We always tell the truth that is important for u I would try. Consciously to keep. A fiction out of it, because that's not what this sets out to do and. Whereas I think if you if you have images which are genuine non doctored images. Then you owe it to the, who? to the public to have the same reality in your narratives. If you, on the other hand, invent a building that looks that was you invented building that was built in Scotland in the in the 20s and that looks like a big yellow duck and you have a picture, you know. A mocked-up pictures of a yellow duck in the middle of a field with people. Yeah. In front of the windows and then you have a whole fictional thing around it. That's nice that, I mean, I can see that I can see that work very well: This this mixture of what was what was genuine and then sort of in a way sending people on the goose chase.

In this context of outside exhibitions, there is a specific responsibility that that I feel to tell the truth. I think if we're talking about exhibitions, say in the Barbican or an art context, we are telling a very different story.

Putting things in the public domain where there is deliberate invention where the audience falls upon it, unsolicited. I think there's a difference.

Yes Their stories, which are told the degree. Maybe we're But I'd say that. We're on opposite sides of the spectrum.. There is a problem with this kind of exhibition for this kind of audience of mixing. Of

consciously, provocatively mixing fiction with, with, with images Yes I see a problem, I do.

Do you want to expand on that a bit?

Well. Is it an ethical thing? Yes, it's unethical. It is. I don't know if there's an equivalent in German of taking people by the nose where you sort of. I mean it is too playful a thing to say that you are cheating people, but I. Is more like "I'm tricking you". No, I don't mean it that negative. It's not like you are taking the piss doing this to people. It's more the

Yes, a low-level deception. You think you're engaging with something that you're not really engaging with. I mean, if even people like myself who have worked in photography exhibitions for years first read those texts thinking, gosh, how did he get those emails? And then. . . I think it's misguided, but I don't think it's arrogant. I mean, there is one thing. In the in the e-mail there is like there is like a spelling mistake in the e-mail or something.

Uh, I'll have to go through it again. There. There is like a repeat in the e-mail where you start thinking. Really yes, and also on the first page, there's a spelling mistake. It should be an S it should be a plural where it's a singular.

I really don't know that's deliberate or not...But so you think there are some let's ethical implications.

Yeah, I do. I do. But I mean, I'm very, I'm very clear and on the completely other side of the spectrum. And I was trained then historian and not as an artist and I mean, I'm sure what I'm saying is completely colored by my own past and the way I do this and the love I have for my way of working.

Do you have any other comments?

Well with all my criticism, I do think it's incredibly original. I really do. I love the idea that you are describing something that isn't there.

I wouldn't say so. I wouldn't say so. Yeah, because that is very help. That's very. Should I turn the transcription off now?

Yes

Appendix 13 Transcript of Interview 3

14 November 2022

Matthew Haycocks, Interviewee 3

In-person Granary Square, King Cross London 115mins

Transcript is redacted for anonymity

Why have you asked me to comment on your work?

You. Because you're an expert in the field of museology. Suppose one of my points is that these examples and you see them all the time, of images in public spaces are example of museums, you could say moving on to the street. So it's there's a lot of stuff related to museum practice which goes on in these exhibitions but they are they are performed in public and they operate at a slightly different level, almost in the subconscious. Perhaps we don't read them as composed exhibitions as constructed, they appear to be just 'there' in many cases.

OK.

That was a kind of theoretical background and then I had to test it in that I built my own archive of images. And then made an in-situ display from them. And the archive I built was deliberately drawn from everyday sources, familiar images. Then I used that to create the fictions or I stepped back and asked other people to create them for me. Then I put them into the public space. So, I ask participants to create a series of fictions based around these four key axioms. And they are,. I'll read them out.

The question of the relationship between the authorship and authority needs to be opened. Up is No1.

OK.

The second one is: The value of Defamiliarisation making small things familiar, small and familiar things strange needs to be explored. Contestability is the third one that means the existence of different and potentially contradictory interpretations need to be highlighted, and then lastly incompleteness. The incompleteness of any history or story needs to be acknowledged, so these four things one is authorship making that being open about the fact that these things are authored. The second, defamiliarisation. The third was contestability to try and include argumentability. That then they're not just a single coherent story and the third what the last one was incompleteness. They need to be seen to be an unfinished and unfinishable those four things. I then designed and made an exhibition around that.

I made my own archive so I was looking at the power of the archive really, but I collected all of these. What you might call snaps.

Yeah, of this building which no longer exists. It did at some point exist?

They're all real, yes ?

The images are. Real, but the I created fictions around them. So I put out a call out. To the public. To donate images of this building.

And they did?

They some did some. Some I also went to postcard fares as well and found that postcard fares. Yeah, but there's also a strange thing which I learned on my route was. That in the early 1920s up to the left in the middle of the 30s. Postcard cameras were popular and they made they printed postcard formats. Images so, so there was a there and postcards were all the rage then,

and so there was a kind of a moment when people were taking photographs and writing them and sending them. Yeah, yeah. And in fact, in America, the tradition was even stronger and I digress. But in the history of lynching, for example, some of the only images there exists exist to record those that that violence of lynching are made on these postcard format cameras by amateurs, who then sent the postcards, yeah.

Well, it makes. It makes something I have. I come from my family comes from Germany and I'm a first generation and the book site of photos I have. Inherited, many of them are glued onto the page, but when you want to glue them in their post. So I never understood that, but now I do.

Yes, it was a moment when the popularity of postcards, the efficiency of the post system and this camera kind of aligned in those days you could send a postcard. Yeah, and get. A reply the same day in Germany, so a. Lot of these. A lot of the postcards have. Very everyday messages. Can you bring 6 eggs? Don't forget a bottle of beer. I'll collect my bicycle tomorrow morning, so and so, but. But I wanted to play down that so in. So here are my that's that, that's the that's the site now of this absent building. So my exhibition was low key and combined images with invented stories. So some of it is taken from.

OK.

. . the back of the postcard. And then I and then. But I constructed these stories around them based on these four axioms.

Got it.

Yeah OK. And that's what I'd like to talk to. You about OK.

I'm with you. And you have a format you're going to ask me questions.

I've got questions are more or less based on those axioms.

OK.

OK. And then we're going to dinner.

And then we're going for dinner. And then we'll expand on this outside this format. Yes, my first question concerns the. What I'm calling in situ display. Are you familiar with the format of the in situ display? I'm familiar with you using it.

I've never seen one, and I've never seen them in-situ What I have seen them is digital versions. Being able to walk around spaces and the pictures show up this new kind of AR stuff. I have favorite stories about the ones I like and stuff like that. Yeah, no, I've never seen them physically. Well, I probably have in my life, but not so that I can remember but. But there are whole ones that I follow about people mailing in sites and they show up as you walk around. They've been used by the museum.

Yeah, but I suppose I'm arguing that they do the same job. They impose a superimposed and old picture onto the onto the existing.

Yes, they do this. I agree with you. It yes.

And see so . But you're familiar with that as a strategy. Would you say that this exhibition, the one here, in its proposed form, draws attention to the relationship between its authorship and authority?

So if we have to digress a second, the four principles you have are currently, which is why I'm very excited about this. Are currently elements of the work I'm doing. I believe in your full.

My working principles yeah.

Yeah, I believe in them. I believe in them for. Maybe the same, or maybe different reasons, and I think each and every one of them needs to be explored and overlapping and good for you that you're doing

them. I mean, there's much to talk about. I'm working. On this I'm much the same principles. I have different words for them.

What do you call them? My first one was authorship. My second one was contestability. And then defamiliarization. And my last one was incomplete incompleteness

So your second one I. Call 'it's complicated'. The workshop we're doing is called. It's complicated. It's intentional attempt to put overlapping explanations and the last one I often called unresolved or unresolvable. I don't have single words for it, but what I'm interested personally in doing is setting up an epistemology where people stand in the same place and recognize each other. As having different versions of the same thing, both of them being valid. I'm interested in World Peace, actually. I'm interested in the experience of none. Siloed behavior I'm interested in anything that allows. People don't understand. That the other person thinking about that or having a story about that or having it within their framework. Is a human. And their story, while not mine, is also useful or partially valid. I'm trying to break. I'm trying to break the museum's hold on authoritative single, closed loop explanations on anything. And what you are doing is the same. And what you are doing is the same. I'm also incredibly interested in the word you used, which is called absence and maybe for a different reason. So, this picture is really interesting to me. Because I do. I'm asked to do a lot of memorial museums and. They were all about missing. They were all about concretizing the missing. But in the. Real world. That they exist in. The people are actually missing and so the fabric that surrounded them, the social fabric that surrounded them, is also missing, so they can't be. Re imagined because the framework that people are living in doesn't include them except in a memory sort of way.

Yes, the if I may say something I would I. I think the absence and the missing is 'it's complicated' because even. If you look. Like a micro historian word or an oral historian would look for everyday ideas and everyday voices. The logic of the exclusion is already embedded in the bits that you find. Well, the best example. The one that I work on and the reason I've worked on it is. Do you do? You know about the Einsatzgruppen in the in the Holocaust? So before there were concentration camps, concentration camps come about because the very tidy Nazis discover that if they have too many bodies buried, the ground separates and. It becomes it's own heaving mess so. Somebody gave them Cyclone B and they figured out that if they just brought the people to an incarceration site, which was really an incinerator. They wouldn't have to put them in the ground. That's the basis of concentration camps. Before that they had killing squads. Their common sense group. Then they came and they were very young. With a 19 year old boys imagine this. Coming into right behind conquering land, and they gathered with them. With collaborators. The Jewish population and executed them in in continuous 24 hour firing squads. And they fall into a ditch and they cover them and the land separates minutes. Defies description is so horrifying. Ukraine is one of the major places where that happens, so my fantasy is. Ukraine has many places where Jews were a third of the population. So between. 24 hours 36 hours 24 hours. In Kyiv, 34,000 Jews were killed. And they fall into a place called Bob and Yarn, which is in the middle of town. Everybody must have seen you know, March 24,000 people around without people noticing and then use automatic weaponry for hours on end. I mean the entire town must have known it, even though they say now I work in Kiev. Come now little. For the Ukrainians, but here's the fantasy story. The fictionalized story so. The Jewish population was probably the major. Professional class. But also, probably the major trade class. So, you wake up the next morning and your kid has an orthodontist appointment. And the guy is dead. And you're going to the butcher and the guy is there is no butcher. An orthodontist that no lawyer, and I mean the class is gone. The infrastructure of the place is gone. Nobody ever writes about them, but that's my fantasy. Everybody rushes around and finds out that the. Dentist house is empty because you just kill people and people rush into the house and they live in the stuff and they move all the stuff around and they give it away. And it's a. Free for all but the fact of the matter is the kid with. The braces doesn't happen. And with it, not just. Done, it's finished.

So that's. To my knowledge, it's never been written that way, so lots have been written about people might take. The house that's been written about Bobby Moore and lots have been written about Einsatzgruppen but not, to my knowledge has been written about the kid with the braces and your tailor who the dry cleaner has your forms. It's cool.

It's your point that that. That that. That cart that has to be imagined. It has to be. There as it. Needs to be a creative step in order. To imagine that that. Well, it has to be mentioned, but then what happens next? In the next five years or 10 years. Of 40 years is you. Put that class back in. And that moment that it used to be Jews and you had neighbors is gone. You can't imagine it. You have no.

You have no. Experience of them, they're gone, the shoes are gone. Here's the stuff is around. Yeah, he's. I understand, I understand. You can't know what you don't know. Right? Can't know what you don't know. Well, you do know that you don't know it, but you think you can imagine it, but you can't imagine.

Yes

So everybody must. Yeah, I mean that lost voice stuff has to happen a lot, but we are not. Making it into. What you're doing is very important.

Dear, but I must admit what I'm doing. Is trivial in comparison.

No, it's the stuff it. This is all I mean. In the end it would be about a kid needs braces. It would be trivial. It's no you're doing something incredibly important because. We work endlessly in the exhibition world for. We adjusting or hearing now in order to enter historic anything and understand it in its own terms, but we feel. It's not possible to do that, so the thing that you're talking about the picture in a picture is that the frame we have. Is a contemporary frame and that's. Unavoidable, because we don't have enough data to, and people do all kinds of things, mood things, and movie things. And fiction is one. I mean, historic fiction is one of the only tools we have. Yeah, yeah. The other thing that occurs to me is that, uh. What do we do when we make fiction is we acknowledge that it's all somehow all fiction is all somehow constructed or invented and I, I wonder. I wonder how you feel about that. Do you think there are dangers there? Well, of course, but there's a danger in pretending that nonfiction is accurate also, so. Of course, there's a danger in fiction because fiction is a manipulation. But it probably has more elements of believability than the evidence we have. Which is too little.

Well and or. Movies which are even less reliable because. Much of the evidentiary material is devoid of sensory learning, but it's also devoid of explanation of relationships is devoid of.

Right? But what, people? Smelled like and what it was like to have horseshit all over the place where you were trying to navigate the street. I mean, they are endless adjustments you're making that we don't make, and that's because of absence. There is an [inaudible] Yeah, there's this. There's this, there's something.

But this isn't going to do. Your interview has to be in a certain order, right? No, no, I can. I can pick it apart. I'm just like I want to make sure that we are actually recording I'm recording, I'm hope and I want to make. Sure that we're more central. I mean I want to do it so that. It's useful for you. It will be useful it So what it's? You were onto something very important.

Well, that is good to hear from you. But well, one of the we can talk about dangers of later. But of course, one of the obvious dangers is that it that is, that that it is manipulated by those. Who might do bad things or might want to say? Bad things well.

But all manipulation is bent and it's. And it's only manipulation. And now you're onto your other parts

of this which is. It's complicated. You only have the tools you have and they are all contested tools, and they're all partially instructive, and they're all manipulatable. And even if you think you are not a bad person, you're still manipulating and you're manipulating it with sensibility toward the under trodden, or wherever your political position is. Mean all Jews who were killed were not good people, but we don't know how to do that. If you were a victim, you must have been a good person because that more narrative works better then yeah. Not true.

That that's it. That's in that, that's it. That's it. That's interesting. The other thing. I my. Mind is think about is the way, even if you're looking outside of the traditional sources or the institutional sources. For the small voices that came with the bracing,.

The best you can hope for. And the best you could hope for is great. Is that you? Undermine or certainty. Not that you replace it with new reliable certainty.

Yeah, that's very interesting that you, uh. That you make. You? Shake you shake the certainty of and the and the appeared or the appearance of authority. The appearance of certainty? Yeah, ythat's interesting.

So I don't often use the word certainty in the context you are using the word. And I'll tell you why. The victim also has certainty. And their view of the same images. Or as identical as the view of the trait holder of images, so they are.

Children of the formerly enslaved are not looking at the same image as benignly as the children of the formerly enslavers, but they're looking at the same picture, but they have the same certainty about what they're looking at. It's just not the same. It's part of why I'm really interested in complexity theory. And about unrealized and synthesized, which is the other word. I use reality so you're. What you are doing? Works as well. For the. Marginalized people. As for the. Majority people only what their Rorschach explanation, what they're seeing will not be the same.

Do You think there's a danger of it being misunderstood.

Yes. Always, always, but that is the breaks of the game. That's what I want everybody to walk away. Is the highest form of understanding. Not replacing it that that entails just the might right amount of framing. Yes, and that's your job, and that's very hard. Do too much and that the mystery falls apart and too little and the. The fictional version comes through as a 'truth' or at least free from doubts. Well, in the fictional version. We will make fiction so you could tell me a fictional version of this. But you could not, and I would still make up fiction like who are they and what are they doing here and look at this guy with the mustache and look at so I'm fictionalizing with or without your help.

Yeah, you're filling gaps. You're filling the absences. In in your yeah.

And I'm. Also, making some judgment about if I'm interested in gender look there's so few women. How come that out? Well, that tells me. I mean I'm making. It up so. If you fictionalize it for me, you may help me actually have more context than if I fictionalize. It myself, but we're both. I mean, it's if you know who are they is going to happen to everybody.

Yeah, but strangely we get. We get we get a few clues. So on the back of this it said I'll write in a few days and I'll then I'll be home within your reach so we don't know who.

[.] We don't know who said it or who is who is writing C. So postcards, in a way are one side always one side of the correspondence. So this idea of absences is, accentuated. You don't know who they're writing to, whether they wrote back and says.

Well, you know something you know they're not home. Yes, because why is silly? Yeah, so actually

you start with something. Yeah, where are the pictures of where they are home?

You know, bring it. Bring eggs is probably I am home, bring eggs. Bring eggs and bread rolls and two bottles of beer. One said yeah.

So that's lunch maybe? You're onto something very important.

So, so in your opinion, does the exhibition in its proposed form. Explore how things small things are made strange and. And can you think of examples that might work well or less well?

For small things, or well, you've picked. In mysterious strange buildings. So you have strange. I mean, I wonder if you did this in front of. Something quite ordinary or iconic with already, if it was iconic and it already had a layers and layers of meaning.

Yes, but you know, the Eiffel Tower is like this this. It's the only thing of its kind, but if it was in front of a department store where I'm sure it's also endless pictures, the building is innocuous like every other building. Wouldn't that make it? It's strange. Mysterious and let. Unless you mean mysterious, I mean the decoding of photographs. The act of decoding photographs of another time. Is straight. It's fun, it's mysterious. It's historic. I mean, it's a good activity. It depends on what your terminology really means.

. I think I would use a different word. Close looking. Close imagining, close re framing is not a word I use for strange. Yes, I would do that every single time. Yeah, making things worthy of spending time with and worrying about and thinking about. Strange is often unique and often. One off Not related to a class. But these guys. These guys are these guys too. This this is the pillar of civilization. They're not strange in that sense.

What are they doing here while they're on an outing and they're memorializing it? That's not strange. Well, we made-up a story about why they are there. It's an. It's an opticians and opticians outing as you. Say and then we invented a love story with a. Uh, someone who left the city and went to live in Mexico so we using this as a basis and the bits of evidence we had, we constructed these. These intersecting and conflicting stories.

But if you gave me nothing. I would invent a story and I would come. I mean, my story wouldn't be about love. You know, I come. from a people that these people killed so that happens every time I see them.

But we don't know. We don't know whether any of these guys survived either. Do we? Don't know if they're Jews. We know, don't we. We can't, nor know. This period is so loaded that we bring all that with it with us? This is Weimar and I know from my training. I look at how arrogant and how self-absorbed, how clear and authoritative they are. Doesn't know credit to me. But I also. Have pictures like this. You know the outings of my family in front of the whatever. The strategy that you're using is a wonderful strategy because. Your answer is the answer that I'm forced to live with, which is how can I know this? Why am I thinking they're arrogant? What clue do I have about arrogance? Am I making it up? There is little information. I'm bringing the knowledge. I have. I also know what happened five years later. It doesn't need say. Of course, without that information I would see read completely differently

Not for me, not for you. You know, I've spent a lifetime on this, but not for me, but. The technique of me trying to ascertain what this is. And whether I can forgive them and whether I will re imbue them with their own humanity.

They took it down because it was a it was unused. It was redundant? To reuse the metal. You know, they certainly they did.

It is a metal building? For that reason, it's a metal building. Yeah, it's a metal building.

So, the museum that the pillar of authority is 100%.

So going back to your question.

Make it strange, defamiliarisation. Defamiliarisation is a good word strange is not, defamiliarisation is unmooring. It's just what you want.

Well, I suppose for me the idea of making things strange is not about making the things strange, it's about somehow highlighting the strangeness of the everyday.

Yeah, again I would ask. You what is strange mean? When it highlights, is. The unknowability of other people's everyday yeah.

I'm. I think maybe, I mean I I'm left out. I don't mind. I don't have enough. I don't even have clues.

You don't want any more clues do. You yeah I somehow aren't you shutting down those creative possibilities?

I, I think what you're doing as a technique is making it. Making is wonderful.

You say that so. So in your opinion, does the exhibition as I've described it highlights? Potentially contradictory interpretations.

Yes, absolutely. And is it? Do you think it's sufficiently clear for the audience that they're being invited to navigate those contradictory, uh?

I don't know. Yeah, I mean I don't know the. But the exhibition in its particularity. I would ask you to highlight it because in the outcome that I want and that's the journey I'm on. How come I want is that I? Stand in your exhibition and understand the guy next to me is making a different story up. I want that to be the album. And if there's evidence about it, if you put a Talkback cord up for me so I can tell you my story and the guy can. Tell me his story and then we can argue about it. I would love that. Because then. We would start to engage. In recognition of the variability and the multinational, I mean if I tell you there's no women here and the reason is blah blah and somebody else says there's no room here because they're all home where they're all shopping over there. I've made it. Up there's this is a man culture because there's no women. Here so how?

Does how do you effectively frame a fiction when you introduce it into a museum? Man, that's a good question and we use fiction all the time. I. Usually by quotes I mean we use fiction all the time.

Museums. They employ writers, and in and cartoonists. But they often use fiction when they want to distance themselves from the things that's being said. So when a Museum touches on a controversial subject. you know that they sometimes employ an artist to interpret it, and then they say this is a piece of art. So somehow it gives them, uh, a kind of distance from what is being said, but they, that's how they frame it. They. Frame it right.

But often in situations like this, we will put literature in quotes. We will overtly use fiction. In quotation marks. We will use fiction as a frame we'll put in. Clips of. Fees, will I mean, the public is not? Not surprised. That we think fiction is a tool.

This is still on. Like it's still on. Yes, no, it's pretty good. It's pretty good. We sometimes need to work out who's saying it. But it's pretty. It's pretty good. And what I what? I don't pick up on our. Hopefully I'll pick up on up on here. I'm just double sure they're still recording. Sorry, and then it's fine. Yes, it's

still recording.

And your notion that using fiction. It's a useful tool if you're right to use fiction. But it's not. An unusual tool. I mean, if you've made-up this story, there's somehow you have to indicate that to the public. That that's my question, how do you do that?

Did you tell them? If there's not a clue in other ways, I mean, if it's not quote because at the at the VNA, Now you can go and see. Peter rabbit You understand you're looking at fiction. I. Somehow you would tell them, but it's a. It's a good thing to do. Go for it.

Yeah, you have to tell them big 50th. Yeah, You have to. You have to you. You have to. You have to. Tell him and. Try framing it.

Yeah, and in in the introduction you see some of this we've made out.

That's interesting because what we want you to do is explore what you know and what you don't know so. Some of this is do you know about the Museum of Jurassic Technology? He doesn't tell you that it's all fiction.

Yeah, there's a beautiful little book on it. Have you seen the Penguin book on it? It was written about or 15 years ago, it's a lovely little. Book written about it like. I've never been there.

Yes, I read the book. It's one. I mean I went there years after I read the book. It's incredibly wonderful. But you know, upon entering that it's. Of fiction. Yeah, know because. Uh, because.

You wouldn't know, otherwise you wouldn't go otherwise, it's it, it's. Invisible to the human eye, unless you know.

This is fictionalization. Yes, but also the place. It's no way.

So you think there's kind of layers of layers of framing from the moment you read the book to the man you find, you locate it, you go there, yeah?

Nobody takes you there to say we have this wonderful museum without telling you what you're going to do now. He doesn't have to tell you because it's all fiction. We have conventions. Yes conventions yeah. We have conventions. Yeah, we have framing conventions which signal. The construction. Which doesn't preclude you from using it.

Do you think what I've done acknowledges the incompleteness of the story of the past as history?

Certainly, but if you figured out, follow on stuff, which is what I'm working on like. Like somehow elegantly asking people to tell you what's going on, and then other people. Telling you that those people are wrong, you would know that. So you think? Well, you haven't included any mechanism for feedback at all, so there's no. So, if nothing comes back. You can infer that incompleteness, I mean the very premise of what you're doing, is that we don't know So things need to be left open. But will people think as an outcome? You just forgot to. Tell them and they're angry at you. Like I want to know stuff and you're not telling me. Or that's the point. And do you have to help me know that and in what way do you have to let me know that?

So do you see? Ethical implications from work. From this.

Yes, but not enough to. Let me think a second. Should you be? Precluded from doing this. No, I think this is brilliant and wonderful. You should do this. So no, this do I think. People using too little

information. May behave badly, yes, in their head, since there's no feedback in their head and you'll never know anyway.

But for example, if you think of. The story of the past as a fiction, and that allows you to be creative about. It what's to stop the? Holocaust denier doing that as well as the as the ones who might want to say it's a good thing.

I don't stop the hard question. I mean. Let's tease apart what you're asking me. If there's no feedback here. A Holocaust denier was a Holocaust denial before he came, and he's leaving a Holocaust denier. I can't do anything about that. If there's feedback here, then I have to write rules that don't permit it, but that doesn't mean I have helped or hindered the Holocaust deniers. I'll post another. So it's mostly behavior that I limit. I had this conversation this morning where a young master student came to me about something else. Which is where's your? What's your assumptions about the people who are viewing this? And where is your responsibility to that? And I currently don't think we have responsibility to tell them what they should be thinking. Mostly because it doesn't work over back to your authority question, right? So if you're deconstructing authority. Then the fact that the fictionalizing of this by a Holocaust denier is going to further evidence for his Holocaust denying is inadvertent. I mean, there's nothing you can do, either. You re assert your authority or you don't. I think it's vain to assert your authority. He didn't learn denying here. He came with the name. Is it?

We are almost at the end. Do you have any further comments?

I think it's brilliant and I think. The word absence is important and the question I have for you is You're doing this exhibition, to talk about absence about what we can and can't know?

What we can? Yeah, I think absence is somehow it's somehow threefold. There's the things that were never recorded. There are the things that weren't that that were recorded and never kept, and I think there are then then that then the absence is in the stories. Detail which are filled by the reader.

So, but I think. There's more- the context. The context too. I mean here they are smiling, right? (refereeing to post card) This is 1928 or something? Are they terrified? Do they believe in those Weimar Republic and think that they're on the way to utopian democracy? Or do they believe in Hitler and think they're on the way to war? Why are the smiling? You don't know any of that. No, we don't. We have, that's the bit that you fill the gaps that you feel as. The reading habits that you bring. To it, I feel because I know the Weimar Republic, the kids here. They know nothing. 28 is the same as 35. I mean nothing. If you don't tell him it's Germany, it could be the US, I mean. Then nothing didn't have any.

Context, strangely enough, there was around building in Ohio, and I've seen t some correspondence between. Uh, a German emigre in Ohio, and the architect of this building, and they were talking about spherical buildings. The one that was built in Ohio in Cleveland was a kind of Sanatorium for tuberculosis patients.

[Ca, 20 minutes of this interview have been redacted - The interviewee discuss their own family history]

In their case, what they did was all the family came on visitors visas and then you drive to Canada and stay overnight and then. Because you can't come in from Germany. I mean, you can't you have to get all your ducks in a row and affidavits are very complicated. Like we had two Cadillacs and a Lincoln yes.

Mouse the graphic novel mouse. I thought it was very. Searing and touching and then. Especially

because it reveals this. Terrible dilemma about being American born which I. Yeah, I mean more I mean more through the use of allegory of animals. I always liked that anyway. I'm a big fan of allegory. Using animals. I read novels I currently read. We read Perestroika in Paris with my current favorite allegory of music. As it's written by Jane Smiley.

It's about race horse that. He has. He has a team. Yeah, they all talk a dog and other things and they live in Paris. They're escaped and they live in Paris. They get finally adopted by a little boy.

Do you I think I've have I been helpful?

Very helpful. And you've made me think about new somethings which I hadn't considered.

Well, what I'm interested in is overlapping. And I have to use lots of words. I'm interested in overlapping truths in which. Both people can see the partial nature. Of the truth of the other story, even though they have different outcomes.

Would you use the ever used the word multiplicity?

Yeah, I Guess, but multiple what I'm interested in. Multiplicity is a. A rational word. It means that everything can have multiple stories. We I'm currently working on workshop. This is your phone because that's not what my phone does.

I suppose if you if you were to try to diagram that you could do it as a series of mountains, couldn't you? That overlap, yeah.

Well that's what I'm interested in, but what we're currently diagramming is it's called Hub and spokes.

Because what I care about is some of these are interrelated and some of them are completely, uh, not interrelated, and in this case I'm interested in the people, but somebody could be interested in the architecture and then and then you have a story about smelting and the war effort that doesn't have anything to do with either of those so.

Yes

And then spokes is that, but what I care about is that the people in each of these spokes Well, it's more than one thing. They learn the subject, they lose the spoke they have chosen.

So would you say that this this in the best case is our kind of collective knowledge that we, the things that we all understand around the world, in our culture, and then these things are out? Areas of specialist knowledge.

Yeah, that's the fight and then I what I care about is the person standing here. Sees that this is their knowledge, their interest, not their knowledge, their interests. They've chosen this called personalization. Chosen this, but they see that these other knowledges. Exist and are themselves not under contest.

Yeah, and I so you, you might, uh, take a feminist position here, but be able to see that somebody else is interested in in science and engineering, yeah.

That's right. Yeah, that's right and they don't mind. I don't. Want to kill him? And therefore I understand the humanity of this person.

Yeah, so could you take a feminist position here and then look across here and see someone who's taking a non-feminist position or an anti-feminist position?

Then I'm interested in this so I don't have it totally worked out, but in abortion it's the one I always use. The abortion argument. Which is set up this way is really this. Motion is a bad choice in which there's no good choice. A person who's pro-life. It's a stupid term. Is really. A person was decided that

among the terrible choices we have the only person who should make it is the most involved person. But that person is not going to have a good time making that choice. And at the end of it is going to have a physical bad time. The body is going to be unhappy that of the choice they made as well. If we started to understand that then, then in the world of abortion, there ain't no good choice. But if there's a choice to be made, the person who makes it should be the person carrying the baby, and we would put systems in place that supported that person rather than demonize them or threaten to put them in jail or kill their doctor or so. But we don't set it up that way and we don't see each other as humans. So I see the religious person who says you can't. It's murder to kill this fetus. I think it is murdered. Kill this fetus. I just think in a world of terrible choices. It's not mine to make a decision about. Yeah, and they're on a good donor. Good choices in that in that in that in that scenario. There are only terrible choices, not even. There were no good ones. They were went far away from good so.

So do you use this diagram in your in your own work?

This happens. We're doing a workshop where I don't. Do it tomorrow here. In this building. Diagram the hub and spoke yet to represent different people. It's not so much. Areas of expertise as different people outlook on. Personal interest around the same object and what happens in exhibition making. Is that's usually done and then somebody votes for this and there will exist thrown away.

Yes, in photography this is particularly cute, isn't it? I think because in in photographs you often, there's a collection in in London which is quite interesting. because it's a post office collection and so you've got lots of collect. Lots of photographs taken from the post office of Telegraph poles or letter. Boxes or. Yeah, and stuff that we're not really interested in, but behind there are women issues. There's transport, there's landscapes. So somehow the thing that the image was taken of is no longer significant. It's the other things that we read into it.

But this way. You understand, well, we've just done it twice. I have a work partner and we've been working on this for a year and we've just done it twice and we've failed both times, interestingly.

You did it with a practical example of in in a museum setting.

And with students. And we did it once with students, so we did it once in the M8 conference. And though we've changed it but and they both failed, that failed for different reasons. So I'll tell you the first reason so. The object was in the Paisley Museum. In Paisley

There's a pocket watch. Uhm balloon to a poet. Who in his 30s killed himself? He was a famous poet and songwriter, so librettist. And we did this and we showed them examples that we put in BOM. Bom was a PhD class. None of the materiality showed up here. They could not. They are so interested in contested and social justice issues. Then I had to practically shout. It's a watch. There was no watch this. There was no time. There was no pocket watch and it's gender. There was no poetry.

There wasn't there because the traditional criticism of conventional museums would be all the attention would be on the mechanics. The object and value, but they've gone the other way. It was we started with suicide. Right

Lots of. So they had many things here, but none of this so we redid it so that they had to have the materiality. It's interesting because the materiality is also it's the leading and object for people to get to the other stuff. How you kind of broach? Broach the how you enter into the other stuff, Yeah.

Yeah, So what you mean by that is so it's those. Let's say traditional men who might be interested in the. Mechanics of the war. Watch you get to them through the mechanics and then you end up talking about social justice, mental illness and well, I don't need him to. He can stay with the watch this. He can stay. I don't need him to go anywhere. He can stay wherever he went. Oh no you your whole point is that he can see from his watch nurse he. Can see these other things. You can see that that's a possibility. Isn't to have to go there.

I see.

You want it on this. I only want him to know that that's a peaceable person over there. Yeah, I don't need him to do anything. This is your question, but if he's a desert denier, I don't. He can go wherever he wants to go. I want him to know that the social justice person is a person. Not a threat to him. He doesn't care about self-justice, fine, excellent.

You're not interested in creating an argument or a discussion between the two.

I don't want them to talk to each other, I just want them to see each other. I just want them to see that the. Possibilities exist. Isn't the next step, though, that you want them to engage in some kind of debate? No, absolutely not. I think we all. That's your UN rationalized stuff. I want strangers to think that they've come to a safe place and can leave. Yeah, no I didn't. Mean that they engage in debate. Come to some kind of consensus or happy conclusion. No, I don't want them to engage in a debate. I want them to see their overlapping humanity.

That's interesting

I want peace in our time and I want us all to go to the same physical space and not. Kill each other. Do you see I'm wondering off subject do you see parallels with today's politics to the time that we're talking about here, absolutely. So to all Jews and they were the first to shout that. Said say that again. So no, all Jews. Jews, yeah? And they were the first in America to say Donald Trump is not a joke. Donald Trump is a proto fascist. We've seen this before and if you go and look at people who begin to talk about Donald Trump as. Dangerous, they are all over the political spectrum, but what they have in common is that they all have studied the Holocaust. No, but you know he's one of a type. He's not. He's not on his own, he's one of the types that there are. In other countries yeah. I mean Nigel Farage who likes stuff.

Yes I, I don't think Johnson Boris Johnson is an opportunist. Is it? He's a man without a center. No what he what he did there it was. It was dangerous, was my model the argument with trivia and personality and yeah. Yeah, I mean I. I have no brief treatment, but I don't think he's a proto fascist. No he wasn't. Farage is yeah? Donald Trump unleashed. My ability to see how much. Danger was in my country. He made it possible for people to overtly reveal themselves when it was hidden and it was much safer to be hidden and the number. People who are.. It's somewhere between a third and half of my country.

So, you're surprised by his popularity

Right?

I'll turn this off now. I'd like to say thank you very much though for talking with me and being and for your time . We've been speaking for over an hour.

OK.

Appendix 14 Transcript of Interview 4

3 January 2023

Matthew Haycocks, Interviewee 4

Online 39 mins

Transcript is redacted for anonymity

Yeah, just go for it.x

Thank you very much for doing this. I'm very pleased that you're able to. I'll just if you don't mind. I'll just go through the questions

The first one is. Are you familiar with this kind of what I'm calling it in situ display?

Yes, I mean if you're talking about, you know interpretive. Photograph and text panels that talk about historical sites or what used to be there or what happened there. Then yes, I'm very familiar with them.

And in your opinion then, does the exhibition my exhibition proposal highlight or enact potentially contradictory interpretations?

Is it clear the audience that they're being invited. Those conflicting positions ?

Is the exhibition its proposed formed as it highlight or enact potentially contradictory into to interpretations? If so, do you feel it sufficiently clear that audiences have been invited to debate possible interpretations in them in their minds or with others?

I mean, I for what I was reading through with your different, the three sections, um?

Clearly, I mean and correct me if this what if that's what you're after. The contradiction between the stories is really fascinating. You know what you've put together and I wanted just to clarify, because I think it's.

Um, clear that they're all fictional, right? You base these on just what information you have.

There, that's true. They're all based on what information I have, but they there's elements which I've drawn straight from the back of these images.

Right? Yeah.

To explain I got given or found or someone lent me an image of this strange building and there was text on the back I would translate it. Transcribe it in this case and then and then build that or ask people to build that into the story.

Got you OK so you?

So that there's Yes

So you're starting with something that's well factual, meaning it exists as a statement or as a piece of information, and then you're building on that to develop that story or expand it. In different ways. Yes. So I think there's some contradictions there in terms of because you're presenting different voices. Um, I think you know you, you, there's one of the story around the photographer and a sort of chequered past, should we say with on the one side, being quite brilliant and um, driven obsessed by this building? Um, but at the same, and at and then developing a new life elsewhere. But they're the same time, leaving behind a family and everything, um in Germany, and therefore this contradiction of Will was this person? How would how should we view this person in a way in a way as a good person? Bad person, or at least some questionable past. I think there's contradictions in that in terms of the story there, um. I would say that, whether it's clear that audiences has to debate it, I

mean.

My sense is that most of the people coming to see these won't necessarily, um, know that these are what will but want to believe. These stories are true right there, so kind of.

You know, we've been sort of taught that well, if it's on a text, it's on a on a piece of signage or in front of a building. It looks official, therefore it's real. It's official, it's being done by some kind of as you question inside you authority, which I really like. The authorial voice that you assume that it's true. There's no question around it, and I think your approach to tis is good, these.

These are embellished stories. They're there's a. There's an element of fiction. To them, you're trying to capture it. A trying to breathe new life into thinking about what this building meant and where it was in a way that moves beyond the purely technical and the factual into thinking well, what? How did it affect people? Who were the people behind the scenes? What are the other voices that are missing in this story?

Um, which I think is you know, really key for what we're seeing at the moment. In a lot of interpretation of how to bring in so many more voices into the mix. But I love the way I really like the way of what you're doing when you sort of.

Projecting what some of the people may have been thinking.

Standing in front of this building or they've viewed this building. More emotional side of it, I guess rather than the more factual to try and get of this history in in in a different way.

So I'm not sure that's absolutely the answering your question, but I wonder whether and it may seem really pedantic that is there some will thereby? Or do you think there should be some kind of prompt or explanation somewhere that allows people to understand what it is that you're that these stories are?

Have been created, you know, in in a way, rather than actually being factual and I think it also goes back to well. Or does that really matter? Which is why the thinking.

You know?

That's interesting. The that touches on your first point of the authority of interpretation panels and our belief or the public's belief in the authority of a Museum of museums, museum type atmospheres. So that's a framing. But the questionable authority as well as linked to the next question, which is do you do in your opinion?

As the exhibition in its proposed form draw attention to the relationship between authorship authority and in what way?

Yeah, and I think it goes just to yeah it questions their [inaudible] again as we as was just saying about authority but also about the idea of authorship and who gets to tell that story and you know.

Well, I was thinking about this in relationship to other fiction and other media. You compare it to book form or film form where we don't really question whether it is fiction or not. If we if we go see a movie or read a book we hardly questions level of authenticity. We accept this may be based on reality or truth or it may be completely fabricated. In fact, most of those stories are. So why should we accept it with some mediums, but not within this one.

For instance, where the idea of it being um. Of more fiction based story, or one that's built around. Facts or things that happened, but more conjecture, I suppose. Um, I think is really thrilled. I really like it and I think that. Some it would be great. That I love the way it does question this authoritative voice that it's quick, but it puts okay. Well, why do we have to see things through that way? Why can't we interpret history? In different ways, and in a more imaginative way, like let's let our imaginations run a little bit with it rather than feeling that we have to. And maybe also comes back to some of the thoughts you've had. And I think maybe you've read this is something you did that I love that time when you stand somewhere right? And you think about what used to be here.

And so you're visiting somewhere, and you know that this was at one time. This particular, you know,

building used to look like this or this. What's here now has never there before and you almost want to go back in time like you want to close your eyes and kind of open them and be transported to 100 years ago and be standing in that spot to sort of feel what it was like. What would have smells? What would the sounds?

What were the people saying? What was the level of energy in that space? Oi? I think that's what was really missing from many of these more authoritative types of interpretations where we're not. We're not feeding the viewer or the reader's imagination like let them run with it. Like, how can you let that be put that in the hands? I suppose if your audience more as well so that they're allowed to kind of run with the idea in the imagine what could have been there without being told. Or this is what it has to be.

Ohh, this is what happened.

So you know that that maybe is questioning this idea of, you know all this relationship between authorship and authority, like who is the author, and you know who's to say the who's the authority on it as well, like both of a more factual presentation versus a more fictional imaginative one. Both have value. Um, why is one maybe seen as the only one that matters? Um, or at least the preferred one

Thank you very much.

I have a question number four

In your opinion, does the exhibition in its proposed form explore how to how to make small things strange?

If so, are there any particular examples that you that that you saw that could that that worked or could work better?

Yeah, I love the idea that picks up on the small things. Again, the focus on the photographer. Um and their background rather than the people who were in the photograph.

Um to me is A is a good example, but also really kind of running with.

Some of the backgrounds of some of the feelings that that, uh.

People had towards the building, um.

More about I like the idea of the building became this backdrop for all of the images that you were showing. Uh, like it was a landmark I suppose in some ways.

But using that obvious landmark as an entry point to tell stories.

That wouldn't necessarily be told, and ones that are quite sometimes tangential to what we think we should be doing told cause. It's where we are. It's about what we're looking at. It's about what happened. But what about those back stories as you start to unravel that and think about all the people connected to it and how they came to be at that site.

Why the stunning front of that building? Or why they're posing in front of it? Um, so I, I thought that was great. I liked the idea of the.

You know the making the small things.

Strange I, it's again and.

It pulled me in.

Right, the story is much more compelling to me than if I was reading it in a much more factual historical kind of voice I want to.

It's almost like I want to know the subplots.

Around the main story as well.

What about incompleteness of history, do you think?

And it acknowledges the incompleteness.

Yeah, I mean, I think you know. Again, there was so many right. If we take any. Object. We are building a teapot. There's so much that could be said about that through that object in terms of many, many stories. Um, and no interpretation of anything is always is complete, right? I mean, we, unless you want to come at it from so many different viewpoints, you know not only how it was made, who was made for, who used it, what was inside it, but all those other stories about wall.

What about the sort of social justice uses around building it? Who had to be moved out when that happened? Who got affected by in different ways? How? What was the labour issues around building it in such a short space of time that there's so many other stories that we don't tell when we interpret things so?

Um to me all interpretation of history is incomplete to some degree because you're not fully going tracing everything back and looking at the huge picture, but that requires. I mean some you can do that within, say a book format or a media where you have that breadth. Do it. But in terms of trying to tell that as an exhibition is really difficult because it just you know it's so much information so you end up having to be selective about what has.

What points in that history you tell? Um, so to me, all those histories around interpretation are complete to some degree. I don't think there are many that wouldn't be.

But what, what if so? What about the ethical implications of putting fictions into public space?

Well, I think I was struggling a little bit with this one because there's a part of me that wants to be pp front with the audience ? Is it fair to not be clear that this isn't . . .you know . . .that some of this conjecture, or some of this is fictional, some of this is imaginative.

Some of this is there to kind of. Prompt people to think about things in different ways, and that's good, right? We don't we want to I, I would, I think. Prompting a response right so that people have using their imagination.

Rather than it all being based on what's there, what you could see what you think is the official story so.

I'm OK with it in the sense that when you put it in the context of, well we.

We fabricate or embellish stories all the time.

And you know, going back to what I said earlier in other mediums, why can't we do that with?

An exhibition medium.

In the same way, but I was my other the other part of me is, you know.

Does it matter in the scheme of things? What's the last? If you don't, you know, get the story, maybe in the way that.

If people don't understand that it's fiction isn't true, okay, who cares? But at the same time, I also feel like there was more part of me that won't say, well, you've got to put a disclaimer on there that says you know this story was is based upon facts, but isn't. It's like you know you get in front of all of those historical shows now you know, but is based on reality, but is clearly being embellished to some degree too.

So I'd say I'm that's a well I can't answer yes or no directly on. I like I like, I don't think there's an issue with ethics around it, but I think it's also interesting for the viewer to know that this is the way that this particular exhibition has been approached. I'll put it that way.

Correct, yeah, yeah.

And I suppose the ethical issues are I have a lot to do with the content as well that there are perhaps no ethical implications in this one because the content is relatively safe and tamed if we were dealing with Holocaust or slavery or other.

Uh, more contested topics. It might be a different issue, yeah?

Well then, I think is the room for both because where you would have if you go to a more contested story. And warned that erupts you right, you know, um, it wouldn't be completely unethical to start to twist the story in a certain direction, although of course happens all the time in terms of. You know media or sort of. You know political viewpoints too, but.

Is a room for both where you frame a fictional story within the context of a factual one. So that you know.

As is in the same way that's think if you if you were to insert a quote from somebody.

Within A text that helped to sort of tell more first person story.

Could you also do that with a more fictional riff on something as well, but again, be kind of frame it you know. Ohh, in a way that, okay, this is something we imagine if.

Yes

You would hear what would you feel that would you and then start to do it that way. Ohh, there's maybe a an interesting balance between the two, but I think it's also going back to where I was saying before as how much do you let the viewer, the reader, the visitor be part of what you're doing? You know, if you invite them in and be quite clear at front that this is the way you're approaching this, then maybe that's okay, but I agree it's a lot of it's about the content and what is appropriate to do that with .

Wait, what do you talk about? How much you let them in? And you're talking about the are you talking about the level of framing?

Yes, exactly like how much do you give away up from about how this information came about, where it's from? Um, who wrote it? You know, what was the context for writing and the fact that this is based upon history, but it isn't history for real, like we've let our imaginations run here to imagine what something would have been like.

Right have you got? Have you got any other comments?

Um?

I was wondering if you thought in terms of the exhibition itself.

You know at one of the concerns I did have was and you mentioned it right up from us is the amount of information.

I get your you know, the way your positioning these three main blocks around with the building was um, with different themes. Um, but also just what scale?

And I don't know if you need to get to this map. If it's how I mean, tell me how far are you taking this?

Are you going to actually do the exhibition?

Yes, I understand.

What would what are you going to be actually? Will the exhibition be constructed and built? Is that the plan? It is OK.

Yes, it. It wouldn't be the first one. I've done one already which was very conventional.

Okay.

And, um, and um, a traditional if you'd like,. But and this one isn't it. And the next, the next trial will be to kind of break away from that, and it will be built.

Yeah.

I am and I will. I will exhibit it institute and try and try and orientate the images. I suppose from that from their point in which they were captured, yeah.

Okay, So what sort of did you measure? The feedback or the reactions to the first round? You did the first phase with the. Uh.

I in chatted informally to people in the park. Now, yes

Yes that's your intention when you do the second one too, to kind of.

I won't have. I've got to. I won't have time to do that on this one Got another one planned though . I've got hand this whole thing in on the 31st of January.

Thought comes after. Uh huh. Yeah. Yeah.

This, but I but what I really want to do now is do one which is a little bit more, I suppose political. That's my intention. I think it's probably a bit safe. This one I want to try and do one which is a tad more provocative. Not about this building, but about some somewhere else, perhaps more content. More contentious place, yeah?

Yeah. Well, I think that was my main you know yes about was with the actual exhibit is just the amount of content and to get people to read all of that. I mean I think that's one to me. One of the strengths of what you're proposing in terms of these, this sort of Victor heritage is that it's far more interesting to read these sort of first person accounts than it is, at least to me, to go through a lot of factual dates and technical information. So

I don't know.

Would you get more people reading what you're proposing? What you're doing this round? Then you then you would with the first round where it was much more conventional and you know with pure factor because I think most people just switch off when you start to think they're going to get a history lesson. So where as soon as you introduce these voices and the more emotion and natural people into it, we know right from doing exhibitions that that's a successful.

You'll have it often engages people in a more meaningful way, and it pulls you in, right. You start to read it. And yeah, ohh I want to know more and that's.

That's the key to having a longer text too, that if you get hooked someone they're going to want to read it, and you're going to kind of got to do that quite quickly. When you did them with your first round with the more conventional, how big would the each of the exhibits? Yeah, and they would just kind of.

Roughly the same about four 250 by 200mm. The point that the images, yeah, no, they would. They would deliberately discreet in a way.

Yeah.

Small to ply out differently to some of the other examples I've seen of in-situ displays, where images are big and they have a kind of hoarding or advertising character. So I deliberately did. They did them discreetly. Yeah, yeah.

You kind of wanted people to discover them a little bit.

Exactly.

Yeah, yeah, was that successful? Did you get people to do that? Would people to did?]Okay.

Yes. It's a popular park where people in this in spend time in the summer and wander around with dogs and prams so they so they did. But there's also.

No. yes.

Now I'm talking now, but there's also an issue of, I think, of saturation of history in public spaces. I think in a way a lot of our urban city, our cities, and in in Europe at least, are kind of historicised. They are like open air museums. Yeah, and I, I think that that that doesn't something else. It almost it almost encourages museum like behaviour in the city.

Alright there, yeah, that's good point.

I mean the question which I'm sure you've been asked before and you clearly thought about it, is a is all the other mediums for presenting these stories. I mean, we now see right? So much of this moving to a more digital realm.

Um, with the potential of, you know, a R. And. The likes to lay a stories through a mobile device, whoever it might be, into physical environments. How do you see it? Sort of relating to some of those technologies, or at least where that's going.

Well, yeah, that's what I've done. Some case studies on geolocated uh apps that show buildings or views overlaid onto the present on the hand held device, my position is on those that they function exactly the same way they're. T but there's slightly more. Potent. But in the same way they should do maintain and uphold existing ideas around about the world.

Right, so the medium isn't really a question here for you, is it? It's more about the intent of this. The way you're the questioning, the way that these stories have been told and they of course, as many mediums you could use to do it. So what do you think about the?

You know what will? Did you get to the point where you would ask your audience to construct their own narratives around the site, or to think about that? I see right? But I.

Well these narratives. These stories have been instructed as constructed not by me, but by others. Yeah, I did ask people to construct them. Yeah, yeah. So I, I kind of gave them the parameters.

Yeah. So how many people?

Which were contestability conflict authorship small things strange . . . and all the things we just talked about and I gave them the data, the, the, the archival collection and then ask them as part as active participants to construct these. So I had to stop.

I've four groups, four groups, different ones and then merging together, yeah.

Got you, huh?

I mean, that was partly to get over my own my own ingrained behaviour around museums, and truth telling which was a bit of a bit of a bit of a barrier to invention. Yes, by subcontracting it I was able to separate those things. Yeah, now it's been a bit. It's quite been quite complex. But I am talking now

No, I'm sure it's great, though I mean.

So I if and this is anything else, I mean, you've been really helpful. You give me loads and loads of things to loads

If you don't mind, I'll turn off the transcript.

Okay.

