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From Lost Industrial Edifices to a Contemporary Fantasia

A practice based investigation which examines the character and form of the post industrial shopping mall environment

Melvin Booth

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Abstract

The primary aim of this study is to present and investigate the hypotheses that the activity of post-industrial mass consumerism is an act of human drama that takes place within the specially created and constructed environment of the contemporary out of town or regional shopping mall. This is an artificially controlled and manipulative environment that is also a setting of fantasy. It is one that owes the nature of its internal spaces to 'rampant consumerism' [1] – and the nature of its internal appearance and architectural forms to the utilization and application of a pastiche and layering of post-modern historical references.

The second aim was to develop a body of visual work through a systematic enquiry of practice based research which would together with a written commentary present both the outcomes of this research and the new knowledge generated through it.

Alongside these aims, this study itself has also been a vehicle for developing and examining research processes.

The initial investigation is achieved through a contextual review that forms the background against which visual research is undertaken.

The visual research is carried out in two ways. Initially separate fantasies, ie:- visual images made in the Meadowhall Shopping Centre and visual images made from G. B. Piranesi's Carceri d' Invenzione, are brought in to association. Subsequently they are then digitally transformed to produce new hybrid visual fantasies.

This whole process has also led me to consider my personal transformation from artisan to artist and commentator and to review the impact that change has had on this study.

The theses is brought to a close with an analysis of what the investigations and the processes of research have revealed, achieved, and made available to other practitioners through this study. Key concluding points are -
.The investigations, processes of research and visual explorations have provided a potential reference for other practitioners and a model for further practice-based research.
.The process of Reflective Practice is mutable and can be modified to suit different creative circumstances and artistic intentions.
.Reflective Practice produces defensible results which can be interrogated by peers.
.The study has laid the ground for my further creative work and the process of reflective practice will continue to inform my activity.

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Chapter 1

Chapter 1 Introduction

1.0.0 Introduction and aims of research

The primary aim of this study is to present and investigate the hypotheses that the activity of post-industrial mass consumerism is an act of human drama that takes place within the specially created and constructed environment of the contemporary out of town or regional shopping mall. This is an artificially controlled and manipulative environment that is also a setting of fantasy. It is one that owes the nature of its internal spaces to 'rampant consumerism' [1] - and the nature of its internal appearance and architectural forms to the utilization and application of a pastiche and layering of post-modern historical references.

The second aim was to develop a body of visual work through a systematic enquiry of practice based research which would together with a written commentary present both the outcomes of this research and the new knowledge generated through it.

1.1.0. Meadowhall and the Carceri d' Invenzione of G. B. Piranesi -
a rationale for their introduction in to this study
1.1.1. Meadowhall

To test my hypotheses this research has been centred around two particular sites of investigation. The first of those sites is that of the Meadowhall Shopping Centre in Sheffield. This particular site was chosen as the focus for this study for two reasons.

The first reason is that it is significant to this study in that it is a local example of the particular type of environment which I believe, as outlined in the hypotheses to this study, is a controlled environment and a setting of fantasy that owes the nature of its internal spaces to 'rampant consumerism'. As such it

becomes not only the foci of this study but also one of the primary research sources to be employed in it. The other being the Carceri d' Invenzione of G.B. Piranesi.

The second is that the Meadowhall Shopping Centre is significant in that it also represents a example of one of the regenerative phenomena / initiatives that have been introduced into the local urban landscape followings it's de-industrialization.

1.1.2. G. B. Piranesi

The second of the sites of investigation are Giovani Battista Piranesi's Carceri d' Invenzione These are a series of etchings commonly known as The Prisons which were produced by Piranesi in Rome during the eighteenth century. Although they contain recognisable architectural forms which have their origins in the classical antiquity of Rome they were not made from any actual existing buildings. They are I believe purely sites of fantasy that have since the time of their production become very well known - and consequently invited and received much critical attention and speculation. Therefore the Carceri d' Invenzione while functioning as sites of fantasy also, (through the ongoing critical attention which they receive), act as vehicles through which Piranes's particular fantasies have been carried forward in time.

The use of the Carceri in this study comes from a reflection on their architectural forms and the wandering preoccupied figures that inhabit them. That reflection led me to see parallels between Piranesi's autographic architectural forms and fictional spaces and those of the contemporary shopping mall.

It also led and more importantly to a supposition that inquired 'what would be the result if visual material was taken from the Piranesi sites of fantasy and

implanted in to visual evidence of a contemporary fantasy', that of the shopping mall.

Would this create a new statement of fantasy - one that spoke equally as well or even better of fantasy - would it support and exemplify my hypotheses ?

1.2.0. Research approach

The approach adopted to conduct this investigation is that of Reflective Practice, a methodology that employs both investigative and reflective practices to examine and clarify both the theory which underpins this study, and the fine art procedures used to conduct the practice based visual research. Within this study the concept of Reflective Practice includes both reflection-in-action and reflection-on-action.

It is also through that approach of Reflective Practice and the Reflective Practitioner that I conduct my own fine art practice and consider myself in relation to other artist / practitioners.

1.2.1 Investigative practices

The concept of conducting research through the use of investigate practices is employed in this research to accomplish a number of particular results .

The Literature Search

The first of those investigative practices is the literature search.

This is used initially to both expand background knowledge and to constrain the scope of this study. It is also used as a means of informing, clarifying, and verifying the hypotheses of this research. In addition the literature search is used also to support the propositions and assertions made in this research.

1.2.2. Visual investigations

The second investigative practice is that of visual investigation.

In this study visual investigations are used to develop visual statements that both exemplify my hypotheses and to develop new knowledge.

Those investigations are carried out through a fine art practice which employs specific procedures and processes. In this study those processes and procedures are the use of, pinhole camera photography, conventional lensed based photography, digital image manipulation, digital transformation, and large scale photographic projections.

1.2.3. Background and M. Phil. research

Prior to this Ph.D. study a course of M.Phil. research was accomplished. That research took as its theme, investigated, and expanded my knowledge of a number of issues. Those issues were concerned with phenomena that followed in the wake of de-industrialization and included the phenomena of change, decline, loss, fragmentation, and disorientation.

1.2.4. Personal background - An autobiographical influence and insight

Another factor which I believe to be important to the background of this study is that I have, during a personal career in industry of thirty seven years, experienced at first hand some of the transformations which have come to Western society and culture in the wake of de-industrialization.

Within the context of this research (which I now undertake as researcher and through as Sweet (1995) suggests disinterested endeavour) I believe that undergoing those experiences has enabled me to bring a particular contribution to this study. That autobiographical insight has I believe given me a wider knowledge and a deeper understanding of both the transformations themselves and some of the consequences which have resulted from those transformations.

It also acknowledges my position as a member of a particular but very large meaningful unit, Sweet (1995) ie:- those who (in this case) have been directly

involved or experienced at first hand the fact and consequences of de-industrialization.

1.2.5. The consequences of de-industrialization

As a result of those transformations contemporary Western society has now shifted from being a society which was dependent on a solid base of industrialization to one that is based now on the fragmentary character of post-industrialization.

In the aim of economic regeneration new uses (for example the shopping centre) have been found for derelict areas of de-industrialized urban landscape. In Sheffield areas of that type would formerly have housed the now 'Lost Edifices' of Sheffield's large steelmaking and cutlery manufacturing plants.

Society has, both locally and generally, found fresh ways of earning it's living, or not as the case maybe. Where new occupations have been developed they are based primarily on the service industries, for example shopping and consumerism, information technology and the leisure industries.

My own career and way of living have also shifted significantly during that period of de-industrialization and urban transformation. It has shifted from that of industrial artisan who was involved with heavy industry and the production of steel products to researcher, observer, commentator and Fine Arts practitioner.

1.2.6. Practice based Investigations - Associations and Transformation

Practice based investigations are conducted in 3 ways in this study :

(1) The first is through the employment of the processes of pinhole photography. This method of making photographic images was introduced initially into this study because it enabled me, through the utilization of its unique combination of having a very small aperture and long exposure times,

to create images of the interior spaces of the Meadowhall Shopping Centre which would be absent of contemporary figures and the drama of shopping. Each of those cleared interior spaces were later used as backgrounds or sets into which I was able to digitally implant or layer historic architectural fragments and figures from Piranesi's Carceri d' Invenzione to create another drama and unique re-statement of fantasy.

With the use of the pinhole camera (a now archaic form of photographic technology) a technological metaphor is also introduced into this study that makes a parallel between on the one hand the pinhole camera and the development of current digital technology - and on the other the decline of outdated industrialization and the development of the new technology now employed in the contemporary shopping mall.

(2) The second way is through the concept of purposefully creating a new hybrid or crossbred visual statement of fantasy which is formed from whole or fragments of incongruent types of visual material. Material whose incongruity is, in this case, defined by the fact that it is drawn from two different sources - has different authorship - was produced from different intentions - at different points in history and through different means of production.

The hybrid method of creating a visual statement was chosen not just for its pragmatic value. It was chosen also because it reflects the current post-modern architectural theory of overlaying or layering (2) - where fragments of historical architectural references and forms are selected brought together and combined to make another but different statement.

That method of statement creation was also selected for two other reasons. The first is that it reflects, from my observations, the nature of the architectural forms and the decorative elements found in both the Meadowhall shopping

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centre (the foci of this study and also a primary source of visual research material) and other contemporary shopping malls.

The second reason was that the concept of hybridization, the employment of historic visual fragments and the process of layering are to be found in the second of the primary visual research sources used in this study, those of Piranesi's Carceri d' Invenzione. It has been suggested (3) 'that there are a number of cross-overs between Piranesi's *oeuvre* and the postmodern playful pastime of comparing the architectural vision'. Therefore it was appropriate from both a theoretical and a pragmatic position to conduct the visual research in this study through the concept of hybridization and the procedure of layering.

When gathered that incongruent material was brought in to association and subjected to digital layering, manipulation and transformation to create visual statements that restate fantasy.

(3) The third way is to use the concept of visual transformation to investigate notions of architectural space and architectural monumentality. Here laser colour copies are made from the outcomes of the earlier described digital manipulation and transformation research and re-invented or further transformed to become both photographic enlargements and large scale photographic projections.

1.2.7 Visual statements

The visual statements produced from this practice based research are not to be considered as final visual conclusions. They should be seen rather as statements which have 5 particular functions in this research :

(1) The first of those functions is to present a summation or vision of the progress of this research at a particular point in time.

(2) The second is to create an interval in the research where both reflection-on-action and a review of that reflection can take place.

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(3) The third function is to form evolutionary stepping off points from which, after that process of reflection has taken place, one piece of research can lead on to another.

(4) The fourth is to use visual statements as points of recapitulation to which one can later look back when charting the progression of the research and say that "this piece of research led me to that piece of research."

(5) The fifth function is to facilitate the communication of new knowledge developed through practice based research and the creation of original (Sweet,1995) visual statements.

1.2.8. Written statements

The written statements made through this research similarly have a number of purposes.

(1) The first of those purposes is to facilitate and enable a systematic written record to be formed of the progress, ie:-

(a) the deliberate and conscious reflection **(3a)** -

(b) the critique or review of that reflection **(3b)** -

(c) and the responses **(3c)**, made in the light of that critique -

which occur during the course of this research .

(2) The second purpose is to enable a written commentary to the research to be made which makes an integrated form of permanent record when brought together with the visual results of practice research.

(3) The third purpose is, together with visual statements, to facilitate the communication of the new knowledge developed from research.

Notes

(1) Steele, J. (1997). <u>Architecture Today</u>. Phaidon Press Limited. Steele introduces the term when suggesting that 'the rise and rise of populist architecture owes much to the dual forces of rampant consumerism along with an increasing sense of global destabilization.

(2) See, **3.2.6** A theoretical perspective, and **3.2.7.** Post-modernism in this study for further consideration of this theory.

(3) In Consciousness goes modern : Piranesi, <u>D.U.</u> it is also proposed that the phenomena of 'cross-overs' was particularly "so in England where the architectural metaphor of Piranesi" was also assimilated into literature of the time.

Chapter 2

Chapter 2 Reflective practice - A methodology of research

2.0.0 Introduction

This chapter presents the approach to research used in this study. It then interrogates the term 'reflective practice', and its implications and opportunities for practice. To bring the chapter to a point of closure a summary is made which presents the view that reflective practice leads to a point of summary, rather than a final conclusive statement.

2.1.0 Methodology and Method

As a way of opening this section on methodology I believe that it is appropriate at this early point to present what I believe to be a clear definition of the differences between 'method' and 'methodology'.

Mc Guigan (1997, p 2) suggests what I believe to a clear definition of that difference with *"Method is about procedure. Methodology is about the conceptual grounds for research. Methods can be adopted and adapted to realize methodological aims. But, as most good researchers know, it is not unusual to make up methods as you go along. The methods should serve the aims of research, not the research serve the aims of the method"*.

With that definition in mind I believe that methodology is a firm overall approach or conceptual position from which a body of research is undertaken. But the method/s employed to conduct that research can be fluid in that they can change or be further developed when necessary at different points in the progression of the research.

2.1.1. Research methodology used in this study

It is from the approach of 'reflective practice' and the position of 'reflective practitioner' that this study is undertaken. It has become a useful term that encapsulates - systematic enquiry, reflection, active response and knowing-in and-through-practice.

In this section I intend to interrogate that term its implications and opportunities for practice. I will also refer to parallel instructional intellectual activities in academic areas other than fine art.

2.2.0. Methods used in this study

2.2.1.Investigative practices

The concept of conducting research through the use of investigate practices is employed in this research to accomplish a number of particular results .

2.2.2. The literature search

The first of those investigative practices is the 'literature search'.

This is used initially to both expand background knowledge and to constrain the scope of this study. It is also used as a means of informing, clarifying, and verifying the hypotheses of this research. In addition the literature search is used also to support the propositions and assertions made in this research.

2.2.3.. Visual investigations

The second investigative practice is that of 'visual investigation'.

In this study visual investigations are used to develop visual statements that both exemplify my hypotheses and to develop new knowledge. Those investigations are carried out through practice which employs a range of unpredictable processes.

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In this study those processes are the use of, pinhole camera photography, conventional lensed based photography, photographic enlarging, digital image manipulation, digital transformation, and large scale photographic projections.

2.3.0. Reflection and its purpose

Reflection is an activity that practitioners are engaged with at some point /s during their practice. That reflection may be undertaken consciously, that is with intention, awareness and deliberation, or it may if undertaken with a lack of awareness be a kind of general thoughtfulness about practice/s.

Dick (1992-1993, p. 4) referring to 'reflective practice' suggests "Many practitioners have said to me, after hearing about my research, 'I already do that'. Further conversation reveals that in their normal practice they almost all omit deliberate and conscious reflection ---. To my mind, these are crucial features of effective action research (and, for that matter, of effective learning".

Consequently if reflection is carried out consciously, that is deliberately, and systematically, it has an active purpose which is the imbrication of practice and reflection thereby re-classifying practice.

2.3.1. Types of reflection within reflective practice

There are two types of reflection within reflective practice, Schon (1991) classifies them as, reflection-in-action and reflection-on-action. Reflection-in-action occurs while practising, and influences the decisions made - whereas reflection-on-action may occur after the event and contributes to the development of practice skills.

It is through those two forms of reflection that the reflective practitioner seeks to develop both, a deeper knowledge of how they themselves function in their practice, and skills that are pertinent to their practice. The work Dr Pir's Anatomy Lesson, produced in this study, can be cited as an example of that theory being put in to practice. Within the development and production of that work I had to develop new intellectual and fresh technological skills that would enable me to bring the work to a point of 'completeness' and 'closure' (see later - 'Changing artistic conventions' for explanations of those two terms).

2.3.2. Early reflective practice

An early form of reflective practice which was both promoted and practiced by the19c nurse Florence Nightingale is thoroughly examined and discussed in, van der Peet, (1995). That form of reflective practice while being part of Nightingales 'Religious Pragmatic' and 'Sanitary' approach to nursing, van der Peet, 1995), was based on a belief by Nightingale that there was also a value to be gained from observation, reflection training, and experience in the practice of nursing.

When referring to observation Nightingale (1882a, p321) suggests that : *Observation tells how the patient is; reflection tells what is to be done ; training tells how it is to be done. Training and experience are, of course, necessary to teach us, how to observe, what to observe; how to think, what to think. Observation tells us the fact; reflection the meaning of the fact. Reflection needs training as much as observation.*

These are four important characteristics which I believe are also embodied within the contemporary theory and practise of reflective practice. Training and experience both enable the practitioner to develop

the qualities of critical observation and reflection. When employed simultaneously, either in practice based research or in practise, training and experience therefore serve as a foundation from which the practitioner can undertake a decisive evaluation of their research or practice.

In the above passage Nightingale was not only promoting the value of trained observation but also the value of reflection. Her theory can be seen to be a precursor to the contemporary concepts of reflection-in-practice and reflection-on-practice as later advanced by the educator Donald. A. Schon.

The work of Schon, and in particular his text "The Reflective Practitioner, How Professionals Think In Action" has become a key source which has influenced my comprehension of the concept of reflective practice. Research carried out in this study suggests that Schon's writing on reflective practice has become the base line from which, and to which, other observers who investigate or speculate on the character of reflective practice, flow.

2.3.3. Reflection-in-action and reflection-on-action

My research suggests that there is a general consensus of opinion that reflection-on-action can be carried out either at the point where the action has taken place or, at some location and time which is distant from that point of action or as suggested Schon (1998) 'action space'.

There is no difference of conviction on how, where, or when, reflection-on-action takes place, but my research suggests that there does seem to

be differences in the perception of what constitutes the practice of reflection-in-action.

That difference of perception arises from the proposition that - the theory and practice of reflection-in-action can respectively be applied to, and undertaken in, a number of different practice based professions. Some of those professions will have a different dynamic or motivating force and different problematic situations to others. Consequently reflection may need to be adapted to suit both those different types of practice, and the conditions or events in those practices which need to be responded to.

A useful connection can be made between the practice of fine art and that of nursing practice.
Whereas fine art practice is, as a reflective activity, grounded on a process that is simultaneously confirmatory and propositional (*ie:- that the presence of the work confirms its own physical presence or being, and through its being and problematic reading it is also propositional*) - nursing practice has, together with a need for contemplative investigation and reflection, also a need for an urgency-in-action (or rapid response).

Therefore reflection-in-action is the process through which the practitioner recognises a new situation or a problem and thinks about it while still acting. It is possible to encourage reflection in action and improve the practitioners ability to identify problems in the social milieu and attend to the relevant surrounding stimuli in order to deal with these problems immediately. Whilst problems are not usually exactly the same as on previous occasions the practitioner is able to select, re-mix or re-

cast responses from previous experiences, when deciding how to solve a problem in practice.

2.3.4. The unique situation

The practitioner of fine art has to deal with experiences in their practice which are impossible to repeat. It is possible to copy the result of an experience, but not the experience itself.

Unique situations arise for example through undertaking new research, or coming in to contact with new theoretical propositions or new situations in the social environment.

Likewise the adoption and use of new materials or new processes of production in practice can also bring new and unique experiences to the practitioner. I would cite as an example of that the problem of bringing into association, and transforming, the Meadowhall and the Carceri d' Invenzione images employed in this study. There one method was used (this was based on the use of photographic techniques, processes and materials) but was found to be unsuccessful in that it did not exemplify my research intentions. A further method which was adopted later proved to be successful. That new method was based on the processes of digital manipulation and the virtual environment of the computer. Consequently with the adoption and introduction of that method into this study came new intellectual and practical challenges and experiences.

The practitioner deals with those situations through the recall and use of a repertoire of experience and images (knowledge) gained through previous experiences and learning. That knowledge may be either, or both, tacit (unspoken) or explicit in form.

When referring to the unsure situation, Schon (1987) suggests that "the unique situation at hand is the domain of enquiry" thereby I believe

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making the point that in practice it is the uniqueness of a situation which is the driving force behind both the need for research and for reflection. That quality of uniqueness does I believe provide the personal impulse to undertake that enquiry and the motivation to take action for change.

Within that statement I believe that Schon is also proposing, through using the term "domain of enquiry", that the practitioner also becomes a researcher. Therefore through an interaction with the situation the practitioner deals with that situation while also building on their repertoire of experiences and their body of knowledge. Practice therefore becomes both a way and a 'space' of learning and action. This is a model of enquiry which is different to that of technical rationality used in scientific research.

The person who undertakes research through practice becomes a part of the situation they are investigating and trying to change, unlike the scientific model. Because they are conducting the research through the means of their practice they cannot be separate from it.

Therefore research conducted through practice does not seek results that in turn help to form conclusive statements about the research they are drawn from. Rather what it does, through the activity of systematic, simultaneous on-the spot experimentation, reflection and responsive action, is to gradually change a problematic situation. That activity can be repeated until the problematic situation achieves a state where it is resolved and adequately corresponds to the aims and intentions of the research.

2.3.5. The reflective conversation

Referring to the way that the reflective practitioner can bring a state of change to a problematic situation, Schon (1991) suggests, that it is

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through the practitioner undertaking what he calls "a Reflective Conversation with the Situation."

To develop that position further (Schon 1998. p 131), also suggests that (when discussing two particular examples of the use of reflection-in-action) "the fundamental underlying structure is the same: a reflective conversation with a unique and uncertain situation."

It is during or within that reflective conversation that episodes of 'talk back' and 'back talk' occur and re-occur (in a cyclic manner) between the practitioner and the unique problematic situation.

That reflective conversation is undertaken through the practitioner taking actions that investigate and explore - and which in turn bring about further reflection and further responses made in the light of that reflection.

My own experience as both a researcher and practitioner also leads me to suggest that the phenomenon of surprise, Bulman (1994) (or the surprising event) has a particular significance when encountered in reflection-in-action and the reflective conversation.

The surprising event is a special type of event, in that it is one that is neither expected nor intended, which brings with it a unexpected result. Because it is such it has the power to make the practitioner 'pause' or stop in practice and reflect or question the significance of that result. It can lead them to say, explicitly or implicitly - " what caused that - what does that mean - is that of value, how can I use that - if I do that will it move the work nearer to my aims and intentions" ?

Although unexpected or unintended that event can also, (while possibly facilitating the further development of work), become both another point

in, and another way through practice where learning takes place and the practitioners knowledge is further increased.

One of the methods used by Schon to develop his position on reflective practice and the reflective practitioner is to describe and discuss the design processes ie;- the reflective conversation used by an architect to address and satisfactorily resolve a unique problematic situation. In this case bringing a building of a particular type together with a particular area of physical landscape.

In that example a reflective conversation has been set up between the practitioner (the architect) and a drawing pad, the media of reflection and virtual world through which the architect explores his building problem. Within and through that reflective conversation and virtual world the architect is able to explore and examine the problem without committing his design to the practical reality or expense of physical building. Here he can develop a reflective conversation, through taking away, adding or shuffling his drawn marks, notations, or parts of the design around at will. He is also able to gain through that reflective conversation and interaction with the media an appreciation of whether or not his intentions will work when committed to the physical reality of the site.

2.3.6. The reflective conversation - a personal view

It is during that conversational process, whether it be applied to artistic practice, architectural practice, (see above), other types of design, that the work moves from concept to the future possibilities of a concrete realization.

It is what I would call a working through process, where ideas are floated and exploratory moves and marks are made between the practitioner and a virtual world Schon (1998).

In artistic practice for example it can be a drawing pad, a canvas, the test strips produced in photographic enlarging, or the virtual world of the computer environment. Here the virtual world may initially take the form of the materials used in a preparatory or exploratory situation, such as the drawing pad. Later during the production of the unique artifact the artifact itself can become the virtual world where that development takes place to bring the work to a point of completion and closure.

When combined the reflective conversation and the virtual world become in reflection-in-action the place where the surprise or irregularity are noticed or sought out and reacted to.

Those unexpected events of surprise and irregularity act I believe as both the means of focusing attention and as the stimuli's for initiating further reflection - and therefore further development of the concept or the practice based outcome.

Therefore the virtual world is I believe a place of new possibilities - where a reflective interaction or interplay can take place in-action between the practitioner, the form of the virtual world they are using at that point in time, and the development of a concept or unique artifact.

2.3.7. Changing artistic conventions

Historically artifacts have been realised primarily through either the virtual world of drawing and painting or through the making of three dimensional sculpture.

In contemporary arts practice that position has changed. Today the arts practitioner may, together with the use of those historical methods and skills, also use the new environments of digital media and the virtual world of the computer to both explore and satisfactorily resolve the unique problematic situation. For example the arts practitioner can

through adopting those new skills and new media create an original piece of work which may have its origins in a material visual form - but be presented in an immaterial form, for example through video or photographic projections.

Another example of that shift away from those historical conventions of working is the production of the dematerialized or formless work. Here the practitioner or 'addresser' Eco (1989) may for example rather than producing an artifact - (such as a representational painting that offers a thematic meaning that can be read through its form and content) - use a particular object, or bring together and orchestrate a collection of objects, to signify a particular concept, and provoke a response in the addressee or audience.

Those objects may or may not be produced by the practitioner, they may be found ones that have been selected for particular reasons by the practitioner. Neither do they have to have any particular aesthetic (to be beautiful) value. Objects can be chosen because the are ugly or repulsive - because they work, (have a 'performative' Bois and Krauss (1997) function), in that they act to produce a response through the means of their perceived ugliness or repulsiveness.

The work is now seen as a bounded whole which is in its existence 'propositional' and 'operational' Bois and Krauss (1997).

The point I'm making is that the traditional and historical conventions of artistic practice and production, and the media through which reflection (and the reflective conversation) can take place have become much less secure.

A similarity can be perceived between this condition and that of the effect that the arrival of the mechanistic process of photography had on painting in the second half of the 19c. There the photograph and the notion of photographic practice became problematic to painters.

Some saw its evidential potential, (which could be used to record visual detail that might otherwise be missed) as an aid to visual truth, and therefore a benefit to their practice. Others perceived, again through the means of its evidential potential, that it would enable them to speed up their practice production. In other cases it was perceived as the death of representational painting - why spend time painting when a far more a accurate version of both the natural and the arranged event could be made more accurately !

Sharf (1974, p.14.) speaking of the rising popularity of photography in the 19c suggests that -"Conscious of the development of the mechanical limitations of their medium, photographers increasingly developed new, often elaborate means for augmenting the artistic content of their work. At the same time their assertiveness grew. They saw little reason why photography should not be considered as a Fine Art and thus share the advantages enjoyed by painting and sculpture. As a consequence of this many artists and critics who formerly looked upon photography with benign condescension now, alarmed at its audacity, began to propose means of combating the threat. Within twenty years of its appearance the influence of photography on art was already thought of as pernicious. ------ Photography and its flood of images were accused of having caused a decline in artistic taste, and blamed photographers for having forced painters in to a deadly homogeneity of style, for subverting their style. Art's mortal enemy, it was called ----- ".

But I would suggest that what the arrival of photography did do was in effect to present new opportunities to painters (in particular) which allowed them to put aside the burden of representation and shift their practice from the production of work that was based on visual truth, representation, and thematic meaning to the production of a new kind of work.

Sharf (1974, p.14.) " They were made conscious of the necessity for reviving more 'spiritual' values in art. They were called upon to return to art's 'higher realms' ".

That new kind of visual work became abstract or non representational in form and painters now sought to communicate an 'essential reality' Sharf (1974 p. 15.) through 'formal' commutative effects Eco (1989, p 3.) rather than representational or thematic means. The practitioner now made artifacts that were, while being non thematic, also autonomous and non hierarchical Bois and Krauss (1997).

Consequently rather than signaling the death of painting I would suggest that the arrival of photography helped to both, move painting in a new direction, and to initiate new conventions ie:- new ways of thinking about art and its production.

Those different conventions can I believe now be considered to reflect an ever increasingly widening contemporary culture of possibilities where fragmentation, accelerating change, and compression of space have become the norm.

I would also suggest that in the activity of reflective practice unintended results of practice get thrown up. Those results in turn then suggest further possibilities or ways of investigating and dealing with the unique

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situation. I would also suggest like Schon (1998) that new appreciations of a situation can lead on to new investigations and new reflections can be made until the work is brought to a point of 'closure' or 'completeness' - Eco (1979, p 49) - " we see it as the end product of an author's effort to arrange a sequence of commutative effects" - .

Eco (1979, p 49.) also suggests I believe that point of closure comes when the work is realised as a unique balanced organic whole - "A work of art, therefore, is a complete and *closed* form in its uniqueness as a balanced organic whole, while at the same time constituting an *open* product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity. Hence every reception of a work of art is both an *interpretation* and a *performance* of it, because in every reception the work takes on a fresh perspective for itself "

Considering Eco's theory further I would suggest that the conditions of - a balanced organic whole, the unadulterable specificity, and the notion of interpretation, presented above are also those which should be in evidence when practice based research is brought to a point of closure.

I also believe that in a practice based activity, like that of artistic practice or that of research carried out through reflective practice, the problem or situation is never finally closed or conclusively dealt with. Clandinin and Conelly (1991, p. 7) "illustrate how stories of practice are never finally closed by the conclusion of a case study."
It is also my belief that point of closure can also become both - a point of pause from which a re-engagement or a new investigation (as the practitioner develops a larger body of knowledge and experience) can be

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undertaken in the future - and a summary of the thinking and processes that have created that satisfactory resolution of the unique problematic situation.

2.3.8. Summary

I would propose that, developed both from my position as a practitioner and my experience of practice, in practice based research summaries are made which reflect the progress of that changing state at a particular point in time, rather than conclusive statements that present or represent an understanding of some phenomena.

Consequently I consider that the primary aim of the reflective practitioner is not to seek any conclusive understanding, rather it is to determine the means through which a situation can be satisfactorily changed, a problem solved, or a work brought to a point of closure - or, maybe, suspended long enough for reflection - before moving on in to the index of its own reading.

Chapter 3

Chapter 3 Contextual Review

3.0.0. Introduction

This chapter presents a commentary which considers four interrelated

segments of research. They are discussed in the following order -

M.Phil. Research and Background to This Study,

The Consequences of De-Industrialization,

The Meadowhall Shopping Centre and the shopping mall,

and G. B. Piranesi and the Prisons of the Carceri d' Invenzione.

Although interlinked each segment is for the sake of clarity presented as a

separate section. When brought together the four sections provide and present

a context for the research undertaken in this study.

In the first section the research study that was conducted up to the point of

transfer from M.Phil. to Ph.D. is introduced. This allows an opportunity to

present both a background to, and set the scene for, the Meadowhall / Piranesi

research. To facilitate that activity material will be drawn from both the M.Phil.

Transfer Document and the original Ph.D. proposal document.

The focus of that presentation is sited on three areas of concern. Initially

written material is presented which relates to my own background and its

connection to this study. Following that the discussion then moves on to

consider the practice based research which was undertaken during the M. Phil.

study. Finally an examination is made of the method of 'recapitulation' and

'charting' which I developed and used (at the point of transfer from M.Phil. to

Ph.D.) to both organise the visual outcomes of research, and to present those

outcomes through the form of the M.Phil. Transfer Document.

The second section is employed to consider the proposition that the

phenomenon of de-industrialization has taken place and, to consider what are

the consequences that have followed in its wake. This section also acts to provide both a link, and a point of transition, between section one and sections three and four.

In section 3 three areas of concern are examined. The first is the origins the Meadowhall Shopping Centre (one of the two primary sources of visual research) and the growth of the contemporary shopping mall.
The second is to consider what kind of space the contemporary shopping mall is. The third is to consider the proposition that the shopping mall is a theatre, a place of 'drama' and 'fantasy'.

The fourth section is focused on 'The Prisons' or The Carceri d' Invenzione of the 18c Venetian architect G. B. Piranesi, the second of the primary sources of visual research found in this study. In this section three areas of concern are considered. First of all a general examination is made of Piranesi's work. This is followed by an examination of how Piranesi and his work are considered by both historical and contemporary commentators. Finally an examination is made of the links which I consider to exist between the 'The Prisons' and the contemporary shopping mall.

3.1.0 Background to This Study and M. Phil. Research
The origin of this investigation, while being directly related to both the Aims of research (as presented in the Introduction to this study) and a concern for the post-industrial transformation of the urban landscape - also lays in a parallel or corresponding transformation of my own personal working landscape. A landscape in which I have progressed from industrial artisan to arts practitioner.

3.1.1 A personal context to this research, and a chronology of professional transformation

My working career began on leaving secondary school in 1955. At fifteen years of age I began an industrial craft apprenticeship in what was at that time Sheffield's still active steelmaking and heavy industrial sector. Those seven years which I spent as a travelling Boilersmith's apprentice gave me access to many of the sights, sounds, and experiences to be found in the different types and sizes of industrial companies which were in existence in the Sheffield area at that time. It was for me a very exciting and formative time. I was, while steadily learning a trade and developing ideas to do with the value of knowledge and skill also, and unwittingly, being introduced to the excitement and energy of industry and the then still industrialized urban landscape.

On one day the setting for my work could be the premises of a small company, which had only a few employees - the following day it could be in the foundry of one of the 'mega' (see M.Phil. Research) companies where 100 ton capacity overhead cranes traversed spaces in which hundreds people worked to produce monolithic castings. The experiences which I encountered and the knowledge that I gained during that time was therefore both varied and also instrumental in developing my in interest in and feeling for the industrial and the industrialized environment.

Working seven days a week with possibly only one day off work at bank holidays was the norm for me. Employment appeared to be plentiful, and easy to acquire. If it became known that a firm down the road was paying its workers a few pence per hour more than normal rates of pay tradesmen would move to that firm. A year later those conditions may have been reversed, with a similar shift taking place. Some employees preferred to stay at a particular job and company for many years others moved around from one job to another, with

little fear of becoming unemployed. If you had a trade the thinking was that you would have a 'proper' job for life.

Little did I, and many others who I worked alongside at that time, understand that we were also on the edge of de-industrialization and post-industrialization, the two conditions that have brought significant and obvious changes to, prospects for employment, the type of employment available, and the urban environment.

During the period 1973 to early1980 I was occupied in the engineering section of the then still existent South Yorkshire coal mining industry. It was during the latter part of the 1970's that I began to perceive the changes that were coming to that industry. In the workshops where I was employed work became less plentiful on the shop floor, with workshop and mine closures becoming a possibility. Output of completed work became linked to a perception of whether there was a plentiful supply of work that needed to be done. If it could be seen that there was plenty of machinery that needed to be repaired then output increased, if that was not the case then repairs took longer. Plenty became a measure of security, as a fellow tradesman said to me " If I see plenty of work on the floor waiting to be done then I will turn the work out quicker, if I don't see it, then I will hang on to this repair job longer". While that attitude may appear, with hindsight, to have been shortsighted it should also be acknowledged that it came from a sense of insecurity - the possibility of there no longer being jobs for life in the industrial occupations was now thought likely to become reality - which has proved to be the case.

Following that period of occupation I was employed by Sheffield City Museums and became professionally involved with the conservation and preservation of our local industrial heritage, the now rapidly declining local industries of cutlery

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manufacture and steel production. It was during that period of employment, and while still serving as a industrial conservator, that I also began the process of my own self-transformation from industrial practitioner to that of arts practitioner.

3.1.2. Self Transformation

That opportunity for a corresponding self-transformation began with the successful completion of a part time honours degree course in Fine Art at Sheffield Polytechnic, now Sheffield Hallam University. During the course of the final two years of that B.A. I began to produce art work which had a relationship to my artisan practice. It became clearly focused on memories and reflexive views of both my past and current industrial experiences. That emphasis was followed through to the point of my final exhibition, where all the work shown was related and derived from those memories and that reflexive activity.

That work lead on to the research which was carried out during the course of the M.A. that I undertook between 1989 and 1991. There the programme of research was focused on the concept of the tool as 'precious object'. While the scope of that research had an initial connection with my own personal views as a working artisan, it also moved away from the personal to consider other areas of activity where tools were used.

As that research progressed it considered a number of issues, like for example the erosion of skills, the deskilling of industry, and the institutional use of tools as a way of controlling both individuals and larger groups of people. One example of that research was the concept of 'tools of control'. This was a study of the Ordnance Survey and the two projected views of its origins and its position as a major national institution.

In nineteen ninety three I ceased my practice in industrial conservation to follow my own artistic practice and to undertake this Ph.D. research. Through the completion of that process of self-transformation I moved from being a participant, to an observer of de-industrialization and post industrial urban transformation.

While it may be suggested that the above personal factors are likely to have brought a degree of subjectivity (or even possibly a degree of nostalgia for the loss of a 'golden age') into both the Lost Edifice's research and the current Meadowhall / Piranesi research, they have more importantly presented me with a autobiographical influence and insight from which to conduct this research. It is my belief that they have, together with my fine art training, also given me the opportunity to present a fresh view. A new knowledge formed by one directly influenced and affected, both personally and professionally, by the changes brought about through the processes of de-industrialization.

It was from this background of personal experience and transformation that this study was initiated and undertaken.

3.1.3. M.Phil. Research

Title of M.Phil. research - An Investigation Into The Lost Edifices Of Our Local (Sheffield) Fragmented And Diverse Economic Society.

A study of decline and loss

The above title as now been changed so that it more clearly represents both the research carried out up to the point of transfer and the research carried out after that transfer had been completed.

The M.Phil. component of this study was considered as a precursor to the Meadowhall / Piranesi research. It's objectives and origins are rooted in four particular areas.

It is based first of all on -

1. the two formal principle concerns outlined in my M.Phil. / P.hD. research proposal which are -

(a) the hypothesis that we in Sheffield, are still undergoing the difficult transition from being a society that has had a predominantly and long standing industrial base Morrell (1984) to one that is fragmentary and diverse in character (a condition which is not only local in context, but is affecting western society generally),

(b) - my belief that it was possible to use both the discipline and the experimental research qualities and procedures of practice to produce visual statements which act as the 'primary' means of communicating both the progress and the findings of my research into the above thesis.

To clarify my position regarding the hypothesis in **(a)** and its relation to the aims of this research. The purpose of research was not to prove or re-validate the self evident fact that this situation had occurred (ie:- that Sheffield had suffered decline and fragmentation through the processes of massive de-industrialization) but rather to two achieve two aims.

The first was to research the notion of de-industrialization and the consequential effects of its progress.

The second was to posit the city of Sheffield as a point of focus, and to use the research procedures of reflective practice and practice processes to generate fresh visual statements that would signify phenomena found in those conditions.

2. - my own personal memories and observations of being engaged for thirty five years with Sheffields heavy industrial sector and the processes of industrialization and de-industrialization,

3. - and the proposition that my current research forms a direct link back to the research that I undertook during the journey of my M. A. In that study I sought ways to investigate and visually communicate ideas that were related to the nature of work in a declining industrialized society ie :- the personal and social value of possessing hand skills, the personal and institutional perception of what tools may be, the uses to which they may be put in contemporary society, and the erosion or degradation of work ie:- industrial de-skilling.

4. and from an acknowledgment that my research has a link with and owes a debt to a lineage of artists who have (although not making up any particular formal genre) from the late 18c and early 19c sought to comment upon the developing Industrial Revolution and the rush of progress and change which have been brought to both society and the landscape through the processes of industrialization, modernization and de-industrialization.

3.1.4. Lineage of Artists

That lineage of artists includes a wide range practitioners who have produced work through various techniques, the use of different materials, and with different concerns. A representative selection of the work of those artists is presented in illustrations and illustration notes1-9 in Appendix B. While this is not a comprehensive study or a strictly chronological list it illustrates a diversity of approaches and concerns found between 1803 and 1987.

The earliest work cited is that of (fig1 Appendix B) Paul Sanby-Munn's water-colour painting "Bedlam Furnace" c1803 - which is an early view of the developing industrial landscape of the 19c. Although topographical this work has an eerie quality, with small spectral like figures presented against the silhouette of large industrial buildings and a night sky filled with smoke rising from furnace chimneys. It is possible that Sanby-Munn was, while making his

record, also prophesying either that the power of industrialization will be larger and stronger than humankind, and will therefore bring many benefits, or that this could be the birth of a uncontrolable chimera which will develop through its own volition and to its own end.

The last work in that list is Embrasure *IX* a pierce produced by George Rousse in1987 (fig 9 Appendix B). While Sanby-Munn's - "Bedlam Furnace" deals with changes brought by about developing industrialization, the work of Rousse comments on abandonment and dereliction, both of which are found in the wake of de-industrialization. This photographic work, constructed through making interventions in abandoned spaces is not documentary, but it does seek to preserve. In this instance it is that which is 'dying'.

In between those polarities of time and concern (one dealing with development and growth and the other with dying) are also examples of work by J M W Turner, Ford Maddox Brown, Jacob Epstien, Bill Brandt, LS Lowry, and Walter Nurnberg which make connections with the industrial.

3.1.5. Rationale of Hypothesis

The rationale for the hypothesis of research in this study comes initially from my own experiences and observations of industry in Sheffield. It is my proposition that there has been a severe decline in the industrial sector of Sheffield life, and a reduction of employment potential in the primary historic industrial trades of steelmaking and cutlery manufacture. That situation has been further exacerbated by the run-down of the local coal mining industry both within the boundaries of Sheffield, and also within the local areas of South Yorkshire and North East Derbyshire.

Although many of the steelmaking and cutlery companies in Sheffield started business in a small way during the 19c some grew in size to become what I term 'megalithic' institutions (companies who had at some time in their operations employed over one thousand personnel). Companies like Charles Cammells Ltd, Vickers Sons & Maxim, Thomas Firth & John Brown Ltd, Messrs Brown-Bailey's Steels Ltd, and Hadfields Ltd, Jessop Saville Ltd developed and eventually became, together with cutlery manufacturing companies like Joseph Rodgers, James Dixon and Son and George Wolsteholme & Sons, among the major steel making and cutlery manufacturing companies of Sheffield. Those companies were responsible for the employment, directly or indirectly, of thousands of personnel.

It is reported by Seed (1952) that during the 1940-45 war Messrs Samuel Osborn & Co for instance, a company which had commenced business in 1852, had employed 3,000 people, and in the years following the war the average was about 2,000 Because of the size of their operations those companies also helped to support many small companies who provided them with materials and support services.

Therefore it could be argued that each of those companies made an important contribution to the economic and social welfare and stability of the local community. Apart from the provision of medical facilities, apprentice training schemes Seed (1952) and benevolent funds, staff pension schemes, hardship relief funds and company sports and social clubs, Brown Bayleys (1955), they also contributed in a philanthropic way to the civic life of the community. There many of those companies funded the cost of creating parks, hospitals, university buildings, art galleries, and museums in Sheffield. Those 'mega' companies therefore became more than employers of labour, they became the institutions that the local community came to depend on for their existence and continuation.

Commenting on the changes which have taken place in Sheffield through de-industrialization Greenwood (1988 p H5) submits that " Ten years ago Sheffield was in decline, derelict and divided. Almost 40,000 jobs evaporated in steel alone, and with them most of the city's prosperity, confidence and sense of identity"

If we consider my premise to be substantial then it follows that because of the decline of those traditional industries as supporters of the community other sources of economic support have taken their place in Sheffield. Or have they? If they have what are those sources ?

Evidence of those changes is to be found both in academic sources and through visual observation. There are still physical remains in the urban landscape of Sheffield that give an indication of the size and location of those 'megalithic' institutions (Edifices) that have either declined or been lost. There is now also evidence to be found in physical / visual form of the new enterprises that have been brought to that landscape following its de-industrialization.

While it is my proposition that there is substantial evidence of both of those phenomena the focus of this practice based research has, for the sake of manageability, been centred on two particular examples.

3.1.6. Two sources of practice research material used in this study

The origin of the practice based research source material used in the M.Phil. investigations was drawn from the still existent cutlery and hollow ware manufacturing complex of James Dixon & Son, which is to be found at Cornish Place, Sheffield.

Those premises, having lost their original function, were semi derelict up to 1997, but are currently being restored and converted into riverside domestic apartments. Visual research material, in the form of photographic evidence, was collected from this site and used in practice based investigations in the M.Phil. component of research. Through those investigations visual statements have been created that correspond to notions of - change, decline, loss, fragmentation, and disorientation (see Chart and Synthesis of M.Phil. Research).

The second source of practice research material (used later in the Ph.D. Meadowhall / Piranesi research) is the Meadowhall Shopping Centre. This shopping mall, built in the Lower Don valley on the site of the former Hadfield's Ltd steelworks, represents one of the new forms of economic activity to be found in Sheffields former industrialized urban landscape.

3.1.7. Schematic Survey and Allied Commentary

Upon reaching a point within the progress of the M.Phil. research where I considered that I had completed sufficient investigations to substantiate both my stated hypotheses and my research aims I believed that it was necessary to bring the research together in its entirety and organise it into a form that would (through a process of re-capitulation and further analysis) enable me to develop a visual survey, and re-define -

a. the path that my research had followed,

b. the procedures that I had used during the course of that research,

c. the key moments, or major shifts, within in its development,

- and subsequently to use the results of that survey within my transfer report.

To facilitate those objectives the research was brought in to a large space and assembled into a linear schematic chart of four interrelated sections (see photographic overview in fig 1).

Each of those sections corresponds to where a key moment, or major shift, has occurred in the study.

The chart is presented below in a comparative but refined diagrammatic form, which has been developed from photographic evidence, together with a parallel commentary / key guide.

It is used here to achieve two things.

First of all it is used as way of presenting a synthesis of the research which I have been engaged with in this M.Phil. study.

Secondly it is used as a way of presenting the essence of the M.Phil. transfer report submission.

3.1.8. Chart and Synthesis of M.Phil. Research

(fig 1) Overview of M.Phil. chart.

Research Point of Departure

MB. 11.4.96   c

3.1.9. Key to section 1

Background Information Gathering - and Initial Visual Research Strategies

Within section1my initial research strategy consisted of researching and collecting historical and contemporary information that would furnish me with a background knowledge to, and the geographic locations of the manufacturing sites of those 'megalithic' companies in Sheffield, (companies who had at some time in their operations employed over one thousand personnel), where major de-industrialization had taken place.

After locating those sites, I then began to record or document the visible fragmentary evidence that was still extent on, or around them, and which I believed would signify that considerable change had taken place in that location. That continually developing base of background information and archive of documentary visual material became both the source and the point

of departure from which I began to undertake the course visual research in shown section 2.

1. Research Proposal Document.

2. Continuously developing Central Reference File / Repository, with Research Notes - Historical References etc - together with Locations of Manufacturing Sites - Theoretical Notes - Research Updates, and Bibliography.

2a. Brief Diagrammatic Summary of Research Progress - compiled to 6 -10 - 96.

3. Maquette - 'Erosion' (fig 2). First tentative visual research exploring theme of Change - Decline and the erosion of employment opportunities within the steel manufacturing industry .
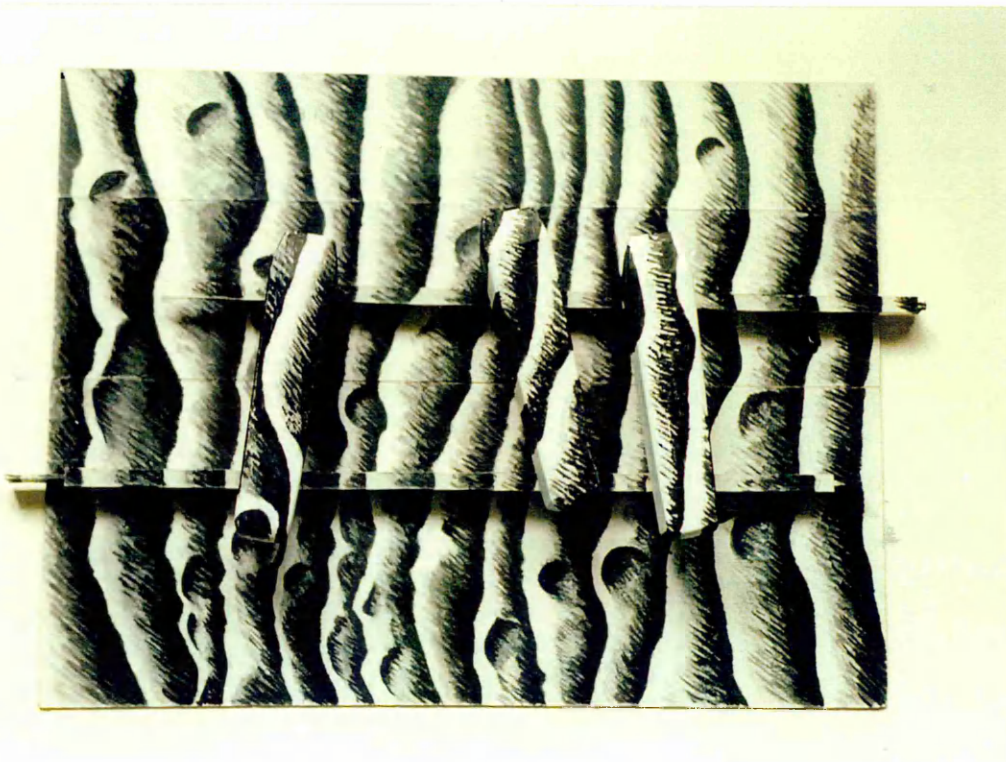
(fig 2) Erosion.

Drawn with black ink on cardboard construction. In its title and its realised form this piece refers to, and makes a link back to my M.A. researches.

<u>Photography as a Recording Medium</u> (4 -7)

4. Slide Box with general reference / record Images of steel manufacturing sites etc.

5. Photographic (negative) references / record Images of steel manufacturing sites etc.

6. "   "   "   "   "   "   "   "   "   "   "   "   "   "   "
"   ".

7. First photographic record material made at J Dixon & Sons cutlery manufacturing premises.

8. Research Questionnaire re Effects of Change - Decline (not used at this point, may be used in Ph.D. research).
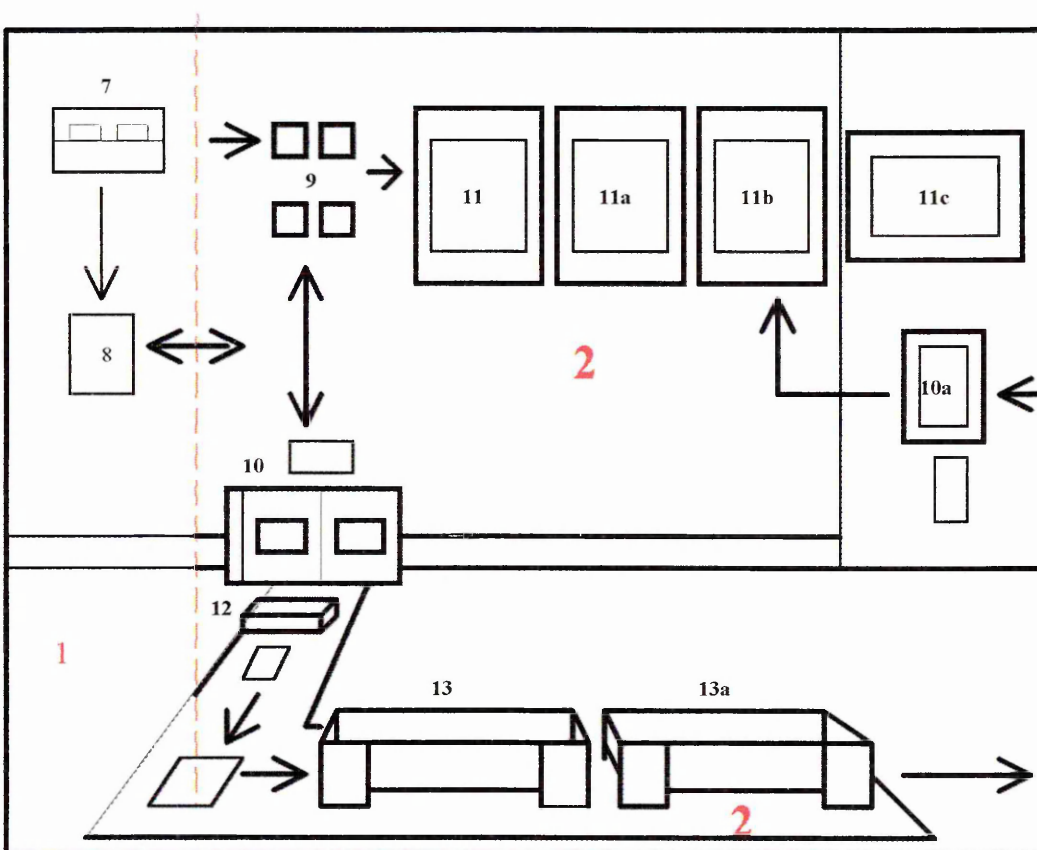
3.1.10. <u>Key To Section 2</u>

A move from the processes of researching and gathering background material to the production of visual statements.

9. A series of record photography - of the abandoned interiors of J Dixons &
Sons manufacturing workshops - later used as a resource for developing the
new visual imagery research in 11-11c.

10. 'First Series'. Later titled 'Artifacts' (fig 3).

A series of 119 realistic 'clear view' images, (made with technologically
sophisticated lens based photographic equipment), which were made initially
as a method of considering the proposition that the financially valueless
artifact, ie:- the dross, left behind at the cessation of manufacturing can be
seen as a socially valuable indicator of a past activity of human / industrial
interplay.

(fig 3) Artifacts
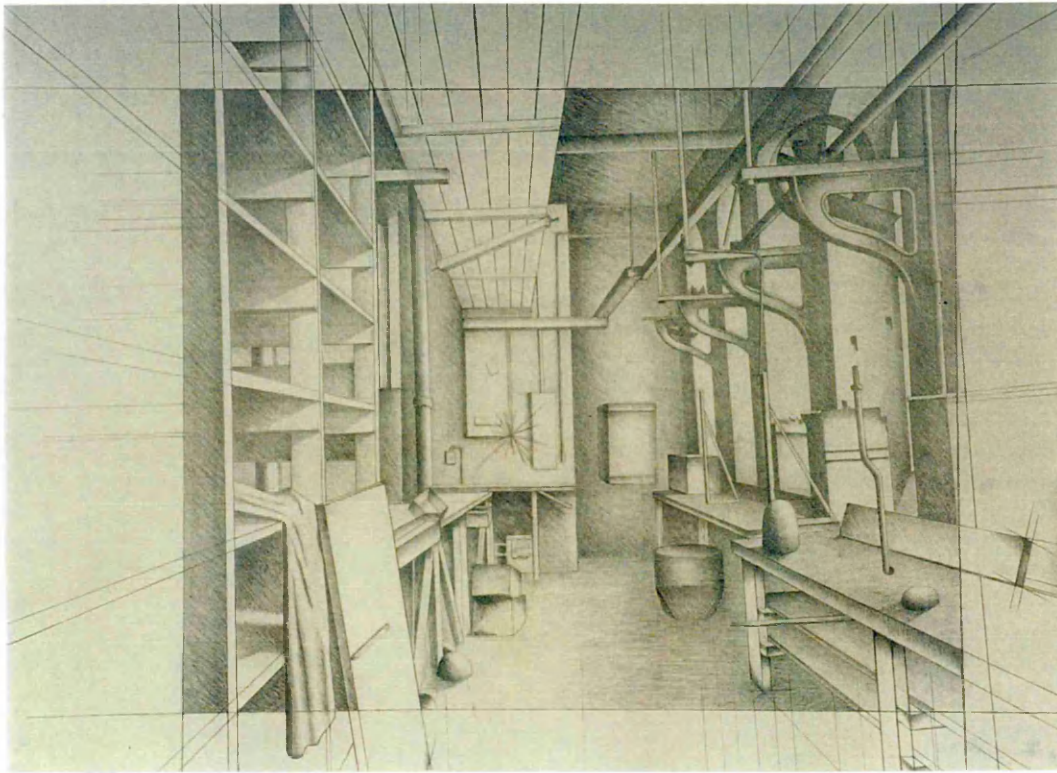
(fig 4) Sites of Memory

10a. Initial experimentation with the photographic process of visual layering - of the present).

Subsequently to be used later in section 4, a modified form / process , as a method of suggesting layers of meaning / layers of memory / layers of experience.

11. -11c. Autographic drawings, (developed from photographic resource in 9), (fig 4).

Sites of Memory - Resonance and Ambiguity. Assuming control of the image making process.

Each of these four constructed images are of a hybrid nature in so much as they combine, both the aesthetic, and some of the traditional techniques of representational /observational drawing, together with some of the techniques normally employed in the production of engineering or technical drawings.

My intention within these drawings was to do three things - initially it was my wish to control the construction of a series of interior sites which would not only offer indications of, emptiness (as in abandoned), change and loss; but also suggest that there were many varied influences and factors from both within and without of the boundaries of these sites which had, and almost in an evolutionary sense, contributed to bring about those phenomena of emptiness - change - and loss within the local context of the late industrialized working milieu.

Secondly it was my intention to create a number of 'sites' of memory or points of focus which would both owe their origins or their source to an element of present time factual memory ie:- the photographic image - and also become a personal form of visual memory bank or repository that would reveal the reality of my own personal experiences of those phenomena.

Thirdly it was also my hope that those four 'sites' would act as a form of catalyst that would enable those who had the opportunity to interact with them to gain, through a process of mediation, a deeper knowledge and understanding of - not only the effects of the processes of de-industrialization and the phenomena of loss-change and decline, but also the more positive experiences of being engaged with a life of industrial work.

As images these drawings do not rest easily with the eye or with the mind, there is a visual ambiguity within them that seeks to undermine the audiences perception, one is not quite sure what to make of them.

While their partially representational language offers a form of reasonable access to the interpretation of their visual content, our intellectual cognition of them is a restless experience. Their origin and their direction are not easily defined, they are an enigma, a puzzle which may be considered to reflect both the memories, and the uneasy experiences of those who have been directly affected by the processes and the consequences of de-industrialization.

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12. Prototype of 'Artifact' - 'Carry-Out' box -(see 13. 13a. below).

13. -13a. Fully resolved 'Carry-Out' boxes holding an enlarged 'Artifact' image, (fig 5).

In their resolved form these boxes, coupled with their 'Artifact' images, constitute the results of a direction of enquiry which endeavoured to re-assess what function if any, other than as a purely documentary record, the 'First Series' of images mentioned in 10. could hold.

My researches suggested that they would, by being combined with, 'or kept safe' within their own individual industrial type box ie:- the 'Carry-Out' box, be transformed into new objects.

'Subject' and 'object' would now become one and in this integrated form they can be seen to be, like the boxes of Marcel Duchamp (fig 6) or Joseph Cornell, a form of portable museum /archive re-presentation that can be carried anywhere - and which would in this particular instance hold their own independent signification of 'loss and decline' .
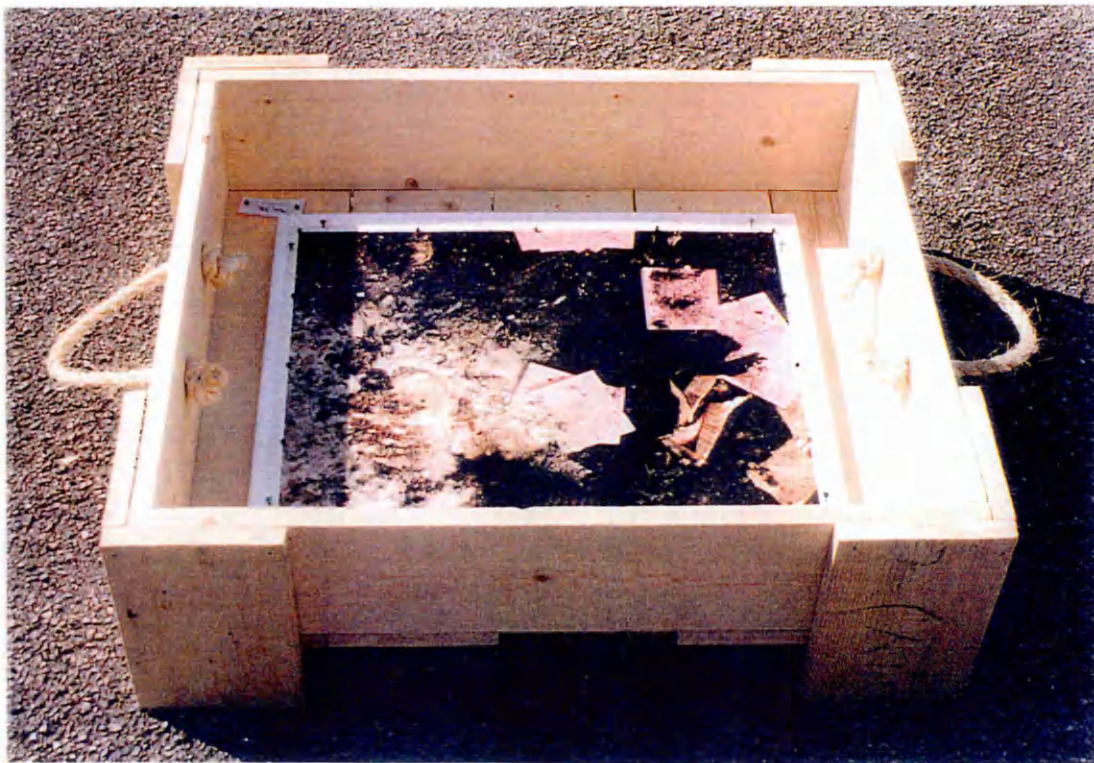
(fig 5) Carry-Out-Box with Artifacts image
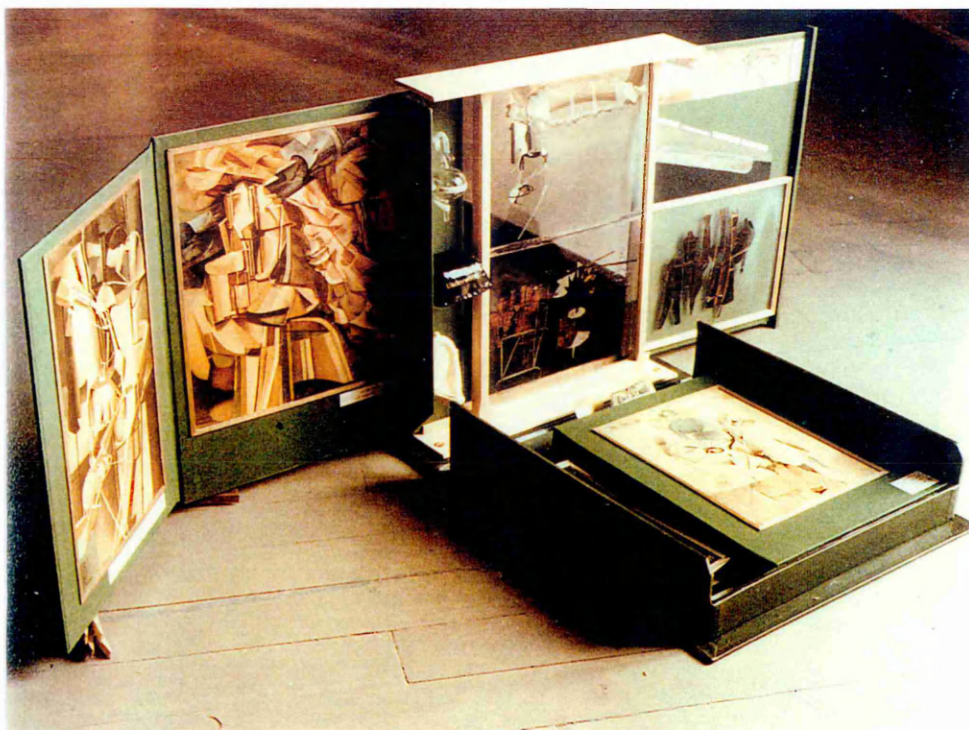
(fig 6) Marcel Duchamp Box-in-a-Valise, 1936
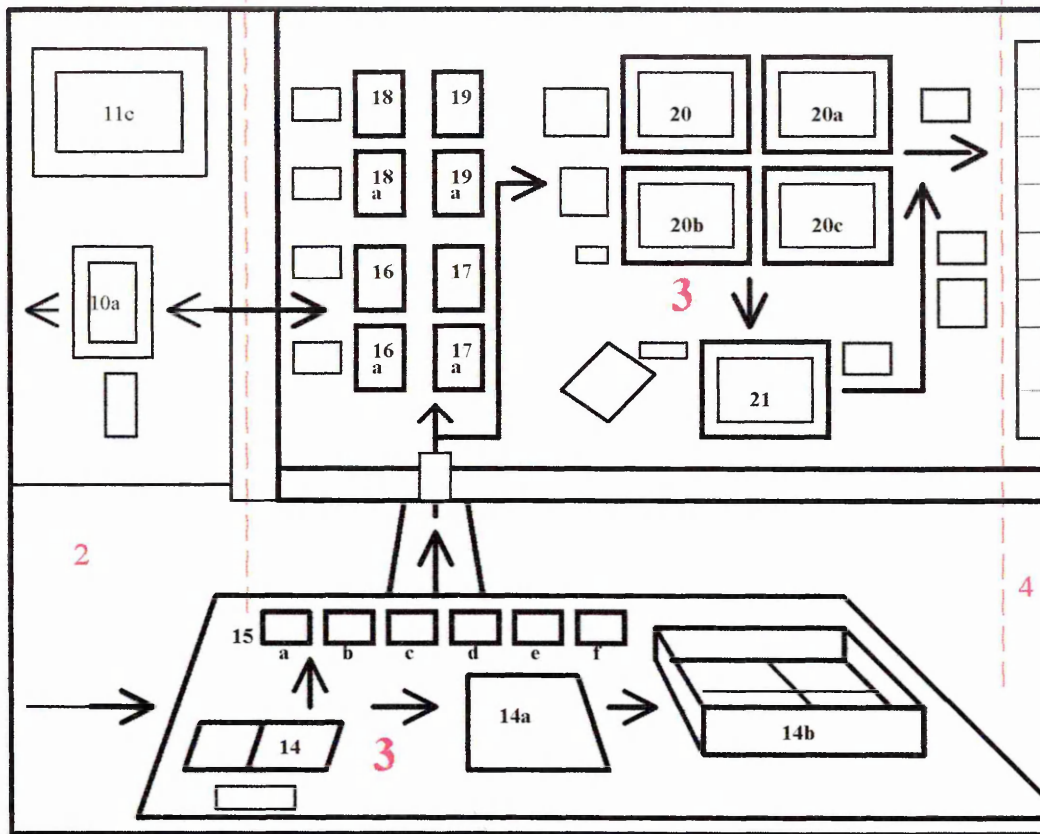
3.1.11. Key to Section 3

Start of Disorientation Theme.

Section 3 marks a point where a change of research emphasis and development takes place from that of the controlled production of autocratic drawing ie:- the 'Sites of Memory' and the archival re- presentation of the 'Carry-Out-Boxes', to the use of photography and its associated processes as an expressive convention.

14. 'Exploring a Room'. Towards a Theme of Disorientation (fig 7).

A series of thirty six images that present fragmentary and distorted glimpses of the interior of what was a former cutlery packing room, and in which I began to consider and to explore how I could subvert the convention of realistic / representation within the two dimensional photographic image to visually express an indication of the phenomenon of disorientation.

14a. 'Exploring a Room'. A series of four images. Subversion / disorientation - through the enlargement of distortion (fig 7).

(fig 7) Exploring a Room -Disorientation.
Losing control of the image making process

14b. 'Exploring a Room'. Box with four subverted images - disorientation brought to one point of focus.

Losing control of the image making process.

A number of investigations in which I sought to further explore the phenomena of disorientation by placing myself within a working environment (the colour darkroom) where - because of my limited knowledge, and experience of the processes of 'creative' photography - photographic colour enlarging and the manipulation of images within that process - I would not be fully in control of that environment, or the processes of image production that I would be engaged with. From that position I would therefore (during the execution of those investigations) experience my own feelings of disorientation .

15. Subverting the image by a process of reversal. -   Negative prints b. d. f. - produced as contact prints from enlarged, Exploring a Room', positive prints in a.c.e. (fig 7).
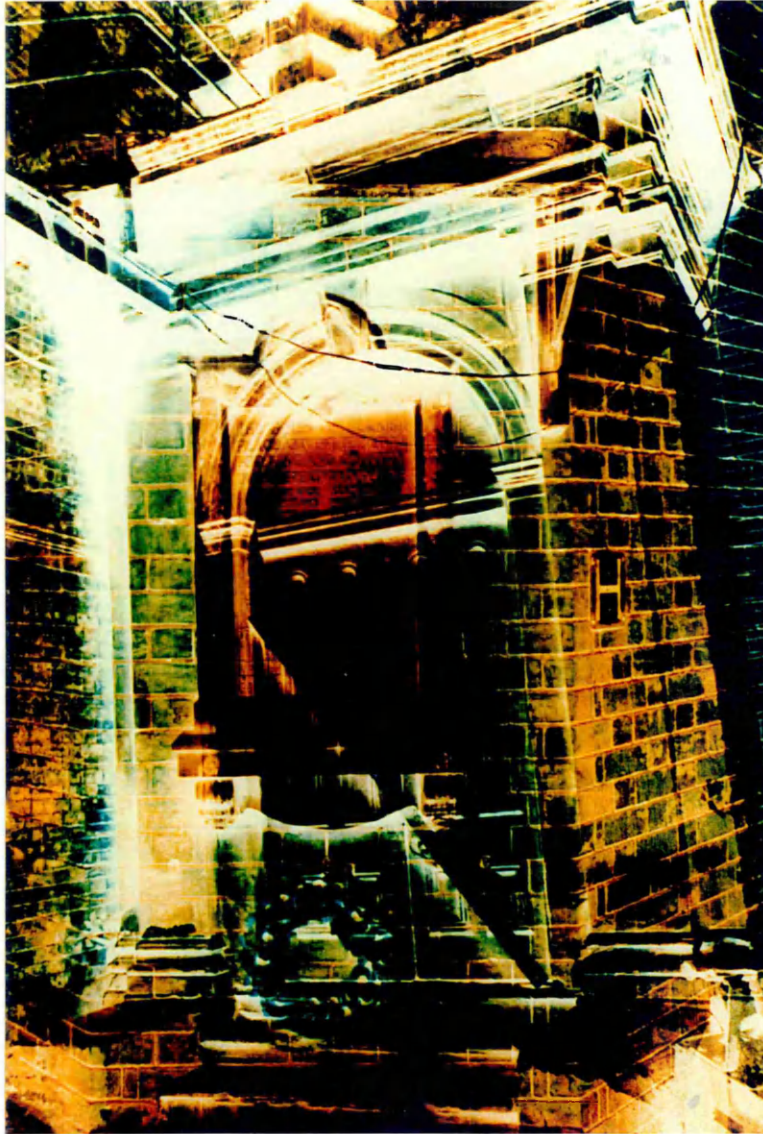
(fig 8) Distortion and Reversal

16. - 17. Negative images enlarged from a, (single), positive transparency record material.

16a. - 17a. Positive contact prints made from 16. - 17.

18.- 19. Distortion and Reversal. (18 = fig 8) Negative images enlarged from a double layer of record material transparency

18a. - 19a. Positive contact prints made from 18. - 19. (18a = fig 9).

(fig 9) positive contact prints

20. - 20c. The beginnings of pinhole imagery. Accepting that which is given. (fig 10)

fig 10 Accepting that which is given.

Four experimental images made, with a self designed and self constructed
lensless pinhole camera, on colour negative 120 roll film.
The introduction of the pinhole process of making photographic images into my
research was initially stimulated by my wish to develop a further method of
reducing or disorientating my personal control over the image making process.
With its lack of mechanistic control and technological sophistication the
pinhole camera, which has its origins in the pre-industrial camera obscura, is a
most elementary or basic form of photographic device - the antithesis of the
precision synonymous with modern photographic and industrial technological
production.
It was this elementary nature, or quality of basicness, which I wanted to
embrace and employ as a expressive tool in my research. I wanted to see that

which could not be seen with the human eye or the modern lens based camera , and to accept that which was given, rather than that which was fleetingly made.

21. Interim point in research - testing of propositions . 21/23 - 2 - 95. Specimens of research presented in a open access, but non exhibition environment, for peer group appraisal. This informal method of assessing the progress of my research proved to be a positive experience. I believe that its success was primarily related to its open access format, and a relaxed atmosphere - both of which encouraged a free flow of dialogue between myself and those teaching staff, undergraduate students, and post graduate candidates who attended and participated.
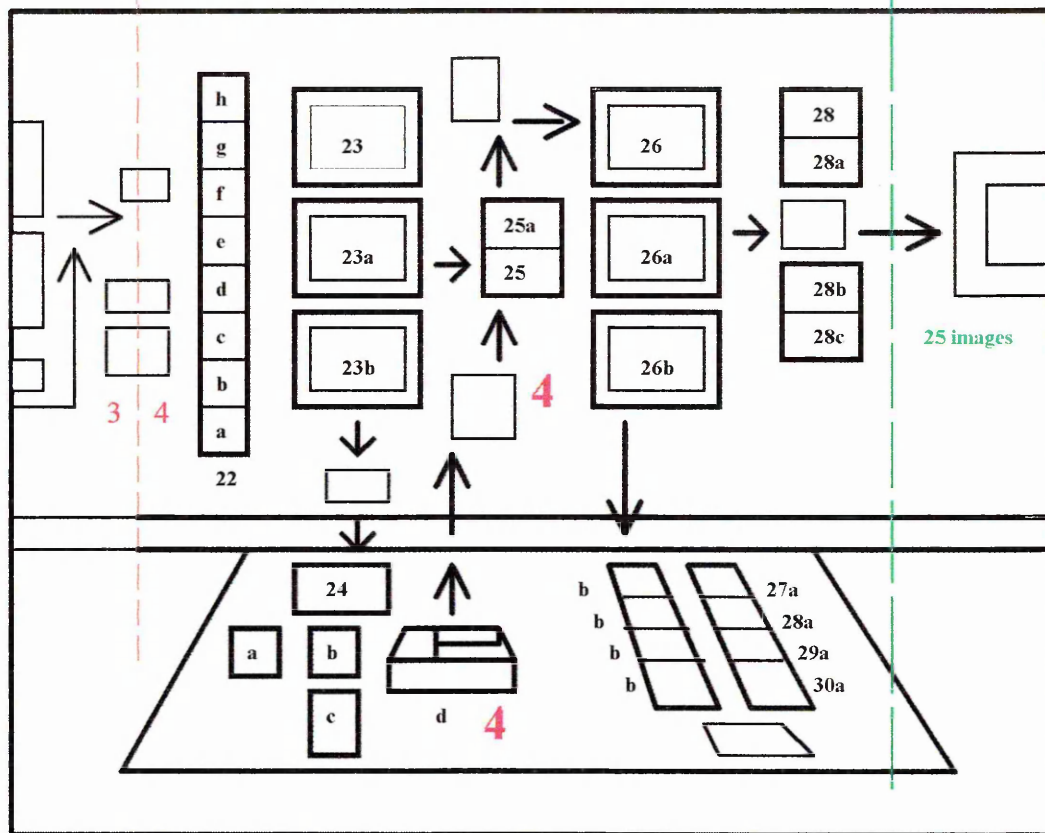
3.1.12. Key to Section 4.

22. Contact prints for pinhole camera 'Interiors'. Now way of holding, recovering, and containing a slice of residual energy and time within the image.

A protracted series of images, made with a further developed version of the pinhole camera used in 20 - 20c, in which I used the long exposures associated with the pinhole process of image making to give me the opportunity to survey the interior spaces of the abandoned workshops where the 'Artifacts' images were made. I saw my task within those spaces to be one of exploratory interaction rather than, as in the case of George Rousse, one of positive intervention and purification,

I began to identify with those spaces, they became a place of work once again - my place. I was not only able to define them for what they had been in the past, units of vigorous human / industrial energy and endeavour - but also for what they had become -a collection of abandoned interior spaces, each of

which now serves to act as a potent static / architectural form of memory receptacle, and as evidence of change and decline.

Memory was striped clean - reality became clear - irreversible change had taken place, the once modern mechanized / industrialized society had now lost its potency, its influence, its form, and its direction.

23. - 23b. Bags of Evidence. Enlarged 'Interiors' images encased in their own separate archive wallets and now presented as a further but different form of evidence which signifies 'change and decline'.

24. - 24d. Further method of testing propositions (fig 11). 'Interiors' architectural memory receptacles, when linked with 'Artifacts - Carry-Out-Boxes', become the basis for a exhibition proposal - 'A Waiting Place'. Proposal package includes - a. b.
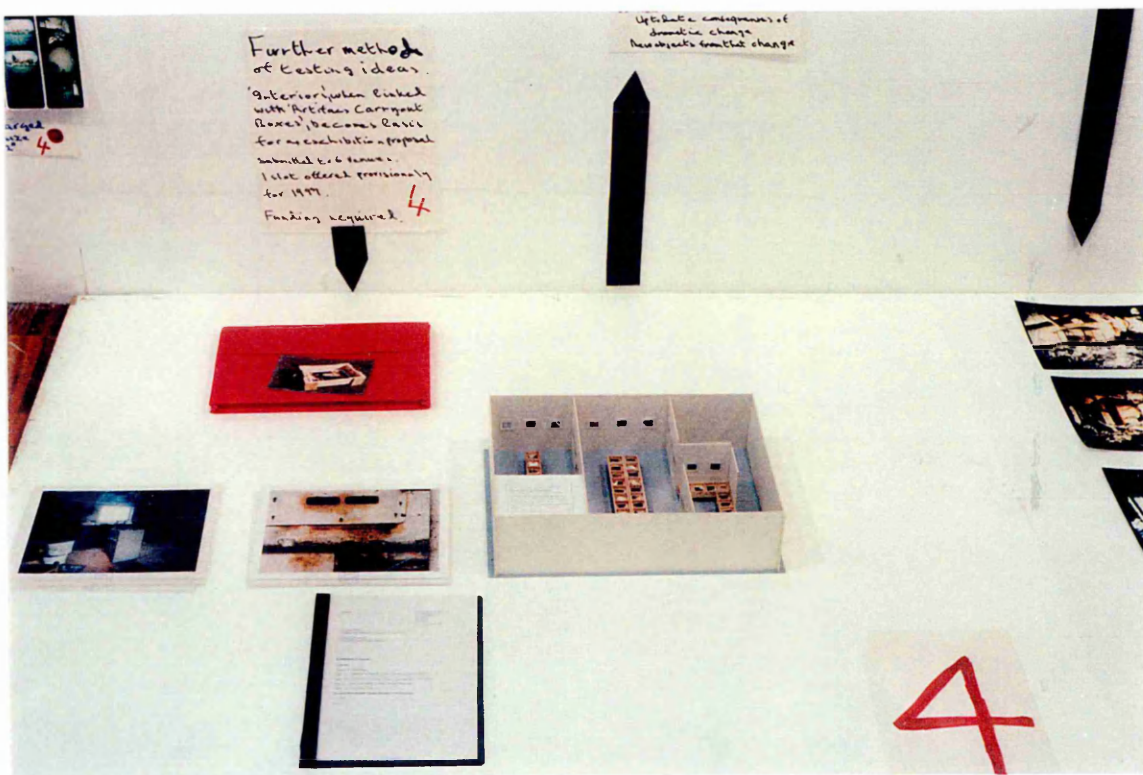
(fig 11) testing propositions

Sample images - c. Proposal Document - d. Maquette of exhibition layout .

Proposal submitted to six exhibition venues - accepted by one.

3.1.13. Summative Enquiry of M. Phil. Research. Past and Present Brought Together.

25. - 25a. Black and white contact prints. In September of 1995 I returned to my place of work (J Dixon & Sons Wks) to make a series black and white photographic negative images of the fire damage that some of the factory buildings there had recently suffered.

26. to 26b. Three images from a series of twelve (figs 12-13) in which I initially sought to bring together in one constructed image form notions of disorientation and fragmentation.

(fig 12) disorientation and fragmentation

Each image was realized by employing a technique that combined during the photographic enlarging process a single negative (which had a visually fragmented image), from the black and white lens based images in 25. - 26a, with colour negatives from the pinhole series of 'Interiors'. (This series was later expanded and further developed into a body of twenty-five images.

27a. - 30a. Final exploration of 'disorientation theme'. Four images which were produced by combining a pinhole camera 'Interiors' colour transparency image with a black and white negative image from 25. - 25a at the enlarging stage of production.

(fig 13) disorientation and fragmentation

27b. - 30b. Negative contact images made from images in 27a.- 30a.

(This method of schematically charting the progress of research has now also been further developed, adapted, and used to organise the progression and outcomes of the practice research undertaken in the Meadowhall / Piranesi study.

3.1.14. Summary of M. Phil. research

Although images 26 & 26b were not the final visual statements to be realized before I brought the course of my research to a point of cessation, I now believe that in their conception and realization they became the summative intellectual and visual statements of the M.Phil. research.

Their visual content and image complexity presents us with many layers of possible meaning and opportunities for audience interplay. Each image not only functions as an iconographic source of visual memory that furnishes us with indications of a 'glorious' past age, but also speaks of a break with that past and the chaos that has followed in its wake.

Change - decline - loss - fragmentation and disorientation - the phenomena and the consequences of modernization and de-industrialization are now brought together to converge and become signified in one image form.

3.2.0.
The Consequences of De-industrialization

3.2.0 The Consequences of de-industrialization

3.2.1. Introduction

In this section it is my aim to consider some of effects that de-industrialization has had on, both Western society generally and more specifically on society in the Sheffield area.

3.2.2. In the wake of de-industrialization

The primary consequences which have come from de-industrialization to Western society generally and Sheffield in particular has been a shift in both the way we earn a living and the kind of society we live in.

From the late18c to the middle of the 19c manufacture developed from being an activity that was initially based on the production of goods by hand, to one that was based on the use of machinery and the mechanization of industry.

That change and the new opportunities for earning a living was characterized by the expansion of populations in those towns and cities where industrial activity had already been established.

This was particularly so in the 19c when millions of people also immigrated from Europe to America, looking for a new start in life and greater prosperity (the foundation of the American dream of abundance). There a new land was being opened up, a land that was not characterised by overcrowding, poverty, religious persecution, and regularly waring nations.

In Britain that shift of people away from the countryside to towns and cities meant that places where manufacturing became the primary core economic activity, saw a near explosion in their populations over a relatively short period

of time. In the last quarter of the 18c, Hammond &Hammond (1995),

Manchester had a population of 41,000 people, by 1801 this had risen to

102,000 and by 1821 187,000. The population of Leeds grew from being in the

region of 61,000 in 1801 to 123,000 in 183.

Sheffield's population increased between 1801 and 1831 from 45,000 to

91,000. Considering the above figures one can see that in each case there

was almost a doubling of populations in just over thirty years. In the next

seventy years the population of Sheffield had rose to 400,0000.

During that expansion of populations people came to Sheffield primarily from

the near at hand counties of, Pollard (1959), Derbyshire, Nottinghamshire, and

Lincolnshire.

3.2.3. Diaspora and Modernization

That process of migration and diaspora provided a source and pool of labour

that helped (together with the development of industrial means of mass

production) to push forward significant changes in both Europe and England.

Those changes, which came through the rise of capitalism in central Europe

and the industrial revolution in England, signaled a new age. Both Europe and

England progressed from having a Mediaeval economy primarily based on

agriculture and crafts, to one that was to become based on the mechanization

of industrial manufacture, the processes of Modernization, and the

phenomenon of the mass production of goods.

The 'Modern' era and Modernization, posited by Cruicshank (1989, p 23) "as

the one great idea of the 20 century", are characterized by the use of

mechanization and the unquestioned use of, and unshakeable belief in,

science and technology to bring about a continuity of improvement to the

human condition. And ultimately to an emancipation that would free humankind

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from the tyranny of pre Enlightenment history, superstition, and undesirable social conditions.

That continuity of steady progression generated a condition of relative social stability, and in turn also lead the Western world to optimistically think that improvement, and the benefits to be gained from it would never end. Paradoxically while modernization brought social stability it was founded on the notions of development and change, which were in turn engendered through scientific and technological innovation. Therefore modernization can be considered to be made up, simultaneously, of the dual features of social stability and industrial change. Social stability brought security and safety to society, while change brought about an anxiety that could only be eased through the processes of further change, and the development of new conditions of stability.

In the case of Sheffield that stability was shaped through the development and production of two types of products. The first of those products was cutlery, and the second steel.

The trade or craft of cutlery making in Sheffield was at the time of the Industrial Revolution already an historic one, with Sheffield 'whittle's' (knife blades) being mentioned in the writings of the 14c English poet Geoffery Chaucer. With the onset of the Industrial Revolution the production of cutlery changed from its historic hand craft status to one that was reliant on the developing processes of industrial mechanization.

The vigorous growth and importance of steel making to Sheffield (and later to Western society generally) can initially be considered to be particularly related to three innovative key historical events which happened in Sheffield.

The first was the discovery of Crucible steelmaking by the Quaker and clockmaker Benjamin Huntsman. Although Huntsman was initially only seeking a method of making good quality steel, (steel which he later used to make reliable clock springs) his process was to form the foundation of modern steel production.

The second of those significant events was to take place in the middle of the 19c with discovery by Henry Bessemer of the Bessemer process of steelmaking. The third was the invention of the Siemens Martin open hearth furnace and the process of open hearth steelmaking. Both of those processes employed mechanization to produce large quantities of good quality steel.
Up until that time if large ingots of steel were produced they had to be made through the closely coordinated use of many crucible furnaces, and teams of crucible pourers who one after another filled a single mould with molten steel.

Together the manufacture of cutlery and the production of steel became Sheffields two core (and now historic) economic activities. Those forms of manufacture and economic activity were of continuing importance to the economic stability of Sheffield until the onset of industrial decline and the subsequent rise of the Post-Industrial (Post-Modern) age began to take place in the early1960s, Jencks (1986).
That phenomenon of decline not only affected the city of Sheffield and those who were employed in industrial activities there. Many other towns and cities in Britain and the Western world whose primary economic activities had been based on industrialization were also affected.

3.2.4. Loss of Identity
The parallel activities of cutlery manufacture and steelmaking gave Sheffield and the people who lived there both a clear and specific identity. The *Made in*

Sheffield trade mark became synonymous, both nationally and internationally, with the notion and production of high quality goods.

Along with the loss of 40,000 jobs that loss of a clear or specific historic identity was, as in other former Western industrialized cities and towns, a major consequence of de-industrialization. That phenomena took away both personal identity which was not necessarily based on the notions of class, but on the type of trade or industrial occupation that a person worked at and which company they were employed by. It also took away a national identity which was based on the place where they came from and what kind of industrial activity took place there.

3.2.5. New types of industry and the changing urban landscape

The fabric of the material urban landscape, particularly in the East end of Sheffield has also been transformed through de-industrialization. With the development of that process many former industrial buildings were stripped of machinery, left empty, and finally demolished to create cleared sites that would one day become sites of regeneration. Some of that machinery was consigned to the scrap merchant and the scrapyard, some of it was also sold on to countries and companies that were in the 1980,s still developing there own industrial steelmaking facilities.

Other machinery, which was considered to have some particular historic significance or rarity value, like for example the River Don Steam Engine and the Bessemer Convertor at the Kelham Island Industrial Museum in Sheffield, was recovered and preserved in the collections industrial museums .
Those institutions were part of a burgeoning industry that at that time attempted like the themed shopping mall, to present a particular experience/s.

In this case it was one related to the perceived golden age of historic industrialization.

The growth of those institutions was both encouraged and used to ease societies transition from being one that was industrialized to one that was rapidly becoming post-industrial. While attempting to celebrate the achievements of a perceived golden age they also acted as a public acknowledgement that the traditional industries and ways of earning a living that were associated with those industries had passed on. They have now become consigned to history and, through that act of celebration, the heritage industry and the experience of mass public nostalgia.

3.2.6. A theoretical perspective

If considered from a theoretical perspective the 'modern' industrialized world has now given way to a post-industrial world and the post-modern condition. That condition is characterized, Fraser (1999, p 4) as "accelerating change, intense compression of time and space, cultural diversity, technological complexity, and national insecurity." Considering that characterization it becomes evident that the 'post-modern condition' is made up of a complexity and diversity of phenomena and individual conditions.

Even if or when they are brought together those fragments do not form a whole, which can be considered as a cohesive and progressive entity with a strategy and aim of its own. Unlike the 'modern condition' with its grand narrative and strategy of improvement the post-modern condition is made up of a number of fragments and disjunctive events and episodes.

3.2.7. Post-modernism

With the development of post-industrial society there has also been a shift of influence and concern in the visual arts and architecture. Modernism in those cultural activities was characterized by a desire to express an idea or to consider an issue through the use of non representational form or abstraction, rather than the conventions of representation. Subjectivity and imagination became the methods through which concepts could be explored without making visual references to the physical world and thematic meaning (refer to 2.2.4. Changing artistic conventions, in Chapter 2 of this theses).

Conversely the development of post-modernism in the visual arts is characterized by a return to the use of, figuration (particularly in painting), a pluralism of approaches, and historic classical forms, as a method of investigation, expression and signification.

In post-modern architectural practice the past has been considered and used as a source of raw material. From that source an eclectic mixture of different fragments of historic architectural forms and decorative details are extracted and used as layers in the creation of contemporary hybridized architectural forms.

But those new hybridized forms do not carry any of the authority associated with the original architecture from which their layers were drawn.
They are paper thin signs, Stern (1998), that have been made through a process of appropriation, adaptation and non traditional affiliation.
What started as a joke between one architect and another and is considered as being playful has also become a phenomena that is double coded. There is a private insider intellectual coding which operates between architectural practitioners, and one that is presented through the compilation of pseudo

historical forms, for public consumption. Which in turn begs the question of who is the joke really intended for or aimed at ?

3.2.8. Post ?

Although the prefix post suggests that something comes after something else, and that a rupture and a discontinuity would take place as one thing lead to another, I do not consider that to be the case. While our own observations and experiences make plain that there has been a shift, I consider that shift to be characterized by a decrease of one condition and the growth and subsequent dominance of another.

A similar position is taken, Jenks (1986, p 58) when he proposes that "Post-modernism is a stage of growth, not a anti Modern reaction --- ." The Modern therefore has not been completely swept away by the Post-modern it still exists, but now in a different context and with lesser authority than it previously had.

Therefore it is the balance and weighting of those conditions (together with their areas of concern) that has shifted. Now both the contemporary and the already established exist simultaneously and in parallel. But modernity now exists in a much less influential form, and controversially I would propose as one of the phenomena that now make up the post-modern world.

3.2.9. Industry as work

If we consider the notion of industry as work, rather than in the traditional sense where it signifies activity that is carried out through the use of modernization and mechanization, it can be said that we are still engaged in and with industry.

It can be argued for instance that the traditional industrial activities of cutlery manufacture and steelmaking are still being carried out (although with less

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workers and through contemporary methods of production) in some of the traditional sites of production like Sheffield. But it is also evident that other forms of industrial activity have now developed both generally, and specifically in Sheffield, to replace those traditional forms. Therefore it can be also argued that both the traditional and the contemporary forms of industry and industrial activity exist in parallel, but in changed proportions. We now live in an age that is concerned predominantly with processing information, rather than the mass production of goods through mechanization and industrialization.

3.2.10. New economic activities, new identity ?

Sheffield is still seeking a new identity, and is currently developing a plurality of different economic activities from which that new identity will develop. Like other cities that were formerly heavily industrialized Sheffield has embraced the service industries as a method of regeneration.

Those new economic activities have also changed the appearance of Sheffields urban landscape.

That is particularly evident in the Don Valley area where the demise of heavy industry left large areas of land free for new and large scale developments. The self contained Meadowhall Shopping Centre, a consumer shopping and leisure complex, is one such large scale development. The development of that project became possible on the closure one of Sheffields largest steel works.

Another large scale development devoted to shopping is the Meadowhall Retail Park. There retail units (rather than shops) flank a central car park with facades that are made up of post-modern adaptations of classical style architectural forms and details.

On a site across from the Meadowhall Retail Park is the Carbrook Hall Business Park, with the offices of the Abbey National Building Society, and a

number of other business enterprises. Moving along the valley towards the city centre is Broughten Lane with The Arena is on one side of it and the Virgin Megaplex on the opposite side. The Arena is high-tech style building where live entertainment takes place, and the Virgin Megaplex is a multi screen cinema and entertainments complex.

Sport is promoted through the Don Valley Stadium and the Olympic style Sheaf Valley swimming baths at Ponds Forge. Both of which owe their form and appearance to a use of high-tech style and industrial methods of construction.

South East of Ponds Forge is the recently refurbished Transport Interchange and the Pond St site of Sheffield Hallam University, with its high-tech Atrium and new Adsetts Learning Centre.

Moving further east is the Cultural Industries Quarter, which has a mix of media enterprises and leisure and entertainment facilities. Adjacent is the Sheffield Science Park. Also in that area are the recently opened National Centre for Popular Music and the Red Tape Recording Studios. The building which houses the National Centre for Popular Music is particularly striking. Its overall form is that of four particularly large stainless steel saucepans, complete with lids. Through that form a reference is made with Tin Pan Alley, the historic nickname for Denmark St in London, where sheet music was published.

In the centre of Sheffield is Orchard Square, a site which has a mixture of thirty shops and eleven craft workshops set around a central courtyard. The architecture in that development is made up of a mix of both vernacular and high-tech forms.

As part of the Heart of the City programme the Peace Gardens, located near the Town Hall, have been remodelled with water features and a surrounding wall that is constructed of stone and decorated with carved organic style forms.

A new art gallery called the Millenium Gallery is now in the process of being built on Arundle Gate, with a Victorian style Winter Garden to be built later. As part of that Millenium programme there are also plans to replace the egg box style council offices with a new building.

Another area near the city centre which has changed is the Division St and Devonshire Green area. In that area a mixture of former industrial, commercial and public service buildings, one of which is the former Fire Station building, have been developed as a collection of trendy shops, bars eating places, and a cyber-cafe. The Fire Brigade is now stationed below Devonshire St in a new purpose built brick building, that appears to be more like a fortress than a public service building.

3.2.11. Summary

While the above survey does not provide a complete list of all the regenerative approaches and activities to be found in post-industrial Sheffield, it does present a clear indication of both their existence and their diversity. It is now evident that Sheffield has moved from being a city that had two core economic activities, and a clear sense of identity, and pride in its historic achievements and traditions.
That identity and sense of achievement has dissolved along with its core economic activities.

It is also evident that a new identity is still being sought, but now it is through a plurality of different regenerative initiatives and forms of economic activity.

Sheffield has now become a city that not only has new architecture built in post-modern style, but it has itself become both post-industrial and post-modern through its lack of clear identity and the multiplicity of forms of economic activity that have developed there.

3.3.0.
Meadowhall / Piranesi
Research

3.3.0. Meadowhall / Piranesi research

3.3.1. Meadowhall Shopping Centre, a 'theatre' of consumerism

Introduction

In this section I will approach the notion that the Meadowhall Shopping Centre (and the contemporary shopping centre in general) is a theatre of consumerism by using three different methods. The first method will be to present a background to The Meadowhall Shopping Centre, the necessity of the motor-car, and the role of the shopping arcade in the development of the contemporary shopping mall. The second method will be to interrogate that concept or proposal which posits the Meadowhall Shopping Centre (and the contemporary themed shopping mall as a 'theatre of consumerism'. The third method will be through presenting a description of the practical methods and devices used at Meadowhall to present a theme /s.

The Meadowhall Shopping Centre, which was as one of the initiatives in Sheffields programme of post industrial urban regeneration, was opened in September of1990 and stands on land formerly occupied by Hadfields Ltd, East Hecla Works. The site, which was bounded by Meadowhall Rd, the River Don and Vulcan Rd, is located in the former industrialized Lower Don Valley, in the East End of Sheffield.

When seeking (during the M.Phil. study) evidential material remains of the Hadfield works non were to be found. The only visual and material acknowledgement to the historic work formerly carried out on the site is now made through three larger than life bronze statues situated in the Market St area of the Meadowhall Shopping Centre complex, which are depicted teeming crucible steel.

It is both notable and perhaps ironic that those statues have also become a point of meeting, to which lost family or friends are directed by a depersonalized and prerecorded public address announcement.

That point has, while providing a token acknowledgement to both a lost historic industrial occupation and the loss of steelmaking, (one Sheffields two core economic activities, the other being the manufacture of cutlery), also become a point of human drama - where those confused by the complexity of a postmodern consumer environment and rampant consumer shopping, Steel (1997) can re-find themselves and be re-united with those they have lost during their shopping experience.

The Meadowhall Shopping Centre is classed as a regional shopping centre with four themed malls, 1.2 million sq. ft of retail space, a 230,000 sq. ft heavily themed eating court, 270 shops and an 11 screen cinema complex. The official definition of a "regional shopping centre" is, Barker (1996), " a place with more than 50,000 square metres (540,000 square feet) of retail and leisure space away from the centre of town). It is located on the edge of the city of Sheffield adjacent to Junction 34 of the M 1 motorway, and is within a one hour travelling distance for 9 million people (1). Although it has its own Transport Interchange, with rail, Supertram, and bus links, it also has twelve thousand free parking spaces for those people who choose to travel to it by car.

The provision of that car parking facility confirms that the success of this mall is much more dependent on the use of the car than other forms of transport. In that way it has a commonality or parallel with shopping malls to be found in North America, where shopping malls were built at the intersection of highways and on the edge of the city or built up area where large tracts of land were still available for development. In those developments the objective was to encourage and accommodate the use of the car as a means of both, drawing

people away from downtown shopping and getting them to travel to those new edge of city shopping centres.

That problem of accommodating the car in city or town centres was prevalent in North America as early as the nineteen fifties, Liebs (1985, p 29) "As a writer in *Architectural Forum* observed in 1950: "When widespread automobile ownership liberated the customer from the fixed path of the mass transit lines ... the shopper could be pulled almost anywhere... by what the downtown so signally lacked -- a place to park the car." The use of the car as a means of travelling to and from the edge of city shopping mall has made it necessary to create large car parks around the shopping centre building. The sprawl of those car parks is one of the characteristics (the others being the size of the shopping centre, the combination of shopping and leisure facilities under one roof, and the interior design) which defines a regional shopping centre as being of the American style.

In Britain, where large spaces of land are not as available as in North America, it only became possible to undertake projects like mega regional shopping centres when de-industrialization freed up large areas of land that were formerly industrialized and near major roads, like for example the M.1. motorway.

In 1990 The Meadowhall centre was considered to be, Heeley (1990, p 13) "arguably the only American style shopping mall experience in Britain, and predicted to receive approximately 20 million non-local visitors per year". Research carried out in this study indicates that shopping centres (not necessarily like the American style / Meadowhall themed mall, of which there was five in Britain in 1995, where consumer shopping and leisure are brought together under one roof) are widespread, with over 600 in Britain and in 1990 25,000 out-of-town malls in America.

Although my study uses The Meadowhall Shopping Centre as its primary example of the themed mall, it is worth noting that since1990, when Dr Heeley's statement was made, two other mega themed shopping malls have also been opened in Britain. They are the Trafford Centre, which is located on former industrialized land at Trafford Park, Manchester - and the newly opened mega mall, the Bluewater Centre (which may be the last (2) which has been developed by a Australian company (3) and sits in a former Blue Circle chalk pit in Kent, Field (1999 p 43). Commenting on the development of the Trafford Centre Brown (1998) suggests that Trevor Roberts, the president of the Royal Town Planning Institute regards the Trafford Centre as a grave mistake in planning terms and ---- he thinks its commercial life will be short lived and that with in a few years it will be a ghost development surrounded by empty car parks.

Does this suggest that we may be at the beginning of post mall shopping and a return to city centre shopping, and that the American style contemporary shopping centre will be among future listed buildings ?

3.3.2. Arcades - the forerunner of the shopping mall ?

The origin of the word mall and the origin of the physical form of the mall comes from a 16c /17c game and the space / place where that game was played. The name of that game was 'Pall Mall' (or *pel mel*) Coulson (1984). It was played with a box wooden ball and mallet in a mall or alley which was noted for its clubs (called Pall Mall Alley). The objective of that game was to drive the ball down a long alley and make it go through a iron ring which was suspended at the end of the alley. Later that alley became the Mall, an avenue along the North side of St James Park, London.

In the 19c the development of new technology in cast iron (4) and steel manufacture made it possible to cover or roof over long alleys which had

shops along their length with cast iron or steel supports and glazing Curl (1973) .

This development was important, particularly in Europe with its unpredictable weather and unmetaled streets, because it allowed shopping to take place in relative comfort in bad weather conditions.

Those glazed alleyways became inside - outside spaces, MacKieth (1986) which usually formed a link between two other streets. In Britain they came to be called 'Arcades', in France they were usually called 'Passages' and in Italy 'Gallerias' or derivative variations of that name.

The earliest of those Passages were developed in Paris as places where opulent luxury goods could be displayed (without being spoiled by weather conditions), and sold to the more well to do citizens of that time.

Many towns and cities in Britain, Europe, and America developed shopping arcades during the second half of the 19c and the first quarter of the 20c. Paris had, together with numerous others (19 still extent in the mid 1980s) The Passage des Panoramas which dates from around 1800 (fig 14) and connects the Boulevard Montmarte with the Palais Royal. It was originally set-up to hold two rotundas, with a third being added later. In those spaces panoramic scenes of Paris and the withdrawal of the English from Toulon were displayed. Thereby bringing together leisure entertainment and shopping under one roof !

Britain followed the lead of Paris by building the Royal Opera Arcade (Britains first arcade) in 1817, at Pall Mall, Charles II St, London. The architects for that development were John Nash and George Repton. This was followed in 1818 by the development of the Burlington Arcade at Burlington Gardens, London. At 585 feet in length it was the longest arcade in Britain, and still follows the

lead of the original Parisian passages in that only expensive luxury goods are sold there.
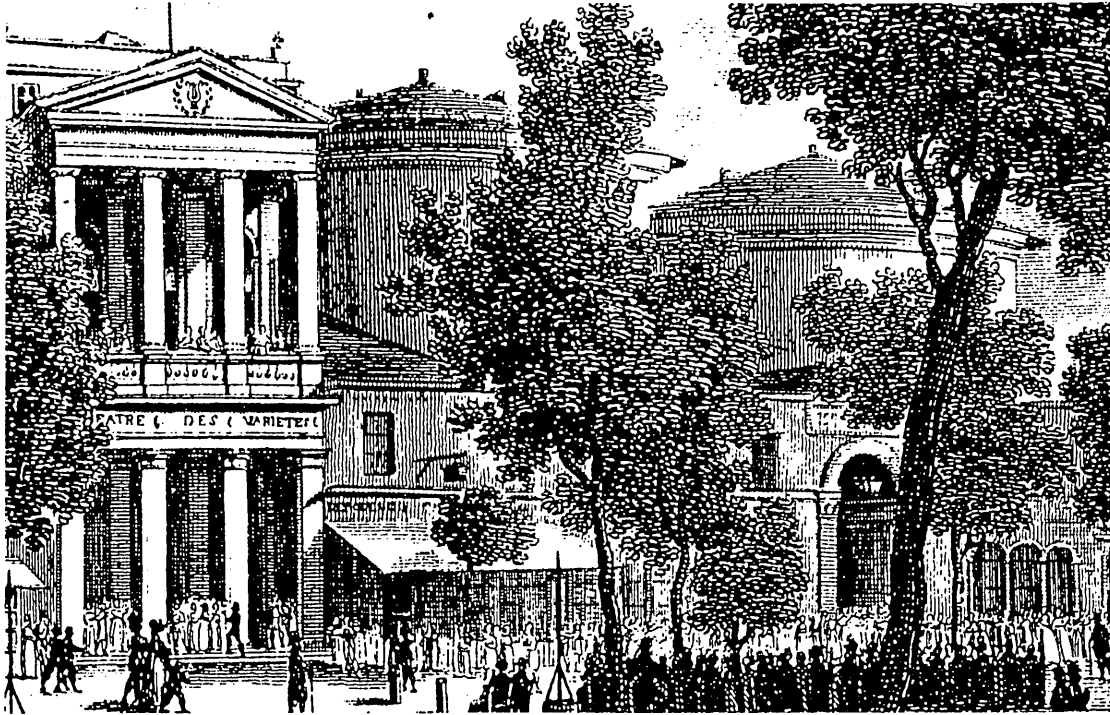
(fig 14) Entrance to the Passage des Panoramas

Locally Sheffield had the Cambridge Arcade built in 1904 and the George Arcade which was built in 1900 - both of which have now been demolished. Leeds had seven arcades two of which, the Market Street Arcade and the Victoria Arcade, are also now demolished. Manchester had, among its four arcades, the Barton Arcade (fig 15).That exterior shot clearly shows the use of a metal framework to support both the glazed atrium and the dome of the Barton Arcade in Manchester.

In Europe notable examples of larger style arcade / galleria are the Galeria Vittorio Emanuelle II in Milan (fig 16), the Galeries St. Hubert in Brussels (fig 17), and the G U M Arcade in Moscow (fig 18).
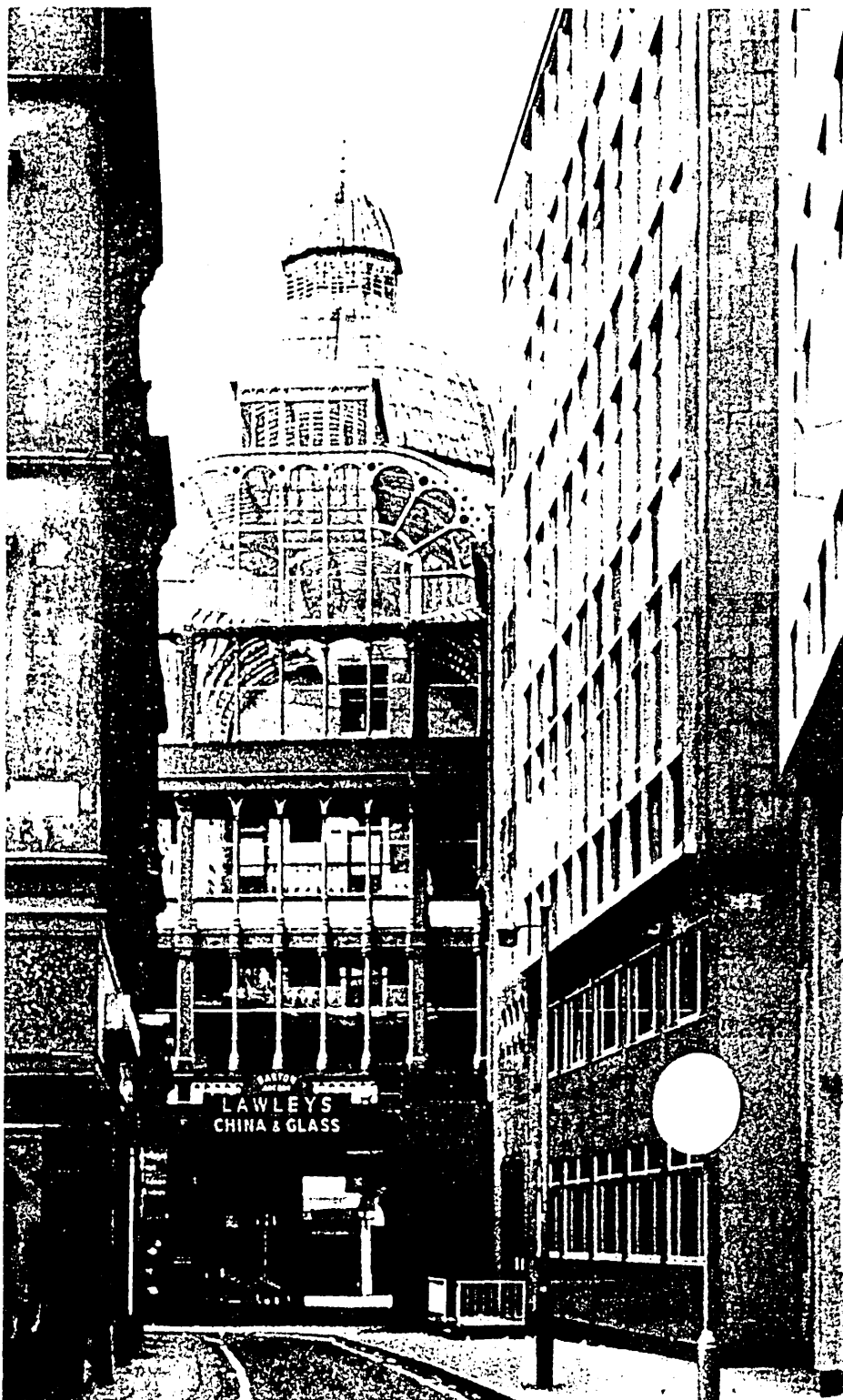
fig 15) exterior view of Bartons Arcade, Manchester.

(fig 16) the Galeria Vittorio Emanuelle II in Milan.

(fig 17) the Galeries St. Hubert in Brussels

(fig 18) the G U M Arcade in Moscow .

Although my investigations have not found any specific evidence that proposes a direct link between the arcade' and the origins of the contemporary regional shopping centre, there are similarities between them which suggests that the evolution of the form of the contemporary shopping mall must have been dependent on a knowledge of that style and form of large arcade (5).

In both can be found large areas of space that are formed and enclosed by architectural elements and a glazed roof, they both have similar purposes, they are both formed from the use of specific architectural styles or conventions, and like the contemporary shopping malls those arcades were purposely built. They were not conceived as narrow glass roofed alleys which provided a link between two streets and had shops in their sides - but were considered as 'streets' in there own right. They became (although not themed and with only pedestrian traffic) like the contemporary shopping mall, new purposely built and glazed over traffic free social spaces Taylor, Evans, Fraser, (1996) where one could, together with shopping, also promenade, meet friends, eat out, or seek entertainment.

In the Meadowhall Shopping Centre the concept of the street is also used. But in this case it is linked to a specific name that is used (together with the devices and artifacts used to decorate the street, ie:-to give it a particular appearance) as a way of advertising that a certain type and quality of goods can found in the shops in that street. It is also used to suggest the type of life style that the shopper is buying in to or consuming if they purchase goods there.

If the shopper for instance shops in Park Lane at Meadowhall they would expect to purchase goods that were more expensive, that were of higher quality, and more exclusive, than the goods they would find in the High Street. In essence the shopper would, (when shopping in that street) be looking for

goods, service, and an experience of shopping that would be favourably comparable to those found in its London name-sake.

Therefore the street, together with the use of a specific name and particular decorative devices, acts as a sign that both signifies, (and also gives rise to expectations of) what can be found and purchased there - whether it be goods, performance, experience, or mythical life style.

When commenting on the role of advertising Chaney (1993, p184) suggests that - "the project of advertising is the dramatization of mundane experience - - -. What dramatization means here is that the promise of spectacular life style is offered as a subjective choice - that dreams can become reality."

There is also another similarity between the historic arcade and the contemporary shopping mall which is, that both can be considered to be new social spaces of their time. Arcades were also and simultaneously both private / public places.

By that I mean that they could both be owned and controlled by a private company (rather than a civic body, like a town council) which allows the public access to that private property between certain times of the day. The Meadowhall complex is such a place, its malls are private property, in that they are owned by a commercial company, yet the public is given access to them whether they shop or not.

3.3.3. The origins of the regional shopping centre

In his account of the origins of the regional shopping centre Liebs (1985) suggests that " Although enclosed arcades have existed in Europe, and nineteenth-century American examples can be found in such cities as Providence and Cleveland, the modern history of the regional shopping mall can be traced back to1922, on the outskirts of Kansas City, Missouri. There,

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the real estate entrepreneur J. C. Nichols constructed a novel shopping facility, called Country Club Plaza, as the commercial hub for a large residential district he was developing nearby "(6).

It is also suggested Northern and Haskell (1977, p 6) "That the use of the word 'mall' to describe a pedestrianized shopping street almost certainly originated in North America in an effort to convey a greater sense of space, quality, and elegance than is normally associated with an arcade ----."

While both of those statements make the point that the origin of the contemporary regional shopping centre or shopping mall can be found in America, its origins may also lay (because of its size and the many different types of merchandise sold there) in the more historic centres of shopping such as the Greek agora, the Roman forum or the bazaars of the East.

3.3.4. Meadowhall - a theatre of consumerism

The contemporary shopping mall has been termed metaphorically a 'temple of consumerism' Barnes (1990) but I would choose to introduce another metaphor- which is that the contemporary mall is a specially designed, constructed and artificially controlled 'theatre' of consumption (7). A space and place of post-modern pastiche and architectural fantasy and in which the malls and the shops within those malls become themed sets - fictional social spaces where the performance of consumer shopping is enacted. On entering the mall shopper is unwittingly invited on to the set. Once there the shopper takes on a new identity, they become more than a shopper, they become both actor and audience Chaney (1993) in a particular themed fantasy experience - which has been intentionally constructed and associated to the particular purpose of consumer shopping.

During our performance we may browse, consider the quality or suitability of the goods on offer, make choices and may or may not make purchases. While undertaking those actions and small dramas we are also aware that there are other people who are also doing the same kind of things around us - i.e. :- acting out their own performances. We also may be aware that some of those people are watching us act out our performance. Through that interaction of, performance, being watched and watching we become simultaneously both performer in and audience to the spectacle and themed experience of consumer shopping.

The contemporary shopping mall is therefore a fictional place and environment of fantasy (which is also a new post-industrial type of social space) where the performance of consumer shopping and the utopian dream of plentifulness becomes reality.

When considering the passages of Paris, Forster (1981) has two particular and pertinent views of them which could both, refer to the contemporary shopping mall, while supporting or corroborating my proposition that - the contemporary shopping mall is a specifically engineered and constructed (through the use of contemporary technology) theatre of consumerism.

The first of those statements is that - "The role of the arcades - - - is fulfilled by the crowds in pursuit of commodities. Without the crowds they will die, - - -." Which is also true of the contemporary shopping mall, if there were no crowds the shopping malls would close and become new sites of industrial archeology. The second of his statements regarding arcades is that - "All of them are containers of a particular sort, both empty and equipped in highly specialised ways. In this respect they recall one of the most ephemeral categories of building in recent centuries, theatres, where engineering was marshalled early and completely for the production of a dream world."

3.3.5. Meadowhall - external references to theatre and fantasy

The first reference which alludes to that notion of theatre and themed sets at the Meadowhall Shopping Centre is made through its external architectural forms and detail. With the exception of its Brunelleschi like central glazed dome the external architecture resembles (with its small towers that reminds one of guard towers and incarceration) the vernacular architecture of a Mediterranean medieval village. That allusion is further enhanced by the use of red brick walls, ramparts with green corrugated roofs, and the main entrances that are served by the glazed drawbridges that span the service road moat below Gardner (1990).

That simple external appearance while giving the Meadowhall centre a definable identity, does not give any insight of what the fictitious opulence of the interior is like. A similar comment was made by Charles Dickens when considering the exterior and the interior of the Gin Palaces found in 19c London, "The interior is even gayer than the exterior" Curl (1973, p72.) - by which Dickens meant that the interiors of those Palaces were brighter, much showier, and more opulent than their exteriors. All of which can also be said of the interiors at the Meadowall Shopping Centre.

3.3.6. The Meadowhall malls - an examination of their physical form and themed spaces

The internal spaces of the Meadowhall Shopping Centre complex are made up of five themed shopping malls, the themed Coca Cola Oasis, and the 11 screen Warner Brothers multiplex cinema. The plan view of the centre is of an inverted semi U form, with anchor stores placed at its ends and its centre, see (fig 19) over page.

Cinemas

In the lower mall this is
The Lanes

Marks & Spencers

Anchor Store

The Arcade

W. B.

The Dome
Central crossing point

House of Fraser

Anchor Store

SavaCentre
Anchor Store

C & A
Anchor Store

The Arcade

High Street

High Street

Anchor Store
Debenhams

In the lower mall
this area is Market Street

Park Lane
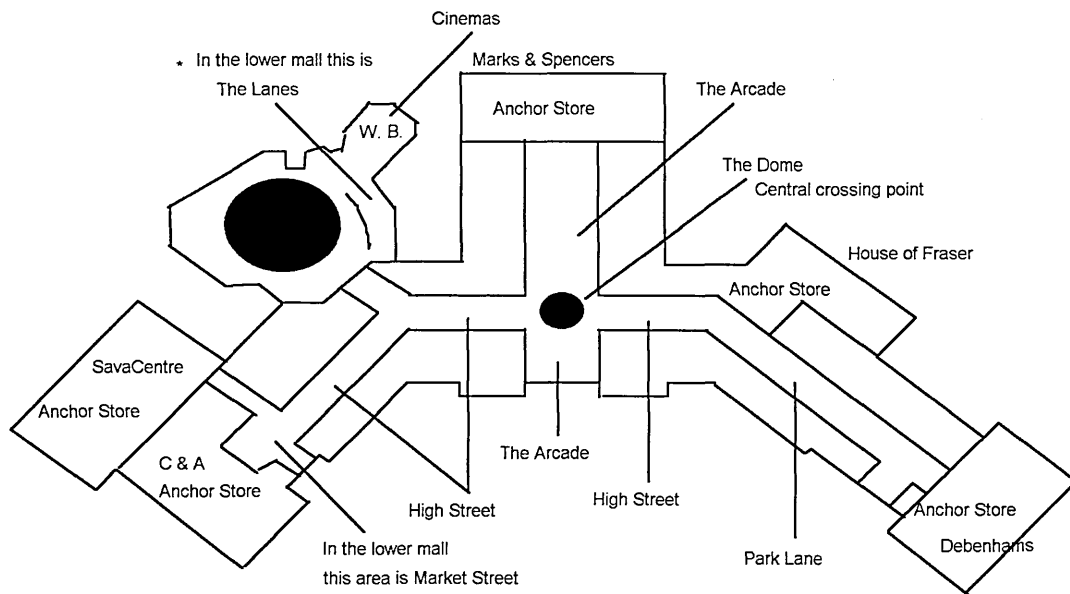
(fig 19) plan view layout of the Meadowhall Shopping Centre

When examining the physical the character of each of the five themed malls /streets I have concentrated primarily on the upper levels of each street because that is where the different significant architectural devices and forms of decoration that give each of the malls its distinct identity are located.

3.3.7. High Street.

This street is the core street at Meadowhall, with nearly 100 shops situated on two levels of mall space. Those shops include a familiar range of names, such as Boots, C & A, W H Smiths, Dixons, Argos and Thorntons, that can now be found in the high streets of many town and city centres in Britain. Financial services are provided through the Halifax Plc, T.S.B., and National Provincial Bank. Fast food eating facilities are provided by Burger King.

Although the use of its name gives rise to certain expectations (as do the names used to define the character of the other themed spaces at Meadowhall) of the shops and experience to be found there its physical form and decoration belies the use of its name. Unlike the traditional town high street which has developed organically over many years and has its own character (with different styles and forms of architecture, and different building

materials being used) the High Street at Meadowhall has a sameness or lack of difference along its length that sets it apart from those historic conventions. The mix of shops presents some difference along the street, but that difference is neutralised by the pastiche and repetition of the architectural and decorative devices and restrained colours used to create and decorate its form.

Above the shops on the upper level mall is a frieze which runs the length of High Street , and is made up of light coloured square panels set on a slightly darker coloured background. Above that frieze are small regularly spaced balconies with hanging flowers, lantern and louvre covered windows. Placed either side of the louvres are panels with a painted representation of a classical urn with plant, (fig 20).

The louvres are, together with being one of the devices used to create the identity of this street, used as part of the air conditioning system.
In the surface of the upper street are regularly spaced well apertures which allow the shopper to look on to the lower level of High Street. Surrounding those apertures are iron balustrades (made to a pattern derived from Art Neuveau forms) supported by square pillars with moulding and rectangular panels, which suggest that they have their origins in a classical style of decorative forms. That panelled style of decoration is also repeated, but in lager size, around the surface of the well aperture (figs 20 - 21). The street surface in this area is (like all the floors in this shopping complex, except for the floors in parts of Market Street which are covered with red tiles) covered with polished Brazilian granite.

(fig 20) general view along High Street

(fig 21) detail showing well panelling

and balustrades High Street

3.3.8. The Arcade

The Arcade stretches from one of the upper level entrances, cutting across

High Street at 90 degrees and continues to the Marks and Spencer department

store, which is one of the anchor stores (see fig 19). That point of crossing is

the pivotal point of this shopping centre, it not only gives the shopper access to

the lower level streets / malls but also, through the provision of two escalators,

to the central point of the upper levels.

The spatial form of this point is that of a large circular upended drum, with a

steel and glazed dome crowning its upper end. From this point the shopper

can literally go to shop at the four cardinal points of the compass. This is

alluded to through the use of compass points set in the floor which encircles

both the lower and upper levels of this space (fig 22).

(fig 22) The Arcade, with central circular space,

and compass points

Imitation columns and Roman arch architectural forms, are used to both create
this circular space and to form the spaces which make up the straight parts of
The Arcade, see (fig 22).

Each of the arches which spring from the columns around this central space
have in their centre a representation of a key stone, with a small human mask

that looks down in to the space. Above those arches are further, but smaller arches (which are blind) with the glazed form of the dome above finally enclosing this circular space.

Where the edges of the upper level street meet this central space there are metal balustrades of the same pattern (derived from Art Nouveau) to those found in the High Street, which are in both cases capped with a mahogany handrail. Below the balustrades the face of the well aperture is decorated with a moulded classical fret or meander pattern design.

Palm trees and plants, grown in planters, are arranged around this central space on both the upper and lower level streets. This has the effect of making this central area look more exotic.

The upper level of straight segment of The Arcade leading to the Marks & Spencer store has arcaded columns and arches that appear to support a semicircular glazed atrium and run either side of the edge of a well aperture. That arrangement has the effect of seemingly narrowing both, the width of the street, and the walkways which the shopper uses to reach the anchor store. Here the themed street, because of that perceived narrowness and the arcading of the columns and arches, more closely resembles its historic namesake and, with the exception of the Oasis food court, expresses its individual identity better than any of the other themed streets in the Meadowhall Shopping Centre. That expression of individual identity is further enhanced through The Arcades architectural forms having, a minimum of applied decoration, and being painted white. Through those qualities a purity is created which is not to do with the use of correct proportions or a particular style of architecture but rather it is to do with the fact there is little to engage our visual perception but the clean lines and sculptural qualities of the architectural elements that make up The Arcade.

Looking along the leg of The Arcade which runs in a opposite direction to the one just discussed we see that space, and the architectural forms used to create it, are arranged in almost the same manner. There are two exceptions. The first is that there is no well aperture in the floor of this area (because here the street does not have a lower level). The second is that rather than there being an anchor store at the end of this part of the arcade there is a metal frame and glazed wall (fig 23)

(fig 23) Arcade glazed wall

Which has a arch over its top that is of the same height and of similar proportions to the open arches used elsewhere in The Arcade. Set in that wall is the centres main entrance / exit which leads, via a glazed drawbridge like structure (fig 23), to and from one of the upper level car parking areas.

The use of so much glass in this area is to allow the shopper, when coming in from the car park, to have a clear view of and be drawn in to the spectacle of the well lit and lofty interior of The Arcade - and from there on to the rest of the complex.

The use of this strategy of welcoming becomes even more effective when it becomes dark outside of the mall, then the shopper perceives the striking and dramatic effect of pure (with clean lines, a minimum of decoration, and painted white) architectural forms brought together with deliberate and cleverly orchestrated artificial lighting.

Then the Arcade becomes even more like a theatre set, in that both its scenery and lighting are artificial.

3.3.9. Park Lane

This street begins (on both its upper and lower levels) at that end of High Street which is adjacent to the House of Frazer - one of the five anchor stores, and terminates at Debenhams department store, which is also an anchor store.

At the point of transition where High Street ends and Park lane begins columns with Art Deco capitals and concealed lighting are used as one of the devices which signify a point of distinction between the two malls (fig 24).

A part-spiral staircase, which links the two levels of the mall, is also located at this point. That staircase is one of three (with a further two being located respectively in High Street, and the Oasis food court) used in the Meadowhall

Shopping Centre. Each of those staircases is of a different architectural form and is constructed of different materials. Thus giving each one its own unique identity which the shopper can remember and use as a point of reference during their circulation of the shopping centre.

(fig 24) point of transition between
High Street and Park Lane

Park Lane's "air of sophistication", Meadowhall (leaflet, date not given), is achieved through the use of painted murals, ornately patterned treatments of air grills, a simple pattern of iron work with brass hand rails, three large glass chandeliers, and the location of elite shops (fig 25).
Above the shops on the upper level of this mall is a continuum of the frieze found in High Street. Above that frieze is a painted mural that runs the length

of this street. Its is formed from through the use of a repetitive pattern of columns and round top Roman arches.

(fig 25) general view of Park Lane

This creates a fictional and illusionistic open arcade through which can be seen the representation of a blue sky. At every third bay of that arcade the pattern is broken through the inclusion of a three dimensional window sill, with an ornate air grill (based on a vase and plant forms) above it (fig 25).

The well apertures in this street are surrounded by metal balustrades made up of panels that have a simple but vertically orientated diamond pattern, with a brass hand rail above. The surfaces of the well apertures, below the balustrade, are decorated with a similar pattern of panelling to that used in High Street. But here the panels are painted illusions made up of grey/blue

colour. This is a similar scheme of colour to that used in the earlier mentioned painted arcade.

The distinct point of focus and symbolic form (of opulence) in Park Lane are the three large chandeliers which hang from the overhead bridge-like structures that span its width at regular intervals, (fig 25). The chandeliers are made of glass and constructed to a circular receding four step design with a brass corona above its topmost ring of glass.

Although Park Lane has the anchor stores of House of Fraser and Debenhams, with high quality shopping in between, and the opulence of painted murals and glass chandeliers it does not assert its identity as forcefully as The Arcade. While attempting to convey an identity which is associated with the notion of high quality shopping and opulence the character of this Park Lane is to conservative and to bland to leave the shopper with any clear or lasting impression, (other than its name) of that identity.

3.3.10. Market Street

The theme of this street is based on the concept of an Edwardian indoor market, or market hall, where fish, meat, bread, greengrocery and other staple goods would be sold. As well as being a place where some of those staple goods can still be purchased Market Street (at Meadowhall) also acts as a point of transition between the other mall /streets and the Sainsbury Savacentre. Its lofty interior has a height which is equal that of High Street, a two level street.

Here the floor is made up of tiles rather the Brazilian granite used in other areas of the centre.

Tiles are also used to create striped columns both in this area of Market Street and the market square adjacent to it. There the tiled columns have vertical

stripes made up of green and cream tiles with capitals that consist of five layers of elongated green leaves which are of non specific form (fig 26).

(fig 26) tiled column, elongated leaf motif,

and lift in Market Square

A leaf motif is also used, this time the palm leaf, in the painted murals which decorate the walls of the market hall area. Those murals are made up of a repetitive motif of two peacocks (fig 27). Each bird stands facing one another,

with a potted bush set between them, and a large growth of very healthy palm leaves **(8)** flanking each pair of peacocks **(9)**.

(fig 27) Peacock and palm leaf motif, and hanging glass globe

Springing out from the centre of those palm leaves are large decorative iron brackets from which are suspended lights with glass globes (fig 27).
On the side walls, below the peacock and palm-leaf mural, are painted representations of arches, which have a painted stripe design on them. Below

those arches, and set between the striped columns, are painted representations of glazed windows, which give the illusion that there may be further market spaces beyond them. Below those illusory windows is another painted frieze, which again uses the paired peacock and plant form design. While not one of the larger malls at The Meadowhall Shopping Centre Market Street is, Gardner (1990, p 71) " one of the centre's most distinctive areas in design terms."

Its shopping identity, like that of The Arcade, asserts itself more convincingly than that of either the High Street or the Park Lane malls.

3.3.11. The Lanes

The Lanes, the last of the five themed streets examined in this study, is a specialty shopping area which curves around one side of the back of the Coca Cola Oasis. Its form is that of a short closed in lane, or bazaar with open shops on one level only. Although a short street The Lanes appears to be longer than it is. This has been achieved through the strategy of making it curved rather than straight, and the inclusion of short lanes which branch off it. The effect of this is that the shopper has a developing view of The Lanes which changes as they move along it, thereby creating a way of keeping the shopper interested. It also means that the shopper cannot at any one time see where this street begins and where it ends.

While there is a wish on the part of both the proprietors of the centre and the individual shop keepers that circulation must not be to fast. There is a danger that if a street is made straight with little stimulus or pause points the shopper will either become bored and give up shopping, or just use the street as a corridor between other parts of the centre.

This is a problem that affects for example Park Lane, which is a straight street that does not have any pause points or significant features built into it

which slow the shopper down. It is also the reason that the Meadowhall Shopping Centre is set out in the shape of a flattened and inverted U shape. By designing and laying the mall out in this form the shopper cannot ever see the whole length of the centre. It also means that it is possible to site magnet stores, or significant features at points where a street begins, changes direction, or where a street ends.

In contrast to Park Lane which has a straight and complete view, High Street which is the longest street in the Meadowhall complex, has the C & A anchor store at one of its ends, it also changes direction at a point adjacent to the Oasis. It is also divided by The Arcade, and has in its length a number of points and different facilities through which the shopper is able to change levels. High Street is therefore a place of changing vista's where the shopper is not likely to become bored or over tired.

With regard to the above criteria The Lanes is successfully set out . While of curved form this themed street is of a more intimate character than the other streets in Meadowhall. Its closed form brings the open fronted shops which line its sides closer together (like market or bazaar stalls) . Here the shopper does not have to walk round well apertures or across wider spaces to get to the different shops, as they do in the other themed streets at Meadowhall. In The Lanes the shopper can, comparatively speaking, touch the shops on both sides of the street. That closeness allows the shopper to look at the shops on both sides of the street more easily than they can elsewhere in the shopping centre. Also the smaller size of the shops and the absence of shop windows in The Lanes make it easier for the shopper to make contact with, (many of the goods sold there are not pre-wrapped), examine, and purchase the goods displayed there.

With its intimate character, informal and exotic ambience, and the variety of goods sold there The Lanes can be considered to reflect a historic shopping environment like the eastern bazaar - which many contemporary shoppers may also come in to contact with during holidays in Mediterranean or far eastern countries.

But the use of that name can also conjure up a feeling of nostalgia for a kind of shopping and shopping environment that has with the rise of the supermarket and the shopping centre all but gone - like for example the sell all village shop or the small shops which were to found in the lanes and on the corner of streets in industrialized cities. These were places where the shopper could buy a variety of goods, while also getting personal service, and in times of hardship get 'credit'. Shops that have (in the wake of de-industrialization) been immortalised in heritage centres, like the Beamish Open Air Museum near Newcastle, Wigan Pier in Lancashire, or Morwellan Quay near Tavistock in Devon, or through television programmes like Coronation Street - and more recently through the development of the themed contemporary regional shopping mall.

High Street, Market Street, The Arcade, Park Lane, and The Lanes the five themed shopping streets (examined in this study and which make up the shopping area and are the sets in which the performance of consumer shopping takes place) at the Meadowhall Shopping Centre each have their own character. They also have their own shopping identity, but it is one that is based primarily on the use of a historic street name rather than a recreation of a particular type of street. Which suggests and gives rise to expectations that a particular experience of shopping, or particular shops and types of shops will be found there.

3.3.12. Lifts

There are three lifts in the streets at the Meadowhall Shopping Centre. Those lifts are used to carry shoppers (aiding circulation) between the lower and upper level malls. Each one is of the same glazed pod-like form (fig 26), but decorated differently to aid shopper orientation. One is located in the Market Street square, near the teemers statue, (fig 28). There is also one in The Arcade, and another outside of Debenhams department store, at the end of Park Lane.
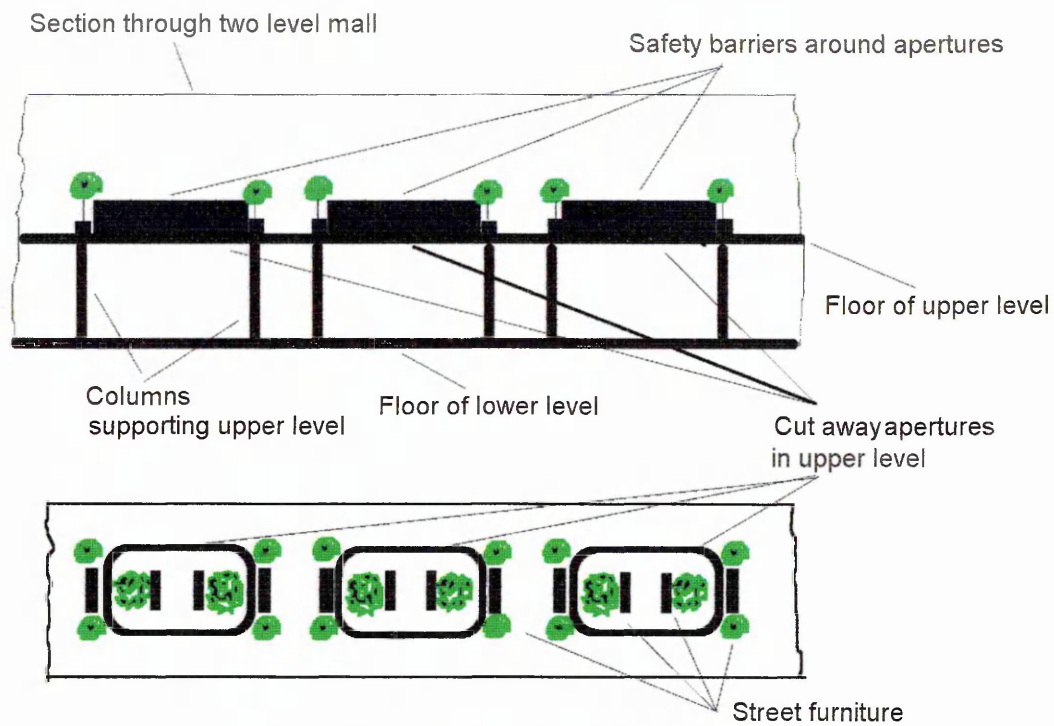

(fig 28) teemers statue Market Street Square, Meadowhall

3.3.13. The role of anchor stores

Anchor stores, of which there are five at the Meadowhall Shopping Centre, are large department stores, (which have their own enclosed subterranean like layouts) that are sited at particular strategic points in the contemporary

shopping centre (fig 19) and have a number of functions or purposes. Their most important purpose is to act as a magnet which draws shoppers along the length a mall and past the smaller shops, thus ensuring that those smaller shops and the goods they offer for sale are brought to the shoppers attention. Their second most important function is to act as pause points. Research indicates that the shopper does not like to walk more than 250 -300 metres in one journey along a street, and will lose interest in shopping if "points of interest or pause" Beddington, (1982, p 16) are not provided in the shopping centre. Those large department stores also act in their own right as a singular destination, which offers both a variety of types of goods and a further source of plenty. Another function which anchor stores have is that they act, through the provision of escalators and their entrances and exits, as a link between the upper and lower malls - thus aiding the flow and circulation of shoppers from one level of the mall to another.

To counteract a known reluctance, on the shoppers part, to travel from the lower level of a mall to the upper level, 70% of the shoppers that visit Meadowhall are brought in to the building on the upper level. While this strategy makes the shopper aware of the shops on that upper level it also has the effect of encouraging them to go down to the lower level to see what the shops there contain . It also means that those shoppers have to, if using the same system of transport to make their journey home which they used when coming to the shopping centre, make another journey back past some of the shops on the upper level of the mall, thereby creating further opportunities for shopping. Another strategy used to draw shoppers to the lower level street is to provide large apertures in the surface of the upper level street (with see through safety barriers / balustrades around them) at regular intervals along the length of the mall so that the lower level street and the activity taking place there can be seen form the upper level, (fig 29).

Section through two level mall

Safety barriers around apertures

Floor of upper level

Columns supporting upper level

Floor of lower level

Cut away apertures in upper level

Street furniture

(fig 29) Plan view showing well apertures in upper level of mall

3.3.14. Artificially controlled trench, and subterranean, spaces

Although I have already proposed two particular identities for the contemporary regional shopping centre and the Meadowhall Shopping Centre that are grounded simultaneously in the metaphor of 'theatre', and the concept of social space I would at this point introduce another which is grounded in a consideration of their physical form and spatial organisation.

My research suggests that their interior spaces are artificially controlled 'trench' like sunken spaces which have further subterranean spaces or cells embedded in their sides, (fig 30 on next page).

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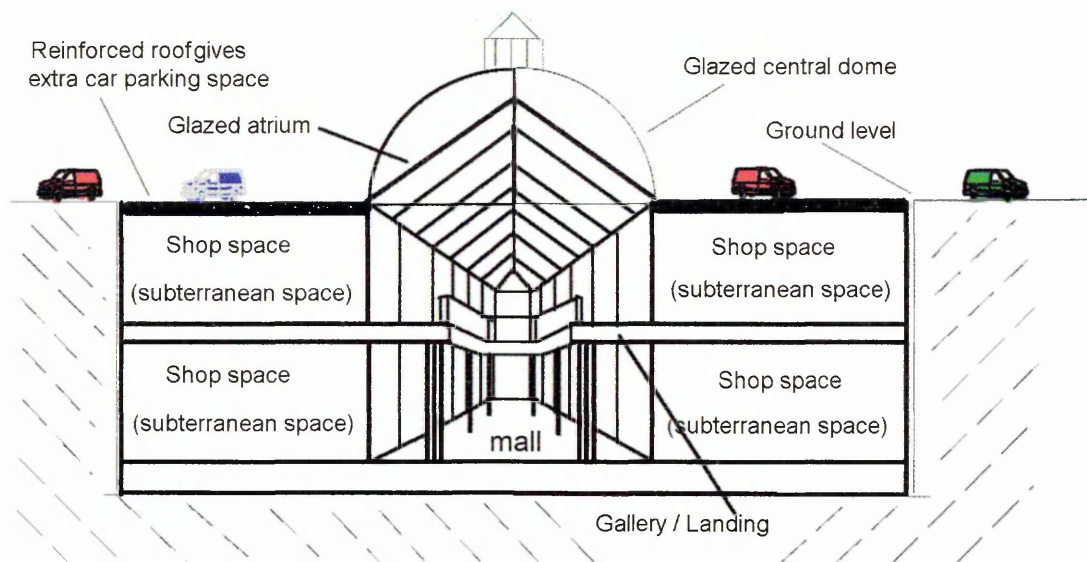
(fig 30) Section through a two level mall and its trench like form

The rational for the above proposition is based on the observation that when the shopper enters the mall spaces they become dependent on two types of lighting (both of which come from primarily from above), and an exclusion of natural environmental conditions.

Natural light, the first of those types, is allowed only to enter the streets of the mall through the glazed roof which covers them. The second type of light is artificial light. That light is used to illuminate both the subterranean spaces which are (metaphorically) cut in to the sides of the trench to contain the shops, and to illuminate the streets when darkness come to the external environment.

That being the case the only reference or link that the shopper has with the external world (their normal' environment) while being in the mall comes from either being aware that the streets are lit by natural light, or through the experience of deliberately and consciously looking up out of the trench to the external environment.

If the shopper looks up when it becomes dark outside the mall they see only the blackness of the darkened sky and artificial light. When that happens all of the spaces and architectural forms in the shopping mall become equalised (in

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that they are now illuminated with artificial light, the only light possible) and the allusion to the subterranean becomes complete. We do not know whether we are above or below ground below, Hollein (1999). Under those conditions below and above are perceived as the same with no division between them. This has a parallel in our perception of the environments found in Piranesi's Carceri, when considering them we are not sure whether those environments are above or below ground.

Natural light is not allowed to enter the mall from the side, only from above. While It can be argued that there are practical or economic reasons for this. Like for example that if windows were put in the side walls of the mall they would cut down on the amount of space available for shops. It could also be argued conversely that if natural light was allowed to come in to the malls from the side this would be likely to alert the shopper to the passing of time, and generate a consequent anxiety about how much time or money they have spent in shopping. It may be argued then that the shopper needs some natural light to feel comfortable in the enclosed environment of a shopping centre, but access to that light has in the interests of shopping to be carefully directed and artificially controlled.

Taking the points above in to consideration it can be argued that it would be possible to construct a shopping centre, like the regional shopping centre, in a trench-like space with only its glazed covering and car parks ground level. If the roof area over the shops was reinforced it could be used as car parking space at ground level, thus reducing the overall area of land required on which to build both the shopping centre and the car parking facilities.

3.3.15. The control of time

Time and the awareness of time passing in the contemporary shopping mall is also controlled in another way - that is through the strategic use and location of public clocks. My research of the malls at the Meadowhall Shopping Centre suggests that there are only two such clocks that can be seen by the public. Both clocks, while being in public view, are not particularly conspicuous. One is located on the back wall of one of the public information counters. The other is located in the themed Coca Cola Oasis.

There it is subtly located, (in the bell tower, one of the elements used to create the theming of this area) and acts to make the shopper aware (and anxious) regarding the amount time that they have consumed through eating, or watching the entertainment on the video wall, rather than shopping. Because the clock is both set in, and is complementary to, one of the fictional elements that make up the reality / unreality of the themed space one is not sure on first glance that it is a working clock that tells the current time The shoppers perception of this clock is also interfered with through it being placed nearer ground level than is expected. Clocks displayed in towers are usually set higher and nearer the top of the tower where they can be seen easily and clearly.

It is only if the shopper spends a perceptible amount of time in the Oasis (and looks at the clock a number of times) that they become aware that this is a working clock and time is also being consumed, along with the food they are eating. Time therefore become a part of the fantasy and drama of shopping, but it is both controlled and consumed in a way that is primarily beneficial to the act of selling and consumerism.

3.3.16. Environmental control, surveillance, and orientation

Together with the control of light another form of control used in the contemporary enclosed shopping mall is that of the artificial control of environmental conditions. The vagaries of summer and winter weather conditions never come to the interior environment of the mall. Air conditioning and heating are used to provide optimum temperatures (and to regulate humidity) in the malls that are conducive to the activity and experience of shopping.

Natural planting is also used in shopping malls. This is not as an aid to the control of the shopping centres internal environmental conditions, but to make the shopper feel more comfortable. It has been found that the use of trees, plants, and water features in the shopping centre has, while aiding the creation of a particular ambience, also a therapeutic effect on the shopper - by helping to reduce the level of stress that they build up during the tiring activity of shopping.

At the Meadowhall Shopping Centre low key signs (which give the either the name of one of the streets, or one of the anchor stores), information boards and leaflets are used, together with thematic identity of each street, to guide the shopper to the various shops and facilities to be found in each of its themed areas.

Security and litter collection are further means of controlling the internal environment of the shopping mall. At the Meadowhall Shopping Centre personnel regularly sweep up any litter that has been thrown on the floor. In the interests of security and safety soft uniformed security personnel also patrol the malls continuously. Further control is also carried out through the unobvious use of Closed Circuit Television. Unlike Jeremy Bentham's penal

'panoptican' (another environment where galeries and blocks of cells both radiate out, and are controlled, from a central point) now observation or visual surveillance of a large complex, like a regional shopping centre, can be controlled at a place remote from its physical centre

The above described methods / strategies of control are put in to place to make the shopper feel comfortable and safe in the mall environment. This has the effect of increasing the dwell-time, the time each shoppers spends in the shopping environment. The longer that time is, the more goods the shopper is likely to buy.

3.3.17. Summary

Above in this part of the Contextual Review I have set out to show that the themed contemporary regional shopping mall is a place of theatre and fantasy which is artificially controlled and has a number themed malls / or streets which act as sets where the performance of rampant consumer shopping takes place. Through a general examination of the interior environment of The Meadowhall Shopping Centre and a more specific examination of the five themed shopping streets found there, I have also considered the character of that environment and the shopping identity of each of those themed streets.

Finally I have attempted the make the point that the physical form and the ambience of both the whole environment and the individual mall / streets at the Meadowall Shopping Centre have been constructed through the application of a post modern pastiche (a layering) of fanciful architectural forms, architectural styles, and forms of decoration which imitate their historic ancestors but carry only a shadow of their authority.

Through the utilisation of the theme, architectural fantasy, and the concept and process of post-modern layering the regional shopping centre has become,

Gardner (1990 p 71) "the unique archetypal building form of the late twentieth century" - which in Britain has risen from the activity and condition of de-industrialization, and the transformation of the urban landscape following de-industrialization. Or as proposed, Kaufmann (1955, p 105) "Any period of extraordinary excitement will easily become the heyday for architectural fantasies - - - - architectural fantasies reveal the real trends of an era."

Notes

(1) In that article it is suggested that Meadowhall is, lying within a quarter of a mile of junction 34 of the M1 motorway, both the focus (for consumer shopping) across the region, and also part of the regeneration of the region.

(2) Field, M. (1999) suggests that with current thinking in planing policy in Britain being what it is no further out of town shopping centres will be built.

(3) The architect of the Bluewater Centre, Eric Kuhne suggests that the architecture and services of the centre are the result of "100 Australians and a handful of Americans trying to interpret your culture" : Field, M. (1999). Tragedy in the chalk pit : <u>Blueprint, Architecture, Design & Contemporary Culture,</u> May, No 162, p 42.

(4) Benjamin W. suggests that the arcades were centres of selling for the luxury-goods trade, he also recounts : An illustrated Paris guide said '*These arcades, a new contrivance of industrial luxury, are glass covered, marble-floored passages through entire blocks of houses, whose proprietors have joined forces in the venture. On both sides of these passages, which obtain their light from above, there are arrayed the most elegant of shops, so that such an arcade is a city, indeed a world, in miniature.*' These arcades were the setting for the first of gas-lighting.

That description of the Paris arcades could easily be seen to apply to the Meadowhall Shopping Centre where glass, overhead natural light, artificial light, wood, metal, and marble floors (although the floors in the Meadowhall complex are of polished granite or ceramic tiles) are also brought together and used to create both the contemporary mall, and the themed experience.

(5) This can be seen to be borne out in the concept and design of the Meadowhall Shopping Centre, where one of the mall spaces is both themed as, and called The Arcade.

(6) Liebs also goes on to say "A forerunner of the modern highway shopping mall, Country Club Plaza embraced a variety of retail services, from small shops to department stores and filling stations. - - - Developer Hugh Pratner carried the planned regional shopping complex one step further. In 1931 he planned and built Highland Park Shopping Village in Dallas, generally regarded as " the first unified commercial development having its stores turned away from the street" -"By the early 1950s, this innovation was tested on a grand scale with

construction of two huge shopping complexes, Northgate in Seattle (1950) - - - and Shoppers World in Framingham, Massachucetts (1951). In Northgate, businesses flanked each side of a fifteen-hundred-foot-long interior street open only to pedestrians, while at Shoppers World two tiers of stores surrounded a grassy interior common. A giant lot around the perimeter provided parking for several thousand cares.

The metamorphosis from Main Street to roadside shopping mall entered its last phase in 1956 with the construction of Southdale in Minneapolis --. In this complex the central common, or mall, was roofed over creating an "air-conditioned outdoors" indoors. Free of vehicles , protected from the weather, with a department store instead of a church or court house as central focus, Main Street had been successfully condensed, repackaged, and transported to the Miracle Mile."

If the last paragraph above had been written recently it could, but without "the central focus of a department store", be a description of the basic character of the Meadowhall mall.

(7) Shopping as 'theatre', on page 72 Keith-Scott suggests, that the word 'theatre' (when associated to the activity that takes place in the contemporary shopping centre environment) rather than being a purely contemporary form of designation has historic origins - and that the contemporary shopping centre should also be considered not only as a place of retail shopping but also as a 'social space'.

"----- but have a market-like atmosphere where people come not only to shop but to meet, talk or just spectate. There is a rather naive view peddled mainly in America that this 'theatre' or 'happening' concept is new. It was however central to the concept of the Greek agora, the Roman Forum, the bazaars of the east, and to all Medieval market places. Acrobats, buskers, actors, preachers, troops of dancers, and bands of every description were the ephemeral but intrinsic appurtenances of the life blood of retail activity. It was not discovered on Fisherman's Wharf in San Francisco or the new Covent Garden in London : we had just forgotten about it for over half a century -----".

(8) It is of interest to note that much use has been made in the Meadowhall centre of both natural planting and illusory representations of plant forms. Actual palm trees which are about twenty feet high have been imported from America and used to create an exotic ambience, particularly in the Oasis and the central area of The Arcade.

In other areas, like the Market Street area, representations of natural forms have become bonded with architectural forms. While both the actual and the representational natural forms can be thought of as elements of decoration or as a way of creating a psychological link between the shopper and their natural environment, they also have symbolic meanings. Generally a healthy growth of vegetal forms is associated with notions of fertility, plenty and opulence. This is particularly so with the palm leaf which is an ancient signifier of (among other things) those phenomena. The notion of considering the palm as both a signifier of the exotic, fertility, and of opulence (which is synonymous with plenty) is expressed, Watkin (1990 p 79 and p 84) in The Migration of the Palm, "The palm was a life-giving object providing both

shelter and sustenance throughout the Mediterranean world, and must have seemed the embodiment of divine protection: seen as the Tree of Life, it was a vital part of the cult of the Sacred Tree. - " With its curvilinear forms in glass and iron, the celebrated Palm House at Kew of 1844 - 48 by Decimus Burton and Richard Turner, seemed to reflect the exotic profusion of the trees it housed. Throughout Europe in the Victorian and Edwardian periods, the potted palm became a universal sign of opulence in the drawing room and conservatories of the middle and upper classes, and in the palm courts of hotels they increasingly patronized. Indeed, in popular parlance the adjective 'palmy' now came to mean prosperous."

(9) The peacock, although found in the Western world, has its origins in India and Sirri Lanka (formerly Ceylon) Austin Jr, (1971).

When used in the context of Market Street the painted form of the peacocks becomes a layer of the post-modern pastiche from which shopping environment of The Meadowall Shopping Centre is constructed.

3.4.0. G. B. Piranesi, a background to his development of the *Carceri d' Invenzione* - and my reasons for bringing his work in to this study

Introduction

In this section I will first of all present a chronology that lays-out Piranesi's origins and the series of critical moments in his life and career which led to the production of the *Carceri d' Invenzione*, or alternatively the 'Prisons'. The model used to construct that chronology is based on the one presented by Rosalind Bacou, in Piranesi.

I will then introduce my interpretation of the *Carceri d' Invenzione* and my reasons for bringing them in to this study

Last of all, and to support my proposal that the *Carceri d' Invenzione* are an 'open work' that can be interpreted in a number of diverse ways, I have introduced examples of some the interpretations that have already been made.

3. 4.1. Chronology - Piranesi's origins

Giovanni Battista Piranesi (1720-1778) was born at Mogliano to a family of stone masons who originated from, Alston (1988, p. 5) "Piran in Istria, the quarry source for much of the white stone" used in the building of Venice. Consequently, although he spent most of his working life in Rome, Piranesi considered himself to be first and foremost a Venetian. His early etchings were signed *'architectto Veneziano'.*

3.4.2 Piranesi' informal education

Piranesi's father was a stone mason and master builder. While familiar with the activity and business that took place in his father's masons yard Piranesi's 'informal' education also came from other important sources.

One of those was his brother Angelo, a Carthusian monk, who instilled in Piranesi a passion for the Roman antique through reading to him (in Latin) Livy's heroic account of Rome's origins.

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Another significant aspect of his education was Piranes's apprenticeship to his uncle Matteo Luccesi (his mother Laura's brother) who was an architect and engineer. Luccesi was surveyor to the Water Magistrate, or Magistrato delle Acque, and responsible for building and maintaining the Murrazzi, Scott (1975) the massive sea defences which protected the Venice lagoon from the ravages of bad sea conditions. This was a long running construction which was started in 1713 and finished in 1751.

That element of his education was significant in two ways to both his early development and his later interests. First of all it gave Piranesi the opportunity to learn to draw. Secondly it gave him the opportunity to have contact with, and develop a feeling for, the massive forms of engineering /architectural constructions of the Murrazzi and the methods used to build them. Therefore it can be argued that it was during this time, and through that contact, that the seeds of his later empathy for the massive forms of antique Roman architecture - and (during his archeological excavations in Rome) his ability to analyse the historic methods used to build those architectural forms, were sown.

3.4.3. Etching and stage design

After quarrelling with his uncle Piranesi took another significant step in his 'education' when he went on to work for Carlo Zucchi, who belonged to a family of etchers that practiced at that time in Venice. It is suggested, Scott (1975, p 8) that Piranesi " may have been already attracted by etching, but it is far more likely that at this stage he wanted to study the art of perspective for stage design."

Whichever the case may have been Piranesi became engaged again with learning more of both stage design and etching.

His opportunity to learn more of perspective and stage design became possible when he studied with members of the famous Bibiena family, and the Valerriani brothers Murray, (1971) who were working in Venice in the 1730s.

3.4.4. *Sceno per angelo*

Ferdinando Galli Bibiena, one of that family, designed stage fantasies that were revolutionary in the first half of the 18c. They were designed from the concept of seeing things at an angle, rather than a straight on or frontal view, which had been the accepted convention up to that time. This method of design was called *scene per Angela* (fig 31) and its effect was to create a greater illusion of space on the stage set than had previously been possible (10). The discovery of that method of creating an illusion of visual space was of significance to the work of Piranesi and can be clearly perceived in the construction of the *Carceri d' Invenzione*.

(fig 31*) scene per Angela*

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3.4.5. Piranesi's first visit to Rome

In 1740 Piranesi made his first visit to Rome, Bacon (1975, p 20) "in the retinue of Marc Foscarini, the Venition ambassador to Pope Benedict XIV", as a designer or draftsman. Between 1740 and 1743 Piranesi remade his acquaintance with etching through studying and working with the engraver Giuseppe Vasi. This association, like that of his earlier apprenticeship to his uncle Matteo Luccesi, was not an easy one. Piranesi accused Vasi of withholding the secret of the acid mixture which he used to etch his copper plates, and in frustration threatened Vasi with physical violence. Vasi in return accused Piranesi of being to impatient to make a successful etcher and suggested that his temperament would be better suited to the practice of painter. Ignoring Vasi's criticism of his temperament Piranesi continued to develop his etching skills and practice, (his preferred method of 'making visual statements'), and published in 1743 his first collection of engravings in Rome with the title *Prima parte di architecture e prospective , inventate ed incise da Gio. Geo Batta Piranesi architecto veneziano.*

3.4.6 Naples, and Piranesi's introduction to archeology

It was also during 1743 that Piranesi visited Naples and began to paint. While on that visit he also, and more importantly, made a visit to the Portico Museum to see the artifacts that had been found during the archeological excavations at Herculaneum, which had been in progress since 1738. While at the Portico Piranesi was encouraged by it's director Carlo Maderna to start drawing and engraving the remains of ancient Rome.

That visit influenced Piranesi in two ways. First of all it introduced him to the idea that an ancient civilisation could be systematically studied and understood through the systematic investigation of excavated artifacts and its architectural remains. Secondly Maderna's encouragement, and later that of the artist Camillo Paderni (who also became director of the Portico Museum in 1751) to

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draw the fragmentary remains of ancient Rome introduced Piranesi to the idea those remains could be inspirational, and that the results of such study could be promulgated through the production of, Wilton-Ely (1978, p 17) "meaningful and arresting images." Furthermore it suggested a way for Piranesi to both re-engage himself with his earlier passion for all things Roman (instilled by his brother Angelo) while giving him the opportunity to develop a deeper knowledge of Roman architecture and building methods.

3.4.7. The *Dark Prison*

(fig 32) The *Dark Prison* or Carcere Oscura,

The realization and publication of that collection of etchings is particularly significant to this study because it contains the first evidence (in the form of The *Dark Prison* or Carcere Oscura, (fig 32) of what , Wilton-Ely (1978 p 83) terms " the fever of the imagination", that later enabled Piranesi to produce the *Carceri d' Invenzione.*

Although produced through the use of a tightly controlled technique the Dark Prison bears, in the arrangement and form of its massive masonry columns and Roman arches and its receding spaces, a striking resemblance the early state of plate VI of the Carceri .

The production of the *Dark Prison* is also significant in two other ways, first of all it makes a link back to Piranesi's stage design training, and secondly it illustrates the influence of the well used theme of the prison in 18c theatre, on his work.

The prison was a common form of theatrical setting at that time, with examples to be found in the work, of amongst others, Ferdinando Bibiena, fig (34), Fillipo Juvarra, and shortly after Piranesi's death in 1778 the work of Louis/ Jean Desprez.

fig (33) Ferdinando Bibiena : stage design for a prison

But it was a fictional form, with the depiction of massive architectural forms and large spaces that bore no resemblance to the reality of the small scale and cramped spaces which were to be found in actual prisons of that time. The imaginary prison set in Baroque theatre was therefore a specially constructed fantasy (like the contemporary shopping mall of the 20c) - a fictional and composed place / space where a performance or drama could take place.

3.4.8. Return to Venice

In 1744 Piranesi returned to Venice where, it is suggested Bacou (1975), he may have worked with the painter Giovanni Battista Tiepolo. While the time that Piranesi spent in Venice and in his association with Tiepolo may have been significant to his own practice development and his rising status as an engraver it may have also had another and greater significance. It was either during this short stay in Venice, or shortly after he returned to Rome in1745, that Piranesi produced the first series of the Carceri etchings - which were subsequently titled the *Invenzioni capric di Carceri* and published in Rome in 1745 by J. Bouchard. The title of that body of work suggests that Piranesi conceived it as a number of invented fanciful compositions, that were based on the theme of the prison.

When later reworked, and expanded from 14 to16 plates and published in 1760 they were retitled the *Carceri d' Invenzione* - suggesting that Piranesi may have wished them, in their new form, to be considered as a serious and important body of personal imaginative work.

Because the first series of Carceri were drawn in a very free style, with forms that seemed to be light weight and unresolved, they were not very well received by Piranesi's clientele. Piranesi himself must have expected to have some difficulty in selling this version of the Carceri because he put a price on

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them that was less than what he would have expected to get for other etchings that were of a comparable size.

3.4.9. Return to Rome - *vedutista* and the *Vedute di Roma*

After his short stay in Venice Piranesi returned to Rome in1745, and lived there until he died in 1778.

On his return to Rome Piranesi supported himself by both acting as agent for the Venetian print-seller Giusseppe Wagner, while developing his own personal engraving practice as a *vedutista* (a cityscape artist) selling etchings to those undertaking the Grand Tour in Italy.

That early topographical work continued to occupy Piranesi for the first ten years of his life in Rome. In 1748 he began work on the *Vedute di Roma* - a series of engravings, showing views of Rome, that grew in to an enormous and popular body of work. Piranesi continued to develop the *Veduti di Roma* intermittently until his death in 1778. At which time he had produced a series of 137 engravings.

While the production of this body of work is not directly related to that of the *Carceri d' Invenzione* it is significant in that it enabled Piranesi to periodically explore Rome and thereby build up a continually developing repertoire of visual images that included both contemporary and antique subject matter. Some of which (along with images gleaned from his archeological investigations) if gathered before the production of the 'Prisons' are likely to have been of influence when Piranesi produced them.

3.4.10. The *Antichita Romane*

By 1755 Piranesi's archeological investigations had developed to a point where he considered that he should produce a four volume work, the *Antichita Romane*, to make known the results of those investigations (11). This work was

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published in1756 and was considered to mark a turning point in Roman archeology **(12)**.

In 1757, as a mark of his standing in the sphere of European archeology, Piranesi was elected an honorary member of the Society of Antiquaries of London.

3.4.11. The *Carceri d' Invenzione*

In 1760 Piranesi published in Rome the revised and expanded edition of engravings titled the *Carceri d' Invenzione*.

3.4.12. A personal interpretation of the Carceri d' Invenzione

It is suggested that, Alston (1988, p 5) " His Prisons represent a small fraction of an output of quite staggering proportions. Fantastic reconstructions of antiquity, architectural and archeological polemic, characterise his work in volume after volume of mostly large scale etchings." That appraisal of Piranesi's output is correct, (Piranesi is known to have produced over 4,000 etchings in his career).

But although it is the case that the Prisons are a small proportion of Piranesi's total output of work, I believe them to be a body of serious personal and original imaginative work - through which Piranesi was able to explore and conjure with on paper, and through the use of a single theme, his current personal architectural and archeological preoccupations and his earlier concerns of perspective and theatre design.

Those preoccupations are - the grandeur of massive architectural forms (primarily Roman) - the creation of large volumes of seemingly never ending space - the use of linear perspective - the opportunity to use his knowledge of architectural detail and ornament - and the melodramatic use of chiaroscuro.

Singularly each of those autographically constructed Prisons becomes both, a visual set and a metaphoric set where a performance takes place - and a testament to that performance. Collectively they become in essence Piranesi's own personal theatre of research where a number of individual performances are brought together to form a whole production - which in turn emphasises the massive scale and grandeur of Piranesi's performance. They are his magnus opus, which exemplifies the bringing together and sum total of his intellect, his knowledge and his autographic skills, at that time.

While the Carceri d' Invenzione confirm Piranesi's performance of creation, they also confirm, through their problematic reading there own existence.

The Prisons are both evidence of creation and performance, and as such they are a particularly good exemplifier of Eco's concept of the 'open work'. Because Piranesi did not leave any written statement (other than the title Carceri d' Invenzione and a some short references in the images, which refer to antique Rome) regarding his reason/s for creating the Prisons, or what kind of statement he intended them to convey they 'perform' through their ability to generate the possibility of further and diverse interpretation.
That proposition is verified below through the presentation of a representative selection of the different interpretations of the Carceri d' Invenzione that I have researched during this study.

3.4.13. Further and diverse interpretations
Since their creation the Prisons have, because of their 'performative' openness, been fitted to many critical artistic and social moments in time. For example de Quincey, in the 19c took a 'Romantic' view of the Prisons proposing their imagery was like that experienced in a state of fever (13) - suggesting that the were drawn from the artists suffering.

They were considered by Huxley (1950, p 205) to be variations on a theme, that referred to "things existing in the physical and meta physical depths of human souls and bodies ---- to *acedia* and confusion, to nightmare and *angst* - --- ."

A rejection of the Prisons being interpreted in a Freudian sense is made by Murray (1971, p 26) who suggests that although they have been interpreted many times, " no account has been taken of their origin in the world of opera."

Marguritte Yourcenar (1985, p 108) see's Piranesi being moved by a current of his time, ------ " which drew Baroque art toward what we call pre-Romanticism - --."

It is suggested, by Hepher (1989, p 1) that "the Carceri are important not because they are metaphors of a modern day spiritual confusion, or modern day living, but for their formal dynamics. They are as prophetic in terms of their abstract preoccupations as they are about "psychological truths" of Aldous Huxley."

Another view given by Williams (1989, p 24) "That there is an airless feel to Piranesi's world, as in a surrealist dream." And that the show of chiaroscuro in the Prisons, does not come from "the sun as a source, but from the light of an interior world where the imaginary and the "real" world "meet."

The photographer Ezra Stoller, Naegele (1998) supports the notion that Piranesi's work has theatrical connections with " It is useful to remember that Piranesi was a Venetian and that perspective and the stage set originated in Venice (14)."

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The range of interpretations given above are both, examples of the varied character of already existent interpretations and, also through their being suggest that further interpretations of Piranesi's Prisons can be made .

What we should not forget when we consider Piranesi, the diversity of his oeuvre, and the interpretations attributed to him, is that while he can (as in his portrait by Labruzzi) be dressed, Bloomer (1993, p 4) "in a fine silk satin coat and a dark suede waistcoat over a shirt edged with sheer organdie ruffles freshly pressed" --- "under his fingernails there is blackness."

3.4.14. My reasons for bringing the *Carceri d' Invenzione* in to this study

My introduction to the images of *Carceri d' Invenzione*, or Piranesi's Prisons, came during the period of time when I undertook my Bachelor of Arts degree. My awareness of those remarkable images was further developed during the course of my M. A. In that study I researched the notion of Tools as Precious Objects. This led me to re-acquaint myself with both the Prisons, and other engravings that Piranesi had produced from his archeological explorations and his analyses of historic building methods. I was particularly interested in that analyses because Piranesi had investigated the character of the devices / tools which the Roman builders had employed to lift the massive blocks of masonry when constructing their architecture.

Although my study at that time was not related to the images of the Prisons they became lodged in my mind as fascinating images, which I thought I would like to investigate further at some point in the future. Later whenever I saw any of Piranesi's work it triggered thoughts about the 'Prisons', they had become a important part of my consciousness

In a parallel acknowledgement Bloomer (1993) suggests similar origins for both, her fascination with, and her then developing knowledge of the work of

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Piranesi when she declares - "how do I come to terms with Piranesi, who won't leave me alone, who is always turning up".

It was from a recollection of that past research that I formed the notion that there was similarities between the fictional spatial environments and architectural forms and the wandering preoccupied figures found in the autographic imagery of Piranesi's Prisons, and those to be found in the contemporary shopping mall.

Initially that notion led me to make a further investigation of the *Carceri d' Invenzione*, it also led me to ask two questions. The first was in the form of a supposition that asked " what would be the result if fragments of visual material or whole images were taken from the Prisons and implanted in to visual evidence taken from the contemporary fantasy of the shopping mall" ? The second question was, "would this course of action create a new statement of fantasy that would support and exemplify my research hypotheses" ?

The Arcade at the Meadowhall Shopping Centre with its series of fictional white columns, Roman arches and large dome covered central area was one of the first areas, in the Meadowhall complex, that suggested to me that there was a connection between the Meadowhall complex and the *Carceri d' Invenzione*. There are also other connections, for example the pastiche and layering of historic architectural details and decorative features. Another similarity is the creation of large spaces that contain winding stairways and galleries, where the only connection that one has with the outside environment is by looking up to the daylight above. The large spaces of the malls (themed streets) also contain, like Piranesi's Prisons, figures that appear to wander from one point to another.

Another and perhaps more important similarity is that both prisons and regional shopping centres are deliberately and intentionally controlled environments where the inmates are made comfortable and, for their length of stay encouraged to forget the existence of the outside world.

But while the prison uses direct and overt means of containment, the regional shopping centre complex achieves containment through the more subtle means of street theming, interior decoration, the provision of eating and entertainment facilities, toilet facilities, creche and play areas for children, and a wide variety of shops that both cater for consumer shopping, and through their presence suggest that the shopper need look no further because all their needs are catered for in one place.

3.4.15. Summary

It has become evident through this study that G. B. Piranesi's practice, while springing from an informal education was both prodigious and diverse in character. He explored many forms of subject matter in his career and was to have a particular influence on both his contemporaries, and later generations of artists and commentators. But I believe the results of his practice exemplify that he was practitioner who was particularly interested in making sense of the world around him - rather than one that was particularly concerned with projecting any particular theory or theoretical position. This was particularly so when he lived and worked in Rome. During that time Piranesi's practice was to become primarily concerned with two projects. The first was the Views of Rome which explored the topography of a city that simultaneously presented him with views which were made up of both contemporary and ancient architecture. While pursuing that interest he also became interested in archeology, through which he was able to explore and gain practical knowledge of the architecture and building methods used in ancient Rome. It my view, formed through this

study that Piranesi was first and foremost a practitioner who was concerned with using his visual statements, rather than writing, as a way of expressing meaning. While this clearly sets Piranesi in a particular context, it also provides the opportunity for speculation about his work. This is particularly so in the case of the Carceri d' Invenzione. Because of their ambiguous character and a lack of verbal authority they have continued to invite speculation about their purpose and meaning. They have also become an enigma that is periodically and critically re-examined and used to exemplify a particular contemporary cultural proposition or theory. We in our own way perpetuate the mystery which surrounds those images through our attraction to them and the desire to explain their purpose and meaning. They correspond with Eco's theory of the 'open work', where the image/s is open to further interpretation by those who engage with it. I like others have become fascinated with the Carceri d' Invenzione. Like others I have also formed my own interpretation through their 'openness', and used them as a research resource through which my intentions could to be realiszed, and meaning could be revealed.

Notes

(10) Scott, J. suggests that Ferdinando Galli Bibiena was the most the most famous designer of stage sets "who ------ devised a superb series of ingenious fantasies which won him an international reputation and established his family as the leading stage designers in Europe throughout the eighteenth century. The secret of his success was the 'manner of looking at things at an angle'. Until his time, a frontal view of the facade of the palace of Cyrus or the temple of the muses had been painted on the backcloth with symmetrical, slightly stepped wings extending from this to the proscenium arch. His innovation was to switch the axis so that you saw not only the facade but the facade and one side of the palace painted on the backcloth with one corner projecting towards the audience. -------- At the same time he re-arranged the disposition of the side wings to heighten the perspective effects. Skilfully contrived, this *scena per angelo* seemed to deepen the stage and gave the illusion of endlessly

receding galleries and arcades. ---- Throughout the century, helped by the deluding flicker of dim candlelight, architects could conjure up in a world of fantasy the cloudy Baroque palaces no mason could have constructed and no monarch afforded."

(11) Murray, P proposes that "In the late 1750s Piranesi became a force in European archeology and his attitude to Rome changed, perhaps imperceptibly, from that of a simple *vedutista* supplying a straight forward tourist demand to that of an investigator into problems of construction and aesthetics which had faced the builders of Rome."

(12) In Chapter 3, The Artist as Archeologist, Wilton-Ely (1978 p 48) makes the case that " Piranesi's unique achievement in his work rests on the application of a fresh mind to a hitherto restricted world of study, a mind which unusually combined a specialist understanding of engineering and architectural design with imaginative qualities of the highest order."

In his preface to the *Antichita Romane* Piranesi "sets out the principle guide-lines of his approach. Firstly, the recording of mere external features was no longer enough. Only by combining this information with plans, sections and internal views could structures be adequately described, together with the nature of the materials and the constructional techniques employed. Secondly, the problem of partially surviving or vanished buildings must be faced with the aid of conjectural plans, based on the possibilities inherent in the site concerned and the materials available. Thirdly, all such investigations would be fruitless without continual reference to antique sources, --- and their relation to the topological character of the modern city, which would enable later buildings and accretions to be distinguished from the original structures."

Although those principles were considered revolutionary to Roman archeology, I would also propose that they would not be out of place in the theory and practice of contemporary archeology.

(13) In 1804 de Quincy recounted, in The Confession of an Opium Eater, that Coleridge described to him a set of plates that Piranesi had made called his Dreams, (the Prisons) "and which record the scenery of his own visions during the delirium of a fever"

Although formed from second-hand knowledge, de Quinceys interpretation is one that appears, to be cited initially and almost universally, in critical writings which examine Piranesi's production of the Carceri d' Invenzione.

(14) Stoller in, Naegele, D. (1998), reinforces that proposition, and also Piranesi's skill in creating perspective with "And so you have that composition of the stage set, which occurs over and over again, you know the depth of the figures in the foreground and things like that, strong perspectives. --- He would decide to make a view from fifty feet up and he would just do it."

Chapter 4

Chapter 4 Practice research

4.0.0. Transformations - 3 kinds of visual research

Introduction

Within this section the commentary will be formed, in the main, from journal notes which I made during the progression of my digital research. They will be brought together with personal observations made at the time of undertaking that research, and current reflections regarding the visual outcomes of bringing the Meadowhall - Piranesi images into association.

Presenting the commentary in this way will I believe offer a logical insight into both the practice and the intellectual processes which brought the Meadowhall - Piranesi images into being.

4.1.0 Practice research source material used in Meadowhall - Piranesi research

The primary research material used in this study was taken from two different sources - two different historical and social contexts - and through two different processes of image production. Those two sources are the contemporary shopping centre at Meadowhall in Sheffield and the series of etchings titled The Carceri d' Invenzione which were produced by the 18c Venetian architect G. B. Piranesi.

4.1.1. Gathering practice research source material

First source - the Meadowhall Shopping Centre

The means through which I undertook this particular research activity ie:- the gathering of practice research source material, is one that was shaped from -
(a) the accumulated knowledge of pinhole photography which I had gained during the course of my M.Phil. research programme -

(b) the notion of perceiving the camera as being a clock that see's, Barthes (1993)

(b) the use of the pinhole cameras innate qualities of technological primitivism, ie: - its use of very small apertures, its consequent need of long exposure times, and its lack of lens mediation and -

(c) and the process of photographic colour enlarging.

4.1.2. Rational re - the use of a pinhole camera as a tool of research

My reason for selecting this form of image generation (pinhole photography or lensless photographic practice) as a tool of research in the Meadowhall - Piranesi research was that I wanted to achieve two particular objectives.

The first of those objectives was to create a source of visual imagery that would capture the internal spaces of the mall and make them devoid of contemporary human life. This allowed me to use those captured and cleared spaces as stages where new productions, new fantasia with Piranesi characters, have been directed and enacted.

The second objective was to allow the negative material with which the camera was loaded to take on a greater degree of passing time or a larger store of memory or transformable information.

That information, after being chemically processed, has now given the research source material qualities of visual brilliance, richness, and dramatic colour saturation, which have pushed the appearance of their visual content beyond the realms of colour normality, into those of invention and fantasy.

My choice of the wide angle format was made because I wished to capture the mainly broad or landscape format images of the interior spaces of the mall - (which could be thought of as consumerscapes or mallscapes) - through which I could both indicate the malls predominantly horizontal spatiality, and

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construct a number of visually open foreground spaces where I could accommodate the new Meadowhall / Piranesi transformations.

The provision of that horizontal spatiality and open foreground was also, while existing concretely within the mall's physical configuration, constructively enhanced by placing the wide angle pinhole camera at floor level. Employing this strategy effectively shifted the level of the image horizon line, and re-presented it at a mid point between the top and the bottom of the image - thereby creating an increase in foreground level to horizon level space.

A number of portrait format images were also made (employing the identical means and strategy described above) at the vertically orientated crossing points in the mall where shoppers are transported by lift or escalator from one level of the mall to another.

Those images, while losing much of their horizontality, also consist of a deep foreground, with a vertical middle ground and the illusion of a ceiling area which appears to sweep back over the foreground area of the image. One of those vertical images has now been employed to form the foundation of one of my four key research images.

In essence both the horizontally and the vertically oriented images form, with their qualities of spatial ambiguity, deep illusory perspective, dark corners, and bright open spaces, a parallel and correspond with the fantastic inventions found in the space of Piranesi's Prisons .

Reflectively I would not place these images, in the context of this research study, within either the realms of clarity (ie:- conventional lens based documentary record making practice) or in a modernist practice which seeks to present the image as one that has a specific content of signification, and which also indicates or represents the photographers / artists private vision of the

world around them, Stathatos (1998 p 4). But rather I would place them as photographic images which are located within a post-modern practice which regards them as source material, Stathatos (1998 p 4) to be used towards the production of a resolved organic whole. A whole which is derived from the combined processes of reflexive and practice based mediation.

The technology of pinhole photography has therefore been used in this research in different ways and for different reasons to those outlined in the M. Phil. research. There it was used to create original visual statements that were intended to communicate notions of 'loss and decline'. In this Meadowhall / Piranesi research pinhole technology has had a different function. Here it has been used to develop primary source material (which conforms to the criteria outlined above) for practice research.

A total of eighteen pinhole camera images were initially made from the interior spaces at the Meadowhall Shopping Centre.
From that number a selection of six images were finally chosen for my digital research because each of those images held the primary selection criteria as presented earlier -a substantial area of spatiality, ie:- an open foreground space where new fantasia (and my research) with Piranesi characters, could be digitally staged.
Together with that primary criteria of concrete and illusory spatiality, those seven images also contain other criteria ie:- a variety of saturated colour/s and a variety of post-modern architectural elements, through which I believed that I could intensify the depiction of fantasy within the future transformed images.

Those six images are -
Meadowhall 2 - the Oasis, lower level mall.
Meadowhall 3 - entrance to the Oasis, lower level mall.

Meadowhall 4 - The Disney Store, looking from Park Lane to High Street, lower level mall.

Meadowhall 5 - Park Lane, upper level mall.

Meadowhall 6 - the Arcade, upper level mall, with dome and glass atrium.
Meadowhall 7 - the Arcade, upper level mall, looking to the dome.

(see appendix).

4.1.3 Second source - *The Carceri d' Invenzione* of G. B. Piranesi

Each of the eight Piranesi images employed as practice research source material within this research were not photographic in their original form. But for the purposes of my research they were photographically copied (and therefore contextually, culturally, and historically appropriated) from an edition of sixteen black and white etchings made by the Venetian architect Giovani Battista Piranesi. They were titled the *Carceri d' Invenzione*, and published in Rome during the year of 1761.

Of those sixteen images eight were chosen to be used as practice research source material.

Those eight images are -

Piranesi = plate 2 of the Carceri d' Invenzione.

Piranesi 1 = plate 10 of the Carceri d' Invenzione.

Piranesi 2 = plate 14 of the Carceri d' Invenzione.

Piranesi 3 = plate 13 of the Carceri d' Invenzione.

Piranesi 4a = plate 11 of the Carceri d' Invenzione.

Piranesi 4b = plate 3 of the Carceri d' Invenzione.

Piranesi 5 = plate 4 of the Carceri d' Invenzione.

Piranesi 6 = plate 5 of the Carceri d' Invenzione.

see appendix.

4.2.0.
Digital layering visual research

4.2.0. Digital layering visual research

Digital layering was the first non photographic way of bringing the Meadowhall and Piranesi research source material together into association that I researched since presenting the findings of my Preparatory Research at the point of transfer from M. Phil. to Ph.D.

It was the next step from that preparatory research stage where I had to develop a means which would make it possible for me to bring the two disparate types of image that was used in this research (one a colour photographic form and the other a black and white etched form) into visual balance and then into association.

I had determined from the results of that preparatory research that I had initially, if I wished to create that visual balance, to reduce the density and the visual contrast of the Carceri imagery. I knew also from that earlier preparatory research that the most appropriate way of changing or reducing that density and contrast would be to subject the Carceri images to digital manipulation. To facilitate that process of reductive manipulation each of the scanned Carceri images was saved as a transparent layer and at the appropriate time subjected to a change in opacity - which effectively reduced the density / contrast of the etched image.

I was also to find later, through conducting this particular area of research, that if I wished to create a successful transformation with a satisfactory visual balance and a visual resonance, I would have to make adjustments to not only the visual qualities of Piranesi research source material, but also those of the Meadowhall research material.

Therefore the aim of this particular segment of research has been two fold. Initially I had to bring the etched Carceri images into a visual balance that would facilitate an equivalence of visual layering with the Meadowhall photographic images.

Secondly I had to empirically research how to digitally layer and bring into seamless association two historically, socially and aesthetically disparate forms of forms of fantasy to create a new fantasy.

Twelve images were created through this initial layering process of visual research. Each of those visual statements are considered below.

**4.2.1. Meadowhall 2 + Piranesi 2. (Piranesi 2 = Plate 14 of the Carceri d' Invenzione). Laser colour print, with an image size of 17.7 cm by 12.7 cm (7" by 5"), on A4 paper.**

This image was the first experimental layering of the Meadowhall / Piranesi digital research. My initial task was to change the opacity, and consequently the density / contrast, of the Piranesi layer to a level that would facilitate its successful association with Meadowhall 2. After some experimentation in which I sought to visually assess what that level of opacity should be I finally reduced the opacity of Piranesi 2 to15% (of 100%) and brought it in to association with the unmediated Meadowhall 2 image.

If considered purely as the initial product of experimental research the image formed from this manipulation may be judged to be successful, in that the join between the combined layers cannot be seen. Therefore a seamless assimilation has been formed between the Meadowhall 2 background image and the layer of Piranesi 2. But while being successful in its seamless integration, the Meadowhall 2 + Piranesi 2 image presents us with an image which is visually rather weak, it's appearance being flat and unengaging. There is no visual drama within its content - it does not stimulate, either aesthetically or intellectually.

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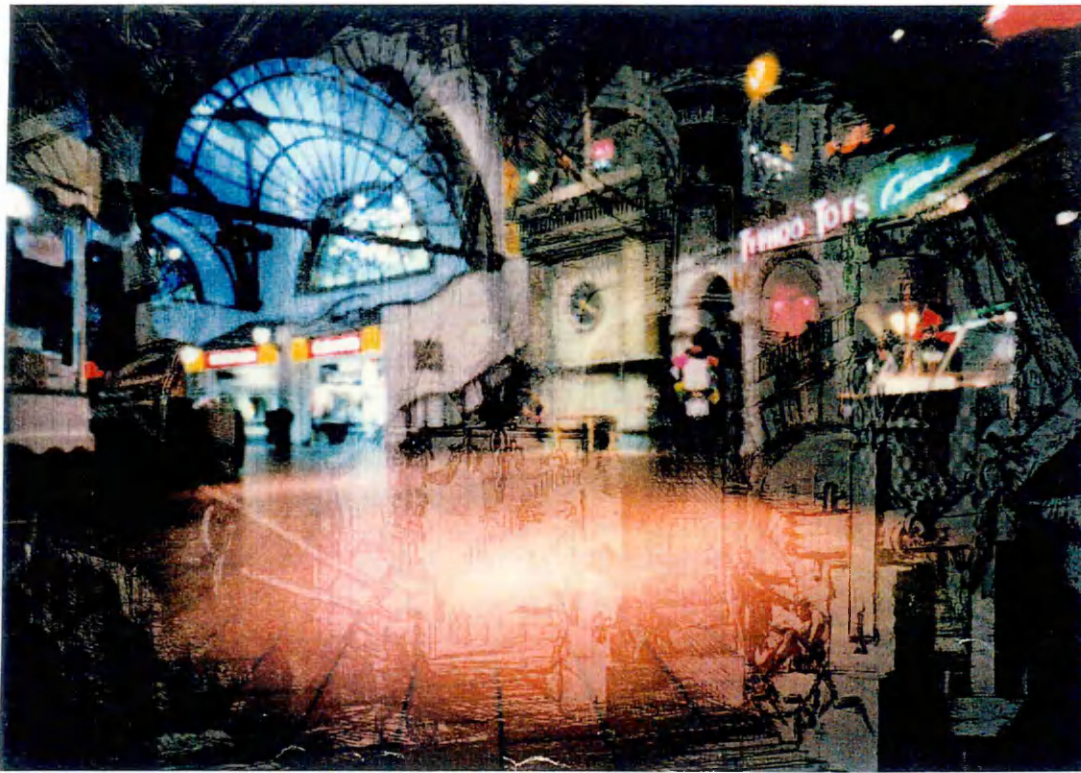
Meadowhall 2 + Piranesi 2 1st version.

4.2.2. Meadowhall 2 + Piranesi 2. Second Version. (Piranesi 2 = Plate 14 of the Carceri d' Invenzione) + difference 20%.

Laser colour print, with an image size of 26.9 cm by 19.5 cm (11" by 7.70"), on A4 paper.

This is a second version the above image1. Here I sought to create a relationship between the Meadowhall 2 background layer and the Piranesi 2 layer that would bring a stronger sense of fantasy to their association. With that in mind I began to reflect on the nature of the Meadowhall site and the form of activity that had taken place there before the Meadowhall malls had been brought into being. I knew that previously that site had been the location of one of Sheffields major steelworks. It was a significant theatre of industrial production where, prior to de-industrialization, approximately four thousand

people had been employed and many tons of steel had been made. From those thoughts I formed the notion that I could, through the association of the Meadowhall 2 + Piranesi 2 images, construct a fantasy which would suggest both the industrial activity which had formerly taken place on that site, and the subterranean ruin and post industrial foundation on which the fantasy of the Meadowhall mall's had been constructed. To achieve those objectives I, while leaving the opacity of the Piranesi 2 layer at the same value as had in1, altered the Meadowhall 2 background layer by giving it a value of 20 % in the facility of Layers Difference. I also increased the dimensions of the printed image from the original dimensions of 7" by 5" to just under full A4 size (see dimensions above). Making that change in Layers Difference made the image richer in colour, particularly in the area of Meadowhall 2's open foreground. With its pool of reddish glow, and its highlighted but negative images of figures and architectural elements, one can now imagine the memory of steelmaking and industrial activity to be bubbling below the surface. Now consigned to the past yet supporting the surface of the fantasy of present day reality. The change in scale which I made to the image also proved to have the value that I hoped it would, in that it indicated that if the Meadowhall + Piranesi images were enlarged a greater amount of their visual information would become accessible.

A factor which, while at that point in time being informative, was to become very important later in my research when I made the decision to enlarge the fantasy and make almost life size projections of my four Key Research Images.
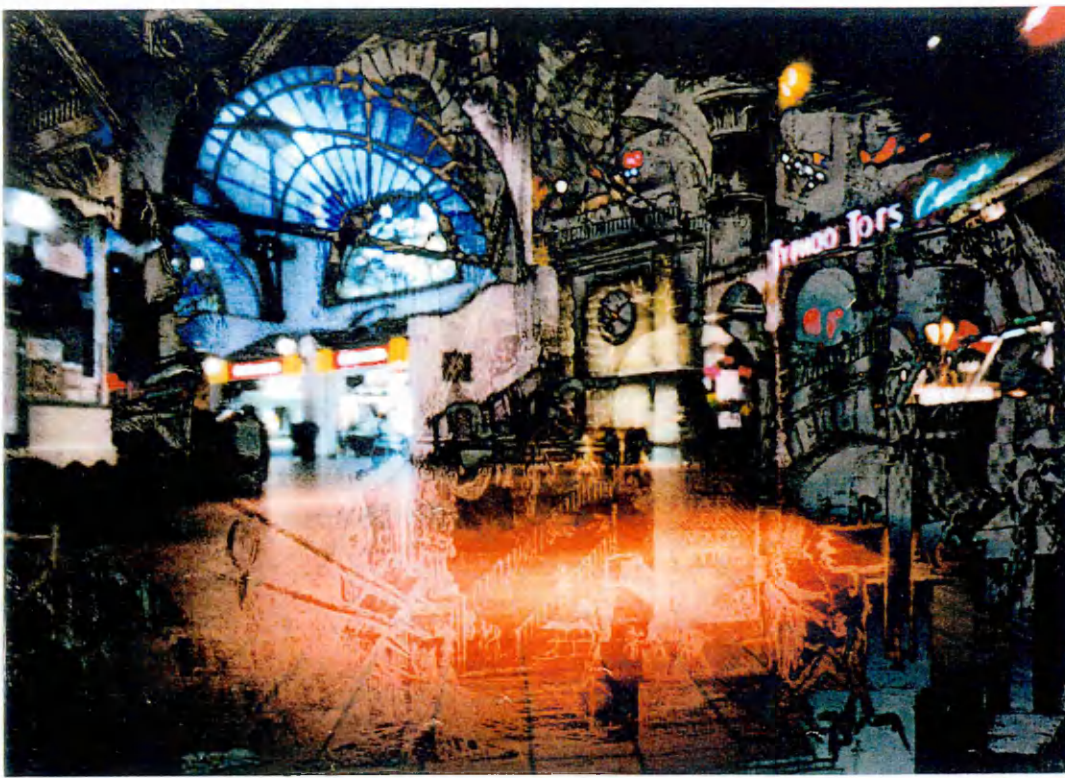
Meadowhall 2 + Piranesi 2. Second Version.

4.2.3. Meadowhall 2 + 4 separate layers from Piranesi 2. (Pir 2 = Plate 14 of the Carceri d' Invenzione).

Laser colour print, with an image size of 20.3 cm by 14.6 cm (8" by 5.75"), on A4 paper.

Meadowhall 2 + 4 layers from Piranesi 2 is the first of the research images in which I used the stratagem of placing separate layers over the background layer to create the concept of a visual theatrical space. Consequently this has the effect of presenting us with the opportunity to look beyond the four scenic drops in to the pool of light and the empty theatrical space which exists behind them. One is left to wonder, to imagine, what has or what may take place behind those scenic drops, those veils of a past fantasy. To achieve that concept of theatre the Meadowhall 2 background was given a value of 18 % in Layers Difference. Piranesi 2 was then deconstructed into four separate

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layers of different widths with spaces made between each layer, and placed over the background of Meadowhall 2. Each of those four separate layers had their level of opacity changed individually in Layers Normal so that they could be visually defined in relation to the lighter or darker areas of the Meadowhall background.

Those changes in opacity were respectively, and from left to right - layer 1 = 50% - layer 2 = 23% - layer 3 = 35% - layer 4 = 42%.
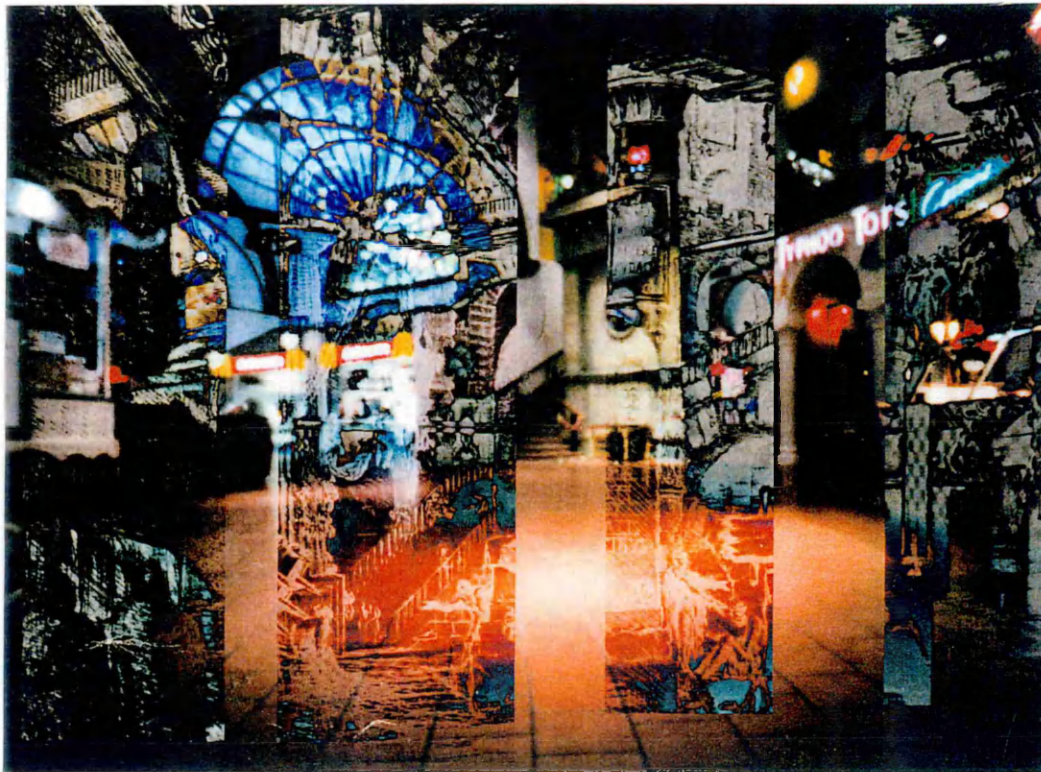
Meadowhall 2 + 4 Layers.

4.2.4 and 5. Meadowhall 3 + Piranesi 4a. (Piranesi 3 = Plate 11 of the Carceri d' Invenzione).

5. Selected to be a Key Research Image.

Laser colour prints, with an image size of 26.6 cm by 18.3 cm (10.5" by 7.5"), on A4 paper.
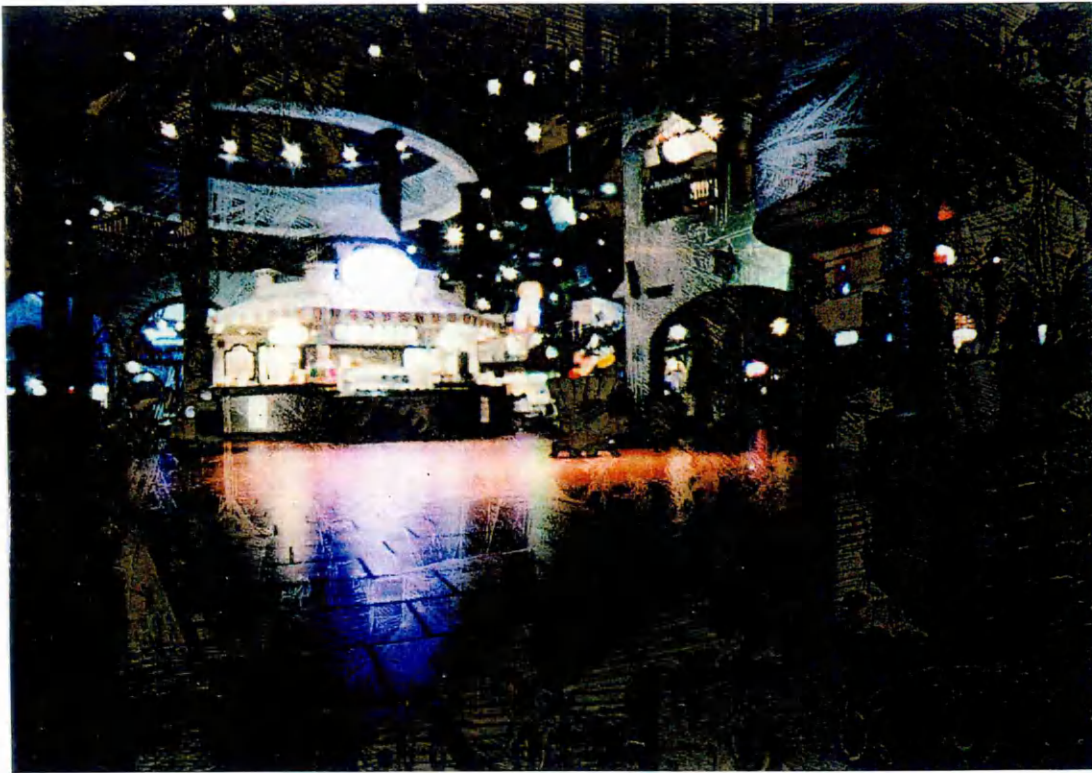
4. Meadowhall 3 + Piranesi 4a.

The objective in making this image was primarily to bring the Meadowhall 3 + Piranesi 4a images in to an association which would create a fantasy that overtly brings together in a single theatre notions of past, present, and future realities. To facilitate the forming of that association and to heighten the atmosphere of visual drama and theatrically within the resulting image a number of changes were made to both the Meadowhall 3 background layer and the Piranesi 4a overlayed image. Initially the Piranesi 4a layer was given a value of 18% opacity Layers Normal. After making that initial adjustment the Piranesi 4a layer was placed over that of the Meadowhall 3 background layer. While maintaining the separateness of the two layers, complex digital manipulations were made (see below) which I believed would create an appropriate balance or visual relationship, ie:- that of contrast, colour

saturation, colour hue, opacity, and figurative elements, between the two layers - and which would in its turn visually reflect my research intentions. The data for the final version is as follows - Meadowhall 3, Contrast + 27%, Master Saturation + 30%, Red Hue - 10% / Saturation + 12%, with 18% Opacity in Difference. Piranesi 4a was set 18% Opacity in Normal.

5. Meadowhall 3 + Piranesi 4a. Selected to become one of the four Meadowhall / Piranesi Key Research Images.

4.2.6. Meadowhall 4 + Piranesi 3. (Piranesi 3 = plate 13 of the Carceri d' Invenzione.

Laser colour print, with an image size of 26.6 cm by 18.3 cm (10.5" by 7.5"), on A4 paper.

In this layered association I was researching the notion of the past being a cradle of fantasy and change, from which both the present and the future would spring.

Meadowhall 4 +Piranesi 3.

The original print from this association was made with settings of 24% opacity in Layers Difference, but upon printing it became evident that the overall appearance of the printed image was to dark.

A number of digital adjustments were made to solve this problem, the Brightness and Contrast of the background Meadowhall 4 image were changed respectively by + 6% and +16% - together with the colour Saturation by + 10%, and the Hue by + 16%, after making these adjustments the opacity in Difference was reset at 37%.

4.2.7. Meadowhall 5 + Pir 1. (Piranesi 1 = plate 10 of the Carceri d' Invenzione).

Laser colour print, with an image size of 26.6 cm by 18.3 cm (10.5" by 7.5"), on A4 paper.

Image No. 7, was a difficult image to bring to association. This was primarily because the Meadowhall 5 research source image does not have the variety and intensity of colour, and contrast, which are evident in for example, the Meadowhall 2 or Meadowhall 3 images. But Meadowhall 5 does have a spacious area of foreground, together with a deep central single point perspective. And while Meadowhall 5's dearth of colour and contrast was problematic when associating it with the Piranesi 1 image, it did, because of its brightness, suggest the possibility of it being a particular type of fantasy environment.

Meadowhall 5 + Piranesi 1 (from final print).

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An environment which, while we know factually that it exists in the present, has the space, and the sterile but almost fluorescent visual qualities of science fiction and the now commonly imagined or prophesied environments of the future.

When brought into association with the Piranesi image Piranesi1 and digitally mediated Meadowhall 5 has imparted visual qualities to the final hybrid image which I believe speak successfully of the past, the present and the future in a number of ways.

The foreground has the look of a mirror, a sheet of ice with a surface of amber, where both the historic subterranean world and the reflection of the world above are both encapsulated. In the middle-ground the form of a pristine garden seat, a place of ease and comfort, is rising from or floating above the subterranean world and flanked by the ruins of 18c architecture and statuary, suggesting that all fantasies, those of the past the present and the future are human constructs (are utopias, Arcadia ?) that exist as ephemeral moments in time.

A semi transparent fluorescent membrane with rectangular apertures floats above, creating a form which allows us to perceive a reflection of that below, while at the same time presenting us with both a clear and a veiled glimpse of another environment, another fantasy, one that exists beyond, but also encompasses the contemporary fantasy below.

To form the first printed image of this faceted association of past, present, and future, Meadowhall 5 was, when brought into association with Piranesi1, set at 20% opacity in Normal + 10% Colour Saturation with the Piranesi 1 layer set at 21% opacity in Difference. When printed this image was of a blue / black colouration rather than the brownish colouration which I had been manipulating the image towards, and which was displayed on the computer monitor at the time of printing. Later I was to discover that this variance in colouration

between what was displayed on the monitor and what was actually printed out could have been due to either a lack of precise colour correlation between the monitor and the computer, or between the computer and the printer. There was also a number of small marks present in the image which may have been present on either the images or the scanner glass surface at the time when these images were scanned in. Those marks were found to be in the Meadowhall 5 image. To clean up Meadowhall 5 it was rescanned, magnified and manually spotted out through the use of the Photoshop software. After cleaning, Meadowhall 5 and Piranesi1 were once again brought into association with settings for Meadowhall 5 at + 10% Colour Saturation and 23% Contrast, with Layers set at 30% Opacity in Difference. A fresh printing made at these settings resulted in a final image which was nearer to the brown / amber coloration that I had originally been seeking.

4.2.8. Meadowhall 6 + Piranesi 1. (Piranesi 1 = plate 10 of the Carceri d' Invenzione).

Laser colour print, with an image size of 26.6 cm by 18.3 cm (10.5" by 7.5"), on A4 paper.

I do not consider that the visual association which was formed between Meadowhall 6 and Piranesi 1 to be completely successful, but while making that observation, I also believe that the final image or transformation is an engaging one. There is an interesting resonance set up between the historic arched forms of the Carceri architecture and those of the blue coloured post-modern architecture present in the Meadowhall 6 image. But there are also two particular negative aspects which I see within the transformation, one is the loss of foreground space which has occurred because of the way that the bottom right-hand part of the Piranesi 1 image has densely blocked out the corresponding area of the Meadowhall 6 image. The second negative aspect,

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and I believe the more important one, is that a seamless join has not been made within the visual association of the two images.

Meadowhall 6 + Piranesi 1.

An ambiguity has been formed which makes one, view the background, (the Meadowhall 6 image) as being the front layer of the combined image and not the background one as it should be.

The Meadowhall image also appears now to be, (rather than as a an illusionistic three dimensional background space, in which certain elements of the Piranesi inhabit or slide in and out of that space) flat and almost like a scenic drop which has been laid not to successfully over the Piranesi image. (We are in essence back to the initial problem from where my digital research sprang, in that there is more of the Carceri image showing than that of the Meadowhall image). Although I believe that that ambiguity which has been

formed within Meadowhall 6 + Piranesi 1 is a negative influence, I also feel that it may be possible with further research / mediation to change this present transformation in to one which reflects my research aims and intentions more successfully.

After cleaning up, the Brightness of Meadowhall 6 was adjusted to -10%, and the Contrast to + 43%, re-associated with Piranesi1 and printed with a final setting of 30% opacity in Layers Difference.

4.2.9. Meadowhall 4 + Piranesi 2. (Pir 2 = plate 14 of the Carceri d' Invenzione).

Laser colour print, with an image size of 26.6 cm by 18.3 cm (10.5" by 7.5"), on A4 paper.

Meadowhall 4 + Piranesi 2.

Meadowhall 4 + Piranesi 2 is an alternative association to the one made in Meadowhall 4 + Piranesi 3. In forming this association my intentions were the same as they were in Meadowhall 4 + Piranesi 3 where I was researching the notion of the past being a cradle of fantasy and change, from which both the present and the future would spring.

Although it appears to be a chaotic image with much visual drama Meadowhall 4 + Piranesi 2 is both visually engaging, and a better formed and more synthesized transformation than that of Meadowhall 4 + Piranesi 3. It does not suffer from the same problem of blocking out that its predecessor did. Because of that a better visual balance is created between the layers. To help reduce that problem of blocking out the Piranesi layer was adjusted to 30% opacity in Layers Normal.

There are some still dark elements around the edges of the associated image, but they are not so dense that they appear to be completely solid. Together with that improvement the Meadowhall 4 background image was, to make it a visually stronger image and bring it into a balance where it could be integrated successfully it with the Piranesi 2 layer, also adjusted and given settings of, + 18%Contrast , with + 23% Hue and + 15% Colour Saturation.

Making those adjustments has in the final associated image, together with allowing the Meadiowhall 4 image to visually break through the Piranesi 2 layer, also helped to form a join between the two layers of the final association which suggests the possibility of one being able to slide between, or in and out of the two Meadowhall and Carceri environments.

A new fantasy have been created, one which while having its darker aspects also has the brightness, the colour, and the animation of a new production - a new birth. In the previous association the Meadowhall 4 image appears to sit stationary within the darker cradle of the Piranesi past, while in this current association it appears to be breaking its way out of the past into the present

and the future. Or is the present and the future being demolished to become consigned to the past ?

4.2.10. Images Meadowhall 7 + Piranesi 6, Meadowhall 7 + Piranesi 4b, Meadowhall 7 + Piranesi 5 . Each of these three associations have Meadowhall 7 as a common background layer.

In the Y shaped configuration of the Meadowhall Shopping Centre the space where Meadowhall 7 was made looks towards the major vertical / horizontal crossing point. This point is also the central axis where the High Street meets The Arcade and where shoppers change direction or are carried from one level of the mall to another. It is also one of the major vertical architectural spaces within the mall's predominantly horizontal spatial form, and I believe the most Piranesque of the mall's post-modern architectural spaces. With its polished marble and granite covered floors, twin escalators, pristine white columns supporting galleries and multiples of high Roman arches, glazed atrium and glazed central dome, it brings the authority of historic architectural forms and language (even though they are a pastiche), together with contemporary building technology. Through that amalgamation of materials, architectural forms and contemporary technology it presents a space which, while having a purely utilitarian function, is also a space of fantasy, where the 'best' of the past, and the present are brought together to suggest quality, durability and future continuity. In its vertical form that axis or pivotal space also both punctuates and challenges the predominantly horizontal nature of the mall's form. Using the above as a point of departure the three images Meadowhall 7 + Piranesi 6, Meadowhall 7 + Piranesi 4b, Meadowhall 7 + Piranesi 5 were made to research a visual formula through which I could both, acknowledge the perceived importance of the Meadowhall 7 space within that consumer environment - yet question or challenge the notion that the consumer

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environment is one which is only synonymous with quality, durability, and future continuity.

4.2.11. Meadowhall 7 + Piranesi 6. (Pir 6 = plate 5 of the Carceri d' Invenzione). Laser colour print, with a vertical format and an image size of 26.9 cm by 18.9 cm (11" by 7.75"), on A4 paper.

Of the three vertically formatted associations made this association almost vie's with Meadowhall 7 + Piranesi 4b as the image which most successfully reflects the research intentions set out above.
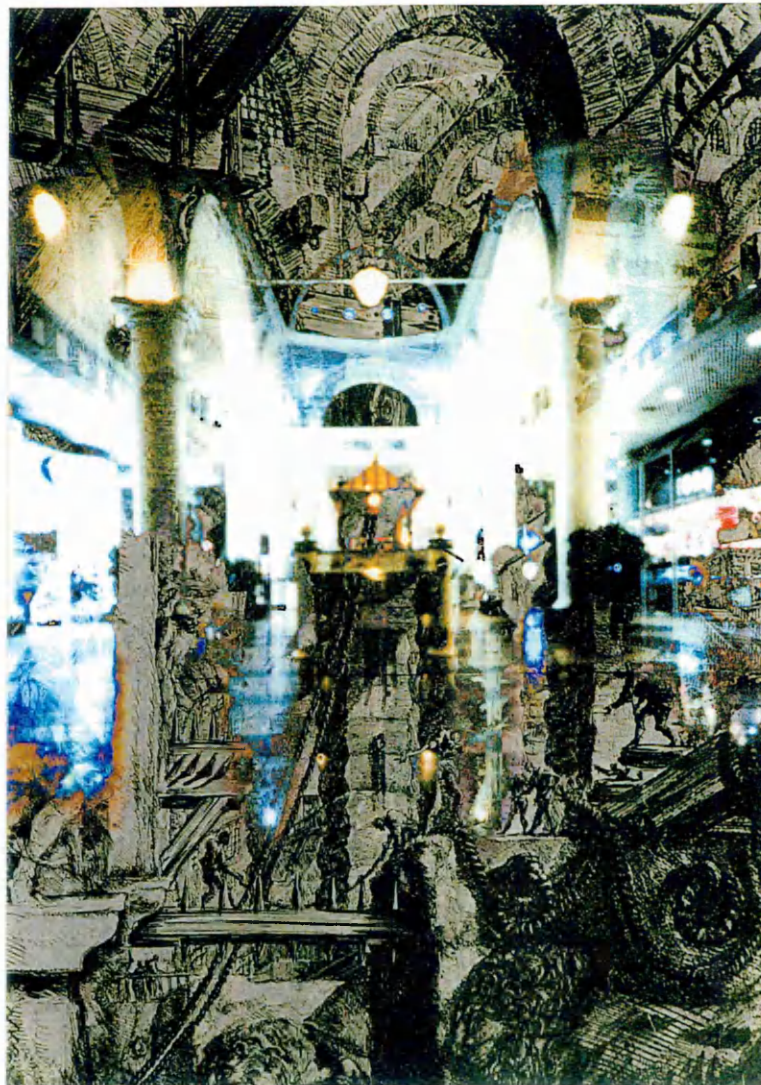
Meadowhall 7 + Piranesi 6.

It has plenty of visual drama in the foreground, with the Meadowhall source coming through quite strongly in the middle ground of the image. Neither are there any visually discordant elements in the top area of the image which could create a visual imbalance between that area and those of the middle and foreground.

But while I believe that it is a visually engaging and exciting image, and that it closely rivals that of Meadowhall 7 + Piranesi 4b as the most successful of the three associations in this group of three. I also believe that the drama in the foreground is not of the correct kind, it is to bizarre, to Baroque. While there are architectural ruins here, as there are in Meadowhall 7 + Piranesi 4b, they are of a very different form. With their enormous Roman lions and tiny figures they suggest memories of the Colosseum, not the agora - the market place. With those motifs comes the suggestion of a particular identity, whereas the ruins in Meadowhall 7 + Piranesi 4b are virtually anonymous. We know that the ruins in Meadowhall 7 + Piranesi 4b are connected, through their form, with the past - but the visual signs which suggest their identity are not so clearly presented to us, as are those in Meadowhall 7 + Piranesi 6. Because of their near anonymity the ruins in Meadowhall 7 + Piranesi 4b could be used in a number of general contexts, whereas those seen in Meadowhall 7 + Piranesi 6 would be better used in a more specific context which would benefit from their implied identity.

The first version of Meadowhall 7 + Piranesi 6 was layered at settings of, -6% Brightness and -6% Contrast for Meadowhall 7 (the background layer). Piranesi 6 was set at 18% opacity in Layers Difference. The colour laser print made at those settings was to dark, with most of the detail of the Piranesi image being lost in the shadows.

To give the transformation a lighter appearance, and thereby show more detail in the shadow areas, a second version of Meadowhall 7 + Piranesi 6 was

printed with Meadowhall 7 settings of, - 4% Brightness and + 35% Contrast, and Piranesi 6 being set at 30% opacity in Layers Difference.

4.2.12. Meadowhall 7 + Piranesi 4b. (Piranesi 4b = plate 3 of the Carceri d' Invenzione). Laser colour print, with a vertical / portrait format and an image size of 26.9 cm by 18.9 cm (11" by 7.75"), on A4 paper.

Meadowhall 7 + Piranesi 4b.

Of the three associations Meadowhall + Piranesi 4b is the one which - with its stairways, its gantries, its bright lights, its atmosphere of uncertainty and its dual and parallel vision of construction / destruction - carries the formula that most ably presents the visual realization of my research intentions. One is not quite sure what is taking place within this transformation, there is room for speculation. Is the brightly lit central area, (the Meadowhall reference), being consumed by the creation of the past - or is it being built and springing forth in to the future, from the ruins of the past ? Bringing the past, the present and the future together in this form suggests, paradoxically, that the only durability or enduring phenomena that we can be certain of is the continuity of change.

Two versions were printed of Meadowhall 7 + Piranesi 4b. The first version, which proved to be to dark and lacking in detail when printed out, had settings of, -6% Brightness and + 21% Contrast for Meadowhall 7, and Piranesi 4b at16% opacity for Difference in Layers. To rectify those problems a second, but lighter version, was printed with settings of, - 4% Brightness and + 35% Contrast for Meadowhall 7, with a setting of + 16% opacity for Difference in Layers for Piranesi 4b. That second and lighter version of Meadowhall 7 + Piranesi 4b was chosen to become one the four Meadowhall / Piranesi Key Research Images.

4.2.13. Meadowhall 7 + Piranesi 5. (Piranesi 5 = plate 4 of the Carceri d' Invenzione).
Laser colour print, with a vertical / portrait format and an image size of 26.9 cm by 18.9 cm (11" by 7.75"), on A4 paper.

Association Meadowhall 7 + Piranesi 5 is not so visually engaging or as reflective of my research intentions as Meadowhall 7 + Piranesi 4b. The lower

part or foreground of the final image is to static with little visual drama being enacted there, and the large arch which sweeps across the top of the image is out of visual balance with the rest of the image.
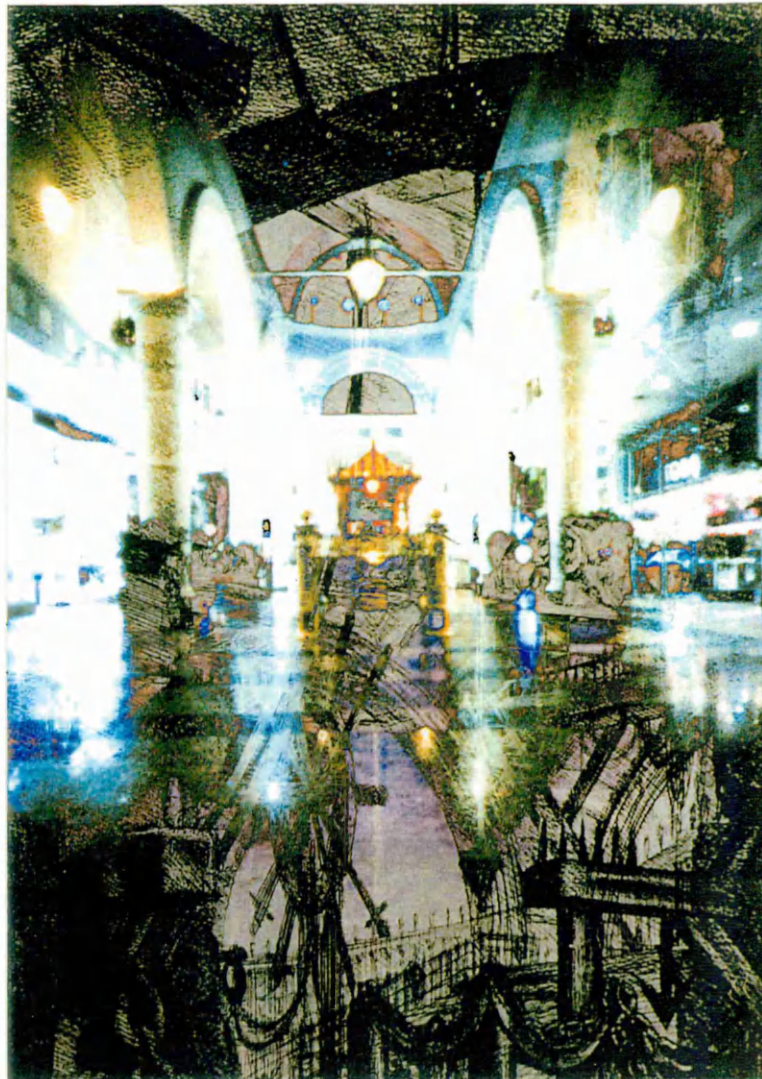
Meadowhall 7 + Piranesi 5

I also now think that the imagery within Piranesi 5, with its spoked wheel, its low posts, and swags of chain and rope, brings very little to this association and consequent transformation.

4.3.0.
Digital erasing visual research

4.3.0. Digital erasing visual research

4.3.1. Meadowhall 2 + Piranesi 4a. (Piranesi 4a = plate 11 of the Carceri d' Invenzione).

First version. Laser colour print, with a horizontal format and an image size of 18.4 cm by 13.3 cm (7. 25" by 5.25"), on A4 paper.

'Spaces of seeing'.

In this area of visual research (both the first and the second versions of Meadowhall 2 + Piranesi 4a) it was my intention to create a fantasy image which, while initially focusing on the past ie:- in the form of the Piranesi image, would allow us to view, through constructed 'spaces of seeing' (or apertures in the fabric of the past), glimpses of the present and the future - the Meadowhall space of fantasy.

Meadowhall 2 + Piranesi 4a. (first version).

To create that fantasy image I employed a means which - while retaining the layering process of bringing two separate images / layers into association, and the process of changing the opacity of the Piranesi image - also employed a reductive process of digital manipulation. This selectively pared that Piranesi image down to its essence (its historic human figures and its primary architectural structures),and consequently constructed the 'spaces of seeing'.

Through the use of that selective / reductive process visual data, extraneous to my intentions, was digitally erased from around and between those human figures and primary architectural structures putting them in to silhouette and thus both defining and emphasising their outline. But as can be seen from the Meadowhall 2 + Piranesi 4a image that silhouette did not become a *tabula rasa*, a clean slate. With only an edge to define its presence, it has also, retained its surface data, (that of Piranesi's autographic signature), to give us a extra visual element within the Meadowhall 2 + Piranesi 4a association. That element is I would suggest both *illusory* and allusive. It both indicates the three dimensional form of those parts of the etching which have been retained after the silhouette form has been created, while intuitively suggesting something of the three dimensional form of those elements which have been selectively erased (Murray, 1971).

When that process of paring down was completed Piranesi 4a was brought in association with Meadowhall 2 and, to heighten the atmosphere of fantasy, given a setting of 40% opacity in Difference in Layers .

The main effect of making that setting was to change the colour relation between the soft orange of the tiled area in the foreground of Meadowhall 2 and that of the black of the etched area which is layered over it. Those combined former orange and black areas now have the appearance, the glow, of a very worn copper printing plate, with a blued steel colour showing through and around it's tattered surface.

The subterranean glow emanating from that area both illuminates and also suggests, as in Meadowhall 2+ Piranesi 4a, that there is a possibility that some former industrial activity lays beneath the surface forming its foundation.

4.3.2. Meadowhall 2 + Piranesi 4a. (Pir 4a = plate 11 of the Carceri d' Invenzione).
Second version. Laser colour print, with a horizontal format and an image size of 26.3 cm by 19.6 cm (10.75 by 7. 75"), on A 4 paper.

Within this second version of Meadowhall 2 + Piranesi 4a association I sought to further heighten the significant visual drama and the atmosphere of fantasy that had already been created in Version 1.

To do this I manipulated and changed the visual qualities of the Meadowhall 2 background layer - with the Contrast being changed to + 50%, the Brightness to + 10%, and the Saturation Master setting was moved to + 25%. After completing those adjustments Meadowhall 2 + Piranesi 4a was then printed at slightly under A 4 size.

If one compares the second version of Meadowhall 2 + Piranesi 4a with the first version it can be seen those adjustments have created a considerable and dramatic shift in both the colour and the luminescence of the printed image. There is now almost a rainbow, a fantasy of colour, which has been broken down and distributed, (like visual stepping stones), around the various parts of the image. That distributed colour, together with the figurative elements, both attracts us to the image and also creates a sense of frenetic activity or movement within the theatre of its spatial boundaries.

Meadowhall 2 + Piranesi 4a. (second version).

Upon our first perception of the image we initially become attracted to the glow of colour in the foreground, the site of a former glorious age of industrial activity.

But we then become involved in a wider reading of the image, a reading where we seek to define and rationalise the nature of the activity taking place, and the character of the environment where that activity is taking place.

We are, (like we are when reading the content of Piranesi's Carceri), presented with a number of ambiguities that appear to defy logic. We not only wonder about the nature of the activity and the environment where that activity is taking place - but also at what moment in time is it taking place - is it the past, the present, or the future ?

Enlarging the image has also facilitated, and possibly mediated, our perception or reading of the image. It has now been opened up with more information being presented for our scrutiny. We can now see more clearly, (through our A4 aperture, and more so through the means of the large scale photographic projections), not only the totality of information, but also a greater proportion of its detail. Our eye can now use that detail as a facility through which we can move more easily in and around the image to explore its visual content, while our intellect simultaneously seeks to define the intentions encapsulated within that content.

Of the two versions made of the Meadowhall 2 + Piranesi 4a association the second version is I believe, for the reasons outlined above, the version which most readily reflects my research intentions within this segment of my visual research

The above second version of Meadowhall 2 + Piranesi 4a was chosen to become one the four Meadowhall / Piranesi Key Research Images.

4.4.0.
Additive multi layering
visual research

4.4.0. Additive multi layering visual research

4.4.1. Meadowhall 2 + 7 Layers, and **Meadowhall 2 + 14 Layers** are later developments of the experimental multiple layering visual research which I undertook in - **Meadowhall 2 + 4 Layers from Piranesi 2**.

In this area of visual research it was my intention to both visually research and create a visual fantasy (through the means of a process of 'additive and multiple association') where the nightmare like, or bizarre environment of consumerism; a pastiche and medley of historic architectural forms, and the futuristic spectre of ruin both combine to form to a contemporary reality.

To make a point of clarification re the procedure which I used in this research, it is one which, as implied above, is based on the notion of 'adding to', ie:- bringing a multiple number of separate layers or fragments of visual data in to association with a separate background or foundation layer of visual data. Those fragments of visual data, are in essence fragments of history, selected and extracted from the individual environments of Piranes's Carceri d' Invenzione images and added to the already existent and contemporary illusionistic space of Meadowhall 2.

Constructing imagery through this research procedure is obviously a more complex operation than that of the research undertaken in either **4.2.0.** or **4.3.0**. But it can also be both more liberating and more informative.
One can make any number of associations and digital manipulations or mediations within the construction of a larger transformation.

There is I believe within the process of digital image manipulation both a fluidity and a facility which are akin to those found in painting. One can, with

the appropriate technical knowledge, slide forms from one area of the emergent transformation to another. Those forms can also be transformed through the processes of re-sizing, re-colouring, re-orientation, re-drawing or erasing etc. But what one does not have however, as one does when drawing or painting, is any form of physical contact with that which is being manipulated or the space where it is being manipulated.

The mouse cannot become physically a substitute for a brush or pencil, neither can the monitor screen become a substitute for the physical form of canvas or paper.

I would suggest that we make our associations and manipulate our transformations to create our final synthesis by proxy.

It was from the position of these propositions that I began to research the Meadowhall 2 + 7 Layers, and Meadowhall 2 + 14 Layers transformations.

4.4.2 Meadowhall 2 + 7 Layers.

Laser colour print, with a horizontal format and an image size of 26.3 cm by 19.6 cm (10.75 by 7. 75"), on A 4 paper.

With layers extracted from, (Piranesi = plate 2 of the Carceri d' Invenzione) - (Piranesi 2 = plate 14 of the Carceri d' Invenzione) - (Piranesi 4a = plate 11 of the Carceri d' Invenzione).

Initially this transformation was formed as visual research, Meadowhall 2 + 4 Layers from Piranesi 2.

In that form its purpose was primarily to suggest the concept of a visual theatrical space which one could look into, by peering through the spaces made between the scenic drops, to consider what dramatic activity (then absent) may be enacted there (see earlier entry for Meadowhall 2 + 4 Layers from Piranesi 2). With its quality of stillness and it's lack of visually suggested

dramatic activity that space became in essence a theatre of intellectual speculation.

Meadowhall 2 + 7 Layers.

Within this piece of visual research I wished to open up or make that space behind those scenic drops more accessible so that I could create a different form of visual fantasy. One which would make a more active use of the illusionistic space displayed in the foreground Meadowhall 2 layer. To achieve that aim I initially adjusted both the orientation and the size of the scenic drops. They were now widened and positioned in a manner which invited one to visually move between their forms, while also suggesting that the scenic drops had themselves entered and become part of that spatial environment which had previously only existed beyond the position of their original orientation. Each of those four scenic drop layers were kept at the same level

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of opacity as that which they had in Meadowhall 2 + 4 layers, those values were respectively, and from left to right - layer 1 = 50% - layer 2 = 23% - layer 3 = 35% - layer 4 = 42%.

To further develop that interaction which had now been formed between those imported scenic drop layers and the illusionist space of the Meadowhall 2 layer - and to suggest the notion that some form of human activity or drama is taking place within that now visually accessible space, figurative forms were extracted from Piranesi 4a - and positioned both, between the two central scenic drops, and descending the flight of stairs by the distant clock tower. To give those two figures, which were placed between the two middle scenic drops, a spectre-like look they were adjusted with Layers being set at 54% in Difference

I also imported a seventh layer from the Carceri in the form of a sculpted Roman mask and placed it on the wall above those step adjacent to the clock-tower. That positioning subtly suggests the proposition that while those seven layers extracted from the Piranesi images were of historical origin, they had also been set in the visual representation of a physical environment that had itself been formed as a collective pastiche of other historic forms. To make the mask layer appear as if it was congruent or in balance with the surface of the wall it was given a value of 18% Opacity in Layers in Difference.
The orientation of the face depicted within that mask was also changed around so that it would, by looking in the same direction as the ascending stairs, suggest that there may be a further space or environment leading off those stairs which we cannot perceive.

4.4.3 Meadowhall 2 + 14 Layers. Dr Pir's Anatomy Lesson.
Laser colour print, with a horizontal format and an image size of 26.3 cm by 19.6 cm (10.75 by 7. 75"), on A 4 paper.

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With layers extracted from,

(Piranesi = plate 2 of the Carceri d' Invenzione).

(Piranesi 2 = plate 14 of the Carceri d' Invenzione).

(Piranesi 4a = plate 11 of the Carceri d' Invenzione).

(Piranesi 6 = plate 5 of the Carceri d' Invenzione).

Meadowhall 2 + 14 Layers.

In this summative segment of my visual research it was my aim to take both, those research aims which I outlined at the beginning of this visual research, and the image created through my visual research of Meadowhall 2 + 7 Layers, and to use them as a point of departure from which I could develop a further visual fantasy and a new reality. A reality which, in its digitally transformed state, would both present and represent a further developed consideration of the aims of my visual of research.

With my research aims further defined and my broader knowledge of the techniques of digital image manipulation and image transformation in place, I believed that I was now at a point where I was able to construct a summative fantasy image. One that would enable me to (a.) bring my accumulated research skills in to force, and (b.) have a more significant control or wider choice, (than in the earlier visual research) over the character of its theme, its metaphoric referent, it's visual content, and its formal composition.

I now considered that I had the freedom to close the circle of my act of visual research, it was now possible for me to transform and bring together in association both the Meadowhall background layer visual source material and that of imported historic visual fragments in any manner or theme that corresponded with the aims of my research.

My choice of theme and metaphoric referent for this summative fantasy was based on that of an existing image that I have, since first seeing it in The Hague, Mauritshuis, thought to be a strange or even bizarre work. A work "which used to be known as, The Anatomy Lesson of Dr Nicolaes Tulp - but which is now known under the title of Dr Nicolaes Tulp Demonstrating the Anatomy of the Arm, painted by Rembrandt van Rijn in 1632", (Bolten and Bolten-Rempt, 1978, p 61).

Demonstrations of this type were popular in 17c Holland and were celebrated as more than just the mere presentation of a lesson, " These public demonstrations were held once a year in the winter and were considered rather as public festivals which were also sources of learning and pleasure" and "These demonstrations were held in the " Theatrum Anatomicum" and drew large crowds" -- "In Rembrandts time it was possible to gain entrance for about seven pence", Bolten and Bolten-Rempt (1978, p 62).

The Anatomy Lesson of Dr Nicolaes Tulp Demonstrating the Anatomy of the Arm, Rembrandt van Rijn,1632, (fig 34).

My reasons for thinking this painting to be strange or bizarre are related to both the nature of its formal composition and also the nature of its theme, or subject matter.

Although commissioned as a group portrait by the Amsterdam Guild of Surgeons there is an incongruity within the composition which I believe presents the figures as separate or individual entities, rather than as members of a group.

Each of the figures is portrayed with their own personal character and singular gaze. And with the exception of one the figures do not seem to be overly concerned with, or focused on, the anatomy demonstration. Their individual gaze suggests that they are looking beyond the boundaries of both, the

commemorated occasion, and their own collective group. Dr Tulp, while shown to have token contact with the corpse which is undergoing dissection, also looks beyond the boundaries of the painting. He appears, through his own gaze, to be disconnected from both his surgeon colleagues and that which is metaphorically taking place within those boundaries.

But while the orientation of their gaze suggests that each of those figures within the painting may be perceived as individuals who have their own identity, my research also suggests that the way those figures are arranged and presented within the formal composition of the painting is related to a particular convention of that time. Which was that each member of a group, such as that of The Guild of Surgeons, wished to be portrayed as being of equal importance or stature to that of his colleagues within that group, (Jacobs,1980).

My research regarding the theme or subject matter of the painting also leads me to believe that the purpose and the visual content of this work should not be considered as either a way of recording or of illustrating actuality, but rather that they should in combination be considered to present both a commemoration and a symbolic representation of the perceived importance of that actuality, (Bolten and Boltem-Rempt, 1978).

But while both that lack of visual congruity (which exists between those figures portrayed in the painting) and the origins of the theme of this work have their foundations in what were in seventeenth century Holland the accepted conventions of respectively, formal composition and public spectacle, they are also the particular elements which I believe make this image appear to be a bizarre, or even a macabre one, (Field, 1979).

My rationale for creating Meadowhall 2 + 14 Layers in its current form was therefore that it would, if based on the theme of Dr Nicolaes Tulp Demonstrating the Anatomy of the Arm, suggest the notion that if 'Dr Pir' were to enact his Anatomy Lesson within the confined environment of the contemporary post-modern shopping mall it would be one of the most fantastic or bizarre spectacles of theatre that could take place there.

It would also (if constructed using Meadowhall 2 as a contemporary background, with fragments of history selected and extracted from the *Carceri d' Invenzione* and imported into it's illusionistic environment) once again bring past and present together to form a new reality, a reality which could only exist within the future.

To construct that new reality I therefore conceived that I would have to change the character of the space in Meadowhall 2 from one that was, as in Meadowhall 2 + 7 Layers, partially closed in the foreground area - to one that was completely open where I could develop a new visual drama that was more comprehensive in its form than that constructed and presented in Meadowhall 2 + 7 Layers.

I also conceived that if I wished to create this digitally formed fantasy I would also have bring a larger number of selected fragments of history from the Carceri images into the space of the existing fantasy environment of the Meadowhall 2 image.

4.4.4. The Construction of Meadowhall 2 + 14 Layers

My initial step in this construction was to digitally clean up the Meadowhall 2 background layer, and then to make it's visual appearance look even richer I altered its Contrast by 28% and its Colour Saturation by 20%.

Following that initial step and to make the stage of Meadowhall 2 a more open space, the scenic drops of 1, 2 and 4, (see Med 2 + 7) were deleted - with

scenic drop 3 being retained to become later one element in the focal point or axis of the completed transformation.

The pointing figure of Meadowhall 2 + 7 Layers was disassociated from its seated companion, reoriented (using the Transform tool), and placed under the spotlight (or above the now subterranean furnace) in a position where it would face the scenic drop.

Copies were made of the seated figure. Those copies were then changed in dimension and positioned as a group behind the pointing figure.

Two further figures, one beckoning it's companion to come forward, were created from two figures imported from Piranesi 6. Before being placed those figures were resized to make them taller. After being placed into position they were, together with pointing figure and the group of figures set behind him then, subjected to a changes respectively of 48%, 43% and 52% in Layers in Difference to enhance their already spectral look.

To add to the bizarre qualities of the production a large architectural fragment, memorial like in form, with a figure gesticulating from behind it's base and two faces peering out of niches in it's facing surface, was extracted from Piranesi 2 and brought into the production. That layer was also reoriented so that both, the figure at it's base, and the two peering faces would also be looking on to the production taking place in centre stage. After making that manipulation the layer was then positioned to the left of centre stage and the large semi circular Venetian window.

As the penultimate step in this construction the pair of figures descending the stairway adjacent to the clock-tower in Meadowhall 2 + 7 Layers, were made taller, broader, and less well defined (or ghost-like) in their form, and

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re-positioned behind the scenic drop on the right hand periphery of the spotlit area of the stage.

Finally a large figure sculpted in the form of a bound or captive figure, was extracted from the architecture of Piranesi 6, reoriented in Transform, and positioned vertically on the remaining scenic drop. It is a bizarre figure which, while being an autographic and imaginative representation of a sculpted form, has the appearance of someone who is alive. Although the figure has his hands bound behind his back he stoically gazes, both in Piranesi 6 and his current elevated position, out beyond that which is taking place around and below him. While alive still he appears to be either oblivious of, or nobly resigned to, his future fate of decay and ruin. In his current elevated dignity he becomes, rather than a corpse, the living subject of Dr Pir's bizarre anatomy lesson, the final layer of this construction, and the focal point of this summative transformation.

Meadowhall 2 + 14 Layers was chosen to become one the four Meadowhall - Piranesi Key Research Images.

4.4.5. Summary

At the summation of this act of digitally oriented Meadowhall - Piranesi visual research I have, through both the employment and exploration of historical and contemporary visual source material, and the means and processes of three forms of digital manipulation (Layering, Erasing and Additive), created a cast of digital transformations and new visual realities which I believe satisfactorily, in both general terms, and more specifically with the selection of my four Key Images, exemplify the aims of my research.

The past has now, in the form of fragmentary layers of historic fantasy, been brought into association with contemporary fantasies and transformed to

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create and present new realities. Realities which in their Post- Modern

hybridized form speak simultaneously, of the past, the present, and the future.

4.5.0.
Large scale projections of transformations

Empirical research

4.5.0. Large scale projections of transformations - empirical research.

This final part of visual research has originated from two particular aims of research.

1. It was my wish initially, having at that point only viewed my Meadowhall - Piranesi Transformations as A 4 size colour laser images, to research what would happen to the visual information contained within those transformations if they were to be further transformed through making them much larger in scale. Would the fantasies be diminished, or enhanced, through making further acts of transformation ?

2. Secondly it was also my wish to visually research the notion of those larger scale projections being considered as dematerialized (to deprive of material form or qualities) and ephemeral phenomena.

I was optimistic that they would be enhanced, because up to that point in my visual research each of the transformative means which I had employed in my Meadowhall - Piranesi research had made a positive contribution to my visual research. To suggest that one act of research may successfully follow another may appear to be a rather naive assumption. And of course that is not always the case, but even when an act of research is not 'successful' ie:- the results of that research are not what the researcher anticipated or hoped for, there is always some benefit to be gained from having undertaken that research. At the very least the researcher has, through undertaking that act of research, eliminated one or more possibilities from many others.

To undertake and accomplish the aims of this particular segment of research I employed a procedure that was based on the notion of making further acts of transformation to the already transformed images of the Meadowhall - Piranesi fantasies. This would allow me to change their current relatively small scale

materialized state (A 4 laser colour printed images), to a dematerialized and ephemeral state that was much larger in scale, ie:- the large scale photographic projection.

My first step in this particular research was to photographically copy the colour laser images of the Meadowhall - Piranesi Transformations on to 35 mm transparency film, and thereby making an initial act of transformation in this research. When that was completed I then made some preliminary projections using a standard type of 35 mm carousel projector

Although I could only, using those transparencies and that projector, project images of six feet by four feet in size those projections did prove to me that there had not been any loss of image quality due to enlargement. The images did not become, as I feared they may, either fragmented or depleted in colour. Indeed the opposite appeared to be the case. Increasing the size of the image together with the employment of light to create a new form, a projected form of transformation, displayed both more detail and a richness of luminescent colour that was very encouraging. The fantasia had lost non of their power to engage and fascinate !

After undertaking and seeing the results of that preliminary research I made the decision to undertake further research which would enable me increase the scale of the projected transformations much further than I had with the 35 mm transparencies and projector.

I was now anticipating making the projected images near or life size scale.

To make that possible I photographically copied the initial transformations (the laser colour prints) on to 120 size colour transparency film to make 6 by 4.5 centimetre colour transparencies. Those fresh transformations were then projected through a 6cm by 6cm (2.25" by 2.25") slide projector.

4.5.1. Projections 1, 2, 3.

Through projections 1,2, and 3, I was, together with conducting my initial research aim, that of making increases in the scale of the Meadowhall - Piranesi Transformations, also concerned with exploring the second of the aims of this area of research ie :- the notion of the projected image, the fantasy, as being a dematerialized and ephemeral phenomenon that could through the means of one projection also exist on a number of surfaces simultaneously.

4.5.2. Projection -Transformation 1.

My first exploration in this particular research was to make a projection of the Meadowhall 3 + Piranesi 4a, with an image size of 2m 35cm high by 2m 64 cm wide (8' by 9'), onto a 3m 65cm high by 2m 74cm wide (12' by 9') veil of semi transparent muslin that was suspended with its freely floating bottom edge a metre above floor level. And its front surface set one and a half metres out from the surface of a white background wall (see diagram below). With the veil (the flexible projection screen) suspended in that manner and that position a semi flexible passage was created between the firm surface of the background wall and the flexible rear surface of the muslin veil.

Transformation projected through the veil onto the surface of the background wall.

Projector

Corridor

Initial transformation projected on to the muslin veil

Mirror image

mirror image seen on the rear surface of the veil

Diagrammatic Plan view of Projection 1.
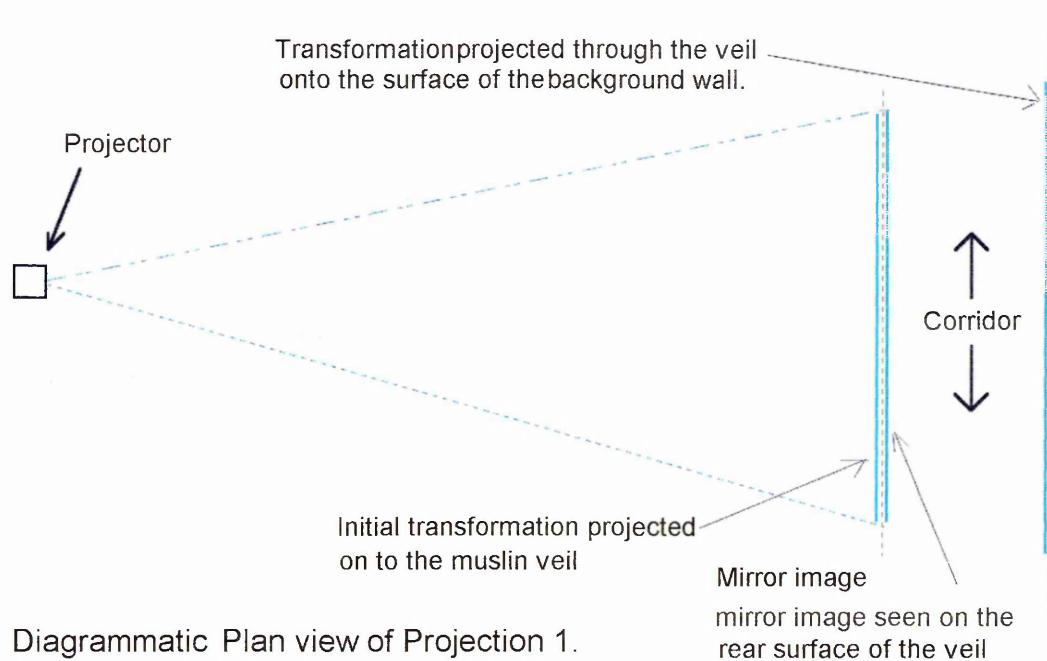
It was now not only possible to view the initial projected transformation, (presented on the front surface of the veil), but also to pass into that corridor and see two more transformations, one on the rear surface of the muslin veil (a mirror image of the initial transformation), together with a further transformation on the white surface of the background wall.

Documentary evidence of Projection -Transformation1.

Each of those three layers of transformation, while being projected from a single source, also held and displayed it's own singular identity. The initial transformation, projected onto the front surface of the veil was sharp, unless the veil moved, then the transformation became animated but softer in focus. The second layer of transformation, the one seen on the rear surface of the veil was both slightly softer and a mirror image, having been changed when

passing through the veil. The third transformation, now displayed on the firm surface of the background wall, was while being softer in focus than either the initial or the second projected transformation, also changed by the topography of that surface.

It also became possible for one to pass through or interact with the projected image, the now dematerialized and ephemeral, and to mediate or further transform it by casting ones own shadow on to it.

4.5.3. Projection -Transformation 2.

Projection - Transformation 2 is in essence a re-action of that research undertaken previously in Projection - Transformation 1, but with one difference. In this visual research it was also my wish to use the visual content and the vertical format of the already formed Meadowhall 7 + Piranesi 4b Transformation to make a newly transformed image. One that would make references to both, the notion of visual monumentality, and the notion of the fantasy being enhanced through making it of a scale which appears to be larger than life.

To explore those ideas a projection of Meadowhall 7 + Piranesi 4b Transformation was made which covered the whole surface of the 3m 65cm high by 2m 74cm wide (12' by 9') veil of semi transparent muslin. When projected to this scale the newly transformed image, with its Meadowhall 7 columns and the massive arched roof forms of the Carceri d' Invenzione appeared monumental and larger than life. While both of those illusions of interior space and monumentality can be perceived within the original materialized form of this transformation, (the now seemingly miniature A 4 size laser print) they became much more perceptible when enlarged to the size of this projected image.

Documentary evidence of Projection -Transformation 2.

My visual research also led me believe that ones perception of the phenomena

of visual monumentality and fantasy was also enhanced through two other

factors.

The first of those factors is that when this current transformation is viewed from

a point which is in front, but slightly to the side, of the fabric veil the viewer can

perceive a doubling of forms (particularly those of the Meadowhall 7 columns). They exist simultaneously on both the surface of the veil and also, after passing through that veil, the painted surface of the background wall.

The second factor is one that is related to the phenomenon of there being a contrast between light and darkness. This research led me to believe that when a projection is made the area surrounding the luminous image appears, in contrast to that luminosity, to be very dark - and that our visual perception is preferentially lured both back and into that area of luminosity. It becomes our primary point of sensory focus.

An aperture (metaphorically a window or a door) is created through which we can see it's luminous form, the environment of ephemeral fantasy, displayed within a boundary of the surrounding darkness.

4.5.4. Projection -Transformation 3.

The research undertaken in this area of my visual research was, while being a continuation of the visual research carried out in Projections Transformations1and 2, also a development of that research.

Through that new layer of research it was my wish to explore the possibility of making elementary visual and metaphorical links between that which was projected (the Meadowhall 7 + Piranesi 4b Transformation), and that upon which the projection fell.

To undertake that exploration a similar arrangement of projection, to that in Projections1and 2, was used in this visual research. But now rather than having a veil which was (as in the two previous projection - transformations), wide enough for the full width of the projected image to fall on to, a metre wide veil was suspended in a manner which allowed it to form an inverted or upside-down ephemeral resemblance of an architectural form.

Documentary evidence of Projection -Transformation 3.

That inverted resemblance of architectural form then became both a receiver of the Meadowhall - Piranesi transformation and a further mediator of its projected form. It now held the past, the present and the future on its surfaces and its in folds, while also projecting its own ephemeral identity.

4.5.5. Projections - Transformations 4, 5, and 6.

Enlarging and Distorting the fantasy, a further method of transformation.

Projections 4, 5, and 6, are the three final Projections - Transformations made in the Meadowhall - Piranesi act of research.

It was my aim within this segment of visual research to subject the already existing fantasies / transformations of Meadowhall 3 + Piranesi 4a, Meadowhall 7 + Piranesi 4b, and Meadowhall 5 + Piranesi 1 to projection and further ephemeral transformation.

To undertake this research I employed two procedures. The first was to enlarge and distort the projected image, the fantasy, through making the projections with a slide projector set at various oblique angles to the surface upon which the projection would be made. To facilitate that method of visual research the rigid surface of an interior wall was chosen to receive the projections rather than, as in the projections - transformations of 1,2, and 3, a veil of muslin.

The second procedure was to create visual documentary evidence of those fresh transformations through employing 35mm colour negative film to record the transformed images, and the processes of photographic enlargement to materialize that visual evidence as photographic colour prints of 20.3 cm by 15.2 cm (8" by 6") in size.

4.5.6. Projection - Transformation 4.

Through this visual research I wished to investigate how the existing Meadowhall 7 + Piranesi 4b transformation would be re-transformed if it was projected obliquely on to the surfaces of two walls which were set at an angle of ninety degrees to each other, but with a greater proportion of the projected image falling on to the surface of one wall (see diagram below).

Projection - Transformation 4

90 degree corner
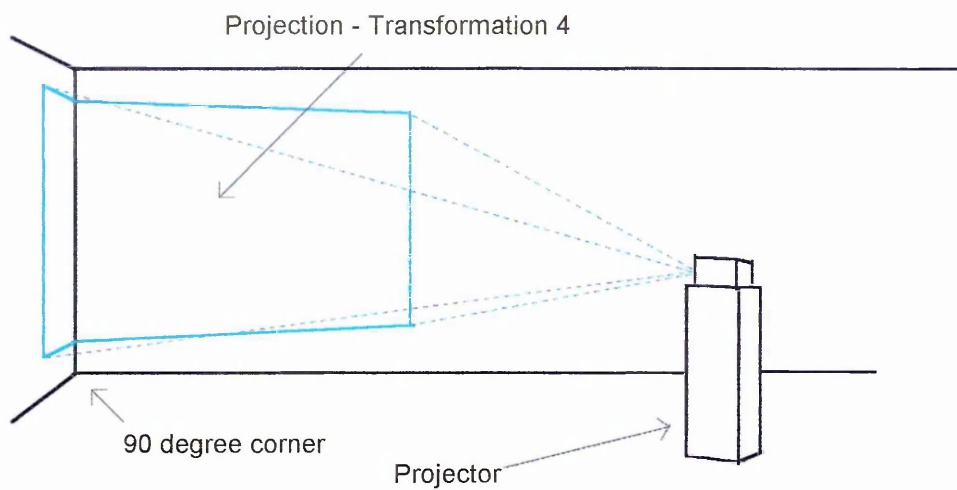
Projector

When compared with either the previous projection, projection - transformation 3, or the original materialized transformation, (the laser colour print) three major visual modifications to the projected image resulted from the making of this oblique transformation.

The first was that the format of the image was changed from being originally a vertically oriented format, to one that was now primarily horizontal in format. The second was that the projected transformation was now larger, it had image dimensions of approximately 4m 26cm wide by 3m 35cm high (14' by 11'). And the third modification was that the image and its content appeared, in it's new format, to be now distorted / compressed.

Those three modifications have, and in particular the element of visual compression, created a freshly transformed image which now, I believe, appears more fantastic than it did in either it's original state, or its previously projected form. The primary architectural components within the image, elements of history and contemporary culture, have been squeezed from top to bottom making them appear to be more massive and robust in form. New visual layers, horizontal in configuration, have also been created in the image. The top layer and the bottom layer of those new layers, the layers of historic architectural forms, now appear to be slowly compressing the contemporary

architectural forms in an attempt to forge and extrude a further transformation - a future one.
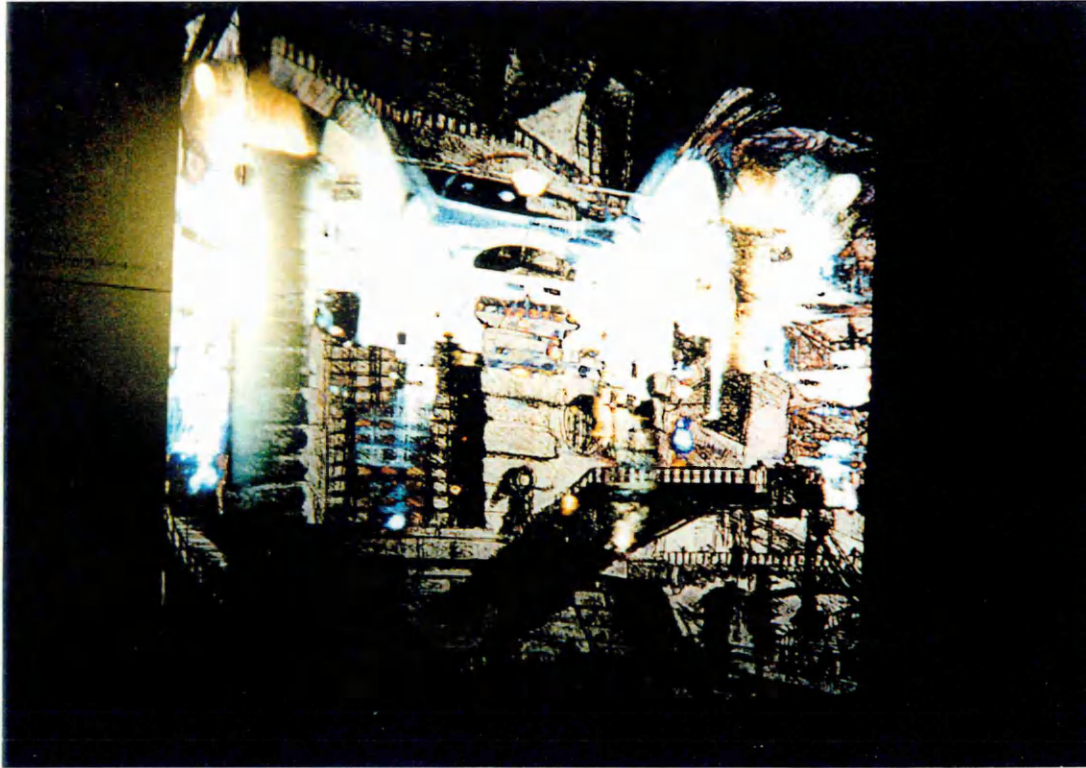
Documentary evidence of Projection - Transformation 4.

4.5.7. Projection - Transformation 5.

The new projection - transformation of Meadowhall 3+Piranesi 4a was one which was made to research what the consequences would be, to both the visual content of the initial transformation and our perception of its dematerialized form, if this projection was made at a less acute angle than that employed in Projection - Transformation 4.

As can be seen from the visual documentary evidence, and the diagrammatic form below, that the principle visual consequence of making the projection in

this manner was that the format of the Meadowhall 3 + Piranesi 4a image was both changed and distorted.

Documentary evidence of Projection -Transformation 5.
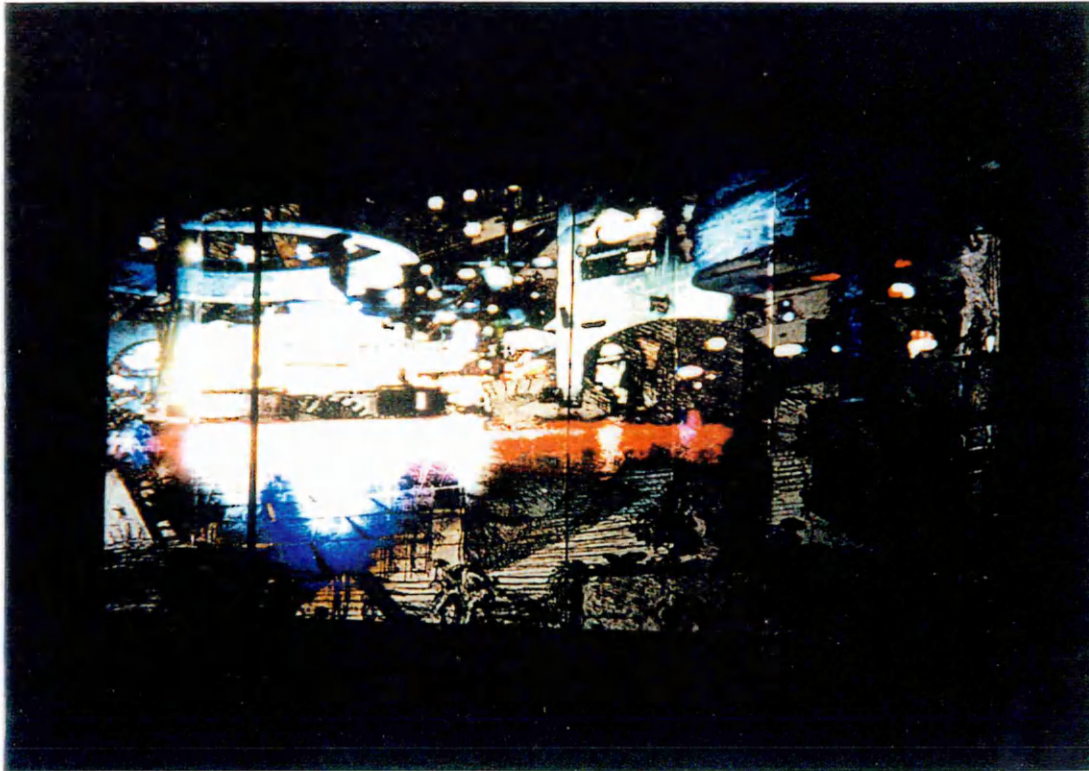
Projection - Transformation 5
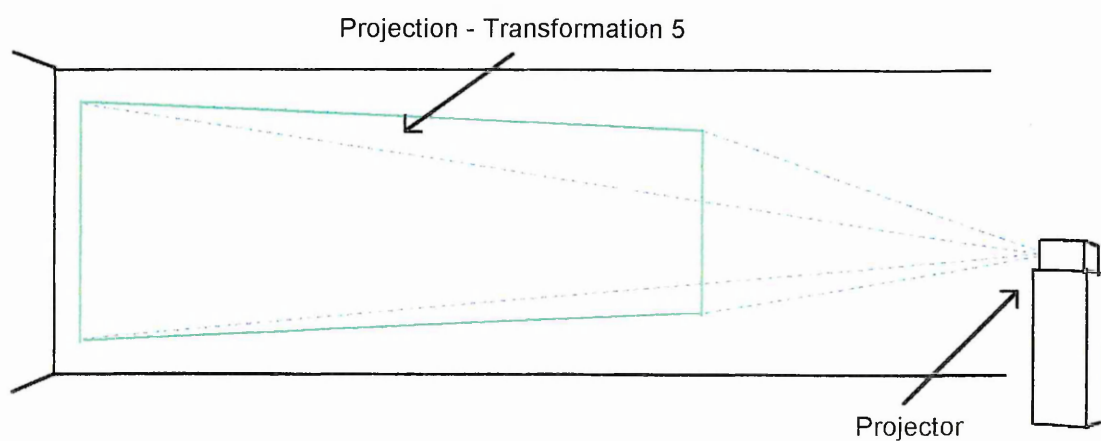
Projector

When previously projected in Projection - Transformation1 the dimensions of the image were 2m 35cm high by 2m 64 cm wide (8' by 9'), producing an

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oblong image. With the making of this projection - transformation the size of the projected image was changed drastically, producing a slightly wedge shaped horizontally orientated oblong format. Which was approximately 2m 35cm high (8') on it's shortest side, 2m 64 cm wide (9') on it's tallest side, and 7m 62cm (25') in length.

Together with the phenomena of format distortion and an increase in size there was also a distortion of the contents of the image. Rather than being just compressed, as in Projection - Transformation 4, the visual contents of this freshly transformed image were also stretched horizontally. The fantasy of Meadowhall 3 + Piranesi 4a became both enlarged and attenuated, with the past, the present, and the future occupying a now distorted and visually exaggerated format of time and space.

4.5.8. Projection -Transformation 6.

Projection - Transformation 6 was of a similar format to that of Projection - Transformation 5 but of opposite hand and slightly larger in size. With its dimensions approximately 3m 35cm high (11') on it's tallest side, 3m 4cm (10') on it's shortest side, and 7m 92cm (26') in length

Projection - Transformation 6
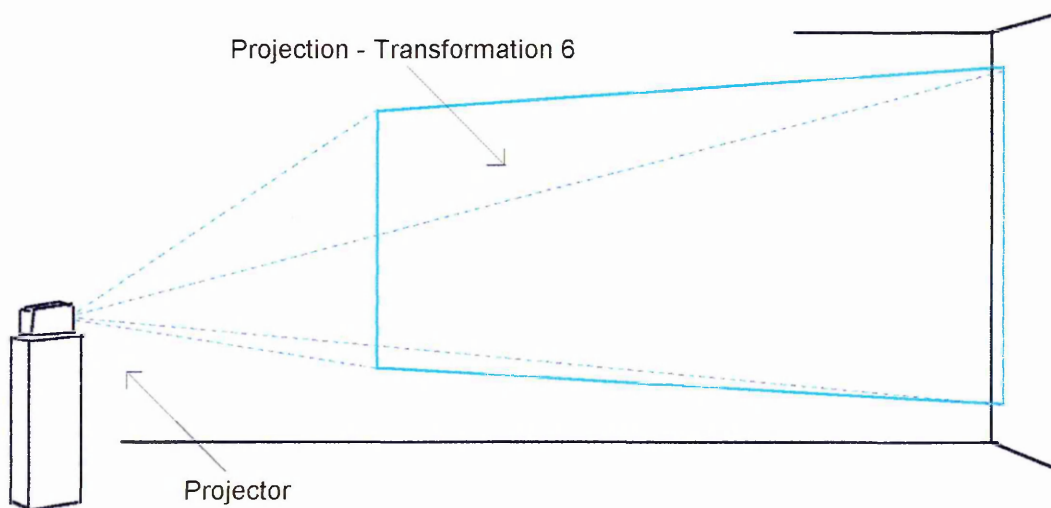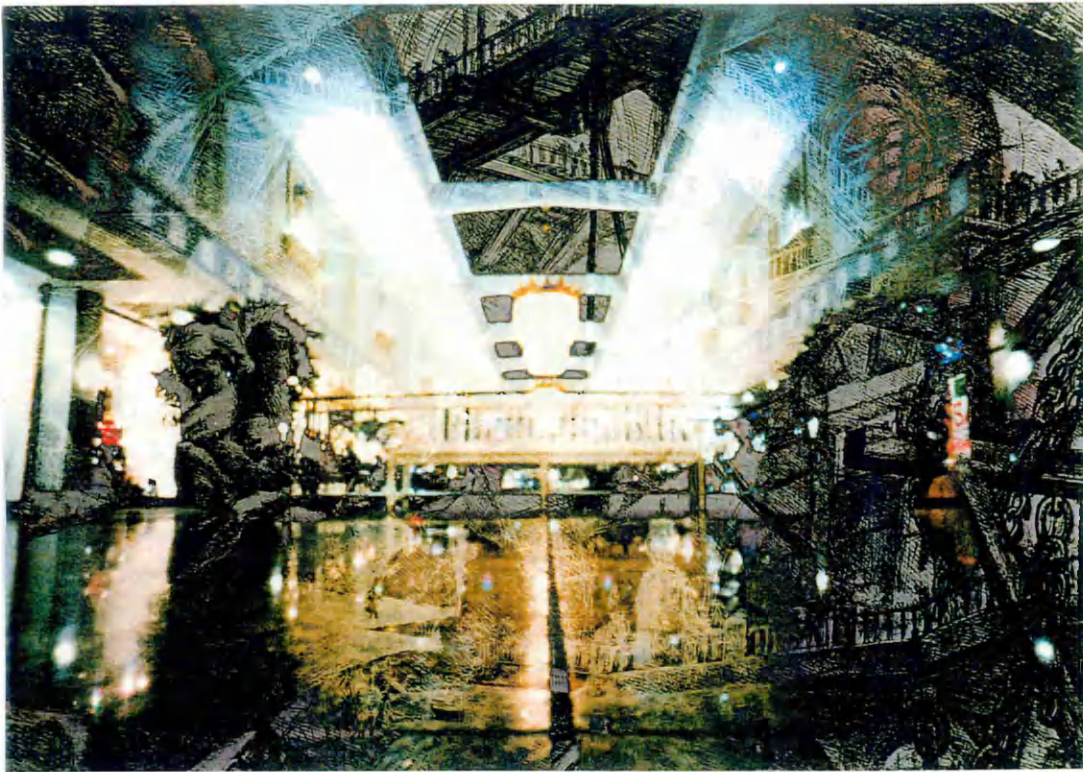
Projector

Documentary evidence of Projection -Transformation 6.

The visual content of this projection - transformation was also distorted
similarly, (primarily horizontally) to that of Projection - Transformation 5.
But rather than being evenly distorted throughout the whole of the transformed
image there are some areas in it which appear to be more distorted than
others. The area of the image nearest to the projector, while not being
distorted to any significant degree, suffered a loss in colour. The central area
of the image was stretched horizontally, while the area farthest away from the
projector was distorted very little.

Because of those changes the image has become more bizarre, with the past,
in the form of Piranesi's architectural forms being the only elements that have
remained well defined. They both flank and overlook the distorted form of the

present , while our visual perception is drawn to the potent perspective of the central area and transported into the distance, and to the light of the future.

4.5.9. Summary

As suggested by the subtitle 'Empirical Research' I initially viewed the visual research carried out in Projections - Transformation 1 to 6 to be purely exploratory in character but I have through conducting that research -

(a.) now defined further methods of displaying or presenting the Meadowhall - Piranesi fantasies ie:- the construction of large scale ephemeral projections and -

(b.) initiated what I believe will become a course of future personal visual research.

Chapter 5

Chapter 5 Closing chapter

5.0.0. Introduction

This closing chapter represents my position up to the point of exhibition, and has three particular objectives.

The first is that it acts as, and enables a way of curating, that is selecting, bringing together and presenting, a collection of particular and significant points revealed through this study.

The second purpose is to provide a way of leading the reader back to the areas of research in this commentary which those points have relation with.

The third is to provide an indication of the direction which my future work will take.

Bringing this study to a point of closure rather than an end presents it as one that can be developed beyond the limits of this current investigation for the Ph.D. Like the visual statements made through practice it has become an open work, Eco (1989) with an inherent performative potential that invites and provokes the possibility for further future investigation and reasoned interpretation.

This section will consist of a combination of material extracted from the summaries made at the end of the various sections of this permanent record, and later reflections made regarding this study.

5.1.0. Aims and intentions of research

This study was initiated in order to investigate, reveal and exemplify the character of post industrial mass consumerism and the contemporary regional shopping centre, the environment where that activity takes place.

This was achieved through the research processes of contextual review, systematic practice based enquiry, and the creation of a body of visual statements.

That body of visual work has, together with the commentary and Exhibition Report, become a revelatory narrative and permanent record of this research study.

5.1.1. Methodology

To accomplish the aims of research it was first of all necessary to determine an appropriate methodology through which practice based research could be completed. The primary requirement in determining that methodology was that it would enable and facilitate research based on practise or action.

An extensive interrogation of the term, the theory and character of Reflective Practice when used in a number of different types of practice has shown that that methodology, with its use of both systematic and intentional reflection-in-action and reflection-on-action, was appropriate and adaptable to research through artistic practice. With its use of systematic interrogation and reflection reflective practice enables both rigour and flexibility in the process of research. The systematic makes it possible to account for and chart the progress of research, while the two forms of reflection make it possible to examine or re-examine the process and progress of research, during action and after action.

It has been suggested that reflection is an inherent characteristic of the practice based activity that art practitioners are constantly engaged in. But research in this study verifies that unless the activity of reflection is undertaken intentionally and systematically, either as reflection-in-action or reflection-on-action, then it is nothing more than simply, Maughan (1996) thoughtfulness about practice.

My investigations, together with my experience of practice, have also made me realize that reflective practice is what I would term agile in that it enables one particular mode of research to lead on to another.

This was particularly apparent during the M.Phil. where a number of modes of research (based on what have now become the established conventions of photographic practice) were used. It became even more apparent when the transition was made from the M.Phil. to the Ph.D. research - where different modes of investigation (based on the means contemporary digital technology) were both called for and developed.

This study has also demonstrated that reflective practice is, like artistic practice, also transferable and adaptable to the needs of other professional practices which deal with the unique situation and action.

My position as reflective practitioner and the experience of my own practice in this study, has made me realize that in practice based research summaries are made which reflect the progress of a changing state at a particular stage in the research - rather than conclusive statements that present or represent an understanding of some phenomenon.

Consequently this research has also led me to realize that the primary aim of the Reflective Practitioner is not to seek any conclusive understanding of a situation. But rather to determine the means through which a situation can be satisfactorily changed, a problem solved, Schon (1998) or work brought to a point of closure Eco (1979) . And because reflective practice has been verified in this study as a particular methodology which enables the progress of practice led research I will intentionally adopt and adapt it (as I have done in this study) to the changing situations of my future practice.

5.1.2. Theory and practice

My research and reflection on methodology in this study has also led me to reconsider and revise my opinion regarding the relation between theory and artistic practice. Prior to this my perception was that of a fairly linear process in which theory informed practice.

But the studies of reflection-in-action and reflection-on-action conducted in this work have led to the realization that the relationship is of a more complex character than I formerly considered it to be.

Theory and practice can be seen as two separate entities or poles within artistic practice, between which the artist traverses back and forth while resolving issues within their own practice. In this context theory can both inform and generate new practice, and practice can both inform and generate new approaches to theory.

What emerges from this study is a clear indication that reflective practice allows and enables an artist who is rooted in practice to pause for a time and deliberately step outside of the practice and adopt a variety of stances. (This is particularly so with reflection-on-action where the pause time can be of an indeterminate length and the 'action space', Schon (1998) where reflection-on-action takes place may be at some distance, (see section 2.3.3.))
These stances can include :

■ Reviewing or interrogating activities or processes (see section 2.3.5 ; and Schon (1998, p 131)) action taken and decisions made (see section 2.3.2 ; and Nightingale (1882a, p 321)) ; the appropriateness of applying any particular theoretical ideas (see section 3.4.14 ; and Bloomer (1993))

■ Reconsidering or exploring the context in which the work is occurring (see section 3.2.3 ; and Cruickshank (1989, p23))

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- Adopting a particular philosophical or theoretical stance from which to view the practice (see section 4.1.2 ; and Stathatos (1998, p 4))

- The conscious development and projection of a new fantasy (see section 3.3.4. and * below)

(* Further examples of the conscious development and projection of new fantasies can be found in the critical writing and practice based work of the painter David Hepher, Alston (1988).

The impact of practice on the process of informing and generating fresh theory is illustrated in Aldous Huxley's review and critique of Piranesi's Prisons, Huxley (1950, p205))

In summary, reflective practice, as employed through the course of this study, is eclectic - in exploring a diverse range of referencing ; is rational - or rather interested in order, found or invented ; and is bidirectional - looking from theory to practice and vice versa. Above all, it provides a number of tools through which both practice and theory can be interrogated and further developed.

5.1.3. Contextual review

The purpose of the contextual review was to investigate and set a context for the Meadowhall - Piranesi research and consequently, together with practice research, to prove the hypotheses of this study.

Through that mode of investigation it has been found that knowledge, while informing and supporting this study, can also migrate to other studies - which may or may not be concerned with practice based research.

5.1.4. M. Phil. research

This research was not attempting to prove the self evident fact that deindustrialization had taken place both in the Western world generally, and in Sheffield in particular. It was initiated to research and make visual statements that would exemplify ideas regarding change, decline, loss, and fragmentation and disorientation, phenomenon which have become a consequence of deindustrialization.

That aim was successfully achieved with a particularly large body of visual statements being produced which represent and present indications of a glorious past age; while also speaking of a break with that past and the chaos that followed in its wake.

That research is particularly significant in that it has produced new knowledge made accessible through a reading of those visual statements, regarding the phenomenon set out above.

But that research was to have a another and equally important consequence, which I believe also establishes new knowledge. Such a large body of work had been produced, and there was a requirement to account for that research in the M.Phil. transfer report, that I needed to develop a clear way to map, chart, visually document and promulgate the research. When that process was completed the visual record was used to develop the diagrammatic form and key guide that became the foundation of the M. Phil transfer report.

The successful completion of that process of mapping and charting was particularly significant in two further ways.

The first is that it later enabled an adapted form of that charting process to be used to chart the progress and the results of the Meadowhall-Piranesi practice

research in a way which would both, enable them to be incorporated in this permanent record - and promulgated in a new way.

Secondly I realized that the chosen means of handling a large body of work offered an open model, both adaptable and transferable to other forms of practice led research.

5.1.5. Consequences of deindustrialization

The research in this section has described the new regenerative efforts being made in Sheffield to counter the effects of late 20c deindustrialization and the decline of the steel industry and cutlery manufacture, its traditional core economic activates. This research has also shown that because of the decline of those two core economic activities Sheffield has lost its clear sense of identity and pride in its historic achievements .

Research has also shown that while efforts have been made to regenerate the Don Valley, (the traditional urban home in Sheffield of steelmaking and heavy industry) the city centre, and areas on the eastern side of the city centre it is through a plurality of different initiatives, rather than the traditional core economic activities.

Research in this study has also revealed that that plurality of new initiatives has also had an effect on the appearance of Sheffields urban landscape.

Where in the past large anonymous sheds, housing furnaces, foundries, and the machines of heavy engineering, existed alongside brick and stone built cutlery manufacturing works, and the warren like premises of little mesters workshops - new forms of business and new architectural structures have

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arisen which reflect both current business needs and current architectural conventions.

These points have led me to see Sheffield as both a post-industrial and a post-modern city through its plurality of economic activities, its use of architecture built in the post-modern style, and the lack of a singular clear identity.

5.1.6. Meadowhall and the contemporary regional shopping centre

This research was designed to investigate the origins and rise of the European arcade and its possible links with the contemporary shopping centre, together with an examination of the theory, general character and the origins of the American style shopping mall.

That investigation has revealed that that latter type of shopping environment is extensive in North America and was located generally so that it could be reached easily by a particular type of customer, ie:- a growing number of automobile users. That investigation has also led me to believe that that type of environment is also the forerunner and basis of the British contemporary regional shopping centre.

Further investigations were also made at the Meadowhall Shopping Centre, a local example of that type of complex, to gain a more specific knowledge of such an environment.

Those investigations have revealed a number of particular points.
First of all they have revealed that this particular regional shopping centre, while located near a major motorway and within the reach of many motor bound customers, also owes both its location and its possibility of being to other phenomenon - namely the consequences of deindustrialization.

Secondly those investigations have revealed that the American style shopping mall environment in general, and by implication the Meadowhall Shopping Centre, is a particular type of environment which is intentionally designed, constructed, and controlled in particular ways for particular purposes.

Thirdly those investigations have also revealed that the character of its internal appearance and architecture are a post-modern fiction, that owes its form to the use of particular historical references which do not have the authority of the originals from which they are derived.

5.1.7. G. B. Piranesi

This investigation of Piranesi's work has revealed that he was a multi talented and dedicated, but impatient practitioner whose work presents evidence of a tremendous energy and a diversity of interests. That investigation has also revealed that Piranesi explored a diversity of subject matter in his career and was to have a particular influence on his contemporaries, later generations of artists and commentators, and 19c literary figures.

It is considered that Piranes's most well known works are the "Vedute" or 'Views of Rome' and the "Carceri d' Invenzione" or 'Prisons'.
But this research has revealed that he was also an accomplished and acclaimed archeologist who was particularly concerned with exploring the ancient Roman architecture still extent in 18c Rome. This research has also revealed that Piranesi was also concerned, because he was first and foremost a practitioner, with developing innovative ways of visually promulgating and disseminating the results of his investigations and explorations.

My investigations concerning the 'Prisons' have shown that those environments are fictional, like the environment of the contemporary regional shopping mall, and not based on any actual prisons as such.

But those investigations have also led me to believe that they have a precedent in a another fictional environment ie:- that of 18c theatre - where stage design and the convention of the *scena per angelo* were used to create the illusion that the volume of space in which the actors were performing was much larger and more dramatic than it actually was.

While this particular investigation was concerned primarily with investigating the character of the Carceri d' Invenzione, it has also led me to consider and examine generally the character of other aspects of Piranesi's work.

Those other investigations have led me to believe that Piranesi also endowed that work with a degree of fiction and drama. This is demonstrated through the fact that, Links (1991, p. 346.) recounts that "Geothe for instance complained that the ruins of Rome disappointed because he had first seen them in prints where Piranesi had falsified them" - Links also refers in the same article to Victorian and later tourists "attempting the frustrating task of repeating the views with cameras".

My investigations have also revealed that one of the ways that this came to be was that Piranesi made use of the difference in scale between the human figure and that of the architecture he presented. His human figures appear to be dwarfed by, and become subsidiary to the scale of the architecture and, apart from inferring a context, become minor players in Piranesi's dramatic productions. While this phenomena has led me to believe that the Views of Rome appear theatrical and dramatic - it has also verified my belief that

Piranesi was more interested in the depiction of monumental architectural form and space than in the human form or condition.

While those forms of ambiguity can also be found in the images of the Carceri d' Invenzione, this investigation has also revealed that Piranesi used that device (of changing the relation of scale between human and architectural form) in some of the etchings he made from both his archeological excavations, and the still extent architectural remains of ancient Rome. This has also led me to believe that Piranesi used that device in that work to both, visually enhance the size and grandeur of those remains, and as a means of revealing meaning.

Further investigations have led me to consider that Piranesi also used another way to create fiction and drama - which was to present the results of some of his archeological excavations through the means of bringing together drawings of architectural fragments and combining different conventions of drawing with written text in one composition.

While I believe that this creates a organic whole it also creates a fiction because the image is intentionally composed of various incongruent fragments and conventions (now a postmodern way of presenting meaning). Which in turn presents a tension and drama that undermines and confuses our expectations.
The fragmentary and the analytical become fused with the expressive.
All of this has led me to consider that Piranesi can be considered as an early, but unintentional post-modernist, D.U. (1985).

Finally this study has also led me to believe that a degree of drama can be perceived in all of Piranesi's work, and was used by him as a way of

expressing both meaning, and the personal passion and drive he obviously had for his work.

5.1.8. Practice research

In this investigation I have explored, what are for me, new ways of image generation and production. This has enabled a body of unique visual statements to be produced that both present new knowledge and exemplify the aims and intentions of this study.

The adoption and use of digital means of practice in this study has also led me to examine its character and usefulness both generally and to my future practice.

The examination has led me to consider that digital manipulation and the technology associated with it offers a contemporary and particularly flexible way of image manipulation and production. It has also led me to consider that in that procedure there is a range of possibilities which are not to be found in the conventions of photographic practice and the conventional darkroom.

Through its flexibility the digital darkroom and digital technology generally offer new ways of bringing together disparate fragments and forms of communicative material to create an integrated mass of information that can be re-presented in a variety of ways - that would not have been possible prior to their development.

These investigations and explorations have again provided a reminder that the use of hybrid technology in artistic practice can provide a successful way of creating a seamless and convincing visual fiction.

The caveat, of course, is that while the use of digital technology has become a particularly successful means of manipulating, transforming, and producing images in this study, it is also a seductive medium.

Unless they are used with specific intention, discretion and discrimination they offer an easy fix - reverting to practice without reflection.

5.1.9. Key points

This study and its processes of research have revealed these key points -

■ The investigations, processes of research and visual explorations have provided a potential reference for other artistic practitioners.

■ They have also provided a model for both other artistic practicioners and further practice-based research.

■ That the process of Reflective Practice is mutable and can be modified to suit different creative circumstances and artistic intentions.

■ That Reflective Practice produces defensible results which can be interrogated by peers.

■ That this study has laid the ground for my further creative work.

■ The process of Reflective Practice will continue to inform my activity.

6.

Viva / Exhibition report and photographic record

6. Viva / Exhibition report and photographic record

6.0.0. Introduction

The Viva / Exhibition took place in the Large Gallery at the School of Cultural Studies, Sheffield Hallam University. This venue was chosen primarily because its internal space was large enough to accommodate the large scale projections that I presented as one part of the exhibition.

The exhibition consisted of visual statements taken from three areas of research, together with a short document which contains a plan view of the exhibition layout and brief statements about the works presented. That plan has now been adapted and transformed to illustrate all areas of the presentation (see below). The short statements have now also been incorporated into this report (see sections 1,2, and 3 below).

Transformations
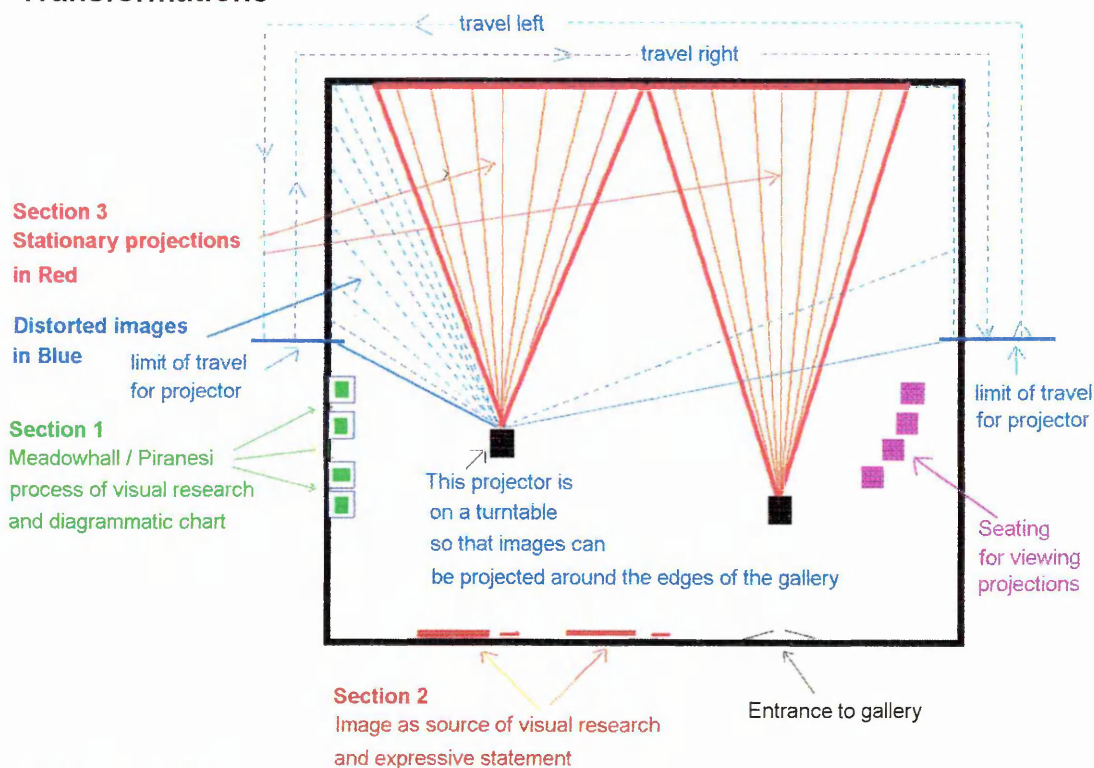
Plan not to scale

Plan layout of Ph.D. examination exhibition in large gallery, School of Cultural Studies, Sheffield Hallam University.

6.1.0. Purpose of document

At the beginning of this presentation each of the examiners was given a copy of the plan and statements document. This enabled them to gain a clear and early insight into what was being presented, and the order in which it would be presented.

Making that document available also gave concise information about the research and the presentation which be could referred to during the presentation / Viva. At the end of the Viva the document also served as a concise reminder of the presentation.

6.1.1. Presentation of exhibition - strategy

The work displayed was presented in the sequence (of 1, 2, 3) shown in the plan. Upon further reflection the presentation is now considered as a kind of managed performance or choreography which took on a narrative and drama of its own. Together with that it also became a strategy and a means of working the presentation up to a particular point which would lead to the creation of a memory that would recall the most dramatic of the visual statements (the side by side combined projections) shown in the presentation. Bringing the presentation to a closure in this way also gave me the opportunity to say in which direction my future research will go.

From my own experience I believe that it is particularly important to develop a strategy and choreography which enables both the exhibition presentation, and the order in which the contents of the exhibition are presented. This means that the presentation can be made proactive, rather than just reactive. It also means that if the presentation moves off track it can be brought back to the direction intended.

6.1.2. The value of the dry run

I used the strategy of a "dry run" to test key linkages in my work and presentation. The "dry run" was itself a key part of the investigative process. It enabled further research and reflection on how the work may best be displayed and presented. In that procedure the space itself became a virtual space where the material to be presented was moved around and organized and reorganized to best advantage.

However this is not to infer that the examination exhibition should be thought of as a solo show. It is after all a way of presenting results of research for the purpose of examination which, while also standing alone as statements in their own right, cannot be presented in the permanent record because of their physical character or type of space required in which to display them.

Before the "dry run" it was my intention to present the work in both Section 1 and Section 2 in a separate space to that where the work in Section 3 was to be presented. But carrying out investigations during that "dry run" enabled me to reflect on how the three bodies of work could be organised and managed in a way that would allow both Section 1 and Section 2 to be presented separately from the projections of Section 3, but in the same environment. This also ensured that full attention was given to Section 3 the latest, the most dramatic, and final work displayed in the presentation.

More importantly the "dry run" enabled me to reflect on what had been developed through putting into practice my theory and intentions of enlarging the images and bringing those images together in pairs of side - by - side associations, see 6.2.3. for a fuller account. Consequently it also became a further way of both revealing and presenting meaning, first of all to my self, and later through the process of migration to other practitioners.

6.2.0. (Section 1)

It was my intention here to illustrate and emphasis the process of research used to generate the Meadowhall - Piranesi visual statements rather than simply present the outcomes of that research. This was achieved through the presentation of visual research source images, laser colour prints made from the digital research, a diagrammatic key guide, and the four images selected as Key visual research statements. Presenting this section first of all acted as an organized visual reminder of both the process of research used to generate the Meadowhall - Piranesi visual statements, and the progress of that research, see Key Guide below and (fig 35). It also enabled the digital research to be effectively brought to a point of closure.

Key Guide   Meadowhall - Piranesi Transformations

Diagrammatic chart showing the process of visual research used in the development of the Meadowhall / Piranesi visual statements
See panel below for record of images presented in Ph.D. exhibition
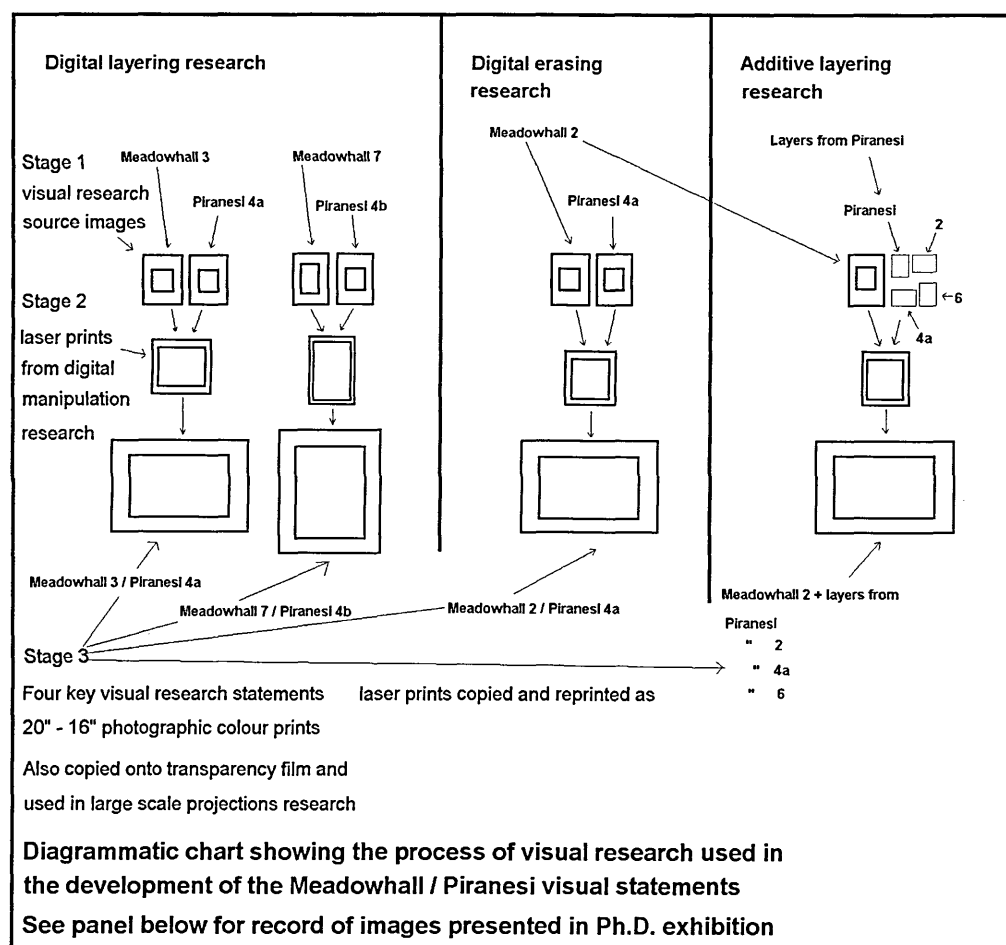
See panel below for record of images presented in this section

Meadowhall - Piranesi Transformations

Digital layering research   Digital erasing research   Additive layering research
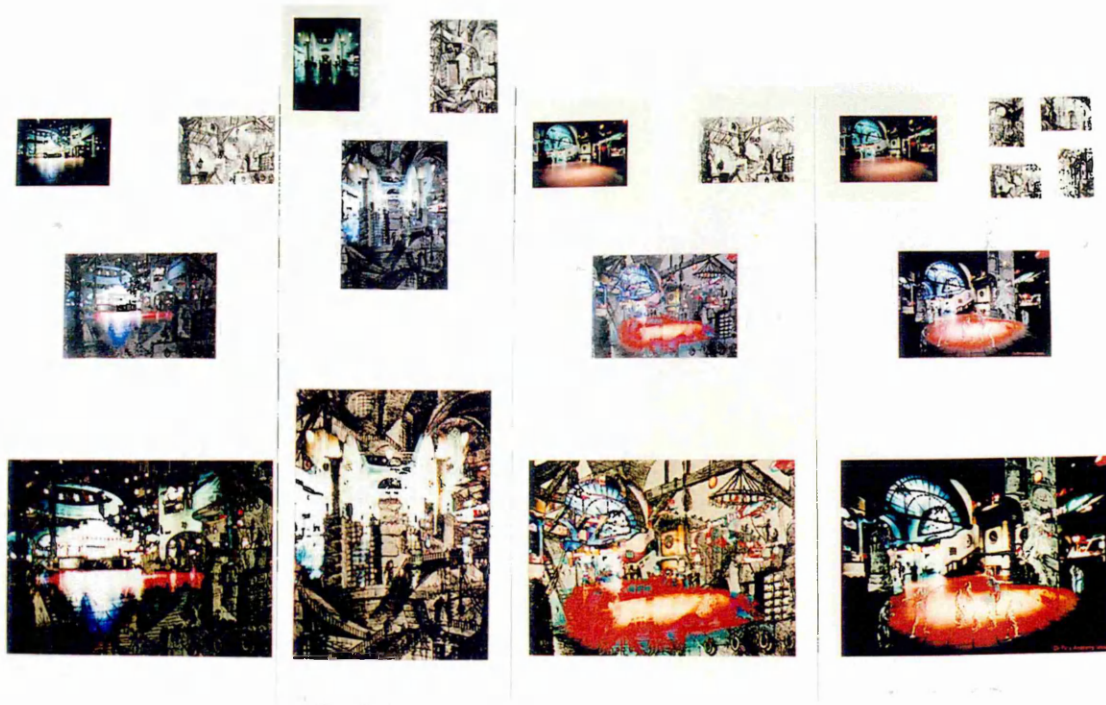
(fig 35)

6.2.1. (Section 2)

Section 2 exemplifies the theory that an image can simultaneously exist as both a source of / for visual research and as an expressive statement. This is achieved through the presentation of the Meadowhall images used as sources of research in the Meadowhall / Piranesi digital research, together with 39.5" by 29.5" photographic enlargements of the same image (fig 36).

That strategy of presenting visual statements which have a larger size than those of the source images was a based on the theory that large visual work both attracts and absorbs longer periods of attention than smaller ones. The change in scale from small to large acts to create a charge which immediately penetrates our visual perception because it has a greater visual presence and visual impact - the larger the image and the more attractive it becomes.

That change in scale also affects a particular quality found in these images, ie :- an absence of human presence, and which consequently becomes more apparent as the image becomes larger and effectively expands its degree of emptiness.

(fig 36) Image as both source of research and as expressive visual statement

6.2.2. Section 3. Large scale projections

In this section it was my intention to present recent research that has led from the Empirical Research presented earlier in this permanent record.

This new research illustrates the outcomes of further research concerning the immateriality of the projected image, monumentality - and also through the simultaneous side by side presentation of pairs of projected images, the enlargement and further transformation of the fictional spaces of the Meadowhall / Piranesi Transformations.

6.2.3. Parabole, simultaneous side-by-side projections and new fictions and transformations

Parabole. Greek for, placing side by side, Thomson (1996 , p723).

This presentation began with a re-viewing of Projections -Transformations 4 and 5, made through the empirical research discussed earlier. This enabled the scene to be set for bringing in the new research, and also acted as a means of exemplifying in the presentation that one area of research has led on to another.

Following those projections two separate pairs of the Meadowhall-Piranesi Transformations were projected simultaneously and side by side on to the back wall of the gallery. The first pair of images to be projected (now titled Ruins?) was Meadowhall + Piranesi 4b and Meadowhall 6 + Piranesi 1. When combined they made an image that was 26'-0" long with a maximum height of 12'-0", see (fig 37) below. The second image (now titled The Pleasure of Ice-cream and Dr Pir) was combined from the second version of Meadowhall 3 + Piranesi 3 and Dir Pir's Anatomy Lesson and was 29'-0" long by 10'-0" high, see (fig 38) below.

The intention of presenting those two pairs of projections was first of all to further transform a number of the Meadowhall - Piranesi Transformations and expand the essence of fantasy through bringing together four images of fantasy. The second intention was to increase the size of the fictional environments to near life size so that it would generate the illusion that it was possible to enter and navigate the space contained within them. And thereby become a part of the fiction, as one does when entering the fictional environment of the regional shopping mall.

That illusion was both reinforced and further developed in three additional ways.

The first way was through making the bottom edge of the projected images correspond with the bottom edge (or floor level) of the gallery wall on which the images were projected. This had the effect of making it appear that it was possible to gain access to and enter the floor space within the projected image directly from the gallery floor.

The second way was to allow the projected image to be reflected onto the surface of the gallery floor so that the image became extended in a further dimension, ie:- horizontally, at 90 degrees to the plane of the projected image. This enables one to gain a more gradual access when walking into and engaging with the fiction / fantasy.

The third way is that when we come near the projected image it is impossible not to have a shadow of our shape and presence cast on, and cut into the image. Consequently the shadow becomes both an ephemeral intervention in the fiction, and through actually cutting in to or masking the light, which both makes and constitutes the image, a momentary index of our being and

presence there. This not because the shadow is identical to those qualities, "but because it has an inherent relationship", Monaco (1981, p133) to them.

6.2.4. Ambiguities and tensions

A further particular way that the fictional is perceived in these projections is through a number of paradoxes, tensions and ambiguities (similarly to those found in Piranesi's Carceri d' Invenzione), that are set up when the already made transformations are brought together to form both new combined images and new transformations.

6.2.4.1. <u>Ruins?</u>, Meadowhall + Piranesi 4b and Meadowhall 6 + Piranesi 1.

This combined image consists of one vertical and one horizontal image, with both images having a similar colouration, see (fig 37). Because of its vertical format, its height, its foreground masonry, and its tall architectural columns and arches the left-hand image particularly communicates the concept of monumentality.

When compared with the right-hand image access to what appears to be an extensive spatial environment that stretches in to the distance behind the foreground fortress like masonry appears to be blocked off by that masonry. However a rather restricted form of access is made possible by the small curving staircase on the left-hand side. By comparison the space in the right-hand side image, which is primarily a foreground space, is paradoxically easily accessible from ground level at an open point near its left-hand vertical edge. Consequently the combination of these two characteristics makes us unsure of how to gain access in a way that will enable us to navigate the now combined spaces

Another tension which exists between the two images is that while there is less visual clarity and more confusion in the ghost like forms of the right-hand image it appears to be more settled with less signs of activity than the left-hand one. The left-hand image by comparison suggests that some kind of frenetic activity is taking place there, but we are not sure what it is, or what it means.

Because of the ambiguous character of what we perceive we are compelled to ask a number of questions. For instance what is taking place here? Is the reality that the fortress like foreground masonry on the left is being built or dismantled? Or are those historic architectural forms in the process of being combined with the clean lines of the less than authoritative contemporary columns and arches to create a new kind of hybrid environment that defies both history and time? Are we being allowed access to a questionable environment, or is access restricted only to those who have the means to posses and consume it for themselves ?

6.2.4.2. <u>The pleasure of Ice-cream and Dr Pir</u> , Meadowhall 3 + Piranesi 3 and Dir Pir's Anatomy Lesson.

After making the above analysis reflection led me to consider whether a further image could be produced, through the same process and containing similar qualities of paradox, tension and ambiguity, which would make a more navigable and more credible fictional environment than that discussed above in **6.2.4.1.**

This intention was achieved through bringing together Meadowhall 3 + Piranesi 3 and Dir Pir's Anatomy Lesson, two of the digital transformations chosen as Key research images, to make a single combined image, see (fig 38).

This combined image, more than the previous one, plays on and owes its power to the three qualities of paradox, tension and ambiguity referred to above.

First of all the left-hand image is slightly darker visually than the right-hand one, where everything can be seen clearly. That leads one to make the assumption that there is both a light and a darker or more sinister character to this fantasy. But if we read the image in that order, ie:- that the lighter image equates with the notion of the less sinister, we are likely to misinterpret what is presented. This is because the right-hand image, while being full of light, also contains Dr Pir's Anatomy Lesson - a most bizarre and ambiguous episode of fantasy.

Paradoxically the darker left-hand part of this association, which at a distance appears to be devoid of human presence and activity, both presents and partly conceals that presence and activity in its darker and less visually accessible areas. We become more aware of what is taking place there only as we move closer to the image.

Both the left and right-hand images have spatial characteristics which when brought side-by-side present further tensions. For example while we can enter the space of both environments separately and equally well, first of all through the extra dimension created by the reflections on the floor and then through the bottom edge of both projections, the spatial character of both images leads us to believe that we can move from one and gain access to the other in a further and different way.

To achieve this it is possible to climb the stairs and move into the background space in the darker left-hand image. We can then pass under the large arch by the ice-cream kiosk and navigate an unseen passage contained and hidden in

the architecture that divides these two spaces from one another to enter the background area of the well illuminated right-hand space where Dr Pir's Anatomy Lesson is taking place. It is also possible to make this journey in reverse order if we so wish, and travel from the light of bizarre activity to the darker and less active space of the left-hand image.

That illusion is further emphasised if we move back from the projected images to a point where the combined image can be viewed in its entirety.

But because of the size of the image it is not possible to perceive and comprehend all parts of it at one time. While we take this longer view to read certain information we are in turn also compelled to return and take an intermediate view, or even a closer look to perceive other information which has only become visually accessible through the process of enlargement and further transformation.

Therefore when striving to perceive the image and comprehend the meaning of what is being presented the viewer moves both through and around the layers of the image, and back and forth in time and space.

Concurrent with that activity the viewer is also engaged with a reversing of time and the progress and process of the artists practice, ie :- the making of the image, through unpicking the layers of what is presented. "The time of making is in a sense reversed by the viewer - - - - - the viewer is drawn from the upper most layer back into the past. We thereby undergo the double work of time" Binns (1998, p155)

(fig 37) Ruins?
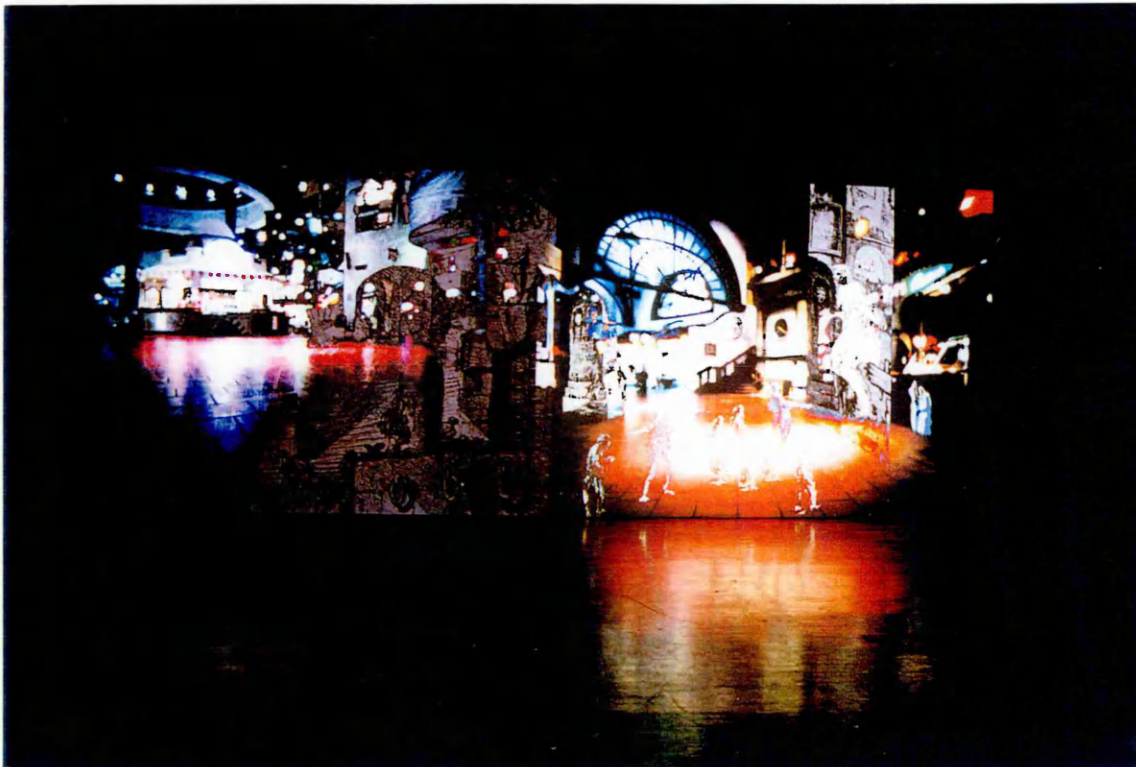
(fig 38) The Pleasure of Ice-cream and Dr Pir

6.2.5. Projections and the moving image

The re-viewing of Projections - Transformations 4 and 5 also became the means which enabled me to introduce a basic form of movement in to the projections research.

It also enabled me to clarify my position regarding the projections. Which I now see to be an intermediate form of image that in its reality exists between that of the still photographic image, which is characterised by its objective form and physical presence that can be attended to and absorbs attention at any time, and that of the ephemeral moving image of cinema.

The movement used in this part of the presentation was employed initially to exemplify the notion of making a changing distortion through movement of the projected image - as opposed to that of the static forms of visual distortion made earlier in this study. Later research carried out during the "dry run" also revealed that it was possible to make another kind of transformation. This was achieved through allowing the projected moving image to pass over a static projection made from the second projector.

Consequently this made an ephemeral but continuously shifting brief association, transformation and ecliptic event which only came to an end when the moving image had completed its pass over the static image.

6.2.6. Future work

Further reflection regarding that moving image research was instrumental in making me consider how movement could be introduced and incorporated in to my future practice generally, and more specifically as a means of the developing the Meadowhall - Piranesi research further. A practice which had

up to that point been concerned solely with making expressive visual statements that were static in form.

That research and reflection has also led me to believe that my future work will first of all be concerned with four already defined practice led investigations.

The first investigation will be concerned with creating movement in, and further transformation of the current Meadowhall-Piranesi transformations.

At this point I believe that will be achieved through bringing together an existent body of images from the Meadowhall - Piranesi research and using them to create a moving phantasmagoria, not of figures, but of environments of fantasy.

I also intend to investigate further the notion and use of the phenomena of the ecliptic event, referred to at the end of section **6.2.5.**, as a way of presenting meaning visually.

Another investigation will recall the work presented in Section 2 (the large photographic prints) of the Viva / Exhibition and use them as the starting point for an exploration of the theory of presence through the absence of the human figure.

A further line of enquiry will be one that uses large scale projected images combined with whispers or traces of sound, and possibly conversation, to suggest human presence and the significance of particular kinds of activity which take place in the new social spaces realized in the post-industrial era of the late 20c.

6.2.7. The adoption of fresh ways of developing and realizing practice based work

My practice has, up to the point of the Meadowhall - Piranesi Transformation projections research, been concerned primarily with communicating and presenting meaning through the means of still visual statements which have a physical presence. And in the case of the photographic visual statements have depended on their reference to some physical object or form, Barthes (1993) for their signification of meaning. But while acknowledging their usefulness, I now see that my future practice will also use other ways of addressing those concerns.

The introduction and use of digital technology to produce the Meadowhall - Piranesi Transformations and the use of projected images as a new way, for me, of both presenting the results of research and further developing research in this study have led me to consider that there are other conventions, technologies, and techniques through which my research and ways of communicating and presenting meaning can be further developed.

Which is not to say that I believe that my research can only progress through the adoption of those conventions and technologies. What I do see now is that if a plurality of approaches and ways through which work can be made and meaning communicated and presented is available to artistic practice it also means that the range of possibilities for expressing particular concerns are expanded.

It is that range of possibilities which I now wish to bring to my practice. And which I believe can be found in an approach to working that uses the contemporary convention of multimedia, and digital technology to enable

"media convergence", Lister (1997, p 261) ie:- the combining and exploitation of various forms of communication.

This would enable a number of dissimilar ways of working and media, including photography, to be employed and focused on the problem of seeking the most appropriate way through which concerns can be expressed, and meaning communicated and presented.

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List of illustrations

List of Illustrations

All dimensions of visual work given in cm

** Details unknown

Illustrations in Chapter 3, Contextual Review.

Chapter 4 Practice Research

6. Viva / Exhibition report, with photographic record of Exhibition

Appendix A

Appendix B

Meadowhall - Piranesi visual research material

Meadowhall

Piranesi

Appendix C

Appendices

M.Phil.research - 3.1.4 Lineage of artists, illustrations

1. Paul Sanby Munn, Bedlam Furnace, Madeley Vale, Shropshire, watercolour, 1803. A topographical view of the developing industrial landscape of the 19c.

2. J M W Turner, Rain Steam and Speed: the Great Western Railway, c 1844. A Romantic view of the power of the machine and technology to overcome the elemental forces of nature.

3. Ford Madox Brown, Work 1852-65. A painting which represents Ruskins view of the virtues of work and also his apprehension about the use of machinery to mass produce cheap poorly made goods.
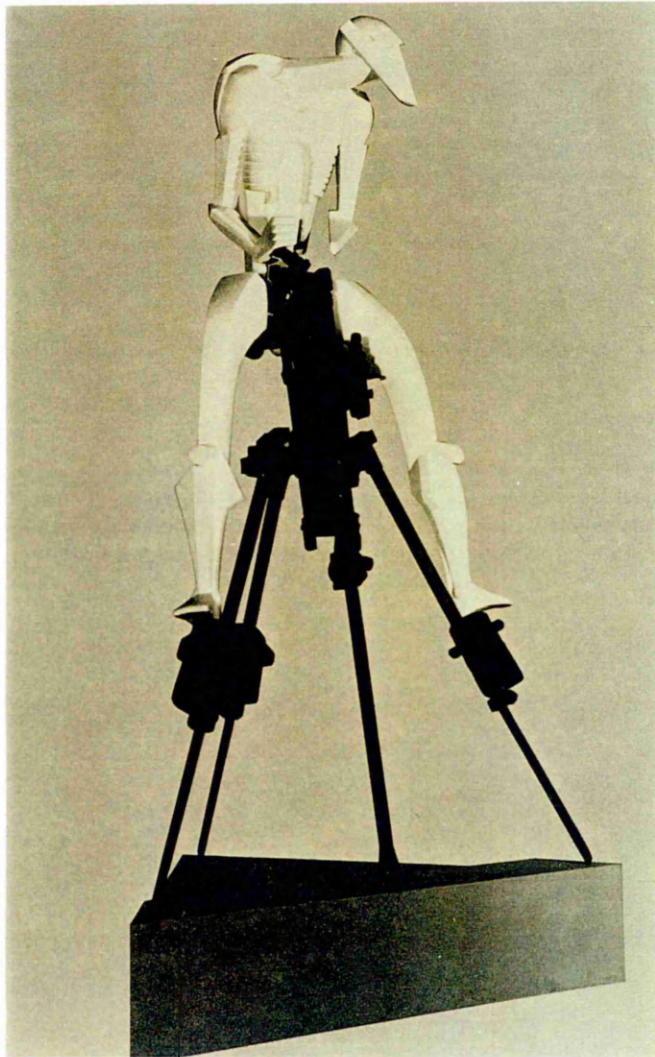
4. Jacob Epstien, The Rock Drill 1913. Epstien, of the English Vorticist movement, viewed the machine as an analogy for man - a sinister figure.

5. Bill Brandt, Halifax 1937. A documentary view of the industrial landscape of Halifax made on a visit to the industrial north of England during the depression. Although much of Brandts work is considered to be documentary, it also contains undertones of Surrealism - earlier in his career Brandt was Man Rays assistant.

6. L S Lowry, The Lake, 1937. A composite view, of a industrial wasteland that probably owes as much, in its content, to Lowrys state of mind at the time, as it does to any factual scene of dereliction.

7.Graham Sutherland, Steel Works, Cardiff 1942. (War Artists Scheme).
Sutherland provided us with a poetic record of the experiences of working and
living in a age that was much concerned with the value mechanization and
technology.

8.Walter Nurnberg, Cleaning a brewing copper, 1947 for Taylor Walker.
Looking beyond the illusory classical heroic realism, portrayed by the shadow
of the figure, one sees in this work by Nurnberg a 'objective', (but possibly
posed), documentary view of a industrial process.
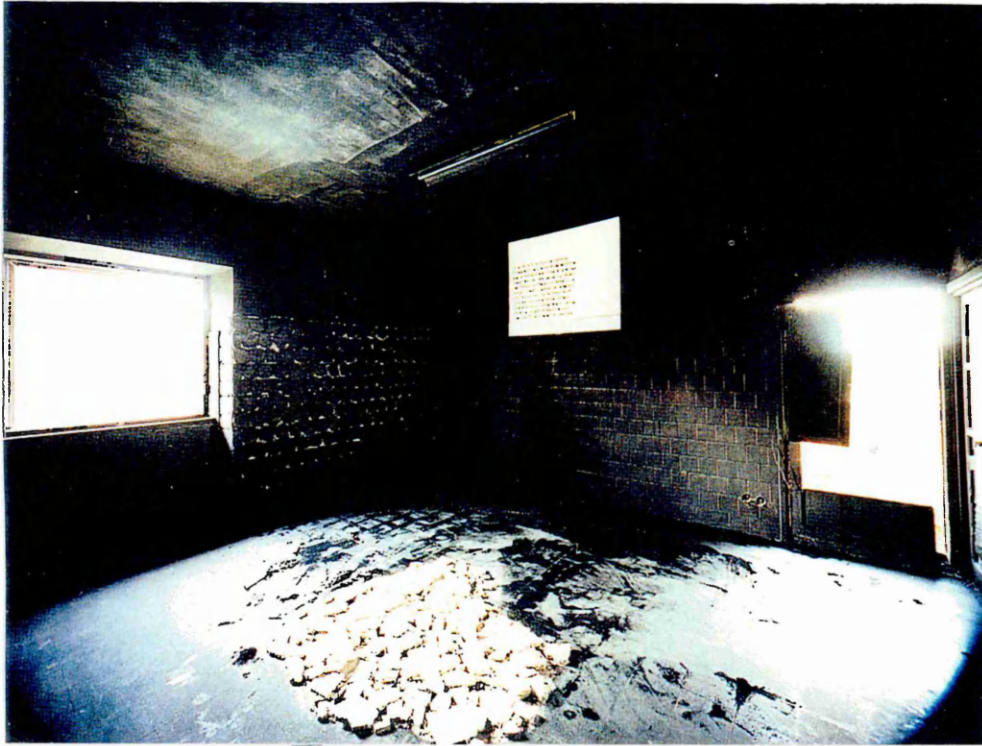
9. Georges Rousse, Embrasure *IX*, 1987, cibachrome on aluminium.
Rousse sees his interventions or sculptures as purifying derelict abandoned spaces and making visible that which is concealed. Light becomes a transforming agent.
The photographs which he constructs of these places serve to create a distance between the viewer and the place in order to preserve that place which is dying.

Appendix B

Meadowhall / Piranesi Visual research source material

Seven images, made from the malls of the Meadowhall Shopping Centre, and six made from Piranesi's Carceri de Invenzione were imported and used, through methods of association and transformation, to present my PhD visual thesis or argument.

Those images are listed and presented below.
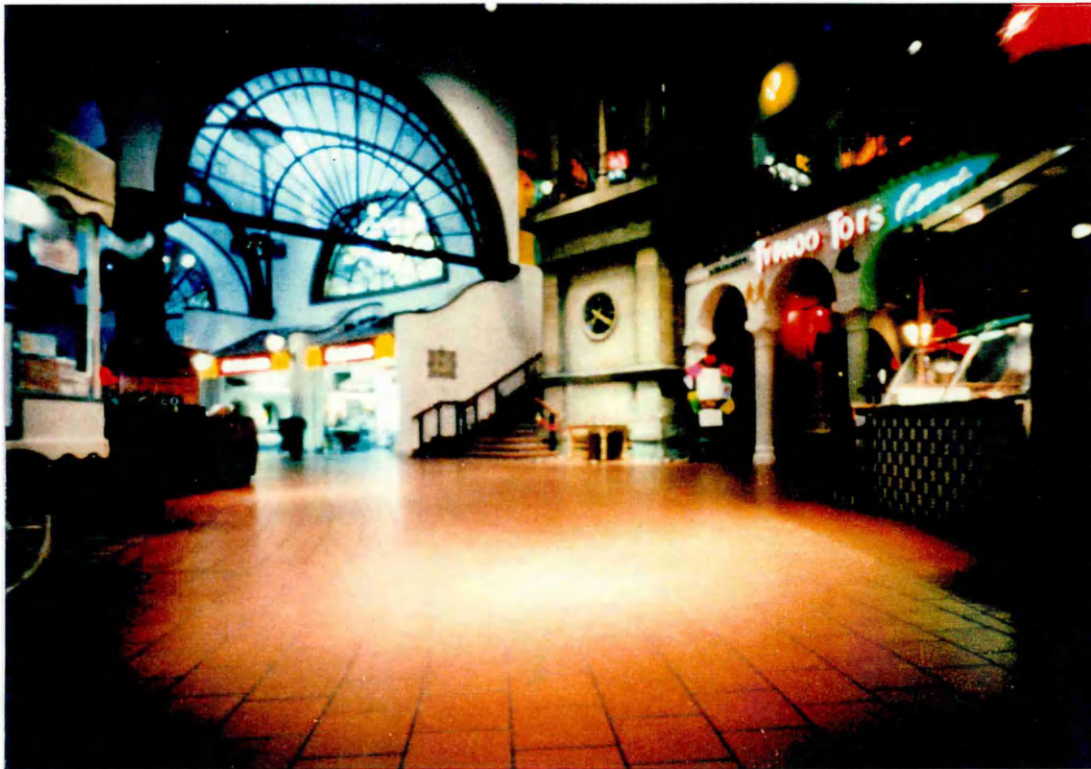
Meadowhall 2 - the Oasis, lower level mall.

Meadowhall 3 - entrance to the Oasis, lower level mall.

Meadowhall 4 - The Disney Store, looking from Park Lane to High Street, lower level mall.

Meadowhall 5 - Park Lane, upper level mall.

Meadowhall 6 - the Arcade, upper level mall, with dome and glass atrium.

Meadowhall 7 - the Arcade, upper level mall, looking to the dome.

Piranesi = plate 2 of the Carceri de Invenzione.
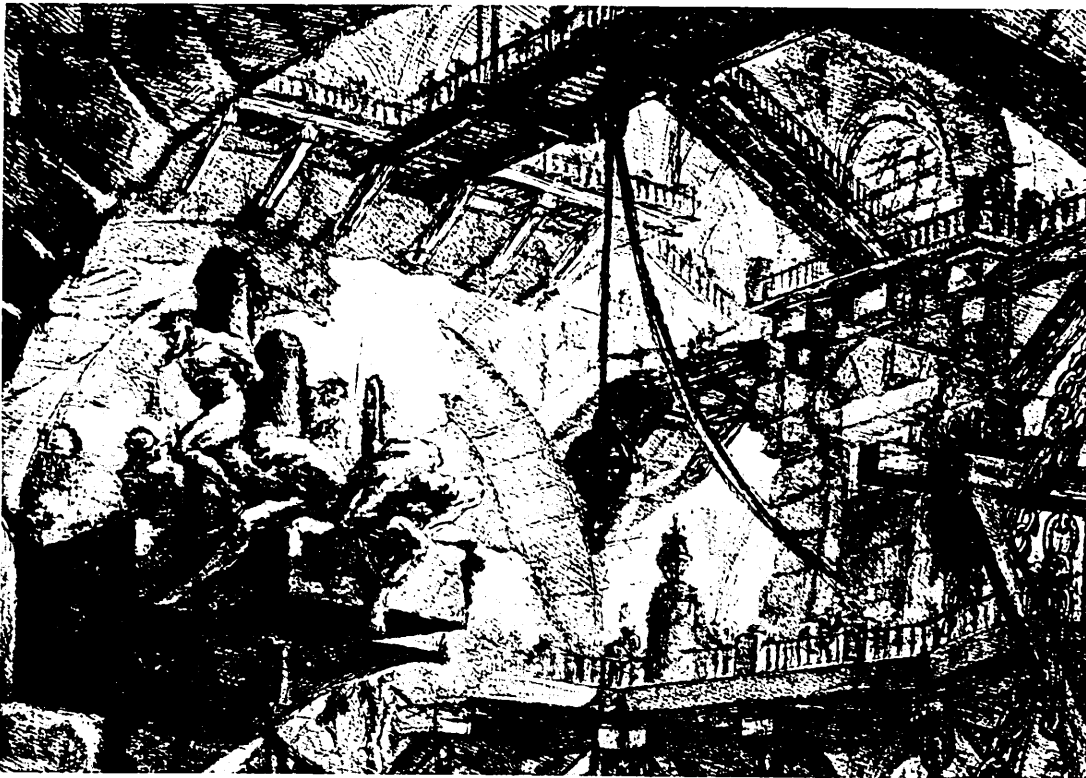
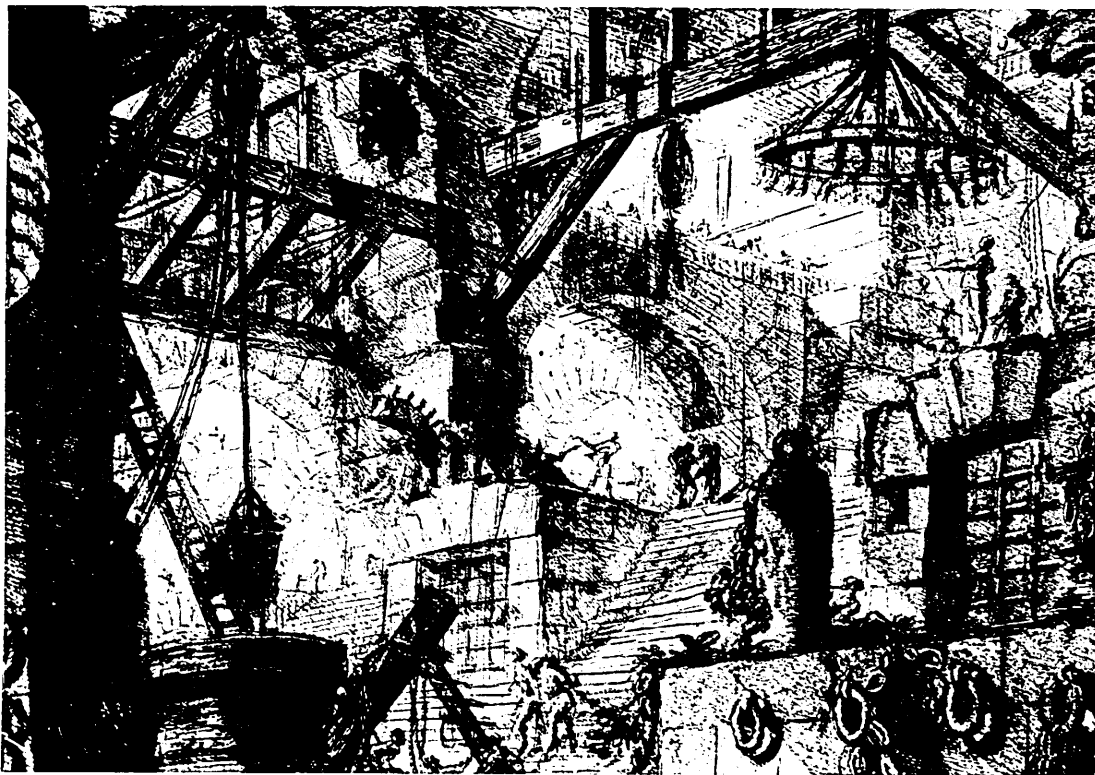Piranesi1 = plate 10 of the Carceri de Invenzione.
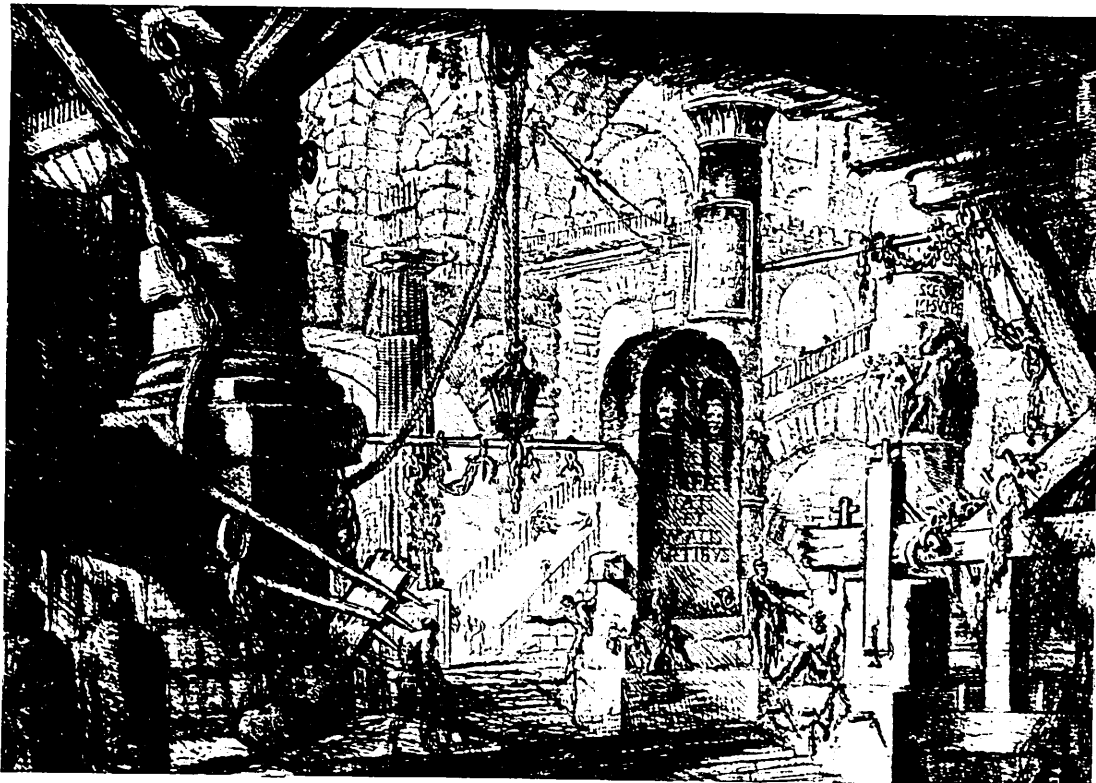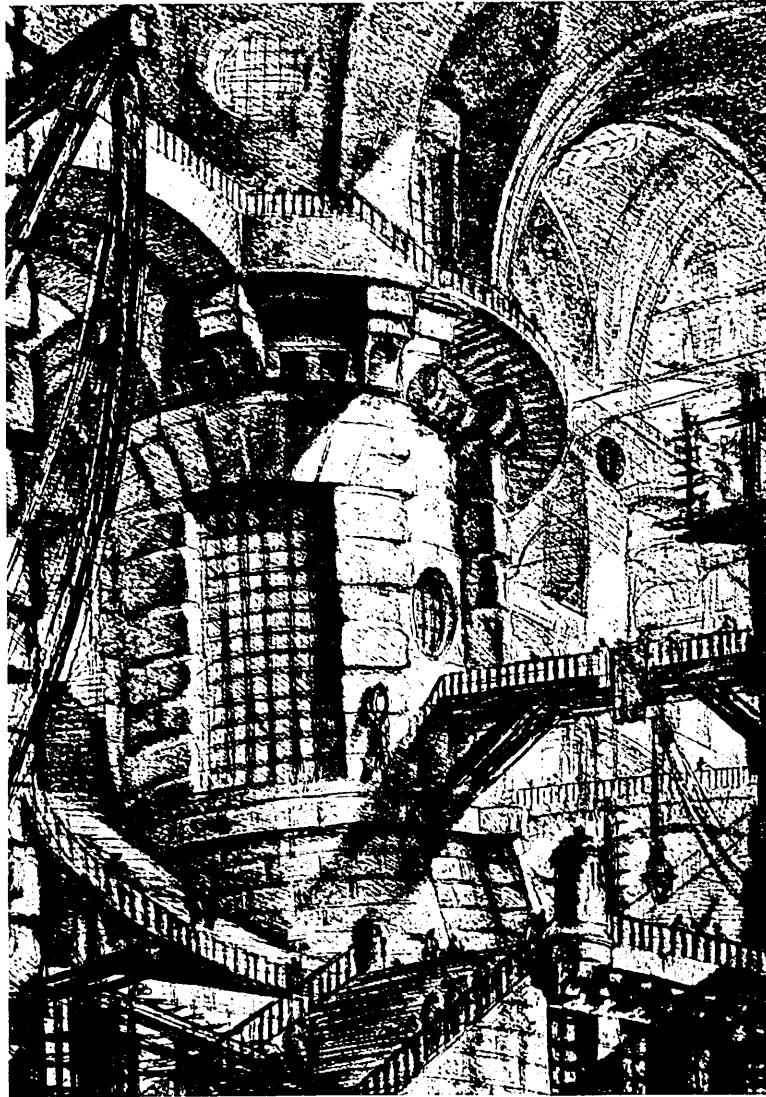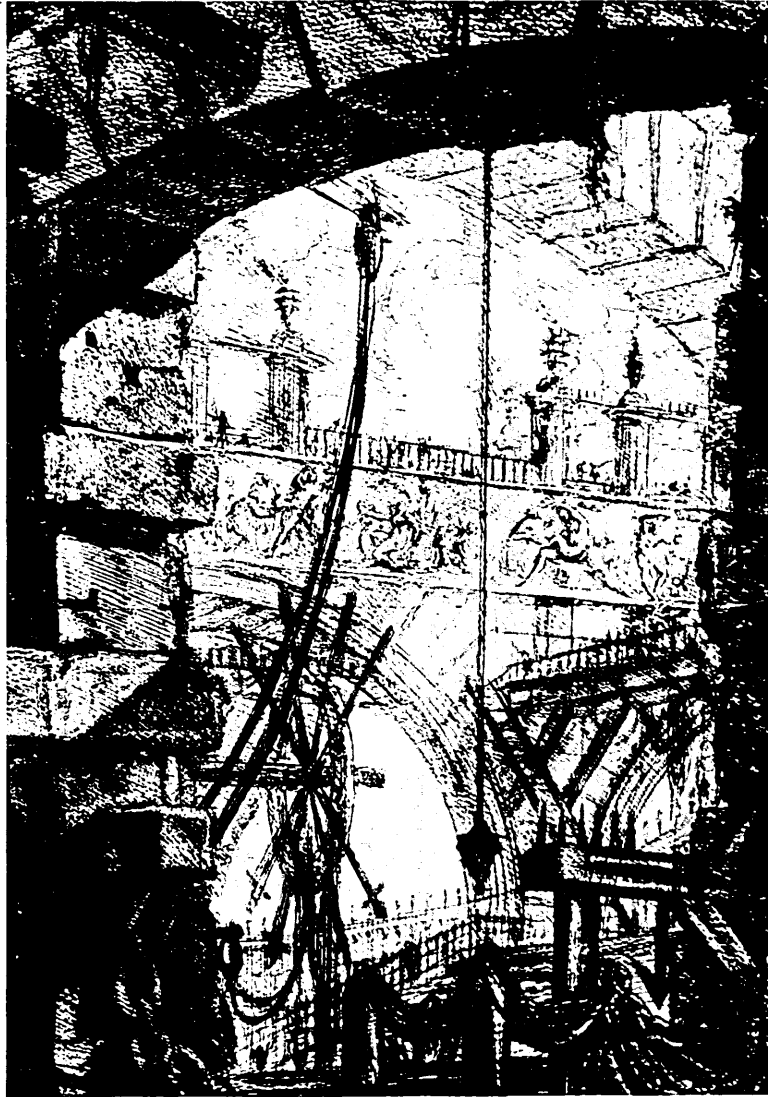

Piranesi 2 = plate 14 of the Carceri de Invenzione.
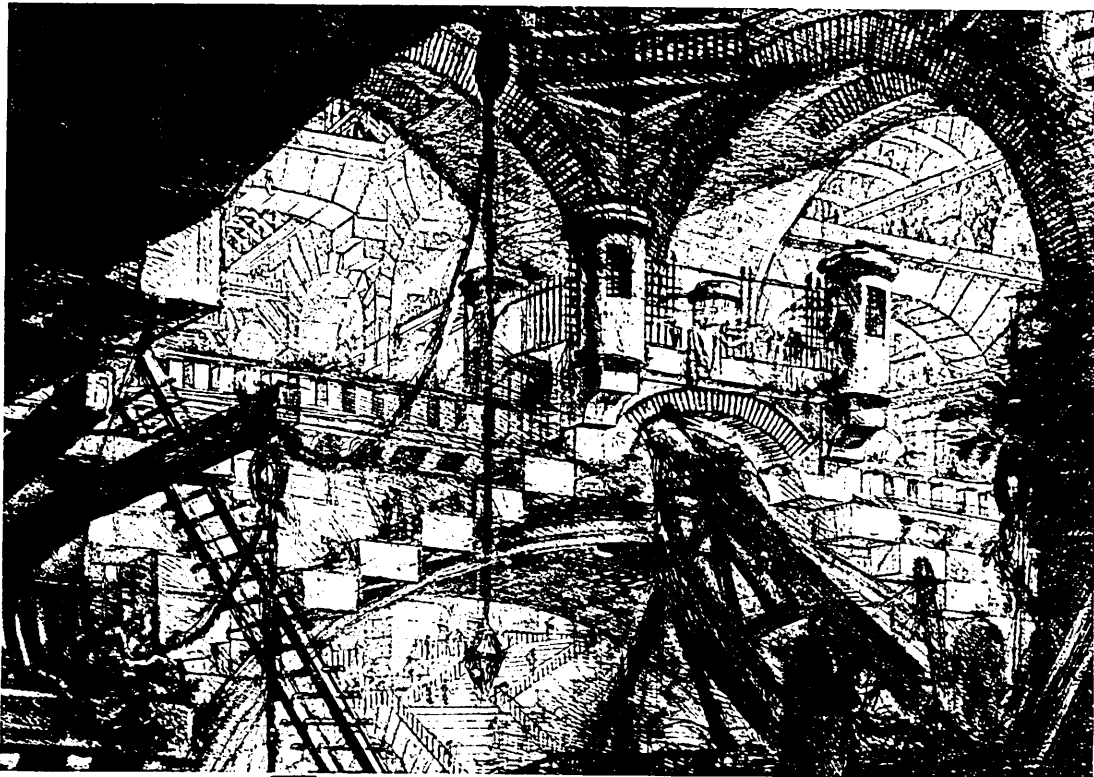
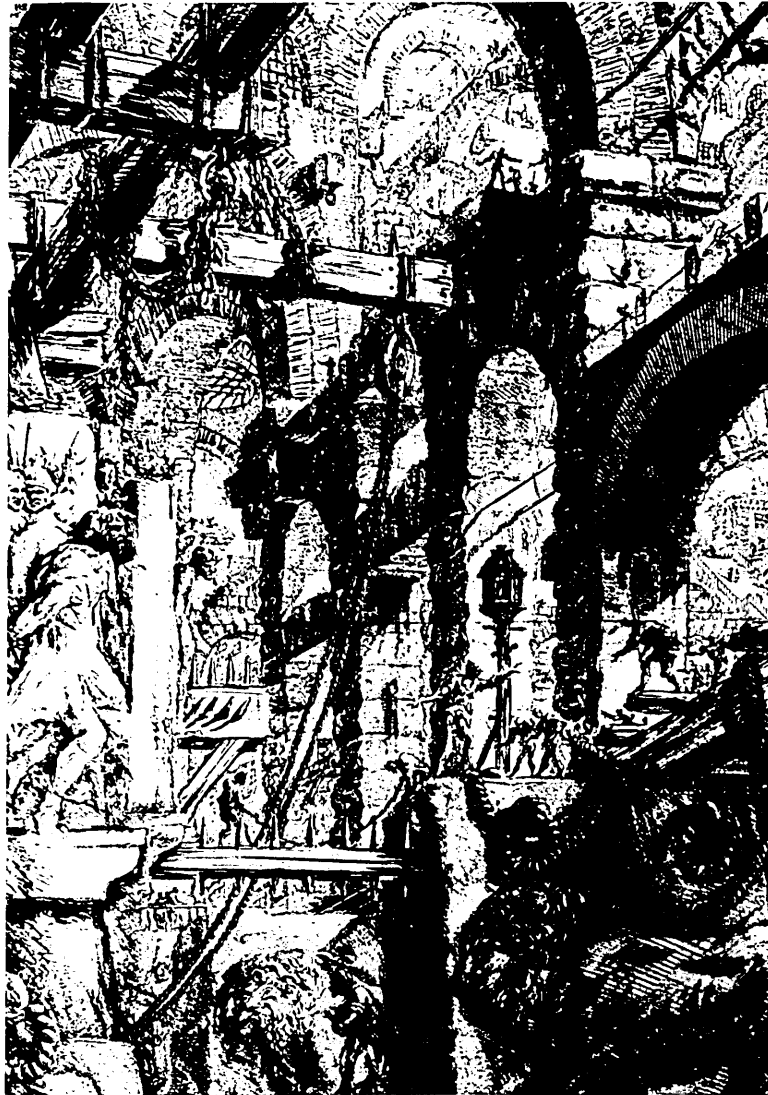Piranesi 3 = plate 13 of the Carceri de Invenzione.

Piranesi 4a = plate 11 of the Carceri de Invenzione.

Piranesi 4b = plate 3 of the Carceri de Invenzione.

Piranesi 5 = plate 4 of the Carceri de Invenzione.

Piranesi 6 = plate 5 of the Carceri de Invenzione.

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Appendix C

Supplementary Research

A method of reflection and re-focus

Together with the Meadowhall / Piranesi research a group of three supplementary acts of research were also undertaken.

As may be seen from the visual statements formed in each those acts of research they have a different form of physical reality to both, the other visual statements in this group, and also to the visual statements formed through the Meadowhall / Piranesi research.

Their primary purpose was (while being founded on the same aims and intentions of research as the Meadowhall /Piranesi research) to act as alternative forms, or 'sounding boards' of research, through which I could monitor, re-flect, and re-focus on the main act of research.

Those acts of supplementary research are –

Warner-Disney - West meets West - a series of images produced through a method of visual association and photographic superimposition.

Surveillance piece - an eye poem made up of separate but organised visual fragments.

(Over)looking - a poem in words.

Warner-Disney - West meets West

A series of 7 research images produced through
a method of visual association and photographic superimposition,
and organised to be read from the centre image outward.

Warner - Disney. Image 1

Warner - Disney. Image 2

Warner - Disney. Image 3

Warner - Disney. Image 4 (central image)
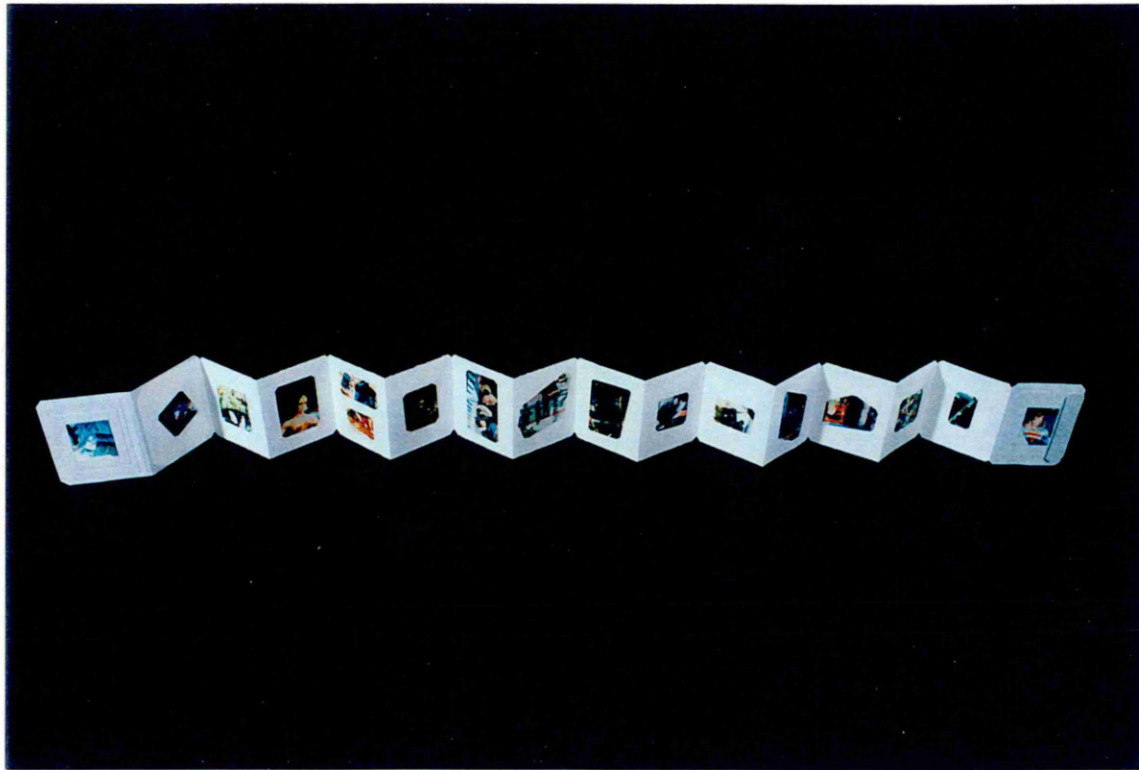
Warner - Disney. Image 5

Warner - Disney. Image 6

Warner - Disney. Image 7

Photographic evidence of Surveillance piece
An eye poem made up of a number of separate,
but organised visual fragments.

(Over)looking

A poem in words.

(Over) looking
into the lake
a world mirrored brightly

a utopia of columns, arcades
and seductive wares
brought together obliquely

within the eye of surfaces
and reflections
ripples form

the mirror flexes,
fractures and fragments
paradise is consumed.

as chaos defines new rhythms
and fresh paths
utopia becomes the quest once more.

beneath
a parallel fluid cimmerian realm
with other meanings
and constant anxieties
registers its own configurations

its animations and regimes abide
there desires remain
perpetually changeless.

now only instruments of impulse
and optic
those impersonal periscopes of today
watch and reveal

to form links between
the fantasy above,
and this cloudy world below.

Mel Booth 9th draft 19-5-97.