

Abstract/Contents...

The purpose of this study is to evaluate the extent to which psychogeographic techniques are utilised in enabling narrative driven themes within exhibition spaces. This process cannot begin without understanding the origins of 'psychogeography' and thus the limitations and opportunities it has the capacity to teach us, initially within a wider spatial context ('a learning tool' for our cities) and more specifically how this can be considered within exhibition spaces on a more focused spatial scale. Guy Debord leads the investigative topic with popular publications that provide a basis to my research. Primarily he founded the term 'psychogeography' as a study that describes the effect of a geographical location on the emotions and behaviour of individuals. Within this study, I will gain a strong realisation of how psychogeographic techniques have been utilised in the past (leaning on the principles of Debord and other key practitioners), ultimately enabling me to consider and observe the integration of these techniques within modern day exhibition spaces and the potential this presents. I will approach this by analysing and understanding the spatial principles that enable these techniques to exist; 'becoming lost', 'sensory stimulation' and the 'tension curve', directly addressing the question in hand...

Taking a holistic view on the subject it is evident that the study of psychogeographic techniques majorly facilitates narrative driven themes in exhibition spaces, providing an exciting framework for a narrative rich, stimulating spatial project. To reach this conclusion it was necessary to question exactly how the utilisation of these techniques facilitate said themes for the user. It is evident that the use of psychogeographic techniques within exhibition spaces, or rather integration of their 'drifting' principles, allows the user to develop a dynamic personally driven narrative; Satisfying their own personal desired outcome from the experience/journey. Moving forward, it has become increasingly important to understand the potential that exists spatially surrounding this 'dynamic, personally driven narrative', thus presenting the question, 'who would benefit from an exhibition space that enables the user to curate their own experience?'

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Introduction...

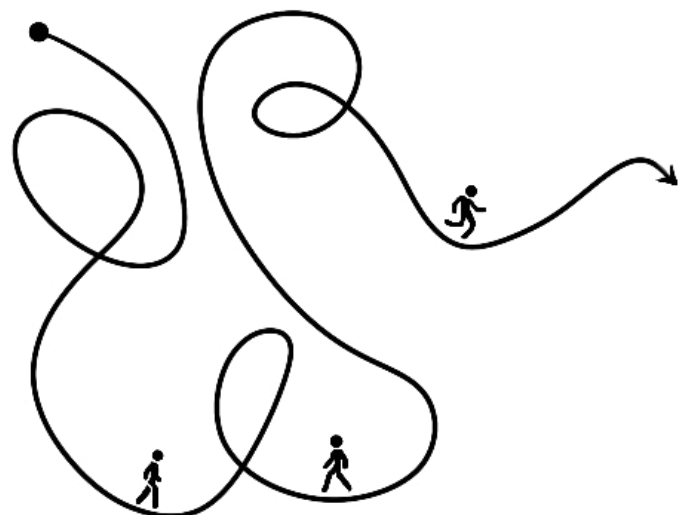
The core purpose of this study is to evaluate the extent to which psychogeographic techniques are utilised in enabling narrative driven themes within exhibition spaces. Before I delve into establishing a holistic understanding of psychogeography, and the impact this technique can have on spatial narration, it is important I realise the reasoning behind my pursuit of this study. Sophia Psarra captures my interest in this subject matter when stating, “we must, if you like, have a theory of how architecture can mean anything at all, before we can have a theory of what architecture might actually mean” (Psarra, 2009). It is this sense of self exploration and subconscious guidance within a spatial context that intrigues both me and key writers/practitioners of psychogeography, both historically and within the present day.

It is, at this point, key to appreciate the definition of psychogeography despite “seeming so nebulous and resistant to definition” (Coverley, 2010), having been constantly reshaped by key practitioners such as Guy Debord throughout its evolution. Guy Debord leads the investigative topic with popular publications that provide a basis to my research. Primarily founding the term psychogeography as a study that describes the effect of a geographical location on the emotions and behaviour of individuals. Within this essay, I will gain a strong realisation of how psychogeography has been utilised in the past (leaning on the principles of Debord and multiple other practitioners), ultimately enabling me to consider and observe the integration of this technique within modern day exhibition spaces and the potential this now presents. The first section of this essay will evaluate the limitations and opportunities psychogeographic techniques have the capacity to teach us, specifically addressing the elevation of those techniques in conjunction with the advancement/accessibility of technology. Within section 2, the essay will go on to take a broader view on the topic, looking at a wider spatial context. I will evaluate how psychogeographic techniques can inform/create narrative, acting as a ‘learning tool’ for our cities. The final section will focus more specifically on how this can be considered within exhibition spaces on a smaller spatial scale, directly addressing the question: ‘To what extent can the study of psychogeographic techniques facilitate narrative driven themes in exhibition spaces?’. I will approach this by understanding the spatial principles that enable these techniques to exist; ‘becoming lost’, ‘sensory stimulation’ and the ‘tension curve’...

Literature Review...

In answering the question at hand, it is key to both locate and synthesise the academic sources that have informed this study and provided a topical foundation to the conclusions that emerge. As discussed within the introduction, the study and thus integrated literature, can be broken down into three key areas; broad subject matter, studies that touch on the boundaries of my research question and studies directly related to my research question.

In the early unfolding of this investigation, it made sense for me to take a broad angle, reaching for literature that was able to assist me in uncovering the basic principles surrounding the topic of psychogeography; what is it? How has it been utilised in the past and within the modern day and thus what opportunities/limitations it presents? A key source of academic literature that informed this subject area was ‘Psychogeography’ by Merlin Coverley, providing a theoretical background of psychogeography and a historical overview of its practitioners. Whilst the literature provides no major conclusions, it is extremely reliable as a key publication, conducting its research through the analysis of psychogeographic practitioners and their existing publications.



ist dogma, it has found both a revival of interest today, as well as retrospective validation in traditions that predate Debord's conception by several centuries" (Coverley, 2010). Through understanding the limitations and opportunities that exist surrounding psychogeographic techniques within this time period, I will be able to identify these evolved techniques within exhibition spaces, playing into established technological opportunity.

1.1 The Origins...Opportunities/Limitations?

Whilst "it is claimed that the origins of psychogeography are rooted in the Situationist movement that the French writer Guy Debord spearheaded in the 1950s" (Molloy, 2021), traces of early psychogeographic tendencies can be identified dating back to the 17th century before it was officially coined a term in 1955. 'Psychogeography' by Merlin Coverley provides a comprehensive overview of this evolution, from London and early literary traditions, Guy Debord and the Situationist International to psychogeography today. The 'urban wanderer' has arguably existed from the evolution of man, it is the conscious acknowledgement of this practice that leads this psychogeographical revival, through terms such as 'mental traveller', 'the flâneur', 'the dérive' and the 'stalker'. "This sense of urban wandering as an essentially mysterious and unknowable practice immediately lends itself to gothic representations of the city (London). Hence the literary tradition of London writing that acts as a precursor to psychogeography, including figures/authors such as Defoe and De Quincey" (Coverley, 2010). The earliest examples of this form of psychogeography can be identified through the English novel, specifically Defoe's account of London within the plague year of 1665, "Defoe's account of London is one of an organic city itself afflicted by disease. As the plague ebbs and flows, so both the narrator and reader of Defoe's account have their perception of the city altered as the means of navigation are gradually obscured. The London that Defoe writes about here is one that describes the medieval core of the city, a labyrinthine layout to be negotiated without the help of street lighting or house numbers" (Coverley, 2010). With psychogeographic roots starting within a literary movement, practitioners such as André Burton and Louis Aragon (categorised as 'surrealists') demonstrated the future trajectory of psychogeography as it moved away from literary concerns towards more political application and the rise of the 'flâneur' and 'dérivé' (see figure 2), "the surrealists provided an account of a new kind of wanderer, alive to the potential transformation of the city and engaged in those subversive practices" (Coverley, 2010). That later became the basis to the Situationist International (1957-72) providing further political radicalism under the leadership of Guy Debord.

There are, however, limitations that exist when analysing the early psychogeographic technique of the dérivé, "an unplanned journey through a landscape, in which participants drop their everyday relations and let themselves be drawn by the attractions of the terrain and the encounters they find there" (2022). Without the facilitation of technology (photography, videography and locational data) around the period of its origin, it is possible that the potential of the dérivé had not yet been realised. I will now go on to explore the nature of psychogeography in the present day, giving particular focus to how technology has facilitated/shaped its evolution to date.



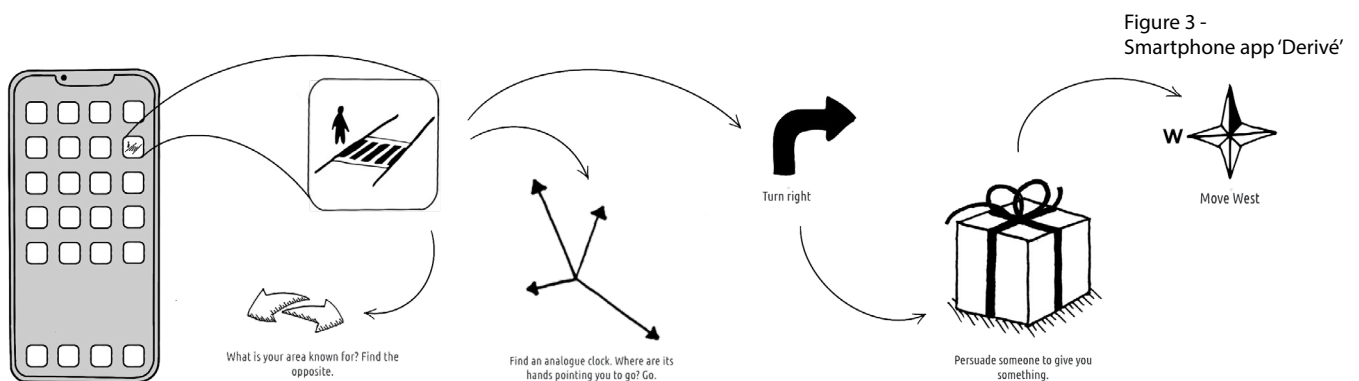
Figure 2 - flâneur in action by Gustave Caillebotte

1.2 Psychogeography Today...Opportunities/Limitations?

Similar to the psychogeographic patterns of Debord's era, psychogeography today manifests itself in the form of literary tradition, "the playful, plagiaristic and political publications of the situationists continue to be expressed in literary form today. But such groups alone cannot account for the mainstream acceptance that psychogeography now holds" (Coverley, 2010). It is now evident that psychogeographic techniques exist within society taking on many forms, predominantly enabled by technological advancements. A current debate, at present, is the extent to which these technological advancements (photography, videography and locational data) have elevated techniques such as the dérivé or adversely how they

have taken away from its original effectivity. In order to grasp this, it is necessary to reflect on defining the term 'derivé', "an unplanned journey through a landscape, usually urban, in which participants drop their everyday relations and let themselves be drawn by the attractions of the terrain and the encounters they find there" (2022). Photography, videography and geographical locational data have proven to both elevate, and more interestingly take away from the effectivity/ principles of the popular psychogeographic technique. But which factor holds more weight...

It would be negligent to ignore the opportunities that technological advancements such as photography and locational data offer the derivé. Photography enables a level of documentation to occur, prompting the user to locate and nominate focus points or landmarks within their journey. This can be proven to elevate the perception of a place, forcing the user to take the time to process and document the physicality of the derivé, producing a thoroughly processed experience of the place within their mind. This concept has been explored within existing literature. Colin Ellard touches on this, suggesting, "we all feel and respond to the design of a building at an emotional level, and even though those feelings influence what we do when we are there, we most often don't have the time or the inclination to dissect our daily responses to place to make sense of them" (Ellard, 2015). The feasibility and employment of this concept can be evidenced within a phone application called 'derivé' (see figure 3). The smart phone application (developed in 2020) aims to heighten the user experience when navigating/conducting a derivé, enabling the user to receive journey prompts ("move west") and document/upload content throughout navigation. The application promotes the slogan, 'we help you get lost...'. Whilst the benefits of these technological advancements are evident, limitations equally exist...



It is apparent within literature that the utilisation of photography/locational data limits the user when engaging with the basic principles that exist within the derivé. The user can become absorbed by the available technology (and data loaded onto the app), inhibiting their ability to 'drift'. "This can be identified within the work of Ellard stating, "we need to look around, pay attention to our surroundings, and engage in some effortful processing of the spatial relationships among the things we see and interact with to gain the most value" (Ellard, 2015). Taking these aspects into account, it is perceptible that technological advancements have not entirely elevated the effectivity of the 'derivé', rather complicated the basic form it embodies (such as the practice of the 'drift'). I would conclude that the basic principles of the 'derivé' suit a pre technological world. This is key to consider when realising the extent to which narrative themes are facilitated within exhibition spaces.

2.0 A Wider Spatial Understanding...

Within this chapter. I will build on the previously established understanding of psychogeographic techniques, this time taking a focused approach on the application of these techniques, but notably from a wider spatial context. To define this, I will evaluate how psychogeographic techniques can inform/create narrative, acting as a 'learning tool for our cities'. As explored in the context of both its principles and the physical analysis of its application within Las Vegas (as a case study). This chapter is vital in establishing a thorough understanding of the vast nature of psychogeography, highlighting the potential of its application in a broader spatial context.

This will be prevalent in establishing a basic grasp of the application of these techniques within real life cases, whilst considering how these will translate within smaller scale exhibition spaces. This will assist me in understanding the extent to which these techniques facilitate narrative driven themes on both a large and small spatial scale, giving weight to a comparative spatial analysis.

A technique adopted within a city setting...

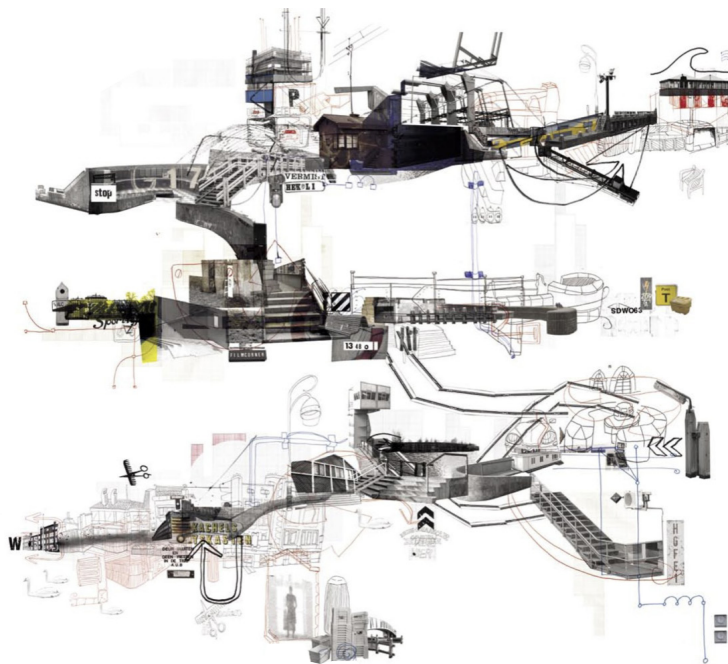


Figure 4 - Psychogeographic Mapping Technique

2.1 The Principles...

The Image of the City by Kevin Lynch is a key publication to address when studying the perception of a city, and thus the narrative created by the user within it, "most often, our perception of the city is not sustained, but rather partial, fragmentary, mixed with other concerns. Nearly every sense is in operation, and the image is the composite of them all" (Lynch & Hu, 2014). These perceptions are more often than not the outcome of subconscious psychogeographic techniques, such as a tourist carrying out a 'derivé' upon arrival to a foreign city, "it seems unlikely that there is any mystic 'instinct' of wayfinding. Rather there is a consistent use and organisation of definite sensory cues from the external environment" (Lynch & Hu, 2014). This publication enforces the fact that 'sensory cues' are prominent within the pursuit of a 'derivé' within any city, giving credibility to the 'senses' in enabling the user to freely explore, "this is fundamental to the efficiency and to the very survival of free moving life" (Lynch & Hu, 2014). The activation of sensory instincts (touch, sound, sight, smell and taste) provide the user with a formulated narrative of the city, predominantly informed by their senses. Lynch also provides a holistic overview of the principles that exist around psychographic techniques when navigating American cities, most importantly addressing factors that are often overlooked, starting with the concept of 'legibility'. He describes this as, "the ease with which a city can be recognised and can be organised into a coherent pattern. A legible city would be one whose districts or landmarks or pathways are easily identifiable, easily grouped into an overall pattern" (Lynch & Hu, 2014). The pursuit of a 'derivé' within a legible city, as evidenced by Lynch, would produce a narrative strongly influenced by multiple sensory cues, "visual sensations of colour, shape, motion, or polarisation of light, as well as other senses such as smell, sound, touch, kinesthesia, sense of gravity, and perhaps of electric or magnetic fields" (Lynch & Hu, 2014). This will be key when analysing the extent to which psychogeographic techniques facilitate narrative driven themes within exhibition spaces, and more appropriately the extent to which sensory instincts play a part here. Lynch also explores the curious topic of becoming lost within a place/city, an aspect the study of psychogeography heavily relates to, in essence defining the act of the 'derivé'. His academic stance on this is intriguing, stating "it must be granted that there is some value in mystification, labyrinth, or surprise in the environment. This is so, however, only under two conditions. First, there must be no danger of losing basic form or orientation, of never coming out. The surprise must occur in an overall framework; the confusions must be small regions in a visible whole" (Lynch & Hu, 2014). When applying this concept to the application of psychogeographic techniques (such as the 'derivé'), it is evident that the human cognitive brain is configured to place an instinctive limit to one's ability to become truly 'lost'. When taking this concept from the wider spatial context of Lynch's perspective to a smaller scale exhibition space, there becomes the potential to enclose the user (removing 'danger'), enabling a greater value of mystification. This ultimately heightens the 'derivé' experience, engaging the user's sensory receptivity.

2.2 Learning from Las Vegas

Having identified some key principles that exist around the integration of psychogeography within city environments, it is important that I integrate a case study that supports and further informs this. Robert Venturi and Denise Scott Brown (architects from Philadelphia) published 'Learning From Las Vegas' in 1972, a book documenting their observational journey through the city of Las Vegas. A psychogeographic technique described by them as 'seeing the sights through the eyes of their wheels' (see figure 5). Their alternative method of exploration involved, "jumping in a car, forgetting the dark offices where scholars and critics close themselves away to study society" (Onniboni, 2016). In essence Venturi's 'passing through Route 91' is a *derivé* in action, of which is documented within this popular publication; Learning From Las Vegas.



Figure 5 - Image demonstrating exploration of Vegas via car

What becomes obvious very quickly within this book is the attention given to the word 'communication', and more notably the powerful way in which the streets of Vegas communicate with their user/occupier. It can be described as a city that puts symbol in space before form in space, "the sign for the Motel Monticello, a silhouette of an enormous Chippendale highboy, is visible on the highway before the motel itself" (Venturi et al., 2017)(see figure's 7&8). In the application of a *derivé* in this case, sensory cues will be assisted and thus heightened. Vegas is a city that plays into major visual cues, stimulating the sensory receptivity of the user, "communication dominates space as an element in the architecture and in the landscape" (Venturi et al., 2017). This can be easily identified through Venturi's account of the illuminations and lighting in Vegas (see figure 6). To say the user would be visually stimulated when practicing psychogeographic techniques in the vicinity of the Las Vegas strip would be accurate, "at night on Fremont Street, the whole buildings are illuminated but not through reflection from spotlights; they are made into sources of light by closely spaced neon tubes" (Venturi et al., 2017). However, with a deeper exploration of Vegas and its casinos, it is evident that the nature of the lighting takes on multiple tones and varying ambiances (see figure 9), "the intricate maze under the low ceiling never connects with outside light or outside space. This disorients the occupant in space and time. One loses track of where one is and when it is" (Venturi et al., 2017). Ultimately tapping into the concept of one's ability to become lost when the sensory cue of lighting is minimised, "Space is limitless, because the artificial light obscures rather than defines its boundaries" (Venturi et al., 2017). When applying this to the potentials or limitations that exist within an exhibition space, darkness is indicative of danger (as previously referenced). However, the act of the *derivé* is proven to meet its potential when the user occupies a substantially illuminated space, where the senses are stimulated.

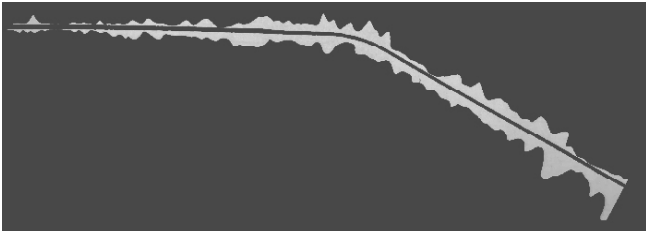


Figure 6 - Illumination levels on the Las Vegas Strip



Figure 7 - Stardust Casino and Hotel, Las Vegas



Figure 8 - Upper Las Vegas strip, looking North



Figure 9 - Caesars Palace interior

This segment of the essay puts the implementation of psychogeographic techniques within a wider spatial context under consideration. It is evident, from literature, that the use of the *derivé* within a city context facilitates narrative driven themes. The extent of this is down to spatial principles such as 'spatial security' of the user (the confusions must be small regions in a visible whole) and user ability to engage sensory receptivity throughout the journey (as analysed through Las Vegas illuminations). The implementation of similar principles will now be discussed within the more focused spatial context of exhibition spaces, addressing the extent to which psychogeographic techniques facilitate narrative driven themes within them, learning from the basic principles of a wider spatial perspective.

3.0 A Focused Approach: An analysis of psychogeographic techniques within exhibition spaces...

This final chapter fundamentally and directly targets the question in hand, 'To what extent can the study of psychogeographic techniques facilitate narrative driven themes in exhibition spaces?'. I will take a spatially focused approach, specifically engaging in the integration of psychogeographic techniques within exhibition spaces. I will thus gain a depth of understanding on the topic, through the identification of the spatial principles that enable these techniques to exist within them; 'becoming lost', 'sensory stimulation' and 'tension curve'. This chapter is prominent in leading the study to a series of considered outcomes/resolutions regarding the question in hand.

"Analysis of exhibition spaces can explain how the organisation principles of space relate to the exploration patterns of visitors, and thus, how these buildings become sites for different types of narration..." (Psarra, 2009). Sophia Psarra was the first author I came across to directly communicate the topics of architecture, space and most importantly the concept of 'chance', at a parallel to one another, stating "but if morphological order does not matter, then we could do away with architecture as a social and aesthetic practice and let it happen by chance" (Psarra, 2009). This literature is instrumental in relaying the psycho-geographic concepts discussed within this essay, but within a more focused spatial framework (exhibition spaces), really enhancing my ability to delve into the extent to which psycho-geographic techniques facilitate narrative driven themes within them. Taking a holistic approach, the study of these techniques has set a framework for exploring architecture in terms of its potential for innovation. Psarra thoroughly understands the rich potential for narrative and meaning within a space, referencing the work of architect Bernard Tschumi she explains, "on one hand, architecture is a thing of the mind, a dematerialised or conceptual discipline with its typological/ morphological variations, and on the other hand, architecture is an empirical event that concentrates on the senses, on the experience of the space" (Psarra, 2009). It is this understanding of conceptual space, in relation to psycho-geographic techniques within them, that I will consider. Giving credit to spatial principles that facilitate the practice of psycho-geographic techniques. Herman Kossman suggests, "an exhibition is a narrative unfolding in space and time. The route may be linear, in which case the audience follows a mapped out parcours with specific starting and end points, or it may be labyrinthine, allowing the crowd to wander around without any particular destination and modelling their own versions out of countless possible ways of traversing the exhibition" (Kossmann & Mulder, 2012). I will now analyse the potentials that lie in the psycho-geographically driven 'labyrinthine', addressing Kossman's principles of 'becoming lost', 'sensory stimulation' and 'tension curve' through specific case studies...

3.1 'Becoming Lost'...

Having touched on the psycho-geographic nature of 'becoming lost' within a wider spatial context, it is necessary to reflect on Lynch's claim that, "the confusions must be small regions in a visible whole" (Lynch & Hu, 2014), and the wiring of the human cognitive brain to place an instinctive limit to one's ability to become truly lost. Kossmann recognises this, stating "the majority of exhibitions are collections of individual narrative fragments. These elements may indeed have been staged as a whole, but the principle of the *derivé* opens up alternative ways of seeing and ways of experiencing them" (Kossmann & Mulder, 2012). Ultimately indicating the integration of Lynch's concept in exhibition design today. This sense of 'spatial security' in the form of an enclosed exhibition space, enhances the ability of the user to create a fully realised narrative when 'becoming lost' within the established spatial bracket. Kossmann reiterates that, "out of these narrative fragments, the user basically composes their own story, but the freedom to move through the exhibition is not the only reason for this. Each individual brings to the exhibition a mental framework of unique knowledge, memories and expectations, and with it, the experience acquires a singular flavour and a unique charge" (Kossmann & Mulder, 2012).

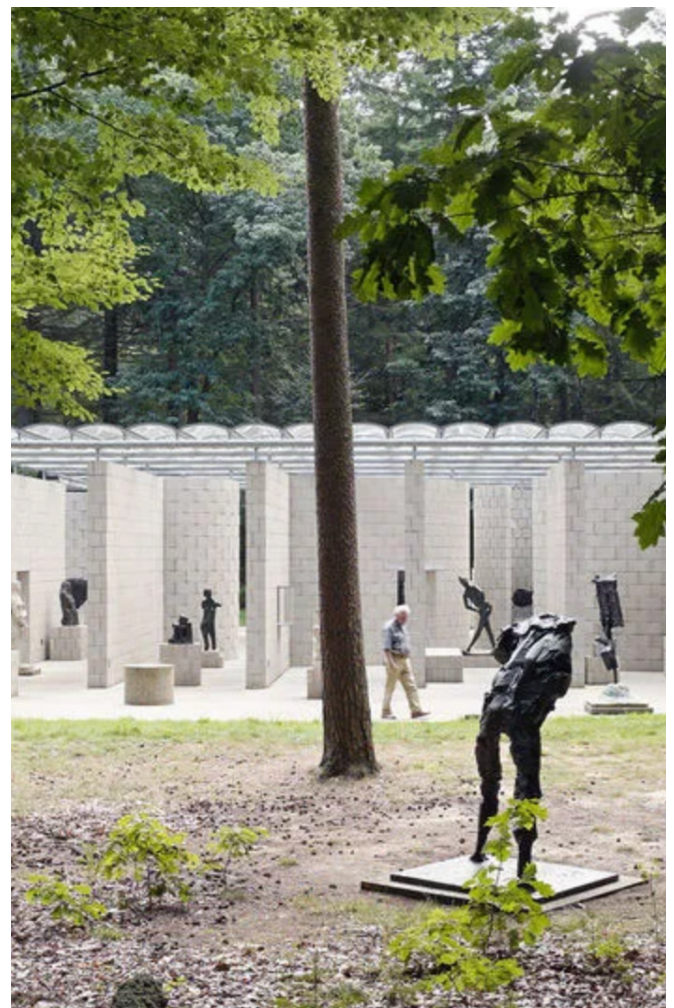


Figure 10 - Sonsbeek Paviljoen Exterior View



Figure 11 - Sonsbeek Pavilion Interior View



Figure 12 - Sonsbeek Pavilion Interior View

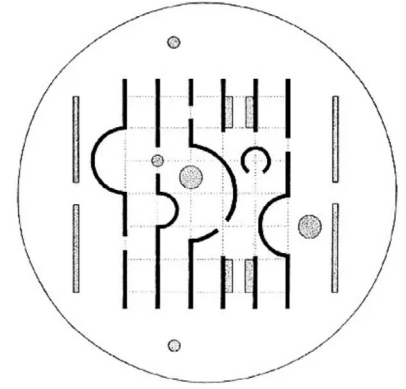


Figure 13 - Aldo Van Eyck drawing of Sonsbeek Pavilion (birds eye view)

This spatial principle can be evidenced within the Sonsbeek Pavilion by Dutch architect Aldo Van Eyck. The sculpture exhibition (see figures 10,11,12 & 13) embodies a labyrinthine environment conducive to the application of the *derivé*, encouraging the user to become lost within what would be described as a, "sophisticated spatial device, hosting a complex spatial labyrinth with a multitude of spaces and perspectives, conducive to all kinds of encounters" (Kossmann & Mulder, 2012). This 'complex spatial labyrinth', however, exists within the pavilion boundaries thus applying Lynch's concept. Additionally, the Dolhuys National Museum of Psychiatry in the Netherlands takes on labyrinthine form (see figure 14), enabling the user to 'loosely' navigate, "displays encompassing the history of the site as a 'mental asylum' hosting the expected straitjackets and convulsive therapy instruments, along with a series of creative exhibits that take the user inside the head of a person with mental illness" (Freedman & Löwenberg-Doornbos, 2008). The application of the *derivé* within this space is elevated by the lack of spatial cues/ signage, enabling the user to create their own narrative, "we expressly decided to leave out any signposts, because losing one's way is, after all, inherent to the world of psychiatry" (Kossmann & Mulder, 2012).

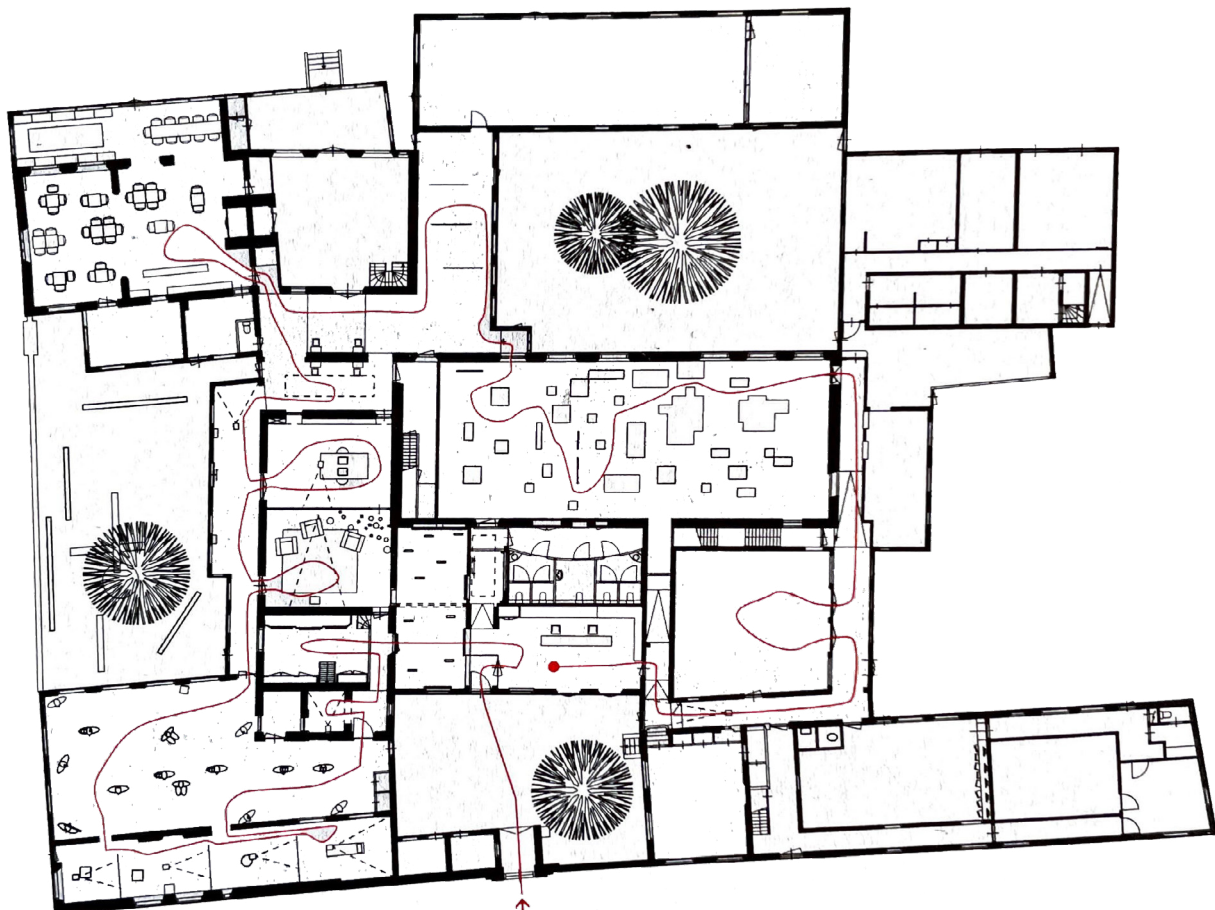


Figure 14 - Floorplan of Dolhuys National Museum of Psychiatry

3.2 'Sensory Stimulation'...

Having considered a key psychogeographic principle (the ability to become 'lost'), it is evident that exhibition spaces facilitating psychogeographic techniques, enhance narrative driven themes within them. This principle alone, however, lacks weight when existing independently of principles such as 'sensory stimulation'. Kossmann backs this statement, suggesting "there are many ways to design complex, multidimensional narratives. Different themes may literally be staged in physically discriminate pavilions. Different narrative strata may require different media of exposure. In the application of light and sound, all of these elements have the potential to recharge or redirect the narrative" (Kossmann & Mulder, 2012). The interrelation between the principles of 'becoming lost' and 'sensory stimulation' can be identified when analysing the user experience, specifically looking at key points within the exhibition journey. "Designing an exhibition is like mapping out a course through an interesting city. As soon as you pause, the environment imposes itself even more emphatically and your senses awaken" (Kossmann & Mulder, 2012). Kossmann is suggesting that within the application of a *derivé*, a natural 'pause' will occur, often triggered by the spark in sensory receptivity of the user. This is often down to the stimulation of sensory cues within the realm of 'lighting and sound'. This can be evidenced within the exhibition 'Plan the Impossible', exhibiting the visionary work of architect Hendrik Wijdeveld in Rotterdam 2006. The facilitation of the *derivé* within this exhibition space can be realised in a different way; seeing the user respond and become influenced by light and sound, rather than physical form. Kossmann adds, "with the aid of lighting, film and sound we designed Wijdeveld's 'microcosm': more than a hundred of his drawings floating around a nucleus like stars. We used illuminated film projections on the interior of the nucleus to suggest a journey through Wijdeveld's mind, filling the space with his favourite music and bombastic verse" (Kossmann & Mulder, 2012). Figure 15 depicts a moment at which the user enters a 'pause' within the 'Plan the Impossible' exhibit, predominantly dictated by the sensory cues as described. This can also be identified when looking at the 'pause' a user would take in the pursuit of a *derivé* through a city, when approaching a landmark or key observation/ turning point.



Figure 15 - 'Plan the Impossible' exhibit, 'the pause'..

Additionally, the principle 'sensory stimulation' and more specifically sound stimulation, can be observed within a temporary exhibition titled 'The Reconstruction' in Rotterdam 1995 (see figure 16). Predominantly "telling the story of a changing cityscape, summarising fifty years of reconstruction in Rotterdam" (Kossmann & Mulder, 2012). The exhibition takes on a 'labyrinthine' format, yet is not defined by form. The user is left to navigate the space on their own accord (adopting the *derivé* approach), primarily guided by sound cues, forming a narrative as they proceed through the space. "We divided the space into separate sound zones that enabled the user to slip into new narratives by means of wireless headsets" (Kossmann & Mulder, 2012).

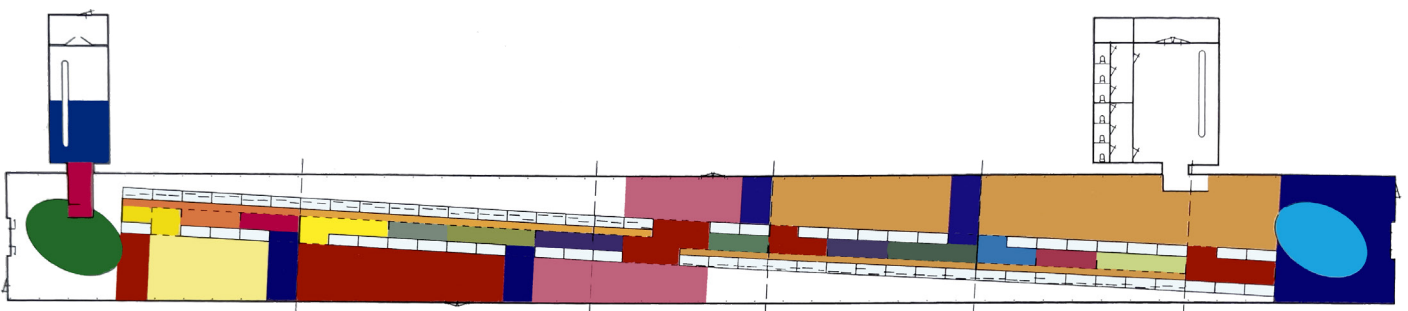


Figure 16 - Floorplan of 'The Reconstruction' exhibit, Rotterdam 1995. The colours indicate different sound zones

3.3 'Tension Curve' and 'First Sight'...

"Consider a city. Whatever the neighbourhood we take our walk in, it will always bring tremendous diversity. But this one church tower, enchanting square, or magnificent park manages to dominate the scene. Such a remarkable eye catcher constitutes the summarising element or the cohering power determining the identity of the place" (Kossmann & Mulder, 2012). Again, utilising the wider spatial context, it is influential in informing key spatial principles that exist within the walls of an exhibition space. In this case, Kossmann communicates the dominance of a 'landmark' or 'point of interest' in shaping a user journey, "the first encounter needs to exert an integrating power and transcend the details" (Kossmann & Mulder, 2012). Ultimately, reinforcing the capacity a 'first encounter' holds and thus the ability to carry this engagement on a continuous path. Kossmann states, "such a big picture marks the beginning of a tension curve. It is crucial to conceive of the tension curve of your audience. For, these curves determine how long a person will remain captivated before attention slackens" (Kossmann & Mulder, 2012). When applying this concept within the parameter of psychogeographic techniques, such as the *derivé*, 'duration' is often an overlooked factor despite being instrumental to the evolution of a fully realised narrative within the space. Kossmann suggests there are definite design approaches that can be made to sustain user engagement and thus elevate the narrative formed within the application of a *derivé*. For example, "in a complex design it can be done by subdividing the space into chapters or themes. Within the parcours of the exhibition, moving from one pavilion to the next allows the visitor to breathe; there is literally 'air' between the key elements" (Kossmann & Mulder, 2012). This can be evidenced within the 'Wonderland' exhibition in Kunsthall 2002 (see figures 17&18), exhibiting children's literature commissioned by the Royal library, comprising of a great diversity of themes. Each theme is provided with a cube shaped pavilion, enabling the user to enter a completely different world upon entry to each. The physical space in between each pavilion provides a 'pause' for the user, enhancing their tension curve.

It is difficult to ignore the interrelationship that exists between the spatial principles as discussed above. Kossmann highlights that, "there is a tension between polarities: between empty and full, closed and open, colour and black-and-white and between learning and experiencing. Visuals surely are a dominant factor here, but all of the senses are involved" (Kossmann & Mulder, 2012). The underlying tone of this is that there is a direct correlation between the 'key engagement points' within an exhibition and the sensory cues that enable this, as evidenced within figure 19. Figure 19 depicts an art installation: 'An Exploded View' within the Chisenhale Gallery in London 1991. The installation embodies a moment of stillness, forcing the user to pause, and thus become a key engagement point. This spatial quality has undoubtedly been assisted by illuminations and shadows cast on the installation, showcasing both principles; the 'tension curve' and 'sensory stimulation' simultaneously at work.

Figure 17 - Visualisation of the 'Wonderland' exhibition, Kunsthall 2002

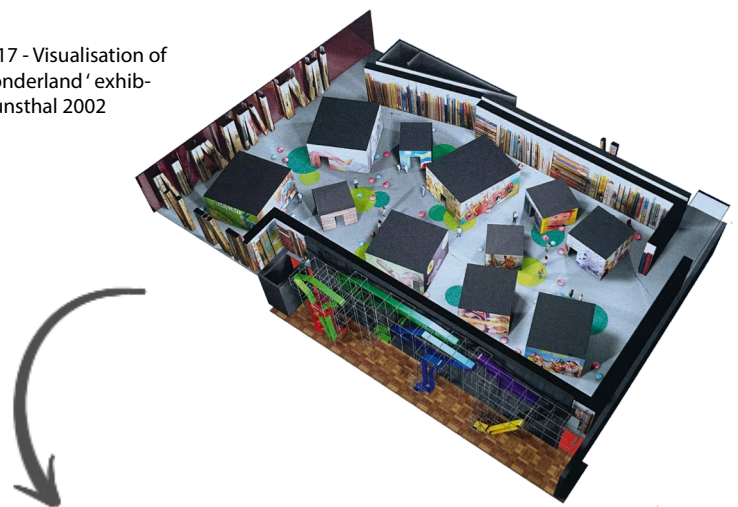


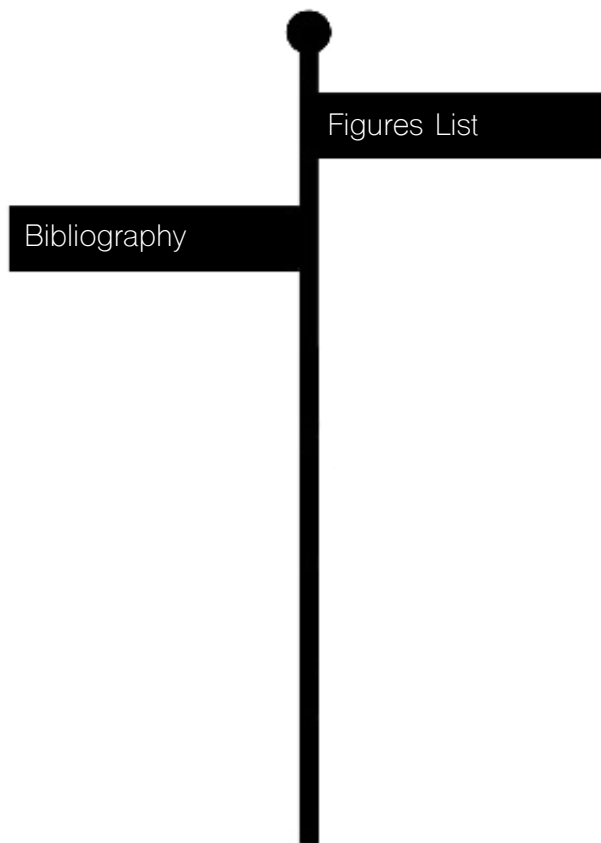
Figure 18 - 'Wonderland' exhibition, Kunsthall 2002



Figure 19 - Art installation, 'An Exploded View' by Cornelia Parker, in Chisenhale Gallery London

4.0 Conclusion...To what extent can the study of psychogeographic techniques facilitate narrative driven themes in exhibition spaces?

Taking a comprehensive view of the subtopics discussed, it would be fair to say I have established a thorough appreciation of Psychogeography, having analysed its evolution, complex transitional nature and the spatial principles it encompasses both from a wider spatial context, to how this can inform the more topically focused exhibition space. When directly addressing the question at hand, 'To what extent can the study of psychogeographic techniques facilitate narrative driven themes in exhibition spaces?', it is appropriate to question exactly how utilisation of these techniques facilitate narrative driven themes for the user. It is evident that the use of the *derivé* within exhibition spaces, or rather integration of its 'drifting' principles, allows the user to develop a dynamic, personally driven narrative, satisfying their desired outcome from the journey/ experience. Having appreciated the principles that enable this outcome ('Becoming Lost', 'Sensory Stimulation' and 'Tension Curves'), at a parallel to the evident opportunities it provides for the user, I can clearly identify the potential that lies within a psychogeographically considered FPP. Ultimately concluding, 'the study of psychogeographic techniques majorly facilitate narrative driven themes in exhibition spaces, providing an exciting framework for a narrative rich, stimulating project'.



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