



OBSERVING PARALLAXICAL IDENTITIES OF PLACE IN ARCHITECTURE – ADOPTING ARCHITECTURAL AND PSYCHOANALYTICAL APPROACHES TO URBAN FABRICS

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Abstract. This article analyses the concept of the parallaxical identity within architecture, and its significance in identifying a metaphysical barrier between buildings, urban fabrics, and cognitive understanding. The research focuses and expands upon Slavoj Žižek's parallax of postmodernist cultural architecture and its "zero-institutional" role in marginalising class-struggle and incommensurability between architecture and audience. Interrogating psychoanalytical parallax and architectural concepts of parallax in its history, it explains the determining of a "parallaxical identity of place," present within cities and as a result of regeneration schemes. Through a design method examining an example of cultural architecture, this article presents a case to integrate psychoanalytical analysis as a useful design methodology within practice. At the end of the article, recommendations are made on how to observe and manage against any potential dissociative or psychological barrier between architecture, environment and community.

Keywords: parallaxical identities, parallax, architectural theory, new methodologies of design, psychoanalysis in architecture, cultural architecture, analysing place.

Introduction

In 2009, the cultural critic and philosopher Slavoj Žižek entered architectural discourse with a paper¹ focused on class-struggle and the concept of zero-institutions within postmodernist cultural architecture. A central theme to his argument was the psychoanalytical concept of the "parallax" and its internal mechanisms on architectural space. For Žižek (2009), the apparent displacement of an object (the shift of its position against a background), caused by a change in observational position that provides a new line of sight. The philosophical twist to be added, of course, is that the observed difference is not simply "subjective." Later determining that the "parallax gap" included four key areas within architecture; postmodernism and class struggle, the incommensurability of architecture, the socio-political envelope and finally, interstitial spandrels

within the building, Žižek's parallax, grounded in psychoanalytical methodology "involves observation, diagnosis, and treatment, and it is diagnosis that stands today as one of the more urgent and important interdisciplinary methodological hurdles between architecture and psychoanalysis" (Martin, 2016, p. 2).

Although Žižek's reasonings ignored the transferential qualities the parallax has upon the surrounding urban fabric, he unearthed a concept within architecture which has been underutilised and withdrawn from contemporary discourse. A prescient area within contemporary discourse, with writers such as Rendell suggesting that the merging of architecture and psychoanalysis supports not only an exposure of the political unconscious of architecture, but more importantly, involves a contemporary consideration of "how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis" (Rendell, 2017, p. 226). Žižek (2011, p. 257) himself even noted in an expanded version of his 2009 paper² that "contemporary cultural institutions effectively try to impose themselves as architectural zero-institutions: their conflictual meanings cancel each other out, resulting in the presence of meaning as such, as opposed to non-meaning – their

¹ The full extent of Žižek's foray was submitted as a full paper. See Žižek, S. (2009) "Architectural Parallax: Spandrels and Other Phenomena of Class Struggle," *Lacanian Ink* 33 Event – Le sinthome, Tilton Gallery, New York, 23 April 2009. Retrieved from http://www.lacan.com/essays/?page_id=218 [accessed 13 March 2016]

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meaning is to have no meaning, to be islands of meaning in the flow of our meaningless daily existence." As a consequence, the question arises, what does such an observation psychoanalytically mean for a practice that regularly adopts cultural architecture as a regenerative tool for place-making?

Whilst the cultural-regeneration tool concept has waned significantly, partly in light of the 2008 financial crisis and the practice's overall downturn, numerous examples are littered across Europe as a response to post-Millennial governments revitalisation of post-industrial cities, but also as an attempt to replicate Frank Gehry's Guggenheim Bilbao and the fiscal benefits the "Bilbao effect" afforded the Basque country's economy². The role of architecture as catalyst for the cultural/economical betterment of place, which has its own ethical qualities highlighted many times over, the psychological barrier post-occupancy often remains neglected. Žižek therefore presents a gap³ within the discipline to further understand the role architecture has upon our cities and psyche, perhaps necessary considering our urban environments become denser and closer technologically, yet impaired fiscally. The aim of this paper is to present the parallax as a concept evolved out of psychoanalysis and into the domain of architectural intervention propagating a *parallaxical identity of place*. Utilizing the architecturally-rich contemporary arts museum as a locus for the study, the concept of parallaxical identities formulate within cities, and exists as an important circumstance for urban fabrics socially and psychologically.

1. Parallax, architecture and obfuscation

The very nature of parallax is not a new concept within architecture, with perhaps two major proponents of the concept previously; It can be argued, however, that parallax as

a working ideology has been utilised within architecture for centuries, although not implicitly represented. For example, Louis Kahn once noted "there's something about a 150-foot ceiling that makes man a different kind of man" (cited in Kolson Hurley, 2017) – Kahn openly employed parallaxical qualities in his famous Salk Institute where the embodied cognition displayed by its concrete towers is constantly being cognitively absorbed and re-imagined by those who encounter it. The effect is one of both awe and disillusionment to place, and a true example of architectural parallax noted by Peter Collins and Steven Holl.

The architect-historian Peter Collins first sought to study the parallax in 1968⁴ seeing parallels between Baroque architectural explorations of space and a reversal in the populist Modernist architecture of the time. To Collins, parallax was an architectural condition experienced directly by a visitor to a building, "whereby an apparent displacement of objects occurs when the point of observation changes," an experience he liked to illustrate with interior photographs (cited in Adams, 2005, p. 22). In order for the change of perspective to occur through this shift in position, Collins insisted on an initial or originating position (Adams, 2005, p. 22). Here we raise the importance of a spatial change occurring, or a series of dislocations. Buildings that morph in a dynamically shifting mode exacerbate parallax and extend them through features that hang overhead, or as visitors move upon or beside. For Collins (1998), parallax occurs in every large space containing rows of free-standing columns, and must have produced particularly striking effects. Upon encountering the movements between space and time within such environments afforded Collins (1998) to suggest that "the visual effects usually referred to as Space-Time, Fourth-Dimensional, and so on, are nothing more or less than modern developments of the exploitation of effects of parallax." In such modern exploitations, he noted a reversal of parallax by Modernists such as Mies van der Rohe or Walter Gropius, however, it was Le Corbusier's work that displayed exploitation of the parallax best. The Villa Savoye was "hollowed out; the building is self-contained but space burrows in rather than spilling out in separate parts" (Collins, 1998, p. 292). Such reversal implied the irrational and unexpected forms within the building; a kind of anti-architecture where gardens are inside, or walls on colonnades (Adams, 2005). Collins later suggested that the parallax's most striking development is in the use of high towers which change their apparent relationship as one moves round the building (Collins, 1998, p. 293).

The parallels between Collins and Žižek's parallax emerge as strong contemporaries in terms of their transcendental qualities, where the concept of space-time is a

² Coined Bilbao effect by the media, the blueprint to revitalise a flagging city was exhibited to the world, with the museum boasting serious visitor numbers that aided the local economy. "Eighty-seven percent [of visitors] were foreign to the area, and they directly increased the tourist spending by over \$400 in two years" (Jencks, 2005).

³ Earlier in Žižek's oeuvre, he talks of parallax being exapted through the process of architectural antagonism. Using the movies *The Shining* (1986) and *Psycho* (1960) as famous examples, the incommensurability between protagonists and architectural environments highlights the parallaxical nature of architecture. The hypotheses in *The Parallax View* and *Looking Awry*, is that all tension and trauma could be resolved for Norman Bates (*Psycho*'s antagonist), through a "short-circuit," synthesising modernist hotel and the Gothic mansion *a la* Frank Gehry, or Postmodernist zero-institutions. In later works, he identifies the notion of spandrels in architecture; which emerges with the assertion of the gap between skin and structure – an unexpected interstitial space (Žižek, 2011). Elaborating further, these "interstitial spaces" are thus the proper places for utopian dreaming – they remind us of architecture's great political-ethical responsibility" (Žižek, 2009).

⁴ Although remaining as a scholar for most of his career, Collins, based out of McGill University, Canada wrote his *magnum opus* *Changing Ideals in Modern Architecture 1750–1950*. For a brief introduction to Collins, P. and Adams, A. (2005). Peter Collins: A study in Parallax. *Journal of Architectural Education* (1984–), 59(2) 22–31.

quality that extends into the position where “subject and object are inherently “mediated,” so that an “epistemological” shift in the subject’s point of view always reflects an “ontological” shift in the object itself” (Žižek, 2009, p. 17). An area that also aligns itself with Jacques Lacan’s master-signifier triad of the real-symbolic-imaginary⁵; the triad of experience for those who use, see and live within, and with such buildings.

At this junction, one can begin to quantify the space-time relationship as an effect within parallax, where there is a certain continuum between individual fantasy and social or collective imagination (Määttänen, 2004, p. 14). The “spatial turn” of the late 1980s and early 1990s highlighted the importance of space rather than time in the Postmodern period (Rendell, 2017, p. 234), becoming a contemporary curatorial issue faced by museums and cultural facilities, as raised by Claire Doherty.

Where space-time collides, an emergence of new modes of display and performance happens for the institution; a convergence of theorizations of site, non-site, place, non-place, locality, public space, context and time, and as a means of rethinking the ways in which contemporary artists respond to, produce and destabilize place and locality (Doherty, 2009, p. 13).

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

Architectural parallax re-surfaced in 2000 through the work of architect Steven Holl, titling his own monograph *Parallax*. Holl proclaimed that the parallax was the change in the arrangement of surfaces that define space as a result of the change in the position of a viewer – transformed when movement axes leave the horizontal dimension (Ferro & Holl, 2002, p. 700). Similar to Collins and Žižek, the parallax depends on a change in the position of the viewer; but to Holl, vertical or oblique movements

⁵ First, there is the reality of the physical laws one has to obey if a building is to stand up (...). Then there is the symbolic level: the (ideological) meanings a building is supposed to embody and convey. Finally, there is the imaginary space: the experience of those who will live or work in the building – how does it feel to them? We might argue that one of the defining features of Postmodernism is the autonomization of each of these three levels: function is disassociated from form and so forth (Žižek, 2011, p. 246).

through urbanspace multiply our experiences (Ferro & Holl, 2002, p. 700). One can expand upon this and see similarities to hyperreality forming, but also the derealized state of one’s encounter. As a consequence however, the parallax defined by a change in position, observation, or displacement is limited by defined Cartesian directions, limited through the notion of being, or phenomenology. With psychoanalysis, the point in observation can be articulated by the architectural design process act[ing] to hide the unconscious wish or thought (Martin, 2016, p. 6). The observation is defined by the objective and subjective dimensions of conscious seen interpretations, and the unconscious transference of relationships between architecture and community. To consider this further, Holl suggested that “vertical and oblique slippages are key to new spatial perceptions” (Ferro & Holl, 2002, p. 700). The elaboration is not so much on the architecture, but the methods it employs upon space, and the resultant perceptions embodied by those encounter it. By challenging parallax further, the consideration of zero institutions and their roles within space, i.e., our society, interrogates the correlation between the nature of architecture and culture, but expands into realms of perception. Parallax becomes a quantity within the practice in need of re-interrogation. Indeed, the seminal *Montage and Architecture* (Eisenstein, Bois, & Glenny, 1989, p. 113) notes that Eisenstein’s concern regarding the lack of discussion upon the concept of parallax; “I was surprised to see such a concern disappear from the theoretical discussions of architecture almost as rapidly as it had emerged as a fundamental issue.”

2. The alternative psychoanalytic diagnosis

Re-interpreting architectural thought and practice to think beyond conventional aesthetics begins to question the dynamism of social hierarchies that lie behind our institutions. In parallel however, it affords for architects to propose alternatives to the existing structures in society; an approach much needed in today’s landscape of fiscal inequalities, populism and the powerful role of influential neo-liberalists. Underpinning architectural inquiry through psychoanalysis reflects not only upon the current state of architecture and its unclear direction, but re-purposes architectural thought, opposing the view of the architect’s role as a progressive is marginalised by economies and politics (Zaera Polo, 2008). As a result, architectural delivery doesn’t do enough to drive intensities of engagement (Latour & Yaneva, 2008, p. 87) for the immediate urban fabric. In the plethora of schemes, reidentifying, readopting and regenerating defunct or low-income-generating areas, the intensity of architecture is locked in a constant battle with the domain of the psychological, and the visual. This was perhaps subconsciously David Chipperfield’s claim that, “We can also say that there’s no doubt that as architects we are increasingly emasculating our position and we have retreated from any ambition beyond the red line of our building plot” (cited in Mairs, 2017).

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

Here we can make a leap to the work of Žižek and begin to introduce the concept of the parallax. In *Looking Awry* (1992), Žižek talks of Alfred Hitchcock’s famous “framing” of tracking shots within his films, where instead of reproducing scenes of trauma through conventional “zooming”, Hitchcock demonstrates an inversion of the expected tracking shot. In *The Birds* (1960), instead of slowing down, he drastically speeds up; with two abrupt cuts, each bringing us closer to the subject, he quickly shows us the corpse’s head. “The subversive effect of these quickly advancing shots is created by the way in which they frustrate us even as they indulge our desire to view the terrifying object more closely” (Žižek, 1992, p. 93). To examine this further Žižek refers to Jacques-Alain Miller who determines, “it is precisely because the object a (using the contemporary art centre) is removed from the field of reality that it frames it” (cited in Žižek, 1992, p. 94). The large-scale architecturally-rich contemporary arts centre Žižek first reacted against enacts itself as an inversion upon our cultural frame. This inversion subjects a hyperreality of culture on culturally accepted space of the city. Recall the effect upon architecture post-Bilbao and New Labour’s drive to revitalise post-industrial centres. While perceived as noble and a benefit for the future, cities now faced a hyperreal state of place, where the asset compounded itself across culture, architecture, and the redetermined urban fabric. An asset for place, the inversion upon fabric enacts hyperreal environments to form.

Nikolaus Hirsch, curator, artist and professor of architecture, describes the conventional orthodox museum institution as a stable axis of cultural engagement, but also recognises the field for institutions to alter their approach within their urban frameworks;

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

An issue that has been noted within Žižek’s parallax gap, that in bourgeois societies, there is a split between formal-legal equality sustained by the institutions of a

democratic state, and class distinctions enforced by the economic system (Žižek, 2011, p. 254). In the Postmodern museum however, exemplified by Tate Modern and Centre Pompidou, the apparatus is multiculturalism, seen in the contemporaneity with global diversity; its structure of mediation is marketing, addressed to the multiple demographics of economically quantifiable “audiences” (Žižek, 2010). An ideal that one could argue as being “a kind of Utopian gesture” (Krauss, 1990, p. 9).

For Žižek, Postmodernism’s penchant for a multitude of space systems, aesthetic multiplicity and segregation between public and private within ever expanding, cosmopolitan and capitalist economies have resulted in dichotomies within architecture (Žižek, 2011, p. 254). However, contemporaneity is characterized by antinomies and asynchronies: the simultaneous and incompatible social inequalities, differences that persist (Smith, 2009). Therefore, the contemporary utopian ideal enacted in the demographic nature of architecture allows a hierarchical order to materialize, underlying institutional goals of a state. Žižek builds on this notion by suggesting that it is not only the fantasy embodied in the mute language of buildings can articulate the utopia of justice, freedom, and equality betrayed by actual social relations; this fantasy can also articulate a longing for inequality, for a clear-cut hierarchy and for class distinctions (Žižek, 2011, p. 55). As such, returning to an application of psychoanalysis via the parallax demonstrates opportunities to reveal the hidden structures, determining the dichotomy of place.

But this is not the crux of Žižek’s hypothesis. He posits that contemporary cultural institutions effectively try to impose themselves as architectural zero-institutions: their conflictual meanings cancel each other out, (...) – their meaning is to have no meaning, to be islands of meaning in the flow of our meaningless daily existence (Žižek, 2011, p. 257). One can view this psychoanalytically where notions of unconscious projection or the transference of feelings are projected to alleviate conflicts or social disparity. Expanding upon this, the architect Alejandro Zaera-Polo of FOA, notes a social antagonism with the building which embodies both the building and the image its presents; “Institutions cannot simply rely on performances themselves to provide a sufficient attraction; the building must create an “experience” and a “sense of place” for its demanding audience” (Zaera Polo, 2008). However, this is important in order to understand the parallax’s multiple perspectives; visually, but also psychologically. One could suggest that an invisibly cloaked, spatial form of identity and desire surrounds us at all times, where one can apply psychoanalytic clinics to such institutions, thereby understanding the diagnosis across certain clinics (neurotic, perversion and psychotic) and the parallaxical gap between architecture and community. Žižek’s argument is both dialectical and political: it is precisely this gap that provides the undecidable space where class struggle can be staged (Nadir, 2009, p. 13).

3. Applying a methodology to observe parallaxical identities

In delivering a diagnosis to identify and observe parallaxical identities, museology exists an important fulcrum to balance architecture and psychoanalytic inquiry. Not only does museology provide the subject matter (the institution), but it places itself within architectural functionality and the subjective semiotic nature of communities and cities. Over the past 20 years, the field of museology has grown – somewhat in line with the proliferation of museum and gallery building – where curatorship and museum studies have become academic pursuits in their own right. Expanding upon Žižek's criticism of cultural arts centres, the case study was conceived and implemented to explore institutional unconscious of place and parallax qualities further, eliciting meaningful responses from the researcher in terms of place, space, context, materiality and envelope. Identifying the Chipperfield designed Hepworth Wakefield (see Figure 1) as a case study aligned psychoanalytical analysis in line with traditional qualities of context, relationships, location, and history as a conventional architectural introduction to the selected institutions.

The Hepworth Wakefield was selected due to its strong potential of exhibiting a parallaxical identity of place. The institution was built post-year 2000 with substantial lottery funding for construction, centrally located in a town affected by an industrial turndown and completely in contrast to its existing surrounding architectural typologies of warehouses and industry. Yet the Hepworth Gallery is a modern example of an institution that continues to flourish and attract touring exhibitions from big-name artists, underpinned by a collection from world renowned sculptor Barbara Hepworth.

Documenting the Hepworth Wakefield involved both a conventional architectural site visit, and the reflective process of psychoanalytic research. The initial site visit documented its placement within the wider city organism that is Wakefield, involving the arrival to the build-



Figure 1. The Hepworth Wakefield, designed by David Chipperfield Architects. Completed 2011. © Simon Menges

ing, its placement within its context (Figure 2 shows the Hepworth's position), relationships to existing typologies, and the boundaries present to the Hepworth. The psychoanalytic element construed of two parts, the in-situ documentation through photographs and unconscious thoughts, and the analytic responses to a set of criteria. Using recognisable and objective qualities of narrativity, assemblage, faciality and stoa, alongside more subjective qualities of explicitation⁶ and the extent of the parallax gap. By extension, the application of ego states (ego-ideal, ideal-ego, and superego) to the documented analysis allowed for the development, and observation of parallaxical identities of place.

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

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

4. Observing and recording

The Hepworth's parallax effect was observed through its existing confluence of narratives, transference, socio-political explicitation, incommensurability and uncanny qualities. Yet, it is not a situation where immediate presentation of the architectural aesthetic object emits such impacts. The conscious clues are all of an architectural quality, and

⁶ Explicitation exists as an undercurrent of socio-political messages or endeavours behind a mechanism of power, i.e. the subconscious power beyond the actual, coined by Peter Sloterdijk, a thorough explanation can be found in Sloterdijk, P. and Hoban, W. (2011). *Bubbles*. Cambridge, Mass: Semiotext(e).



Figure 2. The Hepworth's (highlighted in red) positioning within Wakefield city, bounded by the River Calder (drawing not to scale). © David Chipperfield Architects

of a language, that does not create what Foster (2002, p. 191) describes as paragon: the creation of extravagant spaces that work to overwhelm the subject. In fact, the architecture here has created a game, which allows the gallery spaces to evolve their own characters, to create a sense of movement, which gently propels the visitor around the sequence (Heathcote, 2012). Its focus is primarily on the internal, which, curatorial pedagogy will welcome in contrast to Hepworth's fluid sculptures.

However, the parallax gap presents itself within its locale⁷, where the Hepworth openly exhibits the Žižekian notion that architecture's role is not to express an extant social structure, but to function as a tool for questioning that structure and revising it (Žižek, 2011, p. 274). This is a city in a state of flux, but that flux exists in a state of purgatory. It becomes Wakefield's symbolic identification from which its residents observe themselves, and are judged. Therefore, a collective superego takes precedent, pressuring and projecting a feeling of unconscious guilt. As Žižek (2006, p. 81) suggests, "the guilt we experience under superego pressure is not illusory but actual"; something that Wakefield openly displays through its disconnect within its urban fabric. Its desire phantasies enact upon the city and disorientate any organic rhythm.

However, the parallax gap presents itself through its signifier articulations and incommensurability boundaries – physical and mental. A cultural tension (Žižek, 2011, p. 269) is at play, where it entails the impossibility of the reconciliation of the subjective and objective, of form and

function, of conceptual and empirical reality (Hendrix, 2009). In constructing a gallery emboldened to celebrate local icons within sculpture, add to the region's cultural map, and create a "vibrant, culturally rich environment," (Box, cited in Wakefield Council, 2018) the gallery negates an openness displayed by similar architectural-zero institutions (Žižek, 2009), in favour of a transcendental *a priori* (Žižek, 2009, p. 7) effect upon visiting, or arriving; i.e. the focus is on the gallery-goer, the observer. Whilst such a quality does not ponder to the postmodern pastiche and a multiplicity of functions, the Hepworth fails to even address any parallax gap. Its location within Wakefield's setting provides no opportunity to become a "transitional object" in the Winnicottian sense (cited in Rendell, 2017, p. 77). The failure is in its location, its rejects community transference and unconscious desire to evolve as a city.

The key in imposing psychoanalytic methods upon a piece of celebrated and fawned architecture allows the architectural field to ask questions such as, "what is the unconscious wish behind the architecture?" (Martin, 2016, p. 6). That question does not seem to have been answered by Chipperfield, Wakefield's Council or the architectural press. Wakefield's community identity remains shrouded in nostalgic loss and suspicion. The parallax gap for Wakefield lies in its central core. Once that has been transformed, the gap enacted by the Hepworth's disconnect may disappear. In diagnosing Wakefield, time affords a new opportunity, to further embellish the city further and address the disconnected rhythm of place. In conclusion, the parallaxical identity forms out of Wakefield's failure to mediate the metaphysical barrier between building and community. It's realised in its form, but its function is emblematic of Wakefield of not being there yet.

Conclusions

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

⁷ In psychoanalysis we would determine this as the setting. The duality in the urban fabric is echoed by Rendell who describes it as "a spatial construction, but also a temporal process as a 'setting as place.'" (Rendell, 2017, p. 119)

parallaxical identity can be applied to a singular catalyst object that fostered a transition of space. In the case of this study, the cultural institution was the focus and catalyst for morphology; its function within society was for public consumption.

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

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

Yet the key factor to observe the extent of a parallaxical identity is at once a determined construct, but it also a condition that can be diagnosed. In such instances, it would be recommended that an observation of parallaxical identity could be determined as a positive (where minimal ego states are present) and negative (where the superego drives the determinant condition). By following a process that builds upon looking beneath the realised, or objective, forms and structures of the completed architecture, reaffirms analysis necessitating conscious and unconscious methods is required for progressive architectural practices. Embodying reflective and reflexive practices, new perspectives on comprehending architecture affords a remediation of one's position to the unconscious *Other* in architecture's objective quality of the real. The observa-

tion and development of the "parallaxical identity" forces architecture to determine its relationship to the cognitive functions beneath the surface; plastic, natural, and organic. Successful psychoanalytic diagnoses of place in across subjective and objective dimensions, identifying parallaxical identities presents a legitimate platform to re-establish architectural and psychological dialogues. Where the objective institution and urban environment is dictated by architectural concerns, conducting subjective inquiries upon place and practice as a response-mechanism fosters a sense of totality in relation to the institution, the city and social concerns.

For decades the sense of "functionality for its users" or "multiplicity of spaces" allows for architectural (and planning) to consider such an intervention as wholesome or good. However, in our contemporary environment where ideologies are distorted, reframed and rhetorically re-hashed, the ambition to conduct thought-provoking interventions has fallen by the wayside. The idea of the radical architect or designer in theoretical progressiveness no longer exists; instead the radical remains in the domain of the arts, commodified and fetishised. Instead, it is proposed that radicality within architecture becomes integral to a design methodology. This research demonstrates that thinking about architectural methodologies inclusivity of psychoanalytical notions of parallaxical identities, fostered by new perspectives on the objective and subjective dimensions of reality, redefines and remediates perspectives and dimensions, elucidating architecture from a future of homogeneity and sanitised spaces in the private and public.

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