

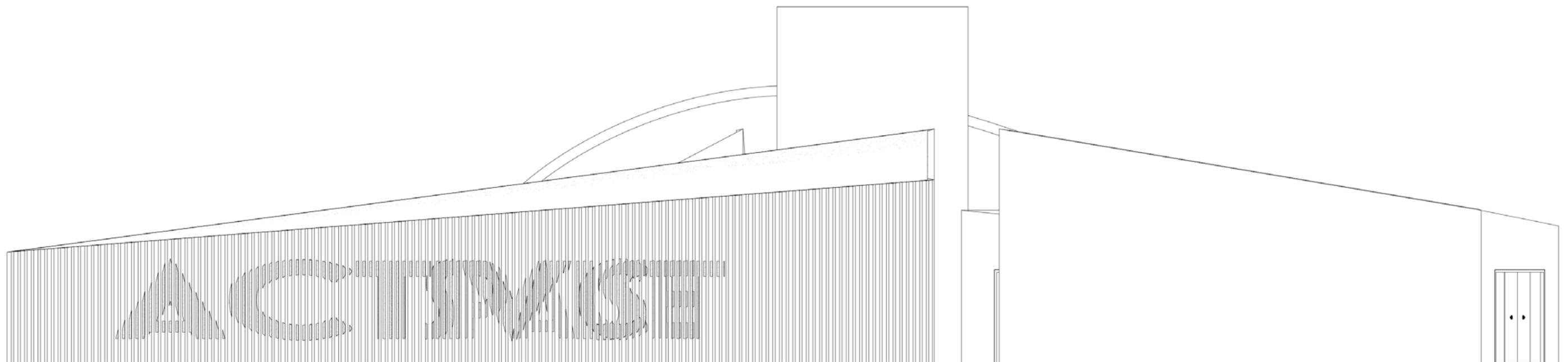
The Activism Space:

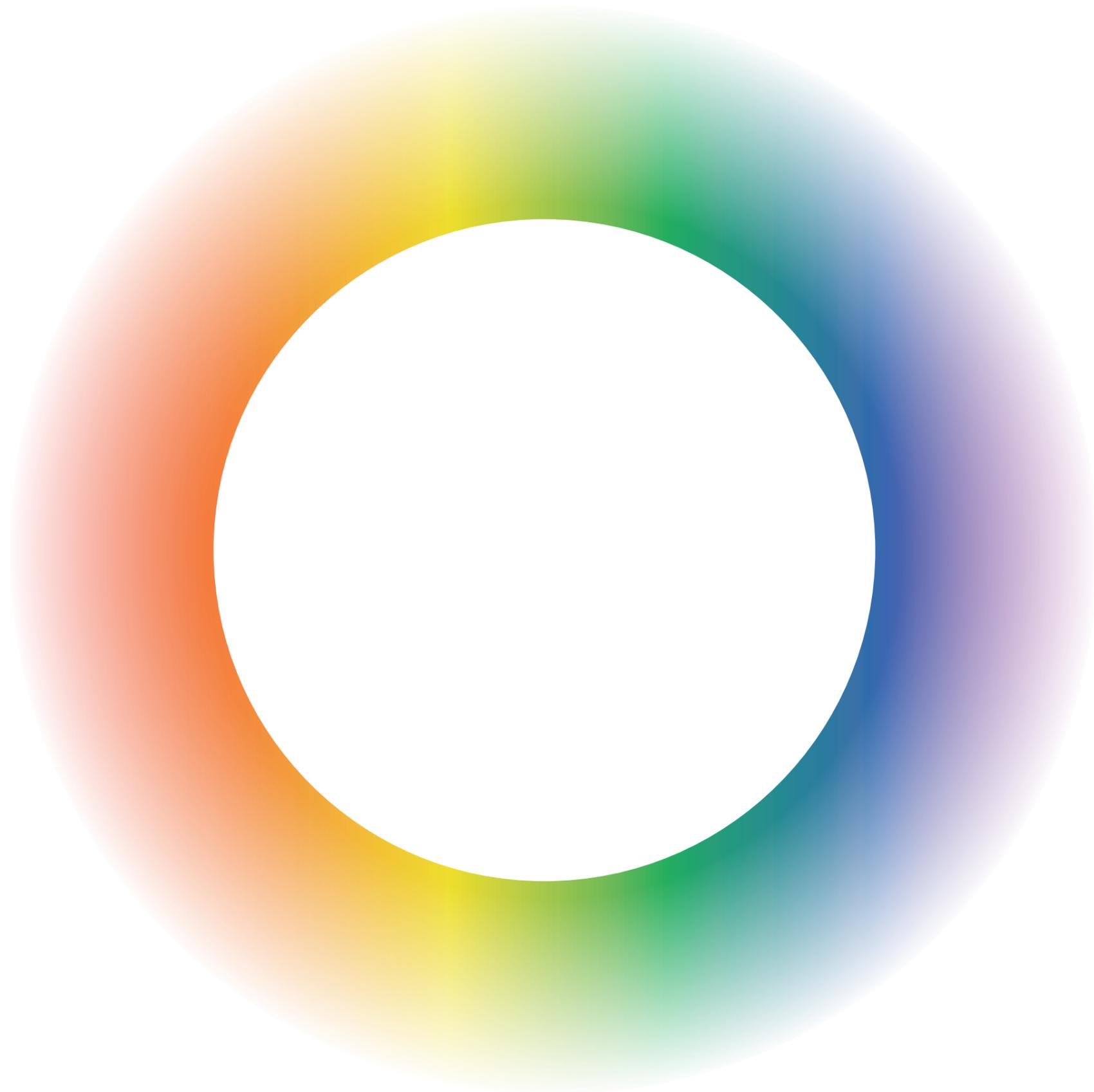
A permanent installation to house a rotation of various activist subjects.

MA PROJECT DESIGN COMBINED (NS2 DF-2021/2)

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How can an activist exhibition educate the wider public on a lack of a ban on "Conversion Therapy" in the UK?

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CONTEXT

“Change implies moving from ‘state A’ of a system to ‘state B’. This may involve a transformation of the system and its target audiences or social groups, but often also involves the transformation of the individual activists too.”

(Fuad-Luke, 2009)

The UK is a diverse and accepting country. A statement that, overall, is proven true yet the UK still has a way to go until it becomes a true egalitarian society. This is demonstrated in the anger many people feel and explicitly show through activism and protests ranging from the Black Lives Matter movement to the banning of so-called 'Conversion Therapy'.

Design can play a large role in the support of these movements through its ability to **problem solve, generate conversation, and ultimately change the mindset of the user.** Good design is simple yet effective. A good designer is one that challenges and uses a forward-thinking mindset to promote causes that contribute to the betterment of everyone's lives.

A designer's ability to be flexible and multi-faceted enables them to approach subjects from a differing view to an everyday member of the public. This differing approach and view enable design to be used as a force for good. This could be through raising environmental awareness but also as a method of activism, design activism.

Design Activism

The roles of a designer are constantly evolving with a strong emphasis on a **social responsibility to generate design that improves everyone's lives;** design activism is one such field that a designer can use to this end. Zajzon et al (2019) summarise design activism as the transformation, provoking change, and the provision of visibility of design to the larger public.

Design activism is the strongest tool a designer can use to **generate change on a large scale** as the design itself becomes a method of non-violent direct action; the design and aesthetic of an object enables a change of view to the individual.

SUMMARY

This project is founded on research gathered during the previous module, Creative Design and Positionality, as well as external research gathered. The project is also a resolved design response to the research question: **How can an activist exhibition educate the wider public on a lack of a ban on "Conversion Therapy" in the UK?**

Research within this project takes the form of primary site visits including analysis of them, a questionnaire using implied-informed consent to gain insight into the view of a wide range of people's opinions, as well as the use of secondary sources and readings.

The resolution of this collation of work takes the form of a **semi-permanent installation** that initially tackles the subject of Conversion Therapy, invoking visceral and emotional responses from the users. The project has longevity and substance thanks to the design of the space, a **sensory-audio experience, as well as the ability for it to tackle a range of topics**. For example, one month could be dedicated to feminism and the next month could be dedicated to sustainability and the climate crisis.

"It is absolutely imperative that *every human being's* freedom and human rights are respected, all over the world."

(Chen & Sigurdardóttir, 2020)

Where is this project situated?

During the initial stages of the project, there was an anxiety surrounding the theme. The topics of Identity, Gender, and Activism were decided by the previous module, however, there was not a clear path to the overall theme. The three topics were chosen due to their unequivocal forwardness in CDP.

The theme of camp / queer resonated through the material research undertaken in CDP and was the rope that linked the three topics together thus becoming the catalyst for this project's theme.

Identity, gender, and activism are important topics when discussing LGBTQ+ issues. Identity is such a broad topic that the exploration of it for this project would have become too substantial for the timeframe given, therefore it was decided that Identity as an idea would inform and direct but not dictate this project. This informed design was the same for the other two topics, with the addition of other themes gathered through research and analysis of. Figure OI summarises the thought process and situation of this project.

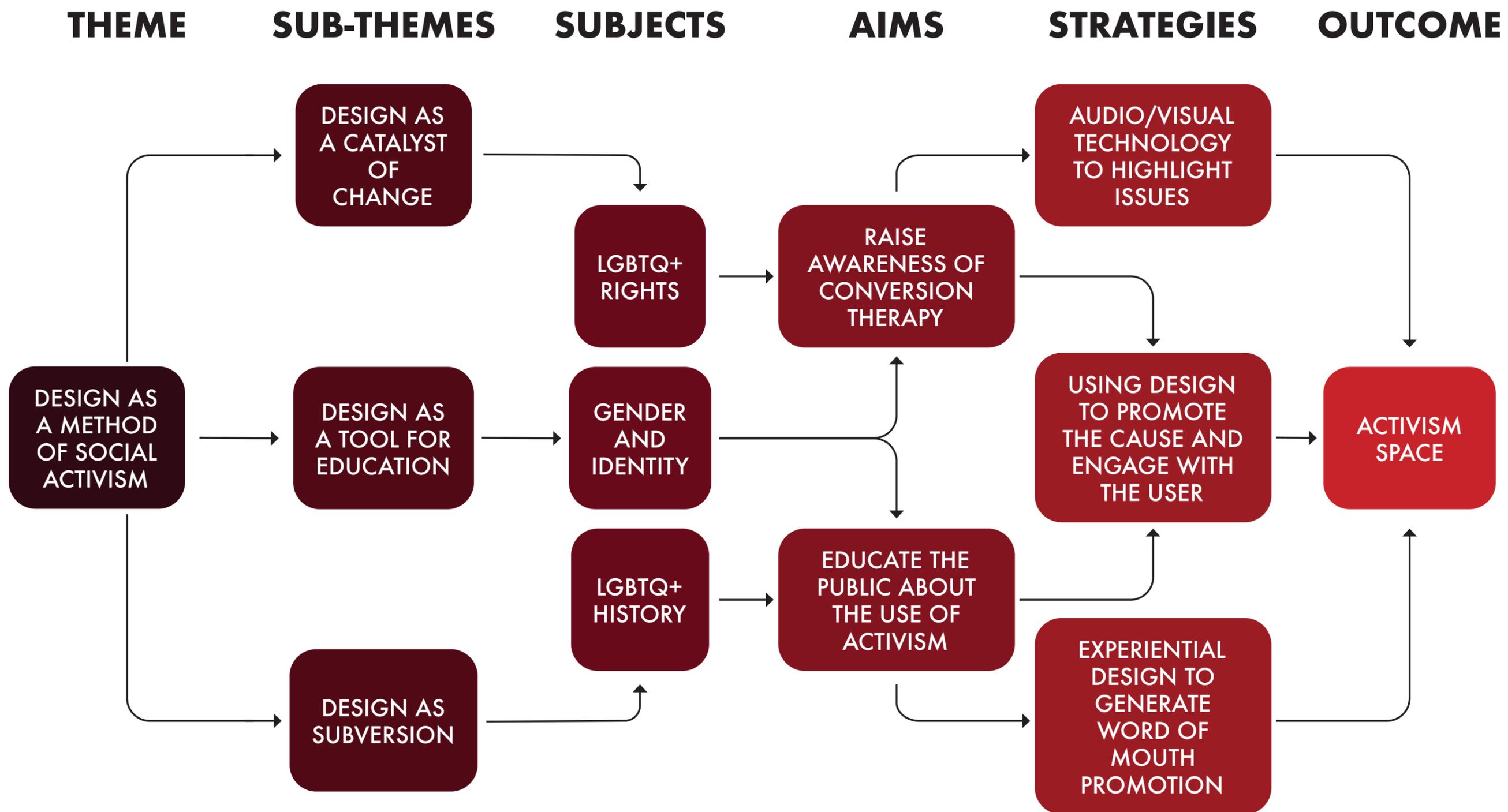


Figure 01.
Diagram to highlight subjects and strategies that have informed the project.

KEY

RESEARCH

IDENTITY AND GENDER

Design and identity are linked twofold; 1 – Design to create an identity for an entity, company, individual. 2 – Identity informing design to create an object that represents the chosen subject. Designers use identity to create a purpose and need for their design. They have the ability to communicate, for example, a business' ethos to the customer through the design of a shop or through the design of packaging.

Research on both topics linked together; identity encompasses gender. Woodward (2002) states "sex and gender are frequently conflated. There may be an assumption that the two are interchangeable or that the one can be read off from the other." **Sex refers to biological and physiological characteristics that define humans as female or male;** neither is mutually exclusive, as there are individuals who possess both (Council of Europe), see Figure 02.

Sex and gender are often used as equal descriptors of a human when neither term is fully understood. Woodward (2002) notions that the study of gender and sex, up until the 1970s, did not play a significant role as gender scientists used male focused pronouns like 'man', 'men', and the third person pronoun of 'male' to encompass humanity. Thus, largely rendering women as invisible, other than from studies in the family and sex-roles.

Diamond (2002) speaks of the gender-roles one enacts as sex-linked, with **"men and men's roles typically associated with strength and dangerous occupations, whereas women and women's roles are more often associated with child rearing and nurturing pursuits.** But even so, these distinctions are increasingly being blurred." It is important to note that in 2002, gender was still a topic with there being only male and female. Now, in 2022, gender has become a spectrum with the understanding that sex refers to one's biology and gender is defined by society.

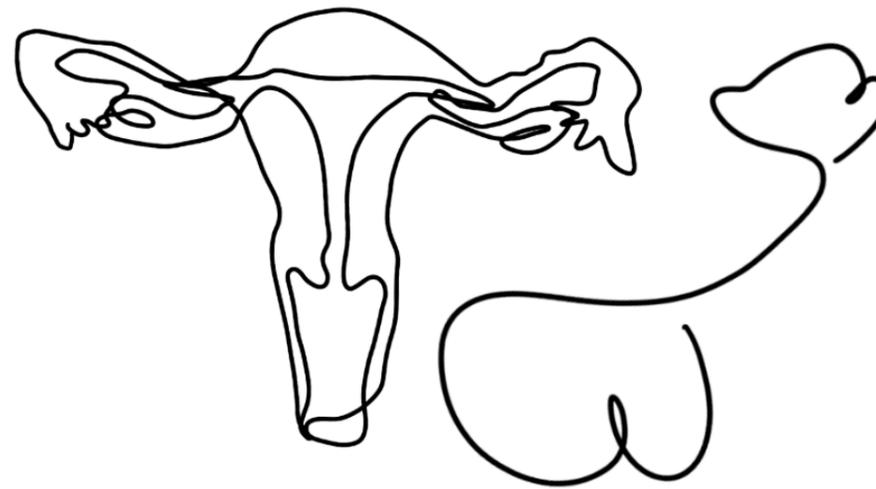


Figure 02.
Illustration to define sex.

Human Rights Campaign (n.d.) give the definition of gender identity as **"one's innermost concept of self as male, female, a blend of both or neither –** how individuals perceive themselves and what they call themselves. **One's gender identity can be the same or different from their sex assigned at birth."** Giordano (n.d.) as cited in Gender Spectrum (2019) provides voice to gender's spectrum and notes that "the biological categories of male and female are blurred; we know today that not just the X and Y chromosomes but at least 12 others across the human genome govern sex differentiation, and at least 30 genes are involved in sex development."

Analysis of identity and gender research

O1 Non-linear

Gender is non-linear. There is a misunderstanding that sex means gender therefore I need to make it clear that this is defined clearly in an area that represents this topic. The visitor must be educated on this subject for it to be a successful area.

O2 Language

Language can be used to limit and engage. Language is an important aspect of defining both identity and gender therefore this must be concise and inclusive. Long sections of text must be eliminated to keep the user engaged with the area.

O3 Colour Palette

Colour often has a gender assigned to it thus colour could be used to either distinguish or juxtapose in the space. Blue could be used to define male and pink to define female or blue could be used to represent female and pink to define male. No matter the selected palette, it must be universal in its method of information dissemination.

O2 Demographic

There is likely to be a considerable variety of visitor demographics through age, occupation, interests, sex / gender identity etc. Some of these individuals would be using the space to become knowledgeable on the subject matter, whilst others could be familiar with the topic and wish to use this space for leisure. It is ultimately crucial to identify why a user would visit this space, however, this would be difficult to do with such a speculative project. Therefore, the space would have to accommodate a range of needs and be fully accessible.

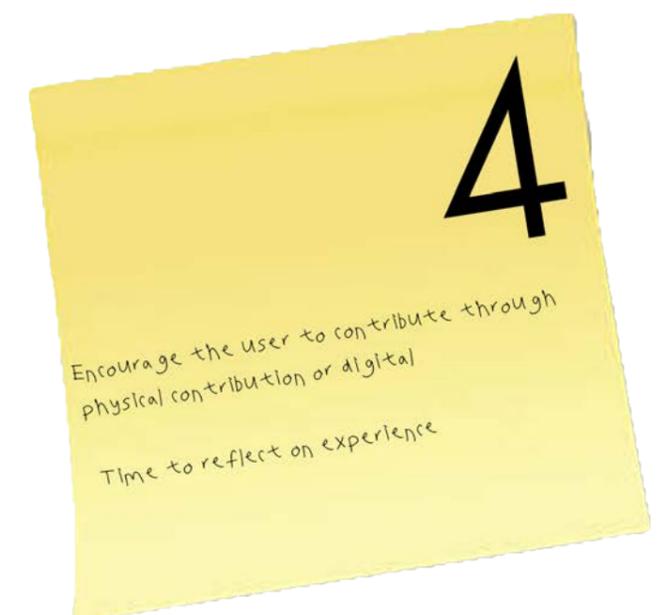
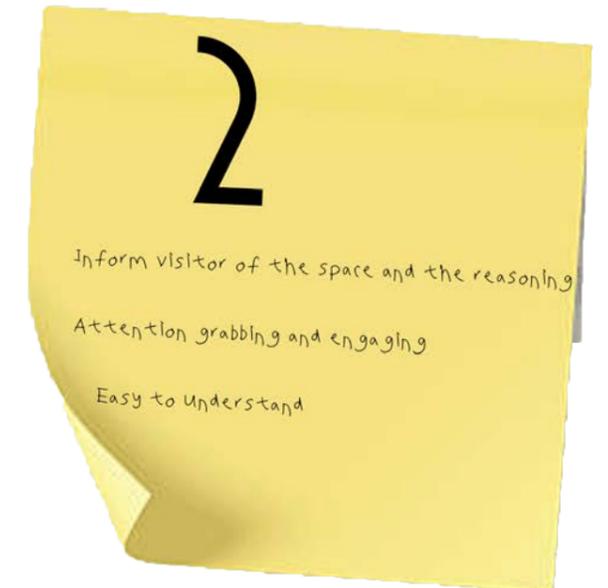
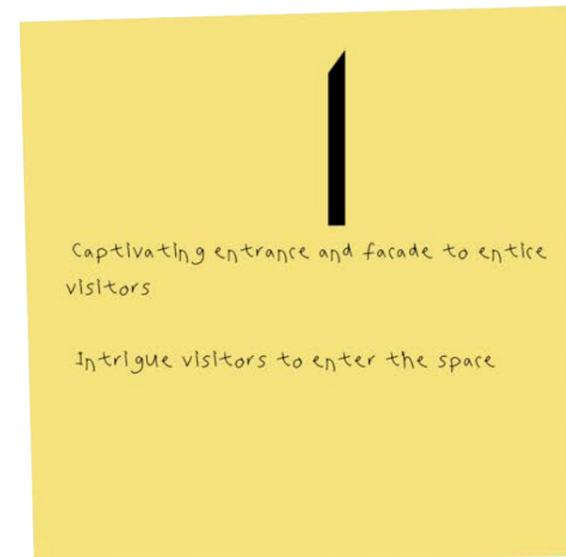


Figure O3.
Strategies that will be implemented into the design.

EXHIBITION AND SENSORY DESIGN

Ranging from small table-top displays to the size of small cities; temporary to permanent, exhibitions provide a 3d space in which a designer can become the storyteller (Locker, 2011). Exhibitions, particularly in museums, are “shaped as a result of professional strivings but also in relation to the contemporary political agenda” (Lindstrand & Insulander, 2012). In this regard, the exhibition not only becomes a designer’s method of storytelling but also a method of education, subversion, and activism to an extent.

An exhibition that is large in height and floor area with artefacts dotted about would, according to Zumthor’s explanation, invoke a sense of being small and overwhelmed. Whereas a space that is small but with wall hangings would promote comfort without being too claustrophobic. Of course, this a generalised understanding with each person experiencing the space differently. In the book, *Atmospheres – Architectural Environments*,

“I enter a building, see a room, and – *in the fraction of a second* – have this feeling about it.”

(Zumthor, 2006)

Exhibitions are not only physical entities but also emotional and sensorial. They encompass the human psyche to promote the cause and mission of that exhibition. A descriptor of this would be the ‘atmosphere’ of the space. Atmosphere in this context refers to how an individual feels in that space and reacts to and with it. The perception of the ‘atmosphere’ of a space is instantaneous with Zumthor (2006) stating “we perceive atmosphere through our emotional sensibility – a form of perception that works incredibly quickly.”

Surrounding Objects (2006), Zumthor defines twelve elements of atmosphere which affect the user: “the body of architecture, material compatibility, the sound and the temperature of space, and surrounding objects; between composure and seduction; tension between interior and exterior; levels of intimacy; and the light on things” (Lehtinen, 2020).

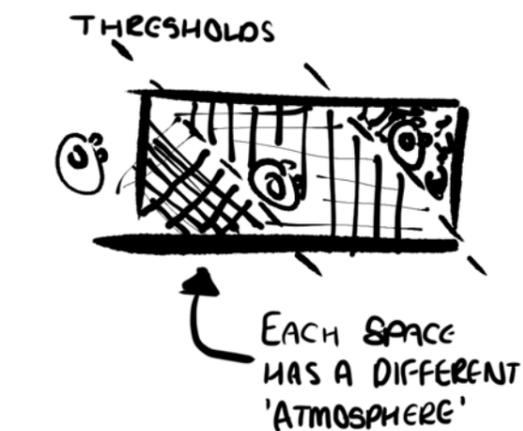


Figure 04.
Illustration to highlight Zumthor’s theory of atmosphere and the ease of transitioning this between areas

Zumthor’s theory on atmosphere is demonstrated through the architecture of the Serpentine Pavilion and Summer House 2016 by BIG (Bjarke Ingels Group), see Figure 05 and Figure 06, in which the arrangement of the fibreglass frames creates a sense of height and space, yet the openness of the frames allows for an intimate and close sensation.

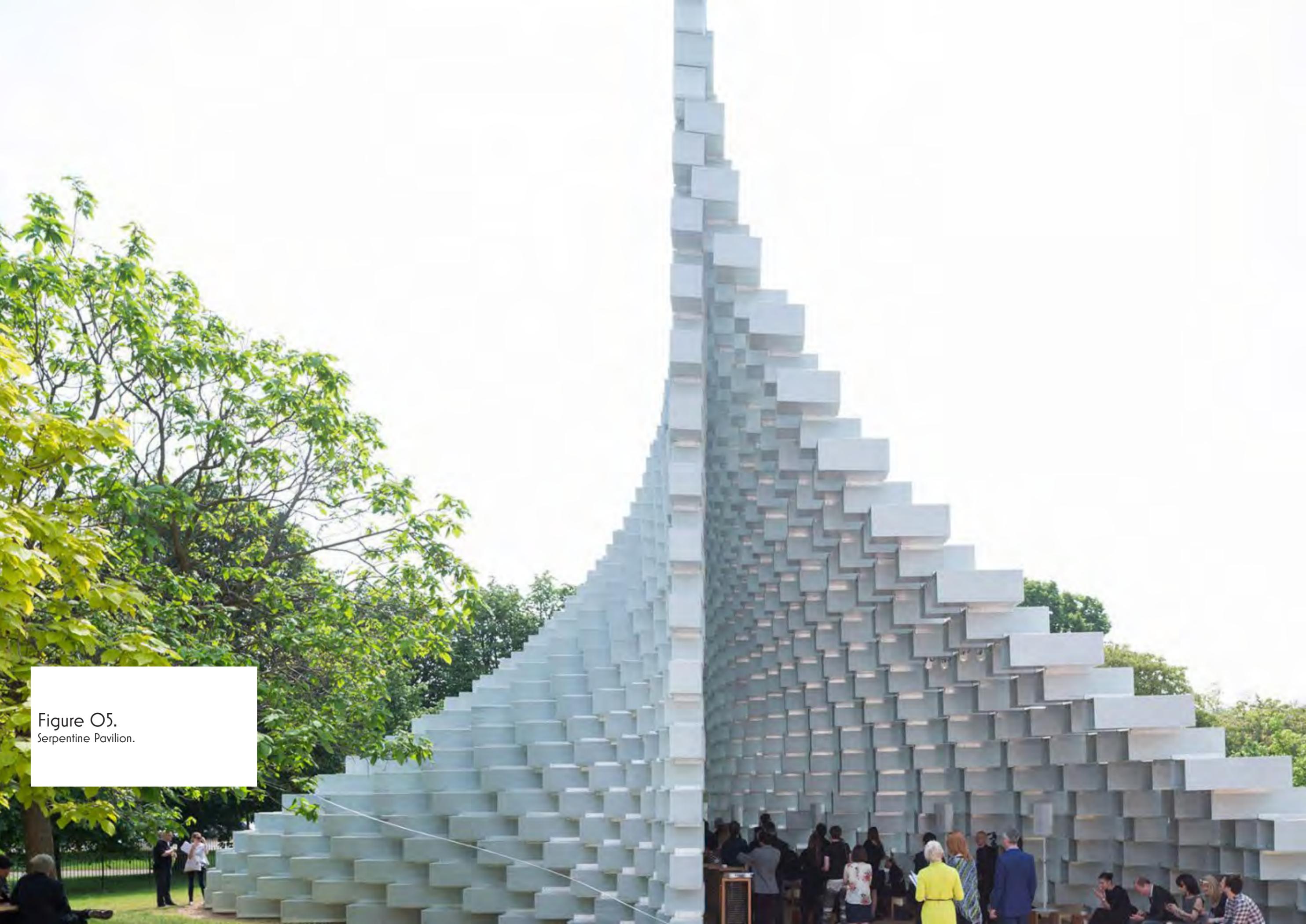


Figure 05.
Serpentine Pavilion.



Figure 06.
Serpentine Pavilion.

Sensory Design

“A museum or gallery is usually thought of as a space containing objects arranged in a chosen way.”

(Smith, 2020)

There is a common misconception that when we experience a specific space, we use our senses one by one. In a gallery, for example, it is assumed that people would solely use their eyes in exploration of the artwork and in at a concert, it would be pertained that hearing followed by eyes would be used. Senses are experienced not as separate entities but as a “...single perceptual scene” (Smith, 2020). See Figure 7 for an illustrated definition.

“Within a sensory-designed architecture, the smallest nuance can travel through all design decisions.”

(Lehman, 2011)

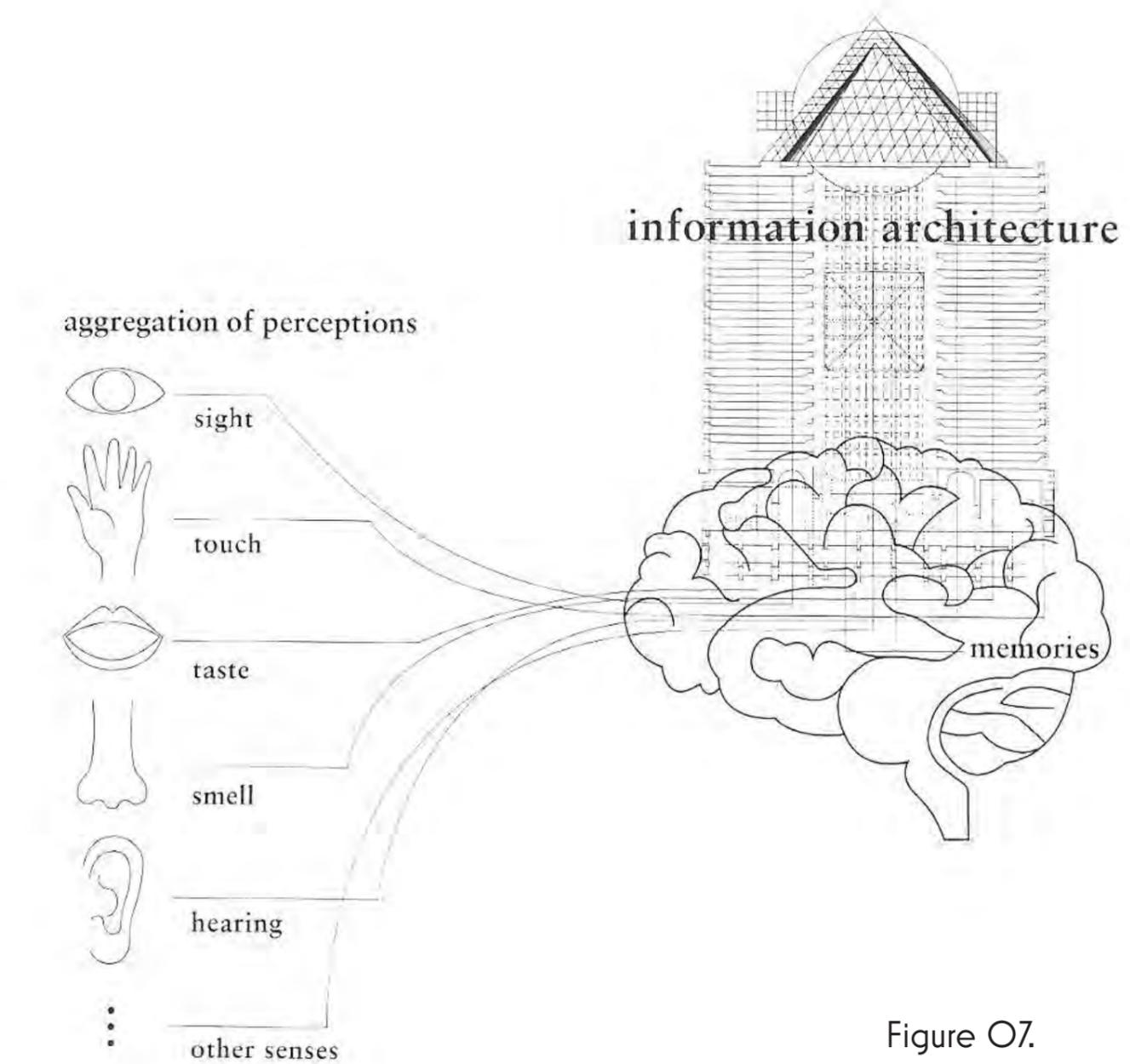


Figure 07.

Information Architecture.

Zumthor states, amongst others, the following are crucial when designing a sensory experience space:

O1 - SOUND

The sound level, direct and ambient, influences the 'perception' of a space greatly. The Swiss Sound Box (Zumthor, 2000), see Figure 7, highlights sound's highly influential capability of altering our sense of a space. The permeable nature of the design allows sound to penetrate from both the interior and exterior to create a symbiotic relationship. As designers, we can invoke a certain feeling, emotion, experience, and influence the memories created from these. Sound is an excellent tool for a designer to use.



Figure O8.
Zumthor, P. (2000).
The Swiss Sound
Box [Image].
Wikiarquitectura.
[https://
en.wikiarquitectura.
com/building/swiss-
sound-pavilion/](https://en.wikiarquitectura.com/building/swiss-sound-pavilion/)

O2 - Temperature

The temperature of spaces influences the emotions of the user of that space. An airconditioned environment that is significantly cooler to a hotter area would provide relief, transversely a heated space compared to a cold exterior would provide comfort. Temperature allows our body to make sense and tell us if we're in danger from the environment surrounding us. The temperature of a space also impacts the humidity and such the 'stiffness' of a space; too hot and too cold is uncomfortable. Therefore, ensuring appropriate and implicit temperature regulation would impact on the user's experience.

O3 - Lighting

Lighting is a crucial component throughout architecture and interior design. The amount of natural daylight reaching a space to the intensity of artificial lighting impact on the 'feeling' of that space. Ramos (2019) notes "the way in which a space is lit determines, to a large extent, its characteristics and quality." Humans are drawn to light; it is an evolutionary trait of survival. Lighting in design can encourage use and creation of lasting memories or it can invoke fear with a lack thereof. Ensuring the correct amount of lighting, the correct Kelvin of light to ensure the right colour, and the correct direction of lighting must be considered to create the right 'atmosphere' for a user.

O4 - Material Compatability

The correct use of materials allows a space to speak for itself. Not only that but materials have been used to define architectural eras with concrete heralding Brutalism and steel generating the Modernist and Post-modernist movements. Material choice is the most important decision an architect and designer can use to allow their creation to appeal to the masses as well as conforming to environmental regulations. Concrete, for example, is ubiquitous in the modern era but to most people it creates the feeling of unease and dullness (Yglesias, 2014). Therefore, material choice would enforce an areas chosen role and be perceived in a set way by people.



Figure O9.
Vessel Floats.



Figure 10.
Vessel Floats.

Analysis of exhibition and sensory design

Using Zumthor's theory surrounding emotion and how architecture impacts that, it is extremely beneficial when designing the exhibition. The stimulants would be a great way to direct the users to feel certain emotions and respond to the areas in a specific way. The psychological aspects I would like to pursue within space are:

Temperature – Areas with cooler temperatures would highlight the seriousness of the issue being exhibited. This would encourage people to huddle, subconsciously, further illustrating the atmosphere of the displays; in-turn allowing users to unknowingly connect. Through rising temperature in specific areas, it would encourage urgency and create a sense of dread within the user. Different spaces and a variation of atmospheres; differing emotions and interactions.

Lighting and sound – An audio-visual experience towards the centre of the space would exemplify the impact of temperature changes and create the sense of confusion, in homage to the theme of 'Conversion Therapy', and confusion which many victims of 'Conversion Therapy' experience. Lighting would take the form of strobe in areas, dimmed lighting in others, and true-white and bright in others. Sound would be intentionally restricted in areas with dimmed lighting and amplified in areas with strobe lighting. All of this would alter the visitors experience through the areas.

Materials – A consideration of the materials would inform the areas. I intend to use concrete throughout the design with attention paid to softer materials and other harsh materials where needed. The choice of material would create a memorable space and would successfully highlight the impact, along with the other strategies, of Conversion Therapy.

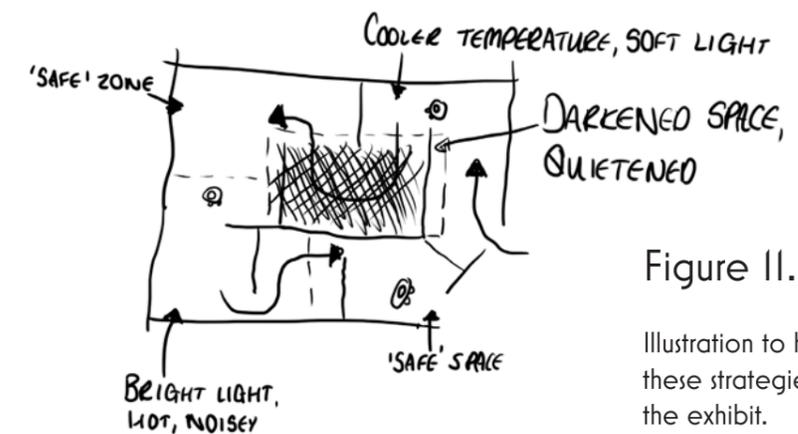


Figure 11.

Illustration to highlight how these strategies could inform the exhibit.

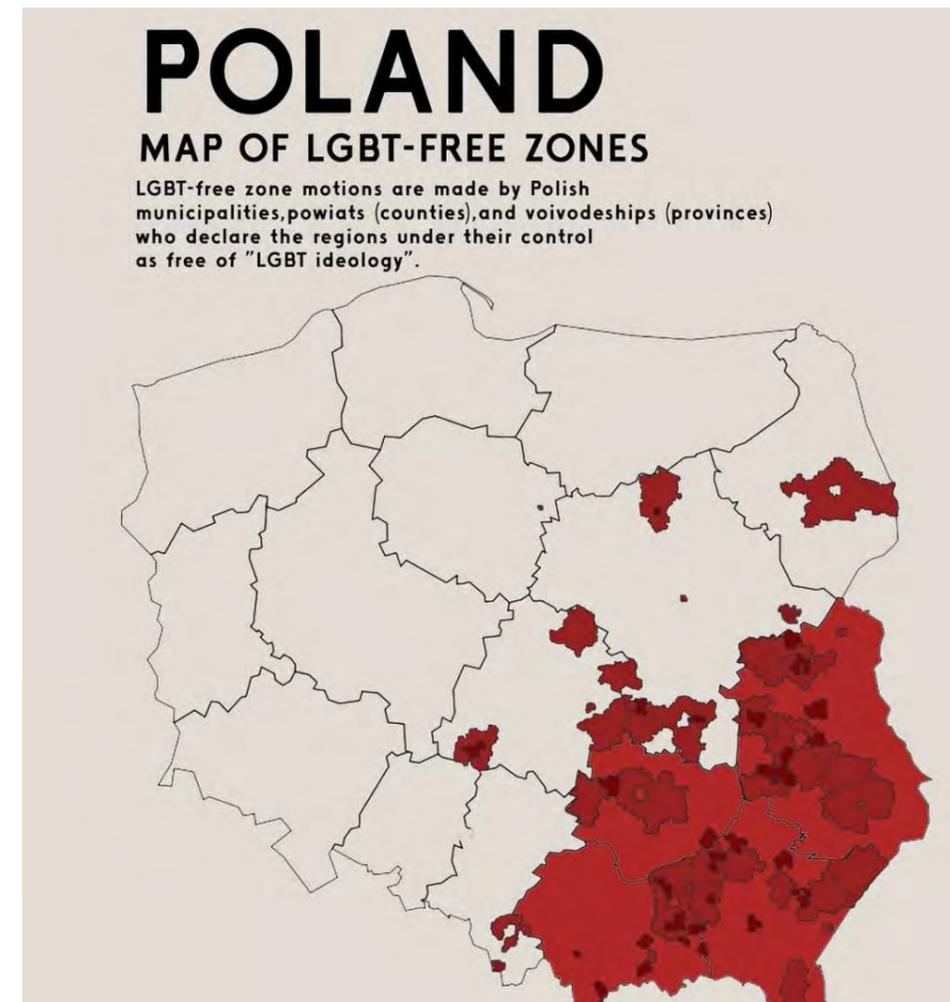


Figure 13.
Various propaganda examples from a range of countries



Figure 14.
Lambda.

Lambda

Lambda is the 11th letter of the Greek alphabet, see Figure 14. When interpreting lambda as a symbol it is important to note the context in which it is being used. For example, in physics, lambda is used to represent wavelength of waves and in ecology lambda is used to denote long-term intrinsic growth of a population. Lambda first came to be associated with the gay rights movement in 1970 as the symbol for the Gay Activists Alliance (BBC Bitesize).

During this time lambda was used as a way for gay men to identify other gay men and due to its resemblance to American university fraternity symbols, it meant those not in the know did not look twice (BBC Bitesize).

Analysis of propaganda and lambda

Interpretation of propaganda is important to not exclude certain groups of people from the exhibit. I intend to use propaganda as an influence in portray messages and raw emotion. Unlike true propaganda, it would enforce an ideology but persuade an openness of opinion.

I intend to use lambda to inform the layout of the exhibition. As the shape of lambda is not linear and harsh, I wish to experiment with this to create an informed and striking design that emotes the feeling of 'Conversion Therapy', see Figure 16. Through using this, Zumthor's philosophy would also emphasise the shape.

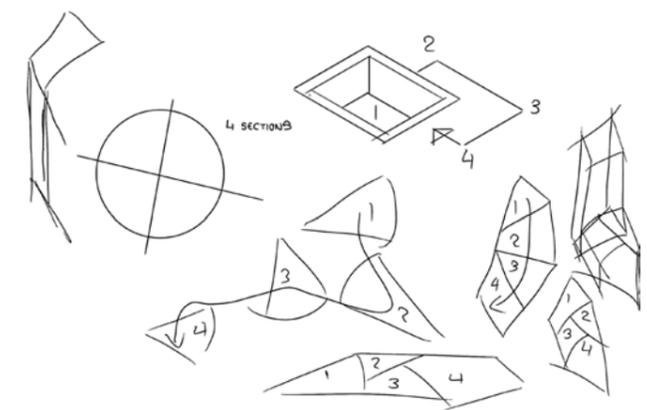


Figure 15.
Illustration of initial spatial layout

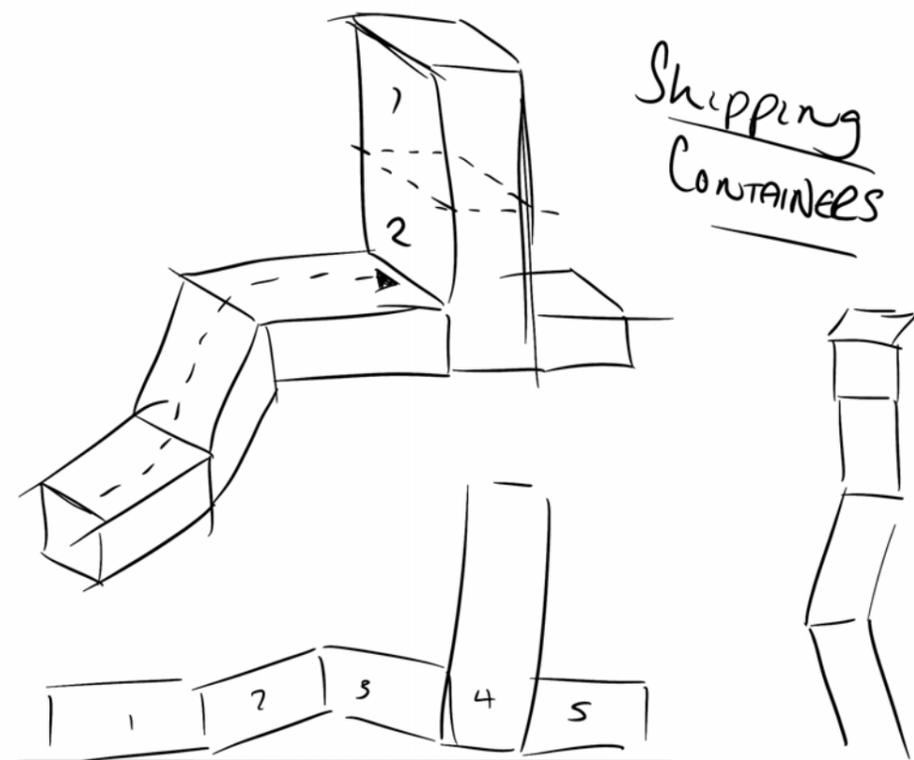
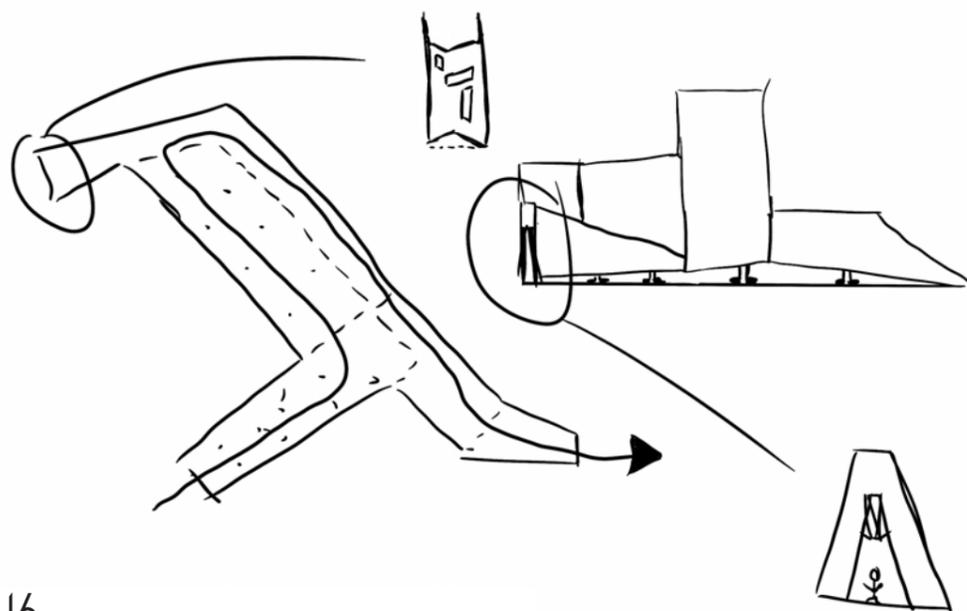
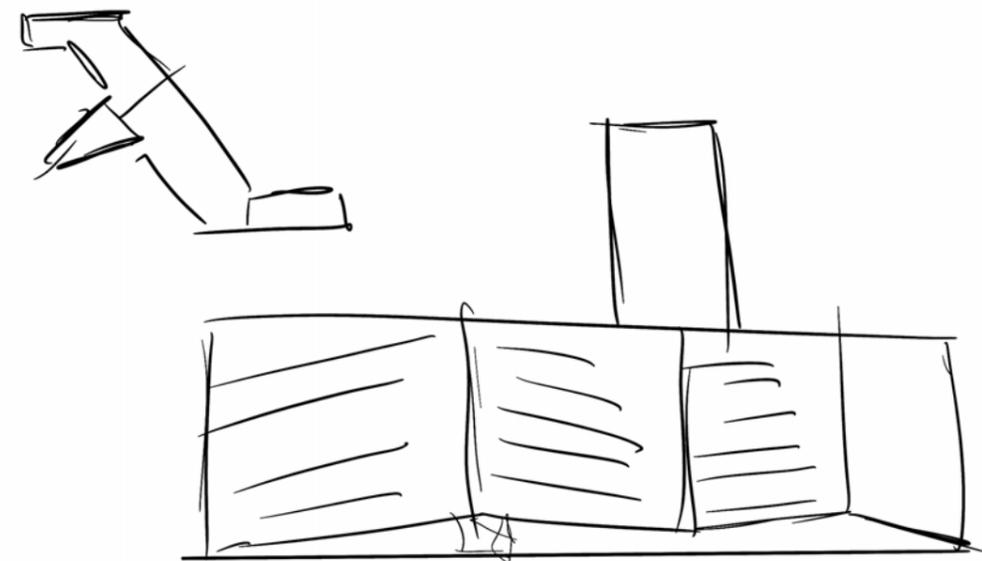
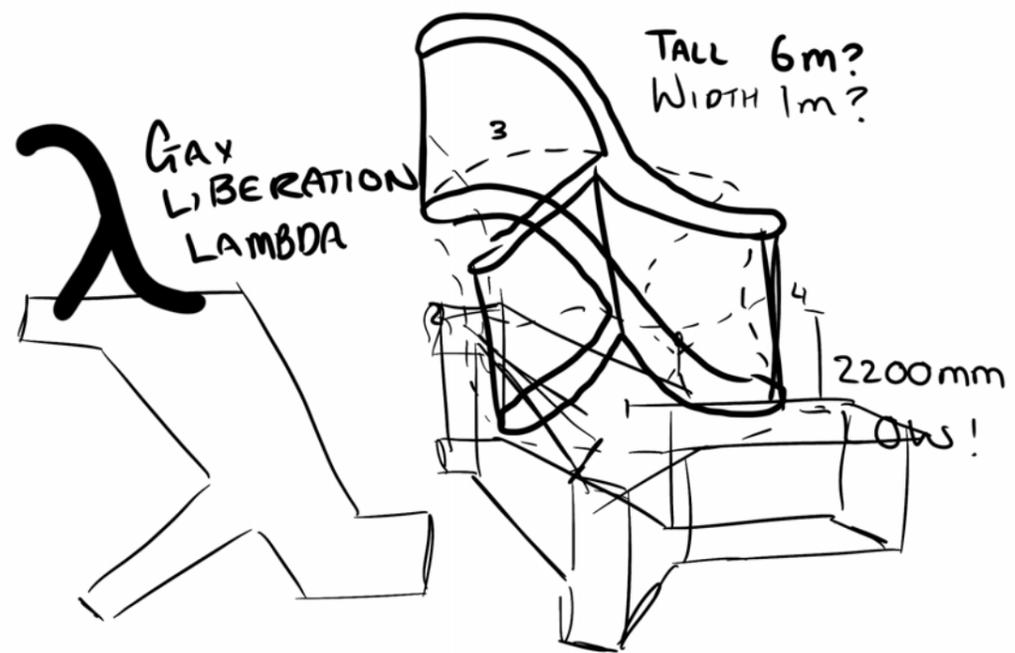


Figure 16.
Illustration of potential layouts influenced by Lambda

CONVERSION THERAPY

As stated by Equality Hub & Government Equalities Office (2021), Conversion Therapy is “an umbrella term to refer to attempts to modify someone’s sexual orientation or gender identity.” Sreenivas (2021) mentions that **Conversion Therapy ranges from psychotherapeutic techniques like talk therapy to medical and faith-based methods** that take form as emotional and/ or physical.

Supporters of Conversion Therapy claim it can “cure or repair a person’s attraction to the same sex” (Sreenivas, 2021) which is due to Conversion Therapy being conceived during the early-mid 20th century, a time when “homosexuality and transsexualism were considered mental disorders” (Equality Hub & Government Equalities Office, 2021).

In the UK, there is **an increasing consensus amongst healthcare institutions and professionals that Conversion Therapy should be banned**. The Memorandum of Understanding on Conversion Therapy in the UK includes the signatures of 24 medical professionals as well as the backing of 26 healthcare institutions such as Royal College of Psychiatrists, the UK Council for Psychotherapy, and the British Psychological Society (LGBT Foundation, 2019).

“Extremely damaging ways that only masquerade as medical care.”

(Trumble, 2014)

Paola Paredes – Until You Change

Paola Paredes is an **Ecuadorian artist who tackled the widespread use of Conversion Therapy in Ecuador** – Paredes (n.d.) notes approximately 200 facilities exist to ‘cure’ homosexual men, women and transsexuals and these facilities are allowed to remain open as they disguise themselves as Rehabilitation facilities for alcoholics and drug addicts – through their project, Until You Change.

The project was a response and acknowledgement of a woman’s treatment in one of these facilities. The imagery Paredes produced, see Figure 17, is shocking and inspiring in which Paredes cast herself as the protagonist. As stated by Paredes (n.d.),

“these images allow us to see what was never meant to be seen.”



Figure 17.
Until You Change.



Figure 18.
Until You Change.

Analysis of Conversion Therapy Research

Conversion Therapy has been a topic close to my heart for a number of years. Personally, I have never been offered access to services to 'change' my sexuality yet throughout the gay as well as the larger LGBTQ+ community, there is a concern surrounding the lack of a ban as well as inaction in the UK.

Through exploration of this topic, I have become more aware and educated on the **subversion used to 'change' someone's sexuality and to an extent, their gender identity**. The investigation of statements from previous and the current Prime Minister highlights the sensibility of the government; in my opinion it seems a delay on banning is their only course of action. Not only did reading these statements anger me but reading news articles as well only emphasised this anger.

**"BEING LGBTQ+ IS NOT
SOMETHING THAT CAN BE
OR NEEDS TO BE CURED."**

(Heart, n.d., as cited in Day, 2022).

Visualising 'Conversion Therapy' proved difficult initially. I was unsure whether it would be suitable for the exhibit to be a celebration of victims and their 'survival' or an exhibit that documented and educated the audience on what 'Conversion Therapy' entails. It became clear the latter was the best choice therefore I need to ensure that the exhibit is conspicuous in the subjects shown yet sensitive.



Figure 19.
Until You Change.

SITE VISIT - IMPERIAL WAR MUSEUM NORTH

Taking a trip to the IWMN was extremely inspiring for its inspirational research. Whilst there, I experienced exhibits that told the story of various conflicts through history such as WWI and WW2 with each documenting a different subject matter. No matter the subject of the exhibit, each provided such a visceral and strong emotional response.

The architecture of the museum itself added to the emotion through its towering height, sloping floors, and temperature change. These are simple techniques that put the visitor 'on edge' thus emphasising the impact of each exhibit. Designed by Libeskind; much akin to other projects such as the Jewish Museum Berlin, there is a drama to the architecture.

This drama and use of the architecture to alter a visitor's experience inspired me greatly. There was a clear emphasis surrounding the structure's form; and to an extent its function, to engage, promote, and ultimately interact with the user as well as the user to the building. The materiality of the structure also plays a key role such as IWMN's use of concrete; a conscious decision to add drama, depth, and for its structural capabilities for the use of huge, vaulted spaces.



Figure 20.

Simple LED lighting strip illuminating a large space.

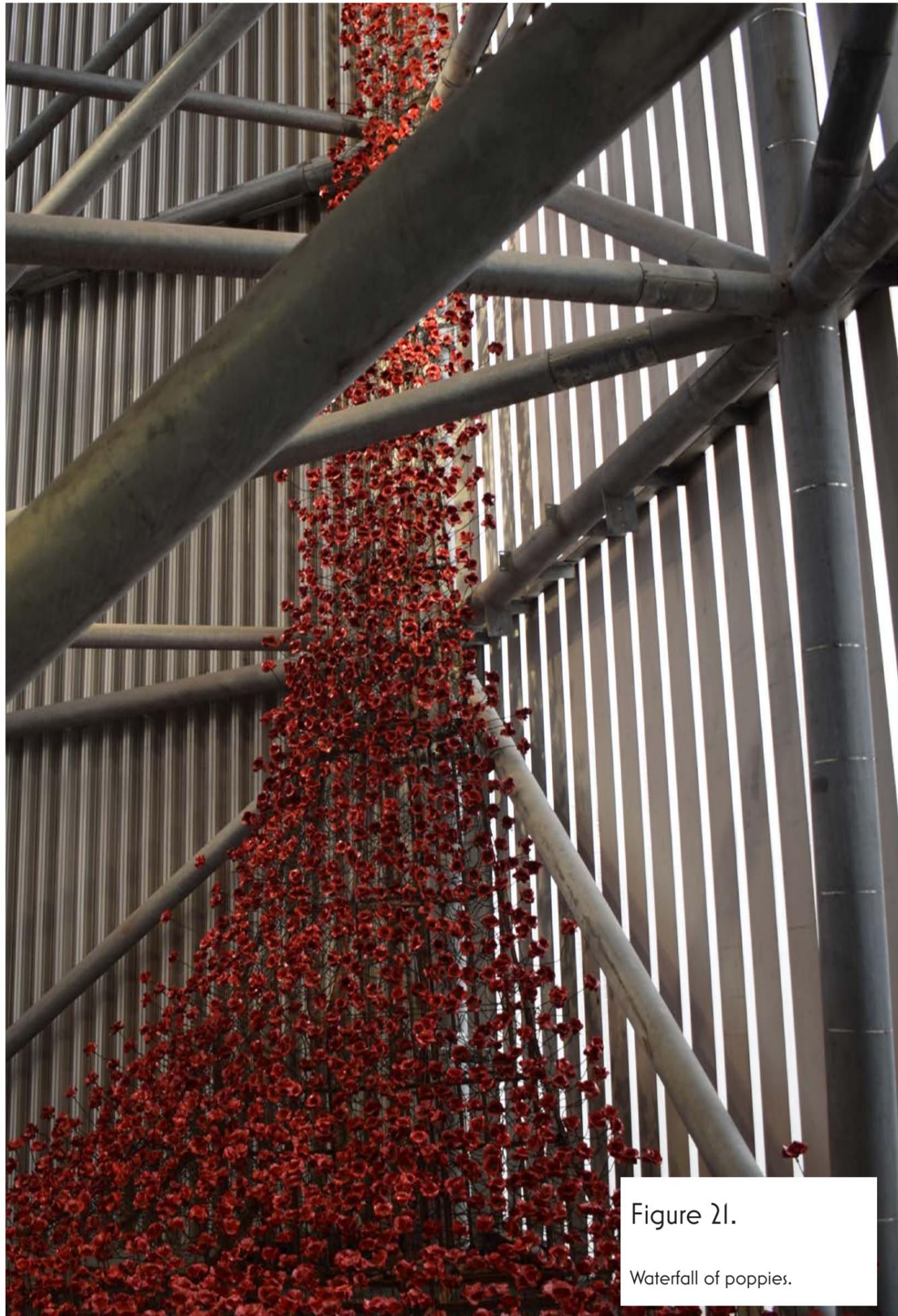


Figure 21.
Waterfall of poppies.



Figure 22.
Artwork reflected through
tarnished steel cladding.

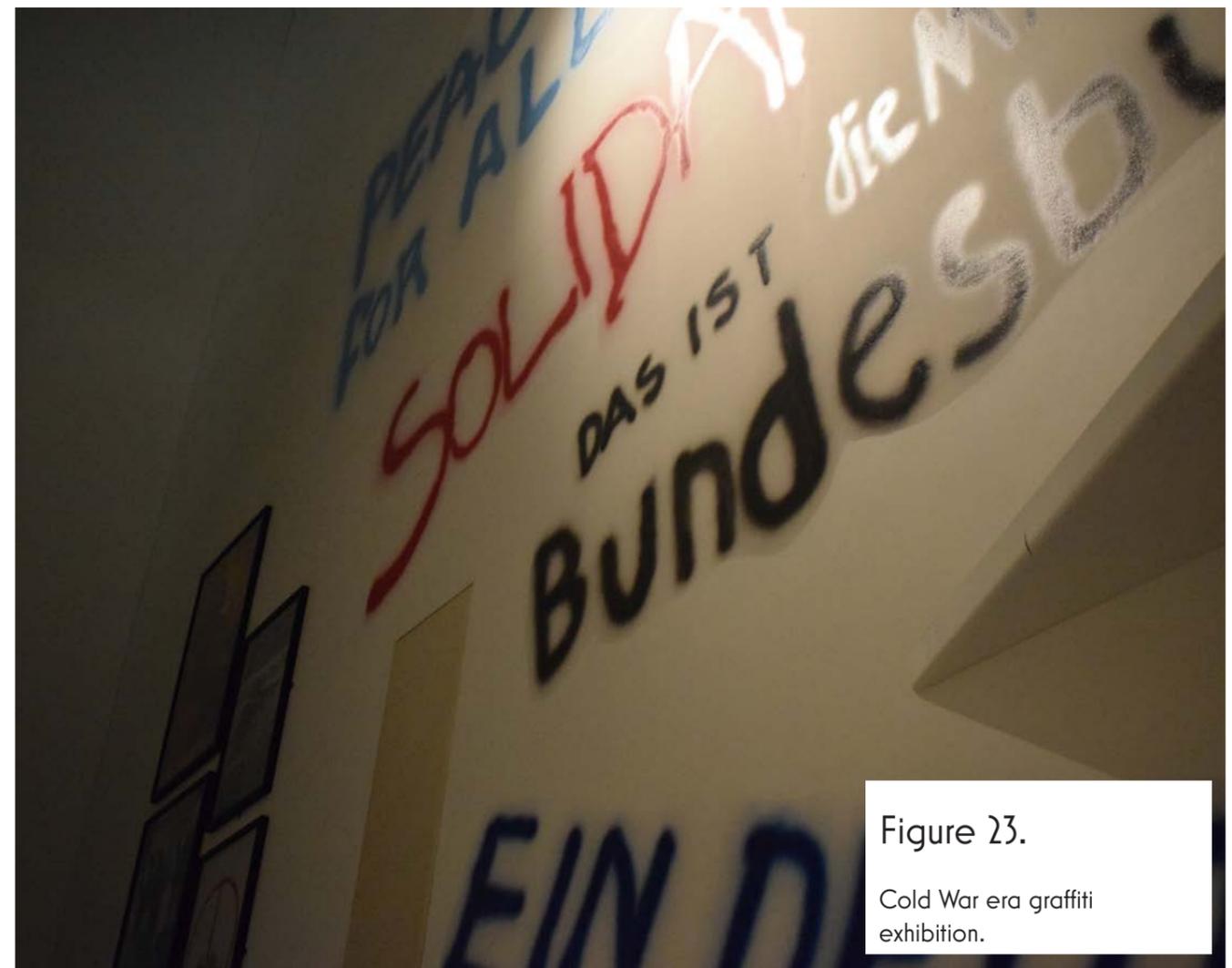


Figure 23.
Cold War era graffiti
exhibition.

SITE VISIT - SITE GALLERY

In comparison to IWMN, Site Gallery is a much calmer and collected space that houses a rotation of small artist's work. The scale of this space and its contemporary design allow for intimacy. As I had visited the much larger space at IWMN, I chose to visit this space to understand how the use of a smaller space changes a visitor's perception of the exhibits on show.

Site Gallery incorporates a double height space entombed in a white stucco material to draw full attention on the exhibits, with integrated lighting rails and natural ventilation adding to this. A unique feature of this space is the ability for natural light to penetrate the space through a window that can be covered or uncovered through walling.

During my visit I noticed a projector that was embedded into the wall and projecting an image onto a piece of acrylic. Although small, it attracted my attention and inspired me to incorporate something similar into my design. Without any direction on the floors or walls, there was also a clear path around the space that the user could follow.

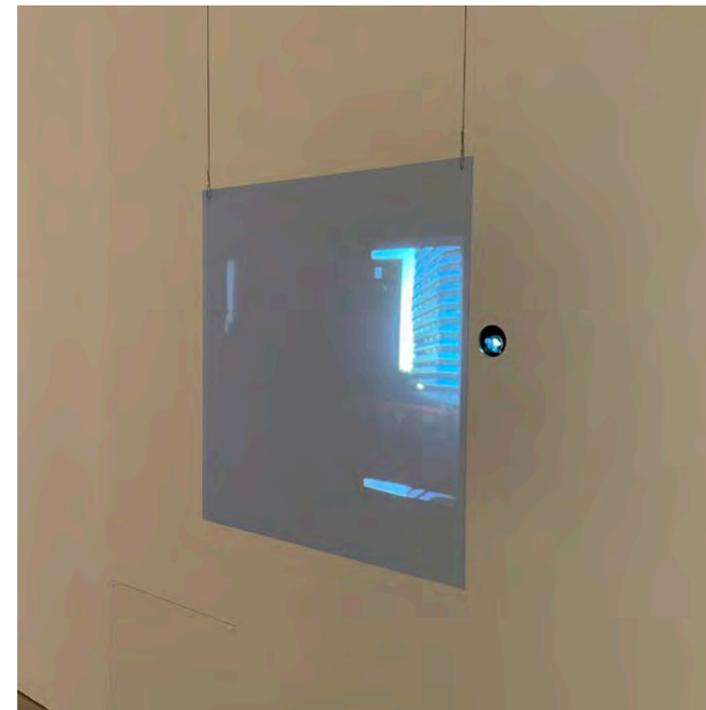


Figure 24.

Projection onto acrylic.

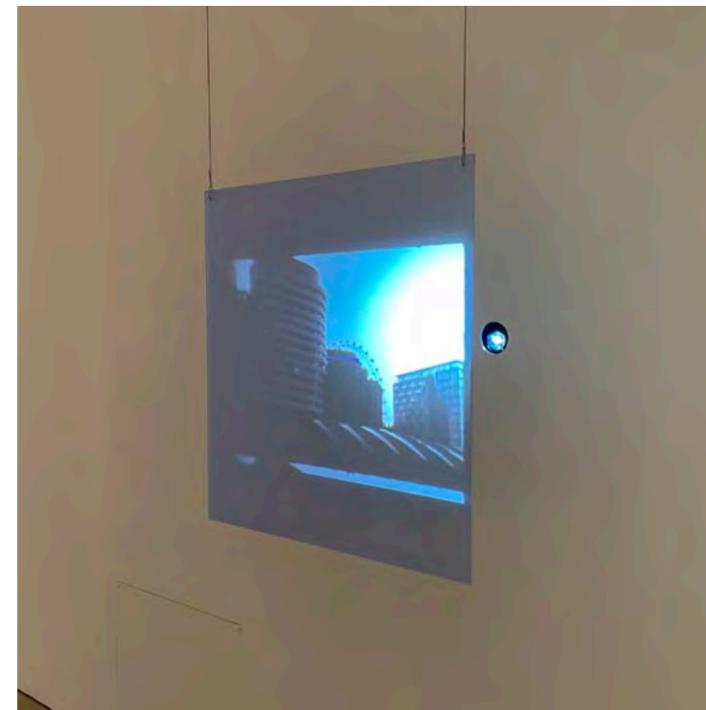


Figure 25.

Projection onto acrylic.



Figure 26.

Large projection piece onto white wall.

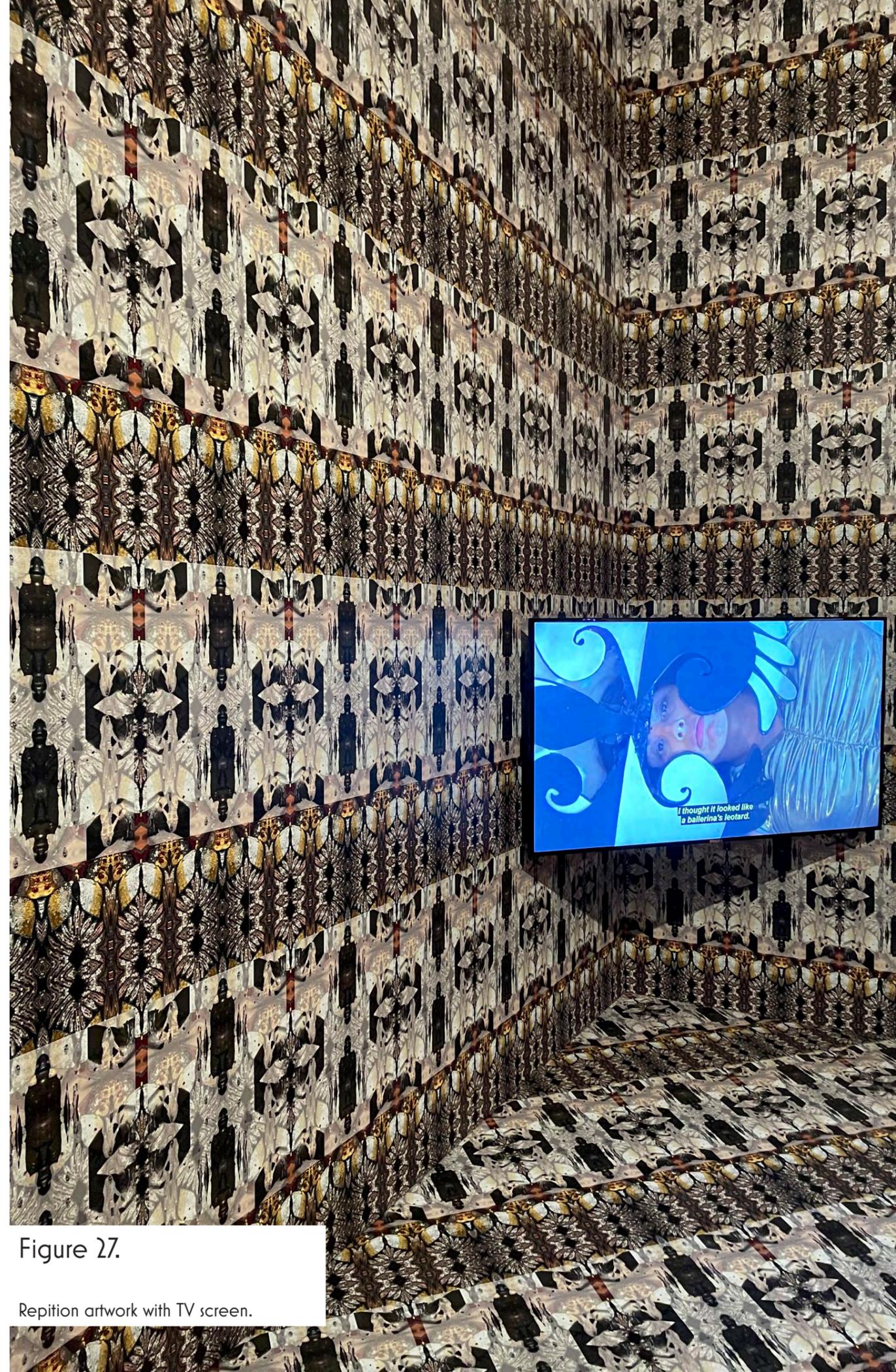


Figure 27.

Repetition artwork with TV screen.

CONCEPT

GENERATION

WHEN BORIS?

When Boris is a key feature of the design and for the exhibit. Using the concepts researched in the 'Propaganda' section, I chose to implement and experiment with the use of Boris Johnson as a 1984 Big Brother figure. Surveillance is a tool used by institutions undertaking 'Conversion Therapy' to keep an individual 'in line'.



Figure 28.

Initial idea of a surveillance space.

"BIG BROTHER IS WATCHING YOU"

(Dunster & Orwell, 2012).

The success of the exhibit is entirely dependent on the user's senses being disrupted and altered in support of the exhibit. Through concept generation, it became clear and ultimately successful to allow for a large and tall section within the design where 'When Boris?' could be successfully undertaken. Figure 29 demonstrates the development of 'When Boris?'.

WH



Figure 29.

Development of When Boris?

EN BORIS?

SATURATION OVERLOAD

Inspired by Cruz-Diez's work, Chromosaturacion (Cruz-Diez, 2011), I experimented with the use of colour to alter a visitor's perception of a space. The use of highly saturated and bright colours of Chromosaturacion created their own individual spaces within a larger area and thus demonstrated light's ability to change a space.

I decided the best application of this intense use of colour was to incorporate a change in the wall shape. A narrowing of the space, for example, would exemplify the dread found with the lighting; see Figure 31 for development.

"COLOURS HAVE THREE BASIC PERCEPTUAL ATTRIBUTES: **HUE, SATURATION, AND LIGHTNESS**... SATURATION (CHROMA) DESCRIBES THE **INTENSITY** OR **PURITY OF A HUE**"

(Costa et al., 2018).

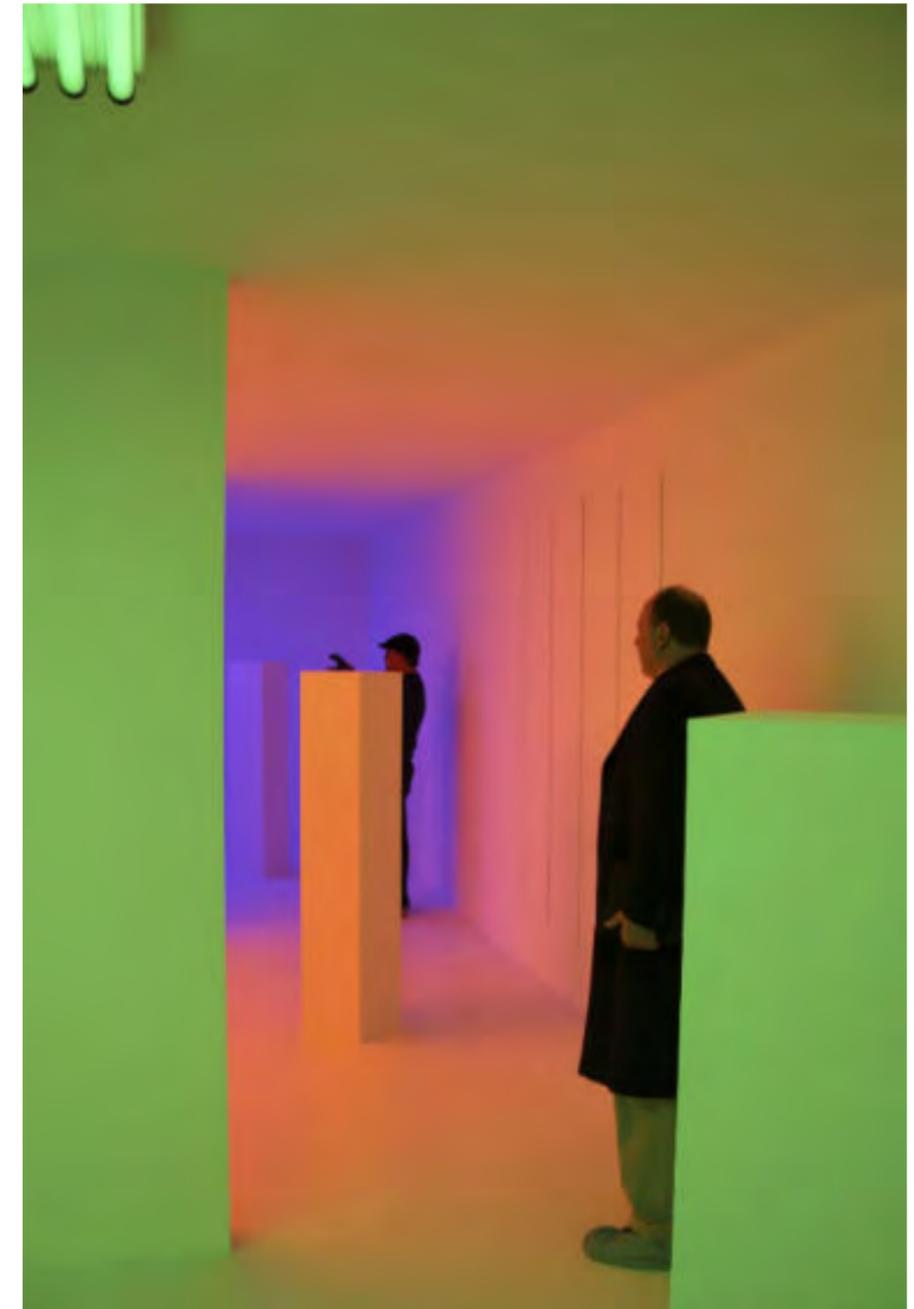


Figure 30.
Cruz-Diez (2011). Color in Space and Time [Image]. Carlos Cruz-Diez. <http://www.cruz-diez.com/work/chromosaturacion/2010-to-date/chromosaturacion-at-the-carlos-cruz-diez-color-in-space-and-time-exhibition/>

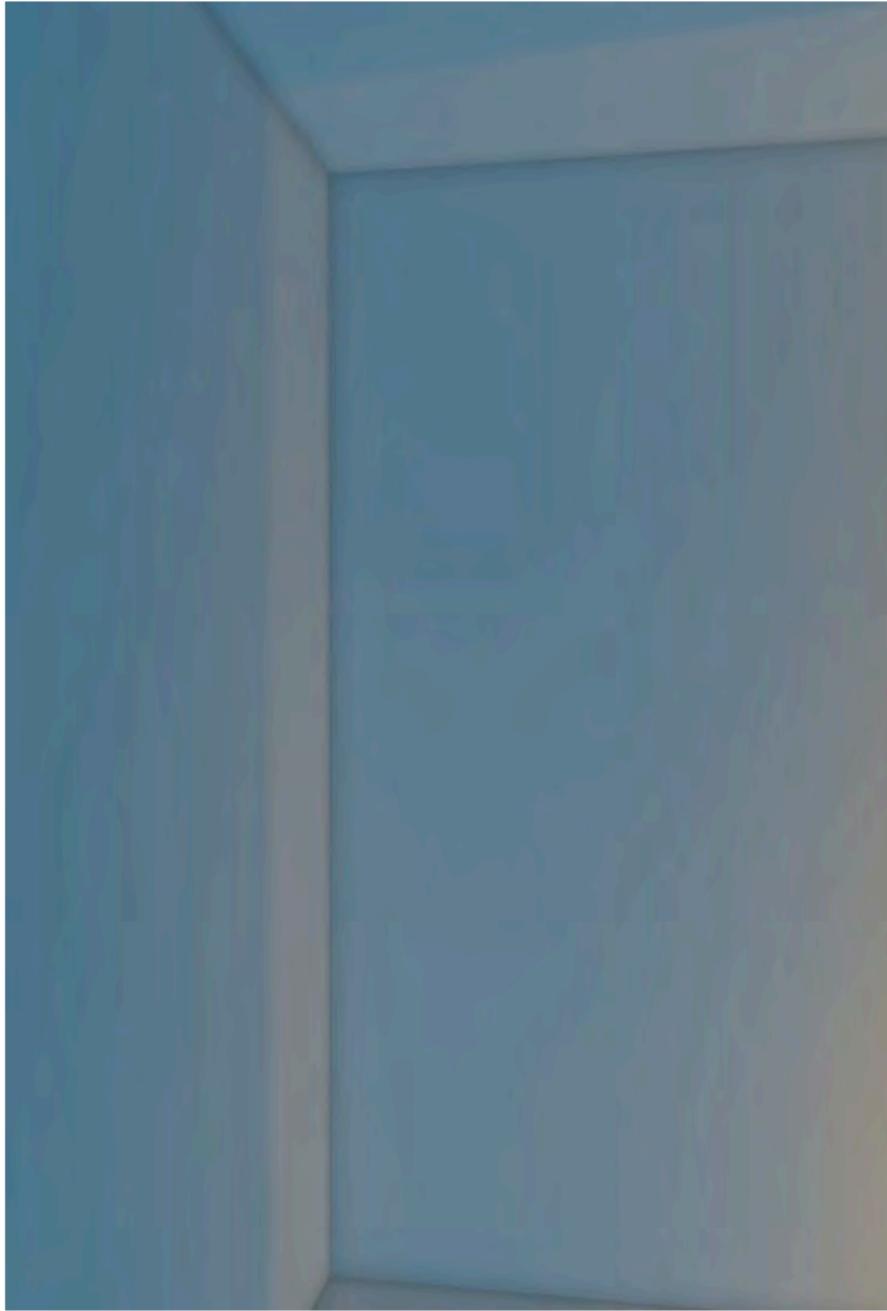


Figure 31.
Saturation Overload development using Vectorworks 3D Modelling software.

STAGES THROUGH THE EXHIBIT

I have decided to divide the exhibit space into four key areas, as dictated by the number of permanent structures, with each area focusing on up to two issues:

1 ENTRANCE – The area in which the user of the space is greeted with the topic on display at that moment in time. When I have visited contemporary galleries in the past, there is a section dedicated to the exhibit’s topic and theme. This entrance space is no different as it engages the user front and centre. I chose to include quotes gathered from Stonewall.org such as:

“MY PASTOR TAUGHT ME TO BE AFRAID OF THE SECULAR WORLD AND EVEN OF CHRISTIANS WITH MORE LIBERAL VIEWS. I’VE ALSO FOUND IT DIFFICULT TO BECOME PART OF THE LGBT COMMUNITY, SINCE I WAS TAUGHT TO FEAR LGBT PEOPLE. DATING HAS BEEN IMPOSSIBLE AT TIMES – SOMETIMES I HAVE FELT PHYSICALLY SICK WHEN STARTING A RELATIONSHIP BECAUSE THE FEELINGS OF ‘I SHOULDN’T BE HERE’ COME BACK SO STRONGLY”

(Stonewall Staff, 2021).

2 SURVEILLANCE – Within this area would be the CCTV space as well as ‘When Boris?’ piece. Placing this area after the entrance would inform the user of what to expect with the rest of the exhibit. Not only this but it would be the first stage in which the visitor would feel some semblance to the subject of ‘Conversion Therapy’.

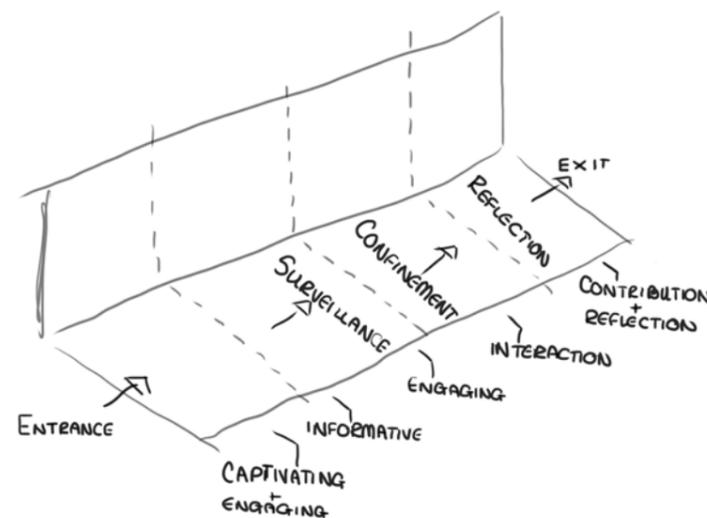


Figure 32. Sketch demonstrating the various aspects of the exhibit in relation to the design strategy

3 The following area would invite the user to:

Firstly – experience the ‘Saturation Overload’ piece in which the colours would start with an inviting tone such as yellow, morphing into a dull colour such as navy. Not only this but the sloping of the ceiling and walls would create a narrowing space thus emphasising the constrictive emotions and lack of freedom experienced by victims of ‘Conversion Therapy’.

Secondly – allow the visitor to experience Paola Paredes’ ‘Until You Change’ through projection and speakers. This would be the sole purpose of the space; a projection area in which three projectors, screens, and dual speakers would be housed.

Thirdly – After the previous areas, this would be an advancement on the original ‘Saturation Overload’ in which the walls and ceilings of the corridor would be close to the visitor with the sole light source being ceiling-hung LED/ fluorescent tube lighting. Not only would this space feel small and cramped – ideally making the user feel a sense of claustrophobia and lack-of-freedom – it would also generate a one-way path to the final space and exit.

4 The final unit comprises of an artist's speaking space, a piece in which the user reflects on themselves and the exhibit, as well as the exit. The inclusion of a speaking space means the installation becomes more than just a contemporary space to house pieces of art, it allows the visitor to interact with an artist or artists and generates a greater interpersonal emotion to the visit.

Secondly, enabling one last space for the reflection of oneself after a visit creates a lasting impact with the possibility of this impact going on to generate change for the topics showing. After the reflection there is empty space which further allows reflection and thoughts to be collated before finally exiting.

This empty space would allow the visitor to also contribute to the aid of the topic on show through adding their name to a Change.org petition or through the Government's Petition website, for example.

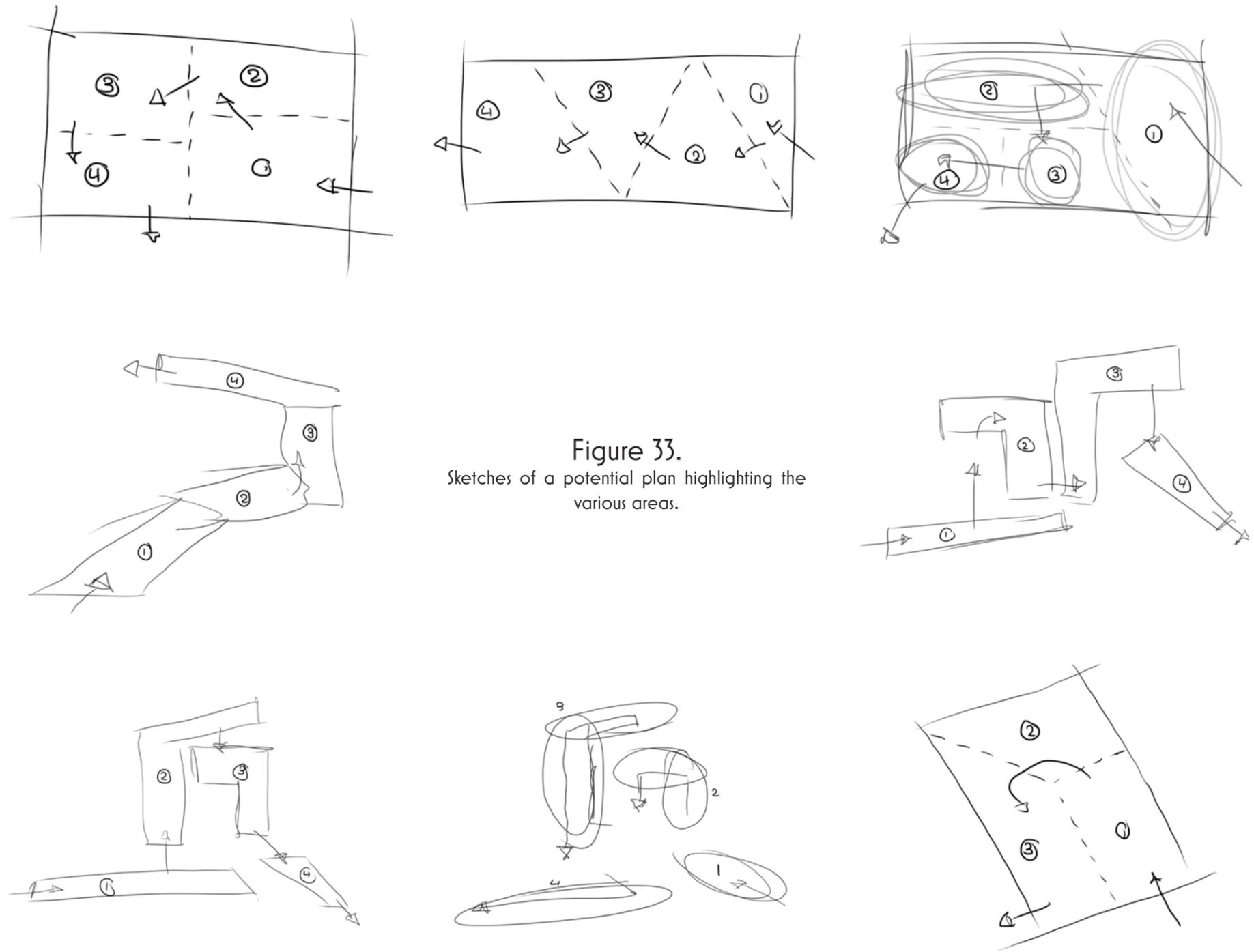


Figure 33.
Sketches of a potential plan highlighting the various areas.

CORRUGATED FAÇADE

Inspired by various contemporary galleries, especially the Design Museum – see Figure 34, I experimented with the use of a corrugated façade that would not only be able to highlight the venue but also the artwork within.

The corrugated façade would make a visitor move through the length of the site to see the full name, Activist Space. An angle of 115.10 degrees is the ideal amount for viewing either word with an angle greater than this enabling the visitor to read either word. Figure 35 demonstrates this.

Figure 34.
Gardner (2011).
Design Museum London
[Image]. Gareth
Gardner. [https://
garethgardner.com/
portfolio/design-museum-
london](https://garethgardner.com/portfolio/design-museum-london)



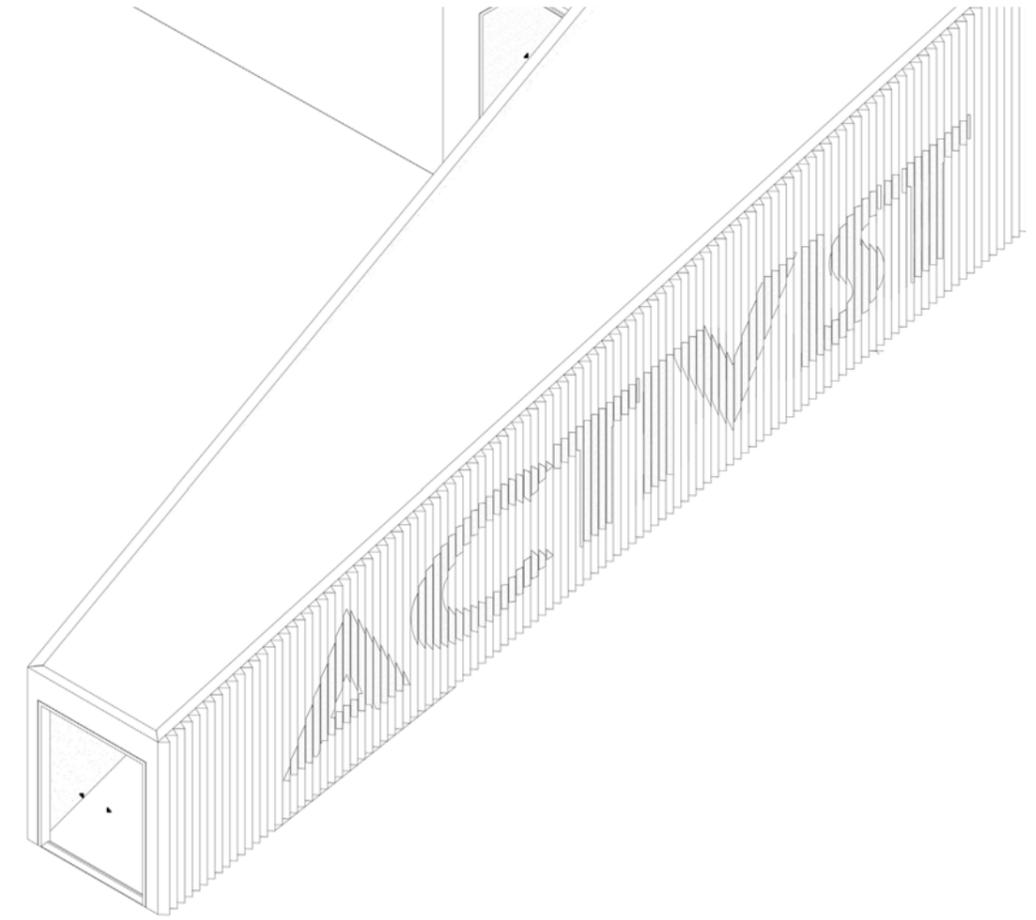
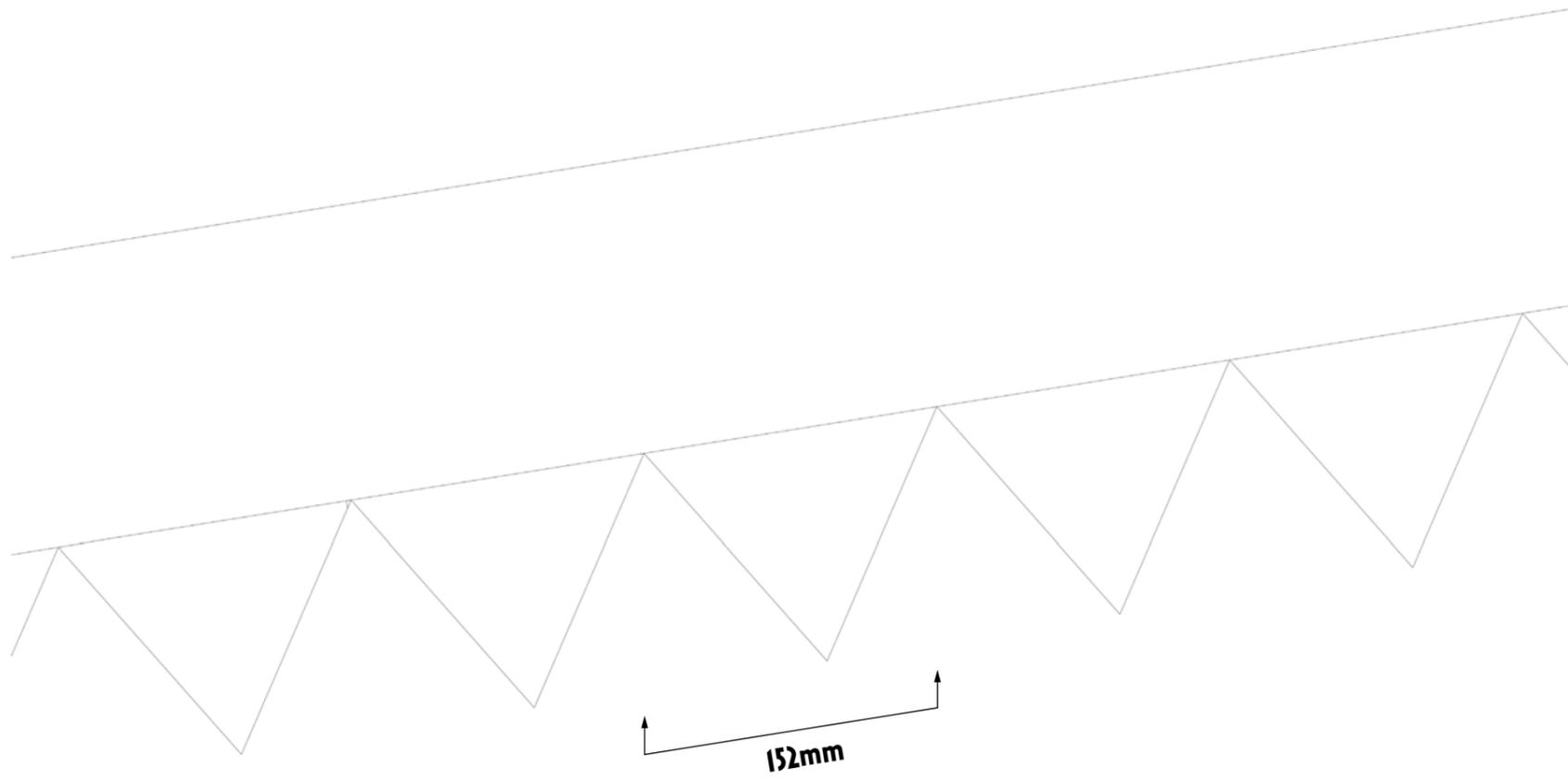
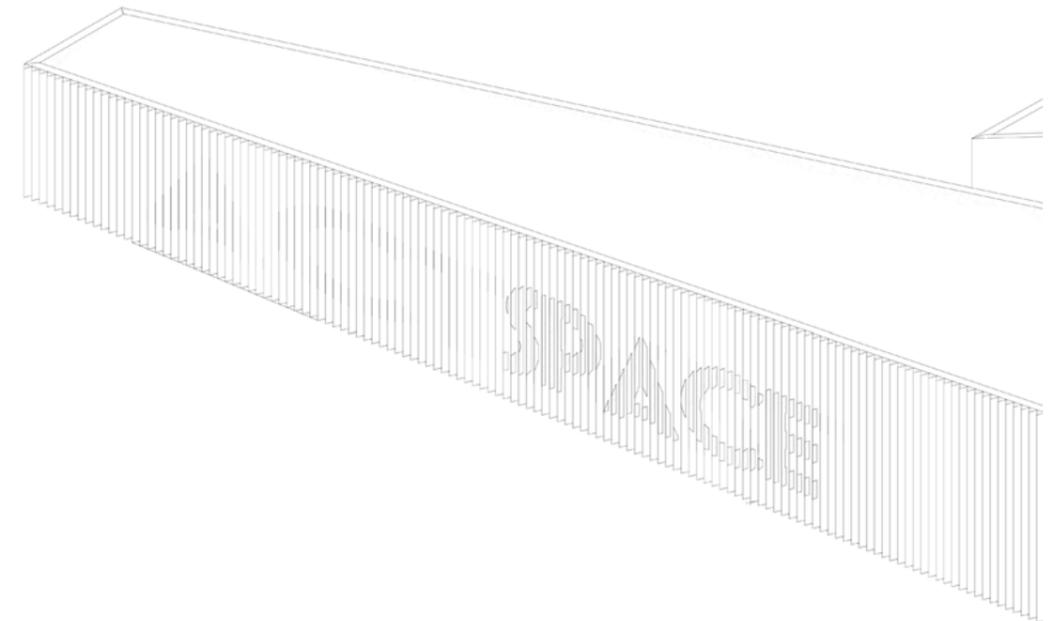
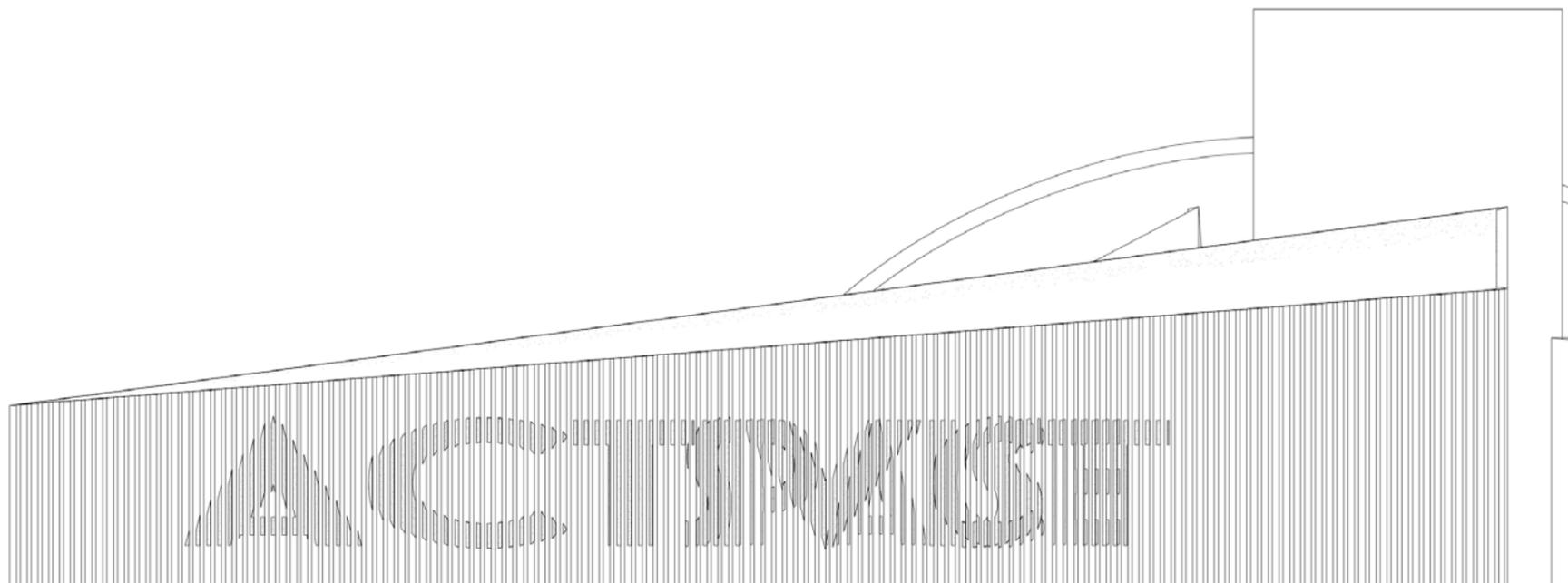


Figure 35.
Various illustrations highlighting the corrugated
façade.



FINAL

DEVELOPMENT

FINAL DESIGN

The final design and development encompass the research, analysis of, and theory I have gathered to create a proposal and strategy of design that allows for an installation to promote various causes. Through a combination of my own knowledge and gained knowledge from research and understanding, I have created a proposal for a spatial design that uses the senses and psychological effects to immerse the visitor in the subject matter at hand and to put the visitor in a victim's shoes. The aim was to create a space to highlight the subject matter of 'Conversion Therapy' and lack of a ban in the UK. Not only does this space do this, but it also enables the changing of the visitor's behaviour surrounding the topic as well as their conscience.

The proposal makes use of the four different structures to highlight a specific issue within with the visitor experiencing differing feelings throughout; constricted, surveilled, overwhelmed. Not only does the manipulation of a visitor's emotion alter their experience directly, but there is also a subsequent slowing through the space enabling interpretation and intrigue to rule the visitor's experience. The use of light as a stimulus and method of changing

the visitor's emotion and feeling through the space ensures each has an equal experience. Light is an element that most of the population experiences therefore it was important to highlight this as an equalling factor throughout.



Figure 36.
Image of Libeskind's method of designing the IWMN.

The use of Daniel Libeskind's method of designing the Imperial War Museum North (see Figure 36); a shattering of an object and arranging the pieces, was the inspiration of the overall site shape. Through using Lambda as the originating form, I dissected and rearranged the pieces until it formed a suitable site, as seen in Figure 37.

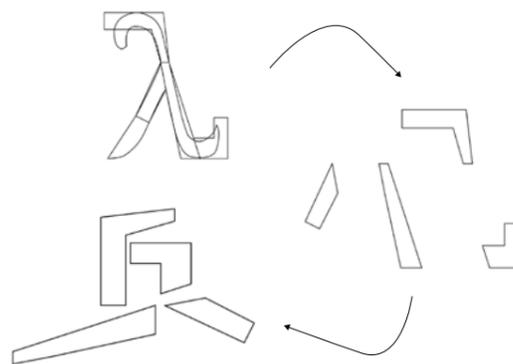


Figure 37.
Using Lambda and Libeskind's method to design the final layout.

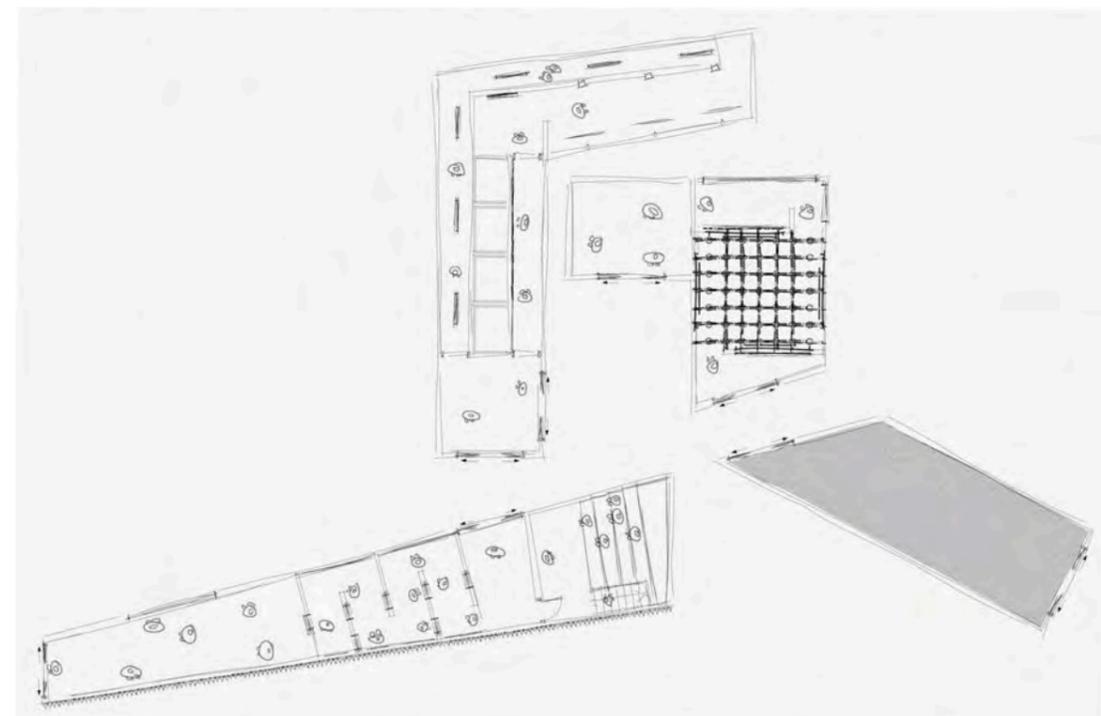


Figure 38.
Drawing of the final layout.

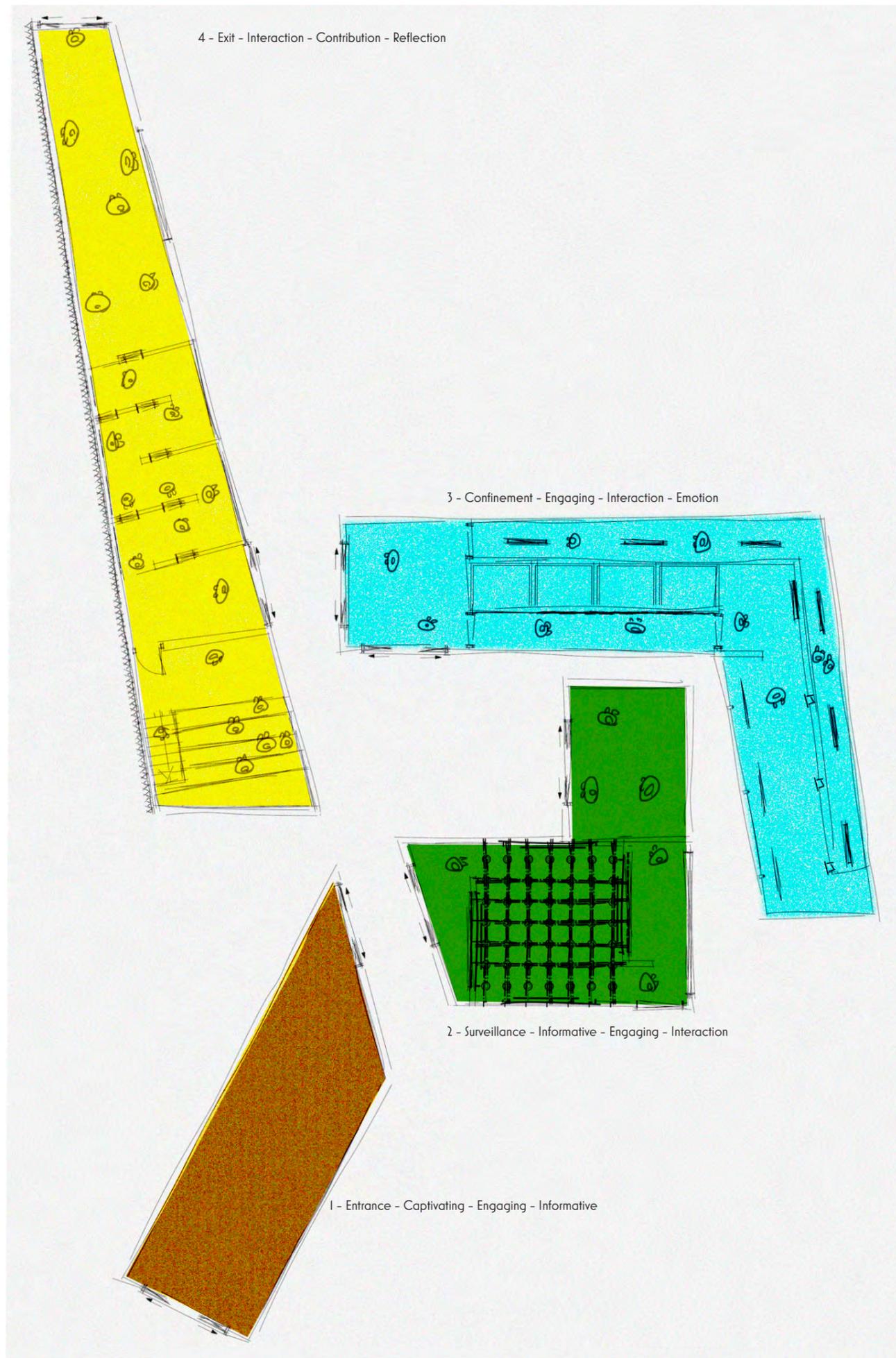


Figure 39.
Illustration of the stages through
the exhibition.

SITE LOCATION - TUDOR SQUARE

It was decided early in the project that the site chose would be Tudor Square, Sheffield. Through conversation it became clear that the chosen site would have to be of significance if there was to be a chance of the project succeeding if the potential for it to be constructed became available.

Therefore, Tudor Square; Sheffield Theatres and the Winter Gardens, was selected. The Crucible Theatre plays host to many important events with the largest being the World Snooker Championship. It was important that this site would be a prime location for a large variety of visitors but also it would be in a location that is visited by, stereotypically, straight-white males who make up many of the perpetrators of homophobic abuse and attacks in the UK.

"*ONE IN EIGHT* ^{LGBT}
people **(12 percent)** avoid
going to the gym or participating in sports
groups because of **FEAR OF
DISCRIMINATION AND
HARASSMENT**"

(Stonewall, 2016)

Figure 36.
Illustrated map showing the location
of Tudor Square in Sheffield



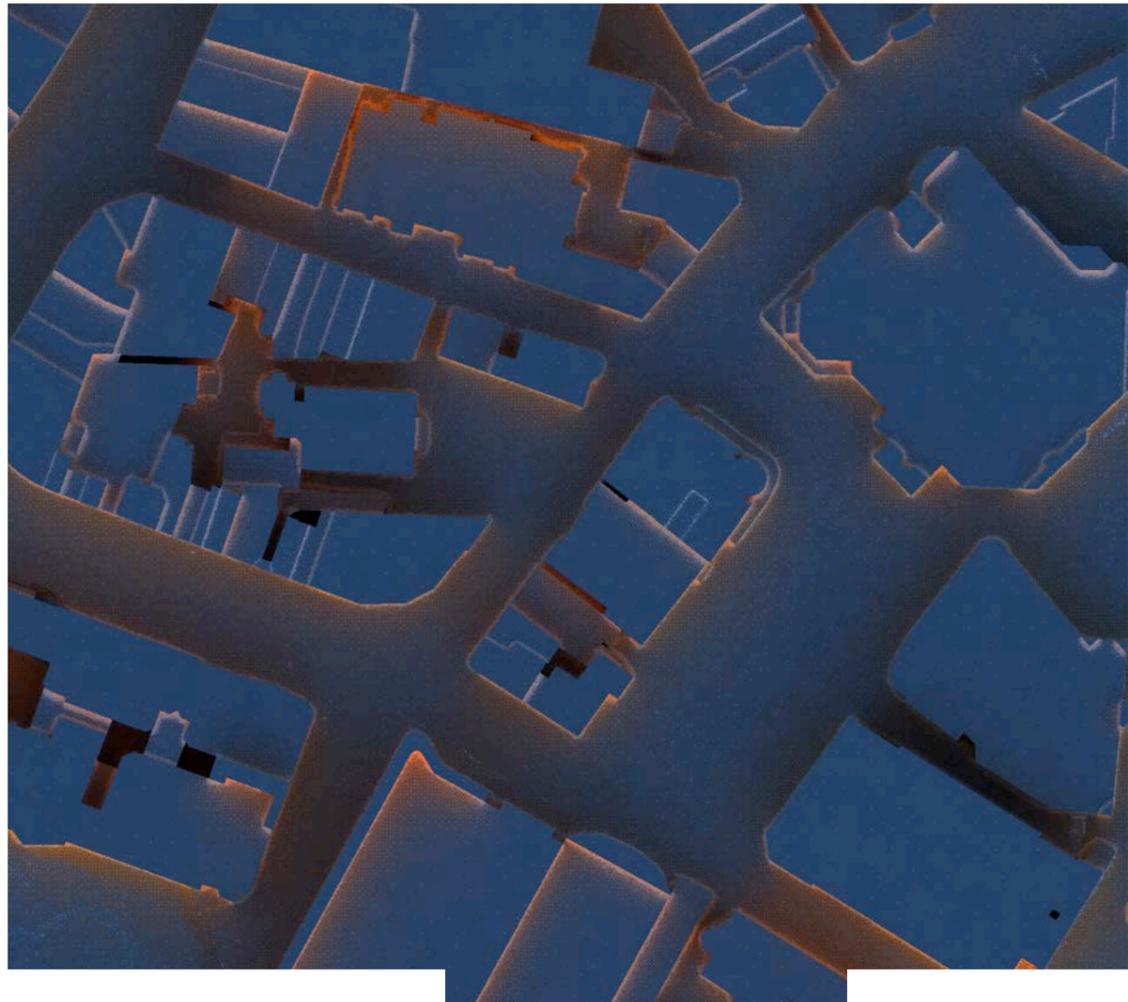


Figure 37.
Graphical site modelling of Tudor Square and the surrounding area.

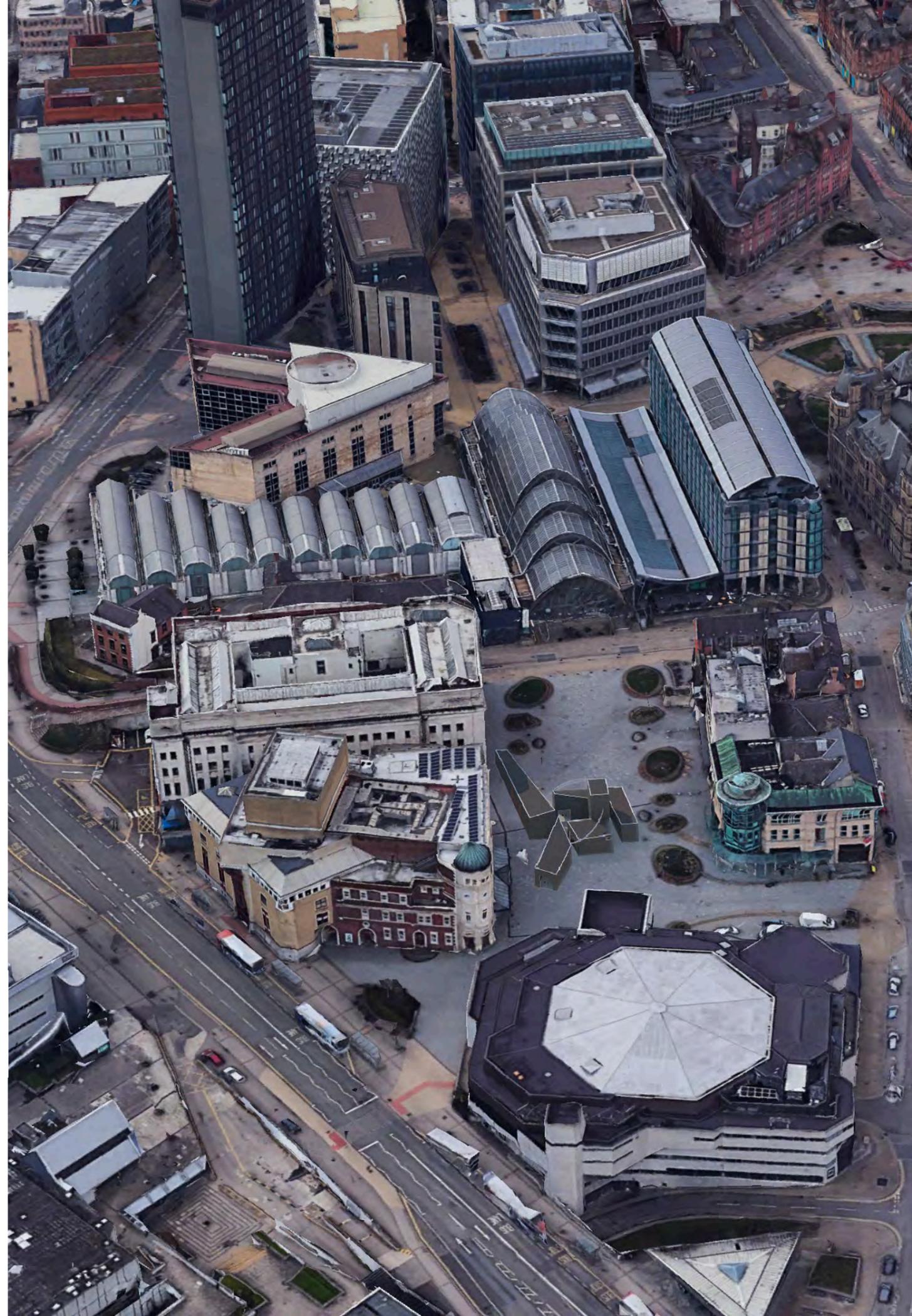


Figure 38.
Composite image of the final site model superimposed onto an aerial view of the site.

Figure 39.
Perspective plan layout with labels describing each section.

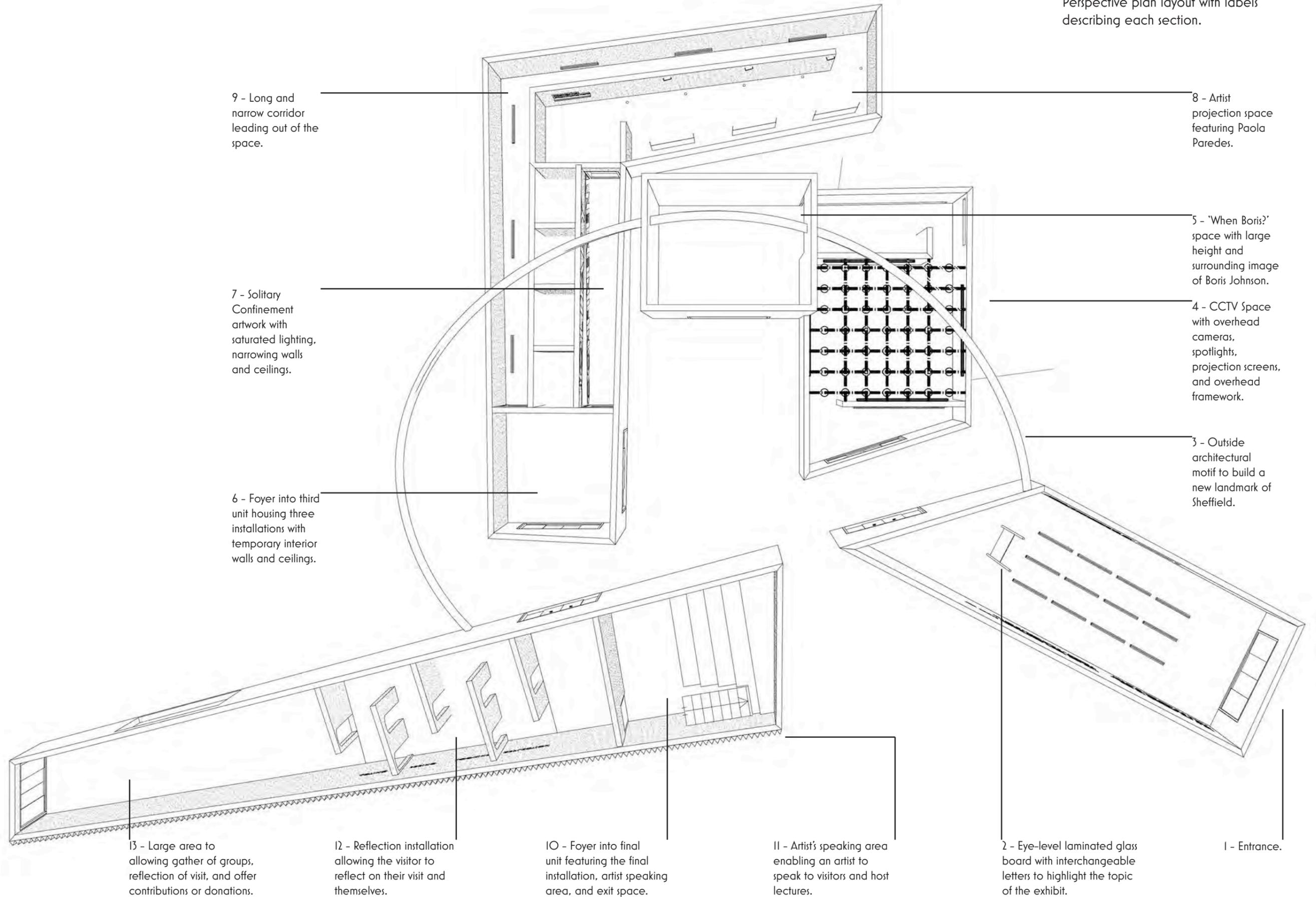


Figure 40.
North facing elevation showing various
areas of the design.



WALKTHROUGH

- ENTRANCE

The entrance has been designed to work in conjunction with the corrugated façade to allow for the visitor to be attracted to the space. As the subjects are to be rotated on a regular basis, I chose to allow for interchangeability and customisation within this space. The laminated glass panel towards the back of this space features a set of letters that can be adapted to suit the subject on hand. This is the initial stage of the exhibit, therefore a set of 12 fluorescent / LED tube lighting hangs from the ceiling, brightly illuminating

the space below and showcasing any pieces that could be displayed here.

Not only is the inside of the space playing a part in its overall effect, but the outer walls also can play host to artwork, as seen in Figure 40. The entrance also connects directly to the exit through the architectural motif found weaving up and around the structures.

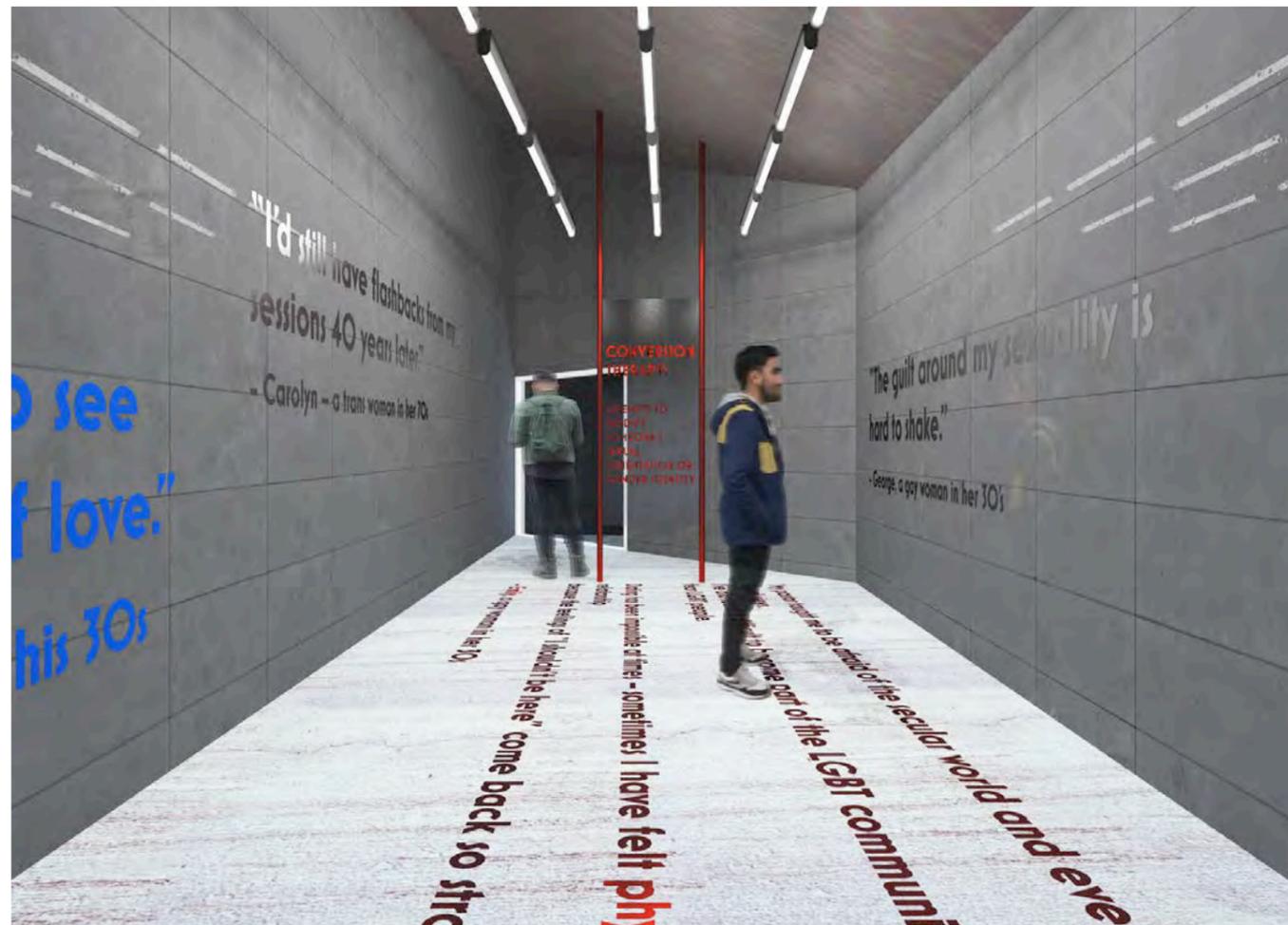


Figure 41. Visualisation of the entrance space.

Figure 42. Entrance with dashed lines highlighting the camera's view.

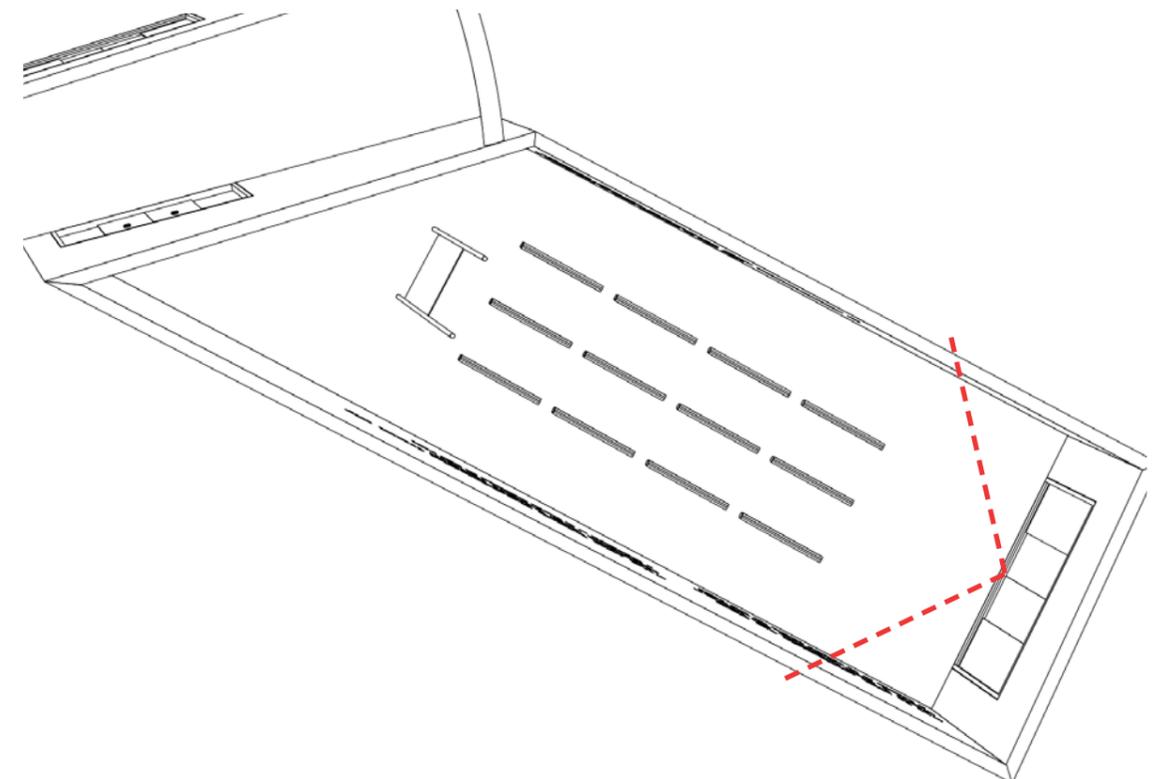


Figure 43.

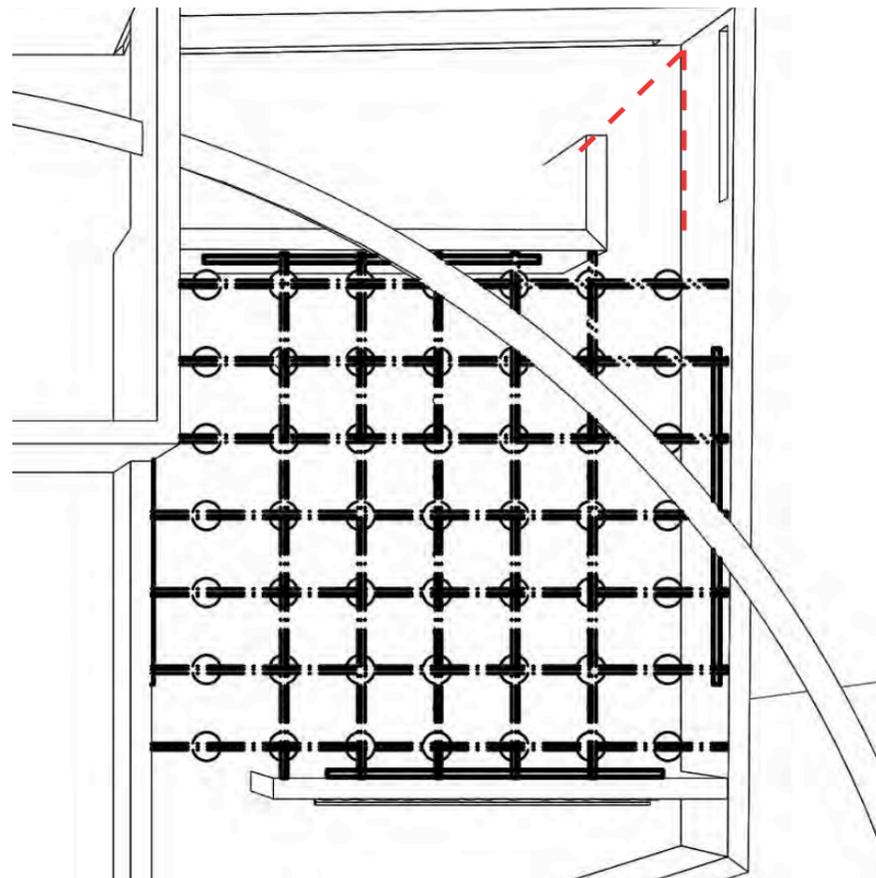
West facing elevation showing various areas of the entrance design.



WALKTHROUGH

- SURVEILLANCE AND WHEN BORIS?

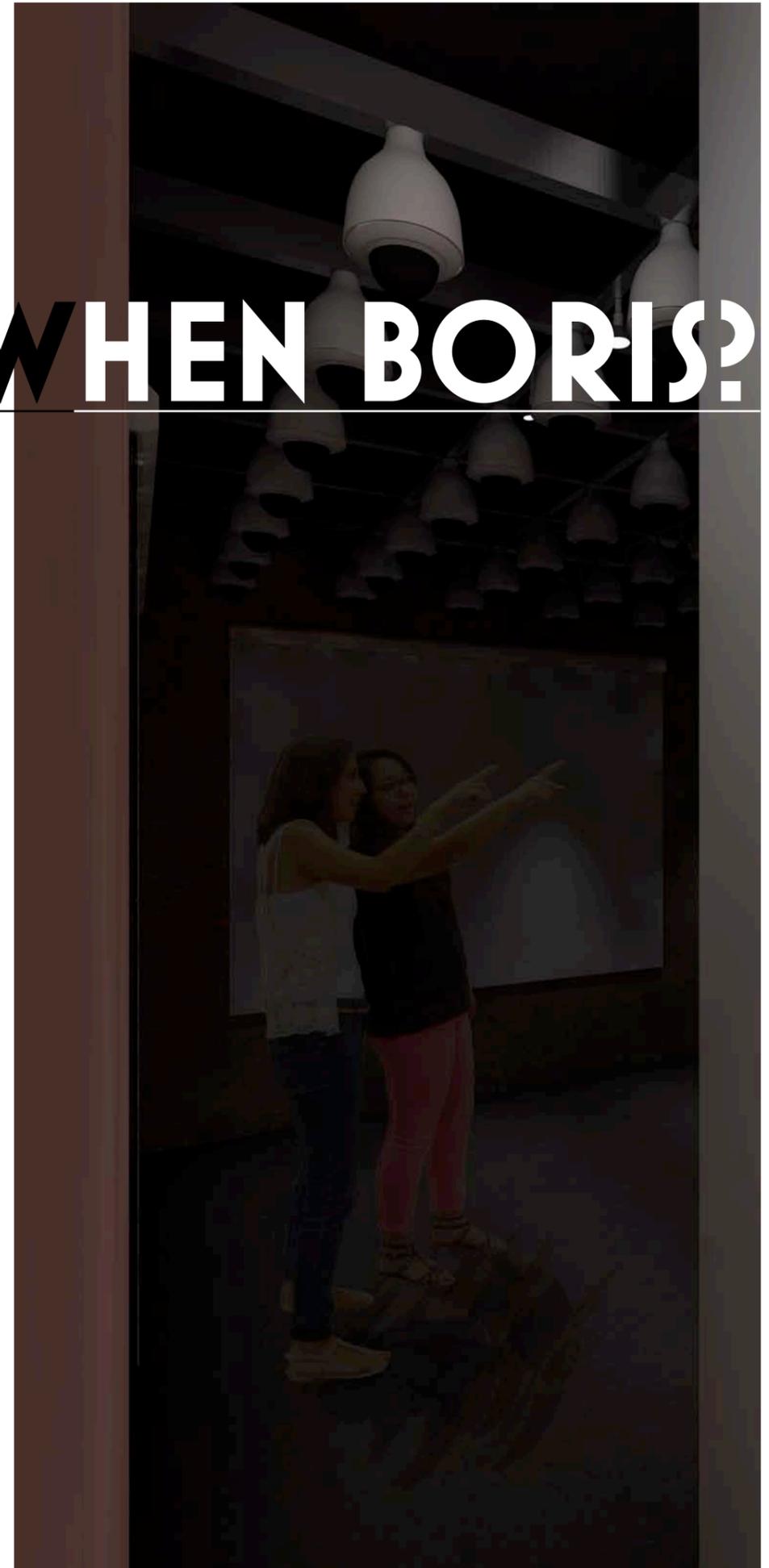
Figure 44.
Surveillance area with dashed lines highlighting the camera's view.



The following space after the entrance is the surveillance and CCTV area. Here a newly created ceiling frame allows for CCTV cameras as well as spot lighting. Four screens are found along the perimeter of the area which displays the camera's feed. This space was designed to make the visitor feels watched with the feed amplifying this visually.

The mood within this area is dulled with the lighting toned down to allow for a eerie atmosphere.

Figure 45.
Visualisation of the CCTV / Surveillance space.



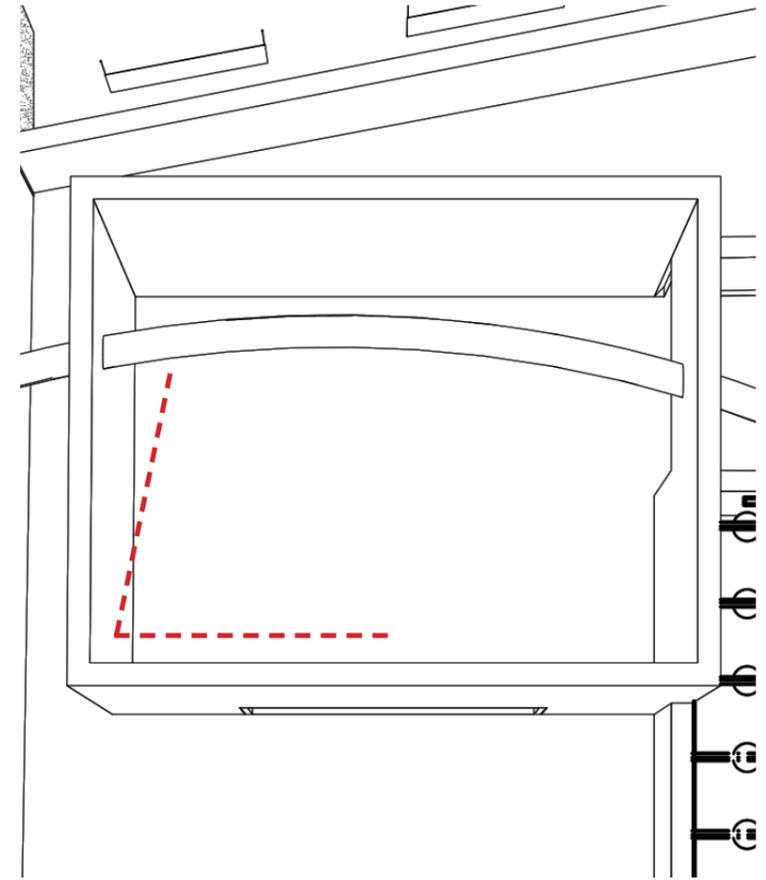


Figure 46.
When Boris? area with dashed lines highlighting the camera's view.

'When Boris?' is featured within the tallest section of the site and is a 360-degree plastering of the artwork. The wrap-around feature of the area was to further induce the feeling of being watched, as well as providing a critique on the government's lack of action surrounding the ban on 'Conversion Therapy';

WHEN BORIS?

Figure 47.
Visualisation of the 'When Boris?'.

WALKTHROUGH - SOLITARY CONFINEMENT



Figure 48.
Visualisation
of the Solitary
Confinement.

This space features the use of 'Saturation Overload', in which four intensely coloured lighting is used to illustrate the deterioration of an individual's mental state through progressive solitary confinement. Sloping walls and ceiling elevate this sensibility further through a constriction of the space.

Inspired by the RAG (red, amber, green) of a UK traffic light, I used these colours as well as blue to highlight the mental deterioration. In contrast to the previous areas, there is a clear change in aesthetic which is dictated through a change in form of the structure as well as the use of lighting.

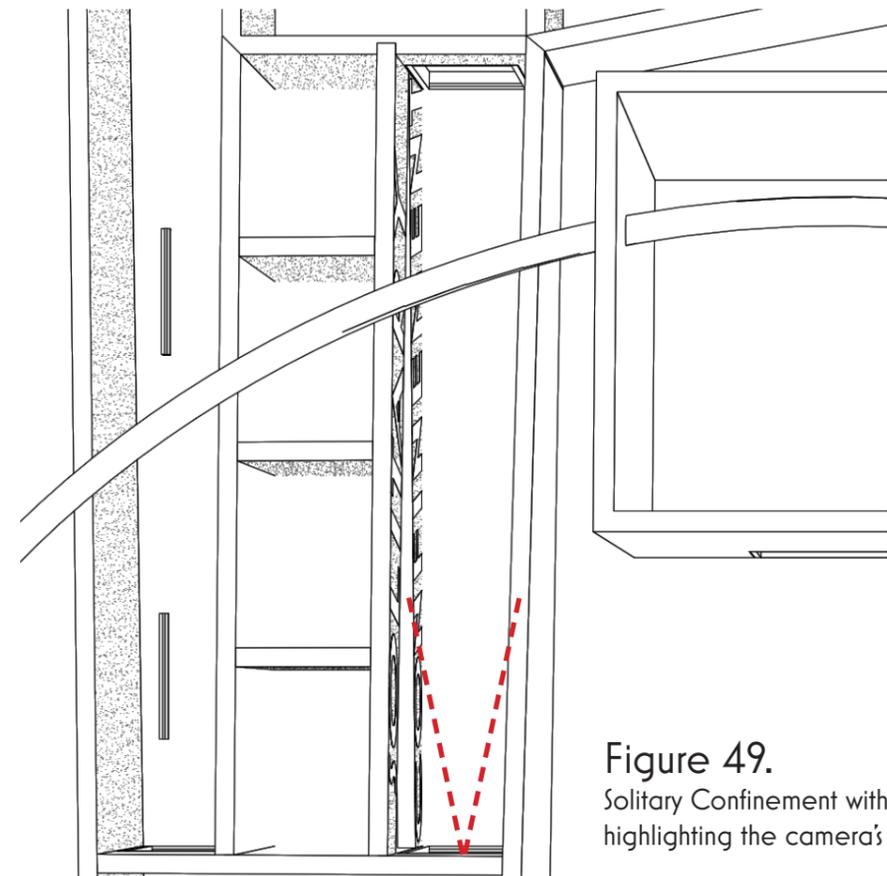


Figure 49.
Solitary Confinement with dashed lines
highlighting the camera's view.

WALKTHROUGH

- PROJECTION SPACE



Figure 50.
Visualisation of
the Projection
Space.

Inspired by the Site Gallery's use of projection screens and recessed projectors, see Figures 24 & 25, I chose to approach this area with the sole intention of generating voice for various artists. As shown in Figure 50, I used Paola Parades' work to demonstrate how the space would work.

Much like the Surveillance area, the lighting here contrasts greatly with

that of the Solitary Confinement space to the extent that it comes mainly from the projectors themselves. Speakers are hung in pairs opposite each projection screen to allow for an equal amount of noise to reach a visitor. In addition to this, the projection screens are supported via steel cable connecting to the ceiling which improves the visual aesthetic of the space.

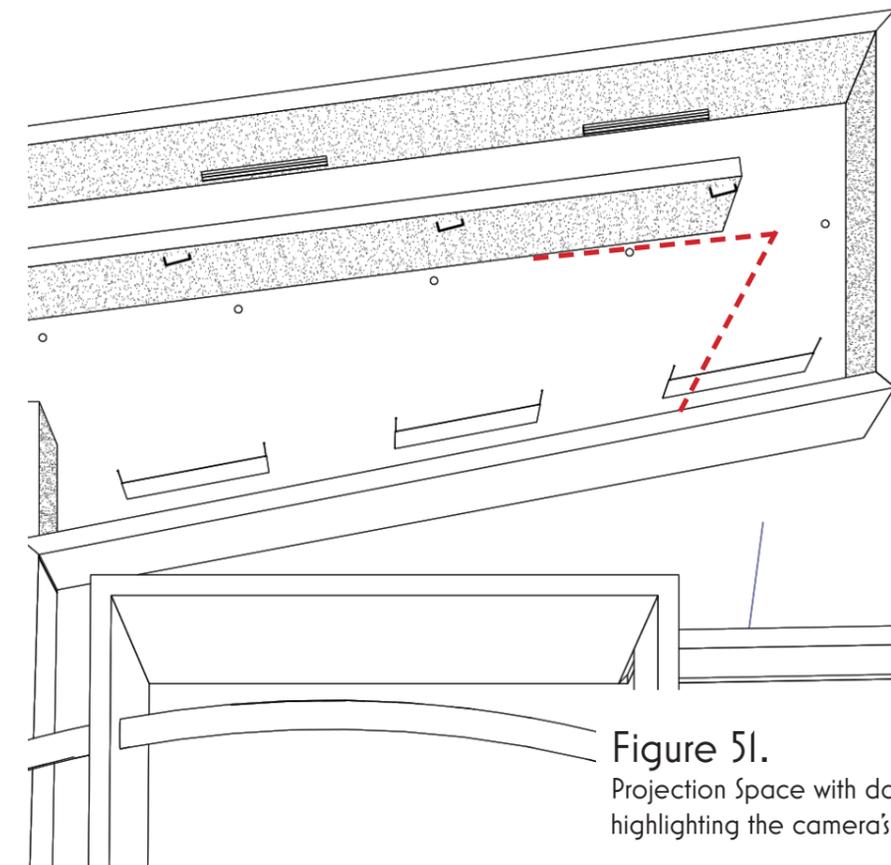


Figure 51.
Projection Space with dashed lines
highlighting the camera's view.

WALKTHROUGH - CORRIDOR

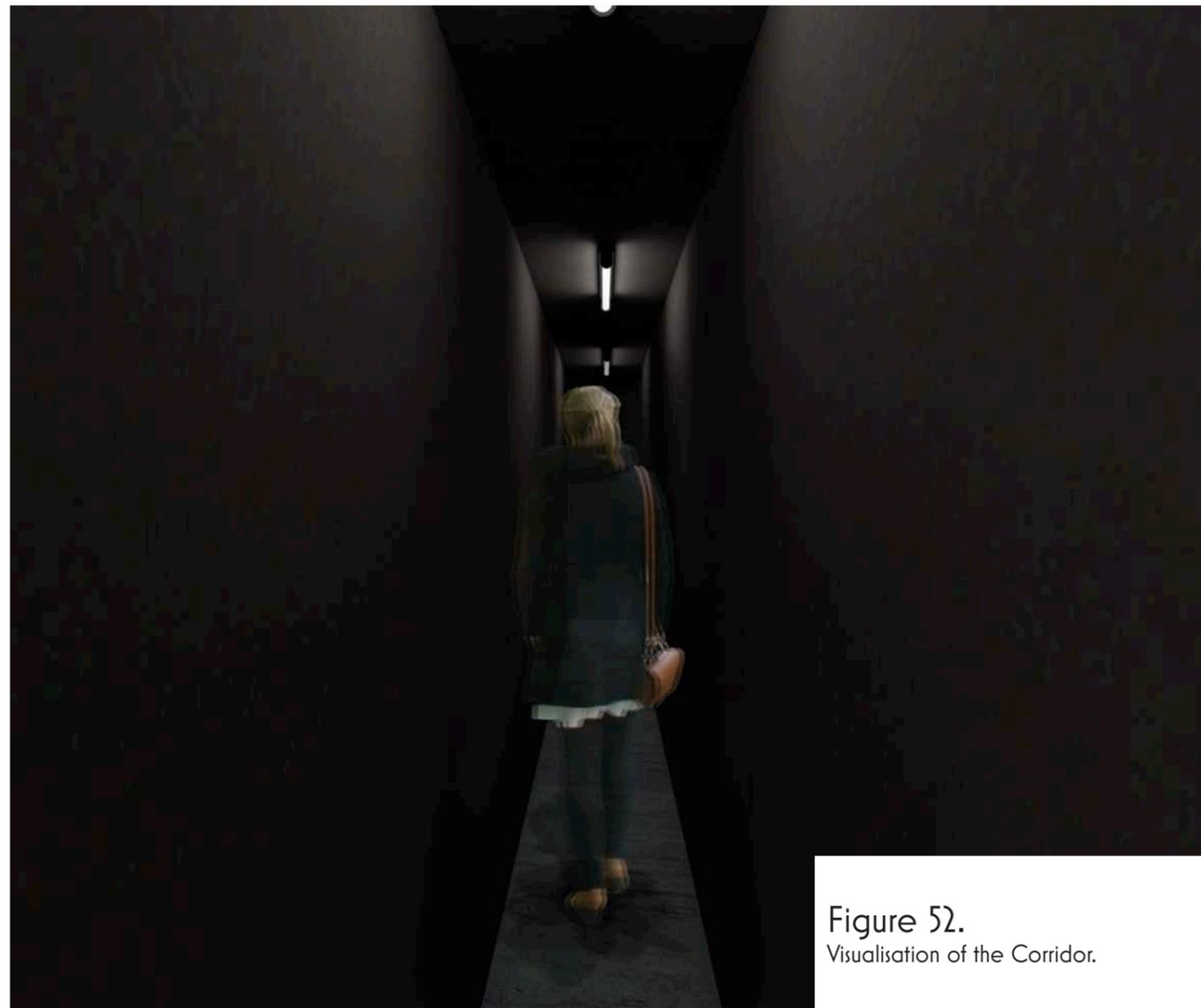


Figure 52.
Visualisation of the Corridor.

The corridor links the Projection Space through to the foyer which in turn leads to the final unit of the site. The corridor is a long, narrow, dimly lit space that completes the visitor's experience of constriction and restriction. A lack of windows showing the outside world creates a shift in the visitor's experience of the space as windows would allow natural daylight thus shifting the dynamic of the space. Dull materials also highlight the nature of the corridor.

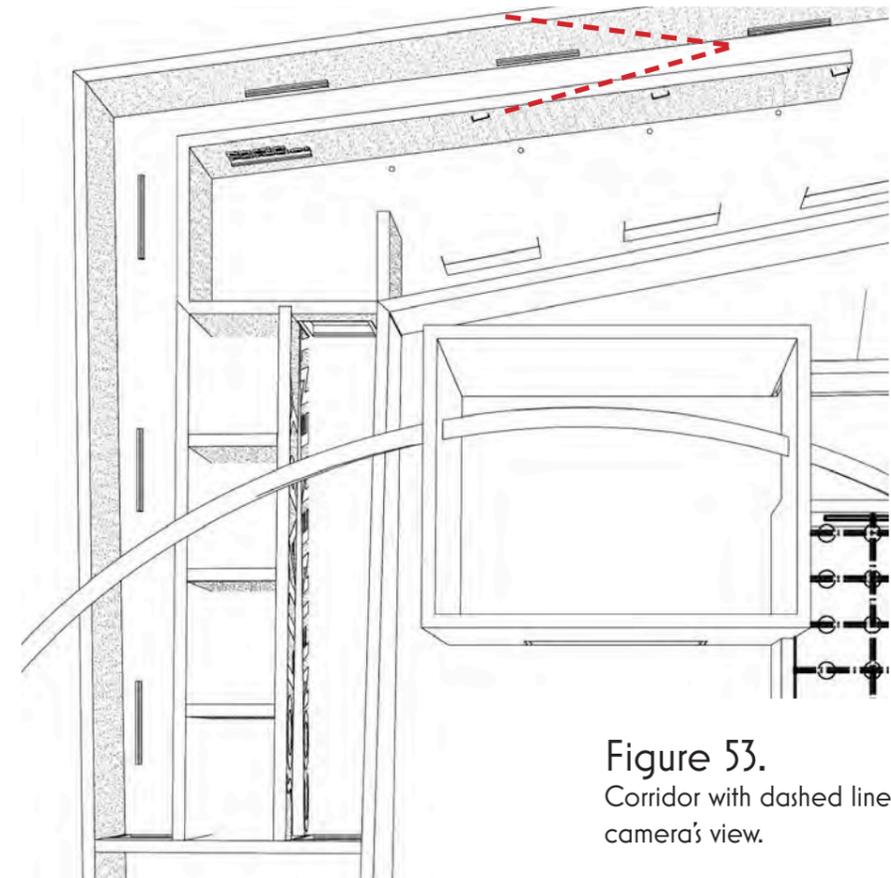


Figure 53.
Corridor with dashed lines highlighting the camera's view.

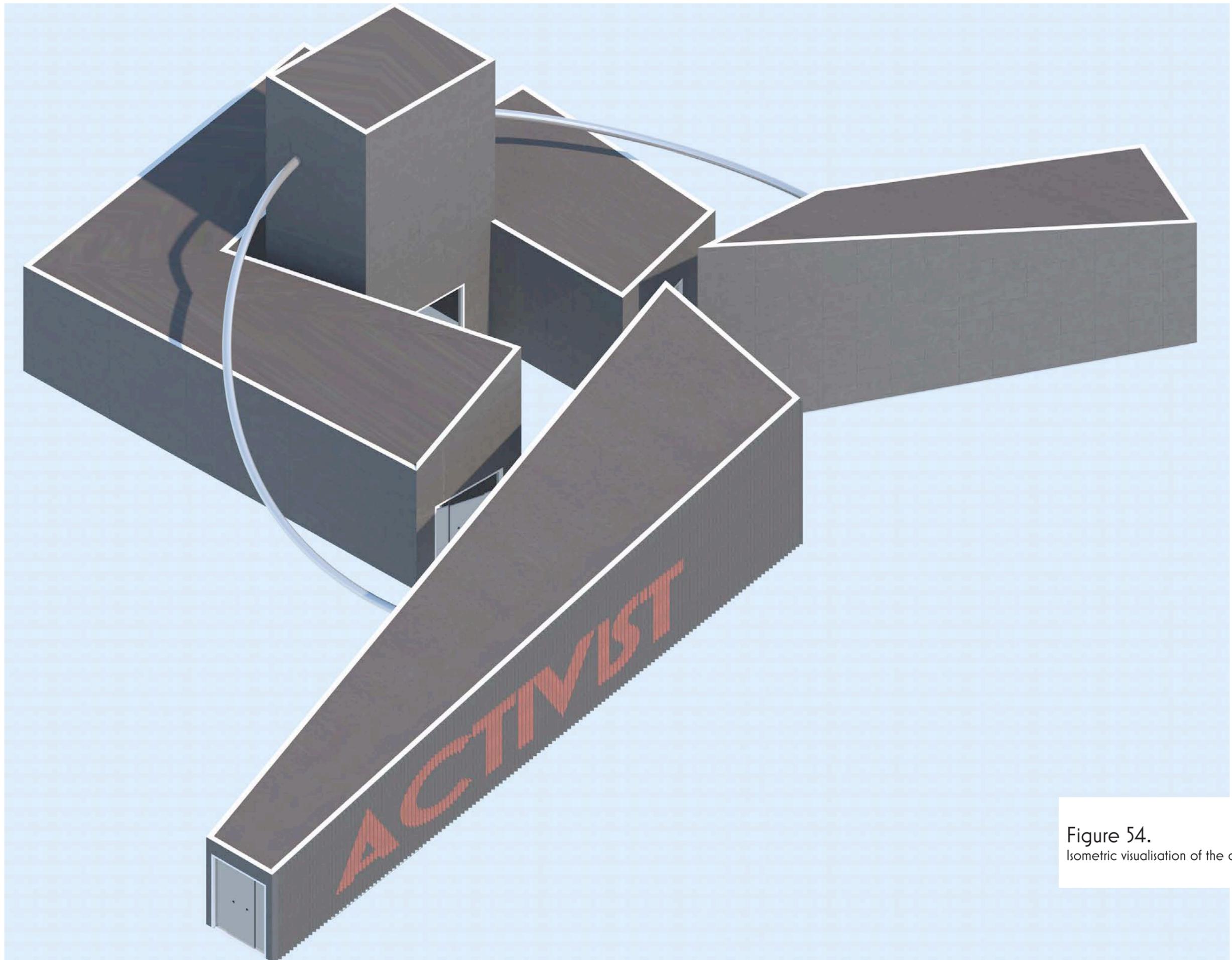


Figure 54.
Isometric visualisation of the overall site.

WALKTHROUGH - REFLECTION

The final space is the reflection area. This can be interpreted twofold: firstly, it is a space for the visitor to reflect on their visit. They can reflect on whether they enjoyed their experience, if they took away new knowledge, as well as how they feel after their visit. Mirrors are used to not only elongate the space but to also provide the visual clue to reflect on the space.

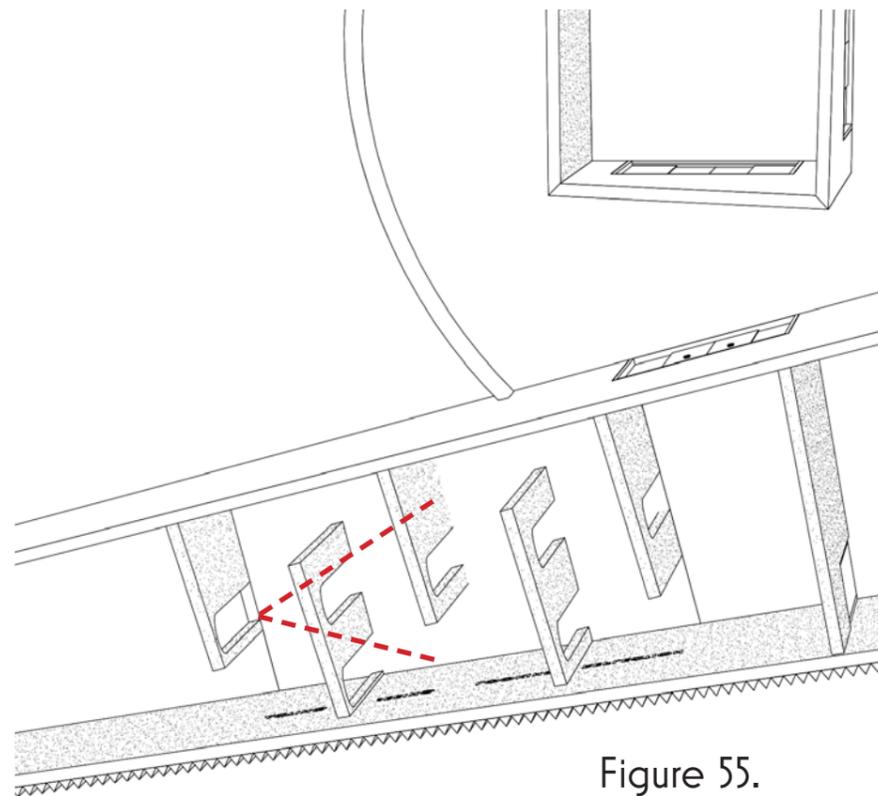


Figure 55.
Reflection space with dashed lines highlighting the camera's view.



Figure 56.
Visualisation of the Reflection Space.

PROJECT

REFLECTION

The aim, from the outset, was to engage with a purposeful and meaningful project that challenged people's thinking surrounding the chosen subject. The main challenge of this project was linking my research into one cohesive output through identity and gender to exhibition and sensory design.

In the initial stages of the project, I knew where I wanted it to head yet I did not fully understand the need for this project. Through the previous module, CDP, I explored Camp and Camp materiality which led on to undertaking this project surrounding LGBTQ+ issues.

Initially, this project was intended to be a 'Critique on the Conservative Government's inaction surrounding the rise in homophobic abuse', however it became clear through readings as well as conversations

that a specific topic would work best. Therefore, this project's theme; 'Conversion Therapy and the lack of a ban', came to fruition.

Key elements such as Lambda arc back to the starting point of the project with LGBTQ+ context having great foothold. Furthermore, this project also helped to develop my Interior Architecture skills and knowledge, without diving into the detailed depth through dimensions, wiring, and structural elements.

Ultimately, this project has been a joy to work on and develop from the reading of text and articles to modelling and creation. However, if I had the resources and time, I would have loved to create prototypes to test on groups of people to further the capabilities of the project. Nonetheless, I believe the outcome is highly successful.

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