

APPENDIX III FIELDWORK DOCUMENTATION

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Introduction

The function of this appendix is to collate the materials used and evidence gathered during the three phases of fieldwork to support the discussion found in **The Thesis**. This supporting documentation is presented in chronological order, as outlined

1 PHASE 1 : Material Attractions - *pages 3 - 35* - presents sample materials used to guide activity and collect feedback in live events held at The V&A, The Lighthouse, and the Balfour Room, in 2019. This section also contains data mapping and thematic coding of participant responses.

2 PHASE 2 : Examining Authenticity - *pages 37 - 65* - presents sample materials used to guide activity and annotated transcriptions of audio recordings made during focus groups held at GSA Project Space 2019. This section also contains an initial mapping of participant definitions of authenticity.

3 PHASE 3 : In search of 'energy' - *pages 67 - 125* - presents sample materials used to guide activity in remote workshops alongside transcriptions of audio recordings of the virtual discussion groups. This section also contains participant responses to the post event survey.

4 SUPPLEMENTARY MATERIAL - *pages 126 - 128* -
Participant Information Sheets and Consent Forms

PHASE 1 MATERIAL ATTRactions

PHASE 1 : MAPPING MATERIAL ATTRACTIONS

QUESTIONNAIRE / ACTIVITY GUIDE SAMPLES

The sample activity sheets & questionnaires presented here were used at first live event, and adapted throughout the remainder of phase one to gain to reflect the collections of creative replicas displayed at each live event.

material attractions
questionnaire sample // page three





REAL FAKES?

As part of my practice based PhD research I am trying to determine if there are any trends in the material attributes we are attracted to, and which, if any, may help facilitate a heightened sensory experience of reproductions.

Please feel free to handle the objects and place a sticker next to the object you found yourself most drawn to in this installation (if any).

In addition, **please write any of the terms to the left that you think apply most to each object in the space provided.**

If you think of any terms that do not appear on this list, please do include them too.

	<p>Material: Sandstone (piece of debris from the Glasgow School of Art fire 2014) Description:</p>
	<p>Material: e.g. clear plastic, 3D print Description: tactile, reconstruction</p>
	<p>Material: Description:</p>
	<p>Material: Description:</p>

<p>authentic replica reconstruction reproduction reconstruction copy multiple variant pastiche double imitation fake surrogate evocative soulless embodied muted tactile sensory surprising unremarkable engaging detached seductive</p>
--

It would also be of great value to my PhD research if you were able to answer the following questions. With your consent, your answers may potentially be included in my initial qualitative research. All answers will be kept completely anonymous.

If you consent to your opinions being included, please check this box

Q1. Which, if any, of the objects did you feel most drawn to?

Q2. What drew you to it?

Q3. Did any of the objects surprise you? If so, in what way?

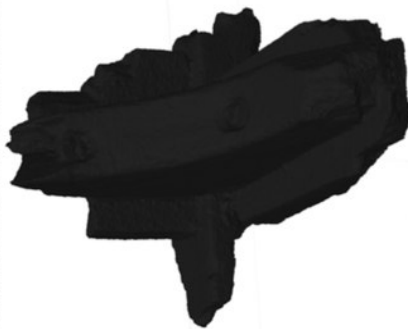
Q4. Which of the objects, if any, were your favourite? Could you say why?

I am also trying to determine if encounters with 'real' objects feel more powerful than encounters with replicas, reproductions or reconstructions.
Which of these two objects did you find most engaging or interesting? Could you say why? Did handling the replica make any difference to your experience?



'real'

Object: A piece of fire damaged debris (thought to be furniture) found in the Glasgow School of Art Mackintosh Library.
Material: Fire damaged wood



'fake?'

Object: A 3D printed reconstruction of fire damaged debris.
Material: Printed PLA plastic

PHASE 1: MAPPING MATERIAL ATTRACTIONS QUESTIONNAIRE / ACTIVITY GUIDE

responses to page one:

The following pages present the mapping exercises undertaken to analyse the responses to page one of the Questionnaire / Activity Guide. After these events took place it was immediately clear that the divergence of opinions collected in would be challenging to collate across all three events, analyse and report on.

For this reason, the anonymous feedback was first split by material, and mapped according to positive, negative, neutral, clear/consistent or ambiguous/contradictory responses. This exercise constructed a visual overview of material preferences that facilitated an understanding of how each material was received. Following this first stage of analysis, each response was again mapped using the keywords, thematic coding and categories that were developed over the course of repeat review and immersion in the data collected and were fed back into the continuing fieldwork activity.

mapping material attractions questionnaire responses to page one

BRONZE

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned questionnaires: 14
5

Favourites: 9
6 0

No comment: 1
1

Unable to attribute: 9
0 0

clear / consistent

(my fave) the heavy one
metal, yeah!
authentic, high stakes
(F)(bronze)
seductive, heavy, surprising, authentic, tactile
heavy, engaging, authentic
(F) seductive (bronze) has gravatas, classical
authentic, evocative

I like
(F)(bronze) engaging and seductive
(F) authentic heavy tactile
surprising seductive
sensory, cold, heavy - comfortable to hold
(F)(metal)
heavy, engaging, authentic
(F) authentic
(bronze) substantial, has gravatas, classical
authentic, evocative

heavy, strong, masculine
(F)(heavy, gold) pleasing, surprising, seductive
(magnet) heavy
(smooth 3D print) copy
(F)(bronze)
(F)(bronze) (metal) detailed
filings ridgy

neutral (bronze) heavy, metallic, replica

(bronze) seductive, tactile, surprising, copy, replica

(F)(iron? metal?) replica, sensory, copy

(gold, heavy) imitation

arrogant

positive

negative

ambiguous / contradictory

BRONZE

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 9
6 0

No
comment: 1
1

Unable to
attribute: 9
0 0

clear / constant



ambiguous / contradictory

mapping material attractions questionnaire responses to page one

CLEAR 3D PRINT

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 1
2
0

No
comment: 2
1

Unable to
attribute: 10
0

clear / consistent

(see through)
sensory

(3D)
engaging

lightweight, surprise

(F)
translucent, light,
depth, vulnerable

seductive soft

feels great, too light!

he he

(F)
engaging, fake

(clear)

(cling film)
(cling filmy?!)

(light, glass like)

(clear plastic)
lightweight

neutral

modern slippery

(cling-film)
fake

(Clingfilm?)
Disposable, recycled,
soulless, throwaway

reconstruction
(plastic)
cheap, shiny

imitation. Very light!
Plasticity - thinking of
old water bottles

no

(3D print)
fake

(clear 3D print)
fake
soulless

soulless

imitation. Very light!
Plasticity - thinking of
old water bottles

(F)(plastic)
fake

positive

negative

ambiguous / contradictory

CLEAR 3D PRINT

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 1
2
0

No
comment: 2
1

Unable to
attribute: 0
0

clear / consistent



mapping material attractions questionnaire responses to page one

FINE CASTING PLASTER

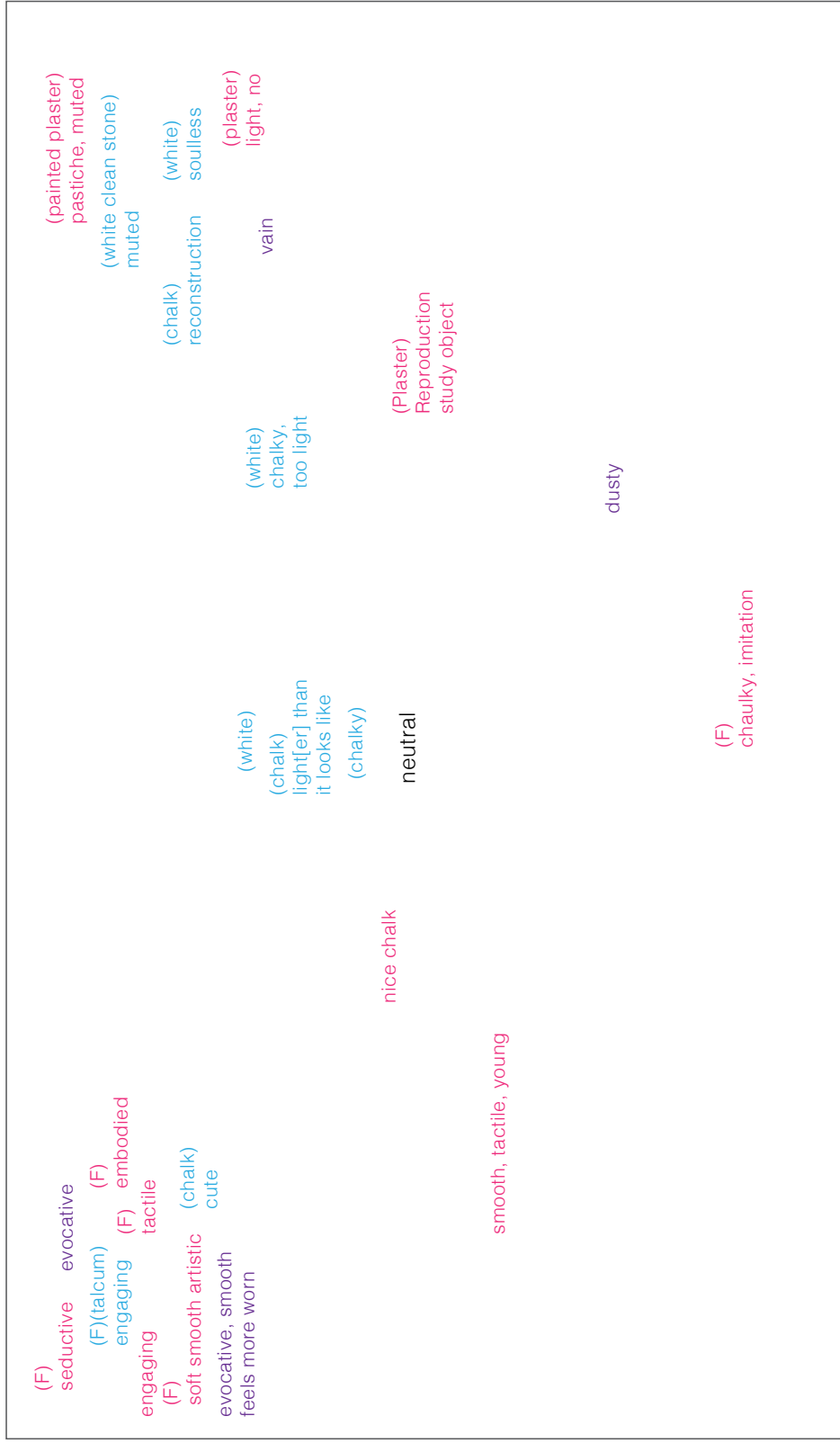
Venue Key: V&A
Lighthouse
Pitt Rivers

Returned questionnaires: 26
Favourites: 1
5
0

No comment: 3
1

Unable to attribute: 12
0
0

clear / consistant



ambiguous / contradictory

FINE CASTING PLASTER

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 1
5
0

No
comment: 3
1

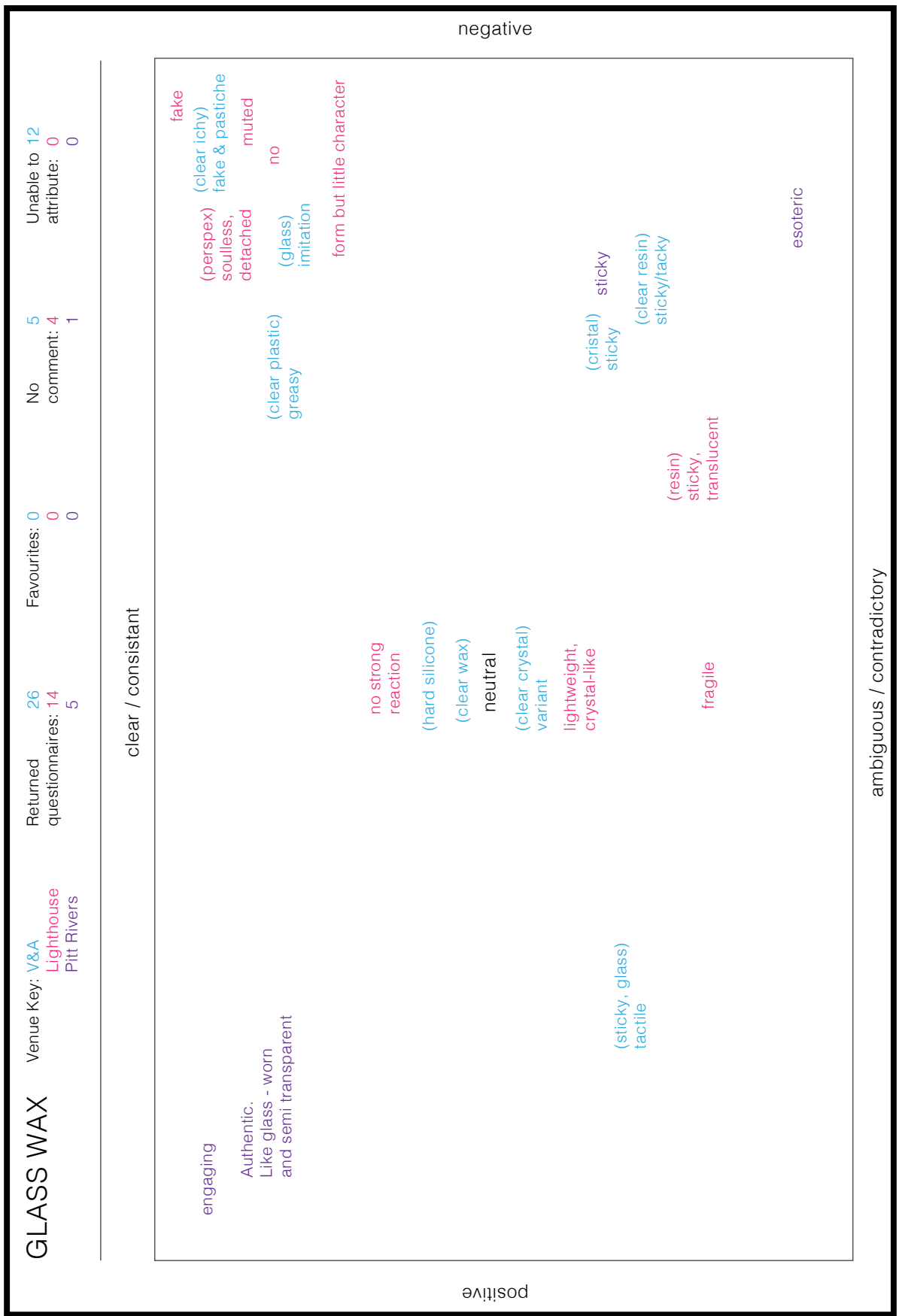
Unable to
attribute: 0
0

clear / constant



ambiguous / contradictory

mapping material attractions questionnaire responses to page one



GLASS WAX

Venue Key: V&A
Lighthouse
Pitt Rivers

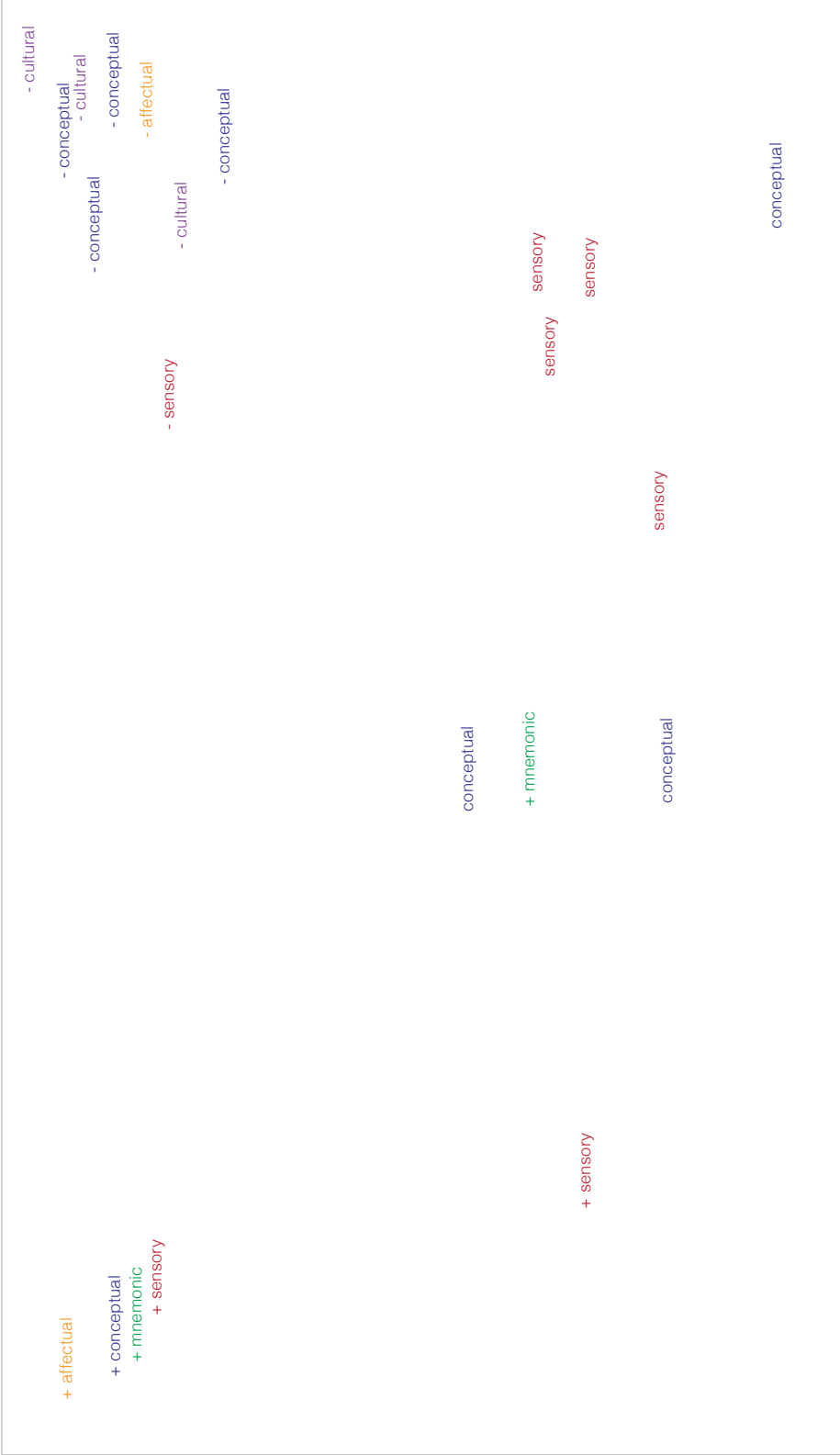
Returned
questionnaires: 26
14
5

Favourites: 0
0
0

No
comment: 4
1

Unable to
attribute: 0
0

clear / consistent

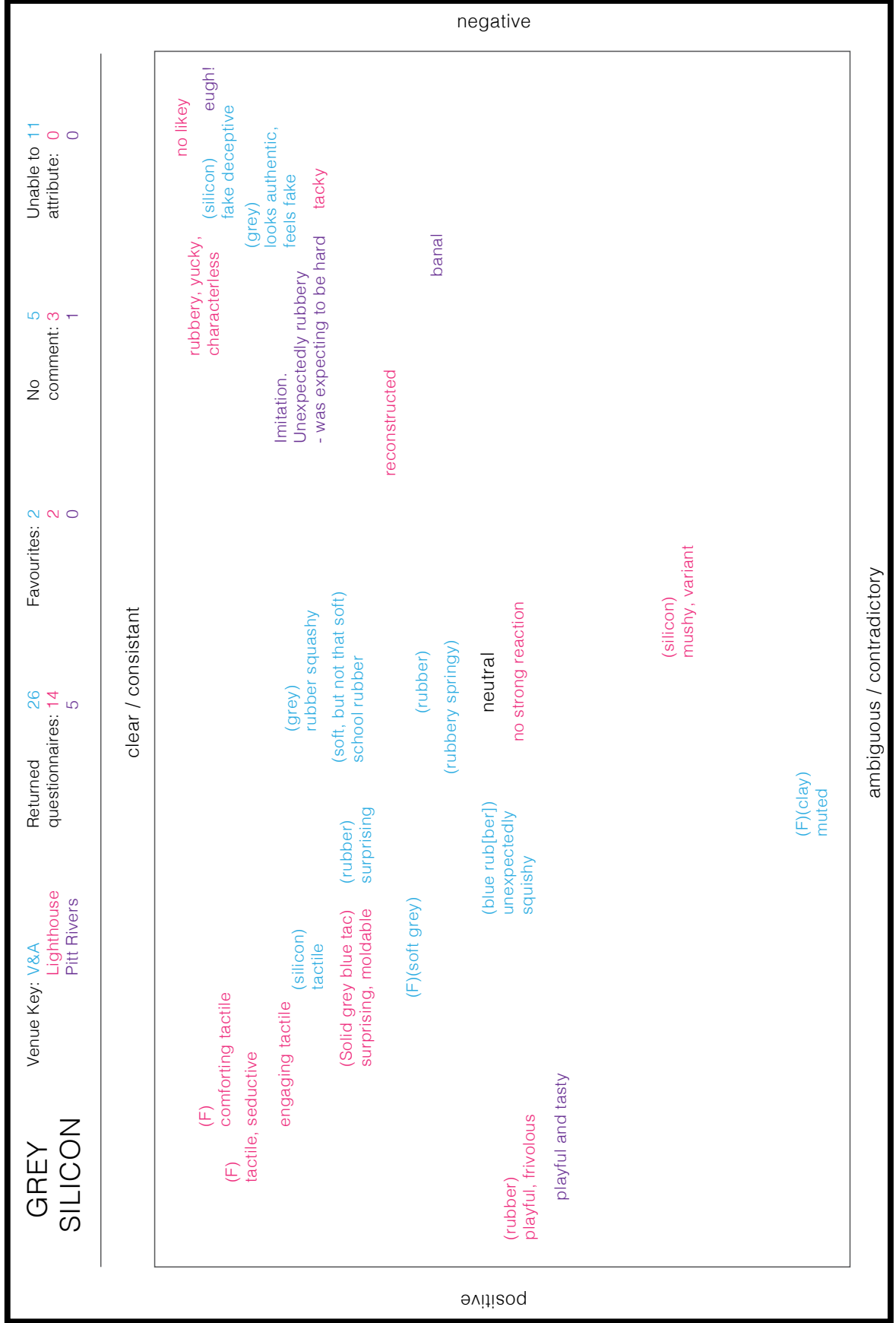


positive

negative

ambiguous / contradictory

mapping material attractions questionnaire responses to page one



GREY SILICON

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 2
2 0

No
comment: 3
1

Unable to
attribute: 0
0

clear / consistant



ambiguous / contradictory

mapping material attractions questionnaire responses to page one

JELLY WAX

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 7
5
2

No
comment: 1
0

Unable to
attribute: 0
0

clear / consistant

(F) satisfying! surprising (F) surprising, sensory
(jelly wax) (gel) surprising
fun surprising (F) surprising (squidgey one)
surprising, surprising surprising (F)(Squidgy silicon?)
playful, intriguing Fun, surprising, curious

(F)(jelly) tactile (F)(silicon)
surprising, engaging (jelly)
(silica) a tactile
surprising, mushy,
embodied, sensory
(F)[no comment]

(F) Surprising, tactile.
Cross between crystal &
spiders web; silk spun
into mineral; reflective

(F) Tactile. FUN!
A little bit disgusting
- made me giggle ann summers

(F)(jelly wax)
fake, surprising (soft and squidgy)
fake, engaging, seductive,
(jelly wax) rubber , surprising (gooey sludgy)
friendly and surprising, copy, sensory
hyper (F)(jelly wax) pastishe, tactile, surprising
(F) intriguing soft & urch! I'm repulsed but
squidgy repulsive I'm fascinated by it,
surprising, seductive, disgusting.

bleugh gross (clear gel) yuck, no (wobbly) disgusting
detached unpleasant yuck disgusting
(ambiguous, jelly) unremarkable
copy pastiche

(clear jelly)

(transparent jelly)
soft

(F)(jelly or resin)

neutral

sticky

(F)
odd, uncomfortable

positive

negative

ambiguous / contradictory

JELLY WAX

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 7
5 2

No
comment: 1
0

Unable to 4
attribute: 0
0

clear / consistant

+ affectual + affectual + affectual + sensory
+ affectual + affectual
+ affectual + affectual + affectual
+ sensory
+ affectual
+ affectual + sensory
+ sensory

+ affectual + sensory

mnemonic

+ sensory

+/- affectual

cultural

- cultural + affectual

- cultural
sensory + affectual

+ conceptual + affectual - cultural
sensory

+ sensory

+/- affectual
+ sensory

+ sensory

+ sensory

- sensory

- cultural - affectual

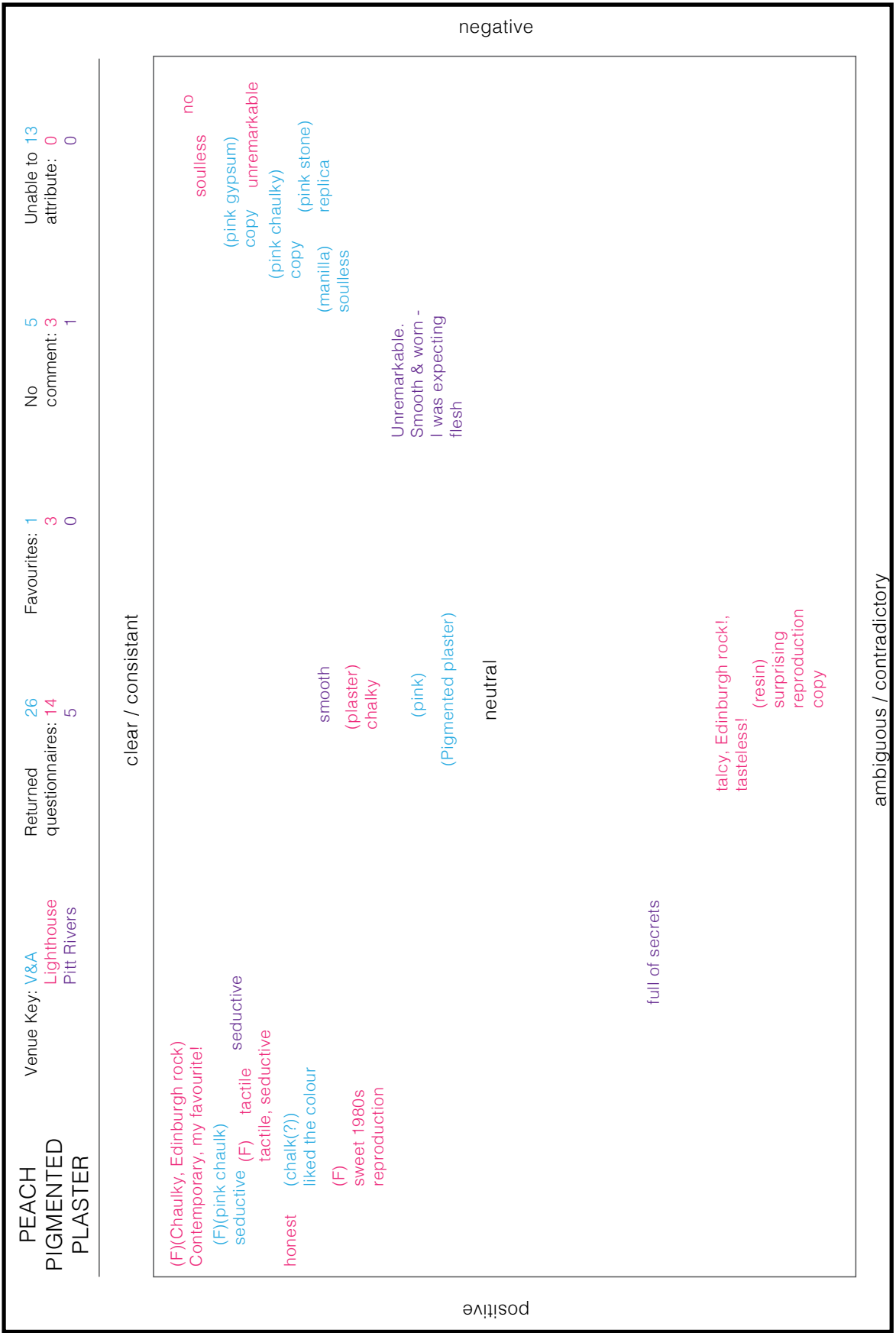
- affectual - sensory
- affectual - affectual
- conceptual - affectual
- conceptual - affectual
- cultural - cultural

positive

negative

ambiguous / contradictory

mapping material attractions questionnaire responses to page one



PEACH
PIGMENTED
PLASTER

Venue Key: **V&A**
Lighthouse
Pitt Rivers

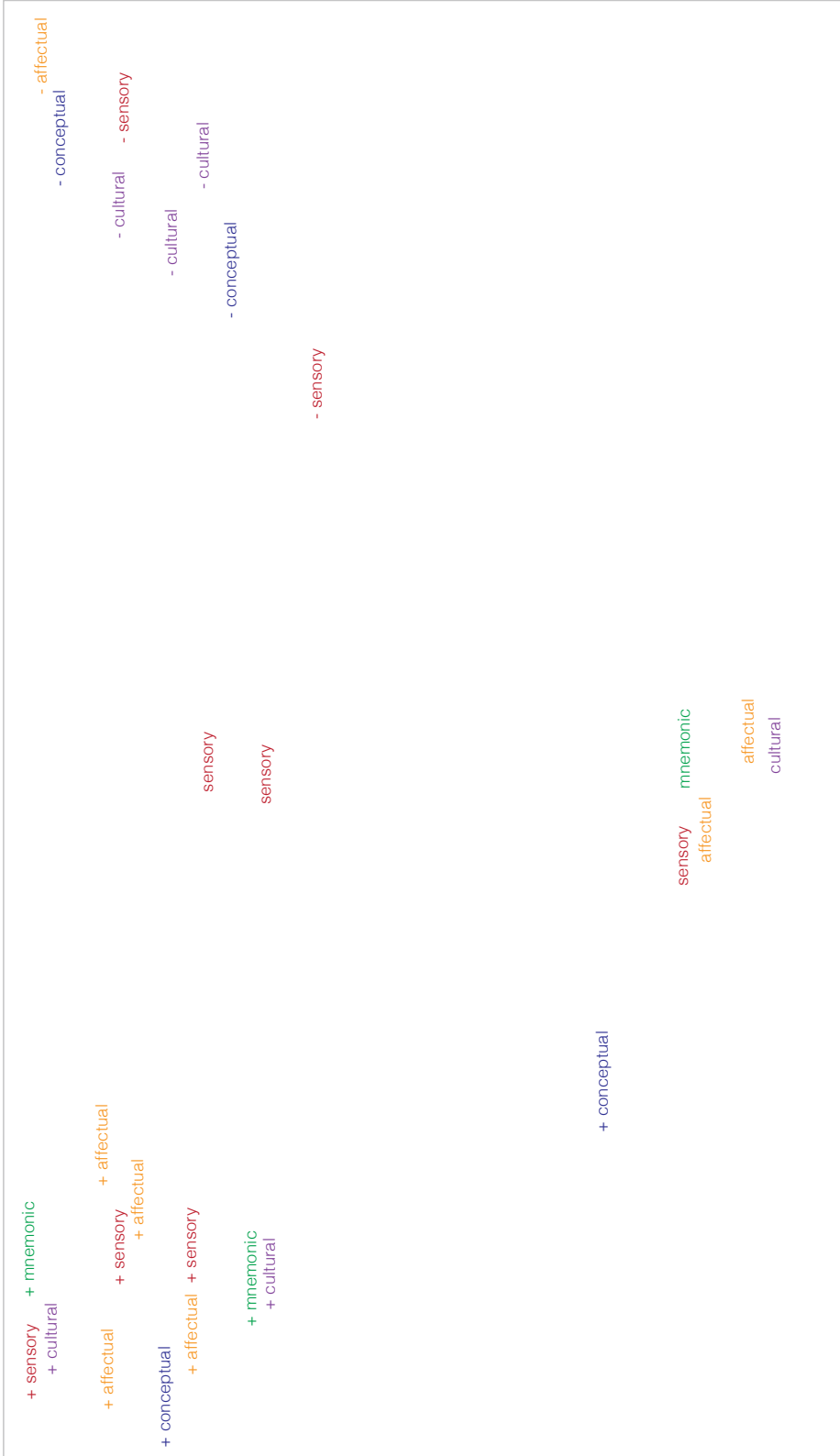
Returned
questionnaires: **14**
5

Favourites: **1**
3
0

No
comment: **3**
1

Unable to **13**
attribute: **0**
0

clear / consistant



ambiguous / contradictory

mapping material attractions
questionnaire responses to page one

RUSTY IRON
PLASTER

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 2
4
0

No
comment: 2
2

Unable to
attribute: 11
0
0

clear / constant

I like (F) evocative
[F](stone) authentic replica evocative
embodied kinda sexy tactile
tactile, satisfying, (rock)
engaging, seductive authentic

(F) engaging, industrial
tactile, weighty,
dry colours,
alluring

(brown sth)
looks real

(stone)
stoney
neutral

cryptic

(F)(real stone)
realistic, imitation,
replica

hard, heavy,
unremarkable

Muted. Lighter than expected
- like broken brick

muted

[F](plaster iron)
replica/variant

deceptive

(brick)
multiple
(brown, brick)
multiple

cold

positive

negative

ambiguous / contradictory

RUSTY IRON PLASTER

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 2
4
0

No
comment: 2
2

Unable to
attribute: 11
0

clear / constant



positive

negative

ambiguous / contradictory

mapping material attractions
questionnaire responses to page one

YELLOW
WAX

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned questionnaires: 14
5

Favourites: 3
1 0

No comment: 2
1

Unable to attribute: 8
0 0

clear / consistant

honest
evocative, sensory
sensory
sensory
evocative, smooth,
feels more worn

engaging
natural nice
warm
(wax)
tactile

(yellow soapy one)
Didn't smell - found myself drawn to smell it

(yellow wax)
(soap) (ochre)
neutral
cheese, tactile

(wax)
edible

(wax)
unpleasant, soapy,
work in progress
(wax)
waxy, sticky, soulless

soap? tallow? hate it
soulless
fake, sticky
fake
muted
reproduction

yuck, no
soulless
(wax)
fake, sticky
fake
muted

(wax)
authentic, gross

(wax)
soap like, dirty

positive

negative

ambiguous / contradictory

YELLOW WAX

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned
questionnaires: 14
5

Favourites: 3
1
0

No
comment: 2
1

Unable to
attribute: 8
0
0

clear / constant

+ conceptual - affectual
+ mnemonic + sensory
+ sensory + cultural
+ sensory + sensory
+ sensory
+ mnemonic + sensory
sensory
- affectual
+ mnemonic + sensory
+ mnemonic

- mnemonic - affectual - affectual
- affectual - mnemonic - conceptual
- conceptual
- mnemonic - sensory - cultural - sensory
- conceptual - cultural
- cultural
+ cultural - affectual
- mnemonic - sensory

positive

negative

ambiguous / contradictory

PHASE 1: MAPPING MATERIAL ATTRACTIONS QUESTIONNAIRE / ACTIVITY GUIDE

responses to page two:

The following pages present the thematic coding of responses to page two and three of the questionnaire / activity guide. Page two focused on an initial interrogation of what conditions or attributes (e.g., material, surface patina, attached narrative, display) might contribute to an object having the power to move or affect us. To begin to analyse the responses, they were broken down by question, examining which objects participants were most drawn to, found the most surprising, and which they had selected as a favourite.

The thematic coding framework developed categorised what attracted participants to particular objects or materials, i.e. were the statements influenced by affectual, conceptual, cultural, sensory or mnemonic experiences and reasoning.

Page three focused on a direct comparison between a 'real' and 'fake' object, again using keyword tagging and coding to analyse the data collected.

Attracting		Reason for Attraction	
Material Attraction	Q1: Which, if any, of the objects did you feel most drawn to?		Q2: What drew you to it?
jelly wax	jelly wax	affectual	surprise and a simultaneous repulsion and fascination
	none in particular - equally interesting	sensory, affectual	The very close weight (densi)ty/colour/texture model was quite pleasing to hold as there was less dissonance.
bronze	bronze cast	sensory	heavy in my hand and saw the pattern
LOST LAOCOON [resin]	LIMINAL ARTEFACT [CA edit: this refers to LOST & FOUND resin]	conceptual, affectual	Intrigued by the opportunity to rebuild & reinterpret the object Sadness at knowing the original object is lost forever. When I finally built the whole thing and saw its face I felt like I was looking at a ghost of the lost object
TOUCHSTONE [mat.lib.box]		sensory, affectual, conceptual	The way they were presented in the box. It was a mix/contrast with old + new that made me want to touch them more. Also because of the variety of materials engaging with a single object I find more interesting. There are more comparisons to make and more to get out of it.
TOUCH WOOD [3D printed comparison]	The smaller imitations of the sandstone replica		
jelly wax, casting wax	the replica, renewed [from?] the fire	conceptual	the knowledge that it was a digital original
jelly wax	the jelly like one, the soap one	affectual, sensory	the surprising qualities of the material (I thought it'd be heavier)
	Transparent & sticky object	sensory	Looks & texture, interesting
TOUCH WOOD [authentic charcoal]	The real piece of fire damaged debris [CA edit: I believe this refers to the TOUCH WOOD authentic charcoal]	affectual, cultural	
silicon	middle one [CA edit: marked as clay - believed to be grey silicon?]	sensory	untouchable
bronze		sensory, affectual (pleasure)	texture
	metal		I really liked the weight of it, it felt like you are actually holding something real unlike the light ones
natural plaster		sensory, mnemonic, conceptual	personal experiences - it felt like a real mineral that I have worked with in geology
	the white talcum like 'stone'		
bronze		sensory	
	I found the metal copy of the rock] more engaging		The colour and texture
	The little copy on the bottom left of the box [CA edit: unable to identify]	sensory, conceptual	The material is interesting
	[incomplete]		[incomplete]
	[incomplete]		[incomplete]
TOUCHSTONE [mat.lib.box]		affectual, sensory	I wanted to feel the different textures
bronze, jelly wax	the box of stones	conceptual, cultural, affectual (pleasure), sensory	a) shiny, solid, long lasting, expensive b) depth of colour, looked appealing, squidgy
	a) bronze + b) jelly wax		

mapping material attractions questionnaire responses to page two

Workshop Questions Analysis	Venue Key: V&A	Returned	26	No	10
	Lighthouse	questionnaires:	n/a	comment	n/a
	Pitt Rivers		n/a	/incomplete:	n/a

Surprising Material	Surprising		Favourite Material	Favourite	
	Q3. Did any of the objects surprise you? If so, in what way?	Reason for Surprise		Q4. Which of the objects, if any, were your favourite? Can you say why?	Reason for Favourite
jelly wax	see above!	-/+ affectual	jelly wax	see above!	affectual
TOUCH WOOD I [3D printed comparison]	The 3D print of the wooden piece was surprisingly close in density to charcoal. It did not feel as 'wrong' as I expected.	+ sensory, + conceptual, + cultural	bronze	I liked the bronze replica of the stone - partly for its weight and because I like bronze	sensory
jelly wax, silicon	jelly - expected glass - felt fun silicon - expected clay - felt very fake	- sensory, - cultural	bronze	bronze piece it felt natural, wasn't deceptive true to expectations	sensory, cultural, conceptual
jelly wax, bronze	The jelly wax - surprising texture! The bronze - unexpectedly heavy	sensory, affectual	LOST LAOCOON [resin]	LIMINAL ARTEFACT - I could really engage & interact with it.	conceptual, sensory
TOUCHSTONE [authentic sandstone]	The texture of the sandstone. I think I expected it to feel less real because I was allowed to touch it unexpectedly lightness / squishiness of some of the fragments	+ sensory + conceptual, cultural	wax	The waxy replicas w[ere] very satisfy[ing] to hold	affectual (pleasure)
jelly wax	yes, see above - the weight esp the first one which seems to be glass on appearance	sensory, affectual	LOST LAOCOON [resin]	the translucent resin casts [CA edit: believed to be CAST COPY resin]	sensory (+ cultural?) affectual (pleasure)
jelly wax	The soft one, squidgy	+ sensory	bronze, jelly wax	the bronze was a nice weight. The jelly (like one!) was kind of numerous	
jelly wax		- sensory	casting wax	The waxy one, like a candle	mnemonic
jelly wax	jelly-feeling small fake rock			Q1. because I couldn't touch it is not permanent and cannot be replaced.	affectual, conceptual
jelly wax	right hand corner, unexpected [jelly?]	+ sensory	silicon, jelly wax	middle one and right hand corner, how it felt in my hand	sensory
silicon	the sticky grey rubber, it looked solid but it was wiggly	sensory	TOUCH WOOD [3D printed comparison]	3D printed because it looked abit like a funreadable- try later	
jelly wax, TOUCH WOOD I [3D printed comparison]	the sticky, goey object surprised me. I did not expect it to feel and weigh the way it did. The fake burned wood was also surprising because of the weight and how it felt	sensory, affectual	pigmented plaster	the pink chalk was something I enjoyed because of the colour and smoothness	sensory, affectual (pleasure)
jelly wax		sensory	TOUCHSTONE [authentic sandstone]	The real stone and wood. I feel that the copies are lacking details at the moment, unless their purpose is to allow people that are visually impaired to visualise an object through contact	sensory, conceptual
TOUCHSTONE [mat.lib.box]	The jelly rock wasn't expecting it	+ sensory	TOUCH WOOD [authentic charcoal]		
jelly wax	Some of the little copies, because of the tactile feeling		LOST LAOCOON [resin]	The piece cast. Interesting. [CA edit: believed to refer to CAST COPY resin]	conceptual
jelly wax	The bottom right replica was a huge surprise :) [CA edit: believe this was Jelly Wax] [incomplete]	affectual		[incomplete]	
jelly wax	The jelly wax - I wasn't expecting the softness it was a nice surprise	+ sensory, affectual (pleasure)	bronze	Brass - it's hard, heavy and metal	sensory, cultural?
bronze, jelly wax	a) so heavy! Yes b) it looked solid and was soft!	+ sensory	jelly wax	The jelly wax was lovely to hold and it made me smile	affectual (pleasure)
			bronze	a bronze, call me old fashioned. It's strong, resilient and sculpts memories for eternity	conceptual, cultural

Workshop Questions Analysis

Venue Key: V&A
Lighthouse
Pitt Rivers

Attracting		Reason for Attraction	
Material Attraction	Q1. Which, if any, of the objects did you feel most drawn to?		Q2. What drew you to it?
pigmented plaster, natural plaster, bronze	Pink, white + bronze materials	conceptual, affectual (pleasure), sensory	Most connected to current (sp?) contemporary design - nothing to do with replicating the Mack building materials - I just like them for there solid properties + colour
bronze	Bronze	conceptual, mnemonic	I've been thinking of Bronze Age war [CA edit: ware?], thanks to a podcast.
pigmented plaster, silicon, jelly wax	Peach plaster, silicone & jelly wax	sensory	How they felt in the hand
iron w/ plaster, 3D print	Rusty iron clear 3D print	sensory	character translucence
natural plaster, bronze	fine casting plaster and bronze	sensory, cultural	1. tactile, encouraging to touch comforting weight. 2. the weight of this was also appealing & weight lends sincerity
jelly wax	jelly wax	sensory	colour/texture looked 'odd'
jelly wax	jelly wax	sensory, mnemonic, affectual	It looked like quartz - but the texture surprised me
	[incomplete]		[incomplete]
	[incomplete]		[incomplete]
bronze	The metal one	sensory	texture, colour, density
jelly wax	bottom right - soft & squishy	sensory	reflective material
casting wax, silicon	The beeswax and grey silicon	sensory, affectual, conceptual	The soft, smooth, tactile material. Surprising as rocks + stone is 'hard' and these seemed fragile, could be broken or melted
	[incomplete]		[incomplete]
	[incomplete]		[incomplete]

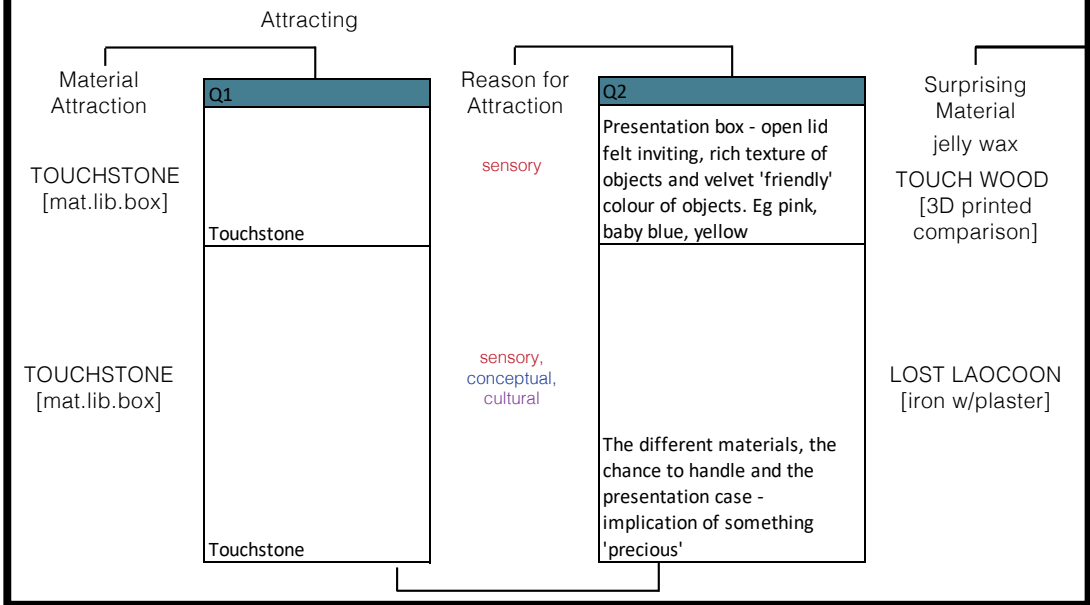
mapping material attractions questionnaire responses to page two

Returned questionnaires: 14		No comment /incomplete: n/a			
n/a		n/a			
Surprising		Favourite			
Surprising Material	Q3. Did any of the objects surprise you? If so, in what way?	Reason for Surprise	Favourite Material	Q4. Which of the objects, if any, were your favourite? Can you say why?	Reason for Favourite
jelly wax, silicon	The more tactile, softer, fluid materials.		pigmented plaster, natural plaster, bronze	See Q2. Colour + contemporary application	affectual (pleasure), sensory
3D print	The lightness, and sheen, of the 3D printed object. Like a ball of compressed cling film.	sensory, mnemonic	natural plaster	Casting plaster. Seemed to have potential somehow. It could be put to so many uses (could be bacuase it was named 'casting' right enough!)	affectual, cultural
jelly wax	Jelly wax, just because it is so different from all the others		pigmented plaster	probably peach plaster - colour, weight. Made me want to bite into it	sensory, affectual
jelly wax, 3D print	jelly wax - mouldable; playful. Clear 3D print - not the intriguing & attractive qualities I'd have automatically expected	+ sensory, + cultural	iron w/ plaster, bronze, 3D print	rusty iron bronze 3D print. Depth of Character, sense of a quality of material	affectual, cultural
jelly wax	the jelly wax was unexpected - as soon as I touched it I did not wish to pick it up	- sensory, - affectual	natural plaster	the casting plaster. I wanted to put it in my pocket	affectual (pleasure)
jelly wax	Jelly wax - it didn't feel like how it should	sensory, affectual	bronze	Bronze - it held weight/felt substantial	sensory
jelly wax	jelly wax		bronze, bronze, jelly wax, 3D print	bronze, jelly wax, 3d print	
	[incomplete]			[incomplete]	
	[incomplete]			[incomplete]	
jelly wax	the silica [CA edit: believe this is jelly wax] - its not what you expect!	sensory, affectual	bronze	again the patina of the metal was beautiful	affectual
jelly wax	the one above soft & squishy - expecting something cold + glass like	sensory, affectual			affectual, cultural
jelly wax			casting wax, iron w/plaster, natural plaster, pigmented plaster	Bottom left - soft, feminine, gentle	
	The jelly wax made me feel uncomfortable and intrigued in a fun way	+ sensory, + affectual		The beeswax, the 'rusted' one and the plaster ones. Enjoyed touching them, tactile and weird yet authentic materials eg. Beeswax is natural and plaster is 'artistic' rust = patina	sensory, affectual (pleasure), conceptual
	[incomplete]			[incomplete]	
	[incomplete]			[incomplete]	

Workshop Questions Analysis

Venue Key: V&A
Lighthouse
Pitt Rivers

Returned questionnaires: n/a
5



mapping material attractions
questionnaire responses
to page two

No comment /incomplete: 3
n/a
n/a

Surprising

Favourite

Q3

jelly wax touchstone-
expecting solid form;
Touch Wood replica - v
light to lift

Cast copy II - I enjoyed
the puzzle, took me a
while to work out!

Reason for
Surprise

sensory

affectual
(pleasure),
sensory

Favourite
Material

TOUCHSTONE
[mat.lib.box]

TOUCH WOOD
[authentic
charcoal]

LOST LAOCOON
[degradtion series
- black jes sinking]

TOUCHSTONE
[mat.lib.box]

Q4

touchstone (all of it as
whole 'object'); - fire
damaged wood; 'sinking
laocoon' (in black)

Touchstone - the chance
to try experienceing
interations of the same
form allowed my focus
on the feel and texture (I
tried smelling them too,
but they all smelt the
same) *note, I use &
teach 3d printing so my
interest might be biased -
I work with black pla
alot!

Reason for
Favourite

sensory

Which of these two objects did you find most engaging or interesting? Could you say why? Did handling the replica make any difference to your experience?

- + + clear approval
- clear disapproval
- + - secondary, positive
- + secondary, positive & negative
- = both equal, no preference

Which of these two objects did you find most engaging or interesting? Could you say why? Did handling the replica make any difference to your experience?

Theme	Preference reasoning	Key words	V&A	real'
	+ + subjective interests		1	more interested in this one - (but I'm a historian!)
affectual sensory mnemonic	=	construction sad	2	Construction details interesting, pegs + screws sad to see this. I visited many years ago.
affectual (pleasure)	+ +	natural history	3	liked the burned wood (natural) and the history behind it
affectual mnemonic cultural	+ + authenticity	sadness original holy	4	Sadness at the lost object, made me think about the 'whole' original and what was missing. Feels 'holy' being kept behind glass
	--		5	
	+ +	duress, time	6	duress time
			7	the stone
	--		8	
conceptual cultural	+ + history / authenticity display	engaging history	9	This is more engaging - the history / the geometry } are here but not in the fake - it's in a glass case
			10	[incomplete]
	--		11	
sensory cultural	+ + authenticity	vivid real	12	more texture & vivid - feel like it a real subject & 3D
sensory conceptual affectual cultural	+ + authenticity / fragility / risk display	fragile extravagant interesting	13	fragile, extravagant, more interesting since it cannot be touched
			14	[incomplete]
	+ +		15	
affectual cultural	+ + display		16	I'm not allowed to touch it, therefore want to... :(

mapping material attractions
questionnaire responses
to page three

+ + clear approval - - clear disapproval + - secondary, positive - + secondary, positive & negative = both equal, no preference			
most engaging or interesting? Could make any difference to your fake?'	Key words	+/- reaction & reason for	Theme
like the novelty of touching a 3D printed object, tapping it - hearing, & feeling the texture. It felt different to how I expected.	novelty	+ - interactive surprise	sensory affectual
Surprised at how well the weight matches my expectations	surprise	= positive surprise	sensory
looked very modern modern toys that you play for a few minutes then forget	toy modern	- - valueless	sensory cultural
Replica has an interesting texture & finish but this highlights its difference from the original. I enjoyed handling it & felt a connection with the original but also felt it was surprisingly light & the original might be heavier, which was jarring.	interesting texture highlights difference jarring	- + interactive negative surprise	sensory affectual (pleasure) cultural
More interesting for the ability to handle, but more for the knowledge of how it was produced and what that means. I think it has a bigger story to tell than the real object.	interesting how it was produced bigger story	+ + interactive production meaning narrative potential	sensory conceptual
unexpected lightness out of timeness	out of timeness	- - negative surprise weight	sensory cultural
I find the fake more interesting as it only exists in contrast to the real. Without it I wouldn't give the real much consideration, so it compliments it	interesting contrast compliments	+ + interpretation	conceptual
not in a case just a copy looks plastic [incomplete]		- - display lack of authenticity	cultural sensory
Engaging because I can touch it!	engaging touch	+ + tactile access	sensory
		- -	
light, easy, accessible, cheap [incomplete]	easy accessible cheap	- - valueless	sensory cultural
it made the real one seem less real	less real	- - belittling	conceptual
		- -	

Which of these two objects did you find most engaging or interesting? Could you say why? Did handling the replica make any difference to your experience?

- ++ clear approval
- clear disapproval
- + - secondary, positive
- + secondary, positive & negative
- = both equal, no preference

Theme	Preference reasoning	Key words		
sensory	= sensory attraction	attract texture / colour	17	I was attracted by the texture and colour
			18	
cultural	++	despite [... no] touch	19	I found the real to be more engaging, despite not being able to touch it
cultural	++ display expected conventions	display interesting expect	20	interesting and engaging. What I would expect from an object on display in a gallery/museum
affectual sensory	++ narrative affect	story feelings	21	The real object says a story, the material gives feelings and engage[s?]
sensory	++ authenticity	contrast materials authentic	22	Contrast between different materials makes it more authentic
	++	more interested	23	more interested
			24	[incomplete]
cultural	++ display inaccessibility	enigmatic can't experience enclosed	25	I think the real object is more enigmatic as you can't experience all its aspects as it is completely enclosed
			26	[incomplete]
				Pitt Rivers
cultural affectual	++ display	precious	1	The box makes it precious
conceptual	++ loss narrative	lost represents rubbish, debris vs historical record	2	Felt a sense of lost object and craftsmanship. 1 represents so much more, but its present value is split - rubbish, debris vs historical record

mapping material attractions
questionnaire responses
to page three

	Key words	+/- reaction & reason for	Theme
		++ clear approval -- clear disapproval +- secondary, positive -+ secondary, positive & negative = both equal, no preference	
it made me appreciate the innovation and efficiency of modern technology	innovation efficiency modern technology	=	conceptual
handelling this made me feel abit weird; looks like painted metal but light very confusing didn't lik it but did find it interesting	weird confusing didn't like interesting	- +	- affectual mnemonic
being able to touch this made me not want to engage with it because it did not feel natural.	did not feel natural	-- inauthentic	sensory
too dissimilar to the original material?! However, the concept of handling replicas is interesting.	too disimilar concept [...] interesting	-+ - dissimilarity + accessibility	sensory
The object loose the story but it is still interesting on its own - I still miss the materiality	interesting miss the materiality	-+ loss of narrative	conceptual
- too shiny, too artificial > missing depth - take structure produced by prints > contrary lines to the 'wood lines'	shiny artificial missing depth	-- superficial	sensory
This has a tactile and structural feel that does not match the original. The smell will also be significantly different.	does not match the original	-- dissimilarity disconnect	sensory
[incomplete]			
The fake is interesting as it adds to the story of the original	adds to the story	+ - narrative interpretive	conceptual
[incomplete]			
- I feel it felt different to how I expected. Lighter, smoother, plasticity. If it felt more charcoaly I may have engaged with it more. - Helped thinking about what it is a fragment of. Furniture/architecture - Could turn it around, look closer at form	different lighter, smoother, plasticity could [...] look closer at form	- + - unexpected + interpretive	sensory
Whilst it is a visual echo of original printed material (the satin blackness) is intriguing and cause me to visualise its printing process. The weight was a surprise and felt wrong somehow - the lightness highlighted the fakeness somehow (reminds me of cheap child's toy when I pick it up - its plastic-ness takes away from its importance)	visual echo intriguing lightness highlighted fakeness cheap child's toy	- + valueless	mnemonic conceptual sensory

PHASE 2 EXAMINING AUTHENTICITY

PHASE 2

ACTIVITY PROMPT SAMPLES

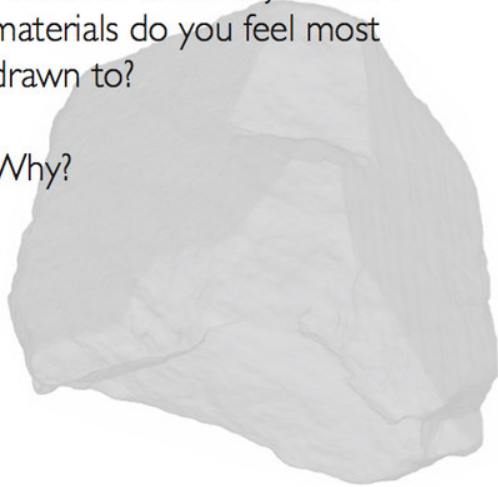
The sample sheets presented here were used during live events at GSA Project Space where the format of the workshop was structured with a handling session to begin the workshop, followed by a longer period of audio recorded discussion led by a workshop facilitator.

Rather than demanding written answers, which discouraged social interaction, these prompts gave an indication of the themes that would be discussed in the focus group, encouraged mindful reflection, and left space for note taking while participants handled the objects in pairs or small groups.

Touchstone

Which of these objects OR materials do you feel most drawn to?

Why?



Material: rusty plaster



Material: bronze



Material: transparent 3D print



Material: peach plaster



Material: grey silicon



Material: glass wax



Material: white plaster



Material: yellow wax



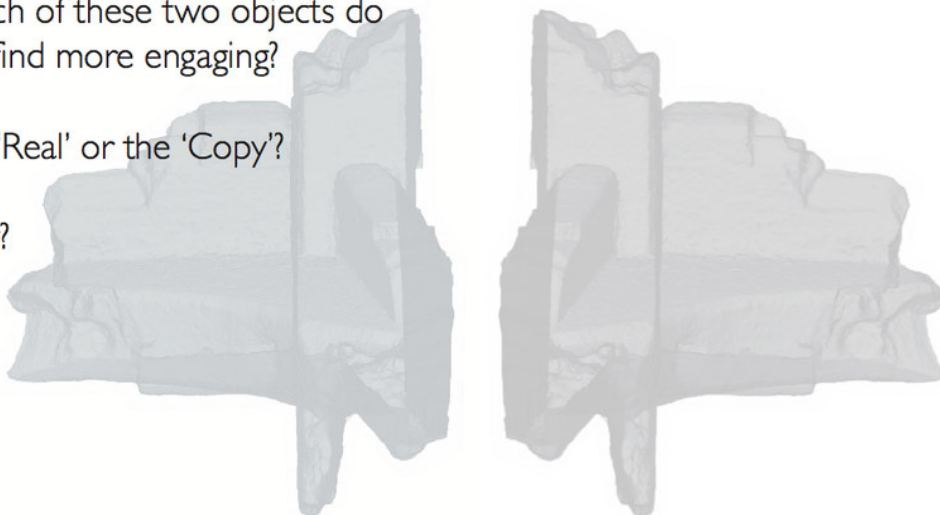
Material: jelly wax

Touch Wood

Which of these two objects do you find more engaging?

The 'Real' or the 'Copy'?

Why?



Cast Copies

How do the following aspects
effect your enjoyment of the objects:

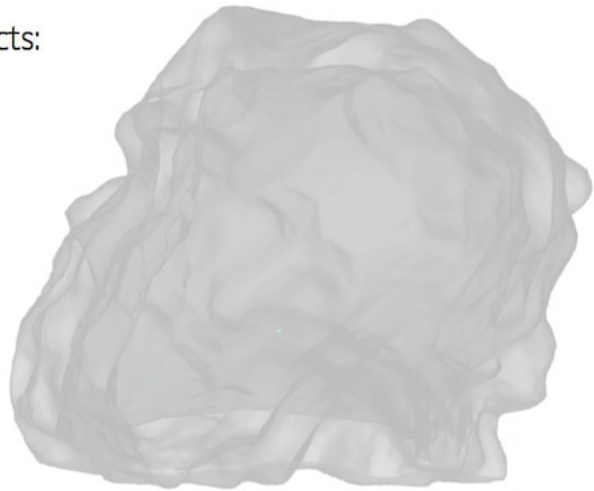
Scale

Material

Degradation

Tactual interaction

Why?



PHASE 2: EXAMINING AUTHENTICITY

annotated transcripts

The following pages present annotated transcriptions made from the audio recorded discussion groups, using keyword tagging and coding to analyse the data collected.

examining authenticity annotated transcripts

- affectual
- sensual
- conceptual
- cultural
- mnemonic
- experiential

Fieldwork Phase 2 // GSA Project Space 2 Workshops // Aug 2019
Focus Group 1:

Discussion prompt:
Anything anyone felt a connection to, or really didn't like – gut reactions

*cultural
expectations
↳ heavy
↳ disappointed*

*mnemonic
& sensory
-o positive
associations*

0:00:29: SW weight preferences - heavy over light, 'cool generally' 'this has physical weight, so it has intellectual or historical weight' felt disappointed when something looked heavy and turned out to be light (preferences towards heavy things)
> 0:00:54: DB agreed, felt it was cheapened - felt it was almost disrespectful to make something fun out of something for the building'
> 0:01:11.2: RC similar reaction, but opposite to the heavy charcoal – was unnerved that it was heavier than charcoal should be but - quite liked it - but likes the lightweight object that others had an issue with (printed charcoal) 'I love that one'
> 0:01:43.8: 'silk taffeta'
0:01:59.6: RC liked 3dp charcoal 'because its surface texture so different to any of the others'
0:02:06.4: 'looks like its covered in silk'
0:02:09.7: DC this one (3Dp charcoal) he expected to be really heavy 0:02:18.7: expected it to be really heavy - 'rain water good' like cast iron Victorian guttering
> 0:02:37.2: DC agrees on disappointment when you expect heavy - notes accessibility of the weight – perhaps for participants who would be unable to handle heavy objects - clever device to enable them to interact with it in a 'maintain some of the material characteristics in a lighter construction'

*familiarity
in makes
reflection
on engagement
w/ objects.
in profession*

0:03:22.0 SW notes due to her profession working with archival objects daily, she knows what each material should look and feel like – however notes that these cues are visual, and she often doesn't think about the feel of it – 'although my gut reaction was maybe disappointment or surprise, it, it then made me go, ohhh, how does this feel? What is this texture, and I really focused in on that, whereas I do think that's ignored quite a bit.'

0:03:56.4: RC asks SW if she thinks those sensory reaction kick in automatically – 'to identify things and we don't think about it when were working with objects?' RC thinks its does, even though the sensory qualities (eg. cool to the touch) aren't normally recorded in accession catalogues.

0:04:32.1 RP: agrees, notes silk warming to the touch as an intuitive identifying tactic

critique

put off by traces of 3D printing - wants to learn from it but finds it a barrier.

hard to categorise - is it cultural no hand of the artist? unvalued practices?

visual superiority of original - in direct comparison 'real' almost always wins

0:04:40.0 TS: finds production technique (the traces of 3d printing strata) 'acts as a barrier to the way I interact with stuff. I appreciate the integrity I guess behind the way its been produced, and the thinking that's gone on there, but I can see it developing aura within certain contexts, so say we were having a discussion about how that's actually 3 or 4 different parts that come together, so if you had, 3dprinted elements that were obviously 3d printed but they became an explanation of how something was assembled, or, I don't know, there might be other sort of... lived experience scenarios where it would be useful to have something that was printed, so that you could kind of interact with it in that way. But as individual objects, aesthetically, there's too much of a disconnect for me to... Because its so obviously not the original, I mean, yeah I appreciate you might not necessarily gunning for a facsimile of the original thing its almost like a very obvious... I almost said negative but that's perhaps not the word I'm looking for... its constantly working against your appreciation of the... it might just be me, cause I kind of a bricks and mortar practical person so...'

CA notes there are people who are really put off by the 3d prints and others that note being drawn to the print lines in particular.

contradictory opinions

0:06:14.9: TS: notes he finds the objects interesting in themselves 'but the connection to the original is kind of broken by the obviousness of the fact that its been printed.

++ another interesting comparative extreme to later RWS where some found the obviousness signified a kind of honesty / transparency of fabrication process and inauthentic-ness that gave them more 'energy'

0:06:40.5 SW seems to agree with TS noting that the surface of the original charcoal is able to provide more information than the printed copy - eg. the separate pieces of wood joined together with a screw - different materials - not apparent in the printed copy

++ though potentially more apparent in the scan

replicas as learning tools

0:06:40.5 RC: notes although she found the printed copy enjoyable as an object, in comparison to the real charcoal it is 'so beautiful and fascinating because' indicates to the charcoal copies 'both of these actually have quite monotonous surfaces, whereas the original has a bit of shine and an almost crystal-ly like thing here, and a spot on the back that has that bit, and the nail is resident so you end up having so much more depth and variety of things to look at.

0:08:12.1: TS notes where the materials have masked the 3d print lines (ie. The rust) its not that they look more original, but they look less 3d printed

++ in this case I think that is being indicated as a positive - 3d printing as a process seems too far removed from man-made or traditional making processes or patinated originals to be enjoyed

0:08:19.4: SW notes it depends on the purpose of the replicas - she liked the heavier jesmonite copy of the charcoal, even though the weight was inauthentic 'I think I just enjoyed holding it... but I didn't go beyond that to think am I learning about the structure of the library, am I learning about building materials from the early 20th century... I just enjoyed it <laughs> like this is a nice object' speaks on how the copies may be used as a starting point for immediate enjoyment or interest, which can later be supplemented with

examining authenticity annotated transcripts

intellectual info /research re the originals etc, if the learning aspect is also part of the intention...

conceptual critique -
replica as catalyst

0:09:06.1 ...> 'so I think there only so much you can learn from the copy maybe but is that the role of the copy, to learn from it or is the role of the copy to engage and then you can go to the original and learn from it... I think there's cross overs in that

CA agrees with SW that she has been developing these objects as catalysts

0:09:06.1: SW 'yeah, that's a really good word for it'

CA ...because she agrees you will never learn more from the copy of the charcoal than you will from the charcoal... but notes there are some instances where you just don't have the original to study anymore, so it more a catalyst for discussion

copying a copy - more acceptable - building upon established traditions

0:09:57.6: TS - 'its almost more acceptable to make copy' of a copy (referring to Laocoon)

0:10:20.4: RC notes the GSA Laocoon, has its own unique story that Laocoons in other collections may not (directly relating to GSA)

0:10:33.8: PC - 'its also following a tradition of casting and creating facsimiles'

Notes the difference in the above to creating copies of burnt debris... asks whats the purpose of it, refers to TS 'whereas if it had a purpose it would be more palatable'

Notes in the case of the cast we don't question it because of the history of creating copies of sculpture and the preexisting debates surrounding authenticity waning and growing in these object trajectories

++ this is interesting - because it hasn't often been done in the past, it is less palatable to our sensibilities of what is 'right' or permitted, or perhaps tasteful, in the context of copies.

material fragility -
affectual

display conventions

0:11:22.3: RP 'I think it emphasise the fragility of the original, even if you didn't know it was from the Mackintosh I think you'd feel more of an emotional attachment to the real one cause you can see <laughs> something happened. Theres like a story here, and because you can touch one and not the other you think well that must be special'

0:11:41.2: RP presence of copy and original together gives the original more power? assigns authenticity? related directly to the possibility of touching one and not the other

personal / professional experience influencing reception of objects,

0:12:21.0: SW uneasy with presentation box of rocks

0:12:28.3: TS notes that this convention (geology samples - including building samples- in a box) is actually a historical method of displaying collections

0:12:37.2: it's this language of what people think museum collections look like, you know they're stored in wooden boxes etc and they wherein the 18th and 19th century, but nowadays we wouldn't use a wooden box because it off gases and it's not a neutral environment. And people still have historic pan chests and containers that they'd use because obviously they can't afford to make anything else... so I just felt uncomfortable with it and I'm not criticising it but did make me go like oh I don't know if I like that, I feel like they're being presented to me in a way that...

uncomfortable encounters them through lens of archival conventions.

+ 0:12:53.0: CA NOTE + SW is very concerned with archival conventions / stereotypes vs contemporary reality and isn't recognising the objects as art works, she sees them only as potential archival collection/interpretation and this makes her uneasy that they are bucking

conventions of contemporary collecting/display/storage, perhaps that its perpetuating a mythical past (I am)

CA asks if the participants how they think authenticity differs in a heritage/archive context to gallery context

> 0:12:53.0 SW backs up CA observation ^ she was relating it to her work specifically and that's what made her so uneasy – perhaps thinking if her collection was stored like this and the anxiety it brings up

ref to mat. lib box →

TS: notes it **draws you in**, effectively **makes you want to look closer**

— *auratic? affectual? ineffable pull or display tactic*

contradictory reactions between SW & DC (& others)

> 0:14:31.7: **DC loves the box** <RC agrees + other enthusiastic noises of agreement from group> this due to **visual association of 'cabinet of curiosities'** - museological / historical rather than working archives reference

^ **'whereas I loved the box, cause to me it was a little cabinet of curiosities'**

0:14:31.7: RC **'preciousness about** it... it also what it does, **is bring you in close**, to look at them almost like in a **comparative way**, that they're these **precious little objects that you have to look at really carefully**

> 0:14:49.7: DC 'it does almost turn them into geological objects rather than art historical objects'

> RC agrees

> RP notes that it reminds her of a man with a moustache in Victorian London

> group discusses further the imagined life of the box, why is it portable, where would it be taken (someone suggests, his gentlemen's club)

> 0:15:41.0: TS finds it interesting that DC described it as geological and not art historical, **speaks on architectural historians seeing 'seams of geology running through cities, in the samples of stone'** > alluding to how your professional (or personal?) interests influence the connections you make interested in taxonomy/label

— *group imagining*

— *experience influencing hearing*

0:16:08.4: DC likens the Laocoon fragmented head to 'shale layers' (interior of head) notes the 'stratification' <he grew up next to the seaside 'it was the first thing I thought of'

display & culturally learned modes of engagement

0:16:46.3: RC point about the **context of display between heritage and contemporary art spaces changes things, don't question it in same way - theoretical / philosophical** but in workshop context where you can handle it is different – questioned in a more practical way 'how does this function, what can we learn from it, why are you doing this, with wood. Ans **I wish we would ask these questions** while we're wandering the Tate, I'm sure some people might, but yeah, mostly I think we're like **oh we've been presented with the art and surely the artist has a statement about wjhats is happening here..'**

> 0:17:49.1: PC 'you're subverting that idea of art, **because in any gallery, or indeed in the archive... don't touch'**

> 0:17:57.6: PC 'if you weren't able to touch these you would lose half of the engagement with them because of the **weight and tactility** [...] so that seems to be integral to this project... **these ideas... which almost brings it into a different realm'**

> **notes in the achives they woud create a facsimilie purely so people can leaf through it**

examining authenticity annotated transcripts

0:18:22.8 TS: asks how CA define authenticity

0:18:54.9 CA notes that she has been exploring this throughout the study, has studied multiple definitions of the terms and found participants seem to have multiple highly subjective understandings of the term.

>CA: 'Trying to explore if it's possible to carefully subvert what authenticity means to maybe change the cultural understanding [of the term] so that restorations and reproductions aren't seen as valueless, and soulless. The original is always going to be 'where it's at' but if there's an instance like the Mack where you lose most of the original are there ways we can then create installations, experiences, and reproductions, and by reproductions I mean conventional reproductions, to heritage standards, that can work together to create a kind of authentic, auratic experience where people still get involved with the history but also but also have an affectual experience as well.'

0:19:56.8: RC 'reception theory' advises reading Leo Steinberg – The Plight of the People in the face of modern Art – framing questioning on encounters with works

authenticity
definition
- integrity

0:21:58.1: TS 'authenticity is a bit of a red herring [...] more about integrity of conduct in relation to your practice'

distrust of bad defs.

0:23:02.3: PC interest in the digital stage and if it is present or dismissed in these works?

>CA notes she is approaching the digital as a process rather than outcome, partly as authenticity of digital copies is a whole other topic beyond the scope of thesis and partly because it is already being explored by very knowledgeable and experienced practitioners. But notes that she is including mention of the liminality of these digital artefacts used in this project during the act of making.

>PC 'I suppose it would be the same as me saying, if you've got a cast, you haven't shown us the mould which is also intermediary.

process, liminality.

0:25:56.4 PC references recent research project in GSA archives on makers marks – sometimes discovering casts of the makers mark stamp – and the debates arising with colleagues.

0:26:54.7: RC brings up the rust on the medium Laocoon (fresh out the mould for this workshop) – finds the sheen / crystal / patina fascinating

0:28:57.7: authenticity definitions:

starting with RP - constructivist perspective 'it's a sort of construct, just like culture [...] social construct'

0:29:39.7: SW - archives museums perspective - conservation / preservation / display balancing with storytelling - balance of authorship / documentation - being honest and transparent, having integrity while working with objects

0:30:58.1: DC – 'that idea of variable truth, that there's not one objective truth, that truth can vary according to time and place'

Notes realising during the workshop that he has a phenomenological approach to authenticity - previously believed himself to be a visual learner but found himself drawn to pick things up and put to cheek to check temperature – did it with practically every object before realising that was part of his process of encountering the objects.

constructivist
social

materialist
- objective

phenomenology

- existentially
- sensory
understanding

built on personal experience & activity

authenticity
debate

materialist
- ruskinians

materialist,
veering on
staged (ref to Wood, 2020)

0:31:55.2: DB – (materialist) notes that he feels he doesn't have the vocabulary to engage with the question <PC agrees> but starts by noting he is a very practical person- 'I like things to be made of the original material,' notes that the workshops has confirmed this for him, particularly the wooden objects used
> 'quite irritated when things are made of different materials [...] I also think we're, we should perhaps be more relaxed about time passing and things changing, realise we're only a little... flash in the pan and maybe not get so wound up in it all' - thinking more about our time being a blip in in the full biography of a place/space
> DC notes Victorians didn't <inaudible, loads of participants loudly react (positively, in agreement) to DC's response, talking over each other>
TS seems to disagree slightly, speaking on halting time just enough to give a glimpse of what was intended for the future
DB holds firm, he imagines deep time line with us as only a slither, a tiny point on within all that's happening in a millennia and so doesn't worry too much

subjective
constructivist?
emotive /
affectual?

0:33:13.9: PC in reference to her work within archives and museums authenticity, or when I'm thinking about objects and things that we look after, to me its all about the emotion and the meaning of something, but also as a custodian of collections and someone who has worked with collections for a long time, I'm very aware that its, beauty... or meaning is in the eye of the beholder and its very subjective and so as custodians we need to be as objective as possible [...] you can never foresee what it will mean to someone else. I just think... authenticity, you've got to get a few things right... when I was looking at your laocoons, and its almost like... you know when a really brilliant artist will sketch RC sitting right there, and it might be... 3 lines, but you get the weight of how she's sitting [...] but there's something in it, so its that emotion that's come across and that's more important than saying she has a pattern on her shirt'
+ I think here PC suggests that what might be important (and what she felt from the work) is similar to an artist who is able to capture the emotion or embodiment of a person in a simple sketch - these are not exact replicas, but they can give a feel for the original thing, which is maybe more important.

If you can capture the emotion of what the original might have represented then perhaps that lends greater authenticity? Or is more important than authenticity? This is subjective in its self - as everyone may identify different aspects of a lost work that should be represented to re-establish the emotional connection they had to the original (i.e., intention of the artist vs the personal experience and knowledge of it at a certain point in its lifetime/their lifetime vs the philosophical significance one might take from it.

identifies
as
constructivist

change of
focus to
energy &
personal
experience

0:34:59.8: TS - constructivist but also about the integrity of process the treatment and interpretation and 'intuitive understanding of the thing'
Notes that while we have been 'academicizing' the topic, -
> 'its actually about people gaining an understanding of their culture through something and also being able to come at it without a master's degree'
PC : agrees noting it's about their valid response as much as anyone elses.
+ here is actually quite an important note - the philosophising of authenticity makes some people feel intimidated (in this workshop) about the authority of their answers, but really the auratic experience and experience of authenticity is an intuitive and subjective, personal process/journey and perhaps this needs to be addressed in the live events / installations / thesis

investigating
authenticity

examining authenticity annotated transcripts

agrees w/ all perspectives.
- honesty & integrity

0:35:52.6: RC notes she agrees with all the perspectives at the table. Notes what it definitely is not - is 'something to do with a lie' when things deceive that's when we recoil from a thing - also notes that we cannot always control the deception i.e. Stirling Castle

Makes a distinction between being tricked (like the objects and their surprising materials) and being deceived - the former has a level of authenticity to it, the latter does not.

+ good point on not being able to fully control if people are deceived - but making an effort, at least on the point of the objects 'inauthenticity' is important

> starts debate between participants on authenticity and design in reference to the Mack restoration. TS notes the building phases of the Mack, PC notes the time between completion and the first fire being a phase, RC agrees, its all part of its history and it has never stopped changing.

+ this relates back to my initial proposal and concerns over the pre-fire phase being erased.

debate continues
art vs design

0:39:13.2: DC notes that design and fine art are different criteria's of authenticity - 'design is intended to be reproducible whereas art maybe isn't' ————— depends on context

0:40:14.0: SW refers to archive theory (double check) 'authenticity equates to not being tampered with' — originals only skill

> participants refer to levels of authenticity in contemporary art in terms of "instruction pieces" ie. Sol Lewitt

0:41:47.0: RP refers to conservation measures used at founding Museum (the pins on archived documents being removed, consolidated and reattached)

> SW is concerned if the user knows that, could they mistake it for untampered pins

authenticity in conservation / preservation

> Will the visitors notice interventions such as these? If not, does it effect the authenticity?

+ good question, where does the question of authenticity begin? Does this matter?

+ I think this gets at the crux of the issue in how much does this matter? discrete interventions to preserve a piece in current degraded state, do the audience really see its unbelievably well-preserved state as the most engaging factor or is it the history that they represent more important (which they are perhaps able to see because they have been preserved?). Or is a pin just a pin - too insignificant to have any real value? Or, should things just be left to rot and disintegrate in a Ruskinian or Reiglian manner?

display deception / mistrust.

0:42:21.8 SW notes that's why she felt uneasy around the box - felt like she was being hoodwinked into thinking the box and contents were from another era

0:42:35.7: TS makes good point about the practice of obvious interventions in architecture restoration - that can then detract from the overall experience of the space

+ this is indeed interesting. we often see these interventions as done tastefully, but that is to our own taste levels, accepted trends and aesthetic sensibilities. In the recent past newer attritions to old architecture has been removed as we see it as ruining the artists/designers original intentions - sometimes because they seem distasteful, gaudy or just wrong for the building, but that could also be to do with our changing aesthetic sensibilities On the other

hand, just as removing these new parts is erasing some of the history of the building, NOT adding our own stamp could be said to be pre-emptively erasing ourselves from the biography of a space. Why should only the past be preserved for the future. as Laura Jane Smith notes, why do we not wish to preserve our time and involvement with these spaces for the future too?

+ this session developed quickly into a philosophical debate on authenticity, & hence coding or reception of objects was less relevant.

The perspectives were quite varied & appeared closely linked to personal/professional experiences, interests & previous training.

While most did not seem swayed in another direction to their starting point, some did seem to make personal realisations on their positioning that had perhaps not been explicitly explored or known previously

examining authenticity annotated transcripts

- affectual
- sensual
- conceptual
- cultural
- mnemonic
- experiential

Fieldwork Phase 2 // GSA Project Space 2 Workshops // Aug 2019

possibly 1st
time a p.
picked up an
object and
brought it
to the table.
- AC had
noted he did
not feel
fully equip'd
to discuss
auth & mat.
but using
the object
as a conduit
to work thru
his thoughts
seemed
to help him
speak about
it by
referring
directly to
it.
critique
on meaning
& construction
of objects

Discussion prompts: notes keen to let discussion flow in directions they want to take it but starts off asking if there are any particular objects they liked or disliked.

0:00:50.1: AC picked an object to talk about (the failed small jesmonite Laocoon) liked it because it looked like a mistake had happened - also because you could see evidence that it wasn't a final thing 'you could see some sort of evidence of, like, that it's not a final, final thing, like an iterative prototype [...] you get a glimpse, a wee clue, as to what it might be, as well. So, I don't know exactly why I like it, but I thought maybe it was a kind of interesting part of that process.'

drawn in by
evidence
of the
process
of
making
/ liminality

CA: agrees, it was a failed cast that then accrued more value to her as it sat in the studio - the rawness of the materials where the cast ripped is especially attractive to her as it cannot be faked

> 0:02:54.8: also drawn to it as it reminded him of a sculptor's studio, something you might see there, that gives evidence of a process of making - finds it interesting in the context of authenticity - the artists involvement seems to be present

+ perhaps it is the potential of that piece and the space of making that has a draw?

the
'un finished-ness'
makes the
replica
more
authentic?

0:03:38.5 TS speaks on the honesty of materials and processes by leaving the traces of seams (a visual cue of its status as a reproduction)

- honesty of
fabrication

CA: gives overview of heritage conventions for traditional replicas for participant who weren't aware - in comparison to the replicas on display which play with these conventions while making their inauthentic nature obvious - they stand in a place between traditional replicas and art work, not quite either.

interest in
conceptual
context
of objects

0:04:49.1: CK asks 'would you say some of the objects are in breach, of the regulations?' CA answers 'entirely, they are almost, like, "other"' 'I've been looking at other ways to term it, some of them I've been [naming] liminal objects, because they're not quite original, it's not an artwork that I've made [conceived] from scratch, but they're not quite reproductions because they don't fit into those definitions, but I'd quite like them to exist... I started off the PhD by talking about interpretation, having artwork as interpretation, but I don't think it's quite that, because you're never going to read an object the same way as everyone else, as if you would a text panel, say, but I quite like the idea of them being catalysts, to something. So, catalysts to new thought processes, or discussion, or ways of thinking.'

0:05:44.7: IB interested in how the subdivisions were decided on for the fragmented

Laocoon, asks how they came about.

0:06:51.6: CA talking about the conception of the fragmentation in relation to the discovery process or "reveal moment" in casting, trying to allow the visitor to gain an understanding or insight into that process. 'what I have found is mostly people are too scared to touch it <laughter>'

0:07:05.7: IB **anxious about handling it** because she thinks she's going to get her hands dirty

conceptual interest
precarity
of a replica

↳ emotive / affectual?

0:07:23.6: CK notes that **some of the pieces will last longer than others** - finds it interesting that the **jelly stone is already on multiple iterations** in the box piece 'that's quite interesting because, you're trying to kind of, em, **you're making these objects that are trying to prolong an idea**, perhaps referring to something that is already gone, but the **idea that some of the objects themselves, carry the precarity with them, is quite, em, it's quite emotive'**

↳ this gives them 'life'

0:07:53.9: CA notes that the jelly piece in particular gets ruined often 'people really respond to it [...] so they touch that the most, and not everyone knows that its squidgy so it must be something to do with the aesthetic as well, and then once they've touched it once you'll either get a squeal of delight or a squeal of disgust, and then they go back for more, or if they're really disgusted sometimes they don't, so it disintegrated sometimes by the end of... by today I'll be surprised if it's still in once piece. [...] That's not even the original in that artwork anymore. That's a reproduction of a reproduction'

disengagement w/ original - but conceptual engagement w/ main themes of loss & human / material connection

+ play more with disintegrating pieces in installation - will the added precarity become a metaphor for entropy in heritage spaces?

0:08:28.7: IB wonders if 'do you think **when it gets to that stage you become disengaged with the original anyway**'

the precarity becoming damaging to connection w/ the original?

0:08:54.0: CK 'of the the nine objects it's the most like us in sense that its not going to last that long and it's a bit squidgy... but yeah its interesting in terms of whatever you're trying to carry, it's not just kind of, black and white information, it's not just stats, you're trying to evoke something, feelings, emotions, perhaps memories. This one isn't going to do that, but it is **interesting that it is itself, a precarious thing!**

the material has become disconnected from the original by becoming interesting in its own right / precarity

affectual / conceptual affectual in sense of precarity - but not of Made

0:11:02.0: AC brings up interesting comparisons to heritage considerations in architecture - he notes a like for like approach is often not desirable (connotations of fakeness particularly if it's done using modern methods?) but you can explore trying to mimic or reproduce a texture or heaviness 'rather than recreating the material you are recreating the feel [...] the qualities or the feeling of the material, and that's kind of interesting [...] I suppose I was kind of drawn to this on for its aesthetic, kind of the shininess and the texture.

+ perhaps a 'feel' for the original, creating an immersive experience which can get you in a state similar to that of the original? I think that's what he is suggesting

again, this shows the objects can interpret concepts & feelings but may not interpret a thing or place.

knowledge of process can be negative also - oversaturation of technique in field

0:13:18.7: IB 'I must admit I'm bothered by them to some extent' (print lines) [her background is in ceramics and she admits that's there is 'a certain aesthetic [that] comes with that method of production that I'm just getting a wee bit tired of [...] I like it in some ways because it looks like strata, and it looks like it's built up in layers and that's quite [...]?' because I know that's how its produced but perhaps when every object has those lines I'm a bit distracted by that.'

examining authenticity annotated transcripts

0:14:34.0: CA notes that this is only one method of 3D printing, the medium is expensive resin print with barely any discernible lines, but this makes the digital distortion (or degradation) of the scanning process even clearer - there are many Laocoon's around the world, but this is the only one that now looks exactly like this (GSA Laocoon)
+ is that more or less authentic - it is less obvious that 3D printing is part of its process.... is that good or bad? Less distracting but perhaps less honest? Does the honest of that process matter? How much should the artist or fabricator intervene. And is it even honest because you have a less expensive print? the computers input isn't pure it still depends on a myriad of factors

honesty &
integrity
- traces of
making
- visual cues
of machines

0:14:57.2: CK 'so theres no artifice in this in the sense that this is what the machine does... so theres a level of honesty and integrity about the lines <IB agrees>'

0:15:55.5: TS 'I think I'm just seduced by the beauty of it, in many senses, maybe its going a little bit fetish again [...] I think in terms of this, and again disclaimer I'm utterly obsessed by this dude as you know, our boy, but when Carolyn was saying about how many Laocoons are in existence I've been going to some producing plaster cast workshops [...] and when I showed them the picture of our plastercast after fire one, and after Graciella had finished the conservation of it, all of them were really blown away, but in a really positive sense because the casts that they produce are, until they patinate them, and they do a lot of really fictive interventions to make them look as real as possible [...] but the, the kind of motherload, when they produce it, is bright white so it looks so kind of obviously a reproduction. So this for me, I think is probably, I'm not quite sure I could pick a favourite object Carolyn, but in terms of the metal actually bleeding out and kind of creating this kind of extra layer, to our Laocoon, which is the composite of all the Laocoon's that ever existed, so yeah um just, stunning really.'

past
experience
influencing
encounter

CA notes how our backgrounds and interests seem to influence how we engage with objects

0:17:25.1 IB speaks on visiting an excavation of Bell's pottery in North Glasgow - fascinating - finding bit of moulds - notes a colleague was able to create the missing half of a found mould which enabled them to create a Bell's pottery jug - all done by hand and by eye 'quite a remarkable thing'

+ IB notes that it is not original, but ++ if placed in the context of Rodin's mould that were used to cast 'authorised' original casts after his death, it's not too much of a stretch from an original. Is it only missing the authorisation from Bell's pottery to give the new jug authentic status?

'remaker'
'imbues life'

0:18:12.2: IB 'the remaker and the value [...] the person that remakes the objects, imbues their own life into it and that is part of the reproduction as well surely'

>CA notes she finds it interesting that these re-makers or even makers following design specs are often absent or erased in the story of historical objects and spaces - unless some kind of researcher is undertaken, whereas the original maker, lead artist in the studio, or lead designer/architect (Mackintosh) remains. Notes is interested in highlighting this in some way.

0:19:31.6: CA is there anything anyone really didn't like?

CK 'the Perspex box, it's a prohibition
>CA asks why
>CK 'well it's a prohibition so I can't, you know...'

0:20:05.8: IB suggests putting Perspex box on the fake too
>CK 'it will problematise it in different ways

past negative
engagement
w/ replica
absence
increasing
value —
power of
prohibition
of touch

0:20:25.9: CK speaks on an object that existed only in eyewitness accounts and 3 or 4 photographs 'the absent thing'
'trying to engage it with its satellite parts is interesting'
>0:21:33.2:CK notes it was eventually remade 'but It doesn't, it just doesn't look as it should [...] the fact that's its absent will obviously increase its symbolic value so if you can't touch something, if you prohibit engagement with it, it will automatically add that... I really want to touch it'

past
experience

0:22:16.5:CA speaks on the balance between museum convention prohibiting touch and increasing value vs the somatic / haptic experiences that are positive influence on engagement with these fake objects
>asks 'do you think you would have gotten anything at all from the installation if you hadn't been able to touch'
> IB 'there's a certain reverence though in viewing something that you can't actually touch'
AC you wouldn't get as much from the reproduction if you could only look as the originals (particularly charcoal) are so rich, it would leave the reproduction as quite inferior without the added benefit of tactile engagement
IB notes she found it interesting that the touch stone installation completely changed for her when the resin cast was taken away and changed with another - the box has connotations of precious / collectible - when the mass-produced item was but, in its place, 'on a velvet plinth' [...] 'it disturbed me' but she thought she quite enjoyed that aspect of the experience

discussion
surrounding
touch

'well I suppose when I look at a box like that I expect to be looking at something... precious, collectable... and then you see something that could potentially be mass produced and that's been given this velvet plinth, this setting... it disturbed me. I suppose I quite enjoyed, the fact that, it disturbed me... I'm not explaining it very well I'm sorry

subverting
conventions
- positive
result

>0:22:16.5: >CK 'no I enjoyed that too, like you will naturally make hierarchy, and deciding upon difference, and that would be fairly low on my scale, so when you then pedestalise that one, it kind of subverts things'

agreeing on
above

0:24:48.5: AC asks if the smaller touchstones were prototypes for the bigger – interesting in prototyping from a design perspective

CA explains made the large touchstone first – miniaturisation was a practical experiment in portability at first – but noticed participants were quite taken by the palm sized nature of the miniature – now interested in the difference in scales 'sometimes it can devalue it (laocoon) and other times it makes it almost like a more geological... or precious...'

0:27:12.7:<< TS 'I think there's a lure in the miniature as well, and anything that's

examining authenticity annotated transcripts

miniatures
presented
together
offering
opportunity
for comparison

miniaturised can be really... fascinating, I think it kind of fits into a child-like curiosity, and also having the capacity to lots of these things together in some kind of conjunction. But I think something that I found really appealing about this one this scale [...] I think there's just something really appealing about diddy things.

CA: agrees noting all of the sculptures, even the larger ones can all be held in the hand – part of the reason she took the largest one apart, 'but then again that maybe makes it too accessible and takes away from the, the possibility of an auratic experience.'

0:28:19.7: round the table > what is authenticity to you>

constructivist

0:28:57.5: CK: asks to start 'I would say its levels of connectivity to people, places and ideas'

staged
authenticity

0:29:22.3: AC: 'I think from an architecture perspective I would always think of it as an atmospheric kind of authenticity, [...] the material quality of the thing rather than the material itself [...] qualities that help set the atmosphere [...] rather than making it look exactly like the thing! +an evocative materialist?

pragmatic
honesty,
in integrity

0:30:35.9: IB 'it's about honesty to me, that almost pragmatic honesty, theres nothing hidden, what you see is what you get and its laid bare

doesn't believe
in it

0:30:53.8: TS 'can I be the troublemaker and say I don't believe in it? [...] I think, and I totally agree with everything that everyone has just said, particularly in part of people's

(but also
believes
everything
said, like RC)
broadly
constructivist

experiences, but its like taste in many senses, who's doing the judging what is authentic or not, and hand on heart I'm also conditioned by working in tourism for many years, and so people wanting the kind of authentic... but you're thinking but, wait a minute, this is a kind of palimpsest of centuries of use and abuse, [...] when CK mentioned the Mona Lisa before, I think that's kind of emblematic, we don't go and see the Mona Lisa because its she's a relatively accomplished painting from the Renaissance, we go and see her because she's been constructed. It has been constructed [...] so I just can't believe in it, I think it's important, but I think everyone's definition contributes to what it is and possibly what it isn't because everyone contributing their own interpretations and experience...who's truth is it anyway'

>CA notes that she agrees and finds the term hard to define as there are so many different definitions and it is such a personal experience - it is particularly irksome because it seems that heritage spaces and museums are trying to commodify it into their 'offering' to attract visitors with the promise of an 'authentic experience' or perhaps, experience of authenticity

0:33:01.8: TS notes that it perhaps isn't that she doesn't believe in authenticity but rather that it is 'unachievable'

authenticity
unachievable

TS: 'maybe then its not that I don't believe in it persay or its importance, I believe that it can't... be... it just isn't'

>IB '...unachievable'

TS 'unachievable, thanks IB, unachievable. And also if its unachievable, and not just because of that, are we spending far too time battering ourselves round trying to get to the authentic.'

>0:34:17.9: CA agrees and notes even under tradition heritage conventions the idea of a

most authenticity state is flawed as it will not never be presented in its original context in terms of time, space. Notes that we tend to pick and choose one moment to conserve which isn't sustainable - 'it's an authored authenticity' > the point that is chosen as its most authentic state and then maintained or conserved

Much more difficult to listen to, at times felt like a crit (which was beneficial to the works but when listening felt self-indulgent to my work rather than the research question?) and at others felt as if the participants were not as lively or engaged as the first. I could hear my self-driving the discussion forward and talking more than I had intended.

However, perhaps this isn't necessarily a bad thing. As soon as the focus group was drawn to a close, just before the recorder was switched off IB noted cheerily, 'that was enjoyable thank you', with CK agreeing 'really interesting,' with other audible murmurs of agreement from the other two participants. That is was a led discussion is not a negative, I think I was just worried (again) that it was a self-indulgent exercise. AC also noted afterwards that he had enjoyed the session as it gave him a chance to think about and discuss topics and themes outside of his comfort zone which he appreciated as being part of the art school's community (he is a new member of lecturing staff in architecture).

That it was an enjoyable experience is important

++ possibly the point where the value of critiquing the objects directly against the themes became apparent - the discussion instigated by these object encounters was rich. Also the one participant who noted being unsure of his knowledge or experience in interrogating these themes seemed to be able to use the objects as a totem or vessel for unpicking the themes without self-consciousness.

examining authenticity annotated transcripts

Fieldwork Phase 2 // GSA Project Space 2 Workshops // Aug 2019
Focus Group 3

- affectual
- sensual
- conceptual
- cultural
- mnemonic
- experiential

preference
for real —
» affectual
sensory
cultural

0:01:03.1: JP - in response to opening question, prefers the original charcoal - feels 'a certain dissatisfaction with the process' 'simply can't shake it' <+ this is in ref to all kinds of replicas including traditional adhering to heritage conventions. JP also notes it was the smell through the Perspex that confirmed to him it was the real thing, however this *might* have been imagined as the smell of smoke seemed to have disappeared (to me) at the time of this workshop. It was the original connection to past that he felt drawn to

at this point was opening w/ q -
- which objects did you most like/dislike

interesting
this session
went from
picking objects
to philosophizing
v. quickly.
Perhaps due
to p's
expectations.

0:04:41.2: TM - sees the head as an object in its own right - the process used to make it and as an interactive object - she's interested in why objects become so important to us 'they're all just molecules'

0:06:32.2: TM interested in relics and how the people activate a thing

conceptual
unpicking of
themes

0:06:55.5: FJ notes the catholic v presbyterian approaches to authenticity in Scotland and their potential lasting influence – material relics in former and 'linguistically constructed' authenticities in latter

background
knowledge
(interests)

0:07:43.8: TM 'we all have relics' but they are not called that <+ in ref to personal treasured items both high value and everyday

0:08:04.4: FJ 'a difference between personal items and heritage items which has a looser bond to personal experience'

0:08:31.9: FJ 'fad for creating relics in' 'the story had value' 'it wasn't the originality that sold it was the story that sold it

0:09:03.6: FJ 'the story is more powerful than the object'

0:09:17.8: CA all heritage is intangible heritage, 'it's all stories really'

0:09:37.7: CA explaining in more depth the theory that all heritage is intangible, 'the materiality of the objects is what...' finished by FJ '...tells the story' {murmurs of agreement

IMPORTANT

from the group}
<+ interesting to think of the materiality of the object "telling the story" - had previously thought of it more as a catalyst to experiencing a narrative but perhaps this is right, both in a practical and theoretical sense

preference attraction
affectual
→ sensual
& cultural

critique →
sparked by
sensory,
leading to
cultural

0:11:23.1: JP mentions that he finds the lightness of the 3D printed objects infinitely disappointing in response to TM speaking of how she found this aspect (among others) of the objects to be interesting. FJ notes that she believes JP is associating this lightness with cheapness. TM notes she loves the difference (in expectations)

surprise ↓

FJ introducing cultural social values

0:14:21.1: GM notes the insight or involvement in the process of making changes our relationship to the objects - relates a story of his working with Mack fragments, he now finds his casts of the objects more interesting and powerful than the originals
+ I can relate

experiential
led preference

0:15:42.6: GM first 'instinct is to try and work it out' notes that the moulds also become precious.

experiential ↔ affectual (artist's entanglement)

♥ a turning point in opinion
- discussion led to
experiential
fresh perspective

0:16:06.7: JP agrees 'I just realised that a couple of stones that I cast in bronze, I suddenly realise that I attribute more value to the bronze casts [...] than to the actual original' +this is especially interesting given that JP was initially so adamant that he is only drawn to the original object in all cases. The relationship of the [re]maker with the reproduction is something quite powerful that should be considered more. it's a fairly obvious outcome that we should be attached to objects we have made, but it's interesting that we can have dissatisfaction or even offence at the object's others have made when we are so attached to our own

critique —

0:16:45.7: MB prefers the head, likes the aesthetic and fragmentations - likes the lines, enjoys the link to printing but also the stratification 'they are clearly computer made I love it'

0:18:28.2: JP + MB seem to enjoy the honesty of the print lines [lots of talking over each other in agreement - TM & GM]

> GM 'the first thing I felt was that they encouraged me [inaudible with others talking over] like I felt the need to make sure it was there'

honesty in replication and lack of (perceived) human touch.

0:18:54.5: FJ - 'I agree I don't think heritage reproductions should simulate, attempt to simulate exactly. You know I think that the kind of computer making is part of the story if you like, and if you're using materials to tell the story rather than just replace, then I think, um, leaving everything they ways it's been made is a good thing.

also sensory

critique —

0:19:45.1: FJ 'well what I think is quite amazing is the, with the smaller ones, the [...] digital printing is so accurate you can get a really incredible detail in miniature reproductions which is quite fascinating by itself' [...] 'the concentration of detail in a tiny object rather than one that's, you know the same size of the original'

led to affectual

0:20:41.8: FJ in relation to Laocoon - interesting as there are others in the world that can be

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scanned

0:21:17.5: CA notes that she now finds a **disconnect with the others (Laocoons)**

0:21:43.8: TM notes she realises that she **prefers incomplete things** - that's perhaps **why she might be enjoying the objects on display** ↳ preference

0:22:07.3: CA asks if anyone else feels this way

> GM (Sculpture student at GSA) notes that almost **all the creative processes he undertakes requires him to deconstruct 'whatever I'm looking at before I can start again'** so he was immediately **drawn to the fragmented head**, partly because he can see **'it's been divided into four**, that gives me a certain amount of satisfaction because **I understand instantly how to fit it back together'** he likes the idea of cutting things into sections

experiential
artistic
practise main
driver in his
engagement
w/ the objects

↳ affectual / sensory also identity

authenticity question 0:23:04.9:

0:23:33.5: FJ did PhD on artists signature 'it's interesting, I ... (pause) I mean obviously in art history a signature is used as one piece of evidence to create provenance and, em, certainly not the only way to create provenance and in fact it can also, if you've ever watched antiques road show, or fake or fortune, you'd know that a signature can also be, because it's such a sort of, **legitimate sign of authenticity its used to fake things**, so for me, I mean obviously the sort of [pause] **stories around provenance contribute to the establishment of a signature**. Umm, what do I think about authenticity, **I'm not into it, I don't care**.

Actually, at the end of it is, kind of, that's summing up my position its quite a, I think eh, the **stories and the construction around objects, names, experiences, are for me more important than the idea of authenticity as a thing.** [...] **'I think authenticity can be used to [pause]**

suspend critical thought' [...] 'But in terms of materials, because I know you have a particular interest in materials, I think, I mean I teach fashion and textiles design, history really, and there's a hierarchy of fabrics obviously, **you know so you attribute values to different fabrics** according to your experience of them in exactly the same way as you do with these materials, so you know, and **it's not all just about rarity** although it can be about rarity and expense of materials, so you bronze, is heavy, bronze is expensive, golds heavy and

expensive so you kind of **learn to associate weight with quality or expense and there's no natural link between them, but its experience**. Same as you know, the feel of cashmere, that's a luxury feel, or if you've got white clothes, they're more expensive to maintain you have to have a lifestyle that doesn't get you dirty, and all of that type of thing so I can see, the relationship between material enquiry here and how fashion and textiles operates and organises materials according to a set of, em, [pause, sigh] experiential criteria, you know.

Durability, which you would think is a good quality, in the hierarchy of fashion fabrics is, it actually makes things have less, or used to make things have less value, because if a fabric is durable it can with stand, you know. a working life, and is associated with, kind of, lower class occupations, whereas something like silk or cashmere can't withstand the same level of physical, em, activity so is associated with, you know, different, a lifestyle where you're more leisured. **So, to me, I think that's probably more interesting than the Derridean theory of [laughs] about signatures!**

0:28:06.3: TM 'just as you were talking I was, em, [inaudible, murmurs] remembering, I can't remember the word, **the Japanese thing about the tea ceremony**, and the **preciousness of the ordinary and the everyday**, and the importance of the ceremony therefor making those ordinary and every day, what is that word again...' [...] 'and I love, **not just the concept of that but the practice of it**, and how, you know, like, **I've got a favourite cup a tea**, and I've got a favourite bowl for that soup, and I've got, **it's that ordinary everyday em, practice of, eating, and drinking, and about the care of self, or the, the cup of tea with, or meal with**

more interested in the social values of materials & particularly what they tell us about the past that trad delts of authenticity

Cultural associations influencing value of materials
↳ often so far away from source we don't recognise where they come from

v. interesting asp w/ S.B.t

transformation
from mass
produced to
in-alienable

somebody, and it's about that, but then that thing becomes precious, even if it is made of cheap clay, or wood, or... so, with textiles as well, and fashion, I agree with what you say [FJ and TM talk over each other slightly noting agreement about items of clothing becoming precious] it becomes precious, and just because it's made of, and its worn to bits, and it's really filthy and disgusting it's still really precious, despite the fact that the, material it's made of.'

this might explain plastic responses?

0:30:16.8: FJ brings up the point that material that degrades too quickly 'it doesn't even have the chance to even figure in your life'

<+ this may also shape or preferences or assumptions of quality in materials - if we don't have previous experience of attributing value to an object made of that material then that might influence how we interact with new objects in the material regardless of context.

put these objects are not personal to participants

0:30:56.9: FJ in response to TM notes that if an item of clothing accrues wear to the same extent in 3 months as a high-quality piece would do in 3 years you are less likely to develop the emotional relationship with it

<+ this is quite a pertinent point, particularly as I am experimenting with accelerated patinas

GM not so attracted to the 'finality' of the word authentic (now) esp as it has changed so much thru time -

0:32:06.0: GM 'feels really, [breaths out] I don't know, it depends the way the context is used, when I think about authentic, I think I find it can be quite disingenuous, [inaudible] sometimes authentic, it's like, it's really definite, you're dealing with definites, and I don't really care about definites, or that, you know, that it needs to be, and it suggests that, somethings authentic its more, its final. Emm and I don't know if that's altogether a good thing? [...] you know how a word changes regularly, you know, over the course of time, and I don't know if, the word authentic really carries weight. Emm if you're going to attribute physical aspects to words etc, we're talking about weight, and it crops up when we're talking about this stuff, but the weight of the word authentic, it doesn't ring true' [... CA notes that this way of thinking has been a recurring theme throughout the day even though much of heritage management practice seems to be striving for "authenticity" in a traditional sense] 'yeah, people are questioning whether or not authenticity of something is as relevant as it needs to be'

seems more interested in nebulous objects that can be perceived in multiple ways - provocations

0:34:04.0: JP 'I feel horribly traditional [group laughter, reassurances from CA and rest of group] ... I mean I come from a photography background and I realise that, certainly art school fine art, I mean this is the Achilles heel for me with photography is there for all to see, in this question of reproduction, and for me I'm interested in, I'm trying to [pause] add paint or wax to photographs, and this is trying to give it some aura but in terms of the question of authenticity I am hopelessly traditional, for me it's the hand of the, the maker and the time it was created and I've been really lucky, two people that I've worked with, em in my commercial, career, one was Martin Margella, and when you buy an original, if you have one of the original things that he worked on, the price is really, really, really high, and my other experience was my flat mate Banksy, I used to live with by accident right at the start [...] this question of aura and authenticity was absolutely central. [...] with many many screen-prints or whatever, Rob, and his name was no great secret, he always at least liked to touch them, so I just realised when speaking to you, and this is actually why I'm so excited to be doing a masters because I wasn't at art school, I came to the masters via experience rather than... I don't have a degree for example, so I'm just like, totally excited about this kind of conversation, you know, and really this is the first time I've been to anything at GSA in my life, so I, my knowledge isn't complete, but already I've learned all of these opposing, other interesting things, but I'm hopelessly traditional and these two experiences with Margella with clothes design and with Rob n Banksy, and also my own work, I'm still kind

interesting that JP's professional experience seems to have also been main influence but opposite elements - has had to grapple with 'giving' prints authenticity in the past via 'hand of the artist' acts of material intervention

examining authenticity annotated transcripts

of stuck in that, zone, so for me authentic, is just a position I suppose.

<+interesting that on numerous times participants felt the need to note they were not experts
- perhaps this discussion is in danger of becoming too academic? however most times the
participants have vocalised being excited in being part of the conversation so it's a fine line -
it shouldn't be dumbed down but is it going too far down the path of over philosophising
<+I need to let people speak!

0:38:24.4: JP wonders how much integrity the restoration team working on the library have
in comparison to the original workers

<+ another interesting point - while JP notes the current carpenters seem fully engaged with
the work, and I agree they are working as 'authentically' as possible, they are still trying to
use techniques of a previous era. This in itself is complex, as the context surrounding, their
making (the act of) has completely changed, so how can they have as much integrity as the
original craftsmen? **They are engaged in a performance.** Would the restoration have had
more integrity if it were using the designs only to inform a modern iteration of the Mack
using modern technology and techniques? They certainly were in some instances (hen run)
but in others were going full traditional skills... it's a complex approach that can't really be
analysed or broken down in a straightforward manner, as the mixed / confusing Page\Park
response to questioning on which historical reference point or iteration of the building's life
story was chosen for each part of the rebuild attests.

0:38:38.2: FJ notes there is a difference between integrity and authenticity

- affectual
- sensual
- conceptual
- cultural
- mnemonic
- experiential

Fieldwork Phase 2 // GSA Project Space 2 Workshops // Aug 2019
Focus Group 4:

0:00:34.2: MS spoke about feeling a need to now touch the real sandstone after handling the reproductions 'all these visuals of the sandstone I feel like with missed out on that... tactile something'

>0:00:47.0: JW 'there's an absence'

affectual + sensual BUT: negative for the replica put still instilled need to can need with original

explaining what replicas were to me. high level of absent original.

0:01:05.4: CA trying to create a substitute or satellite for other things that might not be there anymore - for a long time felt compelled to display the real in comparison to the fake, almost like a crutch, to ensure participants had that sensory experience.
+ I wonder why I feel more confident in leaving it out now? Part of it is to do with the workshop format moving on but there must also be a subconscious acceptance of the fakes power, or maybe I have grown more attached to it, or maybe I have simply become desensitised to the real rock now that I don't find it so essential to be included in the installation.

0:01:34.5: MS believes it might be because both JW and MS have a memory of what sandstone does feel like from using it in their practice (JW is a practicing artist working with stone carving; MS is a jeweller and has used fragments of Mack debris in her work previously as GSA Archives AiR)

'I think because we both have that, um, memory of using it or that idea of what it does feel like, so vividly that it's interesting to not have it, seeing it but not feeling that accompanying thing that goes with it

— in f.g. this seemed to be an affectual response. The absence was powerful.

>0:01:50.6: JW 'it's how much memory [...] of those objects is there when you're experiencing these objects, that's, I can still feel the real stone even though I've got the form and texture of something else. It's still kind of present because it's there as a memory.'

the mix off

mnemonic | sensual | experiential - observed creating an

0:02:06.6: CW 'I find it interesting because both of you have got really good access to material based on personal experience, but to me, when I walk around here what I notice first is that the last images I've seen of the Mack, were kind of those really monumental one of it burning and then the scaffolding around it and seeing it now so scaled down and experiencing the fragility [inaudible...] after that fire is quite interesting.'

emotive
|
memory is unearthened immediately

affectual
experi was really powerful here

CA notes that she is interested in how the connection to the Mack is still able to be made in the experience of the installation for CW

0:02:59.2: JW notes the location of the workshop, opposite the Mack and within the

↳ geographical proximity

v. auratic

examining authenticity annotated transcripts

to connection
to the
building
via
Installation

institution of GSA might be part of the contextualising process

> 0:02:59.7: CW agrees 'and because I came to the GSA [...] two years ago and I've never seen anything of the actual Mack in life always just see in scaffolding and I've been always, you know, outside it [...] there was this definite boundary between me and what's actually inside the Mack. So, even the replicas, or the little, actual burned piece, [pause] they suddenly give you an insight into the organs [CW & group laughter] of the life that was inside the building.'

0:03:44.8: CA prompts participants to talk further about observations about smell made during the object handling session

>JW 'Emm, just with the, I think it's because you've got the original piece of furniture in the box right next to the resin one, but because I'm so close to the original one you can almost smell it again as a memory of what burnt wood smells like, when you're smelling the resin one. And there is a kind of chemical, kind of feel that to me isn't a million miles away from smoke, and that kind of, scent of decay or something. There's this space in... and I studied at the School of Art, like, 2010, so I know, knew that building intimately, still do really, but I steered clear of that building for a long time, you know, cos, it was, just the, I didn't want to get too close, this is about the closest I've been, for a couple of years actually, emm and its interesting, just coming into this space the way the lights set up, and actually the acoustic environment in here, has a kind of museum, like controlled atmosphere, that kind of air con, so there's a kind of reverence to me coming to see these objects, that reminds me very much of going to see like, the lindsfarm gospels, or the book of kells or something like that where you're into this like, spot lit, very calm, almost slightly religious feeling space. Em its weird how that, the memories are present when you're engaging with these objects but that's about the way, that I knew what I was coming to, the way you've framed it yourself.'

aura
display
atmosphere

0:06:41.5: JW 'With the see-through objects, there's something seductive about them that actually takes me away from any original. I'm much more into them as, wow I can see inside this, look at the way that lights playing on that skin on the inside, you know, and then I'm far more distant from, [ok?] what this was, and its original material qualities. [...] I'm immersed in the experience of that object, but at a cost maybe, of a connection with its predecessor. there's a kind of sci-fi, you know just childish kind of, like wow, like a crystal or something, it's got that, yeah maybe an aura to it, but not [small pause] a connection back with its original.'

seductive
sensory
experience
dehimental
to connection
w/ original.
Too interesting
in its own
right.

more
energy
than
aura

0:07:39.7: MS 'That piece was interesting for me because of the both sides of it, because I was really enjoying the, um, connection to the sand stone - ness of the, of that side, of sort of, you can see the lines and you can see the stone surface of it, and then the other side is just, you know, completely removed, and just the shape, so it was sort of, yeah, it was dual kind of, [laughs] experience, trying to... like feeling quite connected on one side and then on the other just, [...] distracted by looking through it and looking into it.'

'because I didn't have a connection to the other side, it was just an interesting piece, whereas the other side, the side with the texture on it, was familiar, and I could recognise that and link to that'

|0:07:39.7: MS notes the disappointment with the lightweight white print... expecting much more weight

0:10:52.0: JW notes the weight of cutlery in restaurants also changing the experience (for

the better, attribute more value
+ again, this idea that weight carries more value

0:11:24.7: MS prefers the life size rocks - she felt she was more scrutinising with the smaller pieces

0:11:58.9: CW enjoys the silicon rock, the detail, the weight, and the non-deception

*honest
fake*

0:13:22.8: JW enjoys the black charcoal print, the sparkle,
CA notes the difference in experience of the charcoal pieces - seemingly driven by material knowledge and expectations

+ you'll never have a universally enjoyable object for all, maybe that's why the touchstone box is so popular, it has potentially something for everyone

0:15:34.3: JW disagrees with the idea of making the charcoal print a learning object, (particularly the joint) pointing out that's not what the original fragment is being used for, it seems like a game that detracts from the point of these objects.

reaction to discussion rather than objects, responding to past participants (via me as conduit)

0:16:32.9: CW reminds him of archaeological sites where a small fragment is found and a whole specimen is built round it

0:17:34.5: final comments / authenticity

MS - wonders if the connection to GSA is integral to an experience 'the kind of connection that I do have with it (GSA) is that in 2019 we had bush fires in Australia where, it was the worst bush fires in history, and thousands and thousands of homes and 173 people died, and at the time, being there, people were collecting fragments, and remnants, and I couldn't look at them and I couldn't touch them, I appreciated that other people could but I couldn't. And so for me to be coming in being that person was an interesting kind of flip for me, and to then try and be respectful about it and be genuine, and be, um, I don't know find the connections, for me, so I do feel like a bit of an outsider although I still feel quite connected to it so I was just wondering about how people feel about, or whether that's a thing about people who don't have a connection, who either come in and can still feel the reverence for...'

the role of prior connects to catastrophic events

- can having access to debris / replicas of... help build the connection? Transference through JW?

JW - fetish around stone works carrying every mark of its labour and production - wonders if authenticity is attached to labour and the hand of the artist. 'I play quite a bit with the ideas authenticity in my own work and the ideas of the artefact, and whenever I'm carving these stones if I'm out in the public the first thing someone says is oh how long did that take you and they want to know, yeah, there's a kind of fetish around this object carrying every mark of its production in itself, speaking of its kind of labour, and then that makes think about is there something about labour and this connection with artist as maker is then helped through an artefact but then you connect with that, you know, so I think it's kind of attached to for me, to labour and authenticity are kind of connected.'

flexible materialist

constructionist learning | intangible heritage & place.

intangible v material heritage - where does the authenticity lie?

context and in an environmental setting, and that then gives birth to an artefact, which is influenced by these factors so to me in some way, I'm not the expert to judge the material side, to me they all bear a sense of authenticity, through that engagement that is taking place, both ways with the environmental side, the material side, and the cultural context of the community.'

examining authenticity
transcription pull out //
participant definitions
of authenticity

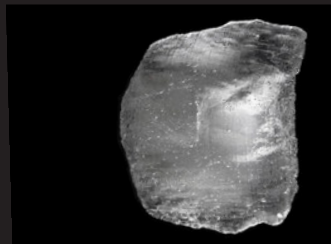
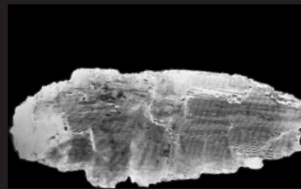
P code	Form of authenticity (broadly) supported	Citation
P2.FG2.3	(flexible) Materialist	'it's about honesty to me, that almost pragmatic honesty, theres nothing hidden, what you see is what you get and its laid bare'
P2.FG3.3	Anti-authenticity	'I find it can be quite disingenuous [...] its like, its really definite [...] and I don't really care about definites [...] it suggests that, something authentic is more, its final, and I don't know if that's altogether a good thing [...] the weight of the word authentic, it doesn't ring true.'
P2.FG1.7	Constructivist	'a construct [...] just like culture'
P2.FG1.5	Constructivist / (flexible) Materialist	'its actually about people gaining an understanding of their culture through something [...] intuitive understanding of the thing'
P2.FG4.3	Constructivist / Theoplasty	'to me they all bear a sense of authenticity, through that engagement that is taking place, both ways with the environmental side, the material side, and the cultural context of the community.'
P2.FG1.2	Emergent	'idea of variable truth, that there's not one objective truth, that truth can vary according to time and place'
P2.FG4.1	Emergent / (flexible) Materialist	'I play quite a bit with the ideas authenticity in my own work and the ideas of the artefact, and whenever I'm carving these stones, if I'm out in the public, the first thing someone says is - oh how long did that take you? [...] there's a kind of fetish around this object carrying every mark of its production in itself, speaking of its kind of labour [...] there something about labour and this connection with artist as maker is then held through an artefact but then you connect with that [...] labour and authenticity are kind of connected.'
P2.FG2.2	Emergent / Theoplasty	'I would say its levels of connectivity to people, places and ideas'
P2.FG3.4	Existensial	'I've got a favourite cup a tea, and I've got a favourite bowl for that soup [...] it's that ordinary everyday em, practice of, eating, and drinking, and about the care of self [...] but then that thing becomes precious, even if it is made of cheap clay, or wood'
P2.FG1.1	Materialist, Objective	authenticity equates to not being tampered with'
P2.FG1.3	Materialist, Objective	'I like things to be made of the original material,'
P2.FG3.2	Materialist, Objective	'in terms of the question of authenticity I am hopelessly traditional. For me it's the hand of the, the maker and the time it was created.'
P2.FG1.6	Neutral	*the only thing authenticity is not, is 'something to do with a lie'
P2.FG3.5	Sceptic / Constructivist	'I'm not into it, I don't care [...] I think the stories and the construction around objects, names, experiences, are for me more important than the idea of authenticity as a thing [...] I think authenticity can be used to... suspend critical thought'
P2.FG2.1	Sceptic / Emergent	'It has been constructed [...] so I just can't believe in it, I think it's important, but I think everyone's [...] contributing their own interpretations and experience...who's truth is it anyway?'
P2.FG2.4	Staged / (flexible) Materialist	'I think from an architecture perspective I would always think of it as an atmospheric kind of authenticity, [...] the material quality of the thing rather than the material itself [...] qualities that help set the atmosphere [...] rather than making it look exactly like the thing'
P2.FG1.4	Theoplasty	'beauty... or meaning is in the eye of the beholder and its very subjective and so as custodians we need to be as objective as possible [...] you can never foresee what it will mean to someone else.'

PHASE 3 IN SEARCH OF 'ENERGY'

PHASE 3 : In search of 'energy'

PARTICIPANT GUIDE BOOK

The sample pages of the remote workshop guidebook presented here outline the critiquing activity that was a crucial element of the experience. The guidebook also contained dedicated pages for each of the miniature creative replicas and related original debris fragments, with biographical information and space for note taking. An expanded version of these dedicated biographies is now presented in **Appendix I: The Catalogue**.



REAL FAKES

Remote Workshops

Carolyn Alexander , PhD Researcher, GSA

A Real Fake Statement

The following is an extract from Thomas Hirschhorn's website, where all mention of 'Quality' has been replaced with 'Authenticity', and all mention of 'art' has been replaced with 'things'.

'I am against the label Authenticity, everywhere, and in 'things' also of course. Therefore I propose to follow the guideline "Authenticity: No!" and oppose it to: "Energy: Yes!". But, "Authenticity: No!" is the refusal to be neutralized by the exclusive criteria of Authenticity. Authenticity is the luxury reflex to keep a distance with everything which doesn't have Authenticity. I don't know what has Authenticity, nor where there is Authenticity. As an artist I refuse to adopt the term 'Authenticity' for my things and I don't want to apply it to the things of others. Authenticity is always a try to establish a scale, to distinguish 'high Authenticity' or 'low Authenticity', but I don't know, myself – today – what kind of things have Authenticity. I use the term 'Authenticity' as a negative term, because it excludes others, because it's only an 'international thing' and because it makes the distinction between good and bad. Authenticity is exclusive, luxurious and based on tradition, identity and particularism. I need another criterion – today. Therefore I propose to follow, as a guideline, "Energy: Yes! Authenticity: No!".'

Thomas Hirschhorn, 2013, altered with deepest respect to the artist and tentative disrespect to academic conventions, by Carolyn Alexander, 2021.

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PARTICIPANT

INTRODUCTION

‘Energy: Yes! Authenticity: No?’



This workshop takes inspiration from Marcel Duchamp's "Boite-en-valise"¹, replica series, and Thomas Hirschhorn's "ENERGY: YES! QUALITY: NO!" workshops.² In Hirschhorn's workshops, participants were asked to bring a work of art to be judged by the rest of the participants.

Each participant would make a case for why their chosen artwork had energy, inviting fellow participants to judge as a group as to whether or not they agreed.

I will be asking each of you to undertake a similar exercise. After handling the objects in your box, I'd like you to choose one object that you feel has the most energy - the one you are most drawn to. We will then discuss your chosen objects as a group and attempt to agree, or possibly agree to disagree, on each of our choices.

Hirschhorn uses the term *energy* in his workshops and as a personal directive in his art practice. He sees 'Energy: Yes!' as an 'assertion that things which have their own energy are important.'³

I am using the term *energy* in this workshop as it feels especially appropriate to my PhD research - **I am interested in why we find some things more important or seductive than others...**

INTRODUCTION [cont...]

I'm also interested in the term authenticity, which is a tricky term to unpick. It can mean very different things to different people - but yet it is still often used by heritage bodies to guide the principles of preservation, maintenance and interpretation for their properties and collections.

In this workshop I am trying to discover two main things:

- Can a fake (or copy, or reproduction) ever be authentic?
- Can a thing have energy if it does not have authenticity?

I'm also hoping to find out what the term authenticity means to you. There are no right or wrong answers in this workshop. I hope we can all explore and unpick it together.

NB: All of the artworks in this box take debris retrieved from the Mackintosh Building after the first fire in 2014 as a starting point. They are an exploration of replication, materiality and authenticity. They are designed to spark curiosity, enjoyment, or sometimes disgust. Your opinions are welcome.

I have decided to call my art works 'fakes' in this workshop to make clear that they are 'not original artefacts': What fake means, or if they (fakes) can ever be real, is up to you.

REFERENCES

1. Duchamp's *Boîte-en-valise*, or box in a suitcase, is a portable miniature monograph including sixty-nine reproductions of the artist's own work. The editions are now in a number of museum collections worldwide such as the National Galleries Scotland and The Museum of Modern Art, New York, both of which have excellent photographic documentation online.
2. For more information on Thomas Hirschhorn's 'Energy: Yes! Quality: No!' workshops, please see his website at <http://www.thomashirschhorn.com>
3. Thomas Hirschhorn, 2013, via the artists website: <http://www.thomashirschhorn.com>

WORKSHOP What to expect

After meeting in the virtual space, you will be asked to do the following 'off screen'.

1. Locate the 'Laocoon, Lost' candle, and light it in a safe place within your line of sight. It should burn for the duration of the off screen handling session. [approx 20 mins]
2. Explore the contents of the box, paying close attention to the objects you feel most drawn to. A magnifying loop has been included if you wish to inspect the objects more closely.
3. Choose the object you feel most drawn to and try to unpick why you believe it has energy. You might consider: its materials; colour; weight; malleability; memories; and your own past experiences with things. You might also wish to question if it has authenticity.

Meeting back in the virtual space, each participant will have 5 minutes to make a case for their object, and as a group we will judge the object for a further 5 minutes. **NB: It is the object that is being judged, not the participant, nor their decision to choose it.**

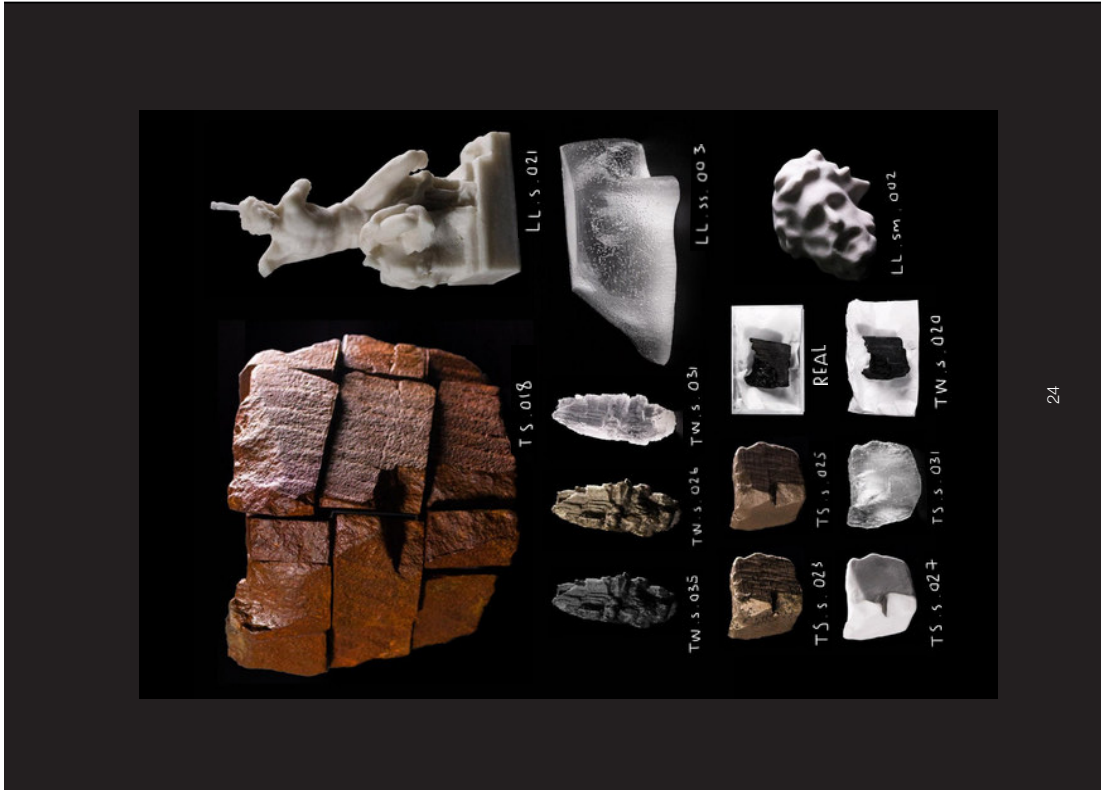
After each participant has had the chance to present an object and have it judged, we will use the remaining time to collate the findings and either agree on which have energy, or agree to disagree.

This booklet contains a spread for each group of objects offering more information on each group's provenance and space for notes should you need it. Please feel free to write on the pages. There are also blank pages at the end if you wish to leave any comments or musings.

AGREE TO DISAGREE?

		JUDGEMENT			
		PARTICIPANT A	PARTICIPANT B	PARTICIPANT C	PARTICIPANT D
OBJECT	PARTICIPANT A				
	PARTICIPANT B				
	PARTICIPANT C				
	PARTICIPANT D				

25



24

PHASE 3: IN SEARCH OF 'ENERGY'

discussion transcripts

The following pages present transcriptions made from the remote workshops audio recordings. Unlike previous phases, thematic coding was not used in the analysis of these transcriptions as the purpose and focus of these workshops had progressed from interrogating material attractions and definitions of authenticity, to testing the new framework for engagement and interpretation. As such, analysis involved repeat listening, review and cross reference with the post event survey to assess the participants engagement with the over arching research questions in this study.

in search of 'energy' discussion transcripts

A - (04)
B - (06)
C - (15)
D - (7)

Key:

* = direct quote

^ = transcribed in note form only

[] = summarisation / extra info / things going on during workshop

CA// = note for thesis

	<p>Energy Yes: making a case for an object with energy</p> <p>Participant A Presenting choice: TS Fragmented</p>
0:00:49.1	<p>[A chooses TS Fr] A* love the colour on them A* feel like thE right weight A *feel comfortable in my hand</p> <p>[A also enjoyed the sound of her hand brushing across the top surface of the pieces as they were encased in the box -] A* I sort of love this I don't know if you can hear it <soft low thumbing sound where the blocks clatter against each other></p> <p>A* feels like they have more... movement, and the movement to me felt like what energy is (...) whereas the other things felt so... lonely?</p> <p>A* feels natural not manmade in comparison to 3d prints which feels manmade</p> <p>[A notes that after thinking this she questioned herself on why manmade might be a negative - ^as many things like bricks etc might be manmade - she felt annoyed at her self for thinking that in the first place]</p> <p>[A notes that the pieces as they are stored, disassembled, in the box together -] A* feels like a completed puzzle</p> <p>[A speaks on the 'real' charcoal protected by Perspex box] A* desperately wanted to get at the one in the plastic. I was like... clawing at it, but I didn't want to break it so it just had to stay peacefully in its little... I don't know if it was meant to be like that and I'm not supposed to touch it, cause I was like... almost cracking it off, I was desperate i wanted it so badly, like, I wanted, I dunno, it was the classic cause I couldn't get it, I wanted it.</p>

	<p>A* At the same time I wanted to get at it, this is gonna be a nightmare for you to hear, and you're lucky that its well done and I couldn't get at it cause i desperately wanted to get at it and feel like, if it crumbled, like, so (giggles) yeah I was desperate to feel it fall apart in my hand.</p>
	<p>Participant B Presenting choice: TW Bronze</p>
0:05:47.5	<p>[B notes she took 4 objects out initially that she felt most drawn to and found had most energy - the first two were LL dm & LL slice]</p> <p>B* just casue I wanted to put my fingers in the eye, and just like, feel it</p> <p>[^but noted that something about the resin slice -] B* felt super fake... the flat back I was like unnh <makes disappointed groan> [C* <hmmms> in agreement]</p> <p>B* the other object I was really drawn to was the mega fake, like the jelly one [TS jelly] I really liked, and the more I sat with that the more I liked it because, I liked the fact that its... when I was reading through the booklet, um, like it's so different form the original manifestation of this object, to touch and to... and it was like wet <laughs> when I touched it</p>
0:06:40.2	<p>B* but the one that I settled on, um, is this one, [TW Bronze] like the metal, I think its a bit of charcoal, and I liked it because it was... I like it because its heavy. I haven't actually really been able to put this down since I picked it up out of the box, I keep picking it up and I like the weight of it. I feel like if it was in your pocket, you'd be able to check and you'd know it was there, and I don't know why that's a thing but I wrote down (...) that I feel like (...) if this was in a gift shop (...) I would wanna buy it as a souvenir of somewhere because its like, I dunno, small and pocket sized and kind of weighty so I really enjoyed handling this one.</p> <p>B* I also like that since I've been touching it its warmed (...) for me its changed because I've held it, and I quite like that experience as well.</p> <p>[B on the box in general] B*I was a student at GSA during the 2014 fire, and I lived on Sauchiehall street, and I went out to see what was happening, [...] see if people were ok, and all that kind of stuff, and the smell of the fire stuck on my jacket for like, a couple of months, it was a really really strong smell, and I got that smell when I opened the box [...]</p> <p>[wasn't sure where the smell was coming from - if it was a singular object it was emanating from of I had added the scent the box somehow]</p>

	<p>B* the immediate reaction I got, and I don't know if its just cos I was expecting it, when I was opening the box was, oh my god that smells like my jacket smelled like, after the fire.</p> <p>[on bronze charcoal] B* this one, I can't put this one down (...) its obviously fake, cause, well its not charcoal, it doesn't crumble, but it doesn't have the kind of flat, edge, that really signifies that its a constructed object like some of the other ones do. I like the 3D-ness of it</p>
	<p>Participant C Presenting choice: TS Bronze</p>
0:10:41.5	<p>[C^ choose 3d printed bronze - it was the weight] C* it felt heavy in my hand it reminded me of a one pound coin, the old ones, you know, um and thinking about matter and energy you know that like weight is a form of energy, so yeah the feeling of it pressing on my palm it definitely felt, powerful in that sense. And then everything was kind of in comparison to that for me after that and I felt the, jello-y one was disgusting it was, so wrong, distorted and I could squish it and it was wet, it just didn't feel right.</p> <p>I should say the other piece (...) that I wrote down was that I could tell immediately that it was a 3D print, and I appreciated that, and so it belied what it was, um whereas the thing that I actually really, probably hated more than anything [...] was this jumbly, mess of fragments, because I couldn't figure out what they were and I couldn't, they didn't, they looked so close to red sandstone or brick, um and they had so much detail but, when I held them they also felt kind of plaster-y, and then I looked at what you'd wrote and I could tell, [...] these are another kind of replica but a really visually, um, trying really hard to be something else, and so I felt like there was something dishonest about this and it creeped me out</p>
0:12:50.8	<p>[C notes another object that he was drawn to -] C* transparent prints because, um again, sort of (...) being truthful in terms of transparent you know, like replicating the form and that's it, not trying to replicate anything else.</p> <p>[notes that in comparison he felt the black print had *something was something a little, I don't know, dishonest there</p> <p>C* Obviously I was immediately drawn to the fragments in the box 'cause I'm a conservator and I see something behind plexi and I immediately know its special.</p> <p>[C clarifying his choice of the bronze TS]</p>

	<p>*absolutely, bronze stone, yep, I wanna keep it <laughs></p> <p>[C notes really didn't like the plaster replicas because they felt so hollow, lightweight, especially plaster TS.s – ^not enough detail, just form, missing topography other have]</p> <p>[A agrees in response to C's feelings on plaster stone] A* too smooth</p>
	<p>Participant D Presenting choice: LL Slice jelly</p>
0:15:37.6	<p>[D choose jelly slice] D* ok so I did choose the wet disgusting one <laughs></p> <p>*I opened the box and it was the first thing I touched and I got a fright cause I was not expecting it to feel like that so I automatically left it alone and moved to all of the other objects. But, I came back to it because I just really like it. I like that it shudders, and that it shakes like jelly, (...) Its kind of malleable, has a life of its own, I really like that its translucent and that when you use... I used the little magnifier, and it has really complex... a complex surface on each surface, the back, the top and the front of it. The profile of it. And it has a really beautiful inner world as well, like all the little bubbles look like some kind of galaxy. I liked that it was an organic shape that kind of deformed and yielded as you touch it and pick it up. And there's also something about that, I mean, what is it, like is it a face or is it a part of a body?</p> <p>D* It's a nice shape, you know like the set in eyes and the kind of profile. I also like that it was part... it felt like it was part of something else so it's you know... you can tell that it's a fragment, and you can see..., it feels like it's been sliced through, but obviously it's been moulded. That its organic but it's also got geometric aspects to it, in the horizontal lines of the cast, and just that kinda thing about being invited to touch, something that, you know, you're not usually allowed to in a museum context.</p> <p>D* But also there was something about it that I think reminded me of, of being a mum, and that you have to touch things like that all the time, so for just under ten years I have been touching stuff like that. Not stuff that comes out of them <laughs>, (...) but stuff that he's given you like really cheap toys, like jelly frogs and jelly bloody pumpkins, and jelly monsters... there's a lot of gloop in the house and a lot of things that you have to like... be forced to touch (...) it made me think of that as well.</p>
0:20:00.0	<p>[CA asks if her attraction to it has something to do with nostalgia]</p> <p>D* Well a tiny bit of sadness because now that he is 11 and I'm anticipating that there's no more of these jelly frogs and stuff coming in to the house, so it's, he's kinda going through a transition into being a teenager and so that</p>

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	<p>kinda is an ending for me as well, that I will not be, that this is going to be a different version of parenthood now where, you don't touch stuff that feels disgusting, hopefully, but there'll be other stuff I'm sure.</p>
	<p>Agree to Disagree: discussion on each others choices On Participant A's choice... TS Fragmented</p>
	<p>[B – ^yes tactile, intrigued by fragmentation, wanted to construct it, not what they were most drawn to] C* no [no commentary] D* no [no commentary]</p>
0:24:01.2	<p>On Participant B's choice... TW Bronze</p>
	<p>[S^ – big yes, by feel rather than looks] [C – didn't have the same charcoal, *couldn't stand that [reflecting on the 3d print] [B notes black 3d print -] *was my most hated [all agree to strong dislike of the black 3D print, A & C note particularly strong dislike of the 'grid' support structure] [C when imaging the charcoal in bronze like the bronze TS he had -] *definitely yes R: yes [no commentary]</p> <p>CA// interesting that in this group participants naturally tried to imagine what the objects they did not have would be like and based judgement on that – this was the first workshop so I didn't push for this initially but perhaps an early sign of participants being persuaded or led down a path of agreement with others. Not necessarily due to feeling compelled to agree, but rather, having listened to others speak on their chosen objects this gave them energy, or more importance, significance or status (though this was only in some cases where indifference was present rather than extreme dislike)</p>
	<p>On Participant C's choice... LL Slice jelly</p>
0:27:34.9	<p>[at this point, CA pointedly asks participants to respond both to the object they have (resin version) and the their version separately, in order to keep answer criteria consistent across this group of participants. D was the only participant to receive jelly version in this group, all others had transparent resin, both look visually similar but feel very different]</p> <p>[A^ No, but also no for resin] [B^ liked jelly – only liked it after reading the story of the fragment] B* I liked it because it wasn't even pretending to be, because it was a fundamental material change to the original fragment and it almost felt more</p>

	<p>indestructible even though I know its quite fragile because you could skoosh it and it would go back to its original shape</p> <p>B* I was a little freaked out when I touched it and it was wet cause I wasn't expecting that, but like I had it out, it was gonna be one of the ones I picked, so I wasn't as turned off by the jelly but its only because I read the story</p> <p>[B notes it was the story that made it interesting rather than just the material its self]</p> <p>B* it was just because of the connection to the story and how different it is as a fake and copy</p> <p>[A notes that the same story B is refereeing to makes her hate the jelly TS even more]</p> <p>*the talking about treating it carefully and feeling like part of the Mack and maybe had been touched by Mackintosh himself, even though you know it's silly, like this <holds up <i>jelly stone</i>> is just, SO, far, from that reality [B <hmmms> in agreement] that story, reading it again just makes me hate the jelly, like I feel validated in my hatred</p> <p>[C remarks the difference between the resin and the jelly – noting -]</p> <p>C* that feels like, its achieving that, sort of truthfulness or whatever, but theres something about the jelly one where it's just so far along that spectrum that it barely communicates anything that I, I feel like it I think that it should be, you know, apart from initially the form but then you go and touch it and its just <makes noise of disgust></p>
0:30:32.5	<p>[All sheepishly admit they have broken the jelly - apart from A, who now wants to destroy it]</p> <p>A* with everything in here I desperately want to break it all</p> <p>[B notes that she wanted to break it all as well, but also reflects that perhaps the br</p>
	<p>Authenticity no: discussion on presence of authenticity</p>
0:32:34.8	<p>[CA asks participants if anything felt like it exhibited any kind of authenticity]</p> <p>[C notes for him the 'real' charcoal exhibited authenticity - all murmur agreement]</p> <p>[A responds, noting it was -]</p> <p>*cause I wanted to get at it and I wanted to touch it and I wasn't allowed</p> <p>[CA// interesting that A^ notes that while the Perspex projection gave the charcoal a sense of legitimacy, it could be anything, she doesn't know]</p>

	<p>[CA asks if this reasoning this is echoed across the group (re: not being able to touch it signalling it was authentic)]</p> <p>[B^ agrees yes] [C^ disagrees, noting it wasn't just that he couldn't touch it] C* for me it was I mean, I know, I could tell it was charcoal, and, you know, you can't fake charcoal unless you put in fake charcoal, like you burn some other wood, and were trying to pass it off as a burned piece of the library or whatever. So I could personally tell it was charcoal and then knowing that it was like the transformed but original um like matter, that made up the library or where ever it came from in the Mack building, that definitely had aura, it definitely had artifactuality to it. Everything else was, conveyed something and added something new... like that bronze, it communicated the form but also felt special in its own original kind of way. Everything else kind of communicated different aspects of the things that they were copying. [...] But the charcoal is the only one where I felt there was a presence there.</p> <p>[above very interesting as the charcoal was indeed fake]</p> <p>[D thought the charcoal was where the smell was coming from – she was also influenced by the narrative as that was the only part of the guidebook she read before the handling session, and so was expecting something real to be there]</p> <p>[B^ notes also having skimmed booklet - knew there was going to be something authentic behind Perspex]</p> <p>[CA// the expectation perhaps increased the feeling?]</p> <p>[B notes it was also a visual recognition of a natural material – could tell by the shine]</p>
0:36:00.6	<p>[B also thought smell was coming from charcoal -] B* the smell was super, like, not triggering, but like, it was the first thing I thought of when I opened the box and it just made me think of the coat that I'd been wearing.</p> <p>[B^ Also found the LLDM kind of authentic, thinks might be because of the material (plaster) *roughly hewn [B^ notes that if not for the flat back she would probably felt more of a connection]</p> <p>[B^ continues unsure why this felt authentic B* something to do with... maybe things I'd seen at GSA, I didn't spend a lot of time in the Mack, cause I was in Design (...) we were not allowed in the hallowed walls of The Mack <laughs></p>

0:37:34.0	<p>[A notes the difference between plaster objects - stone too smooth and puts her off, but likes the LLDM, notes perhaps due to the connection to plaster statues, the use of it is more sympathetic to the original, compared to the smooth plaster stone imitating sandstone]</p> <p>[B agrees with A on this difference and how it makes one more attractive or possibly authentic than the other 0:38:23.0: E says it makes her sad]</p> <p>[C likens the TS plaster to chocolate that's been licked after hearing it had been sanded, A emphatically agrees]</p> <p>[C then compares the TS plaster to the surface of the TS Bronze – noting it feels like there is a mm missing]</p> <p>CA// also interesting as the surface would also have been 3d printed if not sanded which can be a turn off to others in the past but perhaps the imagination fills in something richer when it is not there? (though the loss of the surface is still felt.)</p>
	<p>AOB: The Candle</p>
0:40:30.8	<p>[D & A love the smell]</p> <p>[A^ a bit disappointed in finding out that the smell was emanating from candle – didn't even consider that as an option] A* I was sniffing everything, except the candle cause I put it over there and I forgot about it, to be honest</p> <p>B* It was the most obvious connection to GSA for me, because I don't know if I'm remembering right where it is, but is it a corridor, well was it in a corridor towards the library?</p> <p>[CA notes she is no longer sure, as her memory is so muddled from being in the building post fire 1, and seeing the burnt Laocoon in the studio it was housed in during conservation]</p> <p>[B notes never saw it as a student, but remembers visiting before – desperate to study at GSA and library was shut, remembers walking down the corridor, past the Laocoon to get to the library] B* like I say, to me it was the most GSA object, in the box and I then thought it was quite poetic that it just burned, while we were looking at it and that it just, degraded, in front of you because for me it was the most, like familiar bit, so I was like if this burns completely, whilst I'm doing this then the thing that's familiar to me, or that's GSA to me about this is, is gone.</p> <p>[CA asks if she blew it out to stop it disappearing?]</p>

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	<p>B* I blew it out just as we all came back on because I was like, oh I don't want it... like... yeah I didn't want it to go because it was the most... it was the touchstone for me</p> <p>B* I know its damaged, but it's the only, pre fire like connection to GSA that I could get from the box because the rest is all sort of debris</p>
0:45:17.7	<p>[C notes it was more a nostalgia for his childhood when his clothes would smell when he had a fireplace, remembering kids teasing him for the smell, saying he smelled like bacon – the smell in the box is the same he thinks – campfire / bacony]</p> <p>[C also notes that his experience of the 2018 fire smelled different to B's likening of the box smell to the 2014 fire smelling on her clothes – he noted the smell extending out to the West End of Glasgow, where it smelled like old wood burning]</p> <p>[A agrees it gave her nostalgia of childhood camping, holidays at her family cottage, was pleasant]</p> <p>[D was more confused, didn't know why the box smelled like fire]</p>
0:47:27.2	<p>[On lighting the candle -]</p> <p>[A was excited to light it, didn't give it a second thought]</p> <p>*I barely looked at it, I just set it on fire</p> <p>[C notes he wouldn't have lit it if not told to]</p>

A - (Participant 10)
 B - (Participant 05)
 C - (Participant 16)
 D - (Participant 8)

Key:

* = direct quote

^ = transcribed in note form only

[] = summarisation / extra info / things going on during workshop

CA// = note for thesis

	<p>Energy Yes: making a case for an object with energy</p> <p>Participant A Presenting choice: LL RESIN SLICE</p>
0:02:20.7	<p>A* drawn to it immediately for its glossy synthetic surface</p> <p>A *really like the texture of it, those kind of like parallel lines and the built up texture and the bubbles trapped in it and then picking it up and by contrast the flat glossy surfaces on the other side</p> <p>[CA// interesting is in complete opposition to RW1-E who hated the flatness]</p> <p>A* it jumped out at me that I realised it was part of a face</p>
0:02:45.9	<p>[A^ doesn't like labels, in museums etc prefers to -] *experience the thing first and then maybe I'll come back and read about it, and look at it again</p> <p>[hadn't read the guidebook so was coming to the objects raw]</p>
0:03:12.8	<p>[A^ liked that it was -] *just enough to suggest so much more *the process of it revealing itself to you</p> <p>[A^ speaks about the LLDM surface in comparison feeling -] A* ungiving</p> <p>A* and this in contrast really lays it all open and there's so much to like texture and intrigue in its surface A* it speaks to, like, a process that wasn't as apparent in some of the other pieces, which I quite like</p>

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	<p>[A responds to CA questioning if the materiality was the main draw – yes -] A* I think first and foremost and then, secondary to that was maybe more the kind of narrative or the figurative element of it</p> <p>[A notes she is intrigued in the process of making and was interested in the texture and form]</p>
0:05:13.5	<p>[CA asks about role of authenticity] A* I like the distinction between energy and authenticity cause I don't think the idea of authenticity really came into play into why I was drawn to this object.</p>
0:05:38.4	<p>A* I guess they do come with this labelling process, and this ehh, ritual and packaging behind them, that bolsters them, but when they're objects that you can hold and being in your home I guess its maybe kinda different to it being in a display and separate from you, like authenticity doesn't seem... I don't know its not [inaudible] and its not [inaudible] energy I feel, it feels more relevant, maybe the energy for me comes from the, the process of the objects, the process of making it, or how its come to be or... and that's kind of the energy imbued in it.</p>
	<p>Participant B Presenting choice: Bronze touchstone</p>
0:06:40.5	<p>[B makes a distinction between what she is -] B* aesthetically drawn to and what had energy [^ noting that it was interesting to have to do that aesthetically preferred the resin slice as is attracted to transparent / translucent / iridescent things]</p> <p>[B refers to smell as -] B* sensory experiential thing</p> <p>[reflecting on Bronze charcoal once more] B* like its got weight to it, its literally got weight to it and its got substance</p> <p>B* the gold kinda copper um look, I don't know for me theres just, theres... this one has an energy to it. This one has a weight and an energy to it</p>
0:08:57.8	<p>B* interestingly my candle went out when I was reading a certain sentence (...) it was on page 7 and it was the 'I believe the precarity and sense of risk surrounding their continued existence may have been why I found them more remarkable'</p>
0:09:34.8:	<p>[B notes that she was so desperate to get into the charcoal piece behind the Perspex she got out cutlery to try and free it but didn't succeed]</p>

	<p>CA asks in response to B trying to get into the Perspex box how it made her feel:</p> <p>[B acts out herself looking frustrated]</p> <p>B* I was like I don't wanna break this box but how can I get to it. Yeah I really wanted to get to... and then I was like I could take everything out this box and I could... yes, yeah...</p> <p>CA//interesting that both workshops, even though instructions not to touch the real are given multiple times one participants seems not to take this in an tries desperately, seems to have been deeply frustrated</p>
	<p>Participant C Presenting choice: LL Candle</p>
0:10:47.4	<p>C* the smell created a strong quality that sort of affected the environment in wasy that others, the other objects didn't for me, so it changed my sense of space and place.</p> <p>C* and also its very reminiscent of fires and camping, which has quite a strong emotional connection to me, especially at this time when I've been unable to do either of those things</p> <p>C* so it sort of imbued this task with a sense of ritual? Or something devotional. And also because of the way it had been presented to us is, it had been set apart because this had a special function, which none of the other did and it almost oversaw the activity, it oversaw the other objects, to me, standing sort of in the corner, and it also demanded my attention because you'd told us that we had to keep it in view and it, I couldn't help but, and also its such a novel thing for me to have a candle, lit, and near me, and when the lights are on, and so that all made it really stand out. Also I was looking, at times... I didn't watch the full video, but I got a sense that making this was a fairly laborious process in a way that maybe the 3d printings weren't, so I felt like a fair bit of effort had gone into it.</p>
0:12:48.9	<p>C* that candlelight gave it sort of almost a romantic notion [CA// this comment didn't feel like it resonated with the with others]</p>
0:13:15.5	<p>C* its fleeting, like trying to catch a snowflake or something, like I really liked it as an object, and normally if I owned this I wouldn't burn it. Maybe I'm just one of those people but also it's a really lovely thing so there was a resistance that I could feel there to losing it which I don't have with any of the other objects</p> <p>[C notes that he studied Laocoon sculpture in the past, and speaks on his knowledge of what the central figure]</p>

	<p>C* he was one of the people who spoke out against the trojan horse, being accepted, and so the story that it relates to is about the truth of objects like its represented, and to me it relates to this.</p> <p>Everyone knows the concept of a trojan horse and he was killed because of speaking out against it. (...) I seem to remember that depending on which version of the story (...) the fact that he was right didn't matter (...) to me it talks so directly to the nature of this project as well (...) that yeah are objects what they seem, are they authentic, is it just the model of a horse or is it filled with a load of soldiers that are gonna kill you overnight.</p>
0:15:06.6	<p>C* on many different levels it spoke to me in a way that the other objects simply didn't, and yet it also made me feel a little bit guilty for singling it out because its just a tourist tchotchke, you know?</p>
	<p>Participant D Presenting choice: TS Fragmented</p>
0:16:32.9	<p>[D notes smell is -] D* the first thing that hits you when you open the box (...) is the smell, and I didn't pinpoint it down to the candle actually, I didn't know whether it was maybe actually, you know, the wood, that was in the Perspex</p> <p>[D thought the smell was coming out the real charcoal case, also attempted to get into it]</p> <p>[noting the first attraction to the object] D* it was the puzzle element of the fragments that really drew me to it</p> <p>[reflecting on the contrast to small bronze] D* it's the bronze one that really stands out to me, you know, just even the weight of it and the (...) interesting thing, the detail of it... its quite... its almost quite digital, you know with the sort of linear lines...</p> <p>[reflecting on the contrast to the objects he didn't choose with brief justifications] D* freaked out by the jelly ones, (laughing) so they got dismissed</p> <p>[notes plaster objects felt too smooth] *they feel too smooth and light to have any resonance with me *not getting any texture there, your not getting any weight to it</p>
0:18:47.3	<p>[D speaking on TS FR, on having looked at it with the magnifying loop] *being able to see the little sparkles of the iron, that added another little element to it as well</p>

	<p>[CA// the only participant who noticed this – note below architecture background, now working in digital interpretation of heritage – past experiences and established personal / professional ways of looking again influencing the interaction]</p> <p>[speaks on background – architecture ^and feeling -] *drawn to something that needed built</p>
0:19:50.7	[D questions CA’s reasoning for taking it apart, interested in the process of making and dismantling it and reasons that led to it - guessed it might be do with 3d scanning]
	<p>Agree to Disagree: discussion on each others choices On Participant A’s choice... LL Resin Slice</p>
0:22:56.9	<p>B* yes [agrees it has energy]</p> <p>[CA asks if A is thinking about it in resin or jelly] B* its more the translucence, (...) the translucent aspect of it and that you can tell its part of a face. That is visually, holding it is a different story, visually yes.</p>
0:23:40.0	C* the caveat to all my responses is that I feel that everyone has now given energy to all of these objects, so now I have (...) those interpretations of it, I hadn’t earlier but now I do.
0:25:02.9	<p>[D has jelly slice rather than resin]</p> <p>D* certainly has some energy as its not a static object but whether I liked that energy is (<i>laughs</i>) is another matter</p> <p>[D notes the jelly slice gives him the heebie jeebies, ^ wouldn’t choose it but would say it has energy]</p> <p>[A speaks on jelly – she had a jelly touchstone and resin slice ^ touched it the least of all objects, got a shock when first touched it]</p>
	<p>Agree to Disagree: discussion on each others choices On Participant B’s choice... TS Bronze</p>
0:27:24.5	[compares it to her bronze charcoal ^ yes for real bronze. CA // doesn’t mention the fake bronze resin that she had in her box]
0:28:20.1	<p>[agrees has energy]</p> <p>C* its partly to do with an inherited association between bronze and, sort of, value.</p>

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0:29:23.9	<p>[D notes he was torn between the small bronze stone and his choice (TS fragmented), interested in the weight and the detail] *the detail of it, you know, these fantastic layers and almost like contours to it, its... yep I'm a big fan of that, lots of energy</p>
	<p>Agree to Disagree: discussion on each others choices On Participant C's choice... LL Candle</p>
0:29:52.4	<p>A *yes, definitely [has energy]</p> <p>[A notes that many of the reasons C pointed out for being drawn to it are the same reason they disregarded it thinking it wasn't an option to choose in the workshop]</p> <p>*I think made me write it off like it was a separate piece that I wasn't handling, or wasn't part of the process, but it did occur to me that sitting down and it was the first thing I did, that ritual process of kind of... and I often think about your route into things and your kind of approach to an object or whatever and really did something (...) to have some type of ritual, some type of approach, or kinda of performative nature or something that I did really enjoy. And also watching it, mine is still burning away, that process of it being something that is changing, and evolving in all the other ones seem quite static in comparison now.</p>
0:31:04.8	<p>[B notes she feels the same as A, felt it to be separate object]</p> <p>*for me it was more of a sensory stimulation than a, something to evaluate. So I didn't think of it like that (...) but now that the question is present to me [laughs] yes, I would say yes, yes it does.</p>
0:31:34.8	<p>[D notes same as A & B – didn't realise there was an option to pick it.]</p> <p>*but, the fact that we've all now got our own unique creation, because no two are ever going to be the same. Obviously, we brought something to that as well depending on what its sitting on and how that's being moulded. [agrees energy yes]</p>
	<p>Agree to Disagree: discussion on each others choices On Participant D's choice... TS Fragmented</p>
0:32:36.6	<p>[A seemed reluctant to say energy no, but after deliberating decided it had no energy for them, noting perhaps because the energy might have been connected to the act reconstructing/building of it, which they did not get time to do]</p> <p>*the blocks themselves are like these wee static things, that don't have energy in them are just like lying there waiting for you to... [inaudible]</p>

0:33:27.7	<p>B* I didn't like how they felt, they've got like an icky thing, there's just something blah about them, (...) there's a nothingness to them, I don't know</p> <p>[no energy]</p>
0:34:33.6	<p>[C relates to A's response]</p> <p>C* a potential kinetic energy</p> <p>C* the opportunity for play and acting out of that play is where the energy is</p> <p>C* I feel the energy's there but it has to be activated</p>
0:35:39.7	<p>Authenticity no: discussion on presence of authenticity</p>
0:36:16.3	<p>[A notes the real charcoal exhibits authenticity]</p> <p>*the one you couldn't get at, the one behind the plastic, and kind of wanting to uncover it and look at it and be like, oh I'm not allowed to it must be important (...) it sounds so simple, but I think, it did like... because like with the candle and stuff your kinda of using up (...) you've used it up and it doesn't go back whereas the one that's like... you 've just got it for a wee while and (...) you can just kind of look at it and then its going back</p> <p>[D agrees]</p> <p>*its case lends its... you know, there's an importance to it but whether you're getting that from the objects themselves if you didn't know the story behind it I'm not sure</p> <p>[C disagrees on the real charcoal explicitly exhibiting authenticity or energy for him]</p> <p>C *the one behind the case is the one I interacted with the least, (...) I think because I kind of wrote it off as... I don't know... again its set apart. But also it kind of, (laughs), it reminds me of just a lot of museum exhibits which (...) (laughs) which to me look really boring, so you just walk past them (laughs) so I wouldn't have interacted with it much if I saw it in a museum or gallery either</p>
0:38:00.9	<p>CA asks 'what is authenticity to each of you?'</p>
0:38:19.8	<p>D *I think sometimes its unconscious, you're maybe not deliberating the whole history of a piece, but some of that is just kind of seeping in. But perhaps that's because you're in a museum and that's what you're expecting you know, maybe the environment is helping [inaudible] that.</p>

	<p>[D initially seemed to struggle to think of an explanation as to what authenticity means to him]</p> <p>[D notes that his ^heritage sector job always relates to -] D *people and stories... D* trying to make sure you have the most authentic story [behind why an artefact has importance</p> <p>[A interjects, noting ^now that as she's going through this exercise she is realising that - notes she is disappointed in this realisation - she is most drawn to materials - both in this activity and at other heritage sites]</p> <p>[A also notes that ^while she's drawn to materials (in general, makes a distinction between this and her working life approach), in her work -]</p> <p>A* within the work that I do, within heritage [...] the things that I'm drawn to are the story telling aspect</p> <p>[A* makes an interesting distinction between working in heritage spaces where story telling is key versus visiting museums which they feel might place more emphasis on aesthetics]</p> <p>[B notes the difference interpretation can make in a museum in adding it has -] B* a narrative to it and a legacy [...] an importance</p> <p>[B^ notes that when you can touch the items, it's more obvious which are -] *synthetic, the bronze had a different feel to it</p>
0:43:00.3	<p>[C thought it interesting that quality was replaced with authenticity in real fake state me as to him authenticity is a quality] *for me the authenticity of an object is related to the humanity of it</p> <p>[C speaks on his experience working in community art with people with learning disabilities and how the art works created exuded authenticity to him]</p> <p>C* I can't think of the word authenticity without relating it to humans C* quality he values in people and their actions</p>
0:45:18.6	<p>[B notes the activity made her think of software and authenticity, ^where does it lie, is it the first coder, is that the human element?]</p>
0:47:05.9	<p>[D notes ^interesting things happing in heritage right now – speaks on caves recreated with replicas, thinks place for both as you wouldn't get a</p>

	<p>material experience at all of some of these vulnerable places without replicas]</p> <p>CA// interesting as D notes that for some, the immersive replica experience is as good as the real thing as they wouldn't get to experience it otherwise – whereas CA read many articles of people (mostly art critics) disparaging this practice. However D's experience within the heritage sector and personal emphasis on people and stories being authentic rather than being too attached/hung up to the materialist viewpoints - refreshing]</p>
	<p>Revealing the deception</p>
0:49:21.4	<p>[CA reveals that not all the 'real charcoal' pieces in their boxes originated in The Mack]</p> <p>[<i>chuckles from participants</i> – seems to be genuine amusement rather than annoyance, perhaps due to the research context of the workshops, placing questioning ourselves and wider cultural value systems at the forefront]</p> <p>[CA asks all to guess if their charcoal is original debris before revealing...]</p> <p>C thinks, ^yes his is real A thinks, ^hers is also real D thinks his is fake B also thinks hers is fake</p> <p>Responses to revelation: C* wow [sounds a little disappointed but still playful/amused – his reasoning was logical - thought it was real because it was broken] A* [<i>gasps</i>] [seems delighted to have been right and have the real fragment] D *wow ok [pleasantly surprised to find out his fragment is real] L [feels validated as she never thought it to be real, says she does not feel disconnected or angry]</p> <p>[CA The only participant who thought they had a real fragment and did not – C – did sound a little deflated, however, they follow up the workshop almost immediately (within hours) with an email expressing how much they had enjoyed the experience and with more thoughts on their experience / thinking on authenticity and meanings they took from the objects – the candle specifically. This would suggest that while disappointed by the revelation, it did not disconnect them from the experience or cause ill will towards the objects. However, they hadn't been that interested in the real charcoal to begin with so that make play a factor?]</p>
0:55:18.4	<p>Final comments...</p> <p>[A notes the ritual of the box unwrapping really adds to the experience]</p>
	<p>[C also notes that sent a photo of the box just opened to a friend to share their excitement]</p> <p>[B agrees, likes the box – notes it is like a curiosity box]</p>

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A - (Participant 11)
B - (Participant 12)
C - (Participant 13)

Key:

* = direct quote

^ = transcribed in note form only

[] = summarisation / extra info / things going on during workshop

CA// = note for thesis

	<p>Energy Yes: making a case for an object with energy</p> <p>Participant A Presenting choice: Black 3D-printed charcoal fragment</p>
0:01:00.8	A [describes contents]
0:01:55.3	[initially picked charred wood – brass (bronze charcoal) because it felt nice to hold]
0:02:10.4	[decided on black 3d print – described it as a 3d scan in black]
0:02:16.6	<p>[liked the other one because it was heavier, but liked this one more as it]</p> <p>A* had more of the consistency of something that has been burnt and charred and personally I just really like things that are velvety and rich, and this, I could really see all the different lines, and it felt almost like, you know, the cliff edges of Dover (laughs) but black</p>
0:02:43.9	A* it felt like it had its own history
0:02:54.7	A* but for me I think what really drew me was the aesthetics of it, and to look at the rich texture
0:03:07.9	<p>[notes that it felt lightweight but -]</p> <p>A* I don't know if maybe I'm thinking about handling boxes in the museum, sometimes the best objects are the light ones [laughs, others join in] you know like maybe the oldest objects or... and you need to take extra special care when you hold it, and you know like, I felt this for this one more than any of the other ones</p>
0:03:32.1	[notes it feels similar to a handling box she put together for a museum that had an Egyptian monkey – this replica reminded her of holding that object and so felt quite important and special]

0:03:51.5	[notes that it fits well in the hand which allows you to explore it a lot]
0:04:50.1	<p>[notes (after CA mentions others having opposite reaction to weight) that she did like the heavier charcoal but this]</p> <p>A* felt more realistic to charred wood and I think again, that was something that I liked as well, it did reflect more... what it would feel like (...) the only difference is that your hand isn't dusty</p>
0:05:10.5	<p>A* It almost feels the exact same and I think even though its really shiny, which is maybe n... well I think charred wood would have an element of shine, or like, gleam to it. But I think for me, it probably is quite a realistic version, but then I just... I love also seeing how it's been made because it's not real charred wood, I know its been 3d scanned, and its been build up... and I like that that's not been hidden, and you can see the build up (...) you know its fake, but it knows it, and I quite like that. You know its got [laughs] its not hiding from who it is (laughs) which I quite like as well.</p>
	<p>Participant B Presenting choice: Laocoon soy wax candle</p>
0:06:09.4	<p>[Gives a very excited and enthusiastic response]</p> <p>B* First of all I have to say, I really enjoyed this, I was so excited and I love the ritualistic approach about it with the lighting the candle, and as I said earlier on I deliberately didn't read the booklet first because I think that's so engrained with us in part of the learning team in the museum, so we always say ok look at the object first before you get a preconceived idea in your head, and I have to force myself to do that cause I'm a label reader as well, I love didactic approaches, I love it.</p> <p>But I forced myself in every gallery to just have a look, at things, and see what I'm naturally drawn to so that's what I've just done (...) so I had a look at everything first, and touched everything, and smelled everything and... that, I think was really important for me, the smell and the feel, and... I didn't know what on earth was going on, what all those things were, what they were made from, and I really enjoyed this process.</p> <p>Then I had a look at the booklet and then, I mean, I was immediately drawn to the Laocoon candle, simply because my degree is in art history and there was one of the first classical things I ever saw, also in the flesh and I just love</p>

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	<p>it, I mean its like thousands of years old and it was just so dramatic and as a young woman I was just so drawn to the emotions of it.</p> <p>So I was like, aww, I really love this, but it's a candle I'm not even sure that's a real... if its part of the objects, so I went back to the other stuff... but I kept coming back to the candle.</p>
0:07:50.3	<p>[notes loves how wax feels, loves candles in general – a personal fondness]</p> <p>B* for me objects speak to me if I can connect them to my personal passions and feelings</p>
0:08:03.2	<p>[notes once more that she has personal background interests with the subject – Laocoon, also notes that -]</p> <p>B* I love it when real art works, real objects, are being reinterpreted over and over and over again, I've loved that. I always loved that</p>
0:08:28.2	<p>[gives examples of reinterpretations enjoyed in the past – notes Shakespeare often being being reinterpreted, and enjoys these reinterpretations that explore the original in -]</p> <p>B* anew contemporary way, or someone like yourself, making a candle out of the Laocoon group.</p>
0:08:41.1	<p>^texture – personal connection – ephemeral</p>
0:08:50.7	<p>B* its nearly gone now, I just kept staring at it, and it was such a beautiful concept, you know, to have your... I didn't know what to do first, I looked at your video in background, and then I saw the candle burning away and it really made me sad, because like the beautiful priest with such a horrible fate, you know he's totally melted now into the plate</p>
0:09:17.3	<p>[notes after reading the booklet & reflecting on references to the fire –]</p> <p>B* the destructive force of it, it made it even more dramatic</p>
0:10:45.5	<p>[notes the smell was the first thing they noticed]</p>
0:11:13.0	<p>[is shocked to hear from CA that the smell was emanating from the candle and not the charcoal]</p> <p>CA// this confusion over the source of the smell has happened in every workshop, with many also believing the smell to be connected to the 'real' charcoal piece</p>
0:11:38.0	<p>[notes liked the booklet so much didn't want to write in it, others note they felt the same]</p>
	<p>Participant C Presenting choice: Fragmented stone in iron/plaster composite</p>

0:12:00.9	<p>[notes feeling sad about burning the candle]</p> <p>C* because its so pretty and so well cast, but as soon as it started burning your like yeaaaaaah (laughs), watch it go and its gone so fast, getting really into it</p>
0:12:20.2	<p>[notes the smell made her sneeze, smells like lapsang teas – which she hates]</p> <p>C* so it really put me off that candle but again, the essence of it, its as soon as you open the box, it just smells like there's something that's been burning in there so um, yeah that's sort of irritated my nose abit.</p> <p>[still seems light-hearted even after CA's apologies]</p>
0:12:46.3	<p>[turns to the jelly – likens it to a jelly sweet]</p> <p>C* I really liked the way it felt but, abit weird at the same time and I just want to keep picking bits out of it and stuff so</p>
0:13:00.8	<p>C* what I went for because I'm a conservator and I like a puzzle is the (...) [TS Fr] I went for that, basically, if theres something that's deconstructed and it looks like theres a pattern to it, I wanna put it back together [laughs, all join], so I've just spent the last 20 minutes trying to do the jig saw and not getting it</p>
0:13:27.3	<p>C* I just love the way it all felt and I just loved the way you had to figure out the flats and the curved bits... it felt like you're almost like a mini sort of archaeologist, piecing together something from the past, and I really enjoyed that. And it was a bit like um the plaster face, that's almost like something you'd see in a display of archaeology, like we found this but it was covered in accretions and we couldn't see it so we sort of scanned it and recreated it in a computer programme and then printed it and its like wow this is what it would have actually looked like underneath it all.</p>
0:14:07.3	<p>C* so that felt quite like something you wanted to have, you wanted to take home</p>
0:14:19.2	<p>[agrees with A, notes like the 3d printed charcoal too]</p> <p>C* cause its just got such a nice feel to it, and you can see what its all made from</p>
0:14:28.6	<p>[but notes kept going back to jigsaw piece]</p>
0:14:31.9	<p>[turns to bronze stone – really likes it also]</p>

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	<p>*a lot of people associate quality with heavy things don't they so I did quite fancy that</p>
0:14:56.6	<p>[likes the traces of fabrication processes]</p> <p>C* its been cast from a 3d print but you can see where the metals been poured in and filed off and that's quite a tactile object so I really enjoyed that as well, so I can't even choose can I (laughs)</p>
0:15:06.4	<p>C* but I did keep going back to the jigsaw</p>
0:15:22.0	<p>[in response to CA mentioning they are attracted to the big and small version of the same thing]</p> <p>C*yes and I kept looking at it like why can't I get this (laughs) I was like I need to take a bit longer I think when this is finished I probably will finish the jigsaw</p>
	<p>Agree to Disagree: discussion on each others choices On Participant A's choice...</p>
	<p>B [agrees has energy – was one of the first objects she and her partner picked up – reminded her of fibre or something organic – notes from one angle is obvious its man made –]</p> <p>B*the way the 3d printer worked, it has a certain dynamic to it?</p>
0:18:20.7	<p>[definitely thinks it has energy]</p> <p>B* in terms of the structure and the material but also in terms of your associations because I immediately think of outer space, rock, meteorite, and geology... is like a super dynamic force isn't it and it has been around for like billions of years, so I like that you spoke in your booklet about aura as well, but I know we're saying more energy, but for that I would think that that has aura as well cause its so other, other worldly</p>
0:19:08.6	<p>B* yes from me!</p>
0:19:11.9	<p>C* so I mentioned that I nearly choose it, um yeah there's something about the glossiness of it and the fact like, Anna was saying that it looks organic but then it looks uh obviously manmade at the same time its quite fascinating, so yes I agree</p>
0:19:50.1	<p>[notes that wood actually has a grain -]</p> <p>A* and although its not the same type of grain, it's the idea of build up of lines and I think that's quite organic as well, which is nice, the more and more I look at it.</p>

	<p>A* also personally I do draw, like organic things that are small lines, but I think that's something that I'm kind of interested in, you know like architecture or organic materials that you know you build up and you build up just by small marks and I think this is quite interesting to look at it like that</p> <p>A* as the tree grew obviously, it builds up like that, but as it burns it depletes as well, kind of like this candle, it was kind of built up, but as it slowly burns all those layers slowly disperse</p>
0:21:34.5	<p>A [asks if material was related to first fire or second fire – CA confirms the first]</p> <p>A* I was there when it was the first fire and like, it was quite emotive... like at first I was just worried for my friends, that they were ok, and then the second time, you're just like, oh my god, I had so many memories attached to the building and I can't, like I cannot believe its gone, and like to hold this tiny object that could have been part of my studio or part of like... I mean, it is quite evocative when you think about it, like when somethings gone and all you've got is this tiny little fragment.</p> <p>Its like work, we have all these essences of other worlds, and that's all we've got left and we kind of have to piece together what it could have been (...) we've got some knowledge of that world but not a lot and its like holding this little object I'm trying to remember all the times in my studio in first year and the exhibitions I went to, could this little bit of wood been part of that studio or one I hadn't gone to and it feels quite powerful you're like fvoooooooooo (makes awestruck overwhelmed noise and laughs) when you think about all those memories of like a tiny little thing and what it could represent... but anyways sorry</p>
0:22:55.7	<p>B [apologies if shes going off on a tangent -]</p> <p>B* but I find the topic so fascinating the more I think about it because you know like the premise with which you advertised the workshop, you know that we always look down, on fakes, and I have to say I'm one of those people I'm like ach (makes exasperated disgusted noise] but going through those objects now and seeing you work painstakingly, creating all of that, um I still have no idea how a 3d printer works and like thinking about the fact that you are sitting there, creating all those tiny wee amazing objects that I keep thinking about the fact that its not only, what it evokes of the past, but what you have put into it, you are a maker and you have made this, you know with blood sweat and tears and you know you really thought about that, and that's really interesting for me as like an art history snob</p>

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0:23:46.8	<p>[notes the discussion has reminded her of a story about Banksy introducing an artwork into an auction in amongst a group of bad quality replicas – notes that the original was overlooked by many and looked down upon because of its context, notes she would likely have done the same – but someone who wasn't interested in authenticity or prestige bought it because they liked it and ended up with a Banksy]</p> <p>B* so yeah I think that's interesting because you made it, so it has a new energy now.</p>
0:25:22.1	<p>C [notes that her job as a frames conservator often involves more restoration than conserving what's there – she often has to take parts of the original to remake what's missing -]</p> <p>C* I totally connect with the feeling of making all of these</p> <p>C* watching the video quite a lot and seeing all your different techniques of casting and everything... so I'm quite fascinated by all of that</p>
0:26:26.7	<p>On Participant B's choice...</p>
0:26:36.6	<p>A [didn't recognise the smell came from candle]</p> <p>A* but as soon as I opened the box that was the best thing, like the smell</p> <p>A [is interested in smell as a sense and its evocative qualities that are often connected to memories - didn't think of fire right away – thought of a stove in a country pub – B very enthusiastically agrees]</p> <p>A* then, when I started thinking about the fire and like what C was saying it, kind of gets in your throat and is quite guttural, you kinda like, you inhale it, and for me I was thinking again, oh my god the fire, and all the smoke and like you know, I think as well even when you walked around the art school like it had a smell anyway because it was old, and there was a lot of wood, but when I seen this candle (...) first is this one of the objects? is it not one of the objects...?</p> <p>[notes she still felt more drawn to the charcoal print]</p> <p>A* but I was really really drawn to this one cause I can remember it [GSA the Laocoon plastercast]</p>
0:28:51.3	<p>[notes she remembers seeing the casts when she first went to art school – studying sculpture and environmental art she cites sculptures like these as the reason she went to art school]</p>

	<p>A* as I'm talking to you I'm just staring at the flame its so evocative to think of the building being destroyed, this cast being destroyed, but as well like the fact that its been 3d scanned and its been replicated and these casts are replicas</p> <p>[compares gsa casts to global museum collections – full of plaster cast replicas made multiple times over]</p> <p>A* Its really nice to see it slowly diminishing in front of me, but also to think that that's not it gone, it will be created in a different way (...) kind of like the art school (...) there's still a story to tell and its not lost... its not just vague memories</p> <p>[notes its an immersive object]</p> <p>A* which maybe the other ones aren't so much</p>
0:31:31.1	<p>C* totally yes (...) it is an immersive art piece isn't it, (...) its ephemeral, and you may record it, but its all about being in the time and the space and seeing it actually happen</p> <p>[C notes felt mischievous]</p> <p>C* if I'd been given this candle as a present I probably wouldn't have lit it (...) there was part of me going yes lets do this. (laughs) I did enjoy it (...)</p> <p>[likens it to totem poles]</p> <p>C* they're designed to be left and left to rot, and when people try to save them sometimes you think, well that's not what was meant to happen but then there's part of you especially in my head as a conservator, saying, but, you need to keep this cause theres none left</p> <p>C* I suppose that's how I felt about the candle, until his head disappeared (laughs) no going back</p>
0:32:46.9	<p>CA// notes she was in two minds about asking participants to burn them</p> <p>[all agree they wouldn't have burned it if not explicitly told to]</p>
	<p>On Participant C's choice... fragmented stone</p>
0:33:51.0	<p>A *energy yes</p> <p>[notes also liked it and tried to solve the puzzle, but it wasn't her favourite, also reminded her of objects at work that have yet to be fixed]</p>

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	<p>[ca// almost like an unfinished energy but with a little potential? Not activated yet and clearly different view to S who was attracted by a need to fix / assemble things]</p>
0:34:29.6	<p>B *it's a no, sorry B, I didn't get it!</p> <p>[got confused when looking it up in the guide book as] B * there was not just one, there were many</p> <p>[then wondered if it could be the real one – but was so confused by it, it put her off]</p> <p>[questions CA if she made it, notes that's what really confused her] *in comparison to all the other things in there I couldn't tell [ca// was it the confusion into its identity and authenticity that made caused the disconnect?]</p> <p>[speaks of a frustration with herself over often disregarding or disliking things because they are not authentic] *sometimes you just don't know, you rely on things and...</p> <p>[CA asks if perhaps the deception might have been what put her off *yeah, its not that I didn't like it, I guess my confusion overrode any other feeling I could associate with it (...) and I also think they're quite boring looking in comparison to everything else that's there, like everything have a crazy texture or crazy shape or, a crazy pattern and they are quite boring, they do look like, just like sandstone.</p>
0:37:27.2	<p>[C counters]</p> <p>C* for me, they did look a bit boring but there was like, there has to be a puzzle, something to solve here, that's the first thing I saw, what is this puzzle that needs solving, so that's why I kept being drawn to it</p>
0:38:27.2	<p>[A notes she finds the box so beautiful, B agrees]</p> <p>[A notes its funny that CA described other participants that had been trying to get at the Perspex box as in her experience in the museum handling boxes, whenever there is an object in Perspex people seem very disinterested in in] A* its like, if they can't physically touch it, the don't care [B agrees]</p> <p>[A notes she finds it interesting that no one in this workshop went for the LL DM, as again in her experience anything figurative in a handling collection box she has put together for engagement events is usually very popular, and</p>

	<p>participants usually demand to know who it is, where it came from etc – though notes it might be because]</p> <p>*we are all coming from different places</p> <p>[CA// I think A is also referring to the fact her, B & C all work for a museum as well as general subjective preferences in general public]</p> <p>A* its just not my experience</p> <p>[again AL expressing interest in past participants being so drawn to the real fragment behind Perspex]</p> <p>CA// I wonder if in this instance, for past participants, its because it's the only real object in a box of advertised fakes? – compared to a museum handling collection where everything is assumed to be reall</p>
0:40:46.6	<p>[B notes an anecdote relating to experience in museum of justice, and feeling immediately suppressed by the history of the building but then questioning herself, realising she only felt that because she had been told the story of it and admonishing herself as she felt similar to ghost hunters on tv – and this is one of the things she finds so interesting about this project]</p> <p>*just because you know something has happened there, you know, you think you feel an energy but if no one had told you that people had dies there, or kids were being hit, you probably wouldn't think twice about it and the same with your objects, if you don't know something is thousands of years old would you necessarily say ohhhh its so precious, you probably wouldn't</p>
0:42:06.3	<p>A* I do think all of these do feel kind of special, even the one that's like, the jigsaw, because it's like the pomp of the whole situation its like, opening the box, velvet inside, and then you smell it (B agrees) and then as soon as you start touching it your like (<i>makes sounds of pleasure</i>) and that's like, that's what we do in museums with handling boxes, as soon as you open it, everyone's like (<i>big gasping noise of excitement</i>) like they know its something special, and for me, I found that quite interesting cause you've got like bits of rock, or bits of wood, it shows you that like, anything can be special.</p> <p>[notes experience of pulling together museum handling kits being a struggle as they weren't allowed to include so many items because they were either too valuable or fragile, there were worries things would get broken]</p> <p>A* but it didn't matter , we had loads of coins because what's important is, anything is interesting, if it's all part of the experience, and I think this, opening the box, you delivering it, you don't open it for a few days and then you smell it and then the booklet, and you know, it does make it special</p>

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	[B likens the box of debris to the museum experience – planning the trip, reading interpretation, the visitor experience]
0:43:43.8	CA *I could have just had a box with loads of different, original, bits of the Mack, but they would all have been debris. So even then are replications of debris, they're not even replications of real art or architecture, they are of a moment at a heritage space
0:44:17.8	[A notes she likes the range in colour and materials]
	[B notes that her reaction -] B* might be influenced by the fact that I'm absolutely starved of tactile interaction and intellectual stimulus. [misses being with the collections, the art] B* it made it really special, so I'm not sure if I would have been so into it in normal times, but with Covid times, you know the whole theatre of it lives in the box, it has been sitting there for 3 days... B* going through to with you just now, its been really enjoyable to talk with arty people again...
0:47:45.1	[B didn't like the jelly] B* was more on the hate spectrum but that's a kind of energy isn't it? B* it was really creepy and wobbly, so yeah definitely energy yes from me, not necessarily good energy but energy none the less
	Authenticity no: discussion on presence of authenticity
0:48:25.9	A* felt like this one felt authentic [holds up magnifying loop (<i>all laugh</i>)] [notes it felt like it could have been in the building]
0:48:47.4	C *well anything in a Perspex box that says do not touch, you're always like ohhhhh this is gotta be important
0:48:55.1	B *I felt like this tiny thing [charcoal cast] (...) it actually felt like charcoal (...) and C's crazy puzzle stones, they felt authentic to me CA// interesting that the things she found to exhibit authenticity were something she actively disliked / found confusing / found to have no energy, and another that she hadn't mentioned
	CA// what do you define as authentic (quick fire round as running out of time)

0:49:45.1	<p>[B believes it is thinking it looks like the real thing rather than the story – her interpretation of reality]</p> <p>[A notes its about quality – but also context of knowledge – could have thought LL DM was authentic if it was bigger, knew it was too small – a bit about reality] * the ones that feel a bit more realistic</p> <p>[B notes the similarities to personalities ie. Being cool and hip if you are authentic] [CA// interesting as links into that new authenticity book] [B Notes that A choice didn't pretend to be anything else (blk print) *and I think that is authenticity as well</p> <p>[B also notes thinking the TS Fr could have been authentic because it was so unassuming] B *not trying to be something else (...) I think that is the cornerstone for being authentic both as a character and as an object</p> <p>C [difficult for her as a conservator as she often approaches things trying to tell what is original and what is restoration - notes cisteen chapel had been painting so many times it's hard to tell what is actually original</p> <p>C* there's practically none of the original left yet it's still considered the original fresco, a lot of the time authenticity to me is a bit meaningless because you can get painting that are over restored and sometimes I've got a frame looks like it's fit for the bin, and I've brought it back to its authentic... but then again being able to view the artwork and actually experience what the artists intended because of somebody restoring it is giving back its authenticity to the viewer so it's a really difficult one (...) is it necessary</p> <p>C* the definition of authenticity, is that just current to our experience now? If we see this box in five years time we'd maybe change our viewpoint of it.</p>
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in search of 'energy' discussion transcripts

A - (Participant 02)
B - (Participant 03)
C - (Participant 01)
D - (Participant 14)

Key:
* = direct quote
^ = transcribed in note form only
[] = summarisation / extra info / things going on during workshop
CA// = note for thesis

	<p>Energy Yes: making a case for an object with energy</p> <p>Participant A Presenting choice: TW Bronze</p>
0:02:17.9	<p>[A spent lots of time with 2 – then narrowing it down]</p> <p>[notes was attracted to the colour and texture of the bronze charcoal – the ridges – the light flicker on them- the weight also]</p> <p>0:03:35.8 [A notes the other object she was most drawn to was jelly, but found herself -]</p> <p>*naturally spending more time with this one [the bronze] and being more interested. Yeah, just thinking about how much movement, there is in it? And how remarkable the ridges are and how... yeah there's just something, quite substantial, yet quite energetic</p> <p>[A notes looked at the others in comparison to work out what was so attractive about the bronze charcoal]</p> <p>*it really became apparent to me that it's the movement in this one [^that made it stand it out]</p> <p>[A notes reminded her of beaches, ^razor shells, very into those as a kid and now – bringing up memories of beach visits]</p> <p>[but also memories of the Mack from working there – A* that cross pollination of thinking about somewhere really far away from the Mack and then being in the Mack... and those two things collided, and I was like, yeah... this is doing it for me <laughs></p> <p>[A clarifies that it is the weight of it that -] A* the weight of it gives it more movement as well cause if you, yeah if you think about holding it and like moving it around in your arm, there's a movement attached to the weight, I don't know if that makes sense? There's something there, that's you're moving around and your more aware of it compared to the lighter objects.</p>

	<p>Participant B Presenting choice: TW Black 3D print</p>
0:07:02.8	<p>[B indicates he chose two objects, the charcoal in black 3D printed plastic and transparent resin]</p> <p>B* I didn't think I would choose this cause when I was going through the box it had almost, less impact on me that the other ones, the other ones weighed heavier or were fleshier, but <i><laughs></i> I think I choose this one as I had the most emotional reaction to this because I found it quite, em, it feels like it doesn't weigh enough? and I don't know if an actual bit of wood would weigh heavier than this but because it feels so light, it doesn't feel like its heavy enough</p> <p>B* thinking about bits of debris from the library, it almost feels like it should weigh heavier, emotionally as well, because it sort like represents the tragedy of the library being gone, so I almost realised <i><gently laughing while speaking></i> I felt quite offended and insulted by how light it was. Like, its still beautiful its still retains all the textures and the marks of the building but it doesn't feel... it doesn't feel authentic so it doesn't feel like... it almost feels like an insult to the <i><laughs></i> library. Does that make any sense?</p> <p>[B notes ^ he can't really feel it, not heavy enough physically or emotionally] *feels like a bit of a gap from looking at it, and touching it, that was the only one that touching it made me feel... made it feel like it had less energy, or less of an aura, it just kind of felt like <i><makes shocked but disappointed noise></i></p> <p>[B makes the distinction when asked, that these objects almost had the least energy for him but the elicited the strongest reaction in him, which is why he chose them]</p> <p>B* it was almost like the difference between what I thought I was going to feel before I picked it up and then what I felt when I picked it up, so I had the strongest reaction to that.</p> <p>CA// very interesting – almost like a fight between visual and conceptual appraisal of something and a bodily subconscious reaction – affectual / sensual – but negative. In this case the negative reaction was stronger than the positives.</p>
	<p>Participant C Presenting choice: 'fake' Jesmonite charcoal</p>
0:11:09.0	<p>[C notes it was between this or the LL death mask – has a thing about death masks – was attracted to it from the guidebook, but settled on the charcoal]</p>

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	<p>[C^ first thing that hit him was smell – which he associated with charcoal – wonders if that might be why he was drawn to the object – subliminal]</p> <p>[C also notes that both objects made him think of The Mack and his time there, GSA alumni, 20 years]</p> <p>[C on what drew him to it most –] C* fragility, sense of time, and vulnerability, and I was kind of hesitant to pick it up to start with because I thought it might just, it was actually a bit of charcoal, that it would just collapse in my hand, and I think in opposition to what you've been saying about things being weighty feeling more valuable, I think I'm kind of the other way about, maybe not financially valuable or whatever, but I feel like when somethings really vulnerable and fragile it has more value, kind of emotionally, don't wanna say spiritually, but there's more of a, a fleeting sense of energy to it.</p> <p>[C^ notes the older he's getting the more sentimental he feels, though always felt quite sentimental about objects] *the memories that they hold and the connections that they have to me, everything in my house has some sort of emotional connection.</p> <p>[C^ notes has an interest in objects with a transitory feel – bones etc found on beaches]</p> <p>[C notes he attaches value to fragility] C* The idea of handling something too much and there not being delicate with it could make it fall apart that's the thing I think I... attach value to.</p> <p>[on the death mask and charcoal] C*both felt earthbound, of their material, like they were made from what they were supposed to be made from [notes others didn't feel like this]</p> <p>[C^ also notes he had audible reaction to jelly (like B), multiple times – it doesn't feel vulnerable therefor doesn't feel valuable – notes that it seems robust enough not to change if its drops or bashed]</p> <p>[C^ recognises his favourites seemed to be made of art materials – very interested in process as a printmaker – the others felt more manufactured in comparison]</p> <p>[C notes his relationship with authenticity in printmaking and the issues surrounding it – notes *all of them are original, all of them are of equal value, the first one is more valuable but I don't print many of my prints because I just like to have one of them, and I'm lazy, and I don't have storage space for them</p>
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	<p>Participant D (&E) Presenting choice: TW resin + TS bronzell Slice jelly</p>
0:18:00.1	<p>[Participant D & E are taking part together as part of the same household]</p> <p>[D selects transparent resin charcoal]</p> <p>D* there was something almost supernatural about it, just the way the light reflects through it almost like makes it glow a little bit and if you put it up against a different light, it changes colour as well. The thing that first drew me to it was the roughness of it on one side and the smoothness of it on the other side, it was quiet, pleasing to touch, and also on closer inspection you've got these ridges that are almost like a fingerprint, or a thumb print or something, and its also, it looks like ice, or something similar to that but its obviously <laughs> not, there's a lot in there <laughs></p> <p>[D speaks on a memory of a visit to Sea Life where a similar object where you could see inside was exhibited]</p> <p>D* the fact that it's a replica and it's so obviously not the original material, which is, I think, you're making a replica but it's almost like, the opposite of what you said (refers to C) about the charcoal, it's so clearly not the real thing that it actually has a benefit to it.</p> <p>D* you know it's not authentic, so why not do something, radical, that's not authentic</p>
	<p>[E selected TS bronze]</p> <p>[much like A and TW bronze, E^ notes she felt this object had movement]</p> <p>*at the top its got a lot of different shapes in it, and I kind of saw like... it kind of looks like, a cliff, and you've got bits on the side that look like little caves and at the top, there's little mountains on top, a little valley... I just kind of told myself a little story while I was in there <laughs> (...) and also the weight. I don't agree, like I don't feel it was because weight is (...) more expensive, (...) but the lighter objects, and the more delicate objects, to me, do feel more, like I would stay away because I'm very clumsy <laughs> so again it's that fragility of them that I would probably stay away from that kind of thing, it's like a look but don't touch, keep it far away from me where as this is something I can sort of play with and look at and get more of a feel for it.</p> <p>[E^ notes she really liked the shapes of the surface – the comparison to cliffs and landscape – and also the shininess in different lights – thinks could be drawn into this for longer – exploring]</p>

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	<p>[E^ notes on the jelly – not put off by looking - touching made her want to wash her hands – reminds her of the] *the youtube vidoes you get of the strangely satisfying things where people want to cut things up, so another thing I'd probably stay away from cause I'd probably have the scissors out and start chopping it</p>
	<p>Agree to Disagree: discussion on each others choices On Participant A's choice... TW bronze</p>
0:25:56.6	<p>[B^ notes always liked the bronzes when he saw me making them in the studio -] *because they were reproductions it always felt like they should be cold, so it was quite satisfying how cold and lifeless they were</p> <p>[B^ speaks on a moment in breaking bad where a character hypothesises that every time a star trek character was transported anywhere they died and were re-born – when he saw me 3d printing objects in the studio it reminded him of this] *it was something that was dead, being resurrected again]</p> <p>[B agrees, energy yes]</p>
0:27:47.5	<p>[C^ agrees, energy yes – maybe 3rd choice – likes the weight – reminded him of a piece of work – friend made sculptures that were designed to be made in the hand rather than put on a plinth]</p> <p>[C^ notes that he doesn't think he's seen 3d printed objects up close like this, remarks on the print lines seeming like contour lines – little maps, notes -] C* there's something nicer in the roughness and artificiality of it</p>
0:29:53.5	<p>[D&E energy yes, both agree] D* I think with the bronze it definitely feels more, ancient, there's a lot more history with the bronze than there is with the resin, with the jelly, more of an ancient craft</p>
	<p>On Participant B's choice... TW 3D print / resin</p>
0:30:55.5	<p>[C^ no – weight, feels -] *explicitly a facsimile of something (...) something about things that feel plasticky are reminding me of toys when I was a kid [C^ notes it exudes a cheapness – reminds him of old star wars figures – which he still has – points out the contradictory nature of his answers] *thank you I'm now in a crisis</p>
0:32:37.1	<p>[D* definitely agree [picked one of the objects himself</p>

	<p>[E^ nots she agrees only for the resin – the 3D print just made her think plastic – energy no for that]</p> <p>[B on the 3d print] *I find it repellent <laughs></p> <p>[B^ expresses worry he’s not answering right as although he strongly dislikes his choices, they are the objects that instilled the strongest reaction in him - CA reassures him that there is no wrong way to approach it and all responses are interesting to her, particurly the reasoning behind them]</p> <p>[A^ agrees it has energy – notes she is using the other resin object to imagine what it would be like]</p> <p>[A^ notes that she thinks being able to see light shining through it – gives movement and energy] *theres something going on</p> <p>[on the black 3D print, A^ found it interesting in terms of authentic weight - like the charcoal] *this feels like, I could draw with this [this seems to be a positive attribute]</p>
	<p>On Participant C’s choice... LL Slice jelly</p>
<p>0:35:39.6</p>	<p>[D^ notes he didn’t give it much thought – but thinks yes, there’s is energy there]</p> <p>[CA notes that some participants in past sesisons have expressed feeling energy in objects on second inspection after hearing why another participant has been drawn to it, asks D if this might be an influence on him now</p> <p>[D, hesitantly (thinking) -] D*there might be something in that. Giving it it’s... time in the spotlight, there is something nice, I don’t know what it is, veining or something, from what I guess is like the wood from when it was wood, yeah there is nice texture in there [doesn’t sound totally convinced]</p> <p>[E^ agrees, energy yes, more so than the 3d print]</p> <p>[A notes she is only feeling it for first time now – also disregarded it before – but now thinks yes energy – its reminiscent of geology]</p> <p>[B also re-examining the fake charcoal now – starting to change his mind about weight now too – thinks he will look over them all again with a new appreciation for lightness and fragility] *that’s made me reappraise, I was looking at them all looking for weight, and now I’m thinking I might go back and look at them all, and might place more value on the sort of fragility of the objects, I’ll probably completely change my mind <llaughs></p>

	On Participant D (&E)'s choices... TW resin and TS bronze
0:39:41.5	<p>[For the first time, I noticed participants had chosen fairly similar objects in terms of material and category (TS & TW) and seemed to be getting quite fatigued by the questioning in the round - so framed it as a last whip round to move on]</p> <p>A* yes – yes to bronze, and also yes to resin *I'm just agreeing with everybody <laughs></p> <p>B* [yes for resin [same as his choice] and yes for bronze]</p> <p>C* no for this one, sorry [holds up bronze stone – asks if he is the only person disagreeing]</p> <p>[CA notes disagreeing is not a problem – lets him know that his stone is a resin bronze cold cast though which would explain the weight difference just in case he is confused as to others descriptions] *that's what I don't like about it, the lack of weight</p> <p>[C^ notes he also doesn't have a resin charcoal, but taking after A using her resin slice to imagine what resin charcoal piece might be like – creating an imaginary amalgamation] C* I do think that the... when you can see through it it does give quite a bit more life to it, so I'm going to go yes used his resin object to imagine what it would look and feel like</p>
	Authenticity no: discussion on presence of authenticity
0:44:36.6	<p>[CA asks participants if anything felt like it exhibited any kind of authenticity]</p> <p>A* I feel like theres definitely a layer of authenticity, whatever that means,(...) but for me, I guess, seeing all the different replicas and then seeing the bit of charcoal behind the perspex kind of expanded the idea of authenticity for me in a really exciting way, cause you could see objects that wouldn't normally be in a certain material or colour in different way, and to me that kinda of just adds authenticity to real things if that makes sense, so you've got an expanded viewpoint of these objects that's still pretty authentic in an abstract way maybe?</p>
0:43:06.0	<p>[B^ notes that TS fr felt like touching bones] *when you walk passed the shell of the mack now it looks like a big beached skeleton of a beached animal, sort of like a rotting carcass, and feels like touching, like bone, but then that might just be authentic to notions in my head and not authentic to actual reality (...) that felt most like touching a bit of the Mack to me</p>
0:42:26.2	[C^ the LL death mask felt authentic – due to the material – plaster – the material is closely related to the material of the original]

0:46:18.0	<p>D* The smell was definitely authentic, there was no denying that, I mean that was kind of the first... before you even had the chance to look at any of the objects you could smell the burnt charcoal.</p> <p>[D^ notes this reminded him of the Jorvik Viking centre in York – remembers sitting on a little rollercoaster that takes you through the Jorvik village with lots of fake smells, mud, manure, fire, - also notes -]</p> <p>D* if you've been to IKEA recently they've started putting fake smells – there's a room with fire cracking... and it smells like this, and they have like a fake smell of home baking.</p> <p>[A^ notes her candle is at the end [nearly expired] C^ notes that he could only burn it till it reached the shoulders – that he liked him too much to let it continue burning – notes he wouldn't have burned it if not told to]</p>
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PHASE 3: IN SEARCH OF 'ENERGY'

post event surveys

The following pages present the post event surveys collated shortly after each remote workshop.

Q1 Is there any element of the workshop you particularly enjoyed?
<ul style="list-style-type: none">• GP1.1: Experiencing artefacts in the home• GP1.2: Object handling• GP1.3: Group discussion• GP1.4: Group discussion • GP2.1: Other; I would say it is a combination of several of these. The curiosity box in and of itself is an evocative object that sparks curiosity. Exploring what was inside and seeing what was in each compartment was fun.• GP2.2: Experiencing replicas in a new context• GP2.3: Experiencing artefacts in the home• GP2.4: Survey not returned • GP3.1: Object handling• GP3.2: Other; All of the above! It was the whole experience; the combination of all the elements together, which made the experience so powerful and enjoyable!• GP3.3: Survey not returned • GP4.1: Experiencing new materials• GP4.2: Object handling• GP4.3: Group discussion• GP4.4: Experiencing replicas in a new context
Q2 (first survey only) What might you have changed for a more enjoyable experience?
<ul style="list-style-type: none">• GP1.1: Nothing• GP1.2: I wish it could have been longer! We could've kept talking for ages.• GP1.3: Obviously being in person would have been nicer, for us each to hold the same objects. But the remote workshop was still very effective!• GP1.4: Nothing, it was great.

Q3 (in first survey; Q2 thereafter)

Did you think of the objects as 'fakes' when you were handling them? If so, could you say why? If not, how might you describe them?

- GP1.1: I was cognitively aware that they were fake but my engagement with the object I chose was an independent exploration which I think was detached from the 'real' object.
- GP1.2: No, I don't think I did think of them of fakes. I thought of them as unique, new, objects in their own right.
- GP1.3: I would call them re-materialisations of parts or aspects of the original objects. I don't think of them as "fakes" because that is so pejorative and they weren't trying to deceive, although without some context some (like the one in many fragments) some could be misinterpreted as "original".
- GP1.4: No, more 'interpretations', which I think was due to the different modalities of the objects. To me, a "fake" is something that attempts to directly replicate - like a facsimile, and the objects felt like something different. Definitely more interpretive than fakes.

- GP2.1: The 3D printed objects, mostly because its obvious they are not natural material or original source material, it is a synthetic material formed in the shape of something else.
- GP2.2: I thought of them as replicas in other media, mainly because I'd been told they were.
- GP2.3: Not especially as I was more curious about the materials and their forms than labeling as fakes/replicas them when I examining them. I think describing them just as objects allows different participants to engage with them without any preconceptions.
- GP2.4: **Survey not returned**

- GP3.1: I thought of them as replicas but also as objects in themselves.
- GP3.2: Yes. Because I knew of the premise of the experience but also because I am a museums professional and when you are allowed to handle objects unsupervised, without gloves and any special precautions; chances are they are not original artefacts.
- GP3.3: **Survey not returned**

- GP4.1: physically perhaps but contextually no. I guess the term 'fake' means less authentic, less valuable in all senses, eg. weight, emotion, commodity etc. However, within my experience of handing the objects felt connected to The Mac in an authentic way.
- GP4.2: Some of them. The 3D printed objects felt like 'fakes' due to their obviously plastic feel. The weight of some of the objects led them to feel 'fake' too. Others, like the 'charcoal' felt very real due to it's accuracy in its reproduction and it's weight.
- GP4.3: I think I was aware that the objects I was going to be touching and handling were replicas or reproductions of an original "inciting" object that led to the impetus for the creation of the recreation. But I was thinking of them as replicas rather than as "fakes" because "fake" seems to have a judgemental quality to it. Before touching the objects I wasn't expecting to experience "judgement". However, once I became tactile with the objects and was holding them in my hands I had an emotional reaction to them. They weighed too much or too little according to what I was anticipating or the texture of the surface was different to what I was expecting. The temperature of the objects, how hot or cold they felt against my skin was also at odds with my expectations. Once I had this emotional reaction my attitude changed to one of judgement and I began to regard some of them as "fake" and perhaps as a "poor reproduction" as the experience of handling them wasn't what I imagined handling the original might be and involved an element of surprise, maybe even shock or revulsion.
- GP4.4: No they were quite abstract shapes so they felt like genuine objects

Q3 Did the film element of the workshop have any impact on the way you regarded the objects? Could you say why? (in second survey)

- GP2.1: It was a good way of time keeping. It was visually well done and nice to look at. Sometimes videos on zoom have some latency. It didn't make me regard the objects any differently no.
- GP2.2: Yes, it gave me some appreciation of the different levels of effort that went into making each object.
- GP2.3: It didn't as I was concentrated on the object handling and didn't watch the film till after the workshop
- GP2.4: **Survey not returned**

- GP3.1: Yes, I really enjoyed the production of the objects in the box. I really enjoyed the sounds of the film, very therapeutic.
- GP3.2: Had a big impact. By watching the film it made me realise how much time and effort had gone into creating them and made me appreciate the expertise that goes into creating a replica.
- GP3.3: **Survey not returned**

- GP4.1: yes, it was really nice being aware of the process of how the objects were made.
- GP4.2: yes, I watched bits of the film as I was handling the objects (I could have watched it for a lot longer and given it more of my attention) but it gave a lot of context to the objects, how they were made, the fact that many were made by hand. The film made me think of the lifespan of the specific objects, where they came from, how they were 'birthed'.
- GP4.3: n/a
- GP4.4: Not consciously!

Q4 Do you believe perceiving 'authenticity' in a historical object or heritage space is important?

- GP1.1: Yes, if not what are museums for?
- GP1.2: I wish I didn't feel this way, but yes I do think that 'authenticity' is important when I'm in a heritage space. I feel like it sparks my imagination more to think about the people, the places, and the experiences that object had in the past and whether there is some of 'remnant' of that in the object today.
- GP1.3: Absolutely. But I believe there are many ways that can be communicated, not just through original material fabric.
- GP1.4: Yes, but I think authenticity is a super tricky concept to unpack (which, I'm sure, had made your PhD SUUUUPER fun). Perhaps some of what I deem to connote authenticity is just performative context from heritage sites or experiences (like guides and contextual information provided about the objects/spaces).

- GP2.1: Heritage and historical can be dissected. For me heritage has a connotation of something needing 'preservation' and thus is more prone to being 'an original'. Whereas historical objects could potentially lend themselves more to being 'copied' or replicated in a true to form way - in order to communicate historical design / art / architecture etc.
- GP2.2: Yes, it can draw and or focus my attention.
- GP2.3: I think its important to have a documented clear history if you are suggesting an object has a certain historical value. This is so that the genuine story of the piece or place can live on and be used to educate.
- GP2.4: **Survey not returned**

- GP3.1: No, but I do think it's a larger discussion with authenticity. I do think it's important to key aspects of the object that the replica is representing. So the visitor can relate and appreciate the 'real' object.
- GP3.2: I do. In times of fake news and conspiracy theories it is the duty and responsibility of institutions and individuals to truthfully uphold the authenticity of a historic object or heritage space. Treating it in any other way brings with it a dangerous premise of re-writing history and potentially opening the way of deliberately spreading misinformation to fit a certain agenda.
- GP3.3: **Survey not returned**

- GP4.1: physically authenticity not so much
- GP4.2: I do. Authenticity connects us to history. I believe the history of an object is carried with it and our interactions with the object adds to that history. A remade or in authentic object doesn't have that history, and will never have that history, it can only ever have it's own.
- GP4.3: I think so, yes. If the heritage space is concerned with a history or lived experience that is outwith your previous knowledge or lived experience you want to imagine that the creators and curators are letting you participate in a space or time within history that would otherwise be unavailable to you as a sensory in-person experience outwith this recreated space and slice of time. If the heritage space is concerned with a period or place within your lived experience you would want to feel it has been accurately captured and communicated for others who haven't experienced it.
- GP4.4: It is if the object exists, if it doesn't then an authentic replica is just as good

Q5

Similarly, do you believe perceiving energy (or aura) in a historical object or heritage space is important?

- GP1.1: Yes. I think we are drawn to certain objects, artefacts or architectures because they speak to us on spiritual (not necessary religious) level.
- GP1.2: Yes as I said above I do think I look for some sort of imprint of the past on an object. I do want it to feel a certain way and bring the energy/aura of something from the past.
- GP1.3: Definitely, although, like authenticity, how this is perceived/maintained very is very intersubjective. I do think there's a discursive dimensions, it's not just intrinsically "there", I think it can be created with others through dialogue.
- GP1.4: Yeah, but again that feels like a site of discussion, rather than a definitive concept. I absolutely have that connection to certain artefacts, and have felt energy in certain historical sites but I guess a lot of it has been down to how that object/site has been presented to me and whether or not I have any personal connection with it. I felt a personal connection to the GSA object you presented because I was a student there and witnessed the first fire in person. I might perhaps have felt differently without that personal connection. Might even have felt differently if the objects weren't behind perspex in your box - something about that added to the authenticity and the charged value of those objects, I guess. Perhaps something to do with the knowledge that those objects had actually been part of the GSA structure and as such have some sort of "trace" that the interpretative objects don't have.
- GP2.1: Hmm, this is a tough question. Mostly because in those types of spaces the objects are kept at a good distance from visitors. There is a separation. If one is standing in an old building, cathedral, castle etc - then they are literally standing inside the object and 'in it's energy'. Museum spaces are likely to be much more modern than the relics it displays inside.
- GP2.2: Yes. It make the trip to see it feel worth it. ;-)
- GP2.3: I feel this energy comes for the personal stories of how an historical items has been valued. Someone has elevated an object or space in importance due to a connection with an event or of its value of age. Sensing how people through the years have cared for these objects and places help infuse them with an energy of the past that can be tapped into.
- GP2.4: **Survey not returned**
- GP3.1: Yes, I really enjoyed the idea that the objects in the box have a perceived energy. I felt they reflected a lot of energy, I really sensed the Mackintosh building when I held them in my hand. They instantly made me think of so many memories of my time studying in the building. It was a really lovely time holding them in my hand and thinking of those memories.
- GP3.2: Yes. Thinking of spaces like the Nazi concentration camps or historical items that have been used to inflict pain and terror (i.e. slave collars) - the feelings/energy/aura associated with those places and items needs to be perceived in order to truly understand its significance.
- GP3.3: **Survey not returned**
- GP4.1: Yeah, I guess it's also a subjective thing
- GP4.2: **Respondent skipped this question**
- GP4.3: How the historical object or heritage space is perceived is maybe more important than it being "physically authentic" - new technologies or new ideas in how to communicate observations and experiences of a place or object and the people who lived the lives that these original objects or places were create by and for could create an emotional and sensory experience that would remain with the visitor but have little in common with original heritage objects purely in terms of being an accurate recreation.
- GP4.4: Yes you want it to give you a sense of transportation to the time it came from.

Q6

When visiting museums and heritage spaces in the past, have you ever questioned why you are attracted to certain materials, objects or spaces?

- GP1.1: Yes.
- GP1.2: Yes! Often! It isn't always the 'authentic' objects that draw me in - it often is but not always. Sometimes 'fake' things have a stronger energy. Sometimes I get distracted by things that aren't even a part of the 'museum space' i.e. the gift shop or the restaurant. Or I spend nearly as much time reading the text/label on an object as I spend looking at the object itself. Sometimes I'm not sure why it is I'm drawn to certain things over others, its just like a magnetic pull.
- GP1.3: Always!
- GP1.4: I'm not sure I've actively questioned it, but I might subconsciously have spent more time with certain objects/in certain spaces than others. I'm quite often attracted to objects more than spaces, but I'm a bit of a magpie, and tend to collect little talismans and bits and pieces, so I can't discount that personal bias and behaviour in influencing my experience of heritage artefacts and sites.

- GP2.1: No. But I imagine most artists wouldn't question this either. We're drawn to what we're drawn to.
- GP2.2: Yes.
- GP2.3: Sometimes its purely the aesthetics of an object, or perhaps when you hear the history interwoven around the object/space they become more attractive.
- GP2.4: **Survey not returned**

- GP3.1: Yes, I really enjoy navigating around a heritage space and enjoying the objects on display and experiencing them and then reading the labels.
- GP3.2: Ha! I don't think so...what an interesting question. I think the response is very visceral and instinctive and is based on previous experiences as well as personal preferences; also influenced by films/books/previous knowledge etc
- GP3.3: **Survey not returned**

- GP4.1: Sometimes. I would normally go for the most eye catching and interesting details, colours, shape etc.
- GP4.2: I tend to be attracted to the overlooked, or less 'flashy' of things. Maybe that says more about my self esteem than anything else.
- GP4.3: I think I am attracted to materials, objects or spaces that attempt to recreate the emotional experiences of the people and their stories involved in the histories. As an example, I visited the "The Danish Jewish Museum" in Copenhagen and the planning of this heritage space involved an architecture that involved harsh and dramatic angles of walls and curving corridors that inspired emotional responses in the people walking through the structure - sometimes opening and inviting and optimistic and sometimes jarring and tightening and claustrophobic. The experience of walking through the architecture was designed to correspond with the lived histories represented by the objects on display at various points through the museum. I can see that this may raise issues of manipulation or coercion in the visitors experience of artefacts and objects and spaces. But maybe even conflicting assessments and judgements on history could be communicated in an immersive and sensory way alongside each other. I am much more likely to engage in "experiences" rather than just looking at objects and reading dry facts from an accompanying information board.
- GP4.4: Haven't gave it much thought to be honest!

Q7

Do you think taking part in this workshop might alter or enhance the way you interact with historical objects and heritage spaces in the future? Could you say why?

- GP1.1: No. I found the workshop premise very unique. Museum's don't usually offer this kind of engagement with objects.
- GP1.2: I think next time I'm in a heritage space (hopefully soon - fingers crossed) I will specifically try to reflect on why I'm drawn to certain things over others. And I'm going to think about their aura and energy to see how it impacts my experience and feelings towards the objects.
- GP1.3: These things are always on my mind, but it was so interesting to talk to others and see where we felt the same way or felt different. It really demonstrated how these judgements are not universal, but very personal but also how conversation can change our ideas and opinions.
- GP1.4: Yes it probably will. I think any time you're put in a situation where you question what feels like an unconscious behaviour or bias, you're likely to question yourself the next time you're in a situation where those behaviours and biases might manifest.

- GP2.1: Yes. I'm going to take antique butter knives to try to pry open cases at the Natural History Museum after this.
- GP2.2: No.
- GP2.3: I think the discussion that we had trying to define what is authentic and what gives off energy will give me more food for thought when being in these spaces and around these objects.
- GP2.4: **Survey not returned**

- GP3.1: I really enjoyed the workshop, it made me think more about my future experience in heritage space. I think it's great when there is tactile 'replicas' in a gallery space so visitors can experience the objects on display so they can have further engagement.
- GP3.2: It would enhance my interactions - i think i will question my preferences more AND try to soften a bit on my hardline Art Historian approach that "only originals are worthy and replicas are inferior"
- GP3.3: **Survey not returned**

- GP4.1: yes, I think it will! I think I will look for energy! and then question what are the quality I am attracted to and why, and how these connect to the 'real' object
- GP4.2: yes, I think I will be much more aware of artifice in future.
- GP4.3: Yes, I think I will think much more about the intent and processes and workmanship and creativity than went into creating the objects and spaces. The Mackintosh Building may be the first piece of "history" - my own lived experience of the building and what it meant in my own life alongside knowing something of the history of the building - that has been lost to myself and to history during my lifetime. I have an emotional reaction to reproductions of parts of the building and the space so I think I would be more aware of the recreation and curation of other people's histories.
- GP4.4: Yes I think I will focus more on the objects and the craft that has gone into them, whether original or replica. Try to concentrate more on the energy of a space / object

Q8

Similarly, do you think taking part in this workshop might alter or enhance the way you interact with replicas and reproductions in the future? Could you say why?

- GP1.1: No. I think that the object was so fractured and materially removed from the real version that I didn't get a sense of it as a replica. So this particular experience won't impact on my engagement with replica's in the future.
- GP1.2: Same as above I think! But perhaps I will also think about them more as distinct, creative, and special objects in their own right. Speaking with you, the maker/artist, definitely impacted the way I thought of the objects because they felt like they had the 'mark' or 'touch' of an artist/maker. I think that's the way I also approach 'authentic' objects in heritage spaces but not typically how I approach the replicas. But replicas also have been made and thought through by someone with a special and unique skillset, whether or not they have recognition in the way the 'artist' does.
- GP1.3: I think I will probably be a bit more lenient towards them!
- GP1.4: As above. Though the only time that I come into contact with replicas or reproductions tend to be photographic prints.

- GP2.1: It opens up a discussion, particularly in terms of design I believe. A replica that people can touch can become informative and teach us something. Being able to actually hold the object (which we probably wouldn't be able to do with the original) can be useful / beneficial in many ways.
- GP2.2: Yes, it's given me a new appreciation for the conceptual frameworks within which to interact with and view them as well as a new appreciation for the process of making the replicas.
- GP2.3: I think the ability to interact with the object in my home setting was something I've not had before and taking artifacts or replicas outwith the museum setting was a interesting and curious concept. Does the setting of the museum change the way we perceive these objects,? Would we have felt different about the object were they not in the wonderful box display? I think surroundings do play a part in our feelings towards the items themselves.
- GP2.4: **Survey not returned**

- GP3.1: It furthered confirmed the importance of replicas in the museum world.
- GP3.2: yes, definitely, as above - i will have more "compassion" towards replicas and reproductions :-)) though I am STILL firmly in favour of "the real thing" as associations about who for example handled or made this specific object 1000s of years ago just evokes that special feeling.
- GP3.3: **Survey not returned**

- GP4.1: Yes, I will remember the discussions from the workshop around different objects having different energy for diff ppl
- GP4.2: yes, I will contradict myself here, but I do enjoy the idea of replicas and artificiality. There is something really interesting in a 'dead' thing that looks 'alive'. In an object that's intended to 'trick' you. I think the intention of the object is important. If the intention is to appear real/alive while not being real/alive, then the object has served it's purpose. Therefore, I would say the object has an authenticity.
- GP4.3: Yes, I think this experience has made me more aware of the power of replicas and reproductions as "totems". A replica or reproduction can hold or create the power of an emotional response due to memories of what has been recreated and kinship with those who also experience the originals.
- GP4.4: Same as above!

Q9

Do you think that inauthentic objects or spaces can have energy (or aura)?

- GP1.1: Yes. This one certainly did.
- GP1.2: Yes! Just a different kind of energy. I think the problem is when something isn't clearly identified as 'fake' in a heritage space. Then it feels like a lie. But if it is clearly meant to be 'inauthentic' or 'fake' then you can approach it as such and feel the energy in that way.
- GP1.3: If by inauthentic we mean forgery or replica or reenactment, of course. But I consider these things to embody an aspect of the object/space in their own right, just as a fragment does, so they all have some authenticity and some aura.
- GP1.4: Yes, but I think that depends very much on what makes them inauthentic and why they have been produced. I felt some energy with the objects you had presented, but as I said above that is perhaps because I saw them as interpretive, and they gave me cause to think about modality of artefacts. If something has been produced for mass production, like souvenirs, then arguably they might have less energy - but again that depends on the context - I have some souvenirs that I really treasure - not because of their relation to the "original" object, but because of the new meaning they take on as memories of an experience or visit to a heritage site. (sorry I feel like this is a bit rambly)
- GP2.1: Everything has an energy of some sort. Inauthentic though, could mean replica - a replication. If the entire space is one giant replication (say of the ISS) then it would absolutely have an energy or aura of that space, even though it wasn't actually the real thing.
- GP2.2: Yes. I'm afraid I can't figure out how to put the reason for this into words right now.
- GP2.3: I do think there is a place for inauthentic objects and sometimes the mystery of them helps created the energy, I think that as they has a lesser value than authentic objects they perhaps can be interacted with in ways that a genuine piece wouldn't allow. This interaction can give the objects and spaces energy.
- GP2.4: **Survey not returned**
- GP3.1: Yes, as they have energy in themselves as they also represent the energy of the objects.
- GP3.2: Hmmmmm...no. But only because I KNOW they are inauthentic!!! If someone told me it is the real thing I would probably have other feelings. I am so conditioned by authority I just realised! SO for example the Venetian canals in Las Vegas do NOT conjure up the same energy like the real thing.
- GP3.3: **Survey not returned**
- GP4.1: Yes! The replica piece I had energy.
- GP4.2: yes, but not to the same extent as an authentic one. if the intention is to pass the object or space off as authentic it can only ever authentic for that reason. Knowing that the object or space is 'inauthentic' removes a degree of it's energy.
- GP4.3: yes, but not to the same extent as an authentic one. if the intention is to pass the object or space off as authentic it can only ever authentic for that reason. Knowing that the object or space is 'inauthentic' removes a degree of it's energy.
- GP4.4: Definitely, just because they aren't original doesn't mean they haven't been crafted with care of have their own story to tell

Q10

Finally, do you think creative inauthentic objects (replicas, reproductions, or artistic replications) can have value in museum and heritage spaces?

- GP1.1: I think if they are used in this tactile manner. But I did think that the fragmentation and 'alternative' materiality of the object were so far removed from the original that I was engaging with that object not a sense of the real one.
- GP1.2: Yes of course! There's room for both.
- GP1.3: Of course. Replicas and reproductions make legible and tangible parts and aspects that otherwise might not be accessible. The process of creating replicas and reproductions is a process of identifying significant features and properties and in so doing we learn more about what makes the thing what it is. Critically reflecting and talking about them with audiences is all part of this.
- GP1.4: Absolutely yes, and I'm not sure I would have before interacting with the objects you supplied. Like I said, I think the interpretative value of your objects (largely because of the different modality), caused me to think a lot about practices and performances of heritage and authenticity, and I think promoting that sort of discourse in museum space would be immensely valuable. Let's just build a huge replica Mack building from that stick jelly stuff! I would visit that museum!

- GP2.1: Yes as I said in 8, they could be used for teaching, enhancing the public's knowledge purposes. Because they can be touched and handled.
- GP2.2: Yes, for their accessibility and interpretation value.
- GP2.3: Most definitely, as above they can become a value in storytelling as they can be handled. Having cutaway or transparent materials could let visitors clearly see construction techniques or uses of the objects, that may not be immediately obvious in the authentic pieces.
- GP2.4: **Survey not returned**

- GP3.1: Yes, I think they are really useful for further cultural engagement.
- GP3.2: Yes. In particular if they make a connection with or offer an exciting interpretation of the authentic object.
- GP3.3: **Survey not returned**

- GP4.1: Absolutely! It allows you to explore the 'real' object in new ways eg. material, weight etc
- GP4.2: Yes, but very little. I can see that they could be used to replace the authentic object to keep that safe for example. There is a replica of a Mackintosh space in the V&A Dundee, and knowing that the space is 'inauthentic' strips it of it's interest for me.
- GP4.3: Yes, I think reproductions of physical objects have value in heritage spaces because they each represent a different approach to the reproduction. If the aim of heritage spaces is to preserve and communicate a "truth" of history then there can be different truths that tell slightly different stories and perhaps the actual truth (if there is such a thing) lies somewhere between them all. Like when different members of a family reminisce and they all tell the shared history of the same family in different ways with different perspectives. The truth of the family exists somewhere in the middle of all these different reproductions of their past. Different artists or historians or artisans or machines creating replicas of one unique original will all hold within their creations some truths and some flaws and inaccuracies but somewhere in the space between all the reproductions perhaps some truth can be recaptured and shared.
- GP4.4: 100%, it's all about telling the story of the space and if replicas or artistic replications are the best way to do it then power to it!!

PARTICIPANT INFORMATION SHEET sample

PARTICIPANT INFORMATION SHEET



Research Project Title

Materiality, Aura & Authenticity of the Replica: Can the use of contemporary art and design practice facilitate deeper engagement with lost or vulnerable heritage?

Real Fakes Remote Workshop

This study involves an investigation into the embodiment of aura in historical objects and their reproductions using the Mackintosh Building Restoration Project as a case study. The term aura is often used to describe a powerful attraction, or feeling of a connection to the past, that we sometimes experience when encountering historical objects in museum, galleries or heritage sites. This study aims to explore how members of the public experience this and to what extent it is controlled by the physical material properties of the objects, or stories surrounding them. It will also interrogate if a similar experience may be facilitated through the use of visual art and sculpture to support a more powerful interpretation of, and engagement with, lost or vulnerable artefacts.

I would like to invite you to read this information sheet before making up your mind if you would like to help me with this research during remote workshops, object handling sessions and virtual discussion groups, which will contribute to my research into developing a new strategy for the interpretation of lost or vulnerable heritage.

What is the purpose of the study?

As part of my ongoing research, these workshops, object handling sessions and discussion groups have been designed to record initial feedback on why we feel connected to certain objects or spaces, and how material properties, historical narratives or memories effect this.

Do I have to take part?

Your participation is voluntary. If you do not wish to participate you do not have to do anything in response to this request. I am asking you to take part because I believe you can provide important information about your unique experiences with objects that may be relevant to the progress of my research.

I hope your participation may give you a fun and illuminating insight into the way we interact with objects, how replicas are made and the stories they can tell us. Your participation will also potentially contribute to a new way of communicating stories through objects at museums, galleries and heritage spaces.

What will happen if I take part?

If you are happy to participate in the research please read this information sheet, sign the attached consent form and return it to me. This study will involve handling artefacts and new art works that will be delivered to your home prior to the workshop. In addition to this, an audio recorded* discussion of your experiences with the art works and your opinions on the themes of materiality, aura and authenticity within the context of reproductions in heritage spaces and museums.

*audio recordings will be used for note taking purposes only if required, as this is the first time these workshops have been tested in a virtual format. The workshops **will not be video recorded**.

What are the possible benefits and risks of taking part?

I hope your participation will be an interesting and unusual experience where you will get the chance to interact with a pseudo 'museum collection' at home, and handle new art works and replicas. The information you provide can contribute to the future development of this project, helping shape my research for a new form of interpretation to be used at heritage sites.

PARTICIPANT INFORMATION SHEET



Will my taking part be kept confidential?

Your name and all information you provide will be kept confidential. All data collection, storage and processing will comply with the principles of the General Data Protection Regulation EU 2016/679 (GDPR). Under no circumstances will identifiable responses be provided to any other third party. Should you wish to withdraw this consent at any time, please contact me via email at c.alexander1@student.gsa.ac.uk.

Otherwise, information emanating from the evaluation will only be made public in a completely unattributable format (either anonymised or pseudonymised) in order to ensure that no participant will be identified.

What to do if I no longer wish to take part?

If at any time you decide you no longer wish to take part for any reason this is completely fine. Please contact me via email at [REDACTED] and you will be withdrawn from the study.

How is the project being funded?

This project has been funded by the Scottish Cultural Heritage Consortium, in conjunction with Historic Environment Scotland and the Arts and Humanities Research Council.

What will happen to the results of the study?

All information provided by you will be stored confidentially for the duration of this project on a laptop with analysis undertaken by myself at The Glasgow School of Art. The results from this analysis may be available in one or more of the following sources; scientific papers in peer reviewed academic journals; presentations at a regional conference; local seminars; social media; exhibitions; and where appropriate, regional press. The findings will contribute to my study of the effect of materiality in heritage interpretation and these findings may contribute to the creation of new artworks which may be included in exhibitions and my final PhD thesis.

Who should I contact for further information?

If you have any questions or require more information about this study, please contact me using the following contact details:

Carolyn Alexander, Design PhD Candidate, [REDACTED]

What if I have further questions, or if something goes wrong?

If you wish to make a complaint about the conduct of the study you can contact GSA using the details below for further advice and information:

Dr Robyne Calvert, Mackintosh Research Fellow, [REDACTED]

This study complies with GSA ethics policy, to read in full please see:
<http://www.gsa.ac.uk/media/861048/gsa-research-ke-ethics-policy-2016.pdf>

Thank you for reading this information sheet and for considering taking part in this research. Please keep this sheet for future reference

PARTICIPANT CONSENT FORM sample

Research Consent Form



Research Project Title: **Materiality, Aura & Authenticity of the Replica: Can the use of contemporary art and design practice facilitate deeper engagement with lost or vulnerable heritage?**

Lead Researcher: Carolyn Alexander

Contact Details [Redacted]

Please initial boxes

1. I confirm that I have read and understand the participant information sheet for the above study;
2. I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily;
3. I agree to being audio recorded / photographed as part of the research;
4. I agree to audio recordings / photographs being made publicly available in publications, presentations, reports or examinable format (dissertation or thesis) for the purposes of research and teaching and understand that these will be kept anonymous;
5. I agree to the results being used for *future* research or teaching purposes;
6. I agree to make myself available, at a mutually agreed time and date, to take delivery **and allow for collection**, of the workshop kit by the artist;
7. I understand that the workshop kit is an artwork, and I will handle it with appropriate care, and will return it in the same condition it was received.
8. I agree to take part in the above study;
9. I am happy to be contacted about any future studies and agree that my personal contact details can be retained in accordance with the General Data Protection Regulation EU 2016/679 (GDPR);
10. Having given consent, I understand that I have the right to withdraw from the workshop at any time, and to ask for my data not to be used, without disadvantage to myself and without having to give any reason.

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_____ _____ _____
Name of participant Date Signature

_____ _____ _____
Researcher Date Signature

Complaints about the conduct of this research should be raised with: Dr Robyne Calvert



