

National College of Art and Design

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The Psychology of Haunted Space: An Analysis of Contemporary Art from the Emotional  
Cities of London and Berlin.

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## School of Visual Culture

I declare that this **Critical Cultures Research Project** is all my own work and that all sources have been fully acknowledged.

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## Introduction

This dissertation will aim to explore the psychological concept of haunted space through the analysis of contemporary artwork by British artists Rachel Whiteread and Tacita Dean. The 1993 artwork *House*, by Whiteread and Dean's portrayal of the Palace of the Republic preserved in the film *Palast* (2004), are examples of contemporary artwork that can be identified with haunted space. They will be examined under the context of haunted space regarding their location in the emotional cities of London and Berlin.

Therefore, the writing will occupy a state of flux, drifting between the cities, enacting a textual haunted space. The writings cited will maintain a theoretical framework, exploring literary fiction in tandem with non-fiction ranging from Coverley, Huyssen, Boym, Gordon, Huibregtse, and Poe etc. The case studies will be intertwined; *House* persisting as the predominant space, haunted by the ghostly echoes of the Palace of the Republic alluded in *Palast*.

Henceforth, Gordon in *Ghostly Matters*, defines hauntings as:

Haunting is a frightening experience. It always registers the harm inflicted or loss sustained by a social violence done in the past or in the present...haunting was precisely the domain of turmoil and trouble, that moment when things are not in their assigned places, when cracks and rigging are exposed, when feelings cannot be put away, when something else, something different than before, seems like it must be done. (2008, p. xvi)

Thus, hauntings are frightening experiences which invoke persistent unpleasant emotions.

Haunted space can be characterised as a space of evocative experience which lingers in the mind. Therefore, it can be argued that haunted space is emotional space.

The emotional quality of space is demonstrated by Coverley in *Psychogeography*. Psychogeography is a term credited to the situationist Guy Debord, as "the study of specific effects on the geographical environment...on the emotions and behaviours of individuals"

(2003, cited in Coverley, 2006, p.10). *House's* physical, aesthetical, and conceptual presence had a profound emotional and behavioural impact on the individuals of London.

Moreover, Hogben and Ruan in *Topophilia and Topophobia* determine that architectural space imbues the world with emotion generating psychological experiences (2007, p.1). Leach edited in Hogben and Ruan, says this can cause attachment to space in relation to identity and the emotional landscape of the mind (2007, cited in 2007, p.39). Correspondingly, the emotions arising from the symbolic significance of the Palace of the Republic as the soul of GDR East Berlin, severely affected individuals' relationship with the space.

Furthermore, Gordon says that a symptom of a haunting is when things are misshapen and out of place. *House* is a monumental abstraction of the home which flipped private space into public view. The sculpture consisted of a cast of the interior space of a 19<sup>th</sup> century terraced house in the Bow Neighbourhood of 193 Grove Road, East End of London. It acquired the form of a colossal chunk of white, solid concrete. *House* was a temporal artwork scheduled to exist for ninety days. Due to its divided public perception as a space and non-residence, it was destroyed after eighty days rather than the established ending of three months. This shows that the public's intense emotional reaction towards the artwork's installation was detrimental to *House*. It was the condemning factor in its premature demolition and birth as a haunted space.

Similarly, the Palace of the Republic's presence as a GDR souvenir clashed with the new idealised vision of unified Berlin. It was a stately building, which hosted the government of East Berlin known as the Volkskammer, from 1976 to 1990. It was a prime model of modernist architecture designed by Graffunder. Its distinguishing characteristic was its misleading windowed visage, resembling a wall of copper mirrors.

The consummated threat of committing the Palace of the Republic post-wall to the ‘wrecking ball’ as quipped by Huyssen in *The Voids of Berlin*, was an effort to erase the shameful ghosts of the building’s past (1997, p.68). This had an adverse effect on the emotional topography and identities of East and West Berlin, causing communities to assimilate their national identity with urban features of the city Leach (2007, cited in Hogben and Ruan, 2007, p.34). Mentioned by Boym in *The Future of Nostalgia*, architectural discussions and urban planning became a trait of Germanness (2001, p. 80). Particularly, the Palace of the Republic was synonymous with East Berliners.<sup>1</sup> Depending on which side of the fence you were on or in this instance wall, destruction of East Berlin architecture represented urban refurbishment and renewal to West Berliners, whereas to East Berliner’s it was an emotional attack on identity Leach (2007 cited in Hogben and Ruan, 2007, p. 40).

Lastly, by examining the embodiment of emotion in individuals’ surrounding Grove Road also mirrored by the pre and post wall communities of Berlin, the nature of haunted space intends to be ascertained. Leach theorises that physical space is inanimate and has narratives with imbued meaning projected onto it (2007, edited in Hogben and Ruan, 2007, p. 39). Whilst Townsend cited in Huibregtse in *What do we Value?*, claims that space is ‘profoundly ideological’, and is innately attached to its past historical baggage (2004, cited in 2020, p. 164). Thus, the question arises if haunted space is an emotionally independent, sentient space or are people the ones who are haunted, projecting their own personal allegories onto space?

Therefore, Section I will analyse the emotional extent of *House* and the Palace of the Republic in provoking haunting experiences, under the semblance of ruins. Section II will aim to assert if sensitive past events can influence the emotional and psychological perception of haunted space in the present. This will be explored through the dark landscape

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<sup>1</sup> *Individuals who identify with East Berlin.*

of Victorian London and the urban politics of topophilia and topophobia<sup>2</sup> regarding identity in Berlin. Finally, Section III will outline the consequences of the latter two sections on haunted space, by analysing *House* and the psychological experiences of the uncanny alongside the epidemic of nostalgia which plagued the Palace of the Republic after Berlin's reunification.

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<sup>2</sup> Topophilia and topophobia derive from Greek. Topos as defined by Rykwert in *Topo-philia and phobia*, is a general word for any place, region, or locality. Philia means love and phobia means hate (2007, cited in Hogben and Ruan, 2007 p. 12). Simply, a love or hatred of place



## Section I

*House* and the Palace of the Republic presented in the film *Palast* can be interpreted as ruins. Through the course of its timeline, *House* has existed as numerous interconnected ruins: the dereliction of the original Victorian house, *House* emerging from the torn innards of the Victorian structure and, finally, the annihilation of *House* itself. Correspondingly, the Palace of the Republic endured as a ruin, for nearly twenty years after its abandonment until its complete demolition in 2008. It can be argued that ruins are emotional spaces. Ruins tie these spaces together as haunted spaces. In relation to haunted spaces as sites of emotion, ruins perturb the present creating sensitive legions and produce anxieties for the future.

Thus, the ruination of *House* and the Palace of the Republic can be further contemplated as haunted space through their affiliation with hauntology. The hallmark of hauntology as documented by Coverley in *Hauntology*, is best explained by its progenitor Derrida: “I believe ghosts are part of the future.”<sup>3</sup> (1983, cited in 2020, p.5).

The emergence of *House* from the carcass of the démodé Victorian home in 1993 appalled the residents of the East End and became a prominent controversy.



Fig. 1, Whiteread, R. (1993) ‘House’, *The Art of Living*:  
<https://www.themodernhouse.com/journal/the-art-of-living-5-inspiring-artists-homes/>

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<sup>3</sup> Coverley quotes Jacques Derrida in the film *Ghost Dance* (1983), directed by Ken Mc Mullen, Channel Four Television.

Commented by Lingwood in *House*<sup>4</sup> as seen in Fig. 1, was an uninhabitable structure, *House* functioned as a white ghost (1995, p. 26). It physically obstructed space and isolated viewers from the home. Local communities received this as mocking the housing crisis. It accelerated pre-existing hardships into intense feelings of neglect, oppression, and vulnerability. As a space, it absorbed these passionate outcries of emotion. This could suggest that space it is spectrally sentient. This demonstrates unpleasant emotion in space which can sustain a haunting.

Likewise, in Fig. 2, the Palace of the Republic disrupted the idyllic image of Berlin as a city of reinvigoration. Dean edited in Williams *The Gothic*, beheld the Palace of the Republic as another void of Berlin (2004, cited in 2007, p. 219). It was a vacant shell of a former glorified GDR building. Despite her disconnection to the space, it exuded an emotional effect, enamouring her with its ruinous aesthetic. She described it as a place that beguiled her, a charismatic deception (2004, cited in Williams, 2007, p. 219). This beguilement of space provoked an artistic expression e.g., Fig. 3.



Left: Fig. 2. Zimmermann, H. (2005) 'The Palace of the Republic', *Rebuilding the Palace May Become a Grand Blunder*: New York Times.

<https://www.nytimes.com/2009/01/01/arts/design/01abroad.html>

Right: Fig. 3. Dean, T. (2004) *Palast* Photo: © Tate, London (2022).

<https://www.tate.org.uk/art/artworks/dean-palast-t12212>

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<sup>4</sup> Referring to Lingwood, J. (1995) *House*. London: Phaidon.

Dean's film *Palast* consists of still shots of the derelict Palace of the Republic as it captures the evening sun. The film does not reveal scale and focuses on the spectrum of colour radiated by the sun against the copper windows. It lures the spectator in with its reflective guise almost begging one to take notice and save it from its own decaying obliteration.

It is the building that always catches and holds the sun in the grey centre of the city: its regime-orange reflective glass mirroring the setting sun perfectly, as it moves from panel to panel along its chequered surface, drawing you into notice, Dean (2004 cited in Williams, 2007, p. 219).

An insight is gained through the lens of Dean's film as to how the individuals of East Berlin perceived the Palace of the Republic in its state of disintegration. It encompassed an aesthetical sentimentality. The delicate balance between beauty and decay expresses the fragility of identity experienced by the East Berliners. Dillon in *Ruins* evidences the hauntological power of ruins: casting us forward in time, they predict the future by showing everything eventually falls into disrepair (2007, p.11).

Whilst it was able to reflect the beauty of its urban surroundings, the dilapidated building also mimicked the East Berliner's crumbling sense of identity. It was one of the last shards of GDR legacy. It illuminated the encroaching nature of Berlin as a new aesthetic space of 'spectacles' and 'metropolitan marathoners' (Huysen, 1997, p. 58). It displayed a future where the dreams of East Berlin no longer existed (Dillon, 2007, p.12).

The Palace of the Republic was also stripped of its trimmings awaiting the verdict of the future Dean (2004, cited in Williams, 2007, p. 219). There was a sense that the building had lived past its arranged time. It had surpassed the final evaporation of East versus West mentality by over ten years, even prevailing *House*. The void structure was existing as a ghostly resurgence of the past, reminding people of their own mortality and transience. What was stopping it from transgressing human life? It was beginning to haunt the future, as well

as the present. This demonstrates ruins emotional quality of creating stress for the future. Meanwhile, *House* was haunted by the future it would not have. It was at the end of its own history. This hints that spaces can be independently haunted.

The feelings of helplessness and mortality were likewise exasperated by the ultimate ruination of *House*. Huyssen accounts in *Nostalgia for Ruins*, ruins also have a deep-seated capacity to remind us of alternative futures (2006, p. 7). *House* brought to life valid fears of the future in relation to the home and the dissolution of collectives. According to Thacker quoted in Huibregtse, *House's* imminent demolition represented the destruction of 'whole communities of East London' (2015, cited in 2020, p. 167). Consequently, the rubble of *House* represented the last traces of destroyed homes as an emotional scrapheap.

This provoked an army of 'art-lovers' to chain themselves to *House* (Huibregtse, 2020, p.167). Similarly, East Berliner's protested to save the Palace of the Republic, from being replaced by an uncanny double of the pre-World War One Prussian palace, the Berliner Schloss.<sup>5</sup> They believed that the city needed 'to keep its scars within the fabric of its architecture', to preserve what will soon be forgotten Dean (2004, cited in Williams, 2007, p. 219).

Completing the chronology of time, ruins can be analysed as remnants and 'portals into the past' (Dillon, 2007, p.11). The Palace of the Republic was seen as one of the last spatial attachments to an unworthy past. West Berliners and urban revivalists wanted to blast it from the 'continuum of history' as elaborated by Benjamin (1940, cited in Dillon, 2007, p. 18). As stated by Dean, they wanted to re-imagine the 'baroque palace... in its wedding cake finery' (2004, cited in Williams, 2007, p.219). They no longer wanted to be haunted in the future by the hostile past emotions.

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<sup>5</sup> The Berlin Palace will be referred to as the Schloss.

Digressing to the origins of *House* allows access to a vanished past, revealing another ghostly layer of ruins (Huyssen, 2006, p.7). The original Victorian house survived the obliteration of the Blitz which decimated the majority of Grove Road. This can invoke tragic feelings of loss and suffering to those experiencing *House* in the present. This suggests that an emotional event from the past, such as World War Two can supersede to haunt the present.

Despite their state of decay, the ruins somehow outlive us (Dillon, 2007, p.11). The hauntological allures of *Palast* and *House* have remained ingrained in the memory of time. Resembling *House's* absorption of emotion, *Palast* is a filmic stone tape.<sup>6</sup> Dean facilitated the reoccurrence of fragile and unnerving feelings of space through the artistic preservation of an obsolete building. Dean's intervention allows the palace's haunting essence to permeate the boundaries of physical space. Equally, Huibregtse mediates that the destruction of *House* was necessary to its survival in our culture (2020, p. 167). The intense emotional reactions and controversial experience of *House* is etched into our memory. This allows a continual haunting of the mind. Hauntings can therefore be seen as transcendental and connected to human interaction. They are not paranormal but psychological interpretations.

Thus, it can be said that ruins are haunted spaces. It appears that the origins of hauntings reside in the viewer's psychological state. Both ruins served as emotional triggers. *House* became an outlet for dissociated emotions. The Palace of the Republic was a taboo space branded by the destruction of East Berliner's identity landscapes. *House* and *Palast* crystallised the alarming reality of urban renewal, domestic struggles, and collective isolation. The hauntology of the ruins themselves, exasperated catastrophic psychological experiences of disbanded communities and erasure of past lives. The surfacing of subsequent

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<sup>6</sup> Hauntological term from the television play *The Stone Tape* (1972) by Nigel Kneale, BBC Two. Coverley in *Hauntology* defines the 'Stone Tape Theory' as the recording of human emotion onto stone which can be replayed through time. (2020, p. 164)

fiery emotions associated them as unpleasant spaces to occupy. Therefore, the ruination *House* and the Palace of the Republic, manifested as haunted spaces through the psychological experiences projected onto them.

## Section II

Shown by the adverse reactions to *House* and the Palace of the Republic in Section I, haunted spaces are psychic projections of personal narratives. Furthermore, ruins are anathemas of rubbish from the past. Gordon summarises how past events can influence the perception of haunted space.

“...ghosts are characteristically attached to the events, things and places that produced them in the first place; by nature they are haunting reminders of lingering trouble. Ghosts hate new things precisely because once the conditions that call them up and keep them alive have been removed, their reason for being and...to haunt are severely restricted.” (Gordon, 2008, p. xix).

Thus, it can be theorised that the ideology of *House* and the Palace of the Republic as haunted space abides in the perception of their past events.

*House's* material location in East London was intrinsic to the calibre of emotion evoked by visiting individuals (Huibregtse, 2020, p. 165). *House's* past baggage as a Victorian house also connects it to Victorian London. It can be speculated that the literary context of gothic London as the centre of occult psychogeography and the cultural endurances of the Victorian era, anchors *House* as a haunted space.

Firstly, London as a city has a unique sense of self. Described by psychogeographers analysed in Coverley, it is a city steeped in occult and bizarre manifestations; “an eternal landscape of dark imaginings” (2006, pp. 13-16). This suggest that London is a space of unusual happenings. Additionally, the psychogeographers sought after the sensation of London as an otherworldly place to uncover the mysterious locus of its haunting allure (Coverley, 2006, p.13). This unearthly experience of London could be pinpointed as a genius locus. Genius loci often have fantastical connotations which Coverley defines as the spirit of a place (2006, p. 16). It literally can be interpreted as a ghost haunting a space. For this

reason, it can be construed as a natural progression, that individuals associated spaces within the city, e.g., *House* as gothic and transcendental.

On the contrary, these interpretations of supernatural London are opinions from fiction. They pertain to the pseudoscientific. In line with East Berliner's projection of identity onto the ruin of the Palace of the Republic, examined in Section I, *House* as a ghostly essence of supernatural London is a literary predisposition.

Additionally, Coverley declares Robert Louis Stevenson's portrait of London as a 'nightmarish dreamscape' as the most accurate depiction of a supernatural sense of space (2006, p. 47). Henceforth, the legitimacy of supernatural London is contested by Czyżewska and Głab in *Robert Louis Stevenson Philosophically* alongside excerpts of Stevenson's writing. Even as a writer of romantic horror, the creator of Dr Jekyll and Mr Hyde<sup>7</sup>, paints an honest evaluation of space (2014, pp. 20-21). Stevenson described the streets of London as 'dingy', 'blistered' and 'disdained' with 'ragged children' wandering its recesses (1886, cited in Czyżewska and Głab, 2014, pp. 20-22).

Even though London's gothic topography is interdependent with the dark psyche of Mr Hyde, the city does not adopt any supernatural connotations (Czyżewska and Głab, 2014, p.21). The evil duality of Dr Jekyll is a simple rumination of the squalor of areas in London. Stevenson wrote the character's evil inclination due to scientific experimentation, not an alchemical curse (Czyżewska and Głab, 2014 p. 24). Thus, it can be determined that London is a landscape of dark happenings rather than a dreamscape of dark imaginings.

Furthermore, Lee cited in Coverley suggests that our perception of ghosts lies in our understanding of our environment and our sense of genius loci (2020, p.58). Disastrous past events of the last 'violent century' have led to a topos bias in Berlin (Huysen, 1997, pp. 59-

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<sup>7</sup> Stevenson, R. L. (1886) *The Strange Case of Dr Jekyll and Mr. Hyde*.



60). Therefore, the perception of the Palace of the Republic as haunted space lies in topophilia and topophobia.

The abolishment of the East-West confrontation caused a re-urbanisation of established spaces which radically influenced individuals' relationship with their identity and environment. Relating to Hessler edited in *Urban Modernity*, 20<sup>th</sup> century Berlin emerged as a modernised 'space of experimentation', instilling a preoccupation with change and renewal of the city (2010, cited in Levin, 2010, p. 167). This materialised in the present as a dependency on urbanisation to erase the ghosts of the past rather than an 'imaginative preservation' of them (Huysen, 1997, p. 60). The Palace of the Republic was targeted in this urban upheaval as a source of West Berliner topophobia.

Gradually, more and more GDR memorabilia was scraped away from visibility. Objects of topophilia were dissolved. East Berlin streets were renamed, and monuments were pulverised by socialism (Huysen, 1997, p.60). The emotional and behavioural response to this human interaction, led to the displacement of identity which haunted East Berliners.

Thus, The Palace of the Republic represented an emotional time capsule. It was an urban palimpsest of traumatic events, which continually reminded the Berliners of all they had lost. It is a space haunted by the past.

Lastly, despite the establishment of Victorian London as a banal dreary space, Burns in *Better Haunts* recognises that Victorian houses dominated visual culture as the prime locus for hauntings (2012, p. 3). Coverley explains that the Victorians were a hauntological society as shown by their obsession with Spiritualism (2020, pp. 26-28). A prior inclination towards a certain space such as the topophilia and phobia of Berlin and immaterial London can contribute to illusory paranormal materialisations.

Accordingly, until the tragedy of World War One, Victorian homes were symbols of domestic power (Huibregtse, 2020, p. 161). Wilson in *Haunted Houses* denotes their

permanence very alike the concrete blockage of *House* (2013, p.118). Alike post-wall reunification, the events of the war effected soldiers' relationship with space which turned the home into a psychic warzone.



Fig. 4. The Victorian House in preparation for the casting of *House*. Whiteroad, R. (1993) in Lingwood, J. (1995) *Making House*, ArtAngel <https://www.artangel.org.uk/house/making-house/>

In the article *How Mansions Became the Default Haunted House*, Blackmore explains that the soldiers associated the grandeur of their Victorian homes with the ghosts of war (2018, n.p.). Thus, like West Berliners and the Palace of the Republic, it became a site of topophobia, reiterating their losses. Emphasised by Coverley, “in Freudian terms, haunting may be understood as the repeated return of the object of one’s grief which results from a failure of mourning” (2020, p.92).

Hence, to summarise Section II, ghosts of space are attached to the past. From analysing Stevenson’s consideration of London, suggests Coverley’s otherworldly tendencies are personal expressions of fantasy. Indicatively, people see the ghosts that they desire to see (Harries, 1863, Coverley, 2020.p.46). It demonstrates the emotional quality of haunted space, but it is unlikely that haunted space has a ghostly consciousness.

The Victorian house became the focus of unresolved trauma very alike *House* and the Palace of the Republic in the present (Coverley, 2020, p. 91). Consequently, the Victorian House escalated in culture a site of ghostly jaunts. Thus, *House* as a replica of a Victorian home has been tarnished as a haunted space.

Lee claims ghosts reside in our heads, 'triggered by half-forgotten memories of time and space' (Coverley, 2020, p. 56). It can be concluded, that perceiving a presence in *House* and the development of topophilia and topophobia of the Palace of the Republic depends on one's comprehension of the city. It demonstrates the power of the mind over haunted space.

Therefore, from analysing the past, it can be ascertained that *House* and the Palace of the Republic's hauntings derive from human psychology and not a paranormal infestation of space.

### Section III

Comparable to Stevenson, Gordon clarifies haunted space as an interpretation of the combination of dualities:

What kind of a case is a case of a ghost?...that special instance of merging the visible and the invisible, the dead and the living, the past and the present – into the making of worldly relations and into the making of our own accounts of the world...what we normally exclude or banish...with what we never even notice, (2008 pp.24-25).

*House* and *Palast* make the invisible, visible to the world and their psychological perception as space is vital to the existence of *House* as a haunted space and the haunting authority of *Palast*. Referring to the fundamentals of haunted space as emotional space, the principal feelings habituating *House* and the Palace of the Republic are the psychoanalytical uncanny and intellectual illness of nostalgia.

To be a Victorian house is to be a haunted house. In the same manner, stated by Freud in Williams to be haunted is to be uncanny. (1919, cited in 2007, p.168) Although gothic London is not tangibly paranormal, its unnerving parameters can be interpreted in the present as an uncomfortable sensation. This can be pinpointed as a confrontation with the uncanny.

The psychoanalytical uncanny is an experience with the unfamiliar. Specifically, Cixous et al., in *Fiction and Its Phantoms*, styles a confrontation with the uncanny as experiencing the familiar as strange, rendering it unfamiliar (1976, p. 529). Furthermore, Fisher in *Ghosts of my Life* describes that which disturbs both a dwelling place and a domestic space as 'haunt' (2014, p.125). As well as topophobia, this is comparable to the rejection of the Victorian house after World War One. The uncanny replaced the comforts of home. It afflicted the soldiers' minds which is an indication of a haunting.

Equivalently, viewers of *House* experienced a physical estrangement from home. *House* confirmed the alienation from personal interior lives. By filling the empty internal

structure with concrete, *House* materialised invisible space. It symbolically aired people's dirty laundry. Massey edited in Lingwood, recalls that the private was exposed into public view and 'little intimacies' were revealed (1995, cited in 1995, p.36).

Thence, this experience with the uncanny, stems from the German word 'unheimlich.' Unheimlich closely means 'unhomely'. Its root heimlich, originally invoked something comfortable. Thus, the unheimlich's sibling is the homely. *House* as an x-ray of space irradiated the homely with the unhomely (Lingwood, 1995, p. 33). Haunt is the closest translation of unheimlich (Fisher, 2014, p.125). This links *House* as a haunted space to the uncanny.

Furthermore, Stevenson's description of London embodies the abhorrent visage of *House*:

...a certain sinister block of building thrust forward,...showed no window, nothing but a door on the lower story and a blind forehead of the discoloured wall...bore every feature; the marks of prolonged and sordid negligence (1886, cited in Czyżewska and Głab, 2014, p. 20).

*House* omitted testimonies of private life through barely recognisable surface imprints: blocked windows, plug sockets and the fissure of the staircase. It created an emotive seclusion. *House* made private life uncanny, broadcasting it to the public. Moreover, the concrete cast froze domestic attachments, fragments of personal life and memories from reach. This aroused feelings of isolation alongside the uncanny.

The uncanny emanation of *House* can be further compared to Poe's *The Fall of the House of Usher* regarding when the uncanny makes visible what ought to remain hidden Freud (1919, cited in Cixous et al.,1976, p.530). The narrator describes his first encounter with the melancholy House of Usher as an 'utter depression of the soul', equivalent only to the 'after-dream of the reveller upon opium...the hideous dropping of the veil' (Poe, 1839, p.44). The hideous dropping of the veil is alike the inversion of *House's* interior to the

outside. The sanctuary becomes a purgatory. Usher's house is rendered more unfamiliar through its physical assumption of Usher's perverse mental illness (Poe, 1839, p. 48). In a fictional context, this reiterates that the psychological state of a person dictates the presence of haunted space.

Additionally, regarding the Palace of the Republic as a psychologically charged space, *Palast* is a 'memorative sign' (Boym, 2001, p. 12). Through the cleverly elusive recording of mirrored glass reflecting warped baroque buildings, Dean revives nostalgia.

Nostalgia is a seductive, psychological experience. Boym esteems it is a romance with the past (2001, p.11). This intense reaction is the primary emotion prevailing the Palace of the Republic as a haunted space. Nostalgia is also related to the German *heimweh*, or homesickness. Similarly, to Usher's affliction, nostalgia is akin to a disease of the mind. The blight of nostalgia can be accredited to ruination and Berlin's obsession with vanquishing architectural ghosts. Nostalgia haunts an individual disguised by a rose-tinted conjuring of the past. It is 'a sickening of the heart' (Poe, 1839, p.44).

When referring to the specifics of nostalgia and its perturbing effects, Boym dissects it into restorative and reflective nostalgia (2001, pp.41-50). The latter distinction, reflective nostalgia, emphasizes the *algia* (Boym, 2001, p.41). This pertains to feelings of preservation, longing and loss that permeated the East Berliners as a *topophilia* (Boym, 2001, p.41). *Topos* became confused with *algia*. East Berliners and advocates for the Palace of the Republic are comparable with Boym's romantics; their psyches mirror the fiery glass dreamscape of Dean's *Palast* (2001 p.12)

Restorative nostalgia was an expression of *topophobia* by 'defenders of national identity' when the fate of the Palace of the Republic was under scrutiny. (Huysen, 1997, p.67) *Nostos* is more prevalent in restorative nostalgia as the desire to rebuild; to locate the old home and begin reconstruction (Boym, 2001, p.41). It discarded the affections of the

Palace of Republic because restorative nostalgics had a phobia of being engulfed by the East Berliner's identity Leach (2007, cited in Ruan and Hogben, 2007, p. 32). This weaves the idea of a 'delusionary homeland', which uses utopian visions of the marvel e.g., the Schloss, to darn moth-eaten memory (Boym, 2001, p.43 and p.174). The sickness of nostalgia is thus demonstrated by imagining idealised versions of space that excludes the reality of haunted pasts and traumatic events, repressing difficult emotions and haunting experiences. A psychological haunting arose because the reflective nostalgic East Berliners saw the Palace of the Republic as representing their soul and spirit. Boym laments:

The Palace of the Republic was presented as a Palace of Memory and a Palace of the People, not the symbol of the GDR. In both cases the nostalgia is based on a sense of loss that endows the building with a powerful melancholic aura (2001, p. 189).

The melancholic aura emphasises that nostalgia is an emotional experience that can generate haunted space through the contagion of the mind's spatial perception.

To close Section III, the presence of the uncanny in relation to space is semiotic of haunted space. *House* was not only impinging on physical space but invading people's minds and emotions. As the uncanny, it crawled under the viewer's skin. It lingered in the mind as an unwelcome sense. It endorsed a psychological haunting of space.

The provocation of an extreme emotion as a mental affliction such as nostalgia is also symptomatic of haunted space. Usher's mental illness as the heart of the house's physical dilapidation and collapse upon his death metaphorically represents the devastation of personal identities when the Palace of the Republic fell. The psychic void of the building was filled with lingering tinges of nostalgia. Therefore, the Palace of the Republic is a space encircled with reminiscent feelings of personal and collective affection. Dean's yearning portrayal of these emotions shapes the Palace of the Republic as a haunted space.

## Conclusion

From the findings, it can be concluded that *House* by Rachel Whiteread and the Palace of the Republic captured by Tacita Dean in *Palast* are haunted spaces. It can also be surmised that the fundamental psychological nature of the haunted spaces *House* and the Palace of the Republic, originates from their location in the poignant cities of London and Berlin.

Discerning Dean and Whiteread's work with haunted spaces lead to the poetic pairing of two communities belonging to the East of their cities. It pitched London and Berlin's haunted histories against each other. The interlocking of the cities' timelines allowed for a textual time travel of space, examining the haunting character of *House* and the Palace of the Republic through the future of ruins, past events, and present emotions. Thus, haunted spaces are prevalent as spaces of emotion.

Furthermore, throughout the research, the question arose whether spaces are inherently haunted independent of external influences? Contemplating the sentience of haunted space, Wilson speculates uncertainty "as to whether human malice infects and seeps into the material fabric of the building, or whether the inanimate building can itself be evil" (2013, p.118). From analysing Coverley's London, the hauntology of ruins themselves and *The Fall of the House of Usher* indicates the independent conscious and evil animation of space. However, the pervasive gloom and infection of the House of Usher reflected Usher himself (Poe, 1839, p.44). The house assumed the horrors of the human condition (Wilson, 2013 p.117).

To reiterate this speculation of haunted space, Section I outlined the significance of ruins as potential sites of haunting. Ruins are spaces of emotion as they discern anxieties in the present for the future and can transport us back to the troubles of the past. They exist as visual memory aids eliciting emotional reactions. *House* brought forth spectres of hauntology



which shed light on the crushing reality of broken homes and extinguished communities. Likewise, *Palast* reevoked feelings of lost futures, the reality of what it means to be human and the desperation to be rid of apparitions of the past.

Focusing on the past, Section II questioned the construal of the emotional origins of *House* and the Palace of the Republic as haunted space. London's literary past was inspected to discover if the city was animated with a supernatural half-life or was space subjected to projections of personal narratives Leach (2007, cited in Hogben and Ruan, 2007, p.39). Occult psychogeography shows that people attach personal superstitions to spaces with disturbing natures. To summarise, from the findings of Stevenson's Victorian London and Coverley's otherworldly city, spaces do not have to entertain actual ghosts to be haunted. Thus, haunted spaces are mediums for emotional interpretations stemming from one's own experiences and understanding of space.

The vestige of the Victorian house as the sovereign of haunted space left a residual stigma upon *House*. In times to come, it is suggested by *Palast*, that the portrayal of haunted space will lie in modernist ruins rather than derelict Victorian mansions. Therefore, this dissertation as evinced by the exploration of ruins in Section I, and the understanding of Victorian houses gathered in Section II, envisages ruined buildings of modernity and contemporary times haunting the future.

Likewise, whereas London embraced the duality of darkness existing in emotional areas of the city like the character(s) Dr Jekyll and Mr Hyde, Berlin strived to eradicate the demons of its past. Ironically, the past Berlin was trying to erase, was not a paranormal infestation of ghouls and poltergeists, but the memory of the devastating consequences of human intervention. The Palace of the Republic created a topophilic and topophobic chasm of identity. This vacuum of identity allowed the gestation of nostalgia.

Finally, Section III navigated the consequence of ruins and the events of the past on *House* and the Palace of the Republic as haunted spaces of emotion. It established the corrupting psychological effects of the uncanny and nostalgia on the mind when invisible entities of space are made visible. *House* condensed physical space stimulating unheimlich sensations and the film *Palast* revealed a defunct building, prompting an outbreak of nostalgia. *Palast* demonstrated that hauntings can transcend physical space, leading to the conclusion that human interpretation is essential in formulating haunted space.

The Palace of the Republic was a source of identity and nostalgia for East Berliners. However, after its demolition only the memory and aftereffects of nostalgia remained. This shows that even after the site of haunting is destroyed, the haunting persists as a lingering presence in the psyche.

Due to the limitations of space, aspects regarding derelict Victorian houses were unable to be discussed. Huibregtse demonstrates the extensive history between ruins and Victorian houses as haunted spaces (2020, pp. 157-163). Furthermore, the connection between the physical collapse of the House of Usher and the demolition of *House* was omitted from Section I. This would have allowed for a fresher perspective on the contexts of *House*.

A limitation of the research methodology employed was the credibility of gothic literature when discussing haunted space. The deliberation over the occult psychogeography of London allowed for a rich understanding of the ethereal and emotional possibilities of space. However, insinuations of the paranormal restricted logical investigation of non-fictional haunted space.

Comparably, *House* is a well renowned artwork which has been the subject of many critics and writers. Whiteread was the first female artist to win the Turner Prize for *House*. To

avoid over-saturation, the logistics and artistic interpretations of *House* were excluded from the writing in favour of examining the emotional connotations of the artwork.

Likewise, locating more current contemporary art is a recommendation in terms of the future policy of haunted space. *House* and *Palast* are dated by twenty years, therefore the present tense of haunted space was referred to in context with the past. Another recommendation in terms of future inquiry is to investigate contemporary artwork as spaces of emotions. Tacita Dean's *Palast* is recorded on film, which makes it very elusive to view in person and to gain a visual impression of the work. Therefore, the last recommendation in terms of future policy, is to research contemporary art and space that is readily accessible both visually and textually.

Therefore, it can be concluded that haunted spaces are psychological interpretations of emotional space. The contemporary artworks *House* and *Palace of the Republic* presented in *Palast* are haunted spaces of emotion.

Appendix  
Archive of Haunting Quotes

“Like a body, the Victorian house enclosed a spirit within its shell. Exterior and interior were coextensive; the façade with its turrets, mansard or steeply gabled roof, irregular angles, and jigsaw scrollwork promised inner spaces eccentric...in contemporary opinion, Victorian houses were made to be haunted” (Burns, 2013, p. 10).

“The Victorian house was haunted because – with its dark crannies and cobwebbed attic – it harboured the shadows of past lives, and memories that refused to die” (Burns, 2013, p. 10).

“One of the early symptoms of nostalgia was an ability to hear voices or see ghosts” (Boym, 2001, p. 3).

“The city, then, is an ideal crossroads between longing and estrangement, memory and freedom, nostalgia and modernity” (Boym, 2001 p. 76).

“Just as it seems possible to me that a street or dwelling can materially affect the character and behaviour of the people who live within them...” Ackroyd (2001, cited in Coverley, 2006, p. 34).

“...London occult...transforms the topography of the city into something strange and menacing and exposes the double life privilege and despair lie in the city of the late nineteenth century...” (Coverley, 2006, p.45).

“...the Past...that is the place to get our ghosts from” Lee (1890, cited in Coverley, 2020, pp. 55).

“‘They exist, these ghosts’ ... ‘only in our minds...They are things of the imagination, born there, bred there, sprung from the strange, confused heaps, half-rubbish, half-treasure, which lie in our fancy, heaps of half-faded recollections, of fragmentary vivid impressions, litter of multi-coloured tatters.’” Lee (1890, cited in Coverley, 2020, p. 56)

“Before hauntology there was the uncanny” (Coverley, 2020, p. 81).

“It is not the distance between the homely and the unhomely, the heimlich and the unheimlich. That Freud wants to emphasize but rather their closeness, even their interchangeability; for as one critic notes ‘the familiar and secure is always haunted by the strange and unfamiliar, while the unfamiliar often has a troubling familiarity about it’” Buse and Stott (1999, cited in Coverley, 2020, p. 85).

“...the ghosts that dwell there are not supernatural...in *The Shining* it is only when the possibility of supernatural spooks has been laid to rest that we can confront the Real ghosts...or the ghosts of the Real” (Fisher, 2014, p. 120).

“We learn that all manner of phantom doubles conjures up “archaic” desires for dead things to come alive, a haunting experience, if nonetheless increasingly common in the modern world” (Gordon, 2008, pp. 50-51).

“To these disposed souls, spaces seem to be a devouring force. Space pursues them, encircles them, digests...” Leach (2007, cited in Hogben and Ruan, 2007, p. 72).

“Freud’s insightful description of identity as a ‘graveyard’ of lost lives and former identification...” Leach (2007, cited Hogben and Ruan, 2007, p. 38).

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