ARTICULATING SPACE

The Translation of Modern Architectural Space into Filmic

Space through Artists' Film and Moving Image Practice

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May 2018

A thesis submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy

Author's Declaration

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in the thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

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Date: 08.05.2018

Emily Richardson, May 2018

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How do spatial, sonic and temporal structures operate in articulating British architects' 1960s prototype houses through artists' film and moving image practices to go beyond functional description in both film and architecture?

Abstract

Using a practice-based method, the outcome of this research is a trilogy of films looking at three post-war modern prototype houses built by British architects. The examples chosen are: H.T. 'Jim' and Betty Cadbury-Brown's 3 Church Walk; Aldeburgh, Suffolk (1962); John Penn's Beach House, Shingle Street, Suffolk (1969) and Richard and Su Rogers' Spender House and Studio, near Maldon, Essex (1968). With each of the films a house is reconstructed on film, reactivating the architectural space as filmic space. The films explore the interaction between architectural space and its filmic translation using artists' film and moving image practice as a method to examine how the relationship between moving image and sound can activate architectural space to create a sensory experience on film, and to determine how the physical traces remaining contribute to new possible readings of the architectural examples considered.

The combined research project and the films examine two architectures that are inhabited simultaneously: physical architectural space and filmic architectural space. Techniques and conventions of both documentary and artists' film and moving image practices such as critical and reflexive filmmaking, direct observation, archive research materials, sound composition from location recording and archive sound are used to rework space in filmic terms. Taking an individually tailored approach to each of the soundtracks of the films highlights the role of sound in activating architectural space on film.

Following the premise of the house as a phenomenological concept set out by Gaston Bachelard and examining Giuliana Bruno's notion of the film viewer as voyageur as opposed to voyeur, the shift from optic to haptic is explored through my practice to examine how an architectural space can be translated to film in a way that goes beyond functional description into the realm of the poetic, narrative and the event.

Several case studies of artists' films by Heinz Emigholz, Elizabeth Price, Man Ray and John Smith that take the modern house as subject are analysed to demonstrate a range of approaches to articulating space on film. How each one allows for a particular reading or understanding that operates outside of the official historical narratives of modern architecture is discussed.

In the context of wider research into the interrelationships between film and architecture and the role moving image and sound play in interpretations of architectural space, this project shows how this practice-based method arrives at a contribution to knowledge of the particular buildings chosen, and how this method contributes to current readings of the modern house in film. New knowledge is generated on each of the case study buildings as evidenced through the films, which are an artistic response to each of the houses and through the writing, which gives a historical, theoretical and formal context to the works produced. In capturing these houses lost to architectural history, reactivating the spaces through moving image and sound the films, both individually and as a trilogy are a contribution to knowledge. Each acts as a record of a significant example of 1960s design at a moment in its history, adding to the archive of each and providing material for further research in the area.

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Films

3 Church Walk (2014, HD Video, Colour, Sound, 23 minutes)

Beach House (2015, HD Video, Colour, Sound, 17 minutes)

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Acknowledgements

Glossary

Artists' film and moving image: a contemporary term to encompass all formats of artists' filmmaking practice, whether 16mm, Super 8, video or digital. This term has been chosen over artists' film and video or terms such as experimental or avant-garde film as they imply particular historical periods

Activate: the agency of the camera and sound recording processes to initiate the animation of an architectural space

Re-activate: the combination of moving image and sound in the post-production process to initiate the animation of a previously lived in environment, bringing back feeling, atmosphere, movement and meaning to an empty space

Architectonic structure: a structure relating to architecture

Functional description: representation of a building that describes function focusing primarily on aesthetic and style, as opposed to an articulation of space that encompasses a reading of lived architectural space

Critical filmmaking: artists' film and moving image practice that raises questions through the positioning of the filmmaker in relation to the image or structure of the film. Using an approach to filmmaking that questions not only what it is looking at, but also itself, generates work that breaks with convention and creates new ways of seeing, whether formally, conceptually or historically, hence creating an alternative architectonic structure. This differs from critical theory of film and criticality in film and here refers specifically to a method of film practice

Reflexive filmmaking: artists' film and moving image practice that refers to itself, whether in material terms to film and the nature of filmmaking, the use of the camera, sound or editing techniques or in referring back to the subject behind the camera. This is related to critical filmmaking in its self-awareness and interaction with codes and conventions of film

Haptic visuality: a concept developed by Laura U. Marks referring to embodied spectatorship and a tactile relationship to the film image

Haptic audio-visuality: an extension of Laura U. Marks' term haptic visuality to include the sonic in this embodied relationship to the film image

Embodied camera: a camera point of view that appears to be connected to a physical body to achieve a haptic image

Narrative: the use of artists' film and moving image to produce an experience that unfolds in time that differs from a conventional plot driven story but that can nevertheless communicate a narrative to be read and constructed by the audience from the film's internal logic

Perceptive mode: an active, engaged way of viewing a film where the audience is watching and thinking simultaneously. An absence of conventional use of narration, music, character or story alters conventional narrative flow, disrupting expectations of seamless editing and sound in film, bringing an awareness back to material processes and structural and sonic elements

Receptive mode: a more passive way of watching a film where the audience is receiving information delivered in a conventional manner through the use of narration, music, character or story

Poetic image: image as an experiential entity created to trigger the imagination or to elicit an emotional response in the viewer. The poetic image directs the viewer's attention, altering their perception, evoking an imaginative dimension in the way that a film poem aims to do. The poetic image refers to an image or series of images (and sounds) as being read or understood not as a literal construction but as one that is associative and expressive of that which is more than a visual representation, and that signals towards perception of unseen elements that can nevertheless be read or understood in the experience of viewing the film

Introduction

In this thesis I will examine how architectural space is translated into filmic space through my practice as a filmmaker in three films; *3 Church Walk*, (2014); *Beach House,* (2015); and *Spender House*, (2018). I will demonstrate how sound plays an important role together with moving image in reactivating these spaces, which in turn alters the perception of both the architectural and filmic space, allowing for new readings of the houses to be considered. I have chosen four comparative case study films for this project to illustrate how my approach and results differ in outcome from other films that take the modern house as subject. In the films my intention is to translate the lived experience of the houses, to capture an atmosphere of the place and to create a record of an encounter with each building.

The relationship between film and architecture is one that is rarely examined in relation to artists' film and moving image practices. I will explore the role of architectural photography in defining the perception of modern architecture, and how more contemporary filmic models using Virtual Reality (VR) and 3D modelling technologies can give a simulated representation of architectural space, but do not necessarily shift perception from a functional description of space towards an inhabited one. I will establish how the positioning of the camera, the use of framing and editing techniques and sound, when combined with moving image, can give an alternative reading of architectural space, one that is closer to an experience of phenomenological space.

As a filmmaker I have been working for many years with 16mm film and time-lapse techniques and now with HD Video, looking primarily at our relationship to landscape, architecture and environment. I have built up a methodology and working practices that are further developed through this project. They have been examined during this research period through the process of making, writing, reflecting and critically evaluating the work in a way that the practices have not been previously. There are clear links in the approach and intentions of the earlier 16mm films that are evident in the works made here. The work generates the reflections in

the writing through association and an inter-play between reading, research, making and writing.

I came to film through painting on my undergraduate Fine Art degree at Middlesex University in the early 1990s where I began making installations using slide projectors and Super 8 film. I processed my own black and white photographs and this led me to working with Super 8 film processing. It was at Middlesex University that I came into contact with Judith Goddard, Kate Maynell and Patrick Keiller. I was introduced to ways of working with film and video by them and then later by Tony Oursler and Robert Breer on an exchange program at Cooper Union in New York. During a Masters course in Filmmaking at San Francisco Art Institute I began processing my own 16mm film, was taught by Ernie Gehr and Guy Sherwin among others and started making single screen 16mm film works. Working collaboratively with Inger-Lise Hansen on her films was also a key part of my development as a filmmaker. This background in the history and practice of both UK and US experimental, avant-garde and artists' film gave me the foundation for the work produced here. I have approached this research as a practitioner and it is through the practice that the knowledge has been generated. This thesis will clarify my working process, put the films into context and examine some of the key ideas that relate to the nature of space on film.

In Chapter One I set out my methodology and give an introduction to my working practices for the films produced that take three 1960s British architects' prototype houses as their subject: 3 Church Walk, the Suffolk house of H.T. 'Jim' and Betty Cadbury-Brown; John Penn's Beach House at Shingle Street on the Suffolk coast and Richard and Su Rogers' Spender House, near Maldon in Essex, commissioned by Humphrey Spender. I explain the choices of these architectural examples and how I undertook each film in terms of historical research, interviews with inhabitants, film techniques and sound design. The use of four comparative case study films is introduced in this chapter.

In Chapter Two I set out the theoretical context of the research project and give a historical background for the connection between architecture and the

photographic, filmic and moving image to demonstrate how they differ from one another. Ideas of lived space and narratives of space are discussed in filmic and architectural terms and there is an examination of the choreographic relationship between the experience of space and its filmic articulation. The use of the camera by early photographers such as Eadweard Muybridge and Etienne-Jules Marey and filmmakers such as László, Moholy-Nagy, the importance of Sigfried Giedion, Moholy-Nagy and Walter Benjamin's ideas about architecture and its affinities to the camera are shown to be key in the perception of modern architectural space. Moholy-Nagy's *New Vision* (1932) was instrumental in demonstrating how the moving image was able to produce a new kind of space, on and off screen. More recently Giuliana Bruno's replacement of the voyeur with voyageur in *Atlas of Emotion, Journeys in Art, Architecture and Film* (2002) can be seen as a revisionary text on the ways architecture is represented on screen and the architecture of the screen itself.

Space and its sensuous experience was part of the modern narrative of architecture with architects such as Ernö Goldfinger, Le Corbusier and later Bernard Tschumi writing about the body in architectural space, specifically the architectural promenade. This phenomenological aspect of encounters with inhabited spaces relates to both architecture and film as demonstrated by Sergei Eisenstein's creation of a mobile spectator walking around the Acropolis to describe the montage principle in film in his essay "Montage and Architecture".[1] This provides an underpinning of the ideas tackled in the films I have made. The choice of three particular houses, domestic spaces rather than public spaces or larger architectural examples gives this project a particular focus. This allows me to analyse more intimate spaces that have strong characteristics, which in terms of the idea of the house as a human phenomenological concept set out by Bachelard and the definition of the poetic image described by Pallassmaa operate effectively in terms of presenting the translation of architectural space
into filmic space, in terms of its functionality and of a narrative reading, a poetic translation.

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[1] "Montage and Architecture" was to be included in a book entitled *Montage*, written between 1937 and 1940.

Chapter Three discusses the uses of new materials in modern architecture, particularly glass and the desire to uncover, making buildings transparent to a greater degree, on one hand opening up with a view to a more open society but also laying people open to surveillance. As Beatriz Colomina points out in *Privacy and Publicity* (1994a), the house becomes a camera, the window serving not only as a view to see out but likewise as a way to see in. This utopian/dystopian split runs through ideas about modern architecture.

This chapter takes four historical examples of films that use the modern house as a subject by artist filmmakers to illustrate how different approaches to the subject yields differing results. These comparative case studies are Man Ray's *Les Mystères du Château de Dé* (1929) set in the Villa Noailles built by Robert Mallet-Stevens; Elizabeth Price's *The House of Mr X* (2007) shot in Stanley Picker's conserved 1960s house designed by Kenneth Wood; John Smith's *Home Suite* (1993-94) a tour through the artist's house (and inner mind) just before its demolition and Heinz Emigholz's, *Schindler's House* series (2006-07) that uses a system of formal devices to document the work of the Los Angeles architect Rudolph Schindler. Each film allows for a comparison between lived architectural space and constructed filmic space.

Chapter Four explores how these ideas have fed into the making of *3 Church Walk* (2014), my film about the Cadbury-Browns' house. It gives some historical background to the house itself and to the writings of H.T. Cadbury-Brown. In this chapter I introduce and apply Laura U. Marks's term 'haptic visuality' in relation to the work and examine how sound plays a key role in this haptic reading of space on film. While the semi-abandoned condition of 3 Church Walk gives it the feeling of a modern ruin, avoiding a nostalgic view or a museumification of the space was important in the making of this work. This line between lived space and the museum is further explored through the example of the architect Pierre Chareau's Maison de Verre in Paris, a house that lends itself to a colourful cinematic choreography, although Robert Vickery's film *Maison de Verre* (1970) was shot in black and white. This anomaly is examined in the following chapter in relation to John Penn's film *Shingle Street John Penn 1971* and his house, Beach House.

Chapter Five focuses on the architect John Penn, specifically his nine houses in East Suffolk and the making of my film about one particular house, Beach House at Shingle Street, built in 1969. Penn's Californian aesthetic transported to the Suffolk coast, his film *Shingle Street John Penn 1971* (1971) and his involvement with an experimental music group, metaphonics are elements brought together in my film *Beach House* (2015). The articulation of space in Penn's film is compared with that of Vickery's film *Maison de Verre* (1970) to demonstrate how lived aspects of the architecture are expressed or omitted depending on choices made by the filmmakers on formal aspects of film-making . The historical background of Penn's Beach House and the process of research and making the film are discussed in terms of the relationship between the grammar of filmmaking and the grammar of architecture to identify how both can create a physical experience of space.

In Chapter Six I discuss the Spender House, a house and studio designed by Richard and Su Rogers (Team 4) for artist and photographer Humphrey Spender. This house, like Penn's Beach House, has a Californian influence and is set in an orchard in rural Essex. Here, as with 3 Church Walk, there is a strong sense of presence of an inhabitant who had died some years before and, as with Beach House, there are many artefacts that remain in both the house and studio that allow for a detailed and rich reading of the space. Spender's house and studio are a wonderful example of architecture as lived space and Bachelard's notion of reading a room is explored in this chapter and through my film *Spender House* (2018), also discussed here. The relationship between the frame of the house and the frame of the film, the frame as a key concept in defining the image of both house and film, is used as an approach to making *Spender House.* Parkside, the sister house to the Spender house, built a year after, is touched on in this chapter as initially it was the third house that I had chosen for the project. As it was undergoing complete restoration during the period of my research I changed my focus towards the Spender House which is more completely intact, not only architecturally speaking but also, almost more importantly to me, in terms of how it was lived in. The emphasis of the film shifted from a statement about the architecture and its interior/exterior relationships to a more intimate look at the interior space and how it is inhabited by the artist.

This research is confined to three architectural examples. I initiated the research with the Cadbury-Browns' house, 3 Church Walk, which I started to explore before deciding to embark on a larger more extensive study. It was during this period that the project developed to include other examples of 1960s architect designed houses. The links between this period of architecture and the importance of its photographic representation and the filmic quality of its rectilinear geometry were initial starting points of the research. These points of departure developed alongside historical investigation into the house and its architects to produce a particular approach to making *3 Church Walk.* This approach evolved further in the examination of Beach House and the Spender House. These 1960s houses are all small, single storey houses that are seemingly simple in plan and design but very rich visually and in terms of narrative. The open plan nature of each of the houses allows for views through the interior to the exterior and for compositions of space that would not be available in a house with discreet rooms. There is a flow through each of the houses that lends itself to a filmic translation of the space.

The final chapter of the thesis ties together the ideas and works discussed to draw conclusions on how these films are able to go beyond the functional description of architectural spaces and communicate a specific reading of each space through the combination of moving image and sound. I conclude by asserting how these films allow the particular narratives of each of the houses to be read, and how the poetic image (as opposed to the virtual image or architectural photograph) can open up new readings of architectural spaces. The way in which this generates new knowledge about each of the houses through an artwork is analysed. The way in which spatial, sonic and temporal structures operate in artists' film, as opposed to conventional narrative filmmaking techniques, are proved to be highly effective in translating the atmosphere and lived experience of a place.

Individually, each film contributes to the history of the house it represents in terms of providing an artistic response to the architecture, its architect(s) and its inhabitants (whether present or absent) that raises questions for further research and adds to the archive of each through film, text and sound.

As a trilogy the films make a contribution to knowledge of British architects' prototype houses of the 1960s, drawing parallels between the three examples chosen and the wider field in the UK and further afield. In terms of artists' film and moving image these films add to a body of work that explores our relationship to our environment through camera technologies, and also contribute to the output of other filmmakers working with ideas around architecture, modernism and inhabitation.

Chapter One

Articulating Space in Artists' Film and Moving Image

In this chapter I outline my practice-based research methodology and set out how I have approached making the three films, *3 Church Walk* (2014), *Beach House* (2015) and *Spender House* (2018). The four comparative case study films, Man Ray, *Les Mystères du Château de Dé* (1929), Elizabeth Price, *The House of Mr X* (2007), John Smith, *Home Suite* (1993-94) and Heinz Emigholz, *Schindler's House* series (2006 - 07) are also introduced.

The question that I am attempting to answer through the three films in this project is how certain British architects' prototype houses of the 1960s can be adequately rendered in the form of film. How do spatial, sonic and temporal structures operate in articulating a space through artists' film and moving image practices to go beyond functional description in both film and architecture?

The outcome of this research is a trilogy of films looking at post-war modern prototype houses built by British architects. With each of the films a house is reconstructed as a film, reactivating the architectural space as filmic space. The architectural examples chosen are: H.T. 'Jim' and Betty Cadbury-Brown's 3 Church Walk, Aldeburgh, Suffolk (1962) John Penn's Beach House, Shingle Street, Suffolk (1969) and Richard and Su Rogers' Spender House and Studio, near Maldon, Essex (1968).

I am using a practice-based research method to generate ways of analysing the connections between architectural and filmic space through historical research, the use of the moving image camera, sound recording, editing and exhibition of the above films.

The methodology of this project is grounded in the principles of artists' film and moving image, where the camera has agency in that, how it is used and where it is positioned can produce, not only particular visual effects, but particular readings of an image. I have chosen four case study examples to demonstrate this in Chapter

Three. In artists' film and moving image works, the camera is often operated by the filmmaker, who may also be editing, producing and directing the film. This sets up a direct reflexive relationship between the person behind the camera and the images produced. Intention is not translated through instruction from a director, cinematographer or others involved in the production. There is an authorship that is particular to the filmmaker in this method of reflexive filmmaking.

In a similar way, place can be a subject rather than solely the set or backdrop for action in film. In this case the house becomes a protagonist and in leading the film it becomes a subject, thereby dissolving the conventional distinction between background and subject (figure and ground). The camera's ability to transform space (and time) and the combination of image and sound create meaning and open up new readings of architectural spaces. I am examining the way spatial, sonic and temporal structures operate in articulating a space on film to go beyond functional description into the realm of the poetic to extend the potential of documentary and artists' film and moving image practices. Here I am using the term 'poetic' to define an image or series of images (and sounds) as being read or understood not as a literal construction, but as one that is associative and expressive of that which is more than a visual representation and signals towards the perception of unseen elements that can nevertheless be read or understood in the experience of viewing the film. These unseen elements could be described as an atmosphere or feeling of a place, nuances that are perceptible to the viewer, contained within the image-sound relationship.

In my research I identified several examples of 1960s prototype, architect-designed houses and established the history of each house and the architect(s) who designed it. I researched biographical and architectural details and their significance through texts, archival materials (from each of their estates/archives) and conducted interviews with the architects or colleagues and their friends, if deceased, and the current inhabitants of the houses.

Site visits were made to each of the houses to create a digital photographic record of their current state and create a document of the place as found. These photographs

played a role in planning an approach to shooting and sound recording for each of the films. An approach to filming each house was taken on an individual basis, responding directly to the material found through the archive, interviews and historical research.

In the case of 3 Church Walk, the documents, *Notes on an Opera House for Aldeburgh* and Cadbury-Brown's Architectural Association address of 1959, *Ideas of Disorder*, were formative. Cadbury-Brown's conception of the experience of architecture as an enforced choreography and his belief that architecture is better described, not as frozen music but as the framework for a dance, informed the approach to the film as the framework for a dance and a choreography. The choreography of the film is defined by my relationship to the image created through a particular pattern of movement with the camera in the space at the time of filming. In *3 Church Walk* this was achieved using a hand-held camera to create shots that move through the space at the height of my eye line, and to create what are essentially static shots that have slight movement as no tripod has been used.

The choreography in each of the films is different depending on the approach taken towards filming. In *Beach House* (2015) a particular tripod movement is repeated to give a scanning movement across the space that tallied with the sea's horizon lining up with the structure of the Crittall windows.[2] In *Spender House* (2018) static tripod shots are used and the choreography occurs in the placing of one shot next to another to translate an experience of the space. This is discussed further in each of the films' respective chapters.

The making of *3 Church Walk* led me to the work of John Penn, whose nine Suffolk houses are not far, both geographically and conceptually, from the Cadbury-Browns' house. The historical and architectural links between 3 Church Walk and Beach House are notable. It was apparent from the small amount written about John Penn

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[2] Crittall have manufactured steel windows in Essex since the early twentieth century. The windows are synonymous with modernist architecture, their thin frames allowing for more light to enter through a window into the interior. The windows at Beach House were divided in a way that resembled a 16:9 frame, set horizontally within the floor to ceiling vertical window frame.

that his entire architectural output took place over a ten-year period from 1961 – 1971 and consisted predominantly of nine pavilion-type houses with some similarities to 3 Church Walk. All were single storey (with two exceptions: his mother's house at Bawdsey and the Westleton house where planning for a second storey was granted as an apple store). On further investigation, I discovered that he was not only an architect but also a filmmaker and musician so decided to research Penn and his work in more detail as I wanted to determine what relationships existed between his film/music practice and his architecture.

Penn and Cadbury-Brown both had a strong connection to music. Cadbury-Brown was perhaps the influence behind Benjamin Britten's experiments with brutalism, sound as found, and Penn, who although an untrained musician, had formed an experimental music group with friends and colleagues. In the case of *Beach House* it was this discovery of Penn's metaphonics[3] recordings and a film that he made in 1971 that led to the approach taken of combining archive materials with newly shot material, bringing elements of past and present together and showing how the building has changed since Penn's film was made.

This distinction between free improvised music and meticulously planned architecture was one that particularly interested me as it reflected the way that I approach my films in response to a site or, in this case, a building. In architectural practice every detail must be considered and planned before execution. This contrasts with free improvised music, in that a musician must be completely spontaneous and respond in the moment to other players. Filmmaking, like architecture, can be approached in a way in which the final outcome is thoroughly planned and executed, as is the case with much narrative drama. Or film can be approached in a more open way where the outcome is determined by the process itself and in response to a subject, which is a method used in the documentary form and often found in artists' film and moving image works. In the three films in this project there is both an improvisational way of working in response to each of the houses and a musical connection to the architects who designed them; Cadbury-

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[3] Penn formed an improvised music group called metaphonics with colleagues and friends, Cedric Green, Romy Jacob and Zina Tinabaum. According to Cedric Green they rehearsed regularly and made occasional recordings. All except Tinabaum were untrained musicians.

Brown's connection to Britten and found sound, Penn's experiments in metaphonics and Rogers' jazz inspired architectural rhythms.

There are strong links between Penn's houses and the Spender House in the influence of Richard Neutra (with whom Penn had spent an eighteen-month period working, following his graduation from the Architectural Association) and his Los Angeles Case Study Houses,[4] which led me from Penn's Beach House to Richard and Su Rogers' Parkside and then to the overlooked Spender House, just over the Suffolk border in Essex.

Whilst looking for a third house to complete the trilogy of films I came across an article[5] about the donation of Richard Rogers' parents' house, Parkside, that he had designed with Team 4 in 1969, to Harvard architecture school. 22 Parkside is cited as being the precursor to the Pompidou Centre in Paris in its inside outside design elements and was also influenced by Rogers' time spent in America looking at the Case Study Houses. The fact that the house was empty and undergoing a transition through restoration initially captured my interest for making a film but in the stripping out of the house as part of the process, I found the material I needed to access the spirit of the place was being erased. I was aware of Spender House, a Team 4 house that was built a year prior to Parkside, and on visiting it and speaking to Rachel Spender I realized this was undoubtedly a more relevant subject for the third film due to the layers of time present in the arrangement of belongings in the house and studio that afforded detailed potential readings of the space. Humphrey Spender commissioned the house and studio, living and working there for forty years. Since his death almost nothing has changed there. The links between the artist and the space were clearly visible in all that has been left behind. The house contained all the elements that I had been working with in the previous two films and was also particularly interesting in that it has been rather forgotten in its significance as a seminal piece of high-tech domestic architecture in the UK.

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[4] The Case Study Houses, sponsored by *Arts and Architecture* magazine from 1945 - 1966, were experiments in post-war American residential architecture by leading architects of the day, whose remit was to design a house that could be easily duplicated.

[5] Dezeen, 2 April, 2015. https://www.dezeen.com/2015/04/02/richard-rogers-donates-wimbledon-house-parents-harvard-design-school/ [Accessed: 1 October 2018]

With the Spender House, a relationship to photography and photographer in both the architecture and the remains of Humphrey Spender's studio became key in developing an approach to the film. The photographic images available of this house and studio construct an iconic, aspirational view of the modern architect-designed house, but the place I encountered when I first visited the house in 2016 did not adhere to this view of perfectly ordered minimal living .

This process of one house leading to another through research and making is an important aspect of how I work as a filmmaker. The films' development is led by the material, not only in terms of choosing a subject but also through each stage of the process of making. This allows for the film to develop in a way that is in direct response to the site and the background historical research. Without a prescribed goal the material grows from an interaction with the space. Initially decisions are made intuitively in response to the place and later in response to the material gathered. This open-ended way of working produces unexpected results. It allows for a continual response to material throughout the process of making. Structure is not predetermined but is shaped from the material. The conception of the work is in the response to the site, led by research and an encounter with the place itself.

Each film is shot and a picture-cut made before the introduction of sound. In each case, the approach to the sound is led by the initial historical research. In *3 Church Walk* the sound is composed of recordings made using the objects, surfaces and materials of the house with reference to the original site being one that Benjamin Britten had earmarked for the Aldeburgh Festival's first opera house. Britten and Cadbury-Brown shared an interest in materials 'as found' in the Brutalist tradition: Britten had used car springs and tea-cups as instrumentation in his compositions such as *Noye's Fludde* (1958). This approach is reflected in the soundtrack for *3 Church Walk.*

In *Beach House* Penn's improvised metaphonic sound recordings made with Cedric Green, Zina Tinabaum and Romy Jacob brought the past into the present when combined with his archive film from 1971 and the newly shot material of the house.

In *Spender House* a combination of location recording and fragments of interviews with Humphrey Spender on photography, painting, architecture and his involvement with Mass Observation reactivated the space and allowed for a reading of the archive that the architecture contained.

Initially during the editing process for these films a long, rough picture cut is made by assembling the shots in an order that articulates the relationships between the interior and exterior spaces. It represents an encounter with the space from my memory of filming there. From this picture edit a structure for the overall film is determined and a pace is set. Shots are then moved around or taken out until the film begins to take a shape that reflects the feeling of being in the space. This is achieved when the translation of real space into filmic space reflects my memory of the experience. I have a strong visual and spatial memory and can recall intimate details of a space that I have encountered as a visual map, which is what I aim to reconstruct in the edit of the film. This picture cut is always silent to allow me to concentrate on the visual relationships between shots and to create a rhythm to the picture without sound.

Intuition plays a part in the filming process while, behind the camera, I am engaged in a very focused way of looking within the frame. My patterns of movement through the space are represented in each film and are determined by the structure of the house itself. 3 Church Walk has a passageway to an interior courtyard that leads to the front door, which is represented in the beginning of the film as a passage leading from exterior to interior. Likewise, the circular movement in the sunken living room space reflects the entering of the space and experiencing its 360-degree openness.

In Beach House the open plan of the house leads through the living space around the service core of the kitchen and out onto the beach, and at the Spender House there is a pull towards the studio from the house as they mirror one another in their position in the setting. These houses all have a circular flow and a strong interior-exterior relationship, which has guided the filming of each space.

With the camera, I am looking to construct the space through the image using framing, composition and movement, whether camera movement or movement within the frame. The edited picture cut represents an encounter with the space, which is then activated by the sound.

My approach to sound comes from my background in working with a combination of field and location recording and electronic soundscapes in collaboration with wildlife sound recordist and sound artist Chris Watson and electronic composer and artist Benedict Drew. Working with sound I am thinking about the edges of audibility, sound elements that occur in the environment that once acclimatised to we barely notice. The soundtracks for my films amplify these elements, bringing them to the fore. As the camera lens is used to frame a shot and bring particular elements of an image into focus, so the microphone is used to capture particular aspects of a location. When working with Benedict Drew, contact microphones were used to record very close sounds of the filmed environments, which when layered and processed created a heightened tension in the sound. When recording with Chris Watson, hydrophones and high sensitivity microphones were used to capture sounds that were inaudible to the human ear, adding another dimension to the landscapes represented on film. This framing of sound is equally important as the framing of the image and like the choice of lens, the choice and positioning of the microphone can distinctly alter what is heard. Having learnt this working with Watson and Drew, I have developed links between what is seen and what is heard in my films to accentuate the experience of the places recorded as outlined below.

In the films in this research project the sound has developed specifically in response to each of the houses. In all three cases the sound used comes from the location. In *3 Church Walk,* room resonance and the sounds of materials and objects are forensically recorded in the house, in *Beach House,* Penn's musical recordings, discovered as part of the research process, are reworked and in *Spender House* the voice of Humphrey Spender found in the studio archive, together with diegetic location sound recording combine to form the soundtrack.

There is a link between location recording and 'found sound' in the direct connection between image and sound. It is a connection that differs from synch- sound recording, where sounds are captured simultaneously with the image, in that the sound recording process is a discreet process of listening that takes place separately to the filming. This is a method that I have used with many films and one that is important in bringing equal attention to the sound and image track resulting in a particular sound-image relationship that is a signature of my work.

In each case the films constitute a mode of experience of the houses they represent. 3 Church Walk attempts to communicate the experience of discovery of a significant semi-abandoned modern ruin and the subsequent piecing together of a first impression with detailed research into the biographical history of the architects and their ideas made manifest in the architecture they designed and inhabited until their deaths.

Beach House creates a different mode of experience in that it combines the architect's own film of the house at the time of completion, which is clearly dated by the youthful looks and 1970s clothing, with contemporary footage that marks the change from an almost makeshift feel to a considered, composed interior with mid-century furniture and owners of an older generation. Penn's metaphonic recordings thread past and present together, giving an acute awareness of time.

The experience of Spender House marks a shift towards an inhabited mode from an uninhabited and partially inhabited mode of the two previous films respectively. The house is deeply inhabited, made clear in the shots of the interior full of books, furniture and belongings and in the treatment of the artist's studio and Spender's output as a photographer, painter and textile designer. In this film, also partly due to the use of Spender's voice, an explicit connection is made between place and person, between architecture and inhabitant.

The success of these films has been evaluated using artistic criteria that I have developed through many years of practice. Criteria used were whether the film captures the essence of the place recorded, both visually and sonically, whether the

tension between still and moving image is created in a way that engages an audience and whether it communicates my intentions.

My intention with the films was to communicate an experience of the discovery of each house and condense the biographical research findings into a form that gave enough clues through text, image and sound to the viewer to gain a meaningful reading of each place. I feel that this was successfully achieved through the methods employed in each film as can be seen in Chapters Four, Five and Six, where I discuss the individual approach taken to each film and the outcomes of my methodology.

In this thesis I use case studies to compare the work of other filmmakers who have taken the house, particularly the modern house, as a subject to demonstrate that the approach to my research and the outcomes of its methodology can allow for new readings and understandings that operate outside of the official historical narrative of modern architecture. This research examines how a past vision of the future can be read in a contemporary context and what new understanding can be gained from this reading.

The case studies also illustrate how my approach and the results I achieve differ from others working in similar ways with similar subjects. Heinz Emigholz uses the static shot and minimal sound from the location of Schindler's houses to build up a picture of an architect's work but there is no sense of the haptic. It is a formal exercise, which through its structure and repetition a pattern emerges. Elizabeth Price focuses on the luxuriant interior and objects contained in Stanley Picker's house that highlight the wealth and exclusivity of the house and the artworks within it. Man Ray creates a surreal narrative around the Chateau du Dé and John Smith's tragi-comic tone in *Home Suite* shows the house as a site of emotional attachments in the everyday. All of the films chosen take the house as subject, as protagonist, and explore interior spaces in ways that connect with Bachelard's idea of the house that can be read and interpreted, as the film image can be read to create narrative, poetic narratives of architectural space.

In the following chapter I set out the historical and theoretical context for these ideas about the relationships between architecture and the photographic and filmic image. Throughout modernity this dynamic has greatly contributed to the spread of ideas and the interpretation of modern architectural space. I will examine the idea that although architectural photography has shifted towards moving image representations and VR modelling, the potential of artists' film to capture the atmosphere of a place and the ability of sound to activate space on film is an area that is overlooked in the official narratives of buildings.

Chapter Two

Optic to Haptic, Sight to Site

In this chapter I will discuss image and sound; structure and montage; movement and time; sensation and lived experience and narratives of space in filmic and architectural terms. My aim here is to examine the choreographic relationship between the experience of space and its filmic articulation. I will outline a shift in thinking from the optic to the haptic through architecture's connection to photography using the examples of László Moholy-Nagy and Siegfried Giedion towards a more phenomenological position taken up by Maurice Merleau-Ponty, Giuliana Bruno, Gaston Bachelard and Juhani Pallasmaa in order to indicate how moving image and sound can better articulate a lived experience of space.

'Haptic' is a term that has gained currency in the arts since the development of technologies that paradoxically remove our tactile connection with the materials of an artwork, such as photography, film, video and Virtual Reality (VR). Haptic technologies are being developed in tandem with VR headsets, which favour the ocular perceptual experience of space to extend a virtual experience into the realm of touch, touching objects in virtual space. Haptic was primarily used as a medical synonym for tactile during the nineteenth century but during the late twentieth century took on a psychological dimension and now, at the beginning of the twenty-first century, is also linked to VR and touch-screen technologies. Here I am using 'haptic' for its ability in terms of psychological perception to express ideas about a tactile feeling and touching from a distance that film (in the combination of sound and moving image) has the ability to convey. Haptic is human and place related, hence the focus of this chapter on the shift from optic to haptic, sight to site.

Articulation has a sonic quality, meaning to articulate or speak of, and in turn this articulation also suggests movement, which has a physical quality that speaks of construction and joined elements, both in filmic and architectural terms. A choreography is created by the camera moving through space, attempting to articulate it. But what aspects of three-dimensional space can be articulated in a two-dimensional form? The screen on which the film is projected becomes an

architecture itself and acts as a window allowing a view into the space, which when making films about architecture or buildings is doubly evident. Camera techniques such as panning and hand-held movements allow for particular choreographic relationships. Repetition of movement and repetition of slightly differing views reconstruct space in specific ways, which I examine through the films made for this research, discussed in later chapters. Memory comes into play as space is re-created in the viewer's mind through the edited shots as the film plays out in time. In order to watch a film and make sense of it from beginning to end, memory must be activated to follow its meaning. In the films in this project this use of memory allows the viewer to mentally construct the three-dimensional space in two dimensions on screen.

This project examines two architectures that are inhabited simultaneously, physical architectural space and filmic architectural space. There is a transposition of concepts and terms from one discipline to another, from architecture to film and from film to architecture. In describing an experience of a space there is a convergence of filmic and architectural language in theories and physical construction of space. Perception of space is altered through the lens, which in turn alters the way we perceive the spaces we inhabit.

The way in which architectural practices and filmic practices contribute to each other forms part of the project. Throughout modernity architectural photography and the graphic image have been key to the dissemination of an architect's work. The current shift toward moving image, VR imaging, fly-through and 3D computer modelling potentially changes our relationship to space, arguably making it more filmic. The more space is mediated, the greater the gap between our experience and the image. But film can also translate many aspects of human experience of architectural space – its narratives, its history, its atmosphere and its sonic properties – and it is these elements I am exploring through the haptic potential of observational artists' film and moving image practices and critical reflexive filmmaking.

There is a mismatch that is generated between real space and filmic space, in that real space is always three-dimensional, filmic space two-dimensional. What occurs in-between the real and the filmic is of particular interest here. In the films I have made there is an engagement with each of the spaces and an attempt to avoid a detached viewpoint (one where the camera is remote from the person operating it, as in extreme low wide angle or high angle shots). Several camera strategies are employed to achieve this engagement. The viewer is transported into the space, whether through the use of the hand-held camera in *3 Church Walk* or in the use of panning shots in *Beach House*. A hand-held camera aligns the viewer with the camera itself as in 'point-of-view' shots (POV), where the audience is given the sense of a naturalistic point of view of a person behind the camera, seeing what they see, moving as they move. Panning the camera does not necessarily read as 'engaged experience' but any camera movement is suggestive of an audience's viewpoint, and repeating the panning shots across the same space framed slightly differently (the camera choreography) makes these particular panning shots instrumental in giving an engaged experience of the space. In *Spender House* the camera is static but the use of the locked off shot allows the viewer to project themselves into the space. The use of Spender's voice also connects the viewer to the image in a direct way. The screen itself becomes an architecture, a window or frame through which the audience is invited to enter. The locked off shot is effective in these terms due to its stillness and its relation to classical perspective, which creates depth in a flat image. The camera pan is closer to a diorama, a travelling shot where things move across the screen, engaging the viewer in movement from a static viewpoint, whether from the perspective of the camera on a tripod or the seated viewer in the audience. The camera choreography in each case is instrumental in giving an engaged experience of the space.

Cadbury-Brown saw architecture as an enforced choreography, which is also echoed by architect Bernard Tschumi. In *Tschumi on Architecture: Conversations with Enrique Walker*, Tschumi (2006) talks about architecture beginning with movement and the network of routes taken through the building that actually constitutes architecture. He points out that although architecture is made up of static spaces, the interaction between the static and the dynamic is what really constitutes it. This

interaction can be investigated using the camera strategies employed in the films along with editing techniques and the addition of sound (both of which are discussed later) to contribute to the lived experience of space that I intend to convey in the films in this project.

Fig. 1 Moholy-Nagy, László, *Light Play, Black, White, Grey*, 1930, film still

The dynamic possibilities afforded by the camera were explored by early photographers such as Eadweard Muybridge and Étienne-Jules Marey[6] to render the invisible visible and create sequences that resembled film strips, showing anatomical movement through series of photographs or in Marey's case, on a single frame. Moholy-Nagy also saw the dynamic possibilities of the camera. In his book *The New Vision: From Material to Architecture* (1932), he sets out his ideas on modern art and architecture and the methods of the Bauhaus, where the importance of light, movement and space have a direct link with the description of modern architectural space using new technologies of photography and film. Moholy-Nagy sees the possibilities of using moving light sources to create space with light and shadow on stage and on film, which could then be employed in architecture to create a new kind of relationship to space. The kinetic sculpture *Light Space Modulator* (1930) that he created for the film *Light Play, Black, White, Grey* (1930) was made from architectural forms and materials such as glass and metal with perforations and

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[6] Muybridge and Marey's early experiments in photography were precursors to cinema in their ability to capture movement that was invisible to the naked eye and instrumental in the development of the film camera.

turning components. When light shines through it a complex shadow play of diagonal and vertical forms are created. Filmed in black and white using tightly framed compositions, the sculpture generates dynamic spatial relationships that reflect changes in construction, using materials of the new modern architecture, such as glass and steel. Moholy-Nagy writes:

> Openings and boundaries, perforations and moving surfaces, carry the periphery to the centre, and push the centre outward. A constant fluctuation, sideways and upward, radiating, all-sided, announces that man has taken possession, so far as his human capacities and conceptions allow, of imponderable, invisible, and yet omnipresent space. (Moholy-Nagy, 1932, p.64)

Moholy-Nagy, Giedion and Walter Benjamin all had a particular interest in architecture, its relationship to the camera and how it alters perception of space. The new verticality of early modern architecture meant it could be seen from the ground and from the air, allowing for new perspectives on the city and the landscape. The buildings became viewing instruments themselves. Sigfried Giedion's images of the Eiffel Tower were described as 'dizzying and destabilizing', suggesting movement in relation to the body in a similar way to Sergei Eisenstein's description of walking around the Acropolis as the first instance of montage. This sense of movement in architecture comes from the views afforded by the new technologies of photography and film.

Fig. 2 Lucien Hervé, *High Court of Justice*, Chandigarh, India, 1955 and *Eiffel Tower*, Paris, France, 1945, photograph

Lucien Hervé's thousands of architectural photographs are reminiscent of Moholy-Nagy's experiments with light and form in space but where Moholy-Nagy was

constructing kinetic sculptures in the studio to film and photograph, Hervé was applying these ideas directly to the new architecture of Le Corbusier. He photographed Le Corbusier's buildings from every possible angle, creating a cinematic-like montage and image sequences that generate narratives of the architecture they portray that can be seen in his contact sheets. (He also photographed the Eiffel Tower extensively.)

As Andrew Higgott points out in his introduction to *Camera Constructs*:

> Only some of the qualities of architecture can be communicated in the photograph: the properties of space, materiality and the day to day inhabitation of buildings are notoriously difficult to represent photographically. The medium favours and promotes an abstracted vision of architecture that assumes far more significance in the photographic representation than in built reality. (Higgott & Wray, 2012, p.2)

Photography has the potential to transform even the most mundane sight into a beautiful image, and this aestheticizing of architecture and lack of criticality of photography within architectural discourse has often led to the actual experience being disappointing. However, Higgott points out that photography (and film) can be conceived to have an architectonic structure of its own, a defined architectural structure that comes from not only the framing and composition of shots but from how the shots are edited together and how sound is used in conjunction with this edited material.

In *New Vision* Moholy-Nagy also sets out ideas about how the camera and moving image in particular was able to produce a new kind of space through the use of light effects on new materials. It is this that I am interested in exploring further, particularly in relation to filmmaking practices employed by artists, where the relationship to the spaces described comes from a reflexive critical position.

Through observation with the camera, the assemblage of editing and the reactivative resonating properties of sound, film has the ability to make the image 'speak'. A reflexive, critical approach to the image and the processes of filmmaking that allow for space and reflection within a film produce an alternative architectonic structure. Reflexive filmmaking refers to itself, whether in material terms, to film and the

nature of filmmaking, the use of the camera, sound and editing techniques or in referring back to the subject behind the camera. Critical filmmaking comes from a critical position, whether political or critical, in terms of questioning the nature of film itself. Using an approach to filmmaking that questions not only what it is looking at, but also itself, generates work that breaks with convention and creates new ways of seeing, whether formally, conceptually or historically, hence an alternative architectonic structure can be created. By altering conventional narrative flow, disrupting expectations of seamless editing and sound in film, an awareness is brought back to material processes and structural and sonic elements.

Through the process of making films in this way I am revealing the spatial, sonic and temporal structures that operate in describing a space through artists' film and moving image practices. These two themes, the architecture of film and architecture on film are expanded on in the following paragraphs.

Movement and the dynamic relationship between film and viewer is evident in Guiliana Bruno's *Atlas of Emotion: Journeys in Art, Architecture and Film* (2002, pp.15-17) where she posits the idea of a voyageur, rather than a voyeur, suggesting an active, moving subject engaged in the filmic space through the architecture of the screen. However, it is not only the architecture on-screen and of the screen that engages the viewer in film but also the spatial possibilities and the emotive nature of sound. Now that the screen is carried on our person this idea of the voyageur is even more relevant. We are the screen. It has become an extension of the body in a way that alters both our relationship to the moving image and potentially also the architectonics of film. This is an area that I do not have time to discuss here but one that I set out as a consideration for further research in the conclusion. It has also been a key theme for Jean Baudrillard and Paul Virilio. The elements of the sonic and the spatial that make up the architectonics of film within the parameters that I have defined are discussed below.

The spatial and sonic relationships between architecture and music and between architecture and sound echo those between architecture and film in the language used to describe an experience of them. Translating the spatial and sonic properties of architectural space to film allows these connections to be clearly made, and this

convergence in the languages used to describe both architecture and film and architecture and sound will be expanded upon in later chapters.

In the mid 1960s scientist Konstatin Raudive became interested in voices that could be heard in recordings of empty spaces and made tapes of electronic voice phenomena (EVP) using tape recorders left running or recording white noise from de-tuned radios which, when played back and amplified appeared to contain ghost voices. This relationship of ghost sounds present in unoccupied rooms to memories of the past and the spirit world is one that has its foundation in the phonograph, where those whose voices were recorded were immortalised (or so it was perceived), and in early photography and cinema, where the camera was thought to capture the spirit (and sometimes take the soul) of the subject.

This idea of sound as a haunting, a spectral presence is taken up by David Toop in *Sinister Resonance: The Mediumship of the Listener* (2010) and by Mark Fisher in *Ghosts Of My Life: Writings on Depression, Hauntology* and *Lost Futures* (2014). Toop writes about spectral uncanny sounds and their relationship to memory and the spirit world. Hauntology,[7] a term that Fisher points out is Jacques Derrida's pun on ontology, is used in connection with a vein of electronic music and a particular cultural moment at the beginning of the twenty-first century to symbolize lost futures but could also be seen as a new nostalgia. Fisher claims "everything that exists is possible only on the basis of a whole series of absences that precede and surround it"(Fisher, 2014, p18). This sense of the uncanny, its link to memory and an absent presence are key to understanding how sound in this project is used to reactivate empty spaces.

Calling on memory of place and the uncanny Brian Eno's album *On Land* (1982) is partially an evocation of the East Anglian landscape where he grew up. The album recalls both his experience of this place and the wealth of literature[8] on the haunting of the area, translated to ambient sound. The real and imagined spaces merge to form a soundscape of Suffolk's dark woods and lonely tracks that in listening conjure

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[7] Hauntology, from Jacques Derrida, *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International* (1994, p.202).
[8] Writers such as W.G. Sebald, Robert Macfarlane, Roger Deakin and Richard Maybey have all written on their connection with the darker side of the evocative East Anglian landscape

up a spectral presence of the landscape. The sound floats and the listener is immersed in a sonic experience of the locations Eno draws on, without being able to identify specifically where they originate.

A sound's location can not be pinpointed by a listener in the same way as an image location can be identified. Image is contained within the frame of the film or within the confines of the screen but sound can exist all around us. It is more ephemeral and, as with images passing through a projector onto a screen, it only exists in time, in the present and then in memory. The ways in which sound places the audience in the present of the house and activates the space will be discussed further in relation to each of the films in their respective chapters.

Architecture, music and film all rely on form and structure, elements joined together, constructed to form a whole. In *Window Shopping* (1993), Anne Friedberg writes about Walter Benjamin's Arcades project as an unfinished film. In *The Passage from Arcade to Cinema* she describes the unfinished work made up of fragments as continuing the montage principle over into history. She states, "Benjamin's method was almost cinematic, as if each quotation were a shot, single in meaning and neutral in content, until it was placed in juxtaposition . . ." (Friedberg, 1993, p.50). Once placed in juxtaposition, each element is caught in the flow. We begin to move in time, events are created and the choreography begins. Whether a building, a film or a piece of music, sensations are experienced in the physical body and through this, narrative is formed. By this I mean narrative in the sense of an experience unfolding in time.

Within the conventions of narrative drama there is a closed system that is set up to form a logical spatio-narrative, a spatial unity through the construction of shots to allow the story to flow; however, in artists' film and moving image practices there are varying degrees of spatial unity and continuity that can be used to fragment or alter the spatio-temporal flow of the film and disrupt the narrative. By altering the flow the viewer becomes more reflexive and engaged, which makes the audience more aware of their own sensations when watching a film and sets up an internal dialogue between the film and the viewer, which becomes part of the choreography.

Rather than being carried by story or music, the audience is asked to participate intellectually in the film they are watching through a process of questioning or engagement in a perceptive viewing mode that is specific to some artists' film and moving image work and ordinarily not found in mainstream film and television, whether fiction or documentary.

In his article, "The Sensation of Space" in *Architectural Review* (November 1941) Ernö Goldfinger emphasized the importance of a physical response to space rather than its aesthetic properties. This relationship of the body to architectural space is also a key concern of both the Cadbury-Browns and John Penn in the two houses, 3 Church Walk and Beach House. It is an aspect in the design of modern architecture that has been overshadowed by concerns of form, style and materials that dominate the discussion in architectural journals.

Goldfinger writes:

> The spatial order is built up by an amalgamation of a multitude of phenomena, the perception of which, subconsciously integrated, helps in building up the sensation of space. Memories and experience, not only of visual sensation but also of sound, touch and smell enter into it. The sound and vibration in a hall, the physical touch of the walls of a narrow passage; the atmosphere and temperature of a stuffy room . . . all are components of spatial sensation. Every element, plastic or pictorial are part of it. (Goldfinger, 1941, pp.129-31)

In both the architect's vision and in the films about the houses there is a phenomenological approach to the house that takes the idea of the body-subject as inseparable from the perceiving subject, a concept set out by Merleau-Ponty in *The Phenomenology of Perception* (2013) and interpreted by Langer (1989). This experience is a dynamic one that is subjective and participatory. Existing as a body in space, perception is inherently spatial, not in the sense of an objective location but a spatial situation that we occupy and form part of. In the body there is always the potential for movement and the "perceptual field is an invitation to action" (Langer, 1989, p.83) which gives rise to motion or movement. It is the dynamic relationship with our environment that brings about action, motion, movement in space and it is in this perceptual field of presence that time is experienced, not as a timeline of events but as a "network of overlapping intentionalities whose centre is none other than the body-subject itself" (Merleau-Ponty, cited in Langer, 1989, p.127).

Merleau-Ponty's view of perception is that of a body-subject engaged with the world in an overlapping temporal and spatial inter-subjective exchange. Perception is constructed in a dynamic interchange between the subject and the space it occupies. This overlapping of time and dynamic relationship to space is implied in the films I have made for this research project. This overlap is present in the repetition of slightly differing shots of the same architectural space and in the reconstruction of each space through editing these shots together. In thinking of the house as a found object or archive (or fragment from an archive) to be constructed through film there is also an overlapping of past and present.

In the *New Vision* Moholy-Nagy writes: "space is a reality of sensory experience. It is a human experience like others; it is a means of expression like others. Other realities, other materials" (Moholy-Nagy, 1947). He describes how space is first perceived visually and then by movement, changing position in space and then by touch. He also mentions hearing, balance and even telepathy as possibly playing a role in spatial experience. Echoing Jim Cadbury-Brown's relationship of dance to architecture he goes on to speculate that, "From the point of view of the subject, space can be experienced most directly by movement, on a higher level, in the dance. The dance is an elemental means for realization of space-creative impulses. It can articulate space, order it" (Moholy-Nagy, 1947 p. 57).

The idea of a sensory cinema or sensory architecture can be traced back through the examples cited. In *Atlas of Emotion* (2002) Giuliana Bruno makes a case for the haptic in architecture and film and maps out a history of cinema that takes into account this idea of 'coming into contact with', which relates to Merleau-Ponty's body-subject in that the body, comes into contact with the environment whether in architecture or in terms of the spatial arts such as cinema. (Bruno, 2002) In this shift Bruno moves from a static gaze to a moving subject, from voyeur to voyageur and it is in this way that I have approached my films for this research.

This movement, this voyage, can be taken in a literal sense of the moving camera, the panning shot or in the psycho-geographic sense of a journey, a history. Bruno argues that motion produces emotion and that emotion contains a movement, emotion

having its Latin roots in a 'moving' force and cinema also stemming from the Greek *kinema* meaning 'movement'.

Eisenstein's essay, *Montage and Architecture* (1929), sets out a clear and definite link between film and architecture and creates a mobile spectator by using a walk around the Acropolis to describe the montage principle (Eisenstein, Bois and Glenny, 1989, p.110). This movement of the body in space describes how when shots are put together they create movement in space, walking to construct meaning. This is an embodied spectator, not a detached gaze and as Bruno points out, in this view "film is architectural and architecture is filmic" (Bruno, 2002, p.56). This interchange of terminology and ideas again speaks of this convergence of language to describe both film and architecture. What happens when they are tested out against each other's codes and conventions?

Architects such as Le Corbusier and Bernard Tschumi drew on Eisenstein's theories of film when thinking about their buildings and architectural plans, both using the promenade as a way of articulating the forms and functions of the spaces they designed. Le Corbusier talked of the architectural promenade and Tschumi the cinematic promenade (which has its roots in Benjamin's *Arcades Project* and the idea of the flâneur),[9] bringing a direct reference to film in his work and thus avoiding the view of architecture as a static structure, encouraging the idea of movement and the event as key elements in how architecture should be viewed (Tschumi, 2006, p.27). The experiential nature of both architecture and film is important to both architects and filmmakers in that architects are concerned with how a space can be lived in, how it feels, how light plays in a space, and filmmakers are likewise concerned with how the viewer will experience the film, how it will affect them emotionally and intellectually. Despite this, architecture still struggles with its static nature as film struggles with its two-dimensionality. Film, taken literally, is a projected surface, lacking in depth and form, while architecture is solid and unable to move, but in these aspects film is able to provide architecture with something that it lacks and

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[9] In the unfinished *Arcades Project* (1927-1940), Walter Benjamin, drawing on the poetry of Baudelaire, cemented the idea of the flâneur as an interpreter of the modern city, walking the streets in an architectural or cinematic promenade.

vice versa. They complement each other in that film can activate space through movement and architecture can provide film with spatial depth.

The activation of both architecture and film requires a subject, a person, a body engaging with it and where this occurs is where the films in this project are focused, not by putting people in the film or populating the architectural image with 'users', but by navigating through the architectural and filmic spaces with the camera to create narrative. By narrative I do not mean fictional narrative but a narrative of the everyday that might be seen in Chantal Akerman's films where, "we travel through an architecture of symmetrical compositions, a formally rigorous aesthetic of frontal long takes with stationary and moving camera. It is in this way – with frames fixed as if to seize motion – that Akerman constructs a geometry of passage" (Bruno, 2002, p.101). This geometry of passage, a movement through architectural space in time is a narrative in the sense of a personal journey, a narrative of the everyday.

The house and architecture play a significant role in Akerman's work, particularly transitional sites and in-between places, both of which have been important in my own work and in this research project. The interior, the house, becomes not a static architectural form but a site of narrative, history and meaning. In Akerman's early films from the 1970s (*Hotel Monterey, News from Home, La Chambre*) she is often looking out (through the window) to a partial view of the world outside but her focus is looking inward. They are reflective in nature, personal films about domestic architectural space and its construction of the everyday.

A house is the key to the way architects think about architecture. The house becomes, as Bruno puts it, "the hinge that opens the door between architecture and cinema" (Bruno, 2002, p.104). The narrative of the house is a filmic narrative, the house is a collection of objects, memories, images, an archive and in some cases a private museum. It is these narratives that can be seen in the films I have made and in the films of the case studies of the coming chapter. The stories of each house are embedded in the surfaces, objects and materials found within and the films attempt to reactivate these spaces to release aspects of the potential stories held there.

This is evident in *3 Church Walk* as the house is seen in its semi-abandoned state with many traces of the lives lived within it. What has been left behind in the house is significant in that Cadbury-Brown specified in his will (and the family have used small green stickers to indicate these objects) that certain pieces of furniture and objects should be left with the house for its new occupants on his death. This includes the Anglepoise lamps, the Breuer style chair as well as all his records, a record player and other personally significant items with little monetary but much personal value attached. The house is deeply rich in narrative as it was designed by Jim and Betty Cadbury-Brown and lived in until their deaths. Every aspect of the space, light play in the rooms, tiles chosen for the floor and the design and layout of the space reflect their ideals and way of life, some of which are communicated through the film and further interpreted in the book I made with Jonathan P. Watts and Occasional Papers, *Ideas of Disorder: 3 Church Walk by Cadbury-Brown* (2017).

In *Beach House* the house is seen through the lens of the archival material, the architect's footage, *Shingle St 1971* shot soon after its completion, and in the free improvised metaphonics recordings made by Penn and his musician friends. These elements combined with my own footage, shot in 2015, giving a glimpse of its present-day inhabitants, create a view of the house that sits between museum and lived space, past and present.

In *Spender House* the house and studio are presented as a living archive. In the thirteen years since Spender's death little has changed and the past remains visible, tangible in all the objects, books, artworks and personal effects that are left behind. This narrative is one that can be seen in the film, and the way in which the architecture acts as a frame for this creative life is discussed in more detail in Chapter Six.

In *The Poetics of Space* Gaston Bachelard examines the house as a human phenomenological concept indicating how a simple geometric form can accommodate human complexity. "A house that has been experienced is not an inert box. Inhabited space transcends geometric space", he writes (Bachelard, 1994, p.vii). Through poetry and literature he identifies images that reflect the primal connection

to houses we have lived in, confirming that memories held are not only memories of spaces but refuges for imagination. These memories sit somewhere between the museum and lived space in that they are connected to particular moments in time and have a historical reference, but are also haptic memories in that they are images from the body's perspective in a space, not only looking at it but feeling it. For Bachelard space is poetry, a room is to be read and imagination can conjure up incredibly rich spaces that we can inhabit. A room from the past can be recalled in the imagination with such detail that we can project ourselves back into that space and imagine how if feels, smells and sounds. He takes a phenomenological approach to universalize these spaces and get to the essence of their meaning, the notion of home, shelter and dwelling that are so important to the human being as a place to think and to dream, protected from the outside world (Bachelard, 1994, pp.14-17).

The importance of theories of perception and the relationship between the readable, the ability to conceptually link what we see or experience with what we know and the experiential, the way we feel, remember, inhabit or move through a space that constitutes the haptic, is explored throughout this project.

A room being readable is linked to an intellectual activity of imagination, in deciphering meaning in elements that make up a space, but conjuring an experience of space is more closely linked with an emotional connection and feeling that can be imagined in a more filmic way with images and sound, smell and touch. When a space is entered, whether physically or through an experience of space on film, the readable, the experiential and the haptic come into play and we are able to project ourselves into the image.

It is this ability to project ourselves into a space, whether real or imaginary that interests me. Bachelard's ideas echo Bruno's in that we are able to transport ourselves into an image, whether mental or filmic, and occupy that space momentarily. In this way, the spaces of the houses that I describe through the films can become spaces that the viewer occupies momentarily. The audience can interpret the house through the film. This is particularly true when the image is empty of other people. In imagining spaces we have inhabited, we often imagine

them empty. When empty of people but still populated with objects or furniture, the space has the greatest readability. There is a connection made with 'remains', however slight and the imagination is stimulated in a poetic way to attempt to piece together a narrative from the fragments. This absent presence is very strong in the three films I have made for this research and those used as case studies for comparison. The objects left behind take the place of absent inhabitants in a way that would not be possible if the image were populated.

Juhani Pallassmaa, in *The Embodied Image* (2012), describes the poetic image as follows:

> The word 'image' usually refers to purely perceptual or visual phenomena. However, the image is the experiential entity, the synthetic perceptual, cognitive and emotional singularity of the artistic work that is perceived, embodied and remembered. It is, at the same time, the identity of the work, the very core of its impact and its emotional and existential meaning. The poetic image is a distinct imaginary experiential entity with its cohesive identity, anatomy and essence. The poetic image redirects and focuses the viewer/listener/reader/occupant's attention and gives rise to an altered state of consciousness, which evokes an imaginary dimension, an imaginative world. (Pallassmaa, 2012, p.93)

The transformation of architectural space into filmic space, from three dimensions to two, is potentially where this poetic image is created and with the addition of sound, paired with moving image and imaginative space, an encounter and a sensory experience is possible. Sound has a particularly important role to play in coaxing the viewer into the imaginative space of the projected image.

Bachelard describes the old house as 'a sort of geometry of echoes' (Bachelard, 1994, p.60), and the importance of sound in memories of a house is an additional layer that can be recalled alongside the images, whether voices from the past or the resonance of a particular room. The objects and surfaces of a space can be called up, often in connection with habits and repetitive behaviours and together these constitute a space that reflects a psychic state. Thinking about this in terms of the sound of the films in the project I asked the question – what is a sonic memory of a space and how can that be recalled or imagined?

Bachelard quotes Henri Bosco's *Malicroix*:

> There is nothing like silence to suggest a sense of unlimited space. Sounds lend colour to space, and confer a sort of sound body upon it. But absence of sound leaves it quite pure and, in the silence, we are seized with the sensation of something vast and deep and boundless. (Bachelard, 1994, p.43)

And he quotes Rainer Maria Rilke:

> I never saw this strange dwelling again. Indeed, as I see it now, the way it appeared to my child's eye, it is not a building, but is quite dissolved and distributed inside me: here one room, there another, and here a bit of corridor which, however, does not connect the two rooms, but is conserved in me in fragmentary form. (Bachelard, 1994, p.57)

These passages illustrate how spaces of the past can be constructed in the mind and how they can be read as containing narrative. By reconstructing the spaces of the houses on film I am attempting to recreate that feeling of an inhabited space that we can project ourselves into and connect with as we might do if they were spaces of our imagining. In my films I compose shots that create the geometry of echoes that Bachelard describes through various means, whether using the hand-held camera as an embodied position in *3 Church Walk*, the repetition of panning shots to place the viewer in the space in *Beach House*, or the static locked-off shot to invite the viewer to enter the space in *Spender House*. Each camera strategy produces a slightly different effect. In *3 Church Walk* the viewer feels as if they are moving with the hand-held camera as it travels through the space and in *Beach House* the camera is detached but moving on a tripod so the viewer follows the movement of the camera. In *Spender House* the camera is static and invisible, in the sense that it does not move, so it feels as if it does not exist in the same way as it has in the other two films. The books, pictures and objects in the frame create spaces within spaces that draw the viewer in through the use of the static camera. This creates the most seamless connection between viewer and image in terms of the projection of the self into the image.

To some extent 3 Church Walk operates as a ruin, in the sense that past and present exist simultaneously. In *Beach House* the archival footage contained within the film operates in a similar way and the past is clearly visible. In the Spender house and studio all the artworks, books and objects have been left as they were at Spender's

death thirteen years previously, giving a strong sense of a past life. These echoes of the past are distinctly present and create complexity in a seemingly simple image. By exposing the houses on film the viewer is invited in, over the threshold to experience them as their own.

I have described the shift from optic to haptic, sight to site as a trajectory through the work of Moholy-Nagy, Giedion, and Benjamin to Merleau-Ponty, Bruno, Bachelard and Pallasmaa and applied it to my own filmmaking practice. In doing so I have confirmed that the spatial, sonic and temporal structures that operate in artists' film and moving image practice can be effective in translating a lived experience of architectural space into film. In the next chapter I take four case studies of artists' film that take the house as a subject, to illustrate how these ideas manifest themselves within the films themselves and how varying approaches generate differing results.

Chapter Three

Architectural Space/Filmic Space, Four Case Studies

In this chapter I give some historical context to the importance of time in relation to modern architecture as set out by Sigfried Giedeon in *Space Time and Architecture* (1941). Modern architecture was to be light, open, flexible and respond to the human body so used new materials for building open plan, airy, light filled spaces. Taking an archaeological approach to understanding this period of modern architecture in the uncovering of materials I focus here particularly on the use of glass to examine this shift in perception of architectural space, drawing on the examples of Sergei Eisenstein's glass house project, Bruno Taut's glass pavilion, Pierre Chareau's Maison de Verre, Mies Van der Rohe's Farnsworth house and the city of glass in Yevgeny Zamayatin's dystopian novel *We*. This is then expanded on through discussion of four comparative case studies of artists' moving image works and my own films to examine how absent presence, haptic visuality and sound-image relationships are used in artists' film and moving image works to create an experience of space.

Three key terms of Modernism are form, space and time, all of which are connected to film and the process of filmmaking and give a framework within which to pose questions about the interrelation between artists' film and moving image practices and architectural space. Formal devices are used to construct film. The framing of shots, the placing of one shot next to another, varying lengths of shots and the addition of sound or text alongside the image make up the visual and aural architecture of the screen. This arrangement of elements is comparable to the architect's work in designing a space in which to live, working from an initial idea through a process of drawing through to construction. I am fascinated by architecture and film as communication, as construction, as form in space and time.

In his seminal work *Space Time and Architecture* (1941) Sigfried Giedion talks about modernism as a 'new tradition' in architecture that engenders a feeling of movement and an unfamiliar spatial experience that comes partly from the use of new materials and technologies (Giedion, 1959, p.xxvii). In his view the house should be open and transitory and have a value of use attached to it rather than an eternal value that was

previously ascribed to monumental forms of architecture. The house should not be a fortress but allow for life, have plenty of light, be spacious and flexible, a space that truly responds to the body. There was a sense of liberation in this new lightness, flexibility and openness. This ethos is present in the houses filmed for this project.

Fig. 3 Emily Richardson, *3 Church Walk*, 2014, video still

In the four films by Man Ray, Heinz Emigholz, John Smith and Elizabeth Price to be discussed here are predominately depopulated. Traces of the body, suggestions of human presence but absence of the figure (as character) are aspects of film's relationship to lived architectural space that are key in defining the nature of space in these artists' film works.

When people are left out of the frame, the viewer is able to project themselves into the image and this opens up the filmic space, place becomes a state of mind or a reflection of state of mind. The artist filmmaker interprets the fragments, clues and traces left behind for the viewer to read in the film and make connections that inform the long view of an encounter with place. The house is a place we inhabit, in-habit, creating routines, and structures that connect together to form the place in which we dwell. In *Consuming Places* John Urry points out that, "the house plays a significant role in the forming of memory. Houses are lived through one's body and its memories" (Urry, 1995, p.24).

In the *Arcades Project* Walter Benjamin takes the Parisian arcade as an allegory of modern life and in analysing its structure and surface attempts to understand the modern condition (Benjamin, 1927-1940). As an archaeologist digs, excavates and uncovers to find a key to the past so Benjamin hopes to find answers to what it is to be modern.

In archaeology, the covered or the hidden is implicit in the process of uncovering, of making visible and interpreting evidence. Piecing together fragments or clues builds up a picture of a place. In researching a film and in filmmaking itself there is a process of covering, re-covering and uncovering that takes place through the choices made in the selection of shots, framing and editing as well as in the use of sound to create an experience of architectural space on film. Links are made between past, present and future in this covering and uncovering.

Covering in architecture speaks of materials, whether covering the structure, the external surface or the covering of internal surfaces with soft furnishings: carpets, floor coverings, curtains and wallpaper. Brutalism's ethos of using materials 'as found' is an uncovering, revealing of materials, services and structure of the building that goes towards a transparency that is found in modern and contemporary glass and steel architecture. Modernism used glass to give transparency to architectural space as opposed to the Victorian house made of brick or stone, with its draped, cluttered, enclosed interiors. This tied in with ideas about more open and transparent relationships between people and movement towards a more open modern society that was espoused by architects of the time. But alongside this utopian vision inherent in the ideas of the architects of these modern, glass buildings, is its dystopian counterpart in film and literature, which I will touch on below.

Benjamin, who was due to deliver his lecture on *The Author as Producer* at Pierre Chareau's Maison de Verre (House of Glass) in Paris, said of glass and glass architecture, "it has no aura. Glass is the enemy of secrets and also the enemy of property. . . . it would be revolutionary to live in such space" (Benjamin, 2005,

p.734). Glass as a material was fascinating to architects, writers and filmmakers alike for its transparent quality, both literally and metaphorically.

Fig. 4 Pierre Chareau, Maison de Verre, Paris, 1932

In Alfred Hitchcock's *The Lodger* (1926) the protagonist is filmed from below through a glass ceiling giving a distorted perspective of the body to accentuate the character's troubled state of mind. This glass ceiling is incongruous with the Victorian interior of the rest of the house in the film and perhaps signals the dangers of living in a transparent world. In *The Wrong House: The Architecture of Alfred Hitchcock,* Steven Jacobs writes:

> Popular culture often associated the idea of the house with Victorian interiors whereas architectural modernism, with its celebration of transparency and bare white walls, geometrical simplicity and the open spaces of the *plan libre*, came to be seen as antagonistic *vis-à-vis* domesticity as such. (Jacobs, 2007, p.34)

In the same year as *The Lodger* was released Eisenstein conceived his *Glass House* project, a film on the conditions of living in transparency that was never realised. The *Glass House* was to be set in a glass tower where a mobile camera floated through the transparent spaces, penetrating through walls, floors and ceilings as an all-seeing eye, in a way that has been brought to bear by the networks of CCTV cameras in the city or Big Brother style reality television formats. Fritz Lang's *Metropolis,* a futurist vision of the city in the year 2000, was released in 1927; and Yevgeny Zamyatin's anti-utopian novel, *We*, set in a glass city of the future where

people are living under a constant state of surveillance, written in 1921, was also published around this time.

Architects such as Bruno Taut (Glass Pavilion, 1914) and Pierre Chareau (Maison de Verre 1928-32) produced glass buildings during this period and later Mies van der Rohe designed his infamous glass house (Farnsworth, 1945-51). The birth of modernism and these current themes in literature, architecture and film were as Lefebvre describes in *The Production of Space*, akin to a shattering of space (Lefebvre, 1991, p.25). A blurring between inside and outside, private and public takes place in this glass architecture. Le Corbusier's idea of the house as 'a machine for living' adopted Henry Ford's time and motion studies made in factories. When applied to domestic living spaces this mechanical approach to everyday life altered society's relationship to architecture. The belief that architecture could define how people behaved was brilliantly satirized by Charlie Chaplin in *Modern Times* (1936).

This dissolving of the private and public spheres and this new social transparency was tackled in Hitchcock's *Rear Window* (1954) where Scotty, an injured photojournalist, confined to his wheelchair, observes the everyday lives of the inhabitants of the flats across the courtyard from his window. He is able to see into the neighbouring flats with binoculars and a powerful zoom lens and witnesses a murder, which he then tries to solve. In this case what is particularly interesting is Hitchcock's use of diegetic sound. Scotty is able not only to see but hear what is unfolding before him in a naturalistic way. Sounds and voices from the flats can be made out but not completely clearly. A sonic space is constructed from Scotty's isolated and fixed position where the sounds emanating from his immediate neighbours are louder than those across the courtyard and out in the street beyond. The framing of both picture and sound in this film is directly linked to the architectural space and the protagonists (and therefore viewer's) position in it.

Oksana Bulgakowa writes in *Eisenstein, the Glass House and the Spherical Book: From the Comedy of the Eye to a Drama of Enlightenment*:

> The symbolic vocabulary of transparency was developed in the eighteenth and
> nineteenth centuries and correlated with light, glass, crystal, water and

nakedness in contrast to stone, veiling and deception. The transparency of nature was seen in contrast to the opacity of the social world; but it was unclear where to place a human being. Modernity was fascinated with the idea of transparency. (Oksana, 2005)

In this context of transparency, covering and uncovering form in space and time and the problem of where to place the human being, I will discuss four films made by artists that take the house as subject to explore how lived space is articulated by the camera. Comparing lived architectural space, constructed filmic space and the ways in which the camera creates a sense of place will be examined with reference to Man Ray's *Les Mystères du Château de Dé* (1929), set in the Villa Noailles, built by Robert Mallet-Stevens; Elizabeth Price's, *The House of Mr X* (2007), filmed in Stanley Picker's conserved 1960s house designed by Kenneth Wood; John Smith's, *Home Suite* (1993-94), a tour through the artist's house and inner mind, just before the former's demolition; and Heinz Emigholz's, *Schindler's Houses* series (2006 -07) that uses a system of formal devices to document the work of the Los Angeles architect Rudolph Schindler (houses built 1922-52).

Transparency as a concept is demonstrated here in varying respects, from the archaeological, where layers are revealed in *Home Suite* to its opposite in *The House of Mr X* where the glass and shiny reflective surfaces become opaque.

In the opening scene of Man Ray's *Les Mystères du Château de Dé,* a couple travel by car to the Villa Noailles, an early modernist house built by Robert Mallet-Stevens in 1927 in Hyères, South East French Riviera. In the opening inter-title Man Ray sets the scene describing the two travellers (voyageurs) finding the ruins of an old castle, below which sits 'a castle for our times', the Villa Noailles.
The title reads, *Un Coup de Dés Jamais N'Abolira Le Hasard* (*A Throw of the Dice will Never Abolish Chance*), also the title of Mallarmé's poem, which is taken by Man Ray as the theme for his film. Two masked men roll two dice in a bar. To go, or not to go? They go, in a car, at speed, across France, passing trains, pylons, factories, symbols of the modern age. They cross a bridge. The point-of-view shot from the car, an embodied camera, is fast and bumpy, disorientating. The speed of the modern machine age is taking us somewhere, but where? On arrival at our destination, the screen is filled with fragments of a sculpture by Pablo Picasso. Unable to perceive the

whole, a disjointed impression of this cubist sculpture is seen before the camera, still moving, pans across to the Villa Noailles giving a first glimpse of this modern castle.

Fig. 5 Man Ray, Villa Noailles in *Les Mystères du Château de Dé, Man Ray,* 1929, film still

Giedion, in *Space Time Architecture* first published in 1941, links the artistic avant-garde of Cubism and Futurism to modern architecture in terms of a new perception of time and space, which is evident in Man Ray's choices of camera movements and editing techniques. As the viewer is unable to see the whole of the cubist sculpture, it is represented in a fragmented simultaneity of shots, making it dynamic, in motion. Time becomes the fourth dimension in architecture, which signals a crucial relationship with film.

In a 180-degree pan from the Villa, the camera swings round to the terrace where the view of the landscape is framed by rectangular cut outs from the garden wall. In her essay "From Mallarmé to Mallet-Stevens: Reading Architectural Space in Man Ray's Les Mystères du Château de Dé", Kim Knowles proposes formal and structural connections with Mallarme's poem (Knowles, 2011). Knowles argues these openings in the exterior wall with their 4:3 aspect ratio looking through at the landscape are suggestive of a filmstrip unwinding in time, movement being the key in pointing towards the cinematic nature of the architecture. The camera enters the villa at ground level, moving along the floor, always in motion, and it pans up and around to reveal glimpses of the interior spaces. The villa is empty. Objects, artworks and

books can be seen, a painting store, the backs of the paintings and the sliding store, but no people. As later in the film only masked figures are seen in the house, the images of the paintings held in the store also have their backs to the audience. To emphasize the film's subject as the house, people and figurative elements have been concealed or covered from view. The people present in the film are treated formally, masked and dressed in costume, reduced to symbolic sculptural forms. They are placed only to act as moving forms in space and the space itself becomes the film's subject.

Where are we? The camera moves along at floor level outside. It is night. In the morning 'in a forgotten corner' four masked figures roll two giant dice. An inter-title reads "Existe-t-il des fantômes d'action?. . . des fantômes de nos actions passées? Les minutes vécues ne laissent-elles pas des traces concrètes dans l'air et sur la terre?"[10] Are these masked figures shadows of the modern? Are they traces of human presence in action, in time? In the swimming pool and gym they dive into the water and can be seen practicing gymnastics through a mirror on the back wall reflecting the action. The framing of shots is reminiscent of Alexander Rodchenko's oblique-angled compositions in his photographs of sportsmen and women. The vitality of the body is set against the rectilinear forms of the architectural space. These are people having fun, not working. Juggling in the pool. The absurd is represented here; a woman brushes her hair under water.

The inter-title reads 'Piscinema', translated, swim/cin/ema. The film runs backwards a diver breaks through the surface, the reflection of water and light on the the walls bounce around the space. These abstract images of shadows are similar to Man Ray's photograms. Form in space and time suggested by these shadows caught by the camera. Man Ray was infatuated with light, interior space and projected light onto form as evidenced in his photograms and his portraits of Lee Miller, where he uses light to illuminate sculptural form. Knowles goes on to link light and shadow, presence and absence in both the film and the poem. Knowles writes:

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[10] Do shadows of action exist?. . . shadows of our past actions? Do the lived minutes not leave concrete traces in the air and on the ground?

> The emphasis given to the shadow in Man Ray's œuvre can thus be considered in relation to Mallarmé's instructions for the space of *Un coup de dés* to be read in the same way as the words themselves. The tension between presence and absence is also at the heart of cinema's illusionist production of continuous space, where the space within the frame alternates with the space between the frames. This intermittence can therefore be understood more generally as the cinematic counterpart to Mallarmé's directions towards simultaneous reading of text and space. (Knowles, 2011, p.465)

The film is a continuous movement as is Mallarmé's poem. The embodied camera is traversing, passing through the space of the Villa continuously in this film. Balls roll, seemingly of their own accord, the spinning of weights and a man in a wheel turning in a circular movement also suggest the film unravelling in time through the projector. At the end of the film the two voyageurs are seen arriving, walking up through the terraces shot at ground level. What are they searching for? They find the dice and roll. To stay or not to stay? They stay. On the roof, they dance and freeze in a sculptural form. The film image switches from positive to negative as if to preserve the trace of their action in solid form, freezing it in time photographically.

The film, to use Laura U. Marks' term, has a haptic visuality in that it enlists the senses and furnishes an experience of the space that recalls the movement of the body through the space. The camera never rests; it never allows the viewer to grasp the whole space. It moves across surfaces and through spaces. The figures with their stockinged heads are reduced to form and texture, there only to articulate the architectural space. The camera's constant movement, especially along the floor, and the swirling disorientating, panning movements describe fragmented views of the architecture and its relationship to the landscape. The Villa is a castle, a fortress set on the top of a hill overlooking the town, the sea and the Iles d'Hyères, isolated from the world, perhaps a futuristic (or modern) world where masked figures are rolling the dice and acting on chance. Knowles describes *Les Mystères du Château de Dé* as "a cinematic journey through the poetry of architecture and the architecture of poetry" (Knowles, 2011, p.470). The cinematic nature of the modern architecture in *Les Mystères du Château de Dé* with its clean lines and rectilinear forms mirroring the film frame and the architecture of the screen has been important in my own work, which is discussed in later chapters. The use of the embodied camera, the frame as a

filmic and architectural device and a connection to the poetic are present both in the films discussed here and in my own work.

A different kind of poetry is present in John Smith's *Home Suite* (1993-94). In this film there is another distinct relationship between lived architectural space and constructed filmic space. The two are very closely tied by the filmmaker's voice, sharing his memories and thoughts about specific details of the interior of his soon-to-be-demolished house in East London. The house is not architect-built but a generic Victorian terrace. The tone is personal, place as a state of mind, a repository of memory.

Fig. 6 John Smith, Home Suite, 1993-94, Film still

With the camera, again embodied, mounted on his shoulder, Smith guides us with his eye-voice, focusing on often-ignored architectural details framed in close up, such as the worn stair carpet. The film is carried by the voice, conversational and humorous, recounting memories of past events specific to the images on screen. The humorous description of why the stair carpet is so worn and how many times it has been replaced switches to a very emotional moment when the filmmaker remembers when his girlfriend is leaving and he is begging her not to go. It is an intimate moment exposed on camera and his vulnerability and 'pathetic' gesture of kneeling on the carpet is equated with the holes in the carpet itself. The film moves up the stairs towards the bathroom and a plug for the telephone fills the frame as Smith

describes how he had phone plugs in every room and could not plug them all in at once but would use this particular one to speak to people when he was in the bath. He reminisces about the state of the bin when he moved in, how it was surrounded by mousetraps and the walls were covered in grease so he Artexed over it, not because he liked Artex but because that seemed like the only thing to do. He describes its textures and experimenting with different techniques to achieve different patterns.

This use of the voice to activate these everyday objects, surfaces and textures of the domestic interior, to give them a narrative that the viewer can connect with personally, is a technique that was of interest to me in making the films in this project where the significance of details in the interior and how a domestic space can be read was crucial in communicating aspects of lived space.

Home Suite is a close-up journey through the domestic landscape, an interior landscape in all senses of the word, the filmmaker's inner self, his thoughts and memories are all laid bare or, at times perhaps, constructed for the audience's pleasure. Materials, surfaces, details of the architectural space all holding layers of memory are made transparent by the peeling away of layers of the interior. Presenting the home as deeply lived in, focusing on the tiny details, the way they are described and associated with memory-triggers, is far removed from the way that Elizabeth Price constructs a glossy, impenetrable space in *The House of Mr X* (2007).

In this film there is a fetishisation of the object: the interior, the richly coloured, luscious carpets, curtains and classic modern furniture pieces are all reminiscent of objects in glossy magazines. The aspirational tone is heightened by a voice chanting 'Hahahahahaha', a voice that sounds like a choir exalting the virtues of expensive taste. Text appears on screen instructing the viewer to sit at the marble-topped table by Ettore Sottsass. This is the language of advertising, using software ready wipes and fades to black. This work poses questions about the audience's relationship to advertising, the art market, rich collectors and high-end luxury shopping, but it is ambiguous where the filmmaker positions herself in relation to this. At the end the narration suggests that the audience add their own bodily materials to the surface of

the house, which Price proposes is an invitation to urinate or defecate on these beautifully shiny surfaces. However, it remains ambiguous whether there is a transgression of the house as a domestic ideal or whether this is its perfect fulfilment.

Fig. 7 Elizabeth Price, *The House of Mr X*, 2007, video still

In a lecture at the Royal College of Art, Price talked about her making process as an archaeology. Without a storyboard or plan she composes her films from an assembly of archive materials in her hard drive and the spaces proposed are a corollary of the space of this digital hard drive. (Price, 2014). There is a sifting of material that takes place in the edit where layers are built up on the timeline and images become covered and uncovered through the composition of the edit, the sound building up as layers are added. This material is manipulated 'live' in the software with effects, filters and text added, Price says, "to construct the films as establishing a place, a place in which things can be considered, a 'here', or the proposition of a 'here'" (Price, 2014).

This process of responding to material, shaping it without a predetermined outcome, is one that I have used in the films in this project as discussed in Chapter One where I outline my methodology. The 'here' that is constantly reiterated in Price's work, the sense of things and 'elements of the dance that are not visible' are also present in the relationship between image, sound and text in my own films.

Speaking about *The House of Mr X,* Price described the preparations for making the work. She gathered together archival materials from the house: catalogues of objects, architectural drawings, business interests, curatorial inventories among other things which were then used for the narration and text elements of the film. Stanley Picker, who commissioned architect Kenneth Wood to design the house in 1968, was in the cosmetics business, involved in writing point of sale specifications for packaging of beauty products. This language is evident in the narration of the film. As the audience is taken on a journey through the house a re-inscription of the archival material takes place. The text is combined with the image, focusing on the surface details of the objects, furniture and materials; the sensual tactile and colourful surfaces.

Gilda Williams in her essay, "New Artist Focus: Gilda Williams on Elizabeth Price", written for Lux online (2010), notes:

> Mr X was an avid collector of modernity; Price's overlaid text relishes in high-cultural name-dropping, forming a list dripping with Bauhaus-inspired fetishisation (the Marcel Breuer occasional table; the Achille Castiglione table lamp) recognizable as both tour-guide brochure and luxury brand shopping list. (William, 2010)

As in *World of Interiors* magazine there are no people in the interior of the house of Mr X. The spaces are empty so the viewer can project themselves into this aspirational luxury. This depopulation of the image is an effective way to transport the viewer into the space, and one that I have used in my films for precisely that effect.

In Heinz Emigholz's *Schindler's Houses* (2007), there is also the sense that the viewer can project themselves into the architectural spaces of Rudolph Schindler's Los Angeles houses, but the sensibility is a different one. A formal system of tilted camera-angled static shots, equal in length, present various aspects of the exterior moving towards the interior of each of the empty houses. A naturalistic soundtrack is heard. Over time the viewer can build a picture of the work of the architect from these fragments and details. Each house is treated in a formal way that is similar and adheres to a structural system. The slightly off level camera destabilizes the

rectilinear nature of the modernist design. In each case the house is empty and the traces of the inhabitants' lives are minimal; the sound of traffic, birds, a dog, wind in the trees give the viewer few clues to follow.

Fig. 8 Heinz Emigholz. *Schindler's Houses*, 2007, film still

The spaces in *Schindler's Houses* are impenetrable in a different way to Price's film in that the viewer is not given long to look. The camera allows only glimpses of the form of the exterior and few compositions of the interior of each house, which neutralises them as lived spaces. Unlike John Smith's *Home Suite* there's nothing to grasp hold of in the image or in the construction of the film itself. More is covered than uncovered despite the open nature of the spaces, but whereas in *Home Suite* the audience is presented with a visceral experience of the space, in Schindler's Houses a slower building up of layers serves to complete the picture. These films act as portraits of the houses and when seen as a series develop into a catalogue of the architect's work. Across the films, connections are made between the interiors, forms and spaces of each house. A picture begins to be revealed through repetition in time. A positioning of the houses within the landscape becomes apparent through viewing them as a series, forty, in this case, of the one hundred and fifty houses built by Schindler. In relation to traditional forms of architectural documentary, *Schindler's Houses* remain open for the viewer to construct a picture of the architect's work over a period of time in a particular geographic location. The absence of narration and music and the tilted camera angles all articulate the architectural space in a way that requires the viewer to take an active role in deciphering the

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image. (This is unlike a mainstream documentary where, by and large, the story progression is given in a linear form, typically with a guiding narration.) This is also true of my films in this project, where each is a portrait of a house built up over time that can be deciphered by an active viewer willing to piece together the clues in the image and sound. This active viewing experience, perceptive viewing mode or attentive recognition is discussed further in Chapter Four.

In Emigholz's films, form and space in time, repeated like a mantra, leads eventually to enlightenment. Each film uses particular camera, sound and editing strategies which, when repeated, give the viewer a structure to create a version of the houses in their mind. The tilted camera angle in *Schindler's Houses* disembodies the space and although Emigholz has used a static shot similar to the one used in *Spender House* the effect is very different. The tilted angle does not allow the viewer to project themselves into the space in the same way as a naturally orientated locked off shot and, therefore, the space becomes more difficult to read. A slight adjustment is constantly being made to orientate oneself to the image. The fact that the shots are short adds to this sense of disorientation, as there is not enough time to become comfortable with the image before it changes and the process begins again. The image also dominates the naturalistic exterior sound, ensuring the viewer's engagement with this active process of perception.

These four films have been instrumental in the development of my practice through this research, each containing elements that serve to clarify how a lived experience of architectural space can be rendered on film. The use of embodied camera, the particularity of the static shot, the readability of objects, surfaces and textures in a domestic interior and depopulation of the image have proved to be effective methods used by artist filmmakers in the articulation of space. In the following paragraphs I will introduce the first of the films I made for this project and begin to explore the other vital ingredient in this rendering of lived space on film: sound.

3 Church Walk (2014)

In the first of my films in this project, made at the semi-abandoned 1960s house of
H.T. 'Jim' and Betty Cadbury-Brown, 3 Church Walk, the viewer is taken on a journey
through a series of rooms. The house is uninhabited but becomes like a body itself.
Through the use of image and sound, a haptic relationship is developed as the hand-
held camera moves through the space. As the film progresses it becomes clear that
the sound emanates from the surfaces of the house itself. In a 360-degree panning
shot of the main room, the speed of rotation is uneven and the sound of scraping the
tiles around the edge of the room can be heard. It was described on first viewing by
Jonathan P. Watts as follows:

> It is as if the camera-eye is being scraped around the building's interior,
> somehow uniting the eye with touch and materiality. The sounding of the
> objects holds (and reveals) the memory of all of the millions of unnoticed,
> everyday sound events that have occurred within that house during its lifetime
> by its inhabitants. It made me think about the passage between these sounds of
> objects in everyday use, and their passage into musicality. (Watts, 2014)

Fig. 9 Emily Richardson, *3 Church Walk*, 2014, video still

H.T. Cadbury-Brown, in his Presidential address to the Architectural Association in
1959, entitled *Ideas of Disorder* says, "Architecture would be better described as the
framework for a dance rather than as frozen music" (Cadbury-Brown, 1959, p.82-
88). In *3 Church Walk* everything is in motion. The hand-held camera and the time-
based nature of the medium creates the feeling of the house being alive, although

deserted. In this sense it could be seen as the framework for a dance, a space for action to take place or having taken place. The use of the hand-held camera is performative, between the movement and stilling of the body necessary to capture the images, some of which are long static shots. In filming these longer static shots my body is suspended, paused in order to make the shot. This becomes part of the choreography of the film, a strange dance around the building.

As in Man Ray's *Les Mystères du Château de Dé* there is a shift from sight to sitedness that is evident in *3 Church Walk*; a shift from an optical view of film's relationship to architecture to one of the body's relationship to filmic space. Rather than the fixed viewpoint of the eye, there is a shift towards the camera as a moving body that Giuliana Bruno puts forward in *Atlas of Emotion; Journeys in Art Architecture and Film*. She describes the film spectator not as a voyeur but as a voyageur, through space and time where the body's relationship to architectural and filmic space is that of movement (Bruno, 2007, p16). Editing becomes like travelling: we move around filmic space in the way we move around architecture, the house or the city. Moving around these spaces generates narrative. We inhabit them. The traces we leave behind, psycho-geographers or archaeologists would argue, can be read or reactivated through looking, writing, filmmaking.

In *The Eyes of the Skin, Architecture and the Senses,* Juhani Pallasmaa writes about peripheral vision and the importance of a physical (haptic) encounter with space, the atmosphere or essence of a place (Pallasmaa, 2012, p.14). This is true of each of the four case study films discussed above and my intention to convey the feeling of the place, a lived experience rather than an iconic representation of architectural space, modern or otherwise in *3 Church Walk*.

The sound composition accentuates this as each sound element has been recorded from the touching of surfaces, objects and materials of the house. Whether a piece of cardboard scraped across tiles, a damp wooden chopstick on glass or a finger tapping an Anglepoise lamp, each sound has a physical connection with the image. The house was played as an instrument by composer Simon Limbrick. Combined

with the human movement (dance) evident in the camera work there is a subtle sensual embodiment of the viewer as they project themselves into the filmic space.

This haptic experience of space is present in each of the films discussed here, marked in their absence of the human presence onscreen (save Man Ray, as I have mentioned). Yet all are an articulation of space that speak of a physical encounter with the places described: John Smith's *Home Suite* in his use of the voice to connect the audience with the worn stair carpet; Man Ray's use of the moving camera in *Les Mystères du Château de Dé* to give a sense of passage through a space; Elizabeth Price's cold hard surfaces of the *House of Mr X*; Heinz Emigholz's tilted camera angle in *Schindler's Houses*; and, finally, my use of the sound-image relationship in *3 Church Walk.* All place the viewer firmly within the places they describe. This creates an experience of architectural space on film that uncovers a deeper connection to the places we inhabit than is made visible through traditional forms of architectural photography or documentary practices: an articulation rather than a representation of space.

In the following chapter I discuss *3 Church Walk* in more detail and give some historical context of the house and its architects. Marks' idea of haptic visuality is extended to a haptic audio-visuality, giving equal weight to the sound in this film. The forensic approach to creating the sound for the film from the materials, objects and surfaces of the house itself is shown to play a key part in an audience's experience of the space on film. This, tied with the performative use of the hand-held camera set out above, creates a sensory experience of the space. Cadbury-Brown's statement that when we enter a building we are embarking on an enforced choreography, and his idea that architecture is the frame for a dance, is explored in relation to the film and a comparative case study, Maison de Verre in Paris, is used to further illustrate these ideas.

Chapter Four

The Modern House as Ruin; Cadbury-Browns' 3 Church Walk, Aldeburgh, Suffolk, 1962

Fig. 10 Emily Richardson, *3 Church Walk*, 2014a, video still

3 Church Walk; Framework for a Film

In this chapter I discuss how the archaeological approach that I described previously in Chapter Three and the enforced choreography that H.T. Cadbury-Brown posits combined with Laura U. Marks' ideas about haptic cinema, connect in the first film of the project, *3 Church Walk* to create a sensory experience of the house on film at a particular moment in its history. In what follows, I continue to examine an active viewing experience in relation to artists' film and moving image to demonstrate how Henri Bergson's term in *Matter and Memory* 'attentive recognition' (1911, p.118), applies to the films in this project. Moving beyond an optical engagement towards a philosophy of images in film, it could be said that both architecture and film are a way of thinking based on a visual and aural taxonomy. This is extended to discussion of Pierre Chareau's Maison de Verre (1929).

I was introduced to 3 Church Walk, the house of modernist architect H.T. 'Jim' and Betty Cadbury-Brown in 2012 by a writer friend, Jonathan P. Watts. Cadbury-Brown had died three years previously and the house appeared abandoned, the garden overgrown. Peering through the windows we could see furniture still in place, wood

by the fire, records stacked up and pictures on the walls, as if he had only recently departed. There were many questions to be answered and making a film about the house was, for me, a way of attempting to raise and answer some of these.[11]

Coming across it in this way, the garden having almost subsumed the house, its rectilinear form and clean modern lines hidden from view; the only clues to its inhabitants in the few possessions remaining, was like finding a modern ruin. Cadbury-Brown was a British architect best known for his contribution to the iconic Brutalist development of the Royal College of Art, and earlier work on pavilions for the Festival of Britain in the summer of 1951. It soon became clear, through our research, that Jim Cadbury-Brown and his wife, Betty Dale, who had met whilst working in Ernö Goldfinger's office, designed and built the house in 1962 on a site originally earmarked by the composer Benjamin Britten for the Aldeburgh Festival of Music and the Arts' first opera stage.

3 Church Walk had been Grade II listed in 2000, so was clearly regarded as being of significance. However, when the architect died there were legal issues with his estate, which led to the house being left empty for over three years. A copy of a self-published book in the local library, *Cadbury-Brown: The Family Behind the Modernist Architect* (Wheatley, 2011), led us to its author, his niece-in-law, Natalie Wheatley. Delighted at our interest in the house, she gave us permission and so the process of making the film began.

As previously stated, Cadbury-Brown thought when you enter a building you are starting on an enforced choreography. He preferred to think of architecture as the framework for a dance rather than frozen music, as it is so often referred to.[12] So, the house became the framework for a film, the choreographed camera moving through the interior describing the experience of the lived space, the objects, furniture and

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[11] During the making of the film, Watts and I wrote a blog (http://3churchwalk.blogspot.co.uk/) and a script for the film. The script became a book *Ideas of Disorder: 3 Church Walk by Cadbury-Brown* (2017) published by Occasional Papers. An interview on the film and book appeared in *Dandelion* (2015).

[12] Johann Wolfgang von Goethe in conversation with Friedrich Wilhelm Joseph Schelling. *Conversations with Goethe in the Last Years of His Life*, 1839

artworks left behind. The space itself and the position and arrangements of these objects and furniture reflected its former inhabitants, who had not only lived in the house until their deaths but had designed every last detail. If a house can be seen as a reflection of an interior mental space, this unique moment caught in time was an opportunity to explore the thoughts and ideas of Cadbury-Brown made manifest in this apparently abandoned house he left behind. If, as Ken Worpole notes writing in his book, *The New English Landscape*, ruins are "a reagent of memory, their incomplete, fractured elements demanding to be visualized or imagined whole again. Ruins evoke empathy, and the free play of historical query. . . ." (Worpole, 2013, p.73), then 3 Church Walk was inviting this visualization, this questioning, this reactivating. This visualization requires what Bergson termed in *Matter and Memory* (1911, p.118), 'attentive recognition' where the viewer moves between seeing an object, recalling it as a memory image and coming back to the object, perceiving it anew in context of the memory image it is now bound up with. This is an engaged viewing experience, which was key to reactivating the space of 3 Church Walk. Marks points out (2000, p.48) that attentive recognition is a *participatory* notion of spectatorship, whose political potential should not be ignored.

To take an example in *3 Church Walk,* the lamps arranged in the main space are objects that are not perceived simply as objects but as stand-ins for human presence. Images and experiences of the Anglepoise lamp, a classic with particular socio-historical significance, may be conjured from memory.[13] As an object, it takes the viewer into the realm of memory and experience and offers a connection that evokes contemplation and attentive recognition in the way that Bergson describes. It could also be seen as a fetish object or fossil, an historical artefact which invoke a description of cinema as archaeology, which is also linked to this reactivating of the past through film, and relevant to *3 Church Walk*.

In *The Skin of the Film* (2000), Marks introduces the idea of haptic visuality in film, which closes the distance between the optical and the image allowing for a close

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[13] The Anglepoise lamp designed in 1932 by George Carwadine is a design classic that is still in use. The joints and springs allow the lamp to move and stay in any position giving it multiple domestic and industrial uses. Its shape and movements are like that of the human body.

looking that is more akin to touch. Much like Bruno's (2002) voyeur becoming voyageur discussed earlier in Chapter Two, Marks' viewer is in touch with the film, engaging with it physically as well as intellectually.

Fig. 11 Emily Richardson, *3 Church Walk*, 2014b, video still

'Haptic', having entered the English language in the late nineteenth century was used as a medical synonym for tactile and developed a psychological sense to describe blind individuals whose perception depended primarily on touch, hence the term having a broader psychological meaning than 'tactile'. Haptic can mean to grasp or perceive as well as to touch relating to our sense of proprioception, an awareness of the position and movement of the body in space, which encompasses both Marks' and Giuliana Bruno's ideas about film that are key to this project. The sense of touch is being appropriated into digital media via haptic technologies in numerous ways that could see us interacting with remote virtual objects, which will again alter our relationship to film and the moving image.

Marks talks about a kind of filmmaking that is open to moments of thinness, suspension and waiting that allows for a full emptiness, a quality of stillness that occurs in the reimagining of the past or the reactivating of memory spaces in film and this requires attentive recognition to imagine these fragments whole. Sound can play an important part in this, as I will discuss later. The viewer completes, or

partially completes the picture in their mind. Sound has a major role to play in this activation.

Film has the ability to articulate space through edited, framed shots and its pairing with sound can create Marks' notion of haptic cinema. This embodiment and call to the senses allows for spatial experience to be mirrored or created in a way that goes beyond the optical or purely aesthetic description of space towards a fuller, richer experience, a psychology or philosophy of images in film. A building is a way of thinking, film is a way of thinking and where these two meet is where the film *3 Church Walk* is focused.

The articulation of space by the camera is complemented by the sonic interpretation of the house. The calling up of sounds dormant in the fabric of the house activates the space and brings the viewer into the present. There is a play between past and present that recalls ideas of haunting, where that which cannot be seen is nevertheless present, in this case through sound.

Playing the house as if it were an instrument links not only to Britten's use of materials 'as found' for his compositions but also to Cadbury-Brown's writings, *Ideas of Disorder* and *Notes on an Opera House for Aldeburgh*,[14] which contained his thoughts on the social-historical dynamics of sound, performance, audience and space. In *Ideas of Disorder* Cadbury-Brown writes his scheme for an architectural vocabulary:

1. An awareness of depth and time, continuity with the past and even perhaps allusion to it
2. To make the best use of physical contact between men[15] and buildings
3. To take advantage of the rebirth of materials and thus of buildings
4. To provide a background bold enough to take strong variation (which seems to imply a sculptural approach)

[14] Cadbury-Brown writes about the design of two Opera houses, Milan and Bayreuth, to explore how they differ in the audience's relationship to the performers and the orchestra and how Aldeburgh should close the gap between audience and performer influenced by Kabuki/Noh /Japanese theatre

[15] If written now this would include women and more likely read 'between people and buildings'.

5. An awareness of rhythm and movement whether it be of people running down an escalator or opening a door or processing a convocation Architecture would be better described as the framework of a dance rather than as frozen music. And I add to this (CB) the study of quality in all its aspects, for example the quality of light as it spills around the end of a wall or onto a ceiling, the quality of sound within buildings, and I do not mean acoustics, the study of synthetic materials most responsive to the touch, an awareness of silhouette is especially important in England (Cadbury-Brown, 1959, p.82-88)

Perception and the senses work together in order for the viewer to become aware of space, light and sound in an audio-visual experience of moving image work. The audio-visual experience calls on this sensory knowledge and Marks discusses the haptic image and haptic visuality, for example seeing a close up of hair on screen calls up the sense of touch (Marks, 2000, p.162). However, I would also argue that the light play in space coupled with the sound of the materials, objects and surfaces in *3 Church Walk* is able to call up a rich sensory experience of being in that space, and the fact that the space is empty allows it to be reactivated through the experience of watching the film. The question is: what is reactivated? The recently vacated space suggests an absent presence, which activates the senses and memory that is inscribed in the space itself. Together with the sound this creates a haptic audio-visuality, the senses of touch, hearing and sight are brought together to create a sensory cinematic experience in *3 Church Walk.*

Haptic visuality and embodied spectatorship have a lineage in feminist criticism and phenomenology. Marks' haptic cinema and Merleau-Ponty's phenomenology go a long way to theorizing what is occurring but two aspects of film and the audio-visual experience that are under-represented in these texts are time and sound, which I will discuss further. I will consider sound not as a separate subject but develop a theoretical basis that works with all the senses, giving sound and image equal weight. When writing about the senses in terms of film the audio and the visual will be taken together, as they are in experiencing a film.

The dominance of the image in screen-based culture, the easy-to-read image, the excess of image, all point at the need to reclaim a physical relationship to the world. Theories of embodiment and the haptic attempt to reinstate a sensory experience, but how far can they go and how can films be made that redress the balance of our ocular-centrism? How does spatial experience reflect an interior mental map and what contribution can sound make in terms of a haptic or multisensory experience of space?

In P*rospects for a Critical Regionalism* (1983) Kenneth Frampton situates the body and touch at the centre of architectural experience:

> The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority given to sight that it is necessary to remind ourselves that the tactile is an important dimension of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall. (Frampton, 1983, p.28)

This capacity of the body to read the environment ties in with both Bergson's attentive recognition and Maurice Merleau-Ponty's body subject. A whole range of sensory perceptions can be called on in film and in *3 Church Walk*; I was particularly focused on the role of sound in this. With sound composer Simon Limbrick, I have created a sonic articulation, a sonification of the house that is the soundtrack for the film. Sound and space, sound and objects, sound and surfaces are all tied together to create a sensory experience of the house as the choreographed camera moves through it from room to room.

In *Soundscape: Our Sonic Environment and the Tuning of the World,* R. Murray Schafer makes a correlation between sound and the haptic, pointing out that touch is the most personal of the senses. He observes:

> Hearing and touch meet where the lower frequencies of audible sound pass over into tactile vibrations (at about 20 hertz). Hearing is a way of touching at

a distance and the intimacy of the first sense is fused with sociability whenever people gather together to hear something. (Schafer, 1994, p.11)

In *3 Church Walk* this is where Marks' haptic visuality combines with sound to become haptic audio-visuality. Schafer goes on to use the visual analogy of figure and ground to expand on his ideas about aural perception. In his formulation figure is the focus of interest, ground is the context and *field* is where the observation occurs. He goes on to note that it was the phenomenological psychologists who pointed out that what is perceived as figure or ground is mostly determined by the subject's relationship to the field (1994, p.152). Hence what is now referred to as 'field recording' creates meaning from the observational recordings of a particular place, location becomes narrative. If the house is the field, then the introduction of haptic audio-visuality complicates the figure ground interrelationship. This is important in understanding the relationship between image and sound in all the films in this project, particularly *3 Church Walk* (2014) and *Spender House* (2018), which is discussed later in Chapter Six.

Lawrence English writes in his paper *Relational Listening: The Politics of Perception*, delivered at OCR's Sound Art Curating Conference at Goldsmiths University, on the process of listening:

> This participation and activity of the listener forms place and therefore, for listening to be possible and for place to become, we must be positioned as participant or perhaps more accurately performer. The listener becomes a performer in place, amplifying and refocusing temporal and spatial phenomena not merely through physiological means, but also via active theoretical and methodological frameworks. (English, 2014)

If the listener records the sound, in this case to be heard as part of the film soundtrack, the audience is able, with the use of technology, to listen to the listeners listening. There is a comparison between what the ears hear and what the microphone hears, which English terms 'relational listening':

> It is relational listening that seeks to tether these two listenings, the internal psychological and the external technological. Relational listening provides a systemic framework through which artists and other concerned practitioners can explore the conditions of their listening, specifically in the context of the desire to transmit those listenings. Relational listening considers not just the implications of spatiality, dynamics, and temporality, but moreover the

political, aesthetic, dramaturgical, and other creative forces that bear down on a listener's listening. (English, 2014)

The connection between recording, subject and field was pushed to extremes by Alvin Lucier in his sound work *I Am Sitting in a Room* (1969). Here he records, re-records and plays back his voice reading a text that describes the process and results of the piece the listener is hearing until only the resonant frequencies of the room in which it is recorded and played back are audible. Room resonance plays a key part in the soundtrack for *3 Church Walk*. The idea that a space has its own particular sound quality and acoustic is one that has been influential both in the realm of performance and sound art, but also previously in the realm of architecture and early film as charted in *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*, a history of the aural culture of early twentieth century America by Emily Thompson (2004).

Thompson writes about the change in audience expectations of sound as recorded sound begins to be experienced in music halls, theatres and cinemas designed to minimise reverberation. She writes "the motion picture industry played a crucial role in defining and disseminating the new sound, and the evolution of acoustical technologies in theatres and studios demonstrates how architectural acoustics and electroacoustics gradually merged" (2004, p.234). She goes on to point out that sound engineers learned how to create artificially the sound of the space inhabited by the characters being filmed and in doing so the soundtrack became "a new site in which the sound of space could be constructed and manipulated to a degree not fully attainable in the architectural world" (2004, p.234). This construction and manipulation of sound to create a 'new site' is evident in *3 Church Walk.*

Cadbury-Brown thought that the building was instrumental in our experience of moving through and around a space and that the body is directed by the architecture itself. A doorway or corridor can determine how one enters, moves through and exits a building. This flow through a building was an important aspect of modern design and 3 Church Walk is a good example of how we are directed through a space following a pattern designed by the architect.   The enforced choreography of the visitor to the building is mirrored in the film by the camera choreography as the

house is approached. The hand-held point of view of the camera reflects the enforced choreography of the space as the view through the window is seen and the house is entered. A physical relationship to the space, the here and now of spatial experience, is communicated through the use of this hand-held camera as we enter. The opening shots of the exterior, where glimpses of the house can be seen through the over-grown garden, are interspersed with inter-titles giving a context and location akin to traditional forms of documentary filmmaking. Yet as the camera closes in on the house, and views of the interior can be seen through the windows, coupled with the reflections of the garden, there is a shift towards an embodied camera, which, as it enters the house, begins to move away from an objective point of view to a more subjective one. This is achieved through the change from static tripod shots of the exterior to the more fluid hand-held camerawork through the windows and in the interior. There is also a shift from the naturalistic sounds of the environment to the description of a different experience of the space through the recordings of the glass. A wavering note created by rubbing the glass ruptures the purely objective viewpoint, bringing the viewer into the present and thus begins the enforced choreography.
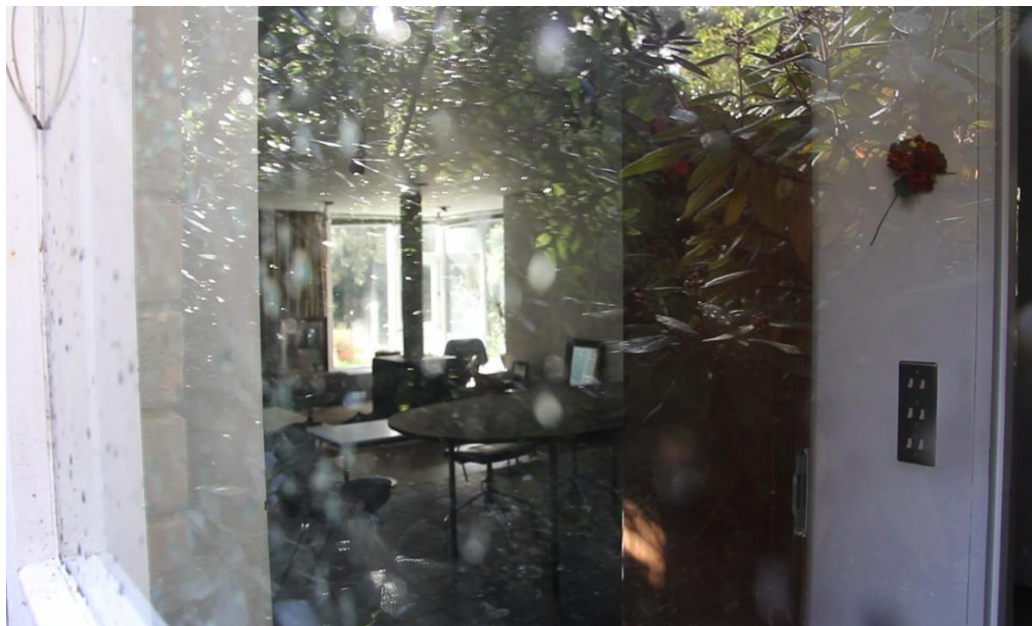

Fig. 12 Emily Richardson, *3 Church Walk*, 2014c, video still

Activating the space sonically and using materials and objects in the house to transform them into instruments came about through discussion with Jonathan P.

Watts and Simon Limbrick. When the picture was shot and edited, initially the idea was to create a live score for the film using the sounds of the house itself, to play the house literally as an instrument using the surfaces and objects corresponding to the image. For practical purposes this idea was then adapted to forensically recording the surfaces and objects and composing a soundtrack that mirrored the image in the sense that the sound is emanating from the materials and objects within that particular image. Initially there was a thought to include sounds of human presence within the house, sounds of daily life. As the space was now unpopulated the question was how to activate the space sonically. Using sounds of the past, i.e. the people who once lived there, would have perhaps only allowed for a narrow reading of the film. Along with a voice-over these sounds were taken out. Eventually only the sounds recorded in the house in its present state were used for the final soundtrack.

This question of how sound can reactivate architectural space is one that I have examined using the premise that by listening, giving one's full attention to sound as an active process, it is possible to tune in to an environment or location and start to hear the place in terms of spatial relationships. Pauline Oliveros termed this 'deep listening' to differentiate between the involuntary nature of hearing and the selective nature of listening resulting in a heightened awareness of the sonic environment. I have attempted to highlight this in the soundtrack of *3 Church Walk* in the way that two distinctive types of sound are present in the film, an observational exterior recording of what the viewer would expect to hear alongside the image and a more composed element, layered from very close recordings of the interior, which changes the viewer's relationship to what they are hearing and seeing by bringing an awareness to the sonic nature of the space and its contents.

The natural environmental sound from the exterior and the text at the beginning of *3 Church Walk* use conventional documentary practices to set the context for what is about to be seen, but the way the sound then changes as the film enters the interior shifts from a receptive mode to a perceptive mode of viewing. The space is activated sonically, the camera is hand-held, human presence is felt by the camera, the walking along the corridor, sounds of the cork tiles underfoot and the breath as the camera moves through the space. This reactivates the space both visually and sonically.

There is an embodiment in the sound, which when put together with the absence in the image creates an experience of the space that brings an awareness of the mineral life of the house, its materiality and its decomposition. It is this bringing the image back through the sound to itself that allows for such an engaged experience of the space. The activation of a sensory experience through sound and its role in the creation of a memory image simultaneously leads to the viewer projecting themselves into the image in such a way that gives a particular experience of the lived space, one that feels very alive. The materiality of the space is keenly felt. In its haunted emptiness it becomes the framework for the film, a space for action to take place or having taken place.

Talking about his house at 3 Church Walk Cadbury-Brown said:

> The result is far from being the sterile kind of text book or museum representation of a modern house, where everything is 'designed' and of the same period. The effect comes from the accumulation of objects in space and light, continually changing and hard to capture in photographs. (Cadbury-Brown, 1959, pp.82-88)

Here and in his Architectural Association presidential address introducing Mies Van der Rohe,[16] Cadbury-Brown expresses frustration with the purely optical nature of the still photograph, fixed in time. I wonder whether he would find the audio-visual experience of an artists' film more fitting to describe not only the space he designed but its embedded narratives? I propose that my approach enables aspects of the architecture to be expressed through film that cannot be adequately captured in a photograph, aspects that go beyond the confines of the optical to a haptic audio-visuality capable of articulating space more fully.

The temporal experience of the film emphasizes the idea of suspended time that is present in the house in its semi-abandoned state. This reflexive relationship is made evident through the methods employed in *3 Church Walk* and allows for contemplation within the viewing experience of the film. This experience of suspended narrative time is different to that of the 'story film' or conventional

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[16] Cadbury-Brown introduced Mies Van der Rohe in his presidential address to the Architectural Association in 1959.

narrative. The emphasis on the slowing or suspension of time creates an experience of narrative that comes from the image and sound itself, and the house itself rather than a traditionally constructed story narrative.
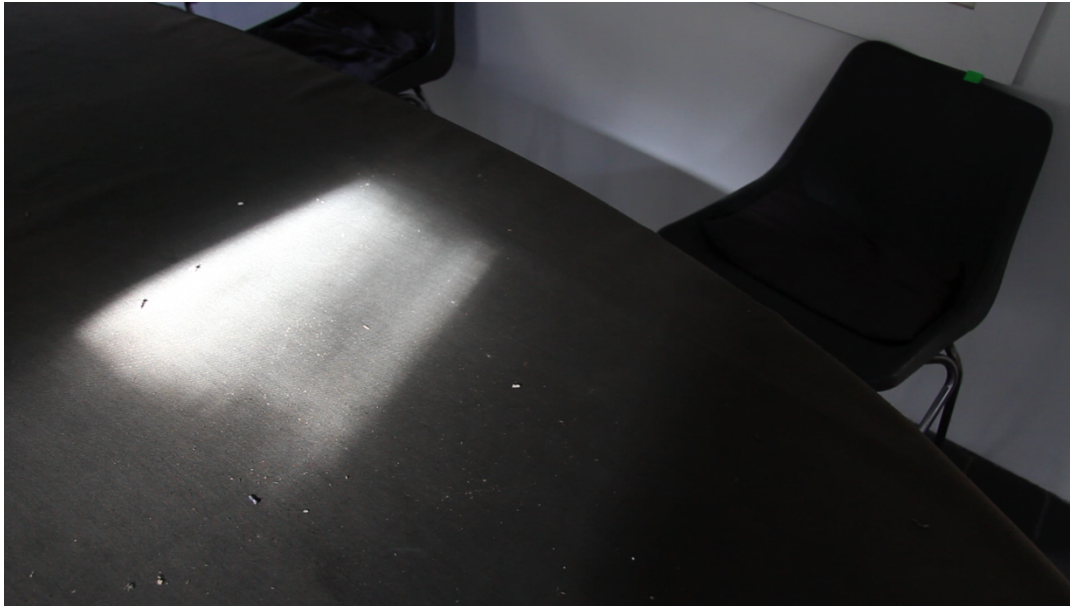

Fig. 13 Emily Richardson, *3 Church Walk*, 2014d, video still

Filmic space is always framed, composed, edited and constructed. In these respects there are similarities to architectural space, but the latter is real and exists in the real world; it requires human presence in a different way to activate it. We have to be present with our body, which is not true of film in the same way. Film requires a different kind of presence, one that can be more physically passive but mentally active.

Writing on mimesis, Marks suggests that identification with our surroundings can become a creative act, not just imitating but transforming. This is akin to Bruno's film voyageur and the sense that we can transport ourselves into a moving image, we can identify with not only a subject but also an object.

> Mimesis shifts the hierarchical relationship between subject and object, indeed dissolves the dichotomy between the two, such that erstwhile subjects take on the physical, material qualities of objects, while objects take on the perceptive and knowledgeable qualities whereby the subject comes into being not through abstraction from the world but compassionate involvement in it. (Marks, 2000, p.141)

In 3 Church Walk as I found it, there were key pieces of furniture, artworks, and objects that had been left behind. The fact that their position had not been changed, although the house had been empty for nearly three years at that point, was key to understanding the embedded narratives of the place. The Breuer-style chair that featured in Eamonn MaCabe's *Guardian* obituary photograph of Cadbury-Brown of 2009 was still in its place by the window, the now dead African hemp plant in its same position on the windowsill behind it. Picture hooks on the wall and slight staining of the paintwork where the frames once sat suggested missing artworks that occupied the house in his lifetime. The Anglepoise lamps that stood around the main room appeared like people standing around at a party, the records stacked up by the record player ready and waiting to bring the place alive. The light and shadow-play from the light scoops in the ceiling and sun filtering through the milky windows gave the only sense of movement in this space otherwise caught in time; a film set waiting to be reactivated.

This modern ruin could conjure feelings of nostalgia but its portrayal in this state without resort to sentimentality perhaps instead asks the question of how nostalgia and the museumification of the past are linked to the current view of Modernism? At the time of filming, 3 Church Walk stood semi-abandoned in a state of transition and, unlike counterparts such as Ernö Goldfinger's 2 Willow Road, it had not been conserved or made into a museum. It was still an active, lived space although temporarily abandoned and equally important in terms of the way its history can inform the future.

A few minutes into *3 Church Walk* a rupture occurs at the point where the sound takes over from the text. It is this use of sound that brings the film into the present, avoiding nostalgia and museumification, taking it away from being a traditional documentary film or essay film towards a multisensory experience of a lived space. Museumification or nostalgia, not only for time past and things past but also for the way things were done, is avoided here by a conscious decision not to use techniques and technologies of the past. My intention is to create a visceral experience of a space as opposed to a historical interpretation. Using the immediacy of HD

technology I have used camera, sound and editing techniques that avoid fetishization of particular architectural features or sentimentality about this period of architecture, focusing on the lived experience rather than the iconic image. This emphasises the present tense of the experience in both the making and reception of the work.

My approach, which has used some aspects of conventional documentary filmmaking such as observational camera techniques together with more unconventional approaches to editing and sound, transforms the work and its reading, and encourages the audience to participate in an active viewing experience that results in an experiential understanding of the house at a specific point in time. The sound puts the viewer in the present experience of the house by using the strategies discussed above as opposed to the way a voice-over or explanation of the image is ordinarily used in the historical documentary, such as in Robert Vickery's film *Maison de Verre*, which is discussed in relation to my film *Beach House* in Chapter Five.

La Maison de Verre; a Cinematographical House

A house that sits between lived space and museum is the Maison de Verre (House of Glass) in Paris. Built for Mme and Dr. Dalsace in 1932 by furniture designer Pierre Chareau, its transparency, translucency and open plan spaces blur the boundaries between interior and exterior, private and public, as do so many modern houses that followed. Maison de Verre could be seen as a precursor to Le Corbusier's 'machine for living'. However, on visiting the house it felt more like a set on which the actions of its inhabitants are played out in a theatrical or filmic space, rather than a neutral backdrop or purely functional space that a machine for living might suggest.

Le Corbusier's 'machine for living' was a concept that was familiar among architects and designers around the time that Chareau was designing Maison de Verre, but this house is the antithesis of a standardized, functional, neutral space or backdrop. It is highly bespoke in its design. It has elements of the promenade, which give it the sense of a cinematographical house, as it was described when first reviewed in 1932.

In this respect it chimes with Le Corbusier's and others' thinking about architecture's human scale and the movement of the body in space. This, in turn, speaks of the filmic or theatrical nature of space and the ways in which we, as embodied spectators perceive and interact in it.

From the outside the Maison de Verre does not resemble a house. On entering into the courtyard from Rue Saint-Guillaume, looking up at the three-storey glass brick façade is more like experiencing the reverse side of a huge screen than the front elevation of a house. Lights on a steel framework that sit in front of it are positioned, as they would be on a theatrical lighting rig. Maison de Verre is squeezed in-between and below other residences in this densely populated central Paris location, so the lights not only allow light into the building at night and light up the façade, in a very dramatic way, but also give a level of privacy to the family living inside by cancelling out the silhouettes created by the interior lighting. The interior drama is concealed from view. The front of the building allows for complete privacy and acts as a barrier, screening them from the outside world, even though made of glass. In that sense it is unlike the Mies van der Rohe or Phillip Johnson glass houses, whose inhabitants suffer from the fishbowl effect of living in complete transparency.

During his time working as an apprentice for the furniture makers, Waring and Gillow, Chareau was involved in restoration projects of several Paris theatres and this, coupled with his love of the theatre, appears to have greatly influenced his design of the house. The interior contains many set changes, sliding walls and semi-transparent divides that allow spaces to open and close. Walking around the house in a small group, as I did, felt like being in a promenade performance where we, the audience, followed our guide, the principal actor, from scene to scene, from room to room through the apparently inhabited house. The fact that Maison de Verre is still lived in rather than being a preserved, museumified space, such as Goldfinger's Willow Rd, gives it a strong sense of drama. The family is out but the house is clearly lived in – it is a theatrical set on which their lives are played out once we have left. In 2014 I was invited to take a tour of the house. The interior is labyrinthine; on entering we were shepherded to the left into a vestibule reminiscent of a glass decompression chamber and through an oversized full height door into a space

under the main staircase. It was like entering the bowels of a ship, the monumental suspended staircase sweeping up over our heads suggestive of a ship's gangway.

From here there were several different directions available depending on your purpose. A patient of Dr. Dalsace would be directed into the waiting room or doctor's reception. The whole ground floor of the house was devoted to his work, also containing the doctor's office and an examination room/operating theatre. The flow of the patient, and ours on the guided tour was a circular one through the waiting room, along the corridor, into the doctor's office and back out through the reception where a following appointment would be made. The design is highly performative – we are guided through the space by the architecture, each element and space performing a particular function, but far from rational functionalism this house is playful, rich in metaphor and symbolism. Architecture as the framework for a dance[17] as Cadbury-Brown described it, is certainly in evidence here. The body's relationship to space, the body's movement through space, has been carefully considered even in the tiniest details, such as a small mirror attached to the steel girder in the doctor's waiting room which slides up and down so patients could check their makeup or hair before going into the doctor's office. Dr. Dalsace was a gynaecologist so his patients were all women and much thought was given to their comfort, to put them at ease. Once the patient had seen the doctor they would exit into the reception to book their next appointment through a full height, pivoting door, which had a curved notch cut out of it allowing the doctor to bow as a gentlemanly courtesy as he opened it. In *Pierre Chareau: Designer and Architect*. Brace Taylor writes "Chareau analysed the implications of each human gesture, not simply in terms of its purpose and the effort it required to accomplish a movement, but also for its grace and beauty" (Brace Taylor, 1994, p.21).

These moving, pivoting sliding and mechanical openings and closings are to be found throughout the house. One of the most significant of these is the semi- transparent

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[17] In his address to the Architectural Association in 1959, titled 'Order and Disorder', H.T. Jim Cadbury-Brown said he felt that architecture would be better described as the framework for a dance, rather than the much-used phrase, 'frozen music'.

pivoting screen that conceals or reveals the main staircase up to the living quarters. Ascending this grand suspended staircase towards the light of the luminous glass brick wall we embarked on a different narrative, entering into the most photographed area of the house, the double-height large salon. It is here that I had the strongest sense of the cinematographical house. It felt like coming onto a stage, unable to see the audience being dazzled by the bright lights. The space is dizzyingly vertical and only as we turned at the top of the stairs into the large salon did the other spaces flowing away from this main space start to be seen through openings at the back and to the side of the room. There is no outlook in this main space except a view through another room to windows at the back of the house where there is a glimpse of the garden beyond. Instead, there are onlooks, an awareness of the many places one can be seen from the gallery mezzanine above, which must have had many practical advantages for the family's servants of the day but also lends itself to a feeling of a performative space. There are many camera angles and possible perspectives in this vertical space. The diffuse light from the glass brick is like that on a film set. Suddenly we are protagonists or performers in a film with an invisible audience, concealed from view by the translucent glass bricks.

The back of the house has the character of a ship's cabin or railway carriage with windows framing views out onto the garden. In Mme Dalsace's boudoir a retractable staircase, as would be found in a ship's cabin, leads up to the master bedroom. The bedrooms and top floor of the house were inaccessible but from Robert Vickery's 1970/97 film of the *Maison de Verre*[18] it appears that the bedrooms continue this sense of the ship's cabin that begins to become apparent in the boudoir. The sliding windows, doors and pivoting cupboards of the bathrooms would all function perfectly on an ocean liner in rough seas, keeping everything in its place.

Each bedroom has its own bathroom ingeniously designed to be concealed and revealed by pivoting metal screens that give the utmost levels of privacy. These bedrooms, dressing rooms and backstage areas of the house are connected by a corridor of full height cupboards that open on both sides allowing the

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[18] There is also a colour documentary on the Maison de Verre by Richard Copans and Stan Neumann produced by the Pompidou Centre in 2004

servants/maids to put away laundry without entering into the bedrooms. These private spaces, the kitchen and service areas are hidden from view, heightening the sense of the performative in the public areas of the house.

This house is an architectural promenade, made for movement, human movement, to flow through its spaces. The development of moving image technologies at the turn of the century along with the beginnings of the global movement of ships, ocean liners and trains is tied in with mobility in modern design and architecture. Maison de Verre is a beautiful example of this with its compartmentalized spaces, its sliding screens opening and closing, its vertical interior vistas and horizontal ribbon windows. Walking through this house the filmic space is apparent in its interior verticality, its numerous possible set changes and its central feature of the glass brick facade, reminiscent of an illuminated cinema screen.

The curvature of the walls in Maison de Verre and the serpentine movement of people in the space is evokes the sets of expressionist cinema, with opportunities for dramatic light play, strong shadows and hidden layers revealed through pivoting screens. There is a circular flow like that found in the theatre. The way the patient is directed through the space downstairs from the reception to waiting room to doctor's surgery corresponds to highly controlled scenes, separate and framed by the architecture. The mise en scene is provided by Chareau's impeccably designed environment, including many pieces of his furniture. This interrelationship between film and architecture is evident in the design of Maison de Verre, with its carefully framed views. An unwritten script directs the movement of the body through the spaces of the house; orchestration of the body through architectural choreography.

If Cadbury-Brown's house, 3 Church Walk is long and low like an ocean going bunker,[19] Maison de Verre is more akin to a luxury liner. It suggests grand narratives where 3 Church Walk is perhaps more humble and modest in the story it has to tell, as is John Penn's house that sits on the Suffolk coast like a raft on the beach.

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[19] This was how Jonathan P. Watts described 3 Church Walk in a script written for the film that featured in *Ideas of Disorder: 3 Church Walk by Cadbury-Brown* (2017).

Chapter Five

**John Penn; Radical Classicist: Rural Modernist
Beach House, Shingle Street, Suffolk, 1969**

John Penn was an architect, painter, musician and poet whose nine houses in East Suffolk designed between 1962 and 1969 are unique examples of rural Modernism. Built with uncompromising symmetry, adhering to the points of the compass in their positioning in the landscape, they use a limited language of materials and form that were influenced by his time spent working in California with Richard Neutra following his graduation from the Architectural Association in the early 1950s. Penn's houses are Californian modernist pavilions in the Suffolk landscape.

Fig. 14 Emily Richardson, *Beach House,* 2015a*,* video still

Beach House at Shingle Street in Suffolk (1969) is a simple rectilinear structure made from bricks that mirror the pale colour and pitted texture of the shingle beach. Its form sits in the landscape unobtrusively with glass expanses front and back that give views through the building to the salt marshes behind, perhaps a perfect architectural solution to living in this remote windswept location at the edge of the sea, a flat roof reflecting the flat open horizontal landscape in which it

sits so lightly. At the time I came across Beach House I was making the film, *3 Church Walk* about the Cadbury-Browns' house in nearby Aldeburgh and this house had many similarities with the one I was researching. I continued walking on the shingle to meet with the musician, Thomas Dolby, at his home a few hundred meters further along the beach, only to discover that he also lived in a house partially designed by Penn. Dolby's was an old coastguard's house that had been adapted by Penn to personally live in and bore the trademark cedar wood ceilings and open structure that I had seen as I peered through the windows of Beach House. Dolby showed me a hole cut in the wall of his office that Penn used as a projection booth to project films onto the living room wall. It was then that another set of questions, this time about Penn and his work arose that I felt could perhaps be answered through making a film about how this landscape that he painted so frequently informed the way in which he expressed his spatial understanding of architecture. The fact that he clearly had an interest in film and made films himself piqued my own interest.

Beach House is Penn's most uncompromising design in terms of idea as form. It has been adapted over the years by its owners for modern living but in essence is classically Palladian in its extreme symmetry, and radically modern in its use of materials and open design. There are sightlines through the house, which sits on an east-west axis. Through openings and outlooks the sun can be seen rising over the sea at the front of the house and setting over the marshes at the back. Its current owners describe it as having "Turner out the front and Constable out the back" (Page, 2014). This situatedness in the landscape, a painterly framing of light and colour, is present in all of Penn's houses, each of which have particular outlooks over the flat, open, horizontal, landscape of east Suffolk. This is accentuated by the remote locations of many of the houses where the landscape itself has been described as modernist,[20] with its long, low horizons, muted colours and empty vistas. Despite the rigorous symmetry and uncompromising

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[20] Cedric Green made this comparison in his piece of writing for the notes on an exhibition of Penn's architecture curated by designer Margaret Howell in her shop on Bond St. in 2007. Penn died shortly before the exhibition opened. Howell restaged it in 2017 at Beach House for an Open House weekend where she was in conversation with *Wallpaper* editor Tony Chambers discussing her admiration of Penn's work and its influence on her design process. My film *Beach House* was also screened as part of the event.

formalism in Penn's architecture, his houses are romantic – there is an idealism in their simple temple like design that is not wholly practical but captivating in their empathy with their surroundings. Penn was a painter and musician as well as an architect and these qualities are evident in the buildings he designed.

Penn was influenced by the Case Study Houses designed between 1945 and 1966 in Los Angeles and his time spent in California working with Richard Neutra. Neutra had studied under Frank Lloyd Wright and took from him the importance of the interior/exterior relationship in the modern house. Neutra's designs were, like Penn's, more Miesian than Wright-inspired, however the situatedness in the landscape could be seen to have more affinity with Wright.

Penn returned from California and used his extensive family connections to find wealthy clients to build houses for in Suffolk. Architects at the time were looking to Italy and classicism in design for the plans for their houses and Penn was no exception. He embraced the rigorous symmetry of Palladio and created variations on a theme, each house having a central core containing the services, (kitchen and bathroom), with living/sleeping spaces on either side that were identical in size. The sleeping side was divided by folding screens and in some cases more substantial partition walls as the clients' needs were to come into play. Another Palladian feature of the houses were the raised plinths that they were constructed on, which in the English climate in low lying coastal areas also served to keep them above the flood level.

The fact that these Californian pavilions were constructed in the Suffolk coastal region, where the simple outdoor life and airy open spaces function well in the summer but less so in the winter, has presented their owners with some hardships but where the houses have been well looked after and brought up to current standards of insulation they function well. They are beautifully crafted objects, which explore the possibilities of the new, experiment with materials, form, space, time, light, mobility, flow and are rich in narrative.

Narrative in architecture implies more than form following function. Space having a narrative or potential narrative relates to not only how the space might be used but also might be mis-used[21] creating unpredictable narratives. There is a deeply human aspect to Penn's designs despite their strict formalism. According to Erica Cummings (2015), a close friend of Penn's, he was always looking for an ideal site to build his 'temple'. Beach House was a small temple inside a larger temple. The openness of its design and its exposed position on the beach give it lightness and fragility but also a sense of freedom and adventure.

In a piece of film made by Penn himself titled *Shingle Street John Penn 1971* people can be seen enjoying the beach, throwing stones into the sea, others walking on the beach, a boy climbing to the top of a shingle dune. A panning shot reveals nothing but the sea, sky and shingle with a few coastguard cottages on the edge of the beach. This sets the scene of Shingle Street, Suffolk, a remote piece of East Anglian shoreline where Penn built Beach House. A hand-written title card is seen with dancing shadows created by the sunlight falling through leaves. This is followed by a close up shot of a man sitting at a table writing with a pencil on a pad of paper. On a larger piece of paper taped to a pale brick wall, a symmetrical drawing of the plan of a house comes in to view, which is to be Penn's Beach House. The plan drawing resembles a film frame with the central core of the house being like crosshairs and the external walls like the title and picture safe areas in a camera viewfinder.
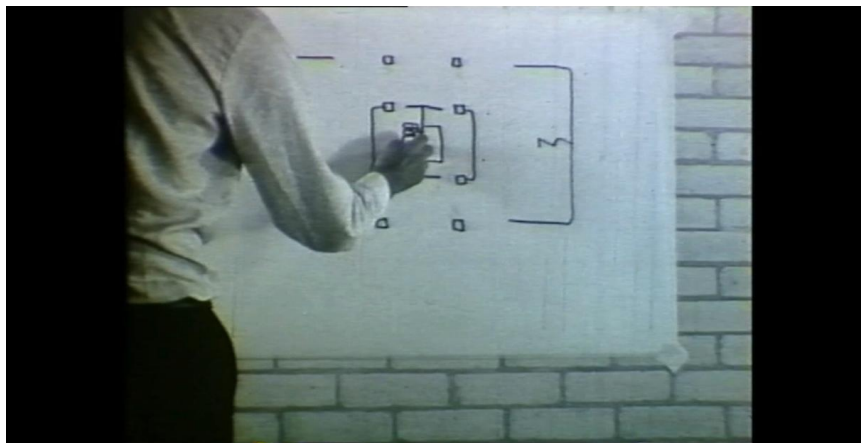

Fig. 15 *Shingle Street John Penn 1971*a, film still

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[21] Bernard Tschumi explored this idea with his *Manhattan Transcripts* in *Tschumi on Architecture: Conversations with Enrique Walker* (2006).

The transition from a two-dimensional plan to a three-dimensional model comes as a shot of a wooden model of the house turning through 180 degrees is seen before the film cuts to a low shot of the house itself seen through the beach grasses. These different forms begin to describe the space and the house, the plan illustrating the layout of the interior, the model presenting the house in the round and in the opening shot of the house itself it becomes apparent how it sits in the landscape.

All exterior shots are colour and interior shots black and white 16mm film. It is clear this film has been written and the shots have been planned on paper in a similar way to the plan drawing of the house. The editing is precise and it has varied rhythm and pace. The film portrays a day in the life of the house, beginning with its conception on paper, through model stage to completed, inhabited building.

The camera zooms in to the house and the landscape is reflected in the pane of a large plate glass window, taking the audience inside (switching to black and white) where a tall man is standing. The light is coming in from the window behind him, his tall figure silhouetted in the sparsely furnished room. From his silhouette this appears to be the architect himself. Through the window behind him the beach can just be seen. He walks around the room contemplating the space. Then the model is seen again, the roof appears on top and the camera zooms into the front. Cellophane has been wrapped around the base of the model to resemble water. The sea becomes part of the picture, suggesting its location. As the camera pulls away the sea itself appears in the background of the shot. From this scale model representation of the house to the reality, the clean lines of the pale brick rectangular structure with its large window are seen again, this time in wide angle from a low point in the beach grasses. The sky is blue, the soldier-course of blue/purple bricks top and bottom of the house suggest sea and sky, pale brick reflecting the colour of the shingle it is built on. It is a perfect reflection of the landscape it sits in. The windows are open and the curtains are blowing gently in the breeze. Views through the house can just about be recognised.

The camera moves inside the house. The film switches back to black and white to reveal the open interior, moving past the internal service core area of the house from the living area to the sleeping area. The house is an open circle with the service core at its centre. Sliding screens are pulled back to allow views through the house – they would be used to temporarily divide the spaces for privacy at night. The white tiled floor, cedar wood ceiling and pale brick add to the light and airy feeling of the open plan space.

Three people arrive at the house and a woman is seen at the window holding back the curtain. The people enter. Inside, a woman sits at the table, a man stands behind her. This image is reminiscent of the (very bourgeois bohemian) David Hockney painting *Mr and Mrs Clark and Percy* from the same year, 1971. The woman in Penn's film tips her chair back as the man comes round to her side, light pouring in through the windows creating dramatic shadows onto the tiled floor. Vistas through the house on either side are seen before the camera comes round to the table at the other side of the house. The table and its position by the window symmetrically reflect the table seen moments earlier. The first woman is seen pouring drinks from a jug into glasses on the table and smiles as the camera zooms into a close up of her face as she looks out of the window. She comes out of the house and walks around the concrete patio. The film cuts to a bright orange sun in the sky and a man runs and jumps into the sea.

The house at night. Interior, black and white. A couple sit on the sofa and one woman passes a cigarette to the other. As night approaches the man embraces one of the women, kissing her goodnight before he draws the sliding screen back to give the bedroom privacy. The film ends as he draws the other screen back in front of the camera to black. This is suggestive of two couples having a relaxing weekend together and the house is seen in use at the same time as illustrating the architecture with carefully composed shots, highlighting its interior and exterior spaces. The film presents the house within the landscape of the beach and indicates its ability to transform from day to night, from an open space to relax to a closed space for sleep as darkness falls.

There are comparisons to be made between Penn's film, *3 Church Walk* and Robert Vickery's film about Maison de Verre in the spaces these films describe and how each is treated differently to alternative ends. Penn's film, *Shingle St John Penn 1971* is a portrait of his house that shows its conception from paper to screen and a day in the life of the house he designed. It is quite simple and crude although I will argue is a notable piece of film, interesting in its mixture of black and white and colour and despite being silent tells a story of the house effectively.

Robert Vickery's film, *Maison de Verre*, I will argue, only serves to show a functional description of the house. It is shot solely in black and white and although the film demonstrates the sliding walls and opening and closing elements of the house, it is very limited in its ability to reveal many of its more subtle aspects. A voice-over is instrumental in telling the viewer what they are looking at but often it cannot be clearly understood as the colour and texture of the materials and surfaces of the house can be described in black and white but not seen.[22] Access to Maison de Verre is by special request and no photography is allowed so to portray these spaces in black and white deprives the viewer of a large portion of the experience of the house. The film mixes archival photographs with the portrayal of a man in the house opening and closing the sliding screens, walls and compartments, but this is his only function and unlike the people in Penn's film there is no sense that he is 'living' in the space, only describing architectural details for the camera. The voice-over provides historical context but the image is lacking and functions only to show and tell, giving a limited view of the house and one that expounds a particular perspective. Before visiting the house, on viewing the film it seemed to serve its purpose well in describing this masterpiece of design. But having visited Maison de Verre I can now see how far short the film falls in describing the light play in the house, the views through to the lush garden behind, the green tinge that is created by the light coming through the original glass bricks and how that differs from the cooler blue/white light coming through the replacement glass bricks on the façade.

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[22] Robert Vickery worked alongside Kenneth Frampton to survey the house but photographed it only in black and white. It is unclear whether this was an aesthetic choice or one governed by restraints on colour film stocks in low natural light conditions.

The camera is fixed on a tripod, it pans across and moves up and down but at no point is it freed from it, giving the film a fixed quality. In this house the flow of movement through the opening and closing spaces is not captured by this rigid camera, the light and colour is missing and the textures and surfaces of the many materials used in its construction are reduced to black and white forms. The perforated steel, the industrial red steel girder uprights that form the internal structure of the house, the disintegrating off-white rubber flooring, the warm wood tones are all missing from this description of the Maison de Verre. These elements have been well documented in Brace Taylor's book (1998) on Chareau using still photographs, which give a very different impression of the house so it was a curious decision to make this film in black and white. Maison de Verre is described in the voice-over as a house of transformations but this is only apparent in terms of a literal opening and closing of doors and screens. As a film it is unsuccessful in portraying the house in all its aspects. The difference between photography and moving image in representing three-dimensional space is that photography flattens while film has the potential to reactivate through movement and sound but here, the space is only partially activated due to this crucial missing element: colour.

Penn's film attempts to illustrate pictorially a day in the life of Beach House, showing people on the beach and relaxing at the house that give it a romance that is missing from Vickery's film of Maison de Verre. Yet this was a place that artists, writers and musicians of the time would gather for soirées and the house saw the doctor's patients coming and going by day, the domestic routines of a family and their varied evening activities. This lived aspect is missing completely from the film. Penn also chose to depict the interior of Beach House in black and white. His film was made in 1971 and Vickery's in 1970 (although re-edited in 1997). Was this decision to film in black and white tied in with ideas about the representation of modern architectural space at that time? In black and white architectural form is emphasized over colour, texture and detail. Architectural photography of the period used black and white to give a better representation of the structure of three-dimensional space by editing out the surface details of

colour and texture; however, this leads to a detachment between image and viewer favouring aesthetics of form over lived experience of space.

In my film, *Beach House*, I have incorporated Penn's film, *Shingle Street John Penn 1971,* almost in its entirety to retain his composition of shots and editing decisions that illustrate his ideas about the transposition of the house from paper to screen. On paper, it is apparent that the house is a temple or pavilion in its simple symmetrical plan. In his film this develops to present the three-dimensional model, which begins to give form to the idea and then, in the shots of the populated house, its human scale becomes apparent. Through the editing of his film the house as manifesto, its functionality and spirit come together, the idea is realised formally.

Cedric Green, an architect and former colleague, who worked for Penn as senior assistant architect from 1963-65 formed a group with him, which they called metaphonics playing improvised avant-garde music. They met every couple of weeks to play and record with two other musicians, Romy Jacob (sitar) and Zina Tibanum (harpsichord). Cedric Green sent me some of their recordings, which have formed the basis for the soundtrack of *Beach House*. Taking three of these and layering them together, I created a composition for the film soundtrack. The recordings are clearly from the same time period as the house and by placing them together with Penn's footage as well as my own the sound acts as a thread that runs from past to present, from the material shot in 1971 to the newly filmed material. The music's relationship to the architecture in this case is clearly linked by the architect himself. The sound recordings Penn and the other members of the metaphonics group made were improvised but have a distinct connection to the landscape in which the house sits. As with Penn's painting, his musical compositions reflect the openness of the sea and the windswept coastal landscape. Combining these elements into a new form gives some fresh insight into the architect and his work. One of the few articles relating to Penn and his work written by Richard Gray for the Twentieth Century Society publication, *Post-War Houses* (2000) gives a description of each of Penn's nine Suffolk houses and an outline of his biographical details. But rather than making a film that

replicates the story already told about Penn I wanted the archive film, sound recordings and the house to speak for themselves.

The research for *Beach House* began with site visits to each of the houses, recording interviews with friends and colleagues of Penn's and gathering archival materials. The metaphonics recordings and film, *Shingle Street John Penn 1971,* were the most significant finds during this period of research. The film and the music both created by Penn himself signposted the way for me to proceed. Initially looking at the archival film there was a question whether to repeat some of Penn's shots and techniques in my own film, to replicate the framing and camera movement or to use the black and white/colour device that he used between the interior and exterior shots. I made experiments moving the camera through the space and replicating his zoom movements but soon realised that my approach and intention differed from Penn's. I wanted to examine how light worked in the space and how it could be translated on screen in terms of the lived space as it is now, rather than an idealized architectural promise or illustration of function. The film I was making described the space to expose form in film and in architecture, using the repetition of views framed slightly differently, calling on the viewer's memory to piece together the house in its past and present forms. There is a reflection and mirroring of the archive film in my own film; views of the exterior from the beach and sightlines along the axis of the interior of the house are in both the archive material and my own, but each speak of a different time.

The titles of my film *Beach House* are symmetrical as is the house itself (in its original plan). By giving only the architect's name, date of birth and death, the name of the house, the date of its construction, the origin of the archive film and sound recordings and mirroring these at the front and end of the film, the intention was for the audience to make the connection between the house, architect and archival materials both before and after watching the film.
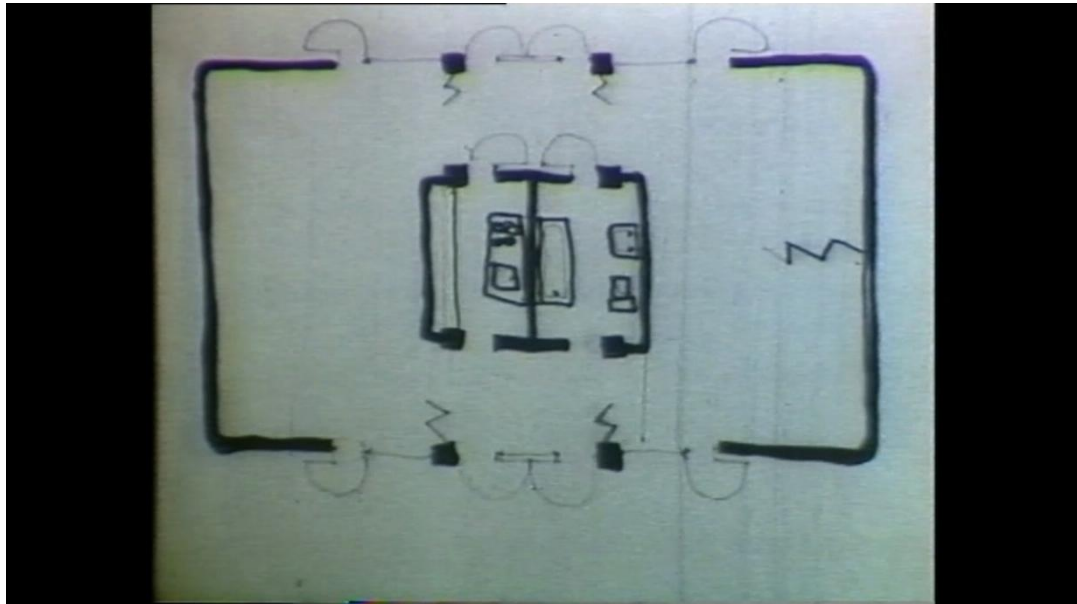
Fig. 16 *Shingle Street John Penn 1971*b, film still showing plan of Beach House

When shooting the film I began inside looking out and then moved outside the house looking in, starting not as an observer from the outside but from the position of an inhabitant, from the inside. This approach was different to the one taken at 3 Church Walk where I felt it was important to replicate the sense of discovery of the modern ruin. With Beach House I was invited in and came to filming through the archival material discovered, particularly the drawn plan above.

The shots were framed and positioned to afford views through the house and edited together in a way so that the viewer can reconstruct the space and make the connections between its present and original states. The use of a tripod to create repeated panning shots replicates an opening and closing movement. Originally the house had folding partitions that could open and close-off parts of the space according to need and when open the house had a circular flow. The panning shots across and around the space mirror this movement. On viewing the film I was also made aware of the exact framing of the sea's horizon within the frame of the Critall windows. Moving across the horizon, the panning shots contain frames within frames as the windows are divided with a central section that is very close to the 16:9 aspect ratio of the film frame.

As already noted, Penn's drawing of the floor plan of Beach House is reminiscent of the crosshairs and the title and 'picture safe' areas on a camera viewfinder. The precise camerawork and framing mirrored this view-finding drawing and the horizontal rectangular frames within frames of the windows. Symmetry and repetition were then taken as themes in the editing process and in the composition of the soundtrack. In both the film and the house, there is minimal artifice, there is a stripping away to a barely constructed film and a barely constructed house but this simplicity generates complexity in both cases.

The film is made up of three sections; the archival film, the house as it is now in its architectural detail, space, layout and the house as it is now as populated, inhabited space. The way the film becomes populated is subtle and differs from Penn's film where the action is clearly staged. Details are revealed quietly such as the newspaper left open on the table, the current owners, Bruce Page, sitting at his desk and Anne Page, wiping down the kitchen surface, making coffee and observing passers-by walking along the beach.

Fig. 17 Emily Richardson, *Beach House*, 2015b, video still

The sound is also an important element in populating the film. A conversation between place and person that is articulated through sound is evident in *Beach House* in the symmetry and mirroring of inside and outside spaces and in the

repetition of musical phrases. Penn's music works with the image in each of the three sections of the film in various ways. The length of notes and the pace of the music are in step with the panning shots across the interior and with the pace of the editing. The piano connects with the chair, its heavy notes like the weight of someone sitting. The clarinet signals the wind in the tree outside. Hearing the clarinet again towards the end of the film there is an awareness that it has been heard earlier with Penn's original footage. The sound is clearly from the same period as his film so it has a ghostly quality – Penn's presence is felt and the sound activates the space through this presence.

Conversely the people in the film act as models or ciphers, their presence giving only a sense of scale and function. They are instrumental only in describing the space of the house as directed by the architect/filmmaker. Again, as in *3 Church Walk*, the sound suggests presence. The difference in sound between *Beach House* and *3 Church Walk* is the difference between the use of diegetic and non-diegetic sound. The sound sources in *3 Church Walk* are embedded in the space itself and come from the surfaces, objects and materials on screen whereas in *Beach House* the sound has been recorded as music and rearranged to form a composition that becomes the soundtrack. But in both cases the sound signifies presence.

There are many relationships between the grammar of filmmaking and the grammar of architecture in *Beach House*. As in Christopher Alexander's *A Pattern Language* (1977), where the elements of architecture are broken down into the plan, model, form, materials, window, door; filmmaking can also be taken as the combination of elements such as the script, shot, edit, sound, etc. These elements are then combined to produce a physical object and a sensation for the body, whether a house or a film. There is a convergence of filmic and architectural language in describing modern architectural space through the language of film. Starting with a simple floor plan drawing as Penn does in the archival film and seeing that in contrast to the complexity of the actual experience of being in the space, the way a simple structure generates a complex experience, both in terms of the architecture and the film, becomes apparent. There are frames within

frames and a film within a film. Near the end of the film there is a cut to a shot almost the same as the previous frame but slightly wider, a 'punch-out' that completely transforms the view. It is like a puncture, a transformation. Throughout the film the space is constructed and reconstructed through these differing frames.

Fig. 18 Emily Richardson, *Beach House*, 2015c, video still

There is a link between Penn's process of hand drawing and making a three-dimensional model of the house and the approach I have taken in making my film. How does it differ from an architect's and filmmaker's tools now, with digital rendering of buildings, parametric algorithmic-based models in architecture and the composited imagery found in both film and architecture? There is a particular way of constructing space that comes from a pre-digital period of architecture and filmmaking that I am interested in exploring to determine how space is articulated through these filmmaking practices and what results from the interaction between architectural space and its filmic translation.

In the following chapter I discuss this interaction through the final film in the trilogy, made at the Spender House and studio in Essex, designed by Richard and

Su Rogers (Team 4). This house has similarities to Beach House in its simple plan and east west glazed axis, but the former is unique in that the house and studio are so completely intact and remain almost exactly as they were when built for the artist and photographer Humphrey Spender in 1968. It is perhaps the most simple of the three in terms of plan and the least like a *house*, more a frame for life as Rogers described it, which makes it an ideal subject for the last film in the series.

Chapter Six

Hi-Tech/Lo-Tech, a House and Studio for Humphrey Spender
Spender House, Ulting, Essex, Richard and Su Rogers (Team 4), 1968

"A house is *not* a machine to live in," stated Eileen Gray, in bold defiance of Le Corbusier's famous declaration, "It is the shell of a man, his extension, his release, his spiritual emanation" (Constant, 2007, p.117).

Fig. 19 Emily Richardson, *Spender House and Studio*, 2017a, photograph

Artist and photographer Humphrey Spender (1910–2005) commissioned Richard and Su Rogers to design a house and studio for him and his second wife, Pauline Spender, which was completed in 1968. Rogers, a recently graduated architect, was recommended to Spender whilst the latter was teaching textiles at the Royal College of Art in the 1960s. The house, known as the Spender House, built on a plot of land that formed part of the garden of the Old Vicarage in Ulting, Essex that was Spender's family home, was a precursor to a house that Rogers designed the following year for his parents in 22 Parkside, Wimbledon, which has recently been restored.[23]

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[23] I first visited Parkside in 2015 when it was yet to be restored. Rogers' son Ab Rogers and his family had lived there for many years; but the house, having not sold on the open market, was

The house is a steel frame construction on a rectangular plan, similar in layout and size to the John Penn house at Shingle Street. Spender House is glazed front and back, set in an orchard with the studio building mirroring the house across a courtyard garden. The studio has no windows but a large triangular glazed skylight that allows both northern and southern light to enter the building. As with John Penn's Beach House the Californian aesthetic and influence is clearly present in this building, both in the plan of the house and its porousness to the garden and outdoor life. The industrial yellow steel beams and white plastic-coated corrugated metal are reminiscent of a shipping container or industrial shed, but they sit comfortably in the green of the orchard. This is lightweight playful architecture, more pop than austere minimalism, which reflects its owner, his aesthetic values and colourful life. The use of colour in the house emphasizes its painterly qualities, particularly when lit at certain times of day. The orange curtains, yellow blinds, purple sliding walls are all set against the greens of the garden.

Fig. 20 Emily Richardson, *Spender House*, 2017b, photograph

Spender worked as a Mass Observation photographer in the mid 1930s, photographing working people's everyday lives in Bolton, creating many images that are now well known examples of the documentary realism that is synonymous with the Mass Observation movement. Mass Observation was founded by anthropologist, Tom Harrisson, whose aim was to conduct 'an anthropological survey of ourselves' to create an account of the everyday lives of ordinary people (Harrison, cited Stanley, n.d.) . This was seen as 'the voice of the people' and although now its methods of data collection are criticised for being unscientific and heavily biased and are used predominantly for market research, at the time it gave voice to previously unrepresented sectors of society and prefigured post-war socialism and the founding of the NHS. Spender also photographed the Jarrow hunger marchers and working class life in East London, particularly in Stepney and Whitechapel in the 1930s. He went on to become a photojournalist for Picture Post and then changed direction in the 1950s to become a textile designer and painter, teaching Textiles at the Royal College of Art from 1953 to 1975 (so would have been teaching there at the same time as H.T. Cadbury-Brown).

Rachel Spender, Humphrey Spender's widow, still lives in the house and works in the studio, printing photographs in the darkroom. Spender died in 2005 but his spirit is still very present. Rachel Spender has done much to organize his archive; many of his photographs, artworks and books are in situ. The house too is changed very little since it was built and is intact in almost every detail of the architect's design and the inhabitants' lives. It is a unique collection and archive kept together in its original location but also a living working space.

In *The Artist's House, From Workplace to Artwork,* Kirsty Bell questions whether the house can achieve the status of an independent artwork and claims of Gabriel Orozco's house:[24]

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[24] Orozco's house sits on a cliff overlooking Mexico's Pacific Ocean and is a scale replica of one of the structures that forms the Jantar Mantar astronomical observatory built in Delhi in 1724. The hollowed out hemisphere that was used to determine the position of the sun and stars becomes a rooftop pool with the living spaces underneath it.

> Through its orientation to the outside world and its articulation of physical space, the self-designed building approaches the condition of sculpture, inviting the question whether or not a house in which to live can achieve the status of an independent work of art. In the house-as-sculpture, everyday needs recede and the phenomenological takes their place. It is about the experience of space, of interiority and exteriority as concepts to be felt or seen by a body moving between the two. In this sense, it is not so much a place as a piece of work. (Bell, 2013, p.203)

The past remains present here. There is the sense of absence, of a person departed, present through the objects, books and tools in the studio, the darkroom and even in the furnishings such as the curtains, which Spender installed to try and keep some of the heat from the oil-burning stove from escaping from the building. The nature of the place is touched only by time, the garden is semi-wild. The house retains almost all of its original 1960s features and when I visited in 2016, the studio arrangement was much the same as in pictures I had seen of it photographed several decades earlier. The past has been allowed to remain visible and the slightly unkempt nature of the house and studio is attractive, beguiling and mysterious. The relationship of the artist to his home and studio is apparent and is key to understanding the place and its inhabitants. Spender's photographs and books, the life that they shared is still in place. There is a feeling of melancholy and loss present, but a loss that is treasured rather than gone completely. This differs from the sense of melancholy present in 3 Church Walk which is no longer lived-in or cared for in its semi-abandoned state. Being able to see all the layers of time present in the arrangement of objects and furniture and in the planting of the garden in Spender House, allows for a reading, in the sense that Gaston Bachelard (1994) talks about in *The Poetics of Space*. Spender House becomes an object containing narrative in the sculptural sense, and perhaps a piece of work as Bell (2013) describes in that the narrative of the place is continuous.

In terms of orchestration of domestic space and an alternative view of modern architecture the Spender House and studio is more connected with humanist qualities than a minimal aesthetic that might be associated with Rogers. This

reflects both Spender's approach to photography (and life) and current theories of embodied experience of space.

Fig. 21 Emily Richardson, *Humphrey Spender's Studio*, 2017c, photograph

The Spender House contradicts many preconceptions about the modernist architect designed house. Although the architecture itself has the clean lines and minimalist aesthetic that was of its time, it is far from Mies Van der Rohe's glass house, Farnsworth.[25] The architecture has become so deeply inhabited that it is no longer a showroom of modern ideals, more an example of how this architecture suits a creative working and living space. This house defies order and neutrality in its riot of colour. The house, studio and garden are a statement of life and its joys, rather than a clean cold perfection that is often associated with this period of architecture. This reflects an aspect of modernism that was about experimentation and pleasure in materials. If the key to modernist buildings lies in spatial relationships, light, vistas and a connection with the exterior, this house works very well. The circular flow is similar to that of both 3 Church Walk and Beach House, as is the use of floor to ceiling windows and long expanses of glazing that bring the exterior into the building, which together with

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[25] Dr. Edith Farnsworth commissioned Mies van der Rohe to design a rural retreat for her in 1945. It was completed in 1951 and although is perhaps the most iconic of the modern architects' houses, it was beset with problems and the client found it to be un-liveable.

an east west orientation this floods the interior with light through the day. All of these factors contribute to an atmosphere that is captured in my films and is instrumental in the way these spaces are inhabited. The positioning of seats in both house and garden highlight the interior/exterior relationship. As soon as I sat down I understood why a chair or bench or hammock had been placed in a particular spot. It is not to create an image of the furniture's positioning within the space but rather to create an image from the point of view of the chair.

Stripped back to the architecture, it is, as Rachel Spender describes it, simply a shed or a tent. Rogers has described Parkside and this house as no more than a frame for life and he was right – it is the life contained within it that expresses the philosophy of life, not the architecture. It is living architecture as opposed to iconic architecture, philosophy over aesthetics. The aesthetic icon is mere propaganda.

At the point at which the Spender House and Parkside were built there had been a long history of modernism that was predominately focused on the image the building projected rather than the experience of the building by its inhabitants. We can think, for example, of the glass houses of Mies Van der Rohe (1951) and Philip Johnson (1949), which were designed to the point that they were almost uninhabitable. As discussed in Chapter Two, the influence and importance of architectural photography in disseminating these ideas of early modernism was particularly strong and it is only in later modernism that there is perhaps a shift towards the experience of space as opposed to its image, the shift from optic to haptic.

Thinking about Rogers' idea of a frame for life and the aesthetic icon led me to thinking about the registration of an image, the frame, and how the rectilinear forms of the architecture I am describing are akin to the architectonics of the film frame.

In modernist architecture proportion is created from rectangles that make up spaces and forms and, as with a camera framing an image through the

viewfinder, the golden ratio is used to establish proportion, depth and harmony. In relation to the film or digital video frame (4:3, 16:9) there is an underlying geometry in the composition that is relative to the proportions of the architectural space, not just in the sense that the house itself resembles the 16:9 frame in its elongated rectilinear form but also in the way that the architectural space is divided into thirds. Small study spaces or guest bedrooms make up one third, the living, kitchen and bathroom another and the bedrooms the remaining third. The way in which this is also reflected in the film where the composition of images is often broken down into rectilinear areas corresponding to architectural details, such as window frames or openings, affirms the idea of the architectonic film frame as set out above.

In *100 Ideas that Changed Architecture,* Richard Weston reminds us that proportion has been a key idea in architecture from the symmetry of Palladio to Modernism's use of Fordist motion studies to contemporary Parametric architecture's use of biological systems and natural forms (Weston, 2011). The body, in fact, informs all spaces that we create, whether architectural or filmic.

The articulation of space in architecture is dependent on the wall to enclose it but the development of the structural frame freed the wall from its load-bearing function and introduced new expressive possibilities (Weston, 2001, p.13). The frame of the Spender House supports glass front and back rather than having traditional solid walls. The walls become free-standing planes that define but no longer fully enclose the space and as such were crucial to Modernism's redefinition of architectural space as fluid continuum (Weston, 2001, p.13). The continuous fluidity between interior and exterior can be expressed with the glazed structural frame.

In film the frame is a key concept in defining the image, containing it, in a similar way to the structural frame of the house. The frame allows for composition of views in both film and architecture. Within the frame there can be harmony, compositionally or spatially.

All three houses (Spender House, Beach House and 3 Church Walk) are frames for living, for viewing, for inhabitation, for the construction of images. Perhaps it is the exposure of the frames of each of these houses that lend themselves to articulation with the camera in this way. If I were to make a film about a 350-year-old cottage or another type of building such as a civic building where the frame is concealed, window openings are less significant and interior flow is through corridors the treatment and approach would be different to reflect the architecture itself and my response to it.

The images that we construct in a space in which we live reflect time. A way of seeing is established through a way of doing, a view is constructed through architecture and habitual routines give a particular experience or perspective on a space to create particular views. These can be determined by the design of the building to a degree; the way a space is set out, how light falls, how the acoustics along with other design factors are taken into account by the architect. Framing and composition of shots show perspectives of the house, its interior and setting, highlighting objects, books, furniture arrangements, and colour and light, producing a poetic image of how a house contains a life lived.

Traces of a life are present in each shot and when put together in a film, make up a picture of both the place and the person who lived in it, hence the idea of a portrait of a place that becomes significant. That the film is durational and is not a sequence of photographic moments exposes it to temporal unfolding. If *3 Church Walk* is a spatial exploration then *Spender House* is a temporal one, an exploded portrait, a reactivation where past and present coexist.

In each case the houses I have chosen have been lived in by an architect/artist. Cadbury-Brown was an architect who also taught sculpture at the Royal College of Art; Penn was an architect, painter, poet and filmmaker and Spender trained as an architect but worked as a photographer, painter, textile designer and teacher of textiles, also at the Royal College of Art. Each house was built in the 1960s in a rural location, which brings to attention ideas about modern life in the 60s and how to live. There is a philosophy to these houses, one that is forward

looking, innovative, inventive using new materials and techniques reflecting ideas adopted in architecture through the post-war modern period. (Why this has not been adopted more widely in rural locations is another question, and one I will not have time to go into.)

These houses work in a rural setting with the use of floor to ceiling windows and open plan sightlines. Interior and exterior combine to give a feeling of warmth and shelter when the weather closes in, and a feeling of the garden becoming another room, an extension of the house in warmer weather. Nature becomes part of the architecture.

My first thoughts about making a film at the Spender House were to build up a portrait of the place through a technique of visual cataloguing with the camera that allows for connections to be made between the place, the person and the archive, which can be explored through an artist's film that avoids the tropes of a bio-pic or traditional documentary. There are many rich narratives that surround this place and each object, book and image contained within the four walls of the house and studio has significance, not only to Humphrey Spender's life, but also of those close to him. To represent the architecture, its interior, the studio and its contents, its position in the landscape and its inhabitants demonstrates the significance of the place.

Colour is an important element in this film, from the wider overview to the tighter abstracted frames that can be found in every corner and on every surface of the house and studio. This makes it very different to 3 Church Walk, and the Penn house with its neutral tones set in a pale landscape against the North Sea and the low grey skies. The Spender House lends itself to being more playful, celebratory and in some ways much richer aesthetically and conceptually as so much is visible on the surface. The camera choreography of *Spender House* is in the framing of shots revealing particular views, aspects, colour relationships, architectural details and compositions and in the representation of the working studio, the archive and the artefact.

What interests me about the house and studio is the remains of a past life, an artistic way of life, that was connected to photography, documentary (in the sense that Mass Observation were documenting lives of people and places), painting and design, whether textiles, collage or the making of objects. It is thirteen years since Spender's death and the studio and house remain a living archive.

The relationship between the architecture as a structure or form and the inhabitants of the space create a third thing, an environment, a lived space, a way of life and it is here that the film emerges. As Bell (2013) asks whether the house can reach the status of artwork, in this case perhaps the house and studio can be seen as an installation rather than sculpture, an environment that if it were to be dismantled would signal the end of a life lived. The interior space and all it contains in terms of experience, the richness of familial relationships, the patterns of the everyday, the traces of changing lives becomes, as Bachelard said, 'readable' (1994, p.14). These transcend formal spatial descriptions to become phenomenologically active. My film is a way of transforming the house to an artwork, framing it as such. Through this process the architecture acts as a frame for the life it contains. Moving from the exterior to the interior reflects this as once inside the significance of objects, the archive, the collection and the arrangement of a personal space as a reflection of a life comes to the fore.

In shooting the film I considered the idea of an exploded view, composing a variety of wide, medium and close up shots of particular angles or compositions with the intention of cutting them together to give a sense of a collaged perspective and a sense of movement around and through the space. This technique is similar to animating a space and is a continuation from a way of working with 16mm single frame and time lapse techniques that I have used in the past (*Aspect*, 2004; *Block*, 2005). The intention was then to cut the exploded views chronologically keeping each shot short in length creating a rhythm to the movement in and around the space and giving a musical quality to the edited material, switching between formats (16mm, HD Video) adding to this rhythm. I thought the use of these techniques could translate an experience of movement

through space and observation of space to film but in fact it did not. It served only as a repetition of visual information that became unnecessary in reading the space.

These exploded views related directly to Spender's working process as an artist and designer in his combining of photographic, sculptural and painterly approaches when making work. My intention had been to create a direct link between the collaged media, the construction of the space and the structure of the film. Testing the idea of an exploded view I worked with small changes between shots where the main point of focus remained approximately at the same place in the frame. I made pans and zooms where short shots were taken at intervals, surveying the space. My intention was that this would create the rhythm and pace of the film, but in fact it distracted from the reading of the space as inhabited space and became no more than a formal gimmick. Using axonometric drawing techniques originally borrowed from scientific diagrams used in anatomy, where layers of the body are revealed, exploded views of architecture can be drawn up. I took this idea of the exploded view and experimented with it as an approach to the film that was later abandoned. The approach I took is discussed in more detail below, after the broader discussion in the following paragraphs.

In architecture orthographic projection is used to represent a three-dimensional building in two dimensions, using plans, sections and elevations as ways of describing three-dimensional space. This planarity, the grammar of representing a three-dimensional space in two dimensions is something that film does very effectively. Thinking about the translation of three dimensions to two, I realised that the screen is a plane in the same way as the glazed wall is a plane and being transparent, allows the viewer to be transported through it. A layering of planes can create spatial depth, whether in architectural or filmic space. The development of these ideas about space in the picture plane had an influence on the way architects thought about designing space. More recently with the use of computer aided design software (CAD) buildings are seen (and created or generated) as layered compositions of data. This allows for new architectural

forms and new digital images to be created. The software gives architects the ability to virtually immerse and test the outcomes prior to and during the process of making/building. Parametric architecture raises the question how much is style embedded in the software, digital code and graphical interface? Working parametrically, do programming decisions become design decisions?

With CAD and VR modelling there is a shift from the visual to the experiential in representations of architecture and architectural space. "Designing for the senses – emphasizing the play of shadow and light, pursuing the tactile use of materials, and seeing an almost theatrical choreography of atmosphere" (Weston, 2001, p.180).

The experience of space and atmosphere of place, genius loci, was explored by the archaeologist T.C. Lethbridge in his unorthodox scientific way using pendulum dowsing to show the way in which invisible forces could be made manifest. He believed energy rays were emitted from objects and could be detected using pendulum dowsing. Genius loci has been a key concept in many of my films and it is this feeling of a place and its links to phenomenology that forms the basis for this research. It is the thread that runs from past to present. Now, more than ever, we are able to explore our experience of space and are looking for the reassurance of physical material presence in an increasingly virtual world. This response to environment or context is important in creating a position for ourselves that is part of a whole integrated system. Without time and place we cannot locate ourselves.

Architecture is clearly not just an assembly of elements of construction, as film is not just an assembly of shots – as architecture creates spatial continuity so film creates temporal continuity. These spatial and temporal continuities can take many different forms but both are experienced in time, whether walking through a space or watching a film unfold on screen.

This process and way of working has developed through the two previous films (*3 Church Walk*, 2014 and *Beach House*, 2015) beginning with a period of

research into each house that included photographing the architecture and its setting to establish possible viewpoints that later became shots for the film. Speaking with Rachel Spender on my visits to the Spender House over a period of months has been informative about many aspects of the house, its conception, faults in its design, Humphrey Spender's dialogue with the architects and also about his life and work, forty years of which took place there.

The Spender House and studio was a prototype, an experiment in materials and there were many problems in designing and building a house that had only existed as an idea. Team 4 had designed the Zip-Up House (1967-1969, never built) and the Reliance Controls factory (1967), both of which used some of the ideas and materials employed in the Spender House and then later, 22 Parkside, the house designed for Rogers' parents.

Parkside is almost identical in plan to the Spender House with two rectangular buildings facing each other across a courtyard garden, although Parkside is considerably larger in scale (257 m²). At Parkside the studio building was designed for Richard Rogers' mother Dada Rogers' pottery studio and she worked there for many years until Ab Rogers converted it into an office for his architecture practice. The house has the same yellow steel frame and is glazed front and back with the service core in the centre but, rather than the plastic coated steel, the walls either side were put together from insulated panels similar to refrigerated lorry panels used at the time.

The Spender House and Parkside can be considered in terms of practice as research, testing out ideas, using materials that had not been used in house building before, pre-empting the move from wet trades to dry building using prefabricated panels, steel and glass as it was cheaper and took less time to build. They were truly experimental prototypes. The nature of the experiment is that both successes and failures are learnt from and processes develop. This can be clearly seen in these two houses.

Richard Rogers uses colour to break down images in architecture to make it more fun, understandable and more popular but he is also using colour to underline rhythm in construction, within the way buildings are seen. Rogers was not reliant on an image, a house did not have to look like a house, it could be purely a framework. (This has changed again recently and now there is an over-reliance on the image of a building with iconic architecture, which is used as a global stamp or branding.) Rogers was looking for a rhythm but not a fixed one, keeping his buildings adaptable with flexible spaces and comparing them to free jazz. Both the Spender House and Parkside are rhythmic in the way they are laid out, parallel and close to each other like two notes sounding off one another. It is possible to look through the house to the studio. They are closely connected and there is a continuity of design in the way the structures mirror each other, the studio is built from the same materials and takes the same form and size as the house. All three of these architects, Cadbury-Brown, Penn and Rogers thought about their houses in terms of music, Cadbury-Brown in relation to Britten and the dance, Penn in relation to improvised music and Rogers in relation to the music of John Coltrane and Ornette Colman.

Initially I was interested in Parkside as a subject for a film as it was being restored to its original layout. There was a sense that the clock would be turned back and the house would be returned to how it had been when it was first built. But it became clear that by removing the inhabitants and stripping away layers of history, Parkside was changed from being a house to being a building. The traces that I need to work with in a film, the traces of a life, inhabitation and history were erased. In its restoration the glass was boarded up so denying the most important aspects of the space and in that enclosure it became a box ready for retro-museification. It was then I turned my attention to the Spender House.

In editing *Spender House* I began to think about observation, the everyday and how far it is possible to create a non-mediated image, using observation as a method to present things in time. Observation with the camera of something that exists in the present followed by editing and analysis of the observed image

allows for a reflection of time past and a speculation on how this might affect the future.

Once I had abandoned the idea of the exploded view, I created a paper edit from thumbnails of each individual composition to find a visual rhythm to the order of shots. In doing this I stripped back the edit to similar length static camera angles to create a formal visual structure to work from. I removed any repetition and produced a unified strategy from which to assemble the edit, which included working with a consistent direction of movement from wide to close-up and limiting each shot to a length of eight seconds. This established the dynamic between the house and garden and between the artwork, colours and textures found there.

This consistency in length of shot but difference in reading is apparent in the contrast between the material shot in the house and studio. Parallels are drawn between photography, the photographer and the architecture through the use of colour, composition and reflection. The film is almost split in half between the house and studio. The first half of the film establishes the architecture, the place and a sense of inhabitation. The sound is naturalistic, the emphasis on formal continuities within the image and the architecture until Spender's voice is introduced. His voice conjures a distinct presence. The description of his experience of living in the house that has been presented without interruption for the previous six minutes connects the place with its former inhabitant. This connection is reinforced and brought to the fore in the following section of the film shot in the studio. The shots are the same, locked off and fairly equal in length. However the tone is changed by the use of sound, primarily the continued use of archive recordings of Spender's voice used to draw attention to elements of his work as a photographer and artist. The film concludes with a short section bringing the focus back to the architecture of the studio and house. A shot of an empty chair against the exterior wall of the studio is seen highlighting the absent presence of the artist and shots of the house from outside seeing in to the lit, inhabited interior give this house its warmth and show its strength as a container for life, visually and metaphorically.

The soundtrack began to form with recordings of the garden, house and studio made alongside listening to the archival audio recordings of interviews made with Spender at the house.[26] There were many tapes of Spender talking at length on his life, work and on the building of the house and studio. Listening to his description of working with Mass Observation and his reflections on his own work and life helped me to realise that it was important to include his voice in the film. As I have demonstrated in the two previous films, sound can emphasise the absence of an activity or of a person. Using the voice and sounds collected on location is a way to reactivate the inhabited space, particularly when the image is unpopulated as it is in this film.

The Spender audio tapes were twenty years old and varied widely in quality as they had been recorded for an oral history project, rather than a clean broadcast recording. Sounds of the house, studio and garden were partially audible on the tapes and I experimented with playing them back in the living space and re-recording them. This had the effect of bringing Spender's presence back in to the house in a direct way but meant that the recordings were not always clearly audible, so I spent time with a sound engineer to work on the voice to keep the quality of the archival sound but make it clearly discernable. In *The Grain of the Voice* (1981), Roland Barthes writes about the voice as giving presence, as performance, which can be so much more emotive than text, than written language. The cadence of the voice is musical and in *Spender House* contributes to the reactivation of the space through an intimate connection with the person who lived there.

As the film moves from the exterior of the house to the interior there is a shift from the bold statement of the architecture itself to a more intimate look at the interior space and how it is inhabited. The house recedes as the creative activities that have taken place there, particularly in the studio, come to the fore. Initially the architecture, the glass, reflections, light and colour articulate an interior/exterior relationship. But once the film moves into the studio where

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[26] These recordings were interviews made for the British Library archive with Grace Robertson in 1992 and conversations recorded with Vic Gray in 1997/99.

there are no windows, except for the skylight above, the focus becomes the inner life of the artist and his studio.

The soundtrack emphasises the spatial relationships between the shots and the viewer's position in relation to the space. The naturalistic sound in the first half of the film gives a sense of being alone in the space, listening to the sounds of the garden, distant traffic, the wind in the trees. As the film moves from the exterior to the interior, these sounds are muffled and more enclosed as would be expected on entering a building. This subtle naturalistic sound allows the viewer to acclimatise to the place, to settle in to the image. When the voice is introduced it feels conversational and directed toward the audience, establishing an intimacy.

Synch sound, location recording and archival interview recordings define each section of the film. In the darkroom sequence at the beginning, the close-miked synch sound places the viewer firmly in the space of the darkroom, hearing the sound of the enlarger, timer and sloshing of the chemicals in the trays as an image of Spender in his studio develops.

The exterior shots of the house and garden are marked by the sound of the birds, wind in the trees and distant traffic from the nearby road. On entering the house, there is an audio shift to a quietness that gives a sense of being alone in the space until this silence is broken by Humphrey Spender's voice. He speaks about why he loves the house and describes some of the details that the viewer has just experienced.

As the camera enters the studio there is a shift in sound towards Spender's account of working with Mass Observation and his own feelings about photography and painting contextualising the images of the darkroom, studio, his negative rolls, prints and camera. The conversational tone continues as his photographic prints from Bolton, the Jarrow Hunger Marches, the East End of London and portraits of his brother, Stephen Spender, and friend, Christopher Isherwood, among others are framed for the camera. Insights into Spender's

working processes and the relationship between his short-sightedness and painting are heard alongside images of racks of paintings, boxes of photographs, books on shelves, tools hanging on the wall and details of artwork. Here more textured sounds of activity can also be heard emphasising the absent presence of the artist in his studio. The hum of the heater, a camera wind and click, the arrangement of steel rules, the shuffle of papers being organised give contrast between the close sounds of the interior with the more distant ones heard in the exterior shots. These close sounds that tend to go un-noticed connect with the body, with actions, the touch of paper or an object. Spender says of his short-sightedness and its effect on his painting that there is a tension between the close look and the distant view. This is reflected in the contrasting perspectives between the close-miked interior and more expansive exterior.

In the editing process the footage was split into defined sections: Exterior house, day; Interior house, day; Exterior house, night; Interior house, night; Exterior studio; Interior studio; Photographs; Flat artwork; Objects; Books. These were initially cut together to form a long assemble edit of thirty-seven minutes. I worked chronologically through the footage, using the sequentially shot material to reflect the way I had moved around the space, focusing on particular details or views. In this edit a variety of cutting techniques were used ranging from locked off static camera shots lasting between five and ten seconds to fast cut sequences where images were put together of a few frames each creating animated clips. I had an initial idea to create exploded views using similarly framed shots cut fairly quickly together to move in and out of the space, but having put the shots together in this way I felt that it was an unnecessary device. The repetition of slightly differing views did not work in the same way as it had in *Beach House* where it became a way of articulating the space. *Spender House* required a different method and by subsequently re-editing the footage and keeping each shot the same length (eight seconds) I created a rhythm and structure. This gave the film a simplicity and tempo that connected with the ideas about observation that Spender and others had used in the Mass Observation project. Or as

Christopher Isherwood famously wrote, "I am a camera with its shutter open, quite passive, recording, not thinking"[27] (Isherwood, 1989, p.13).

What happens when the camera is given agency in this way? The point of view becomes the point of view of the space itself, rather than that of a person in the space, unlike in *3 Church Walk* where there is clearly someone behind the camera and the film is connecting with the body's encounter with the space. In this film the camera is static and, unlike *Beach House* where the space is reconstructed through the archival footage and the repetition of slightly differing frames, is offering a passive recording of the house and studio at different times of day and night. In this way the image can be read in the way Bachelard describes in *The Poetics of Space* (1994). There is time to absorb each image, to look at detail, colour, objects, architecture, books, photographs and artwork presented on screen and construct a narrative from this reading about the house, its inhabitants and their lives.

This brings me back to the quote at the beginning of this chapter that is also at the beginning of the film, "A house is *not* a machine to live in," stated Eileen Gray, in bold defiance of Le Corbusier's famous declaration, "It is the shell of a man, his extension, his release, his spiritual emanation." And as Rogers described the house as a frame for life, so the structuring device of the film is a frame on which to hang the narrative or an encounter with the space.

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[27] From *Goodbye to Berlin*, Christopher Isherwood's account of interwar 1930s Berlin.

Conclusion

The conclusion of this thesis ties together works and ideas discussed to reflect on how these films are able to go beyond a functional description of architecture to communicate a specific reading of space through the combination of moving image and sound. I have drawn conclusions on how these films articulate the particular narratives of each of the houses and how the poetic image (as opposed to the virtual image or architectural photograph) can open up new readings of architectural spaces. The ways in which this generates new knowledge about each of the houses through an artwork is elaborated. Spatial, sonic and temporal structures operating within artists' film, as opposed to conventional narrative filmmaking, are proven to be highly effective in translating the atmosphere and lived experience of place.

Through my practice and the three films made, I have examined how the camera and sound activate and reactivate space. Together sound and image have the ability to define place and the human qualities of architectural space by translating and enabling embodied qualities of experience to film. Rather than simply creating an instrumental architectural simulation, these films expand a representation of a moment in time of each of the houses they depict.

Observation of the everyday can be used to show things *in time* through the medium of film. A method of observation with the camera that exists in the present is then followed by analysis of the observation. Looking at time past, this analysis concludes with a speculation on how these observations can contribute to a new interpretation of the space observed.

By supplementing camera observations of particular spaces with sound and text, I have developed ways to create films that exist as an encounter with each of the houses. Through the detailed portraits that I have produced, and the analysis of the writings of Gaston Bachelard, Giuliana Bruno, Juhani Pallassmaa and Laura U. Marks, with the case studies of works by Elizabeth Price, John Smith, Man Ray and Heinz Emigholz, I have focused on the lived experience of architecture, rather than an aesthetic appreciation or functional description. Each of the

houses I have examined contains hidden narratives belied by their simple structures. Each film tells a story of culturally connected, unconventional lives lived. Each structure could be compared to an artwork made to house artistic lives. While each is significant for its architectural history, equally significant are the biographies of their architects/owners.

Starting with H.T. Cadbury-Brown's 3 Church Walk, I began to explore the possibilities of translating an experience of an architectural space to film. Working with a hand-held embodied camera and sound generated by objects, surfaces and materials of the house, I created a piece of work that was a direct response to historical research, a physical encounter with the space and a sonic exploration of its interior features. Through making this film I became interested in how my response to a particular place was instrumental in the outcome, and how this particular period of architecture, the late modern house of the 1960s, could be articulated through filmmaking practices. My work developed in *Beach House* to include a more explicit historical reference in the use of footage and sound generated by the architect himself. More so than *3 Church Walk,* formal aspects of filmmaking combined with this archival material activated a dialogue between past and present. Throughout the project my practice has led the development of the writing, which is fed by the historical and theoretical research. In the making of the third and final film of the series, the historical, formal and theoretical aspects synthesised an experience of the place that captures the relationships between filmic and architectural space and the layers of history present in both the architecture and the lived experience of Humphrey and Rachel Spender's house and studio.

Defining how the intention of the filmmaker, whether myself or those of the case study films discussed, is instrumental in articulating architectural spaces has been key to understanding how a lived experience of space can be created through image and sound. The choice of architects' prototype houses of the 1960s, innovative in their design and use of materials, all with simple plan, circular flow and a strong relationship to their environment, gave me the

opportunity to explore their historical and cultural resonance in a way that has allowed for new readings of these particular buildings to be generated.

3 Church Walk was captured at a moment in its history that has now passed as the house has been fully restored and is inhabited again. Beach House brought to light the work of a little-known architect and combined elements of his practice that had not been seen together before. Spender House has been overlooked and neglected in the history of high- tech architecture as highlighted by its omission from an exhibition, Superstructures: The New Architecture 1960-1990 that was reassessing high-tech at the Sainsbury Centre for Visual Arts in Norwich in 2018, and from Rogers Stirk Harbour and Partners list of projects on their website. Through my research I found this omission repeatedly with Parkside being cited as a unique contribution to high-tech domestic architecture in the UK and little mention of the strikingly similar and earlier house built for Spender. *Spender House* provides a record of this significant place and will be shown in relevant exhibitions and screenings, adding to its history and potential future reassessment. *Spender House* could have long-term effects in bringing Spender's archive to attention. The Tate are interested in acquiring his vintage photographic prints from the 1930s. Bringing a new awareness of the house and studio could lead to a reappraisal of its significance in this period of architectural history.

This research is relevant to current practices in filmmaking as ideas circulating around architecture, space and place are ones that continue to be explored by filmmakers and artists. The subject of home, housing, where and how to live are ones that will continue to be relevant. Home is a lived architectural space but clearly is also so much more. Creating filmed artefacts of these spaces can serve as historical documents but their artistic interpretation reminds us of the importance of creative spaces and architectural experimentation. The structures themselves represent an intense period of experimentation with the very idea of what it is to be a house and represent a utopian vision of the artist's retreat. Each house is a remote, private zone of creativity, self-contained and connected to the rural landscape rather than metropolitan life. They could be seen as virtual

environments in their modelled romantic locations for the artist's life. The films have reactivated these places that are lost to architectural history.

This thesis has shown a balance in approach between the historical, theoretical and formal aspects of filmmaking. By focusing on three houses built in a small geographical area within a particular historical period, examining them through the medium of film and making comparative case studies of other artists' films, I have demonstrated how this approach has generated the works produced. Each of the houses chosen has been treated in a way that is unique to my experience of that particular place, its history, its space, its sound, its atmosphere, the biographies of its inhabitants and the architects that built it. As artworks that have emerged from my encounter with these spaces at a particular moment in time, I have generated new knowledge beyond the existing architectural narratives.

This thesis expands on each of the films made and has been used to elaborate how an intuitive way of working has developed through a knowledge of the historical, theoretical and formal aspects of filmmaking. The interplay of these elements led me to an articulation of space on film that is, in the way that Pallassmaa describes, a poetic image. This poetic image can add to the knowledge about each individual house, which in turn thickens the history of each of the buildings. Film's ability to communicate a lived experience of space for an audience has been used here to look at the intersection between artists' film, architecture and art.

This methodology could be applied not only narrowly to this particular period of modern architecture but more widely to understand lived spaces of all kinds. By revealing how our physical environment shapes the way we live, it might help further understanding of the importance of the house, not only as an architectural space but as home, as an extension of ourselves that locates us in time.

Should this research be extended further important work could be achieved by exploiting the software packages used to create architectural imagery and models to explore how embodied experience of space could be represented. This, in turn, could be used to alter the design of these spaces and feed back to the software to explore other modes of interaction in the filmic and architectural worlds. Current developments in Virtual Reality (VR) and Artificial Intelligence (AI) suggest an almost wholesale epistemological shift in the relationship between humans and their physical environment and matter with wide ranging and far reaching implications.

This research also raises a question about how, now that we carry the camera, the sound recording device and the screen with us permanently, Bruno's idea of the voyageur takes on new meaning and becomes even more relevant. The way our relationship to the moving image is changing through rapid advances in technology could be explored to see how this porous, genuinely embodied image/sound connection is able to communicate our experience of lived space.

Fifty years on, the three houses examined here represent generational shifts towards ideas about architectural space, from H.T. Cadbury-Brown's Festival of Britain era of picturesque modernism to John Penn's unlikely marriage of Californian ideals with the Suffolk landscape to Richard and Su Rogers' younger generational view to a future of hi-tech building.

New readings of each of these houses have been created through the films made, and which are examined further in this thesis. With Spender House I have brought to attention a key piece of the story of modern architecture that has been overlooked and neglected in the official architectural narrative. Humphrey Spender's archive, which is as yet un-documented, has also been partially examined in the film. All three houses were previously undocumented on film so I have contributed unique records of each one at particular moments in time, adding to the narrative of their histories.

My method has been shown to be effective in translating an experience of space to film. My results are specific to these methods and I have contributed three films to the canon of artists' film and moving image works on the subject.

The moving image camera, as a witness and architect of the image of modernity, is uniquely placed to render these divergent moments of British modernism at the cusp of a pluralistic globalised world. The move towards VR and AI technologies and the subsequent shifts in architectural technologies mean that perhaps these imaging technologies are best used to render the new architectural possibilities emerging in the twenty first century. The articulation of our encounter with things in the world is continually expressed through a poetic artistic response through the technologies of our time. The haptic technologies that are currently being developed will undoubtedly become available as tools for artistic expression. But ultimately it is we, in our physical bodies, who hold the key to our experience of the spaces we inhabit. While film cannot replicate bodily experience, it can create something that adds to our experience of space and goes some way to bridging the gap between a bodily experience of space and its filmic rendering.

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