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Title: Film as Architectural Theory

Abstract

Publications in architectural theory have predominantly taken on the form of text-based books, monographs and articles. With the rise of trans-disciplinary and practice-based research in architecture, new opportunities are opening up for other forms of architectural theory, such as film-based mediums, which promises to expand and alter the convention of the written practice of theory.

Two possible types of filmic theory are presented here. One follows the method of ethnographic documentary filmmaking inspired by Sarah Pink's observational practice of direct cinema. The second follows the line of art house filmmaking inspired by Kathryn Ramey's creative cinematographic techniques in the making of documentary or short fictional films. Building upon anthropologists' exploration into film as a means of explaining or constructing knowledge, new discourses on filmic theory can be opened up. It is argued here that film as architectural theory is part of this new discourse which broadens the audience engagement in architecture not only through "readership", but also through "viewership".

(143 words)

Keywords: Architectural Theory, Filmmaking, Anthropology, practice-based research

Main Text (3811 words excluding notes)

Instructions for Image layout:

Please place Figure 1 upfront, before the prose.



Figure 1: Stills from Kathryn Ramey's video *WEST: What I Know about Her* (2012). Full video available at <https://www.youtube.com/watch?v=euuQGqfF7Tg>, accessed 30 August 2016.

Film as Architectural Theory

Architecture and its 'Theoretical Meltdown(s)'

Since the decline of hegemonic modernism, architects and architectural theoreticians have claimed that architecture has been going through a series of "theoretical meltdowns" or near-death-experiences. In "Meeting the New Boss: After the Death of Theory," Christopher Hight asserts that the last issue of *Assemblage*, published in April 2000, signaled the moment when *critical theory* finally lost its ability to be generative and productive. Debilitated by overt academization, theory has been drowned in too many words, distancing itself further from, rather than progressing, practice.¹ Helen Castle explains this moment of "theoretical meltdown" "with the loss of conviction in the wider world, architecture has lost its borders as a discipline and theory seems to have lost its pertinence for architecture".² Then there is the contention that "theory is obsolete in the global marketplace"³ or architects should

return to a material practice rather than a semiotic one.⁴ The problem though is not a total loss in faith in architectural theory since there remains a desire continue to 'think' in, of and through architecture.⁵ Instead, some critics argue that architects no longer know how to "act architecturally" since there is a lack of physical conformance between an architectural thought and the reality.⁶ There is a perceived disciplinary crisis in both the imperatives and methodologies for theorizing architecture because its practice has become somewhat limitless; as Luigi Prestinenza Puglisi writes, "Anything goes."⁷ In this essay, we acknowledge these trends of doubts about the practice and relevance of architectural theory, but at the same time, argue that architectural theory is far from becoming obsolete for different reasons or subservient to the material production of architecture. We contend that architectural theory should expand on *how* it thinks and communicates its thoughts about architecture by concerning itself with the growing operatives of architectural discourse, its media and platforms of dissemination beyond the traditional methods. What is at stake and what can be gained if we experiment with the constitutive forms, media and processes of architectural theory today?

Architectural Theory beyond Illustrated words

Regardless of the vast range of media and modes of communication in which architectural scholarship *could* appear, most architectural theory till now remains limited to printed and published books, monographs and articles, principally text-based and academic in tone and style. Traditional architectural scholarship as part of the humanities has privileged single authorship over multiple authors and defended a rigorously theoretical style of argument or thesis. This mode of discourse has been characterized by "hegemonic masculinity" that is combative through words. While literary theorists, philosophers and semioticians have challenged such authority by proclaiming the "death" of single authorship because it "imposes a limit on that text" and its readings, architectural theorists have taken only very small steps to explore the use of other voices.⁸

In the last twenty years, a scant number of architectural writers have been successful in challenging the limits of theory through the use of alternative modes of textual writing such as fiction writing, creative writing or autobiographical writing. There is also a rise in the production of visual essays that tips the balance toward illustration as the main carrier of the argument, supplemented by words. Yet these works are still published in printed or electronic form as books or in journals. With the growing use of digital platforms, audio-visual material is beginning to appear in interactive digital publications so that the new constructed relation between image and text on screen – as moving image and sound – deconstructs the limits of the static frame of the "page". But others usually make videos or excerpts of films referenced by theoreticians to supplement a written argument or to offer evidences for the text. Our interest is in the possibility of an "audio-visual" architectural theory that can be conceived as a holistic learning experience to include and to go beyond the conventional "readership" through "viewership". Here orality and visuality become new research tools, with the audio and visual recording as a new syntax for the language of architectural theory.⁹ Inspired by the philosophies of Jacques Rancière discursive practice in architectural theory can expand narrative practice to include written words, audio recordings and/or still or moving images.

In *The Future of the Image* Rancière sets out to analyse the visual arts, "that is painting, cinema, and also more recent audio-visual installations", where "images" and their connections to a narrative or affective end occupy the center stage.¹⁰ Rancière concludes that artistic images "are [...] operations: relations between a

whole and parts; between a visibility and a power of signification and affect associated with it; between expectations and what happens to meet them".¹¹ When an artistic technique is used to create images, such as a movie, a series of layered exchanges occurs between the image, its resemblance and hyper-resemblance.¹² It is the "regime of 'imageness', a particular [...] articulation between the visible and the sayable" that allows a double poetics to occur, "impervious to any narrativization, any intersection of meaning."¹³ According to Rancière, it is through the interchange and blurring between mental and material realities that the regime of images enables discursive practices to be materially embedded and to emancipate spectators as artists constructing knowledge and readings in their own terms..

When related to architectural theory and its practice of theorization the reader of moving image architectural theory has the potential to occupy a participatory space of potential artistic readership and spectatorship because they receive the argument in a purposely broader sensorial 'page' space in which they are offered a degree of freedom to give meaning to written text, audio and images individually and collectively. This differs to conventional architectural theory which holds a limited space for the reading of images, solely illustrative of the written text. The inclusion of photographs – the equivalent of Rancière's naked images – in architecture books has allowed the reader of architectural theory to access the "visible form of an architectural model" as a way to see a building as one experiences it.¹⁴ But the multiple ways that the visual arts use audios and images, such as in filmmaking, suggests new possibilities for architectural theory to be embedded in sensorial perception and thinking about architecture beyond the limitations of narrative writing.

Unlike still photographic images the moving image is able to capture the temporality of bodily and sensorial experiences in reality and beyond reality. Juhani Pallasmaa points out that "the preconscious perceptual realm, which is experienced outside the sphere of focused vision, seems to be just as important existentially as the focused image."¹⁵ He writes: "Images of one sensory realm feed further imagery in another modality. Images of presence give rise to images of memory, imagination and dream."¹⁶ This complex full body relationship between orality, aurality and visuality in the experience of the world is not only relevant to architecture, but also to the production of architectural theory because it has the capacity to suspend and layer reading of the moving image text, giving the reader/spectator an active role in engagement with the theoretical content in an expanded audio-visual and speculative realm.

Filmmaking is emerging in the field of architecture. As an architect filmmaker and a digital anthropologist working collaboratively, we have turned to the work of anthropological documentary filmmakers who have led the way in audio-visual research, which has been embraced by their academic community. Our interest is in the operative modes of anthropological audio and visual image making ranging from realism, artistic experimentation, abstraction and exploration of new visual aesthetics. Through a closer reading of the work by David McDougall, Sarah Pink and Kathryn Ramey, we explore potential ways to expand 'writing practices' beyond the readable into the the audible, visible and performative, redefining particular processes of filmmaking as that which constitutes new forms of architectural theory. By foregrounding the audio-visual modes, the anthropologist documentary maker facilitates an encounter between the audience and a set of textual and visual languages that can be layered and decoded in any order, or any disorder. This encounter offers a narrative-based, audio-visual voices, contrary to the tradition of academized author(ity), as the new constituent of architectural theory.

Lessons from Visual Anthropology about Authority and the Audience

According to Stephen Hughes, David MacDougall draws the anthropology academic community's attention to the issue of "the audience" in his keynote address at the Royal Anthropological Institute's Ethnographic Film Festival in 1990. According to Hughes, "the audience" is both a theoretical issue and a methodological problem.¹⁷ Hughes cites film, media studies and cultural studies as having made attempts to address audience reception as a central issue in understanding theory. He thus prompts a new wave of debate regarding the dominance of text over other forms of communication, continuing what Margaret Mead had pointed out in 1975, advising that anthropology should wrench itself away from its addiction to words.¹⁸ In doing so, Mead established a legitimacy of audio-visual representation as a mode of anthropological enquiry which became known as media anthropology.¹⁹ However, when MacDougall was speaking in 1990, he highlighted the importance of taking into consideration how audiences make sense of ethnographic films, advocating his position on film as a three-way encounter between filmmaker, subject and audience. By making this point in an anthropological context, he was also flagging up a broader intellectual shift that W.J.T. Mitchell identified as a "pictorial turn" in the Western production of knowledge.²⁰ This signaled a move away from the linguistic and textual privileges in structuralism, semiotics²¹, post-structuralism and deconstruction, which have been discussed by Rancière.²²

The heightened crisis of representation in the discipline of anthropology, epitomized by the seminal text *Writing Cultures: the Politics and Poetics of Ethnography*, alerted the awareness that academic anthropologists did not have the monopoly of the production and interpretation of visual media, nor did they have the final word in the exchange of ideas between the 'Us' and the 'Them' in visual representation.²³ This new politics of representation has helped to articulate a new and crucial distinction between "using a medium and studying how a medium is used".²⁴ Hughes writes: "In a reframing similar to what the crisis of representation had provoked among anthropologists, the problem for media and cultural studies shifted from trying to grasp the realities of audiences to asking political and epistemological questions about what constitutes the authority to make claims about the audience."²⁵

The encounter with audiences has long been an important part of the intellectual process of filmmaking. Documentary theorist Bill Nichols proposes that the documentary filmmaker adopts a certain kind of approach to his or her work that will ultimately constitute the end product which influences the degree of ways audiences are permitted to receive the work.²⁶ He describes these "modes" of documentary as being: expository, observational, poetic, performative, reflexive and participatory, to which he has recently added interactive. The expository mode would find an equivalent in the traditional written form of the academic essay which presents an argument backed up by evidences.²⁷ Comparative studies of approaches by documentary filmmakers using the expository mode show the accentuation of the authorial position of the filmmaker. When the expository mode is substituted by another mode, or other modes are added to the film, we find that it will affect the way the material is received by its audience. An observational documentary will have an emphasis on the passing of the world whilst prioritizing its subject; it will show, but not tell. This contrasts dramatically with the expository 'voice of God', a familiar mode used on television to show and tell, deriving from a thematic literary approach to an argument. Whilst filmmaking has borrowed and imitated literary styles, it has also developed its own set of visual images and codes through which propositions might be constructed to promote alternative relationships between the audience and its subject matter. In some cases the position of the filmmaker is offered as no more than incidental. In other cases we engage with the subject matter in a more sensorial, experiential, interactive and intuitive way. By exploring the ambiguity

inherent in the exchange between audio and visual materials, the non-expository documentaries have paralleled the art house form of “essay film”, which will be discussed later.²⁸ Whichever mode of documentary is used, the publication of research projects by means of multimedia offers new possibilities to connect the fragmented bodies to the voices, which yield at the same time new processes and new products.

As it has been made apparent in the discussion on anthropological media and non-expository documentaries, the creation of new vocabularies by means of the new visual medium has not been explored enough in academic scholarship. In “The Body in Cinema”, McDougall suggests that the films in architecture constitute an experiential embodiment of ideas that moves the emphasis on the creator of knowledge to the spectator of knowledge. MacDougall alludes to the insights of Linda Williams when she says “[...] viewing other people's experiences in films is not simply a matter of sharing them but of discovering autonomous bodily responses in ourselves that may differ from those we witness.”²⁹ MacDougall explains that “films allow us to go beyond culturally prescribed limits and glimpse the possibility of being more than we are. They stretch the boundaries of our consciousness and create affinities with bodies other than our own.”³⁰

Making Visible Other Voices and Experiences

Since the early 1990s, Sarah Pink has been at the forefront of digital visual anthropology through her publications and research practice.³¹ Pink examines the relationship between visual anthropology and digital media, and points out the challenges that digital media have presented to the traditions of making ethnographic films.³² She suggests that visual anthropology has a place in activism, such as in public forums based on Jean Rouch's notions of “shared anthropology”.³³ We are drawn to thoughts of shared agendas and shared ways of distributing and consuming visual documents. This approach links to the previous discussions on the corporeality of anthropological films pioneered by MacDougall. Pink writes of the need for visual anthropology to engage with multisensory experiences and establishes a potential area for a substantial discussion about the move from the medium to the body.³⁴ She calls for a “closer attention to the implications of engaging theoretical and methodological tools available for thinking about media through the senses in media scholarship” and to “focus on practice and the non-representational as part of a non-media-centric approach to media studies”.³⁵

Pink's *Pioneering Women's Worlds* project (2000), *Gender at Home* (2004) and the more recent *Energy and Digital Living* project (2014)³⁶ examine domestic life, through the research methodology of sensory ethnography by making videos of home tours designed specifically for the project”.³⁷ Real-time documentary video clips, in which Pink is audibly and visually present as a researcher, contribute toward a theoretical position to exhibit the sensory in a way that engages her body and other bodies in a shared space. Pink sees the inclusion of video and multimedia in publications as an important means for anthropology to make critical interventions in public. She envisages a multimedia anthropology that necessitates the use of audio-visual media as a form of analysis and to enable coproduction and contribution to other disciplines.³⁸

In contrast, Kathryn Ramey presents a creative, artistic cinematographic research practice that can be used to produce documentary or short fiction film theory that is not chronological or narrative driven.³⁹ Through her research into (mostly women) avant-garde filmmakers such as Chick Strand and Maya Deren, Ramey reveals how experimental film techniques can contribute to visual anthropology. She argues that

these approaches to filmmaking not only provide theories about anthropology, but they are also, crucially, stand alone artworks with aesthetic and poetic values. For Ramey, image-making as film is also a form of visual and sensorial research.⁴⁰

In Ramey's videos, voices that are otherwise invisible become sensuously visible. Because avant-garde film "does not adhere to any standard in terms of length, style, or even format", its "artisanal practice" presents ethnography filmmakers with a new space of research that is attentive to the subjects and the sensuous world. This is a new space of critical research practice that produces political and social commentary about culture.⁴¹ As Arnd Schneider and Caterina Pasqualino contend in "Experimental Film and Anthropology", the "realist-narrative paradigm" which dominated visual anthropology has been challenged by avant-garde approaches such as in abstract, futurist, surrealist, absolute and structuralist films employed by experimental filmmakers who are anthropologists in their own right.⁴² By engaging an experimental mode of practice, anthropologist-filmmakers like Ramey challenge the representation of conventional argument as a three-part narrative (exposition/introduction, complication/body, resolution/conclusion). The new modes of visual anthropology open up opportunities for new audio-visual languages and structures of incorporation of other disciplines from psychology, psychiatry, behaviourism and kinesics in anthropological research.⁴³

In Ramey's 2012 experimental video, *West: What I Know about Her* (Figure 1) made with her then 5-year old son, the craft of audio-visual writing is applied to a historical anthropological project to achieve a poetic and visual abstraction as a documentary about Elizabeth Crandall Perry who is an adventurer, midwife and distant ancestor to the filmmaker.⁴⁴ Ramey uses the editing technique of montage to juxtapose images relating to Perry and her memory, which include clips of wood chopping (the creation of new settlements in new lands) and photographs of the expansive American landscape that held the viewer's gaze for a prolonged period of time to reflect the scale of colonization and loss. More radical than Pink's direct cinema, Ramey's work presents a range of new practices and relations between the researchers of anthropology and landscape architecture and their audiences through the new craft of audio-visual writing and reading. Ramey is able to make through her experimentation with written and audio narration, audio recordings, still and moving images and footage theoretical connections between histories of place, landscape, culture, gender and identity.

Film as Architectural Theory

Theoreticians of architecture who use film as the medium of research and communication are rare but increasing in number; most produce case-study films of cities, architectures or landscapes. The UK based architectural filmmaker Monica Koeck (2009) whose short film *Left Behind* is a cinematic real-time documentary style study of Liverpool is practice-based research produced collaboratively with Richard Koeck's theoretical publications that centre on our cities and buildings in relation to their urban image in film, in this instance of Liverpool.⁴⁵ The collaborative research on domesticity in Singaporean public housing by architectural theoretician and producer Lilian Chee and filmmaker Lei Wan Bin intersect documentary making and textual publication as architectural theory.⁴⁶ Non-architect filmmaker Patrick Keiller, who briefly studied architecture, has presented architectural and social theories on London and its architecture since the early 1980s.⁴⁷

In short, the emerging field of film as architectural theory is expanding because architectural theoreticians and some scant architectural theoreticians are able to employ filmmaking practices *outside* of architecture that effectively provoke new

modes of crafting architectural theory. These filmic experimentations inform the what constitutes architecture “writing” beyond the written page and the limitations of creativity – textual, audio and visual – imposed on the architectural theoretician, for instance, to further inform the role and the essence of the “essay film” in architecture.⁴⁸ In “Translating the Essay into Film and Installation”, Nora M. Alter discusses “a mode of audio-visual production, loosely called the ‘essay film’ [that] has proliferated in recent years within the disciplines of film and fine art” [... and is] sometimes referred to as ‘filmed philosophy’.”⁴⁹ Framed by what it means ‘to essay’ or ‘to assay’ the ‘essay film’ is a form of creative filmmaking used and defined firstly by Hans Richter and described in his 1940 essay, “Der Filmessay: eine neue Form des Dokumentarfilm” (The Film Essay: A New Form of Documentary Film).⁵⁰ What Richter proposes is that the ‘essay film’ is a form of documentary film that presents information and facts but which according to Alter “produces complex thought-reflections that are not necessarily bound to reality [...]”. The essay film, [Richter] argues, allows the filmmaker to transgress the rules and parameters of the traditional documentary practice, granting the imagination with all its artistic potentiality free reign”.⁵¹

Here two operatives for anthropological theory filmmaking have been presented to show how new audio-visual spaces, languages and codes broke down traditional forms of knowledge. The audio-visual films discussed suggest there is a place for a non-linguistic understanding of a film within the discipline of anthropology, and we contend that architecture too has begun to use new forms of production to create new reflection and understanding of itself. Glowczewski argues that hypermedia offers a form of representation that reflects how people think and how people read better than the text-based media. “Non-linear or reticular thinking most stresses the fact that there is no centrality to the whole, but a multipolar view from each recomposed network [...] allowing the emergence of meanings and performances, encounters, creations as new original autonomous flows”.⁵²

New digital technologies – from the digital camera to the computer to the mobile phone to the world-wide-web – have brought advanced audio-visuality capabilities to the realm of architectural theory. “[... As a] machine for image-making – [the digital camera] produces a supplement to pure ‘record’ that is different to the supplement that is *also* produced through the affective nature of the pen, the typewriter and the computer – the machines for writing”.⁵³ This defines the new instrument of writing for the filmmaker-anthropologist or filmmaker-architectural theorists in their new modes of practice-based research. When writing about his film series, *The Doon School Chronicles*, MacDougall describes how the availability of the digital video recording changes the way he thinks of the making of a film, which becomes a matter of using the video camera as a means of investigation much more simply and across a much longer period of time and creating hybrid films;

I realized I did not have to make a ‘film’ as it was understood in any conventional sense. Instead I began to think about a long-term study of the school using a video camera as my means of inquiry. What would emerge from this I did not know, and therein lay one of its attractions.⁵⁴

In the hands of a critical architectural thinker, “film as theory” can widen an architectural theoretician’s mode of practice and what they feel is suitable to produce for publication. Depending on the balance of use of written text, voice over, audio, still and moving image film can also broaden participatory knowledge and engage with wider cultures. Based on this principle, film as architectural theory has the potential to present new forms of communal and discursive authorship, readership and viewership about architecture. Beyond the skepticism projected by those talking

about “theoretical meltdowns”, the exploration and pursuit of film as architecture theory engages with the diversity of voices in a culture of hyper-modernity and accepts the positive impact of forums of digital exchange on society at large. The practice of architectural theory thus can break away from the limit of internalized institutional consumption and creative restriction.

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¹ Christopher Hight, "Meeting the New Boss: After the Death of Theory," *Architectural Design* 79, no.1 (January/February 2009): 40-45.

² Helen Castle, "Editorial," *Architectural Design 'Theoretical Meltdowns'* 79, no. 1 (January/February 2009): 4 (4-5).

³ Hight, "Meeting the New Boss," 40-45. Referring to the writings by Michael Speaks.

⁴ Stan Allen, *Practice: Architecture, Technique and Representation* (Amsterdam: G&B Arts International, 2000)

⁵ Mark Wigley in an interview with Stuart Mason Dambrot, Consilientist and Futurist, "Mark Wigley: Architectural Theory: A View of Structure" on Critical Thought TV, < https://www.youtube.com/watch?v=107m4d_07yw>, (accessed 30 August 2016).

⁶ Hight, "Meeting the New Boss," 40-45.

⁷ Luigi Puglisi Prestinenza, "Anything Goes," *Architectural Design*, 79, no.1 (January/February 2009): 6-12. Puglisi Prestinenza does give a warning though on p. 11: "However, in all cases, when we broaden the frontiers of opportunities and freedom, there is also an increase in the danger of the irrelevant, the arbitrary and the banal. The weaker the system of disciplinary rules, the more we require a strong orientation that can no longer depend on simple value judgement".

⁸ Roland Barthes, "The Death of the Author", in Roland Barthes, *Image Music Text* (New Edition) (Illinois: Fontana Press, 1993).

⁹ Gillian Rose, *Visual Methodologies: an Introduction to Researching with Visual Materials* (3rd edition) (London: Sage, 2012).

¹⁰ Giuseppina Mecchia, "The Future of the Image (review)", *symploke*, 16, nos. 1-2 (2008): 313-316; Jacques Rancière. *The Future of the Image* ed. and trans. Gregory Elliot (London and New York: Verso, 2007).

¹¹ Rancière, *The Future of the Image*, 3.

¹² Rancière, *The Future of the Image*, 8.

¹³ Rancière, *The Future of the Image*, 11.

Images differ from being a naked image (that records reality) or ostensive image (one that influences through its presence but is without signification) or metaphorical image (an image where its operation of production relates the operation of the imaginary).

¹⁴ Mario Carpo. *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory* (Cambridge, Mass.: The M.I.T Press, 2001), 6.

¹⁵ Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, [ne edition], Chichester: Wiley-Academy, 2005), 13.

¹⁶ Pallasmaa, *The Eyes of the Skin*, 44.

¹⁷ Hughes, Stephen Putnam. "Anthropology and the Problem of Audience Reception," in *Made to be Seen: Perspectives on the History of Visual Anthropology*, ed. Marcus Banks and Jay Ruby (Chicago, Illinois: University of Chicago Press, 2011), 288-289.

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- ¹⁸ Margaret Mead with Ken Heyman, *World Enough: Rethinking the Future* (1st edition) (Boston: Little Brown and Company, 1975).
- ¹⁹ Hughes, "Anthropology and the Problem of Audience Reception," 289.
- ²⁰ W.J. T. Mitchell, *Picture Theory* (Chicago: University of Chicago Press, 1995): 11-13.
- ²¹ Mead is recognized for bringing the word semiotics into common use.
- ²² The film theorist Barry Salt would agree that the privileging of textual analysis over the making of films in the teaching of film and media studies' degrees had polarised what had once been a healthy theoretical relationship between process and product. Barry Salt, *Film Style, Technology, History and Analysis* (3rd edition) (London: Starwood, 2009).
- ²³ George E. Marcus and James Clifford, *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley; London: University of California Press, 1986)
- ²⁴ Hughes, "Anthropology and the Problem of Audience Reception," 291.
- ²⁵ Hughes, "Anthropology and the Problem of Audience Reception," 292.
- ²⁶ Bill Nichols, *Introduction to Documentary* (2nd edition) (Bloomington: Indiana University Press, 2010).
- ²⁷ Davis Guggenheim dir. (2006) *An Inconvenient Truth*, Lawrence Bender Productions.
- ²⁸ Nora M. Alter, "Translating the Essay into Film and Installation," *Journal of Visual Culture* 6, 1 (April 2007): 44.
- ²⁹ Williams 1995: 15 in David MacDougall, *The Corporeal Image: Film, Ethnography, and the Senses* (Princeton: Princeton University Press, 2006), 15.
- ³⁰ McDougall, *The Corporeal Image*, 16-17.
- ³¹ Sarah Pink, *Doing Visual Ethnography: Images, Media and Representation in Research*, (London: Sage, 2007/2001); Simone Abram and Sarah Pink eds, *Media, Anthropology and Public Engagement* (New York: Berghahn Books, 2015).
- ³² Sarah Pink, "Digital Visual Anthropology: Potential and Challenges", in *Made to be Seen: Perspectives on the History of Visual Anthropology*, ed. Marcus Banks and Jay Ruby (Chicago, Illinois: University of Chicago Press, 2011), 209-233.
- ³³ Pink, "Digital Visual Anthropology: Potential and Challenges", 209-233.
- ³⁴ Pink, "Approaching Media Through the Senses," 2-3.
- ³⁵ Pink, Sarah. "Approaching Media through the Senses: Between Experience and Representation." *Media International Australia* 154 (February 2015), <http://www.uq.edu.au/mia/2015-issues#154>
- ³⁶ Refer Sarah Pink's Energy and Digital Living project (2014). Full videos at <http://energyanddigitalliving.com/>, accessed 30 August 2016. Due to the inclusion of participants who were unable to contact, we have been unable to include a sequence of stills from Pink's videos.
- ³⁷ Accessed 30 August 2016. <http://energyanddigitalliving.com/>
- ³⁸ Pink, "Digital Visual Anthropology," 215.
- ³⁹ Kathryn Ramey, "Productive Dissonance and Sensuous Image-Making: Visual Anthropology and Experimental Film in *Made to be Seen: Perspectives on the History of Visual Anthropology*, ed. Marcus Banks and Jay Ruby (Chicago, Illinois: University of Chicago Press, 2011), 256-287.
- ⁴⁰ Ramey, "Productive Dissonance and Sensuous Image-Making," 257; Refer to Catherine Russell, *Experimental Ethnography: The Work of Film in the Age of Video* (Duke University Press, 1999). "In her 1999 tome *Experimental Ethnography*, Catherine Russell purports to connect experimental and ethnographic film through textual and comparative analysis, showing how some experimental filmmakers work is ethnographic and how some films by anthropologists are experimental or can be viewed through an avant-garde lens."

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- ⁴¹ Ramey, "Productive Dissonance and Sensuous Image-Making," 258, 259
- ⁴² Arnd Schneider and Caterina Pasqualino eds. *Experimental Film and Anthropology* (London: Bloomsbury Publishing, 2014), 1.
- ⁴³ Schneider and Pasqualino eds. *Experimental Film and Anthropology*, 1.
- ⁴⁴ Accessed 30 August 2016. <http://rameyfilms.com/movies.html>
- ⁴⁵ Refer Richard Koeck and Les Roberts eds., *The City and the Moving Image: Urban Projections* (Basingstoke: Palgrave Macmillan, 2010); Richard Koeck, *Cine-scapes: Cinematic Spaces in Architecture and Cities* (London: Routledge, 2012).
- ⁴⁶ Lei Yuan Bin Dir. and Lillian Chee Executive producer, *03-FLATS*, 2014
13littlepictures; Lilian Chee, 2013a. Domesticity + Home: Reframing Narratives, Reforming Boundaries. In: L. Chee and M.S.-M.P. Park, eds., *Home + Bound: Narratives of Domesticity in Singapore and Beyond*. Singapore: Center for the Advanced Studies in Architecture, National University of Singapore; Lilian Chee, 2013b. The Public Private Interior: Constructing the Modern Domestic Interior in Singapore's Public Housing. In: G. Brooker and L. Weinthal, eds., *The Handbook of Interior Architecture and Design*. London: Bloomsbury, pp.199–212.
- ⁴⁷ Patrick Keiller, Dir. *London* (1994), *Robinson in Space* (1997), *The Dilapidated Dwelling* (2000), *Robinson in Ruins* (2010). Refer to Patrick Keiller, *Robinson in Space* (BBC Printers Limited: London, 1999); Patrick Keiller, *The Possibility of Life's Survival on the Planet* (Tate Publishing: London, 2012); and Patrick Keiller, *The View from the Train: Cities and Other Landscapes* (Verso Books: London, 2014).
- ⁴⁸ The word essay derives from the French infinitive essayer, "to try" or "to attempt", In English essay first meant "a trial" or "an attempt", and this is still an alternative meaning.
- ⁴⁹ Alter, "Translating the Essay into Film and Installation," 44
- ⁵⁰ Hans Richter. "Der Filmessay: Eine neue Form des Dokumentarfilms" (The Film Essay: A New Form of Documentary Film), 24 April 1940 in *Schreiben Bilder Sprechen: Texte zum essayistischen Film*, ed. Christa Blümlinger and Constantin Wulff (Wien: Sonderzahl, 1992), 195–198.
- ⁵¹ Nora M. Alter, "Memory Essays" in Ursula Biemann ed. 2003 *Stuff it: The Video Essay in the Digital Age*, Surich: Edition Voldemeer: 14 (12-23). Refer to Timothy Corrigan, *The Essay Film: From Montaigne, After Marker* (Oxford University Press: Oxford, 2011) and Laura Rascaroli, *The Personal Camera: Subjective Cinema and the Essay Film* (Wallflower Press, 2009).
- ⁵² Barbara Glowczewski, "Lines and Criss-Crossings: Hyperlinks in Australian Indigenous Narratives." *Media International Australia* 116 (2005): 28 (24-35).
- ⁵³ Tara Blake and Janet Harbord, "Typewriters, Cameras and Love Affairs: the Fateful Haunting of Margaret Mead," *Journal of Media Practice* 9, 3 (2008): 226.
- ⁵⁴ MacDougall in Pink, "Digital Visual Anthropology," 221.