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Finding the Material of Memory: Sketch for a Palimpsest

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FINDING THE MATERIAL OF MEMORY
-
SKETCH FOR A PALIMPSEST

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Abstract

This written component of the research complements a film project developed as art-based research, the aim being to investigate the primary research question: How can the Barbican be revealed as a place of memory through a visual portrait?

Using walking as a means of researching the Barbican in the City of London, the research tests the efficacy of the method of deep topography, a term originally coined by writer Nick Papadimitriou, and applies this to a visual art practice rooted in site-specificity. This leads to a supplementary research question: Is it possible to develop an artistic method based upon literary approaches to psychogeography, memory, and place? and proposes that deep topography lends itself to an improvisatory mode of research essential for artistic research and of particular usefulness for a site responsive creative practice. Deep topography allows a mode of close observation of the built environment to access a sense of the past contained in the structure of the present city.

Reflecting on memory studies and theories of place, the written component balances discussion of the earlier phases of site research and tracks the development of the creative project. A supplementary research question emerges from the site research: How can the work of a number of cultural theorists be synthesised and applied to a film about the Barbican? Later chapters contrast theories of place and memory and analyse their relevance to the site and contribution to the creation of the film.

The two-screen film titled *Sketch for a Palimpsest* embeds the methods and motivations of deep topography in its structure and mapping of the architecture and spaces of the Barbican, tracking the movements of a walking figure through the site. The film contains a voiceover of sources narrating the Barbican from a variety of perspectives. The film's right-hand screen consists of views of the cityscape and architecture, on the left are either close-up details of the built environment or appropriated, abstracted and adapted footage of the Barbican and other sites.

The film achieves two critical elements, firstly it offers a realisation of deep topographic methods in a creative film project, and secondly perceives the built environment's influence

on our sense of the past. The culmination of the research is informed by an understanding of memory and its contribution to our sense of place as complex real and imagined places.

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Preface

The film produced as part of this art-based research has been created as a low to no budget film. It maps the architecture and spaces as a walk around the Barbican as though in real time, however the shots combine views created across the seasons between 2018-2021.

Acknowledgements

Declaration

I declare that all the material contained in this thesis is my own work.

Introduction

The subject of my research is the Barbican site in the City of London. Emerging from the destruction of the Cripplegate area during the Blitz in 1940, the site was master-planned through the late 1950s by architects Chamberlin, Powell and Bon. The plan was agreed upon by the Corporation of London in 1959 with its final phases fully realised in the early 1980s. The forty-year period of planning, development, and realisation saw a shift in attitudes in post-war Britain. The rebuilding of the built environment was seen as a driver for the reconstruction of a society marred by a period of conflict. This was intended to be created through post-World War II creation of new homes, social housing, and reshaping towns and cities, the background for a fairer and modernising Britain similar in spirit to the post-World War I creation of 'homes for heroes'. This mid-20th-century urban planning phase developed alongside Modernism in architecture and was criticised for its tendency to create a complete break from the past with accusations that the urban planning that emerged in this period amounted to a de-historicising of places. Urban spaces such as the Barbican were seen as a clean slate, effacing remaining physical traces of the past; this reflects architecture's attitude to the past in this period.

The Barbican's value has been subject to reassessment during its lifetime, from indifference in the wider public imagination in its early years and into the late 20th century, to a site held up as an iconic project of social housing and architectural design in recent years. In contrast, other iconic projects built during this period have been destroyed due to mistrust of the utopian ideals of such mid-20th-century social housing projects and to the criticisms levelled at their styling and design.[1] Currently, Chamberlin, Powell and Bon's own Golden Lane estate, lying just outside the northern reaches of their later Barbican project, is being encroached upon by the Denizen development; critics say further plans will have a damaging impact on its architectural heritage and public amenity for residents.[2] The Barbican itself has

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[1] Most notably, in 2017/18 during my research into the Barbican, Peter and Alison Smithson's Robin Hood Gardens was lost to make way for new urban redevelopment.

[2] Joe Cooper, "Architect in residence has designs on estate," *Islington Tribune*, Dec 1, 2017 <http://islingtontribune.com/article/architect-in-residence-has-designs-on-estate> Accessed 24 April 2020

seen proposals for small new developments on the site that would change the original coherence of Chamberlin, Powell and Bon's plan.

The Barbican has witnessed shifting tastes from realisation in the 1980s and up to the present; in architectural design, new social and political attitudes to architecture, and how master-planned parts of cities are conceived and delivered. This has had an effect on how the Barbican spaces are understood historically and symbolically. It is a unique witness of how values of the past are exposed in places, how a city site can show its continuities and discontinuities, how architecture induces remembering or forgetting of the past. As a case study, it has provided me with a resource enabling me to discuss notions of place and memory through the close reading of architecture. This research draws on the Barbican's spaces to read how the site's founding principles, accommodation of its past, and subsequent shifting narratives might be seen in the fabric of its buildings and architectural spaces themselves.

My practice

As an artist and Londoner by birth, my home city has significantly influenced my practice as an artist. Although not all my works are associated with London, the city has encouraged my close attention to the specificity of places and the material found there.

Threaded through my works are many intersecting processes and attitudes. Broadly, those works in gallery or exhibition contexts, whether sculpture, still or moving image, or installation, draw on the materiality of found objects. In the past I have employed the most seemingly mundane materials in sculptural works: a cat skull unearthed from a London back garden; torn and ripped billboard posters and rubble from derelict sites; mud, stones, chalk, and debris from the edges of six British rivers; discarded and weathered London stock bricks from the banks of the Thames. My works emphasise that overlooked matter from specific sites can be employed as referents of hidden or overlooked historical, social, or political significance.

The second thread in my practice brings the materiality of my sculptural works to bear on site-specific projects. Works outside the gallery context react to the site's phenomenal aspects by inserting or configuring found material in the site itself. For example, in an ongoing project titled *London Stone*, London stock bricks found on the banks of the Thames were placed in the same scale and configuration as a Georgian period townhouse foundation plan, and laid at low tide, then consumed at high tide. The notion of time

inscribed on or consuming the material from which I make my works is also an ongoing method. In a site-specific work in All Saints church, Burmarsh, I installed found, light-bleached and weathered obituary portraits from newspapers. These framed images were in the process of disappearing as the ink faded and the paper degraded, echoing the diminishing congregation and interior fabric of the church itself.

The final key thread within my practice is through active bodily engagement with sites. Although I avoid describing my work as performance art, the process of journeying across landscapes, mainly by walking or moving through spaces and interacting with the materiality of a site, has been an essential element in creating many of my artworks. A formative work on my Barbican site response in the art-based research I discuss in this thesis was installed in the Magazzini del Sale, previously a salt warehouse in Venice, where I marked a hand-drawn chalk line around the building's walls over a two-day period. Using UNESCO research data on projected sea-level rise 118 years from my marking in 2013, the work titled *118 years later* inscribed the most plausible point of high tide at that point in time. For the artwork's audience, they would have seen one simple white chalk line placed approximately 50cm above the level of the warehouse floor. What they would not have been aware, unless they had seen the film documenting the making of the piece, was my own extreme physical engagement with the site. The film showed my crouched figure, shuffling along the floor and walls of the Magazzini, my hands scratching at the sharp, dusty brick and salt crusts on the wall.

These examples provide a background to my practice. Intersecting methods, processes of making, and conceptual concerns are at play: the use of overlooked and found material; an engagement with sites and places; legacies and traditions within site-specific practice; a focus on visibility of time passing on materials, objects and in sites; performativity in making that encourages bodily engagement with matter or location; and often a reliance on walking as a method of research.

Between 2010 and early 2018 I worked collaboratively with fellow artist Danny Pockets. We developed an ongoing curatorial project about London and conducted many walks, probably in the region of 150-200 miles cumulatively, to create a mythology of the city. Melding fact, fiction, personal, and collective memories inspired by the city and encountered on walks, this project allowed us to develop several collaborative responses to the city through sketching and mapping. Sadly, the project, *Turnagain,* never reached its fullest realisation due to Danny's death 2018. This project was a formative element of my own individual doctoral research, particularly allowing reflection on a prolonged process of

walking as a research method and as performative artwork in its own right. The collaborative walking process inspired my own walks in the Barbican; over the years not only have I walked the site numerous times on my own, but I have also had the opportunity to do so with friends, fellow artists, as a walking guide, and with groups of students. These walks have enabled me to view the Barbican site from a variety of perspectives.

The second aspect of this research is my position as a Londoner. At the heart of my practice and research is my own personal connection to a heritage that comes from being a sixth-generation Londoner. With this comes a sense that the past endures in unseen ways in the present, a curiosity for how the city's spaces affirm or break continuity with its past, how the experience of the city shapes its people, and renders them subjects of the city and its past.

Furthermore, my own interest in investigating the Barbican has been shaped by class. Being from a working-class background, I was fascinated by the aim of the Barbican's post-war design to replace a former post-war predominately working-class neighbourhood with one specifically designed for a middle-class community. Alongside this, echoes a personal experience of gentrification and a feeling of alienation from much of contemporary London's privatised public space. Nonetheless, I recognise my project has been shaped by my identity distinct from others where age, race, gender, and mobility might affect different responses by other visitors. I never encountered difficulties or conflict in my access to the site other than the permissions required as an artist in placing or producing a work there, but as an everyday walker through this part of the city my access has been easy. I have been unhindered by being potentially surveilled in this 'defensible' space and relatively confident of my safety in the Barbican's enclosed interior spaces, for others, the isolated interior spaces may feel threatening in their emptiness or evoke a sense of unease. I have been able to pass through during walking, and film in the publicly accessible areas of the Barbican, whilst still being an 'outsider' in the space with relative ease and without threat. As I identify in parts of my discussion over the ensuing chapters I have observed different emotional and cultural responses when I have shared walks in the site with others. Although these are not made explicit in my film, nonetheless they underpin the central idea of my project; that the memories we associate with places are shaped by numerous personal, cultural, and collective knowledges that differ between individuals and groups, and create a sense of the past in places that cannot be limited to one unifying historical narrative.

In the film itself one may identify both age, race, and gender of my walking figure even though this is only by observation but not explicitly mentioned in the narrative of the film, nonetheless some aspects of personal identity have shaped my film. The figure suggests

possible trajectories through the space, the viewer may either identify with the notion of walking in another's footsteps as though it were their own or experience the film as a more distanced witness of another's movement in the space. This may contrast with the experience of the space for others in which age, race, gender, and mobility may mitigate against the confidence the walking figure carries in the performance of walking the site in my film. Importantly though, the intention is to create a sense of an outsider moving through the place, for an ambiguous journey to be performed. Similarly, the voiceover, although spoken by one voice, is speaking others' words. Thus, an ambiguity of movements is coupled with an ambiguous narrative in which no precise meanings of the place are to be found, and an unsettled narrative of possible past values or meanings of the Barbican is suggested to lay latent in the site, ready to emerge if we observe closely enough.

Research questions

The Barbican site inspired me because of its position as a unique master-planned part of London of its era. It still represents many things to many people. Its architecture affects strong resonances in those who visit it and it has imprinted itself into wider cultural recognition. Many recognise its symbolic value, though they may not have personally experienced the physical site. As I will show in later chapters the Barbican is seen at the same time as an architectural icon of Modernism, a Corbusian legacy or a Brutalist masterpiece. For others, it is a utopia made real, a post-war template for the future City, a dream of 'a good life in the city' as Reyner Banham remarked of it, a remnant of a conception of social housing that continues to inspire, or a mid-twentieth century folly never to be repeated. The powerful imagery and physical dominance of its site mean that what pre-dates it, and allowed it to be realised, is often forgotten.

Throughout the chapters that follow this introduction I weave a discussion of the Barbican, giving context to its changing nature and events that have unfolded during its lifetime. The Barbican's uniqueness will be discussed from various perspectives: how we understand it through reading the site itself, in the attention to its architecture and spaces; how its past is recognised in the present; how symbolic resonances and the relation of the site to broader theoretical contexts of place and memory can be seen; and finally, how this can be brought to bear on a film portrait of the site.

There is an emphasis in this research on changes to the fabric of London's built environment that shape the subjectivity of its inhabitants. The fact that architecture allows us

to remember or forget the past is not a passive process; the past embodied in the built environment is not static, it can be seen as alive. I suggest that understanding the past is an increasingly important aspect of creating a sense of place; this is in the face of a rapidly changing city where the erasure of physical markers and spaces undermine a sense of belonging in city dwellers.

My research aims to ask how we understand the Barbican as a place of memory and how I can approach this as an artist. By taking an art-based approach, I have sought to address the notion of how architecture and the built environment enable or undermine remembering. I have addressed this through the following research question: How can the Barbican be revealed as a place of memory through a visual portrait?

As an artist who often works on site-specific projects, I initially designed this research project as a sited intervention embedded in the physical spaces of the Barbican itself. However, over the years this evolved into a site-responsive immersive mapping of the site through a film project. This change has enabled me to create a work that investigates further the notion of place and memory, how the built environment encourages remembering through its spaces, and the role that memory plays in shaping our experience of places. In this research project, I ask how the Barbican's status as an icon of mid-20th-century architectural design has evolved: its historical specificity as a post-war site of changing social values; how its realisation, completion, and contemporary state, embody the past, present, and future in its spaces; and how these can be represented in an artwork. Finally, I address how architecture and built environment encourage remembering and forgetting.

An evolving response to the Barbican characterises the art-based research of my project. As a consequence, supplementary questions have been generated in the process of this research that are fundamental to the development of my final project. It has been recognised of artistic research that the creative artefact emerges in the process of research, this is itself grounded in research processes necessary for artistic research where, as Shaun McNiff explains:

> The characters, themes, compositions, structures and messages may emanate, and essentially create themselves through the process and discipline of artistic activity.[3]

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[3] Shaun McNiff, "Artistic expressions as primary modes of inquiry", *British Journal of Guidance and Counselling,* Volume 39, Issue 5 (2011): 387.

The contingencies emerging through practice characterise arts-based research[4] and enable the 'use of artistic intelligences by applied arts professions to solve problems and understand experience'.[5] In my practice this approach is essential for site-specific research. Responding to what the site reveals of itself must begin with deliberate uncertainty as to the outcome of the work. It is crucial to note that my primary research question, focusing on a visual filmed portrait of the site, emerged during the research process.

The research questions should be understood as part of the generative processes within art-based research where the focus emanates, changes, and evolves as the investigation progresses. The investigations in this research contain both practice-led and practice-based strands. In the earliest motivations for the research, I was influenced by Nick Papadimitriou's notion of 'deep topography' as a methodological starting point for practice-led research through walking and reading sites. This set the trajectory of my research in the first of my supporting research questions: Is it possible to develop an artistic method based upon literary approaches to psychogeography, memory, and place?

Drawing on Papadimitriou's methods of deep topography from what has previously been applied to the writing of place and memory, my research transposes this to an art practice concerned with developing an artwork of place and memory rooted in research for site-specific practice. Finally, I investigate if it is possible to develop a new form of practice-based research from deep topographic methods.

The second supporting research question emerged in the research process. Changing the focus of my study, the viability of a site-specific response to the Barbican was unsettled by various factors, as discussed at the end of part two. When the project in this site-specific form became unrealisable, these implications then steered the project to a film of the site, an emergent research question concerned itself with applying the practice-based strand of this project. Drawing on the works of a variety of theorists in memory studies and of place and the city by architectural theorists, geographers and other writers, a further supporting research question emerged in the research process: How can the work of a number of cultural theorists be synthesised to apply to a film about the Barbican?

Theoretical discussions of place and memory became fruitful for the creation of an artwork in my response to the Barbican site; the film does not seek to illustrate them but to

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[4] See also Barone and Eisner, *Arts Based Research* (Thousand Oaks: Sage, 2012), and Leavy, *Method Meets Art,* (New York: Guilford Press, 2009).
[5] McNiff "Opportunities and challenges in art-based research" in *Art as Research*, ed. Shaun McNiff (Bristol & Chicago: Intellect, 2013), 4.

reflect on these theories in light of the experience of the physical location outlined in my primary research question and extends the initial phase of site research. Concepts from theories of place, and from memory studies, then encouraged me to synthesise these and make them tangible in the film project.

Methodology

The methods employed in my research for addressing the supplementary questions span a variety of approaches in a multi-disciplinary art practice. This uses a triangulation of methods; these are three-fold elements employed throughout my art-based research process.[6] First is the use of practice-led research, investigative methods of psychogeography and deep topography using walking as a method of site-research. This allows for an understanding of deep topography's application to an art practice, with an output in my project that differs from its original use in literature. The primary aspect is to show the efficacy of deep topographic methods; therefore, it is a practice-led strand of the research. It will investigate its operational significance in my practice, leading to a new understanding of practice. I have been motivated by Nick Papadimitriou's notion of deep topography by immersing myself in the site's architecture and spaces. As a psychogeographic walking method of research that allows us to judge architecture and spaces as archival, the Barbican's physical, material, and topographic spaces are central. Any archival or bibliographic material used in the thesis and final project always derives from initial observations from walking the site itself.

A second aspect of the study of the Barbican as a place of memory is to apply theories of place and memory. In attention to the work of various cultural theorists, this is the research-led element of my doctoral project. These theories allow me to bridge the initial walking as a research method, ground the theory in the site itself, and then ultimately bring these theories to bear on the final film project by synthesising their concepts.

The final strand of the project is the primary output, the film itself: this is where the research methods outlined above meet the practice-based nature of the research. The film is a creative artefact that is the basis of the contribution to knowledge; embedded within it is the

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[6] For discussion of practice-based and practice-led research, see Linda Candy, "Practice Based Research: A Guide", CCS Report, 2006-V1.0 November. For discussion of Research-Led methods, see both Linda Candy, "Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line", *Leonardo*, 51(1), February 2018: 63-69, and Smith & Dean (eds.), *Practice-Led Research, Research-Led Practice in The Creative Arts,* (Edinburgh: Edinburgh University Press 2010).

use of deep topographic methods to gather images and ideas for the portrait of the site. Supporting this further is the attention to theories of place and memory that synthesise these theories in the film itself; in particular, the film attempts to bridge concepts across memory studies. The film affords these concepts a different tangibility in its presentation of them. Bringing these influences to the creation of a portrait of the Barbican allows for a complex visual interrogation of the site and its architecture to open up an expanded notion of 'place' and how it encourages or unsettles processes of remembering and forgetting.

Chapters to follow

In part one I discuss some founding ideas of the Situationists and current thinking on psychogeographic methods. Discussion of the works of other artists has been placed as stand-alone case studies that bear a relationship to themes and concepts discussed throughout parts I, II, II, and IV. These are related in the context of key works of other artists to the broader discussion of walking methods of research, theories of place and memory, and the development of my Barbican project.

In part I, I discuss the work of Nick Papadimitriou and its relation to methods of psychogeographic research. Limiting myself to the work of Papadimitriou in developing my own method for walking the Barbican is strategic. I have not discounted the works of other artists and writers using psychogeographic methods, however in associations with deep topography's methods that inform literary works, I focus on its deep concern with place and memory. I show how these can be employed as methodological tools for my own walkings and readings.

My focus in part one frames ideas of walking the city as a method to investigate the city's physical and emotional impact and our understanding of this to link us to its past. The focus of my project here is to engage with the city. In part two I switch my focus to Papadimitriou. His book *Scarp* and his methods exposed in John Rogers's documentary *The London Perambulator* have allowed me to assess deep topography's close attention to the fabric of landscape and built environment. I discuss how these contribute to my own walking as a research method, how this helps to transpose them into my own filmed evocation of the Barbican as a place of memory. Papadimitriou's method of deep topography is discussed for the importance of walking in gathering knowledge of place. Walking as a research method exposes the walker to read sites by placing us in an encounter with the built environment, understanding the site's past in the experience of the body's interaction with architectural

spaces. I will argue that deep topography not only provides us with a walking practice in the traditions of psychogeography, but most importantly, is a valuable model for the close reading of the landscape, topography, and the built environment, and how the material of sites can be ascertained as referents of the past.

By drawing on Papadimitriou's work, I will show how it provides a model for my own method of researching the Barbican, where I perceive the built environment as a mnemonic geography. Synthesising elements of deep topography offers a model for my practice-based research, which is threefold: firstly, to articulate specific motivations for reading the Barbican; secondly, as a method of investigation to gather knowledge from the site; and thirdly, how the research informs my own creative project from my practice and culminates in an evocation in the film of the Barbican as a place of memory for its viewers.

It is important to note that parts I and II are led by the first of my supplementary research questions concerning sited research methods through walking. Parts II and III respond to the contingent changes in my project from a site-specific work to the film of the Barbican and my subsequent reflection on theories that enable me to develop the film further and generate the second of my supporting research questions. Therefore, the chapter structure of this written component should be understood as a mapping of the journey through the research, from its initial phases to its culminating creative artefact, and the influences that evolve and allow the film's conception and realisation.

I review theoretical literature regarding place and memory in parts three and four. Noting changing discourse in memory studies, from its second phase of Nora's 'sites of memory'[7] in part III, then with particular focus on a current third phase and what Astrid Erll has termed 'travelling memory'[8] in part IV drawing on different theoretical concepts of memory through the 1990s and up to the present, I will argue that these offer a broader conceptual approach to memory. Attention to alternative theoretical approaches in memory studies provides a less rigid concept of memory than Nora's. A notion of memory as processual becomes vital in assessing the interface between the city dweller and the past embodied in a city's spaces.

In part III, I assess critical approaches to Nora's 'sites of memory' to show how memory studies approach a more expansive notion of memory. The discussion will contrast Nora's analyses of sites of memory, although useful and necessary in a discussion of place

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[7] Pierre Nora, "Between Memory and History: Les Lieux de Memoire", *Representations,* No. 26, Special Issue: Memory and Counter-Memory (Spring 1989): 7-24.

[8] Astrid Erll, "Travelling Memory-Whither Memory Studies", *parallax,* Vol. 17, No. 4 (2011): 4-18.

and memory, where architecture is used to overtly symbolise and historicise the past, and in Nora's focus on sites of memory as archival. However, developments of discourse in memory studies have shown Nora's limitations, I contrast this with recent discussion on 'places of memory' by Karen Till and Dickinson, Blair & Ott and how this influences my own investigation of the Barbican. The chapter also considers how Modernism in architecture can be seen to de-historicise and its implications on a site like the Barbican. In my analysis of the Barbican spaces, discussions of memory from Nora up to the present will be brought to bear. My walks through, and observations of the site, will be linked to the theoretical frames discussed in the thesis and inform discussion of the Barbican both as I have experienced it and as it is considered in the context of theoretical, historical, and architectural literature.

Part IV extends these theories showing how discussions of place and memory provide more expansive concepts that can be synthesised and embedded in the film and contrasts the discussions on sites of memory addressed in part three. I begin part IV by discussing the notion of how architecture and the built environment embody the past in informal ways; I develop a discussion of the terms site, space, and place and focus on analysing theories of the phenomenology of architecture and place from Norberg Schulz, Edward Casey, Juhani Pallasmaa, and others. I also focus on Henri Lefebvre's and Doreen Massey's discussions of the terms space and place. I will show how these terms suggest different implications on how we assess the built environment, contrasting theoretical literature will show how these enable a more expansive understanding of our experience of architecture and cities. Finally, I will develop a concept of place central to my understanding of the built environment and architecture, constituting forms of remembering and forgetting, and a specific relationship to the Barbican and its history.

Foregrounding the notion of place as phenomenological, I discuss how the situated experience of architecture is integral to understanding a city site and its past. I argue that this contributes fundamentally to how architecture is affective and actively incorporates a place in our imagination. Further to this, I will also discuss how this affective connection to place is also constituted by memories that we bring to the sites we encounter. Throughout parts III and IV, I will show how my own readings of the space have encountered these traces in my own journeys through the Barbican site, both in relating the theoretical frames discussed and the strategic placing of images from the film project that relate to these discussions.

Ultimately, linking place and memory to a site will articulate how architecture and spaces are mnemonic traces from which we might remember the past. By the conclusion of part IV, I will show how these theories have impacted the development of my film project

and the impact that images and image-making may have on expanding a concept of place. Finally, I will argue that this unsettles more restrictive notions of site that may influence site-specific art practices and place-based creative projects.

  This written document should be read as an accompaniment to the film. In particular, the conclusions in part V address the creative process of making the artwork and will be a reflection in two parts that address my research questions. First, assessing the Barbican as mnemonic geography and the psychogeographic methods used for investigating it will reflect this practice-led aspect of the research. Second, I will discuss how a synthesis of the material presented in parts I and II applies to my practice to create my own research method in practice and examine the efficacy of psychogeographic and deep topographic methods. This relates to the first of my supplementary research questions. Accompanied to this will be a discussion of the processes of walking and filming that have contributed to the final project and how these are brought together in a visual portrait and immersive mapping of the Barbican. Finally, I will also explain how a pragmatic and contingent adaption of the original idea of an immersive site-specific installation has influenced its ultimate presentation as a film portrait of the site.

  The second part of the concluding chapter will reflect on the realised film project, which will be assessed as the practice-based component of the research. In applying the theoretical frames in parts III and IV, I will show how a notion of the Barbican as a place of memory can be generated. This has implications on how we understand place and memory, how a sense of place and a sense of the past are felt through engagements with the built environment. I will also discuss how the use of appropriated images, and those generated in my own filmmaking on-site, are employed to create a response to the Barbican. Finally, I will discuss the processes in developing the film's concepts, explaining how it presents the Barbican site as a place of memory to the viewer in a more complex manner than straightforward historical narrative and mediated illustration.

Part I - Reading and Writing Place and Memory

In considering ideas of place and memory in the development of an artwork related to the Barbican site, my primary motivation was rooted in an approach of site-specificity that my art practice has employed in the past. Focussing on physical installation within non-gallery spaces site-specificity draws on the site of display as 'a primary part of the context of the work itself'. As Erika Suderburg explains, 20th-century developments in site-specific art allowed for a critique of the practice of art making within the institution by examining 'the ideological and institutional frameworks that support and exhibit the work of art', notably in the institutional critique practices of Daniel Buren, Hans Haacke, and Michael Asher.[9] Although my practice as an artist roams across different media, between gallery and non-gallery sites of display, my work has always attended to the context of a place that the artwork derives from or is installed within. This was the starting point for my research into the Barbican, to use an immersive method of site research to explore its spaces and develop a work that responds to the material of its built environment and the spaces experiential qualities.

At its culmination, my project retains the immersive method of researching the site but departed from my initial intentions for a sited work. Overtaken by evolving circumstances and lack of access to the Barbican site for an artwork as an intervention, I reimagined my project as a film of the site. Nonetheless, this has still enabled me to retain a notion of site-specificity carried in the work. A tension exists between different practices associated with site-specificity. James Meyer highlighted this as early as the 1970s, focussing on the practices of Robert Smithson's and Richard Serra's response to sites beyond the gallery space; they contrast differing approaches through the notion of literal and functional sites. Analysing their two most celebrated works *Spiral Jetty* and *Tilted Arc*, Meyer writes:

> […] the functional site may or may not incorporate a physical place. It certainly does not *privilege* this place. Instead it is a process, an operation occurring between sites, a mapping of institutional and textual filiations and the bodies that move between them (the artist's above all). It is an informational site, a palimpsest of text, photographs and video recordings, physical places, and things: an allegorical site, to recall Craig Owens's

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[9] Notably in the institutional critique practices of Daniel Buren, Hans Haacke, and Michael Asher. For further discussion, see Erika Suderburg, "Introduction" in ed. Suderburg, *Space, Site, Intervention – Situating Installation Art,* Minneapolis: University of Minnesota Press, 2000), 5.

term, aptly coined to describe Smithson's polymathic enterprise, whose vectored and discursive notion of "place" opposes Serra's phenomenological model.[10]

To take this principle further and beyond the location of the work as a sited space of exhibition, Miwon Kwon usefully frames modern practices of site-specificity as an expanded notion as 'the cultural mediation of broader social, economic, and political processes that organise urban life and urban space'.[11] The context of a site is an integral formative influence on the exhibited work. My initial plans for my Barbican project were for a literal work driven by its methodological approach to researching the site, influenced by my interest in site-specificity, and with an artwork bound to the location. However, changes during the research process gave way to a functional work, one more concerned with ideas of 'place'.

The primary goal has been in understanding the importance of the method of deep topographic site research to my practice and to use this to inform work for this project. However, it is also important to note that this attention to methodological potential and efficacy of a form of research in practice differs from practice-based research, which comes from the reflection on direct forms of making situated in the studio experience.[12]

The notion of site research with a focus on memory has informed the influences on my research. Drawing on the literary work of Nick Papadimitriou in applying his psychogeographic method of deep topography, walking sites leads to processes of close observation to reveal knowledge of the site's past and its resonances in the present. This has led my major focus on deep topography as a method for a work initially conceived as site-specific; therefore, the secondary research question that contributes to my overall research here was the starting point from which my research was conducted:

Is it possible to develop an artistic method based upon deep topography and literary approaches to psychogeography, place and memory?

Taking influence from Papadimitriou's methods to observe places through walking encourages assessing the merest of physical traces to confound the thought 'that all has been

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[10] James Meyer, "The Functional Site" in ed. Suderburg, *Space, Site, Intervention – Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 25.

[11] Miwon Kwon, *One Place after Another – Site-Specific Art and Locational Identity* (Cambridge, Mass. & London: The MIT Press, 2004), 3.

[12] See Graham Sullivan, *Art Practice as Research* (Thousand Oaks/London/New Delhi: Sage, 2005), 78.

swept away'.[13] The writer's motivations are in sympathy with those of my own practice and the importance of walking as a method of site research. In more general terms, I have considered how walking in the city to read its spaces has been used and understood by other writers and theorists, particularly with Papadimitriou's associations with the legacies of psychogeography.

I identify three key elements of Papadimitriou's method: firstly, the importance of walking as an immersive method of researching the past of a site; secondly, physical traces in landscape and built environment encourage us to closely observe matter, a means of reading material and its relationships to the past understood in the present; finally, these methods connect our observations of matter as historical material, encouragement to forms of remembering, and how this enables a sense of the past in the Barbican to be felt in a creative output.

Walking the Barbican, September 2012

On an overcast day in September 2012, I looked east from the foot of Lauderdale House towards Moorgate across the Barbican's forty-acre site. Attempting to make sense of the scene before me, I clearly remember the question that arose in my mind of this highly controlled landscape and iconic architecture, where is the ground? Behind me, the tower of Lauderdale House rose, and the lower rise residences of Defoe and Thomas Moore House stood framing my view to my left and right. Approximately three metres above me I was flanked by two residential blocks, and I could see the occasional person walking on the highwalks bordering the field and gardens for the residents of the Barbican Estate and students of the City of London School. The gardens sat another three metres below me; beyond, they met the straight lines of the lakes that sit in the centre of the site. Further in the distance the residential blocks of Gilbert House and Brandon Mews sat at the extremities of the site's eastern reaches obscuring my view of Moorgate beyond.

The multiple levels, horizontal interruptions to views, and voids that drop away across the architecture make for a disorienting topography for many public visitors to the site of the Barbican. It is a site that confuses the uninitiated attempting to navigate across it; it confounds those attempting to break this confusion by following their feet to points 'as the

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[13] Nick Papadimitriou, *Scarp: In Search of London's Outer Limits* (London: Sceptre, 2012), 254.

crow flies'.[14] Only the yellow painted lines which mark pedestrian routes act as a way-finder, but these cross the site in a manner that disrupts the intuitive walker; adding to this confusion, the navigation line is worn and broken in places.

Devoid of familiar streets and intuitive routes of passage, the Barbican is a pedestrian complex in the City of London. Its spaces are divided between those that allow navigation on foot through this part of the City, and residential towers and low-rise blocks that rise above the lower public levels. Even the natural world signified in the grass of its parks and artificial lakes fit as an integral controlled system embedded in the architectural spectacle of the site. In material terms, very little fabric of the past bleeds noticeably into the existing architecture; the landscape has a feel of being lacquered over almost entirely.

The Barbican gives a striking appearance in the scale and dominance of its architecture. It appears so final and complete that very little prior to its mid-20th-century incarnation is made visible; only St Giles church and fragments of London Wall interrupts a view of the contemporary architecture. Understanding the Barbican's dominant aesthetics and scale begins in small part to make sense of this part of the city. Standing on one side of the site and looking across its topography to interwoven levels and layering of the built environment, one can be impressed with the scale and ambition of its plan.

Had its architects Chamberlin, Powell and Bon stood at the approximate point in the early 1950s that I had in 2012, they would have been confronted by the scene of a 40-acre wasteland, an urban meadow reclaiming the site, and ruins of the previous architecture in most part destroyed and cleared into defined blocks where buildings once stood. Notably, in their report on the plan for redevelopment in 1959, Chamberlin, Powell and Bon saw the Barbican site as a clean slate, remarking that only St Giles should remain and with the few other remaining buildings being 'obstacles to good redevelopment'.[15] The Barbican site was seen as a tabula rasa for a new post-war vision of the city.

The motivation was to rebuild the site anew and create the conditions for a rebuilt society. Through comprehensive development, the architects explained that, rather than conforming to former property boundaries and old street patterns, such arbitrary divisions

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[14] I recall a conversation with an artist colleague, who had recently visited for the first time to meet a friend at the Museum of London on the south-western reaches of the site. He recounted how, from the north-eastern side of the Barbican complex he attempted to complete his journey, which should have taken approximately 10 minutes, only to arrive 45 minutes late at his rendezvous. The site encouraged circulation everywhere but where he was attempting to reach.

[15] Chamberlin, Powell & Bon, *Report to the Court of the Common Council of the Corporation of London on residential development within the Barbican area prepared on the instructions of the Barbican Committee,* April 1959.

should not inhibit their plan. They would create a new radical architectural solution to a complex but challenging opportunity. An idealistic statement by the architects proposed a built environment that 'ought to provide recreation for the body, stimulation for the mind and refreshment for the spirit',[16] a master-plan of homes, schools, businesses and leisure facilities 'calculated to bring delight to those who will live there', a city within the City seeking to transcend its many parts and bring Londoners back in proximity to their work.[17]

What emerged between the late 1950s and its completion in the early 1980s was a grand project from which the whole city might learn from and rebuild itself. When new residents of the first phases were housed, it changed from its previous incarnation as a pre-war site of working-class labour to 'the prime educated middle-class dream of a good life in the city'.[18] In the present, the Barbican is amongst the most valuable real estate in London, now often housing transient workers in the international finance and banking sector.[19] This echoes a shift in contemporary London which seems to encourage an increasing class displacement as capital takes precedence over labour.[20]

I intended to walk the site in many visits, read its architecture, to make sense of its physical and topographical traces. My approach was to investigate the site's palimpsestic

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[16] Chamberlin, Powell & Bon, *Report to the Court of the Common Council of the Corporation of London on residential development within the Barbican area prepared on the instructions of the Barbican Committee,* April 1959.

[17] Chamberlin, Powell & Bon, *Report to the Court of the Common Council of the Corporation of London on residential development within the Barbican area prepared on the instructions of the Barbican Committee,* April 1959.

[18] Reyner Banham, 'A Walled City', *New Society,* 24th October 1974, 232-233.

[19] I recall a conversation with a tenant of the Barbican who recounted that the atmosphere of the place has become less neighbourly. Being an original tenant from the first phases of the development in the 1970s she remarked that her neighbours now seemed more transient. The flats now often occupied by staff of the international banks of the City who arrive for a year or two and then depart to their next international secondment without ever actively engaging with the place, its people, or its unique aesthetics and locale.

[20] It is worth noting that previous discussions of Iain Sinclair's work and motivations were covered in this text before being removed for brevity; nonetheless, Sinclair's project of chronicling London and its disappearances and his critiques of gentrification have influenced this research greatly. This is summed up most strikingly in *Last London* in which he comments of London being: 'centrifugally challenged to the point of obliteration; of being unable to say just where, and why, it began and ended', in Sinclair, *Last London* (London: Oneworld, 2017), 6. These criticisms see changes where developers 'reconstruct the body of London, to their mutual advantage', in Sinclair, *Ghost Milk* (London: Penguin, 2011), 57. Sinclair explicitly remarks that those effects induce forgetting and exploiting the city for their own gain are 'investors prepared to mortgage a city's future on the demolition and ransacking of a mythical past', in Sinclair, *Hackney, That Rose Red Empire* (London: Penguin, 2009), 541. In his exploration in *London Overground*, those that remove 'the covert, subterranean' commercial activities in the city do so in favour of 'calculated economic and sub-cultural decisions', in Sinclair, *London Overground* (London: Penguin, 2015), 19. For Sinclair, markers of the past in the city are our memory grounds; our schools, pubs, markets or hospitals are now outmoded privileges, nuisances of the past that appear resistant and antagonistic to corporate opportunism., in Sinclair, "The Last London", *London Review of Books,* LRB 30 March 2017.

qualities, to see in layers of topography and built environment how it carries memories of the past and how this is made visible in our present view of the Barbican.

As I will discuss later, the notion of palimpsest and a variety of ways in which the palimpsest has been defined, I draw on archaeologist Geoff Bailey's notion of time perspectivism. This is useful as it articulates a complexity of ways in which we can understand how palimpsests appear and are understood; the variable visual and material resolutions that give them form; and the manner in which these physical traces exist across different scales of the built environment and wider landscapes. It is important to understand how the palimpsest transcends its material form and scale to become readable traces of the past. I propose here to consider the palimpsest not as static form but also as palimpsestic: a process in which these different resolutions of traces and fabric of built environment and landscape emerge in different times, whose histories and meanings aggregate, contrast or compete, and can instigate our own remembering of the times and meanings that they occur out of.

From this, I began to formulate ideas to translate my observations into a creative project that might reveal the Barbican as a place of memory where narratives of its past are made visible in its forms, patterns, and physically dominant architecture. The notion was for the contingent nature of revelations that walking the site would encourage. This follows the importance of considering situation and place that emerge out of Claire Doherty's analysis of site-specific art practices, where works respond to and become 'implicated in the jostling contingency of mobilities and relations that constitute contemporaneity'.[21]

Walking, not strolling

'The paths I trace are not the only paths'-Rebecca Solnit.[22]

For my walking's around the Barbican, I have been inspired by the works of Nick Papadimitriou, taking inspiration to develop my own psychogeographic process of walking, gathering information from the site, encouraging close observation, and bringing this to bear on my own artwork that responds to the Barbican. Papadimitriou's walking methods have

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[21] Claire Doherty, "Introduction/Situation" in Claire Doherty, *Situation* (London and Cambridge, Mass. Whitechapel Gallery and The MIT Press, 2009), 18.
[22] Rebecca Solnit, *Wanderlust* (London: Granta, 2014), 4.

implications for my own, connected to the legacy of the situationists and psychogeography.[23] They encourage a model not of passive movement through the city but of conscious engagement with places and their pasts.

In the traditions of city walking practices, it is worth noting how the late 19th-century flâneur that compares and contrasts with psychogeography. Walking the city to find something beyond its surface experiences, the city walking of the flâneur walked Paris to understand the city. An observer of modernism,[24] although separate from the crowd in the city streets and moving amongst it, he offered no overt countering of its spaces. The flâneur is often evoked for links to more consciously engaged practices of psychogeography; firstly, for the notion of the exploratory walk as a contingent process, not aimless in intention but following deliberately unplanned routes in the city; and secondly, for its possibilities to 'decipher the environment'.[25] However, unlike the Situationists, the flâneur regarded city life as merely a 'spectacle to be consumed'.[26] Lauren Elkin remarks, in aimless wandering something of the hidden character of the city may be revealed, although he might memorise the city with his feet, and although it would have the ability to place him in reverie, the flâneur knew the city 'without knowing'.[27]

Walking the contemporary city now, most of us are an integral part of it, but perhaps barely aware of our role in its machinery. The complexity of the city that exists at street level is one we may be blind to. Viewing New York's streets below from the top of the World Trade Centre, Michel de Certeau observed the distance one feels from the complexity that exists at ground level. From a height the city is seen from a totalising or 'theoretical' viewpoint, a place of operations such as that conceived by the space planner urbanist, city planner or cartographer. For pedestrians beneath, however, there is a space of practice, '"down below," the thresholds at which visibility begins'.[28] de Certeau suggests that the walker in the city reveals a new spatial language. Whether accidental or illegitimate, this language becomes 'an individual mode of re-appropriation', contradicting the collective

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[23] A fuller analysis of traditions and legacies of psychogeography is covered by Coverly and Richardson. See Richardson's introduction in *Walking Inside* Out for further discussion of Sinclair & Papadimitriou, in Tina Richardson (ed), "Introduction: A Wander through the Scene of British Urban Walking", *Walking Inside Out – Contemporary British Psychogeography,* (London: Rowman and Littlefield, 2015): 1-27, and a fuller historical discussion of psychogeography in Merlin Coverley, *Psychogeography,* (Harpenden: Pocket Essentials 2010).
[24] Charles Baudelaire, *The Painter of Modern Life,* trans. P.E Charvet (London: Penguin, 2016), 16.
[25] Graeme Gilloch, "Benjamin's London, Baudrillard's Venice" in *The Hieroglyphics of Space,* ed. Neil Leach (London: Routledge, 2002), 45.
[26] Brian Baker, *Iain Sinclair,* (Manchester & New York: Manchester University Press, 2007), 19.
[27] Lauren Elkin, *Flâneuse,* (London: Penguin, 2016), 3.
[28] Michel de Certeau, *The Practice of Everyday Life,* trans. Steven Rendell (Berkeley and Los Angeles: University of California Press, 1988), 93.

mode of administration. [29] The walker can be seen to counter the order of the city by creating an unpredictable, personal and subjective space, 'another spatiality', a migrational or metaphorical 'other' introduced by the walker's 'tactics' in traversing the streets.[30]

I hope to reveal in my Barbican project something of what de Certeau suggests. For example, a city's walkers might reveal two coexisting spaces, even though they may be barely aware of doing so, countering everyday passive understanding of the places we move through. de Certeau understood walking as enunciative, a form of writing in and of the city itself,[31] a transgressive spatial practice manipulating the panoptic, theoretical, spatial organisation into something distorted, fragmented, and diverted from an immobile order.[32] This is the spirit of my practice as an artist, both as a method of site-specific research and a means to open up a space of more conscious engagement beyond the everyday for the audience of a sited work.

The notion that our trajectories through a city can be bound up in an unthinking logic has been a formative concept for my approach to investigating the Barbican site and informing the artwork I intended to present to the audience of my initial site-specific proposal. Frederic Gros remarks that, even when we are outside, our minds internalise the city's 'Inside' of interior everyday aspects in which we never deviate from 'house' to 'office' to 'shop' in either body or mind. The streets for less conscious walkers are just a series of spaces to link us to other spaces, walking only a means to thread them together.[33] This everyday experience may be seen to affect how we understand the temporal nature of the city. Gros reiterates that 'the walking body has no history, it is just an eddy in the stream',[34] therefore the walker may be barely conscious of the operations that determine their movements, absorbed in their habitual everyday trajectories, and dissociated from a sense of the city's changing character in the present, and its continuity with the past.

In my intention to encourage more conscious forms of walking afforded by psychogeographic practice, it takes Gros's suggestion that a more conscious walker can be 'outside'[35] both physically and beyond our habitual behaviours. The walker, immersed in the city's currents but conscious of them, can experience a liberation, 'disentangled from the web

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[29] de Certeau, *The Practice of Everyday Life,* 99.
[30] de Certeau, *The Practice of Everyday Life,* 97-99.
[31] de Certeau, *The Practice of Everyday Life*, 98-99.
[32] de Certeau, *The Practice of Everyday Life,*102.
[33] Frédéric Gros, *A Philosophy of Walking,* trans. John Howe (London, New York: Verso, 2015), 31.
[34] Gros, A Philosophy of Walking, 6.
[35] Gros, *A Philosophy of Walking*, 31.

of exchanges',[36] a rejection of an alienating city life.[37] Walking can offer freedom; rather than being passively immersed, one can step outside the order of the city's planned spaces and counter them in walking. This is a central principle to how walking encourages research into the city. This concept bridged my own sited research of the city with my earliest intentions for a site-specific response for the audience of a sited work, to be immersed and conscious of its situations, rather than passively integrated into the everyday.

Rebecca Solnit remarks that the unknown and a sense of its possibilities make a great city spur the imagination.[38] Walking inserts us into a traversed landscape where we may wander alone, but we also share the spaces we walk with others present and past. Geoff Nicholson explains that Thomas De Quincey imagined London as an enigmatic place of knotty alleys and riddles of streets, a city that we might feel as having discovered for the first time. However, this is a fantasy because the London walker, like Nicholson, is 'always walking in somebody else's footsteps'.[39] Walking affords rediscoveries; the spirit of my walking methods is to walk the city with imaginative engagement, with an awareness that we are joining the space of many past walkers. In my initial proposal for an artwork as an intervention in the Barbican site, I hoped the work might encourage the same condition for the audience of my artwork. Revealing a subjective response to the path taken, a walker becoming conscious of the city at ground level is open to the complexity of its experiences counter to any plan, map, text, or guide. Even if it appears dominantly of the present, any place will always carry some trace of what went before.

Psychogeographical beginnings

With my focus on the viability of psychogeographical methods for a walking form of site research, I have been conscious of the legacies of the situationists, the connections between their approaches and motivations that resonate in my own practice. New practices have also emerged up to the present that have expanded methods of psychogeographical approaches to cities. For the situationists in the Paris of the 1950s and 60s, walking the city using 'the *dérive*' or 'drift' was a means of opening up the city to different mechanisms of understanding, where psychology and geography meet.[40] This walking practice of

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[36] Gros, *A Philosophy of Walking,* 4.
[37] Gros, *A Philosophy of Walking,* 7.
[38] Solnit, *Wanderlust*, 171.
[39] Geoff Nicholson, *The Lost Art of Walking* (Chelmsford, Essex: Harbour, 2010), 41.
[40] Merlin Coverley, *Psychogeography* (Harpenden: Pocket Essentials, 2010) 13.

psychogeographic research was a means of 'aggressively dealing with city',[41] a tool of analysis revealing 'the laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behaviours of individuals'.[42]

The situationists responded to forms of mid-20th century gentrification of Paris. With its inhabitants as subjects of an increasingly capitalist space, central to their understanding was the spectacle.[43] In contrast to the flâneur of the late 1800s, who saw the city as spectacle to be consumed in reverie, for the situationists, the spectacle affected the city dweller's attitude and behaviour. Guy Debord wrote that the spectacle engenders 'a social relationship between people, mediated by images'[44] implicating social life in passive commodification and consumption. Phil Smith has lately described this as a 're-territorialising of capital in which ideology, in the Marxist sense of images and ideas, in the last instance serving and reproducing the interests of the capital-owning class'.[45] In the earliest investigations of the situationists, the spectacle took form - although not exclusively - in their rapidly re-modernising home city of Paris. They noted a displacement of its inner-city working-class, and effacement of the marks of historical struggles between those in power and those oppressed. Raoul Vaneigem remarked of the effects of changes to the built environment as a destruction of the roots of memory, of the broken connections between the individual's daily life and their history.[46]

Debord regarded the spectacle as hiding the historical conditions from which society recognises its past, he remarked 'even though that society developed a technology and a language and is already a product of its history, it is conscious of only a perpetual present'.[47] What is asserted here, and in my own art practice, is that changes in the city's fabric are a de-historicising force; new iterations of the city's built environment might efface past ones. As a result, the city appears as an exclusive urban landscape imbued with but obscuring historical absence.[48] The situationists saw this not for the loss of quaint or picturesque aspects of city

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[41] Iain Sinclair in 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.

[42] Guy Debord. "Introduction to a Critique of Urban Geography" in *Situationist International Anthology,* ed. & tr. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 1981), 5.

[43] For further analysis, see Greil Marcus, "The Long Walk of the Situationist International" in *Guy Debord and the Situationist International-Texts and Documents,* ed. Tom McDonough (Cambridge, Mass & London: MIT Press, 2002), 1-20.

[44] Debord, *Society of The Spectacle,* trans. Donald Nicholson-Smith, (New York: Zone, 1994), 12.

[45] Phil Smith, "The Contemporary Derive: a partial review of issues concerning the contemporary practice of psychogeography", *Cultural Geographies* 17(1) (2010): 104.

[46] Raoul Vaneigem, "Comments against Urbanism", *October,* Vol. 79 – Guy Debord and the Internationale Situationniste (Winter 1997.) ,126. (translated from the original text "Commentaires Contre L'Urbanisme.", *Internationale Situationniste* 6: 33-37.)

[47] Debord, *Society of The Spectacle,* 92.

[48] Debord, *Society of The Spectacle,* 126.

fabric but more as an 'extinction of popular memory', which suppressed the street as a site of working-class imagination and social and collective life.[49]

The concerns of the situationist outlined above echo in my own contemporary approach to the city. If the city is a space of operations from which forces of gentrification of the city ensue, then the situationists encourage us to consider how they have a direct effect on forms of collective memory, denuding the vibrant aspects of lived experience, or tactics, of its inhabitants. This situationist address to changes in the built environment, where gentrification and class-displacement occur, shows interesting links between the relationship of city dwellers with a place and the past. Firstly, the city is affective in how it forms our behaviours and attitudes; even though they appear natural, habitual, and seemingly passively experienced, they are nonetheless highly controlled by the built environment. Secondly, changes to the city can induce forgetting of the past through de-historicising effects. Finally, the situationists suggest consequences in this process, the implication being that effacement of the built environment is a tool of forgetting, reinforcing the possibilities for displacement.

The city for the situationists created a particular type of subject in the city which the drift sought to unsettle, walking as a critical and creative tool, a counter-mapping to remake the city through 'unrouted' explorations, drawn or repelled by the city's currents and ambiances.[50] Karen O'Rourke explains that the drift allowed for sudden changes of ambiances to be detected and can be seen as a 'subjective science'.[51] To drift then is not about uncharted chance,[52] but a device to contend the city as capitalist space through unpredictable acts creating expressions of alternative, non-capitalist and poetic life[53] and a 'complete insubordination to habitual influences.'[54] Andrew Hussey asks us to see the continuing relevance and possibilities of the situationist project and its methods of exploring and critiquing the city, thus reminding us:

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[49] Alastair Bonnett, "Walking Through Memory" in ed. Tina Richardson *Walking Inside Out – Contemporary British Psychogeography,* (London: Rowman and Littlefield, 2015), 76-77.
[50] Guy Debord. "Theory of the dérive" in *Situationist International Anthology,* ed. & tr. Ken Knabb (Berkeley, CA: Bureau of Public Secrets, 1981), 50.
[51] Karen O'Rourke, *Walking and Mapping-Artists as Cartographers* (Cambridge, Mass & London: MIT Press, 2016), 9-10.
[52] Debord, "Theory of the dérive", 51.
[53] See also Frances Stracey, *Constructed Situations-A New History of the Situationist International,* (London: Pluto Press 2014), 9-10.
[54] Debord, "Introduction to a Critique of Urban Geography", 7.

Situationist notions of history, space and subjectivity in the city are increasingly valid. The occupation of cities by historical absence is defined by Debord as the central fact of contemporary urbanism.[55]

The situationist legacy of psychogeographic walking endures. Gros's use of the term 'everyday' at the time of writing in 2014 implies that passive consumption of the spectacle has suffused modern cities as a wholly capitalist space that the situationists had sought to counter many decades before. This development throughout contemporary cities is of particular resonance in my own project. As I discuss in later chapters, this framed my attention to how the Barbican was designed with the intention of specific social-hierarchies, and in the present how the site contrasts the capitalist present against mid-20th century local authority built residential complexes informed by more socially democratic principles. As I discuss later, this speaks to how the built environment provides an insight into values that shift and change through time in its relationship to particular architectures.

Walking as method

The situationist notion of psychogeography provides a method and legacy for creative practitioners. It encourages conscious and critical engagement with the city. This can be at the same time poetic, playful and politically engaged, an insistence 'to go out into the streets and pay attention to how the city affects us all'.[56] Most importantly, in my own research, this is seen in the way the past is implicated in the atmosphere of the present city as we experience it in walking, in the possibilities of experiencing the city in an alternative way and countering passive integration into its order. In her anthology of writings on British psychogeography, Tina Richardson surveys an expanded field. Recognising that proliferation in the use of the term by those who have followed the situationists up to the present produces a subsequent vagueness and indefinability, Richardson suggests that more specific terms or claims should be made by researchers to distinguish their re-workings of methods associated with psychogeography.[57]

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[55] Andrew Hussey, "'The Map is Not the Territory': The unfinished Journey of the Situationist International" in Nicholas Whybrow (ed) *Performance and the Contemporary City* (Basingstoke & New York: Palgrave Macmillan 2010), 102-103. see also Guy Debord, *The Society of the Spectacle*, 126.
[56] Lori Waxman, *Keep Walking Intently* (Berlin: Sternberg Press, 2017), 163.
[57] Tina Richardson, "Introduction: A Wander through the Scene of British Urban Walking" in Richardson *Walking Inside Out,* 18.

Richardson highlights her own method of 'schizocartography',[58] synthesising the re-mappings of the situationist *dérive* with Guattari's critique of psychiatry in the 1960s and 1970s,[59] offering 'a method of cartography that questions dominant power structures and at the same time enables subjective voices to appear from underlying post-modern topography'.[60] Phil Smith usefully terms contemporary psychogeographies multiple and proliferating practices as 'radical walking', indicating a need to distinguish them from, whilst still retaining intuitive sympathies with their situationist roots.[61] He employs the term mythogeography for his practice and that of fellow members of the Wrights and Sites group, placing the practical, performative elements of walking to address:

> [...] a multiplicity of layers, equal status given to the subjective and the fanciful as to the public and the political, and the walk itself as a making and changing of meanings rather than as a service function for a later process of change or representation.[62]

These practices are distinct from my own through performative methods as creative expressions in place; playful, parodic, destructive, or deconstructive acts emerging in the process of walking.[63] Smith has focussed on the work of other walking artists and asks us to consider the specificity of unique practices in an expanded field of psychogeography.[64] Nonetheless, broadly psychogeographic research tests out our subjective responses to place against a seemingly objective order of space.

The proliferation of walking practices in the arts is evident, there is a large membership of the Walking Artists Network.[65] Notable is Qualmann & Hind's invitation to numerous walking artists to providing methodological instructions for others to follow in their book 'Ways to Wander',[66] and Nicholas Whybrow's collection of many historical and

[58] Tina Richardson, "Developing Schizocartography-Formulating a Theoretical Methodology for a Walking Practice" in Richardson, *Walking Inside Out,* 181-193.
[59] Found in Deleuze, Gilles & Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia,* trans. Hurley, Seem, and Lane (London: Continuum, 2007) & *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massumi (London: Continuum, 2007).
[60] Richardson, "Developing Schizocartography-Formulating a Theoretical Methodology for a Walking Practice", 182.
[61] Phil Smith, *Walking's New Movement,* (Axminster: Triarchy Press, 2015), 3-5.
[62] Phil Smith, "Psychogeography and Mythogeography: Currents in Radical Walking" in ed. Tina Richardson *Walking Inside Out – Contemporary British Psychogeography,* (London: Rowman and Littlefield, 2015), 167.
[63] Smith, "Psychogeography and Mythogeography", 166-167.
[64] Phil Smith, "The Contemporary Derive: a partial review of issues concerning the contemporary practice of psychogeography", *Cultural Geographies,* 17(1) (2010): 103-122.
[65] See http://www.walkingartistsnetwork.org/about/
[66] Clare Qualman & Claire Hind, *Ways to Wander,* (Axminster: Triarchy Press, 2015).

contemporary theoretical texts by artists and other creative practitioners on the creative potential of city walking.[67] Of note also is Qualmann and Dee Heddon's practices as artists in which the 'embodied, relational and biographical' understanding of place emerges. The work of these artists situates their practice in the traditions of autobiographical walking from the perspective of women walkers in a field dominated by men.[68] Both Qualmann and Heddon have created walking projects which attend to those aspects of traversing public spaces with a focus beyond the traditions of a purely male-dominated field of artist walkers, for example, mothers with early years children accessing public space as pram users,[69] or for those with disabilities, as in Dee Heddon's walk with Sue Porter.[70]

Manchester-based Morag Rose instigates drifts with others as part of The Loiterers Resistance Movement. The LRM is a broader ongoing walking project which recognises the more playful aspects of walking while strongly cognisant of the overtly political factors of city spaces under forces of gentrification.[71] Also of note is Laura Oldfield Ford's use of walking and biography to address the city under gentrification that suppresses and disperses the sub-cultures of London. In her zine Savage Messiah, this research in the city informs illustrations that narrate the city in the form of a graphic novel.[72]

Many artists' works employing walking as a method are often collaborative, performative and theatrical, projects where more than one walker shares the walk with others and where the biographical emerges in dialogue. Although I have conducted my own Barbican walks with others in this aspect of shared walking, my own practice is rooted in solo walking. When I have shared walks in the Barbican, I have reflected on them in contrast to my own individual walks. My own walks have been conducted initially for their use as research, not as performative in its own right; however, I recognise this is unsettled during the research's unfolding process, influenced by changes required for the realisation of my final project from its initial plan as a site-specific response to its final iteration as a film project.

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[67] Nicholas Whybrow, *Performance and the Contemporary City* (London and New York: Palgrave MacMillan 2010).
[68] Maggie O'Neill and Brian Roberts, *Walking Methods-Research on the Move* (London and New York: Routledge, 2020), 228.
[69] See Clare Qualmann's project *Perambulator* (2012-2014).
[70] See Dee Heddon and Sue Porter, "Walking Interconnections", *CSPA Quarterly – "dis/sustain/ability",* No. 18, (Fall 2017): 18-21.
[71] See http://thelrm.org/index
[72] See Laura Oldfield Ford, *Savage Messiah,* (London: Verso, 2011).

Although experiences for city dwellers occurs differently in their access to spaces, in those walks I have done with others, it was useful to contrast our different experiences due to familiarity with the site; or as local or international; gendered and generational. Despite this useful sharing of the space during some of my site research into the Barbican, I position my practice and the Barbican project from a mostly individual mode of walking research. It informs a site-oriented practice, focussing on how spaces of this part of the city grant us access to the historical past. Linked to processes of memory, the past is enlivened by closer attention to spaces afforded by walking as a method of research of the city.

In its relation to memory, I must also situate my project differently from works that employ walking with a purely personal and biographical exploration of memory. Of note here is Richard Long's *Boyhood Line* (2015) which placed chalk blocks as sculptural markers along a desire line[73] on Clifton Downs as a memory of his own childhood walks on the downs in his hometown of Bristol. This shares some similarities with my own practice to use engagement with the landscape to create located site-specific sculptural works. Similarly, in the work of Bram Thomas Arnold in his work *Walking Home*,[74] a personal pilgrimage from Britain to St Gallen, the Swiss hometown of his recently deceased father, was an act of mourning, grief, and remembrance underpinned by a very personal and epic journey on foot. The walk as an act of mourning and remembrance also raised interesting notions of a remembered place experienced in conversation and imagination, a place that Arnold had not experienced directly. Beyond these works on personal memory, my own work is differentiated by its focus on a more limited geography and in which aspects of cultural and collective memory are explored beyond purely personal and biographical remembering.

Walking methods of psychogeography may be accused of being purely subjective, however, in recent years a developing interest amongst sociologists, in part encouraged by the work of walking artists, has seen the use of walks with participants to gather knowledge through discussion and interviewing as a technique in ethnographic and anthropological research, biographical sociology, and criminology.[75] As O'Neill and Roberts have identified, these methods are insightful. They reveal situated knowledge to the interviewer for biographical, ethnographic, phenomenological, and psycho-social research, and 'in accessing the 'routes' and movement, and the use and interpretation of spaces by individuals'.[76] O'Neill

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[73] Impromptu paths made by successive walkers into grass patches between officially marked routes.
[74] <http://www.bramthomasarnold.com/index.php?/project/walking-home/> Accessed 10th December 2019.
[75] In O'Neil & Roberts, *Walking Methods*, 2-3
[76] In O'Neil & Roberts, *Walking Methods*, 2-3

and Roberts identify a 'turn to walking' in urban studies and cultural geography that has privileged the notion of space and place as forming and shaping how communities and networks emerge from them. In contrast, sociology's increasing engagement with the walked environment and participation in it encourages us to see how subjectivities are shaped by lived experience and located in their spatial context.[77]

It is also worth noting the efforts of sociologist Emma Jackson who convened the conference 'Thinking on the Move' in 2019 by encouraging participants to present walking 'papers' beyond the usual conference format, posing the questions:

> There is already a place for individual walking and knowing but what are the uses of collective sociological walking? How can we use walking to become attuned to, or challenge, how different forms of power unfold in and through public space? How might we use walking to read the past, present and futures of spaces, against the grain of dominant narratives?[78]

The questions posed echo the situationists concerns of the mid-20th century. In creative uses of dériving and drifting associated with walking artists, the walking methods have expanded to investigate how places affect and are affected by the life experience of those who live in and traverse the built environment. Many current practitioners now choose not to define what psychogeography is, accepting that it is a legacy of the situationist project,[79] creating a lineage of diverse conscious and radical walking investigations.

Proliferating psychogeographic practices are, as Tina Richardson explains, dependent on the individual walker and their own critical motivations: from poetic investigations of mental connections with space, philosophical or theoretical analysis of them, or to assess and challenge power structures encountered in places.[80]

Returning to my own research and methods, I have conducted walks in the Barbican both solo and with others. This has not been to gather stories from others, but more to balance

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[77] O'Neill and Roberts, *Walking Methods,* 75.

[78] < https://www.thesociologicalreview.com/walking-in-circles/> Accessed 10th December 2019.

[79] Several speakers remarked upon this at the second Fourth World Congress of Psychogeography in Huddersfield in 2017 who explicitly steered clear of defining the term. It ought to be recognised that there is no longer a pure notion of psychogeography. Nonetheless, the indefinable quality of psychogeography, the *dérive*, or any walking practice that employs a 'drift' as a method allows us to freely embark on such processes unsullied by definitions or rules. Methods of conscious and radical walking allow us to tune into the contingent aspects of place and space. Phil Smith himself has chronicled and championed new walking movements that do not reanimate the situationist derive, but rather bring a new dynamism, performativity and wider range of trajectories in our exploration of the specificity of the spaces we walk and the forms of walking conducted.

[80] Tina Richardson (ed), "Introduction: A Wander through the Scene of British Urban Walking" in *Walking Inside Out – Contemporary British Psychogeography*, 18.

my observations and responses to the material of the built environment and share experience of the site alongside others. What transcends the purely subjective here in solo and group walks is that the walks encourage different ways of looking. Beyond the stories and histories that relate to the territory, diverse knowledge and a sense of place happen on the ground. Walking allows 'the possibility of approaching the territory in a different way'[81] and, as Phil Smith encourages, is 'a good excuse to make your own walkings and watchings and readings and thinkings and to take the next steps to an unpredictable movement',[82] an approach characterising openness to contingency. Psychogeographic methods are an ideal research strategy for site-specific art-based practice where artists seek to 'respond to, produce and destabilise place and locality'.[83] On the ground, situations are important for forming a creative response to sites, echoing how immersion in a place, characterised by psychogeographic methods, can heighten awareness of a site, just as a site-specific artwork placed there might do so for its audience.

In the earliest stages of my own walking as a method, I adopted intuitive sympathies with psychogeography, conscious walking and its revelations employed as a method of subjective and contingent exploration, not only of the site but as a model of research of place itself. The method allowed a twofold approach: firstly, the influence of the method of drifting, to allow deviation from existing paths, to explore the site's currents and ambiences, passages of movement that I would be physically compelled to follow or counteract; secondly, I viewed the Barbican as mnemonic geography. Previously the term mnemonic geography has been employed more specifically to concern itself with burial grounds and memorial sites as 'emotional and mnemonic geographies'.[84] However, my own use of the term is used to define mnemonic geographies, not only as sites explicitly designed for memorial practices, but as geographies in which the broadness of human remembering might be instigated. In this sense, my own notion of a mnemonic geography is one in which we situate ourselves as a subject who seeks to remember the past, using the diverse prompts that the landscape and the built environment present to us.

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[81] Tina Richardson (ed), "Introduction: A Wander through the Scene of British Urban Walking" in *Walking Inside Out – Contemporary British Psychogeography*, 18.
[82] Phil Smith, *Walking's New Movement*, 95.
[83] Doherty, *Situation,* 13.
[84] See Oliver Harris, "Emotional and Mnemonic Geographies at Hambledon Hill: Texturing Neolithic Places with Bodies and Bones", *Cambridge Archaeological Journal,* Vol. 20, Iss. 2 (Oct 2010). 357-371.

With this intention driving my project, I sought to observe how the architecture across the Barbican site historicises or de-historicises itself, how the built environment might afford remembrance or forgetting through what remains, and where changes to its built fabric could be observed through walking it in the present.

Part II - Walking through Place and Memory

The primary drive in the earliest stages of my research was to draw on Nick Papadimitriou's practice of 'Deep Topography'. My awareness of Papadimitriou's writing began with his essay in Iain Sinclair's edited collection *London: City of Disappearances*. Papadimitriou's methods of walking and observing the built environment and Sinclair's own projects of walking and writing London share the spirit of Papadimitriou's approach of deep topography. Sinclair has described his own approach as 'a form of London wandering and scavenging'.[85] I am inspired in my own practice by an immersive model of walking and scavenging London for what Brian Baker describes of Sinclair's work as a search amongst the 'accreted, occluded fabric of language and signs (literal and semiotic)', the city as the site of entangled cultures, narratives, and histories.[86] Baker highlights the importance of recognising changes in the built environment where 'lost or erased spatial configurations offer a semiology of the city and its pasts.'[87]

Ben Highmore draws on Barthes's 'Semiology and Urbanism' suggesting that, to fully understand the city, one must comprehend both material fabric and the emotional dimension of cities, we 'must be at once a semiologist, a geographer, an historian, an urbanist, an architect, and probably a psychoanalyst'.[88] He proposes a methodological necessity when researching the city, recognising it 'as an entity that is experienced, and experienced emotionally'.[89] This reinforces my own attitude as a walking artist; immersing oneself in the city becomes an essential component in research into the complexity of cities, and engagement with city spaces on the ground is crucial to developing my individual artistic responses. These immersive methods of site research are integral to Papadimitriou's deep topography. Papadimitriou's influence resonates in my own art practice, such methods of research have contributed to previous and concurrent works have shaped my approach to my Barbican project.

Running concurrently with my Barbican research was a collaborative project titled *Turn Again*; the process utilised for this project encouraged my own Barbican project and was largely inspired by Papadimitriou and Sinclair's work. Between 2010-2016 I conducted a

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[85] Sinclair in Conversation with Stewart Lee for the London Review Bookshop at St. George's Church, Bloomsbury. 30th October 2017.
[86] Baker, *Iain Sinclair*, 27.
[87] Baker, *Iain Sinclair,* 28.
[88] Roland Barthes, *The Semiotic Challenge,* trans. Richard Howard (New York: Hill & Wang, (1967) 1988), 201.
[89] Ben Highmore, *Cityscapes* (New York: Palgrave, 2005), xii.

period of research with artist and friend Danny Pockets for a curated project of works that were ultimately never fully realised. From a single point in Central London to points that equated to those on a clock, we walked numerous journeys across London to a six-mile end at twelve points: from north to east, then east to south, south to west, and west back to the original northern point; at one point, even dissecting the Barbican site as both projects overlapped both in spirit and in the same geographical space. This was also the point at which the influence of deep topography as a walking practice strengthened in my own practice. What emerged in our joint walks in the city was a kind of poetics of memory in which our personal memories would intersect with each other and with the collective memories of places we walked through; by focusing on material aspects of the built environment we hoped to find stories left in the landscape. The intention here was that forgotten stories were 'out there' in London's landscape waiting to be discovered and these could inform photographs, paintings, sculptures, film, or sound pieces that would 'remember' the stories and tell them in the present.

Figure 2.1 Steve Smith*, London Stone - To the Source,* 2019.

There are also further echoes in Nick Papadimitriou's deep topography with my own practice where found objects encountered on walks are used as objectified memory. For

example, Papadimitriou explains that deep topography looks at 'pieces of rusted machinery stumbled upon in dry grasses by Grim's Dyke, 1967', or 'a box of telephone components found on Enfield Chase about twenty-three years ago.'[90] For an artist concerned with found objects as sculptural material from which to make artworks, this is an encouragement. Most importantly, the built environment on a larger scale is afforded the same attitude as the smallest of matter. These indicators of the observed matter echo the titling of my previous sculptural and site-specific works, such as *A block of white chalk collected from the foot of Beachy Head used to create a single block of colour left exposed to all elements (2007)* or *Nine weathered obituary portraits on newsprint in reclaimed picture frames placed between the pews of All Saints Church, Burmarsh, Kent (2010).*

Figure 2.2 Steve Smith, *A block of white chalk collected from the foot of Beachy Head and used to create a single block of colour left exposed to all elements*, 2007.

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[90] Nick Papadimitriou, *Scarp,* 253. Sinclair similarly lists objects of interest encountered in his walks in *Lights out for the Territory:* 'Alignments of street furniture; plant matter; patination on architecture; found advertising materials; 'visits to the homes of dead writers'; memorials rediscovered in the city's spaces; discarded rubbish on streets and pavements, and all reflected on by the unfolding of news events and found stories, in Sinclair, *Lights Out for the Territory*, 4.

Figure 2.3 Steve Smith, *Nine weathered obituary portraits on newsprint in reclaimed picture frames placed between the pews of All Saints Church, Burmarsh, Kent,* 2010.

The central notion of deep topography, which motivates my own practice and artworks, is that place contains the past in overlooked and mundane matter found across it, and what is found might instigate forms of remembering. For Papadimitriou places are a source of knowledge that can be mined, 'a storage vat of regional memory'.[91] A conceptual thread runs through previous and concurrent works in my practice that have shaped my approach to the Barbican, a motivation and sensibility to view found matter as a medium for artworks. My consideration was how to scale this approach up to a wider topography and focus on the larger fabric of the built environment spread across the Cripplegate site as I conducted walks across it.

Deep topography carries the spirit of psychogeography, although it differs by being, as Sinclair remarks of Papadimitriou, 'not so conceptual in his practice'.[92] It has been

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[91] 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.
[92] 'The London Perambulator', Dir. John Rogers. London: Vanity Projects, 2009.

remarked that there is an affinity in psychogeographical research to scrutinise the mundane, a methodology that embraces incongruity and seeks out the 'complexity, colour, worth and drama of the seemingly ordinary'. [93] Papadimitriou describes a balance 'between finding the overlooked and showing it to the other people who have an eye for the overlooked and not making something that is overlooked something that is gazed at'.[94] Papadimitriou gives insight into the motivations of his approach to deep topography, how this informs his writing. This also articulates the motivation of my own practice and the plans I had for sculptural and installation works created in the past. It also informs what I hoped to achieve in my Barbican project; encountering the ordinary or everyday reminds us that overlooked objects mark a form of forgetting; in the recognition of these objects, they might allow their relationship to the past to be remembered and recounted.

Papadimitriou shows us that walking a territory can be a means of making sense of place and past as interwoven. He introduces his intentions in his work of creative non-fiction, an investigation of the high ground of suburban North London he affectionately refers to as 'Scarp'. In my review of the book I noted that it melds many different disciplinary attentions, 'part memoir, part investigation into a particular geography and part archive of regional memory.'[95] Papadimitriou's concern is that we do not neglect recognition of the past as its material remnants are swept away as he observes: 'As the new arrives and is accommodated, the old is neglected, abandoned and then quietly killed off'.[96] A deep topographic method of walking affords a close observation of the neglected and abandoned, similarly implicated in what Sinclair terms the city's 'disappearances'. The matter surrounding us can be seen in the process of change, diminishing its sited presence, and implicating its absence in our own forgetting. I have brought attention to such mundane matter in previous artworks, such as weathered found newsprint installed in All Saints Burmarsh, or ongoing use of reclaimed London Stock Brick as sculptural and sited found objects. If Papadimitriou regards the overlooked as matter whose stories he might narrate, then its efficacy in art practice is to bring this physical matter back into visibility, to regard the overlooked afresh.

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[93] Luke Bennett "Incongruous Steps toward a Legal Psychogeography" in *Walking Inside Out – Contemporary British Psychogeography,* ed. Tina Richardson (London: Rowman and Littlefield 2015): 61.
[94] 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.
[95] Steve Smith, "Nick Papadimitriou. 2012. Scarp: In Search of London's Outer Limits. London: Sceptre. 271pp. Hardback.", *Graduate Journal of Social Science,* Vol 10, Issue 2 (May 2013): 195.
[96] Papadimitriou, *Scarp,* 22.

Importantly in my own practice, deep topography privileges bodily and sensory navigation to understand a site's link to the past. For example, my *London Stone Foundation* piece foregrounded the phenomenological aspect of the work; the sited making process would also echo the viewer's experience of the sited work. To make sense of the work one would not only engage with its overlooked sculptural qualities but also encounter its spatial relationship to its location and topography. This is fundamental for my practice seeking to use such methods, actively encouraging engagement by the audience with site and its matter, to appreciate the overlooked aspects of sites with a deep topographic perspective. These inspirations and motivations from my practice and its resonances with deep topography shaped my approach to the Barbican and encouraged my walking and observing of the area.

Walking the Barbican 2013: Using deep topography as a method

The territory that Papadimitriou investigates is notably suburban, focusing on the interface between natural land features and topography at the fringes of the city, its edgelands.[97] These are landscapes 'where urban and rural negotiate their borders'[98] and give way to scrub or wasteland. This shares similarity with Richard Mabey's investigations of edgelands. In *The Unofficial Countryside*, he criticised edgelands for their shoddiness and wastefulness, recognising the way nature could cohabit and re-appropriate such spaces with indifference to human-centred disregard.[99] Described by Farley & Roberts as 'untranslated landscapes',[100] overlooked places to be regarded anew 'as places of possibility, mystery, beauty',[101] edgelands are places always under processes of change, existing where the urban pushes into the rural and remodelled in successive iterations. The focus on edgelands and my own investigation of a site encouraged by deep topographic inquiry is vital, it has encouraged the bridging of my previous approach to sculptural and site-specific practice and brought this to the Barbican by focussing attention on the site's temporal iterations. As Farley and Roberts highlight of edgeland territories, we may observe the aftermath of the passing of time made

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[97] Marion Shoard originally coined the term and expanded the concept of edgelands in Marion Shoard, "Edgelands" in ed. Jennifer Jenkins, *Remaking the Landscape-The changing face of Britain,* (London: Profile, 2002), 117-146.

[98] Paul Farley & Michael Symmons Roberts, *Edgelands – Journeys into England's True Wilderness* (London: Vintage, 2012), 5.

[99] Richard Mabey, *The Unofficial Countryside,* (Dorset: Little Toller, 2010), 22.

[100] Farley & Symmons Roberts, *Edgelands,* 5.

[101] Farley & Symmons Roberts, *Edgelands,* 6.

manifest in seemingly overlooked matter, existing in the hiatus between one era prior to redevelopment and a new age and its demands.[102]

Though few remnants remain now, the Barbican's own edgeland nature is located temporally in the period 1940-1959. During the most notorious raids of the Blitz on 29th December 1940, the area was subjected to its most extreme night of destruction. This has led to this event being referred to as 'The Second Great Fire of London.[103] Peter Ackroyd, in his biography of London, quotes a contemporary of the time who observed the aftermath, commenting that sometime later the many acres of this portion of the city had lost its feverish human hum and activity to a desolation covered 'with brightly coloured flowers and mysterious with wildlife'.'[104] Richard Trench describes the scene that emerged in the aftermath a few years later and after subsequent attacks:

> 1941 became 1942. The Barbican was forgotten and returned to what it once had been, a heath. The wild flowers and weeds advanced from the railway lines and colonised the wasteland; fennel growing through rubble, foxglove next to blackened timbers, ragwort pushing up through bricks, brambles weaving around broken glass, and everywhere were the big purple flowers that people called fireweed.[105]

Some ten years after the period described by Trench, the Barbican's abandonment was complete. In 1951 H V Morton visited the site:

> When I reached the end of Milk Street, I looked out towards Moorfields across an area of devastation so final and complete that the memory of it will always rise in my

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[102] Farley & Symmons Roberts, *Edgelands,* 151.

[103] The phrase 'the Second Great Fire of London' occurs in many sources. In fact, it is one which I could not - and would not like to - identify as one formative source alone as it has become part of the wider collective memory of many Londoners, and I would not be able to place my original sourcing of this from one distinctly identifiable source. This should also be noted more generally that much of the historical information marked in the text throughout these chapters has occurred in a similarly informal way and speaks to the associative aspects of memory in which places narrated through historical sources or in the passage of memory between generations and in collective culture become melded together. This nature of the passage between historical telling and collective and individual remembering I characterise in my research here as 'informal knowledge' existing outside of distinct and clearly defined sources that can be easily attributed, this is also at core of my own Barbican project as much of my knowledge of the past of the Cripplegate and Barbican site has similarly occurred in this manner and pre-dated my doctoral research between 2012-2020. Despite this, more specifically here I would like to draw the reader's interest to the Museum of London's archival material placed online in which a letter from a witness of the fire on 29th December 1940 detail their personal experience of it. See <https://www.museumoflondon.org.uk/discover/blitz-letter-great-fire-1940> Accessed 13 December 2016.

[104] Peter Ackroyd, *London-The Biography,* (London: Vintage, 2001), 746.

[105] Richard Trench, *London Before the Blitz,* (London: Weidenfeld and Nicholson, 1989), 125.

mind whenever I hear the word Blitz. There are other parts of London as badly ravaged, but this to me will always be the most horrific. Thousands of buildings have been burned and blasted to the cellars. Here and there the side of a building gently rises gauntly from the rubble, a detached gateway stands by itself in the undergrowth, the towers of a few churches, or a spire, lift themselves mournfully, like tomb stones in a forgotten cemetery.[106]

In the post-war years that followed, the Barbican became a forgotten wasteland, but the site in its dereliction revealed once forgotten and exposed fabric of past iterations of the city[107] alongside the disregarded edgeland.

In the words of Trench and Morton that narrated the post-Blitz Barbican there are echoes of Papadimitriou's opening chapter of *Scarp,* weaving a narrative of the human-built environment within the landscape. Modelling itself onto the topography, the landscape contains iterations of built and natural environment evolving, updating, engulfing, layering over, or abutting its previous natural features and built forms. In the earliest stages of my research, reflecting on the words of Trench and encouraged by Papadimitriou's methods, I began photographing and using film to document the site. In turning the camera to wildflowers breaking through the paving of the current Barbican, I wondered if these were natural traces that endured from the 1950s urban meadow that populated the site.

This way of looking is inspired by deep topography. In *Scarp* Papadimitriou observes objects and matter as a series of historical evidence on the site of the expanded Royal National Orthopaedic Hospital adjacent to a stretch of the A41 road.[108] Layered together in place, examples are described in his text. A plaque of 1921 marking the establishment of the hospital, alongside the new road system that enabled its mid to late 20th-century expansion, which also engulfed the nearby Brockley Grange Farm. The nurses' accommodation and other buildings that have been boarded up contain remnant objects that prompt the imagination to see the 'long slow haul of faceless patients'.[109] Some buildings are demolished completely to provide updated medical and administrative facilities, remaining empty buildings and their contents indicators of the now absent human lives that inhabited or used them, another sense of a human hum silenced but still felt in an abandoned place. Amongst

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[106] HV Morton, *In Search of London,* (London: Methuen, 2006 (1951)), 39.
[107] See Ackroyd, *London-The Biography,* 744-746 for a description of the remnants of the city uncovered by the bombing.
[108] Papadimitriou, *Scarp,* 20-23.
[109] Papadimitriou, *Scarp,* 23.

these fragments of the hospital site is an obelisk of earlier Roman times supposedly marking a battle of 54BC, and on the fringes of the derelict building the ubiquitous buddleia and nests of pigeons are a whisper of 'deep time'.[110] Adjacent to these on the site is a natural basin that feeds the Tykes Water, which in turn supplies the Aldenham reservoir. The site is read by Papadimitriou for evidence of its temporal iterations from the present all the way back to its natural, topographical and geological foundations.

Papadimitriou's text references successive changes to parts of the city, remains and traces of previous forms and functions; encountering them by walking the territory allows it to be observed and imagined. With his use of the term Deep Time, we should understand Papadimitriou's attention away from the anthropocentric, to temporal passages of time witnessed by the non-human. Ultimately, however, *Scarp* returns to a story of the relationships between the human and non-human aspects of the territory. Understanding Papadimitriou's interest in deep time echoes what Robert MacFarlane identifies in *Underland*; deep time provides escape from our present, reimagining slower stories of change and 'bringing us to consider what we are leaving behind for the epochs and beings that will follow us.'[111]

Macfarlane explains that inert things reveal an aliveness that leaps to mind and eye when we view through the lens of deep time. Here also is the model of deep topography's close reading of place, showing that with close awareness of the topography we might unlock overlooked traces of the past found in the built environment.[112] Papadimitriou remarks:

The deeper implication is that the world that confronts us through our immediate surroundings is **alive**[113] and intrinsically linked in valuable ways not amenable to instrumental reason or economic reductionism.[114]

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[110] Deep Time was originally coined in the 1700s by geologist James Hutton, the passage of geological time as deeper and distinct from a purely human-centred historical temporality. Ann McGrath suggests that pre-human histories become difficult to apprehend as they become too distant and the past is seen as unreadable, too 'far away', in Ann McGrath, "Deep Histories in Time, or Crossing the Great Divide?" pages 1-32 in eds. Ann McGrath and Mary Jane Jebb, *Long History, Deep Time: Deepening Histories of Place* (Acton: ANU Press, 2015). As Graham Lawton has explained, we are confronted with a temporal pre-human past of "unimaginably slow changes occurring over mind-expanding distances of time", reinforcing Papadimitriou's own attention to the less immediate marks left on place, of slow incremental changes that etch themselves into the landscape in a quieter and more overlooked manner, in Graham Lawton, "How to Think About Deep Time", *New Scientist*, 10th December 2014.
[111] Robert Macfarlane, *Underland,* (Hamish Hamilton, 2019), 15-16.
[112] For illustration, Papadimitriou succinctly shows one such reading of topography and its informing of city infrastructure in Papadimitriou, *Scarp: In search of London's Outer Limits,* 35.
[113] My own emphasis.
[114] Papadimitriou, *Scarp*, 253.

This is the most crucial element of deep topography that I employ in my own research, a method to dissect the site for its historical layers. We might see the fabric of the built environment and the natural landscape surrounding it as a witness to events in its own right, regarded for past events that have unfolded around it. In the documentary *The London Perambulator*, there is a striking moment when Papadimitriou stops abruptly to observe a building surrounded by weeds and left abandoned; the place described as 'still points in the turning world' becomes a silent marker of times passed. To pause and regard the built environment in this way is key to the method, where different scales of matter are at play. An acute awareness of topographical layering can reveal different durations of time layered within the landscape; imagining the building in previous years allows it to be seen as part of a different 'time system' to the rest of the city.[115]

As an illustration of the methods outlined, I recall one of my earliest walks on the Barbican site in 2013. Heading along Fore Street towards Moorgate, I reached a small excavation by the side of the pavement almost at the corner where the street turns from its eastward direction to the north. I stopped and looked into a hole cut into the road as part of a more extensive series of excavations, dug for services into the new foundations of what has become London Wall Place, a development completed in 2018. Under the road surface, what had been exposed was not only bare earth or the edges of pipes and cables that one might expect, but a white-tiled space. Unearthed by the temporary road works was a small room below what would have been the old street level. The tiles were surprisingly intact, I expected to see cracked surfaces on most, yet they were unexpectedly clean given that the earth had only recently been surrounding them. This revealed space from the past was remarkably undamaged: the walls were straight and unbuckled. I wondered what this little space would have been used for: Was it a public bathroom? Or the basement of a shop? I was reminded of Richard Trench's description of the site exposed by the Blitz in the 1940s, was this tiled space the cellar or basement of one of the 'chop shops, sweatshops, warehouses, pubs, tailors, stationers, silk merchants, solicitors, furriers or hatters' that were found in the area? Did it become the temporary home through the 1940s and 50s of what Trench describes as 'the people of the heath'? The deserters, prostitutes, spivs, runaways, or marginals.[116]

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[115] 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.
[116] Trench, *London before the Blitz*, 125.

Walking on from this small break in the road's surface, I was reminded of Papadimitriou's evocation of the Royal National Orthopaedic hospital buildings and his thoughts spurred by the empty and ruined site. My connection to this unexpected and random discovery of a room underneath Fore Street revealed the same thoughts. Encountering these past fragments of the natural and built environment, I interpreted it for changes that would present through time, a landscape in which we both had sensed 'a soft vulnerable humanity' from the past hovering in silence in the present.[117] By 2018 the road once more covered over the space, a place again hidden from visibility might create a forgetting from collective memory. Nothing marks the site now that new parts of the mid-20th-century Barbican and the adjacent early 21st century New London Wall and latest phases of the Crossrail development have been completed. Such revelations discovered in seemingly mundane and unexpected encounters through walking echo Iain Sinclair's sense of the city's 'disappearances', the loss of both places under forces of change and memory of the people who once inhabited them.[118]

This awareness of the past revealed in my observation of the street is the very effects that Papadimitriou describes, a process by which 'the landscape unlocks'.[119] The topography and fabric of sites can be seen as holding a memory of times past that can be unlocked in our imagination if we afford close enough observation of its traces. If, for Sinclair, places contain dormant energies that can be felt and creatively interacted with, then similarly methods that use walking and close observation of places can, as Papadimitriou remarks, 'draw in the stored energy of places and transduct it into the field of words'.[120] Beyond its application in writing, this becomes an ideal model for research for a site-specific practice such as my own. Although poetically stated, deep topography allows us to see the past embodied in matter and comprehend the physical layering of the past across the places we navigate.

Recalling photographs of the streets of post-1949 Barbican showing the destruction punctuated by the clearing and re-emergence of the old street plan, I connected this to my own thoughts about the Fore Street basement and the words of Richard Trench. It prompted my own understanding of how past iterations of streets and buildings literally lie hidden underneath. Walking the site, I realised that the Barbican's spaces almost deny the natural topography of the ground level, and in doing so they efface the streets along which walkers would once have traversed the site. This inspired my initial plan for a site-specific

[117] Papadimitriou, *Scarp*, 23.
[118] Sinclair most notably defines this in his edited anthology of invited writers *London-City of Disappearances,* (London: Penguin, 2006).
[119] 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.
[120] 'The London Perambulator.' Dir. John Rogers. London: Vanity Projects, 2009.

intervention that would graphically recreate the old street on the datum of its previous street level. Where the current publicly traversable parts of the site were encountered, the previous pattern of streets was to be revealed using a form of 1:1 mapping into the actual site. Where this was not possible, the audience would encounter the voids that drop away, or their passage barred by vertical walls.

In this sense, the site's topographical relationship to the previous iteration of the site before Chamberlin, Powell and Bon's realised reimagined site would be revealed. As the audience walked the site, a kind of bodily remembering would have been enacted as they performed the previous, past navigations in the spaces of the now no longer visible streets. This performative aspect would augment the graphic marking of the streets and reveal invisible spaces of the past. Movements of the audience were to make the past topography and built environment become visible in the existing architecture.

Rachel Whiteread and investigations into place in art practice

The earliest considerations in approaching a site-specific project at the Barbican site were to assess artists whose work draws on remnants of a changing city. Rachel Whiteread's *House* prompted me to consider how an artwork reveals the nature of a place and its past. *House* is a perfect example of a poetic sculptural work of art concerned with resurrecting a sense of past. Meeting the situation-ness of the site, its poetics clashed in unintended ways with the politics of the place. Whiteread's practice has echoes with my own art practice; *House* is compelling to consider in that it derives from a sculptural practice that employs found objects and matter as I have done in previous works. Those works prior to/and running alongside my Barbican project informed my motivations and influenced my approach to a work about the Barbican site.

My original intention for the Barbican project was to develop processes and concerns investigated earlier in my own practice, an engagement with matter employed in artworks that might suggest links to the past. Whiteread's *House* was influential for me as it was not intended for gallery display but employed methods used for her sculptural gallery-based works and rendered them in a site-specific response to the place where the object is found. This bears resonances with the *London Stone* series of works made preceding my Barbican research.[121] My attitude to this approach to remnants and traces of the built environment in my practice informed my observations of the Cripplegate area and the Barbican's built fabric. As Michael Rowlands has discussed, objects and matter, when considered as 'lost things', might substitute for lived memory and become the subject of recollection establishing the 'metonymic relations between objects and events'.[122] This sensibility has been a constant in my practice; found matter that had a previous life before it became employed as sculpture might allow the work's audience to sense the past embodied in objects. My own sculptural use of overlooked and discarded objects and matter is echoed in Whiteread's attitude; she

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[121] The *London Stone* project began in 2008 using scavenged tidal-weathered London Stock bricks collected from the banks of the Thames. Exhibited at various gallery exhibitions in multiple configurations, and most significantly as a site-specific response in 2010, the project consisted of gathered and placed brick fragments in laid out in the same configuration and scale as the foundation plan of a Georgian period London townhouse. Discarded on the banks of the Thames, this meant that the subject matter was un-sited from its original places, linked to a displacing and forgetting of the past of London, no longer tied to the lived experience of its previous inhabitants. This use of the found brick reconfigured the objects on the same riverside in which they could be found; in presentation it enabled them to be brought back into visibility. Instead of being lost in the space of its ultimate destruction, the work attempted to arrest its disappearance, if only briefly, whilst at the same time revealing the temporal unfolding through tidal processes that would cause its ultimate loss.

[122] Michael Rowlands, "Memory, Sacrifice and Nation" in eds. Carter and Hirschkop, *Cultural Memory-A Journal of Culture/Theory/Politics,* Number 30 (Winter 1996-97): 10.

remarks of her earlier cast sculptures of objects such as *Shallow Breath* (1988) as the detritus of London, 'the residue of cities'.[123] This reinforces such sculptures as deriving from scavenging processes, capturing objects at the end of their life, quite literally before their disappearance.

This was why my focus on Whiteread's works was an important consideration. *House* concerned itself similarly with my own attention to the city, to how a site of change in the city and a sculptural intervention can uphold remembrance before the fragile pivot to forgetting, prompted by the absences and presences of built environment found in a site. *House* cast the entire interior of 193 Grove Road, which was originally part of a Victorian terrace that had survived both the Blitz of World War II and slum clearances that had removed much of the surrounding streets throughout the 20th century. By 1993, one last condemned house remained where the terrace stood; the home of retired docker Sidney Gale held on tenaciously as his neighbours left, and their homes were removed to make way for the new Wennington Green Park. Finally, he was persuaded to be rehoused; at this stage, the Artangel organisation commissioned Whiteread to create her sculpture. Using her recognisable process of casting the interior, the negative spaces of objects and structures, the external walls of 193 were ripped away to reveal the concrete cast of its domestic interior. On October 25th 1993*, House* was unveiled.

Whiteread has described her casts of found objects as 'shapes with soul',[124] the motivation is to give memories a physical if ambiguous presence as a sculptural object. She remarks that, as an artist, she attempts to take the hidden, 'draw it out of the environment', and make it visible.[125] Joan Gibbons remarks of Whiteread's sculptures *House* and *Ghost,* similar in their casting of negative spaces, that, rather than simply replicas, they literally make an absence solid, almost as if they were a memorial to the 'thing that has been there'. [126] The notion is one of freezing time, that the inherent nature of the destruction of the materials from which the cast of *House* and *Ghost* are created marks the end of the lifespan of the objects. What is compelling with Whiteread's sculptures is that they attempt to make visible the passing of time, the recognition of the fragile materiality of built forms, and revealing in the process an absence echoing our own forgettings. *House* is an artwork that

[123] Ina Cole, "Mapping Traces: A Conversation with Rachel Whiteread", 39.
[124] Simon Hattenstone, "Ghosts of childhood past", *The Guardian,* Saturday 10th May 2008.
[125] Ina Cole, "Mapping Traces: A Conversation with Rachel Whiteread", *Sculpture Magazine,* Vol. 23 No. 3 (April 2004): 39.
[126] Joan Gibbons, *Contemporary Art and Memory* (New York and London: I B Taurus, 2007), 32-33.

seems to make Iain Sinclair's concept of 'disappearance' tangible, to direct our attention to aspects of memory and a sense of loss bound up in recognisable objects of the past.

The suggestion from Whiteread's work is compelling for my own practice, that objects surrounding us in the built environment's fabric are residual memories of time passing. In *House,* the physical record of these traces were boundaries of spaces that once contained lives that are no longer present; this has a sympathy with the attitude to place and memory of deep topography. Lisa Saltzman suggests that *House* made, if not visible, then visceral, a marking of the bodies that lived and worked within the spaces.[127]

In Robin Wagner-Pacifici's words, 'textured, three dimensional forms embody the memory in a socially recognisable way, one that is simultaneously cerebral and sensual.'[128] In my attention to the built fabric of the Barbican, I was inspired to expand my own attitude to found objects as sculptural matter and consider this on a larger scale of a site. To focus on found objects and matter as material for artworks that deal with the past enables an artist to bring attention to what Mike Nelson has described as 'patina that talks of history'.[129] This is particularly notable in the works of Paul Carter and Mike Nelson that use found architectural fragments taken from lived spaces. Objects seen as the objectification of memory are reinforced by their patination, the marks of time that can be seen on the material's surface. Rowlands reminds us that we might become aware of the human connection to objects when recognising the human hands or actions that have shaped them, how an object is physically and psychologically perceived.[130] Similarly, this is found in works that overtly impress bodily processes of making to the viewer, such as Doris Salcedo's use of human hair and skin woven into domestic furniture. This is not to say that such works allow straightforward narration of the past but more encourage us to see memory as a process linked to objects and matter.[131] As Andreas Huyssen remarks, Salcedo's work enables us to understand memory

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[127] Lisa Saltzman, *Making Memory Matter* (Chicago & London: The University of Chicago Press, 2006), 90.
[128] Robin Wagner-Pacifici "Memories in the Making: The Shape of Things that Went' in eds. Olick, Vinitzy-Seroussi and Levy, *The Collective Memory Reader,* (Oxford: Oxford University Press, 2011), 394.
[129] Mike Nelson, "Mike Nelson in conversation with Magnus AF Petersens", in *Again, more things (a table ruin* (London & Moscow: Whitechapel & V-A-C Foundation, 2014), 40.
[130] Rowlands, "Memory, Sacrifice and Nation", 8-17.
[131] There are other notable works in which the textures of spaces and matter are received in sculptural material, such as Gabriel Orozco's *Yielding Stone* (1992) which collected in its plasticene material the detritus of the streets of New York; in Felipe Cortez latex sculptures of Porto's abandoned Sao Roque slaughterhouse walls gathering the finest layering of matter on its surface as accumulated traces. Cortez works titled *Ecdysis* were exhibited in 2016 at InCube Arts Space in New York and Jorge Otero-Pailos *The Ethics of Dust,* a latex cast of the surface of, and accumulated dust from the walls of the Palace of Westminster.

in a spatial sense; it approximates and asks the viewer to 'innervate something that remains elusive, absent.'[132]

I am conscious of my practice's links to these types of works. In considering *House* and my own *London Stone Foundation* project, I was influenced by bridging the sculptural and site-specific aspects of my practice in my Barbican project. The intention was to suggest in the work that the built environment's seemingly mundane detritus is still alive as objects, as Candlin and Guins suggest we can understand that objects 'have their own biography' and an 'exact presence in the space-time continuum'.[133] A site may contain these in unseen ways, and a site-specific practice might give further visibility and recognition where objects or matter can be found to prompt our sense of the past in a place.

Influencing my attention to architectural fragments and traces is the notion that although memories embodied in objects are 'elusive and allusive',[134] becoming aware of these place-based traces suggest, as in Whiteread's cast sculptures, that they were once 'part of someone's life' even if only revealing 'pared-down traces of that life'.[135] Artworks can reveal in textures and details an ambiguous but nonetheless sensed past embodied in places. This is how an artwork that attempts to work within places, and such as Whiteread's, can draw on the notion of objects and sites as containing 'residual memory'.[136] Situated remembering through the site and its matter may not clearly define historical narratives in the artwork, but, as Joan Gibbons explains, it can heighten the viewer's recognition of time etched in the texture and patina of the surfaces and matter around us. Gibbons explains these:

> […] create a 'space' for play of the imagination and free association, so that the work functions both to remind (re-mind) the viewer of the past and to liberate his/her thoughts and feelings in the present.[137]

What is brought to bear for the viewer in the creation of works that directly suggest the passage of time and a prompt to remembering such as *House* is this 'space' described by Gibbons, it allows the viewer to bring additional meanings which draw on the viewer's own memory, imagination and cultural knowledge of the past.[138] As has been remarked,

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[132] Andreas Huyssen, "Unland: The Orphans Tunic" in *Doris Salcedo* (London: Phaidon, 2000), 101.
[133] Fiona Candlin and Raiford Guinns, *The Object Reader* (London and New York: Routledge, 2009), 463-465.
[134] Gibbons, *Contemporary Art and Memory,* 32.
[135] Gibbons, *Contemporary Art and Memory,* 34.
[136] Gibbons, *Contemporary Art and Memory,* 33.
[137] Gibbons, *Contemporary Art and Memory,* 34.
[138] Gibbons, *Contemporary Art and Memory,* 34.

Whiteread's sculptures are less objects, matter, planes and masses, but they carry remnants of an 'anonymous past in the everyday world, and their future as loci of memory and symbolism'.[139] Remarking on her own work, she is motivated to create sculptures to be open to other associations and connotations[140] and therefore explicitly intended to defy an imposed narrative by the artist. This is an important strategy to create a space for the viewers own meanings and something which I intended to achieve in my own project.

Unlike casts of smaller objects, both *Ghost* and *House* can be seen as less generic in their prompts to meaning, less indeterminate in their histories. What they suggest for the viewer is deeply linked to the sites they come from, as in *Ghost*, or in the expression of a site and its remnants in *House*.[141] The specificity of *House* as an intervention on Wennington Green in East London showed how an artwork that develops out of place might reveal the inherent complexities of physical location and remembering, absences and forgetting. As site-specific work in sculptural form, it bridged the use of ready-made sculptural material with attention to its specific site, histories and conditions, something I have also consciously attended to in my works. This had significant implications on my approach to the Barbican site; larger aspects and scales of a site and its materiality might be used as found object and can overlap into approaches in site-specific practice.

It is the very site-specific nature that elevates a work like *House* from its sister work, *Ghost.* Iain Sinclair remarks that *Ghost* was separated from its original site of making and mediated in the confines and vacuum of the gallery. This is contrasted in comparison with the 'trickier' sited *House*; the power of *Ghost* shows how the sculpture, appropriating existing matter, might reflect the 'shades and movements of the lives it had witnessed'. It is, nonetheless, dissipated by its removal from its original Archway site, no longer specific to its location, in the gallery it became only an archetype.[142] Whiteread herself has also commented of *House* that when offered to deconstruct, and for it to be re-erected elsewhere, that such an act of displacement would have rendered it meaningless.[143]

This echoes the foundational principle of site-specificity articulated by Douglas Crimp in his analysis of Serra's *Tilted Arc*, 'The coordinates of perception were established as existing not only between the spectator, artwork, and the place inhabited by both'.[144] This

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[139] Adrian Searle, "Making Memories", *The Guardian,* Tuesday 17th October 2000.
[140] Ina Cole, "Mapping Traces: A Conversation with Rachel Whiteread", 41.
[141] Gibbons, *Contemporary Art and Memory,* 32.
[142] Sinclair, *Lights Out for The Territory*, 212.
[143] Searle, "Making Memories".
[144] Douglas Crimp "Serra's Public Sculpture: Redefining Site Specificity' in ed. Laura Rosenstock, *Richard Serra/Sculpture* (New York: The Museum of Modern Art, 1986), 43.

set a precedent for the understanding of truly site-specific artworks; that they should be conceived for, built on, and in doing so would alter the nature of the site. The audience's perception of the artwork was tied to its siting, integral beyond its sculptural and physical properties, and could not be located in any other place. To remove it and place it elsewhere, it would then cease to exist.[145] This principle was also the foundation for my own project, that as a site-specific work that attends to place and memory, its siting in the Barbican would be an essential element of the work itself, and that the work might reveal the past of the place to the audience in the site. It is worth remarking at this stage that beyond the intentions of artworks such as *Tilted Arc* and *House*, my own original work planned for the Barbican site would meet the very issues of governance and reception that unsettle many plans for a sited artwork. This ultimately drastically altered my intentions for the project and changed it from a proposal of an artwork as an intervention in the site to that of a film of the site.

Importantly, in considering the links between my approach to sites and that encountered in the very site-specific nature of *House*, the tension between artwork that contests notions of memory, and competing narratives of the past embodied in the object of the very house itself from which it was cast, revealed the complexities of place and memory. *House* showed how a site-specific work can reveal, perhaps even unwittingly, competing narratives. In its battles to be conceived by the artist and commissioning team at Artangel, its reception by audiences, and the ultimate destruction of the sculpture, House prompted differently remembered values and meanings in the present.[146] Previously the home of the Gale family, the sited form of *House* revealed, in Simon Watney's words, 'the complex

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[145] Douglas Crimp, *On the Museum's Ruins* (Cambridge, Mass & London: The MIT Press, 1993), 151-153.

[146] For Liberal Democrat councillor Eric Flounders, setting himself against *House* was a political opportunity. Denigrating the aesthetics of the sculpture, he lobbied successfully for its demolition due to its proximity to Wennington Green and associations to gentrification. As Iain Sinclair reported 'House was a chance for Flounders to address a wider audience – to defend the eviction of 100 Bangladeshi families, badmouth Hampstead lefties, and tell art scum sniffling for alms to "fuck off"', in Sinclair, *Lights Out for The Territory,* 214. Whiteread explained that Flounders saw middle-class outsiders lobbying for it in a place that was not a middle-class neighbourhood, see Ina Cole, "Mapping Traces: A Conversation with Rachel Whiteread", 39. Ex-Grove Road resident, writer and psychogeographer Stewart Home also set himself against Whiteread's project, seeing this as public art produced by outside forces exploiting an area they knew little about. *House* symbolised the destruction of the built fabric and communities of the road and echoed the forces of gentrification that removed all but number 193. As Sinclair remarked in Sinclair, *Lights Out for The Territory,* 220, 193 'mocked the destruction of so many hectares of East London'. Both Home and Flounders exposed the tensions between the 'local' and outside forces in an urban territory. In its physical concrete form, the sculpture, in contrast to the brick-built house that surrounded it, is seen by Lisa Saltzman to echo the materiality of the tower blocks and modern social housing projects that followed the terraced housing that it was cast from. Counter to Home's analysis, Lisa Saltzman remarks that it was 'A brutalist bunker, a last stand, even if only memorial and not military, against the dual forces of urban renewal and gentrification,', see Saltzman, *Making Memory* Matter, 87.

intersection between different and frequently conflicting sets of collective memories (and forgettings)'.[147]

The conflicting nature of place revealed by *House* resonates across site specific art practices. There are always tensions and contingencies that any site-specific artist must subordinate themselves to. In my own practice, I am always conscious of the aspects of the situations of a site that cannot be controlled, and how the site itself speaks through the artwork during its process of realisation. This was precisely the tensions revealed by my original sited Barbican proposal, rendered unachievable by issues of local governance controlling access to the site, and the institutional will, or lack of, to consider a project outside the usual channels within the wider cultural programming of the Barbican arts complex.

Returning to the influence of *House,* beyond its usefulness in assessing an artwork that attends to place and memory and the implications on site-specific practice, it also allowed me to consider more deeply how we assess sites of change in the city. Whatever the claims were for *House*, it showed how a site is open to multiple interpretations of the past, the very contestable nature of place and memory. As Shelley Hornstein explains, the sculpture addressed the idea of 'house' by challenging concepts of community, place, and security; as site-specific, it problematises the politics of geography and location. Hornstein suggests:

> House subverts any idea that where we live is a simple and comfortable, even neutral territory. Whiteread's project, through her (eventually) successful battle to build and - after protests and media events – her unsuccessful battle to have it remain standing, shored up at every moment the disruptive nature of architecture in place.[148]

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[147] See Simon Watney, "About the House", *Parkett* 42, 1994, 105. *House* has been interpreted variously: marking a space of overlooked history of domestic operations that took place inside spaces then rendered as sculpturally solid forms, in Watney, "About the House", 105; Symbolic of the tensions between the ideal, imaginary and our actual remembered or forgotten childhoods and homes; the relations between 'public' and 'private' spaces; memories of World War II in the British popular memory; and notions of 'Neighbourhood', in Saltzman, *Making Memory* Matter, 87. The neighbourhood history carried successive influences; home to industrial labourers, the political activities of suffragists, the site of the first V-2 rocket of World War II that destroyed a near neighbour to 193, post-war demographic changes driven by new immigrant communities, and by the 1990s at the time of its planning, discussions of gentrification that surrounded the creation of the new urban park of Wennington Green where the terrace of houses once stood, see Saltzman, *Making Memory* Matter, 87.

[148] Shelley Hornstein, *Losing Site-Architecture, Memory and Place,* (Farnham & Burlington: Ashgate, 2011), 88.

Although the sculpture is now long demolished and removed, the work still prompts many discussions, encourages us to think about the relationship between sites and memories, reveals an unintended and intriguing continuing discussion of place and memory. The sculpture was suggested to give voids and absences a presence, show the tenacity of memory when linked to physical locations that have undergone change. Richard Shone describes the sculpture after its demolition was confirmed and in its final days as a 'defiant gasp before it too becomes simply a memory.'[149]

The site of *House* on Wennington Green still contains a curious play between presence and absence, memory and forgetting. After its removal, the grass of the park blanketed over the physical traces of 193 Grove Road and *House* foundations, a mark of its footprint was in the process of disappearance even though 'the specific visual clues that provoke memory' had been removed. Its absent presence was still prompted by the 'badly fitted carpet of replacement turf that delineates the ground' where the sculpture once stood. The remaining ground became a meadow that signified amnesia.[150]

Similarly, in the 1994 photographs by John Davies which document the sculpture, a final image of Wennington Green where *House* once stood still bears in the differentiated grass that spanned the site of 193 and that of the park, a trace of Sidney Gale's garden that surrounded the house. This bears fascinating echoes of my own project, where I was inspired by photos of the post-war Barbican. Aerial shots show its buildings levelled to the ground but cleared into distinct blocks and with the streets still traversing through its destroyed fabric, almost as though the blocks mark the absent presence of the lost built fabric of the site. These images stayed with me and became a significant aspect of my own proposal for the site, influencing me to consider the recreation of these now lost traces of navigation across the site. The burgeoning concept was of a site's past, and our memory of it impacted by the physical aspects of places as we experience them, and that images of places insert themselves within our imagination creating a remembering of/and in places.

Ultimately many years after its loss, *House* remains a tenacious memory for those who experienced it. The absent space of the sculpture's site now bears no physical trace of the house, but it still exists as a place in memory for many; it speaks to relationships between physical markers of the built environment, traces in the landscape, absences of places that once existed, and how these link to memory in complex ways. Although its presence as

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[149] Richard Shone, "Rachel Whiteread's 'House'", *Burlington Magazine,* Vol.135 No.189 (Dec 1993): 838.
[150] Sinclair, *Lights Out for The Territory*, 210-211.

sculpture was unnecessary for Sinclair, he remarked, 'House was a concept, the human elements were the flaws: it was a husk of an idea. Extinguished in execution.'[151] We might infer that, though the sculpture may symbolise its pasts, its power was to associate its visitors to a tangible recognition of the past in a location. In all their contested conflicts and situations, the human elements showed how place and its past can be truly revealed; as Sinclair suggests, 'The sooner it was disposed of the better: only then could it work on the memory, displace its own volume.'[152] As Simon Hattenstone explains of *House*:

> It became about memory in a more profound sense. Whiteread says that many people think they may have seen *House* who can't possibly have done because it existed for such a short time. Perhaps once it was demolished it existed more strongly in our real or imagined memories than when it was actually standing. I'm still not sure whether or not I saw it, but it feels as if I did.[153]

What I took from Whiteread's sculpture, and what influenced my own approach to the Barbican site, is the fact that any site never only contains a fixed sense of the past and place; instead, place is the meeting of complex and conflicting human elements. These values are imposed and differ between how places are experienced in the present in its location and are subsequently experienced when remembered in imagination.

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[151] Sinclair, *Lights Out for The Territory,* 233.
[152] Sinclair, *Lights Out for The Territory,* 233.
[153] Hattenstone, "Ghosts of childhood past".

Figure 2.4 Steve Smith, *Sketches for a Palimpsest,* 2015.

In my initial plan of recreating a graphic trace of the streets in the Barbican for the audience, the principle was to bridge my own walking methods and bring these to the relationship the work's audience would have with walking the Barbican site themselves. The audience revealing aspects of the site through their own bodily immersion in it, navigating via my intervention would have strongly encouraged the situational nature inherent in site-specific works. The bridging here between the aspects of deep topography as a research method informed my intention to create a deep topographic artwork on the Barbican site. Papadimitriou's deep topography reiterates the importance of physical engagement with place and the reading of objects, matter, symbols and signs of the past that are encountered in walks. As Sinclair has remarked, to achieve this we must 'walk the project into existence',[154] and as Papadimitriou explains, his methods are driven by a 'duty to explore'.[155] The primary intention is not to describe but to experience the city, to feel the past in its spaces and fabric of the built environment.[156]

The centrality of walking is explicit in Papadimitriou's remarks in the seventh of his ten principles of his method, described as a 'dip down into the valley of the unacknowledged: Suicide Corner, June 1958'.[157] This notion of the dip down suggests the movement of the body during the walk itself, the body's physical recognition of the contours of the landscape. Topography itself is a crucial focus for observation of the most striking aspects of place and also the overlooked. Walking is explicitly indicated as a method affording observations, an 'instrument of research, the aim being to step straight through the cracks in the apparent world'.[158] Such physical and situated experiences also lead to a metaphorical dipping down into deeper historical events that may no longer be acknowledged.

The centrality of walking, both to my own method of researching the site and this use of a walking navigation of the site for the audience of my initial site-specific intervention, was key; walking the site might create an experience of place creating a link between the audiences own internal thoughts and memories through their relationship to the external

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[154] Sinclair employed this phrase to explain the necessity of walking as a method for traversing the landscape to research and create the film for his collaborative project with Andrew Kötting for the London premiere of Kötting's film *Edith Walks* at The Swedenborg Society on the 26th November 2016. ('Edith Walks', Dir. Andrew Kötting, Home Artist Film, 2017).
[155] Papadimitriou, *Scarp*, 253.
[156] Papadimitriou, *Scarp,* 253.
[157] Papadimitriou*, Scarp, 254.*
[158] Papadimitriou, *Scarp,* 24.

landscape. As Solnit explains, relationships to memory that emerge from walking are difficult to determine but productive and endlessly fertile,[159] by engaging with the landscape around us, we are prompted to produce new knowledge through our experience of place; we assimilate 'the new into the known'.[160] As Geoff Nicholson reminds us, walking results in increasing your own store of knowledge and walking your own eccentric version of the city.[161]

Ultimately, this work in its ambitious scale was undone by the governance systems of the City of London Corporation. The proposal, intended to coincide with the 2017 London Festival of Architecture, ironically with its theme of 'memory', was rejected arbitrarily. The regular organisers of such projects for the festival, the curators of the Barbican Arts Centre, had decided that they would not be participating in the festival, and the City Corporation showed little interest in advocacy for the project at any other time.

From this point my response to the Barbican was inspired by another strand of my practice. My filmed document of the making of *'118 years later'*, a site-specific intervention in the Magazzini del Sale in Venice in 2013 showed my marking of a chalk line around the interior and exterior walls of the building.[162] What was rendered invisible to the audience in the site-specific work was my bodily engagement with the site that was revealed in the film. The visceral nature of engagement with the surface of the walls, the physical efforts required for the mark to be made, the phenomenal and physical aspects of inserting the line into the

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[159] Solnit, *Wanderlust*, 6.
[160] Solnit, *Wanderlust*, 6.
[161] Nicholson, *The Lost Art of Walking*, 42.
[162] Running alongside my Barbican research, I had been asked in 2013 to produce a site-specific intervention in the Magazzini del Sale in Venice as part of a fringe event coinciding with the 2013 Venice Biennale. *'118 years later or A Chalk Line on a Wall'* dealt with the spatial and temporal conditions of present and future. Drawing a line in chalk marking approximately 50cm above high tide on the walls of what was previously a salt warehouse, this line projected high-water level in 118 years from its marking in 2013 and used Unesco's data for the most plausible projection for sea-level rise. *'118 years later'* was a datum that made visible and material a phenomenon yet to create its own material trace. This work became pivotal in bridging my previous sculptural use of found materials reconfigured within sites and site-specific work that employed a whole building rather than smaller remnants of material and inspired the idea of reinserting a topographical datum in the Barbican site. The work encouraged the audience to not only look at the work as a static sculptural or gestural mark on the wall of the gallery but also place the building in context with the wider topography of the surrounding lagoon geography of Venice. It asked for the audience to bodily experience the work, marking an absent presence in the space that could be felt and literally walked into by demarcating the negative space between the floor and the line itself. This echoes what Miwon Kwon has highlighted of the traditions of site-specific art, 'to be singularly experienced in the here-and-now through the bodily presence of the viewing subject, in a sensorial immediacy of spatial extension and temporal duration', interventions to expose the material, cultural, spatial, and temporal dynamics of the site within which they are placed, in Miwon Kwon, "One Place after Another: Notes on Site-Specificity", October, Vol.80 (Spring 1997): 86). A literal, physical absence was made visible and tangible, the sea-level rise of 118 years to come was mapped in 1:1 form into the space; allied to this, a time of the future was made tangible for the visitor's imagination.

site were all made visible in the film. I brought the spirit of this into a plan for a film of the Barbican. Although audiences were now unable to use my work to physically walk and encounter the Barbican, the physical, sensory aspects of the site encountered through walking became an integral element to integrate into the film.

Figure 2.5 Steve Smith, *118 Years Later*, 2013. (from film stills)

In the necessity to reimagine the project, from a sited work to that of film, I intended to keep this immersive walking aspect of the site at the heart of the project, filming my walking figure revealing a trace of the streets. I would film my navigation of the site from many topographical viewpoints, and these would be presented across multiple perspectives. Embedded in the film would be subtitles, a textual referent of the old street names inserted into the film reintroduced into the site just as the site-specific plan had intended but no longer in graphic form. My walking figure would unfold the topography of the built environment of the Barbican, documenting through walking the past streets 'written' back into the site, just as I imagined the participants of the site-specific work would have done.

The film would make visible my research process of walking the site and the observations made while doing so, also bridging this with my intentions for the unrealised site proposal for the audience to walk the space of the previous streets. It would echo the methods of deep topographic site research as a 'wandering and watching and logging and obsessing', the by-product of 'repeated walking of the same stretch of terrain, observing and re-observing, reading and researching, deep in information and feeling, the terrain and the body seeping into each other, the map into the mind, the mind into the map.'[163] Drawing from the methods of deep topography employed in my earliest phases of research into the site, I

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[163] Deep topography is described in this manner by Phil Smith in Smith, *On Walking* (Axminster: Triarchy Press, 2014), 86.

would now embed these methods and their concepts into the film. Papadimitriou uses a poetic evocation for deep topography, describing his intentions in his methods as though we might find ourselves 'fusing' with the landscape.[164] In his categories that define deep topography, he explains that place is evoked as witnessing of the past 'via a passing through the land's eye'.[165] Embedded in scenes in my film would be the notion of a navigating figure walking through the architecture, enabling connections to the past in the built environment to be mapped through film.

Christine Boyer explained how engaging with the city through walking allows us to:

establish counter-memories' resistant to 'the dominant coding of images and representations', this is a form of remapping that allows us to subvert the 'all-too-programmed and enveloping messages of our own consumer culture.'[166]

By developing my initial ideas from a site-specific work to film, I was compelled by Boyer's suggestion to address the hidden aspects of the past that might resist the dominant coding of architectural images and historical signifiers in the site. Thus, it became necessary to translate this concept into the film, using the walking subject and different topographical viewpoints punctuated by subtitles indicating the site's previous streets. This bears a particular relationship to the earlier works of 1:1 mapping such as that proposed in the previous unrealised site-specific iteration of my Barbican project and in my earlier *London Stone-Foundation* and *118 Years Later* works.

I was conscious of embedding the aspects that emanated in the research to an adapted response, reimagining this in film. These were essential foundations for scripting the scenes of my film, creating four perspectives in the film to map the site. The walking subject passes through the site seen from a variety of viewpoints, these multiple views would show the Barbican's topography, the scale of matter in site from the micro: images that echo the notion of the found ready-made sculptural textures and objects; to the macro of the built environment. I would also translate the privileging of close observation offered by deep topography to differing scales of the site's materiality into the film. Focussing on images of found objects, the micro details of textures and details of the site would aggregate into the

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[164] 'The London Perambulator'. Dir. John Rogers. London: Vanity Projects, 2009.
[165] Papadimitriou, *Scarp,* 254.
[166] Christine Boyer, *The City of Collective Memory-It's Historical Imagery and Architectural Entertainments,* (Cambridge, MA: MIT Press, 1996), 28-29.

macro scale of the site and be illustrated in the film. This shares deep topography's attitude, in which the broader built environment and landscape are seen as an aggregation of things. The scale of observation departs from single objects to the more expansive collections of things across places. I intended to show different aspects that echo an architect's elevations on the drawing board: plan, front elevation, and side elevation, translated into filmed views of the actual site, and showing the walking figure moving through these spaces. I would also juxtapose the film's views with a voiceover scripted from various sources, both directly and indirectly related to the views of sites and spaces across the Barbican.

I was inspired by Papadimitriou description that at the culmination of a walk our observations give way to knowledge in which we achieve something more than personal recollection, we might feel the 'land's very structure and memory unfurling in the mind',[167] in this sense, psychogeographical methods map the city in the mind[168] and mirroring what Rebecca Solnit explains of walking, it can create a feeling for the walker of alignment between mind, body, and world.[169] I would attempt to create awareness of the place for the viewer in the film, to achieve what Papadimitriou hopes for, that the presence of place and its pasts might be felt as if it were 'brushing against the consciousness.'[170]

In the transition from site-specific installation to film, I reconsidered how aspects of the site I had walked and observed closely had affected me and would be rendered in the film. I recalled the strong connections I made whilst closely observing the site and how this prompted my strong recall of Richard Trench's text about the destroyed fabric of the site, the basements revealed by the bombing of the site, and the excavation for New London Wall revealing the basement space beneath Fore Street. The now covered over basement exists as an absent presence; a space belonging to those who are no longer present was evoked in my imagination. A material part of the city whose significance is forgotten exists under the city's surface. This illustrates how traces of the built environment in the city can encourage remembering; however, this mnemonic potential is fragile and contingent on changes in the city. This fragility of remembering and forgetting from the city's visual and material prompts encouraged the early conceptual territory of my film project. The obscured Fore Street basement is a space that reappears as an image in my own visual portrait of the Barbican; what is depicted is not the excavation described, but the new surface of the road, clean and no

[167] Papadimitriou, *Scarp*, 255.
[168] See also Chris Jenks, "Watching Your Step: The History and Practice of the flaneur" in ed. Chris Jenks, *Visual Culture* (London and New York: Routledge, 1995): 154.
[169] Solnit, *Wanderlust,* 5.
[170] Papadimitriou, *Scarp*, 11.

longer scarred by its breaking apart and rebuilding. My own memory of the place is made solid by an image that will never fully communicate to the viewer a full historical record of the past, an ambiguous image of the fabric of the built environment marks only one small part of the city's disappearances. This disappearance is evoked and suggested by the juxtaposition of the voiceover's narrative and the image of the site and the description in voiceover of the site's past.
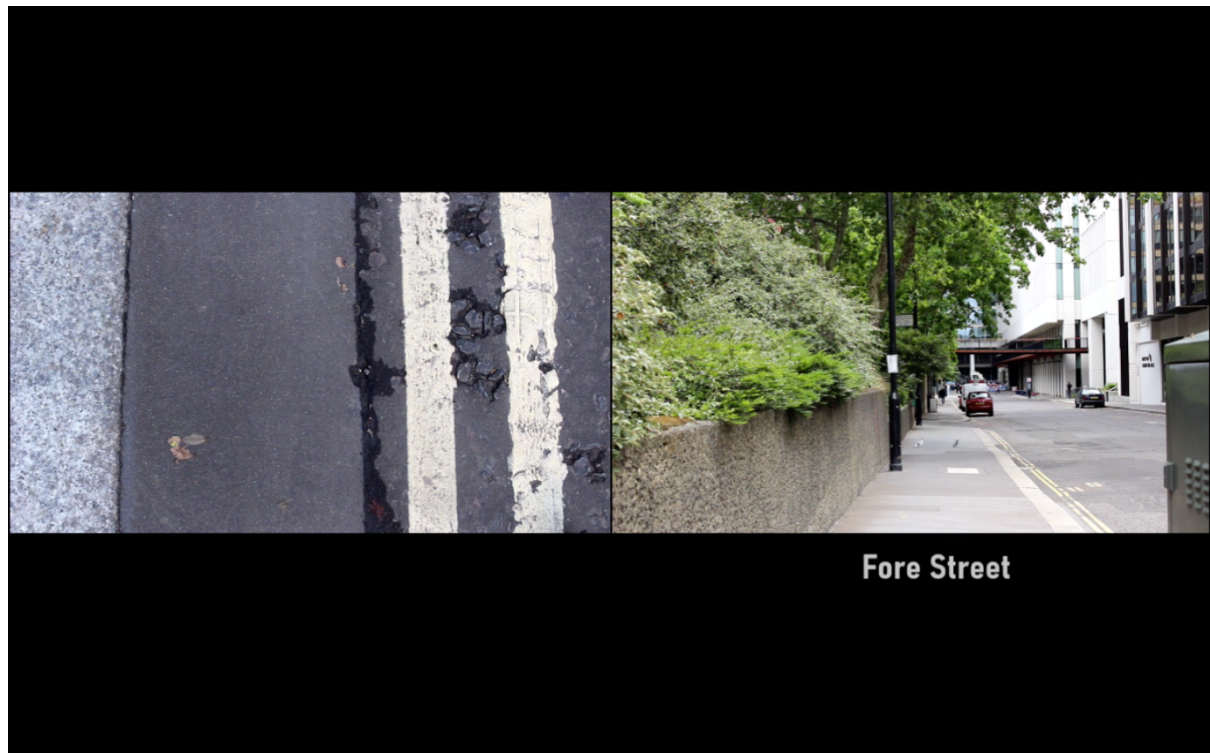
Figure 2.6 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

I recognise that the attention to the past in my project may encounter accusations of nostalgia. Papadimitriou draws our attention to this himself when he remarks of deep topography being associated with nostalgic sentiment:

The accusation of nostalgia could reasonably be levelled at Deep Topography. However, that sentiment is attained not through absence from one's home but by passing through the land's eye.[171]

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[171] Papadimitriou, *Scarp*, 254.

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Papadimitriou's words inspire my methods as they focus not on a sense of past that seeks to mythologise the past, but more to assesses resonances of the past that appear in different resolutions of visibility in the fabric of buildings, sites, and landscape around us. He asks us to consider more deeply the histories of places and how they continue to affect the present and this has informed my own project in its attention to the Cripplegate area and Barbican site.

To consider the concept of nostalgia, it is important to recognise how nostalgia has impacted on political uses of the past and the problematic issues we may have with nostalgic sentiment. Nostalgia has been seen as 'backward looking', Alastair Bonnett identifies nostalgia as unwelcome in political discourse due to its mobilisation by right-wing and centrist movements characterised by 'capitalist deracination and patrician traditionalism'; this has meant that others have seen nostalgia as troublesome, unwelcome, and irreconcilable with radical politics.[172] Bonnett explains exactly this tension:

> By the mid-20th century, the idea that radicals are necessarily suspicious of the past had become so dominant that, across the range of radical opinion – from authoritarian to libertarian – feelings of loss and regret were cast as intrinsically wrong. Indeed, such has been the power of the anti-nostalgic message that even those critiques of modern societies which appear to contain a clear nostalgic component have often maintained an incongruous militancy on the wrong-headedness of looking back instead of forward.[173]

It has been recognised that this turn away from nostalgia, however, is potentially self-defeating. Notably, in connections to psychogeography it has been accepted that nostalgia was not the most prominent aspect of the situationist concern with the spectacle,[174] but as discussed earlier, changes to cities that we would associate with a modern concept of gentrification and its effects permeate the situationist address to the city. As Bonnett remarks in his reassessment of the situationists and their attitudes to the past:

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[172] Alastair Bonnett, "The Dilemmas of Radical Nostalgia in British Psychogeography", *Theory, Culture & Society*, Volume 26, Issue 1, 2009: 48.

[173] Bonnett, "The Dilemmas Radical Nostalgia", 49.

[174] Alastair Bonnett, "The Nostalgias of Situationist Subversion", *Theory, Culture & Society,* Volume 23, Issue 5, 2006: 23.

The landscape has been the central stage for the proof and spectacle of radical transformation. The eradication of old buildings, old place names and old monuments, and the construction of new places, new names and new monuments, provided the most visible symbols of revolutionary intent. This eagerness to build anew was never simply a mere concretisation of radical ideology. It was also an assertion of authority over the past. [175]

This has informed my own approach to a portrait of a site and its past. Attending closely to the city and its built fabric we are confronted by the realisation of the values of the times, where previous iterations of the city are protected, or where new ones emerge, and the motivations driving its transformations.

For the situationists, changes in the city were interpreted as, and motivated by, a ruptured history replaced by 'frozen time':[176]

The 'new towns' of the technological pseudo-peasantry clearly inscribe on the landscape their rupture with the historical time on which they are built; their motto could be: 'On this spot nothing will ever happen, and *nothing ever has*'. It is obviously because history, which must be liberated in the cities, has not yet been liberated, that the forces of *historical absence* begin to compose their own exclusive landscape.[177]

What is characterised here is a form of alienation in the city where changes to the city rupture 'historical time' and result in an alienation of many city dwellers. To counter this, the situationists provided what Bonnett identifies as a focus on a revolutionary poetry of alienation and political logic of nostalgia amid a rootless melancholy where: 'this rootless melancholy forms an identity, a sense of the situationist as a sage yet uneasy spirit, a wise onlooker adrift in this 'present age'.[178] The intention for the situationists then was to propose a reawakening of historical time, Bonnett explains 'In a society of spectacle, a *general assertion* of disaffection and loss becomes the only authentic political and personal path.'[179]

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[175] Bonnett, "The Dilemmas Radical Nostalgia", 49.
[176] Bonnett, "The Nostalgias of Situationist Subversion", 35 and Debord, *Society of The Spectacle,* 110.
[177] Debord, *Society of The Spectacle,* 98-99.
[178] Bonnett, "The Nostalgias of Situationist Subversion", 30.
[179] Bonnett, "The Nostalgias of Situationist Subversion", 33.

This encourages us to see a radical potential counter to nostalgic sentiments characterised as conservative in motivation.

The attitudes that emerge out of the theory of a society of spectacle are 'suffused by another sensibility, namely a sense of absolute loss',[180] as we see this often-overlooked nostalgic element of the situationists concerns itself with what Debord called 'the sphere of loss':

> Everything that concerns the sphere of loss – that is to say, the past time I have lost, as well as disappearance, escape, and more generally the flowing past of things, and even what in the prevalent and therefore most vulgar social sense of the use of time is called wasted time – all this finds in that strangely apt old military expression '*en enfants perdus*' its meeting ground [in] the sphere of discovery, adventure, *avant-garde*.[181]

This legacy in psychogeographic practices continues and characterises what Alistair Bonnett has described as 'radical nostalgia'. He explains, 'attachments to the past and feelings of loss become sites of repression and potent resources for resistance and critique',[182] and as he remarks, bridging his reassessment of the situationists with its usefulness in a contemporary context, 'Hence the *effort* that characterises contemporary reassessments to differentiate good forms of nostalgia from bad forms of nostalgia.'[183] This is the critical potential of psychogeographic methods and is the founding spirit of my own works. It is influenced by Papadimitriou's methods transposed into my own creative practice,[184] and a legacy and model of nostalgia where 'we can also identify a preservationist tendency within revolutionary psychogeography capable of offering a confident articulation of the politics of loss'.[185]

My own project assesses past traces in the built environment focusing on both its sited and now destroyed fabric, and the times in which these have emerged. However, I am conscious of Dominic La Capra's warnings of not conflating absence with loss:

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[180] Bonnett, "The Nostalgias of Situationist Subversion", 29.

[181] Quoted in Bonnet, "The Nostalgias of Situationist Subversion", 33, from Guy Debord. *Society of the Spectacle and Other Films*, (London: Rebel Press. 1992), 49-50.

[182] Bonnet, "The Dilemmas of Radical Nostalgia in British Psychogeography", 63.

[183] Bonnett, "The Nostalgias of Situationist Subversion", 27.

[184] I must highlight here that Papadimitriou steers clear of employing this as a politically motivated focus on place, loss, and nostalgic sentiment. Nonetheless, Papadimitriou's methods focus on place and past encourages my own exploration of loss rooted in our sense of place, and sites of presence and absence.

[185] Bonnet, "The Dilemmas of Radical Nostalgia in British Psychogeography", 64.

In an obvious and restricted sense losses may entail absences, but the converse need not be the case. Moreover, I would situate the type of absence in which I am especially (but not exclusively) interested on a transhistorical level, while situating loss on a historical level. In this transhistorical sense absence is not an event and does not imply tenses (past, present, or future). By contrast, the historical past is the scene of losses that may be narrated as well as of specific possibilities that may be reactivated, reconfigured, and transformed in the present or future. The past is misperceived in terms of sheer absence or utter annihilation. Something of the past always remains, if only as a haunting presence or revenant.[186]

In my focus on the city, my aim was to focus not only on the remains or absences of the city's fabric that can be ascertained and narrated for their histories, but also as indicators of deeper losses. Importantly La Capra reminds us of the distinctions of what he terms 'loss' and 'lack', how we consider the past's effects in the present:

Loss is often correlated with lack, for as loss is to the past, so lack is to the present and future. A lost object is one that may be felt to be lacking, although a lack need not necessarily involve a loss. Lack nonetheless indicates a felt need or deficiency; it refers to something that ought to be there but is missing.[187]

My intention for my film was to attempt a reconciliation of a narrative of loss in distinct ways, the motivation to address the tensions at the heart of nostalgia, how our remembering of the past is shaped by the way in which histories are written through the built environment, how they are given form overtly, and also where less visibly recognisable or lost traces might evoke a curious sense of loss and/or lack.

The tensions in nostalgia have been articulated by Svetlana Boym to described two tendencies that shape and give meaning to our longing for the past. Competing and in tension with each other is a restorative nostalgia, which puts emphasis on *nostos* and proposes to rebuild the lost home and patch up memory gaps, often manifest in the built environment in projects that narrate nationalist official histories or attempt to naturalise a traditionalist notion

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[186] Dominick LaCapra, "Trauma, Absence, Loss", *Critical Inquiry,* Vol. 25, No. 4 (Summer, 1999): 700.
[187] LaCapra, "Trauma, Absence, Loss", 703.

of the past in the built environment, such as 'reconstructions of national monuments'. Countering this, and more resonant in my own project, is a reflective nostalgia with its emphasis on *algia,* which turns attention to 'ruins, the patina of time and history, in the dreams of another place and another time.'[188] In my film I contrast these reflective and restorative nostalgic materials in the city to interrogate each other, and our sense of how the past is remembered in the city. When unsettled this way, nostalgia suggests a means of applying a reckoning on the past by ascertaining values of the past evidenced in the physical world around us that give shape to our present.

My intention was to present the Barbican by exploring changes in the site and how the values embedded in the built environment give a sense of the past, unsettling the idea that nostalgic approaches to our view of the city are simple. Instead, the city seen through a lens of nostalgia opens up the concept of the past haunting the present city, the built environment as the realised aspirations of the past made material alongside spectres of loss and lack.

I have been inspired by Mark Fisher's discussion of hauntology and lost futures, in particular in light of the period of the Barbican's realisation. Fisher nicely articulates a reassessment of critiques of nostalgia and the usefulness of reconciling notions of evidence of past values made manifest in cultural forms, he remarked:

> What should haunt us is not the *no longer* of actually existing social democracy, but the *not yet* of the futures that popular modernism trained us to expect, but which never materialised. These spectres – the spectres of lost futures – reproach the formal nostalgia of the capitalist realist world.[189]

This territory of nostalgia resonates in my project and informs the way in which I hoped to balance competing views and narratives in my film of the Barbican. As Stephen Barber remarks of European cities shaped by post-war and mid-20th-century rebuilding, the manner in which we imagine the past in the fabric of our cities, how this shapes a nostalgic remembering, how the meanings of city and its pasts are contained in its built environment, are fragile:

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[188] Svetlana Boym, *The Future of Nostalgia,* (New York: Basic Books, 2001), 41.

[189] Mark Fisher, *Ghosts of my life*, (Winchester, UK & Washington, USA: Zero Books, 2014), 27.

But the contemporary moment represents itself as an irrevocable shattering of memory, so that losses, voids and nostalgias become the transparent materials which attempt to seize the past, which the past sieves out and eludes. The mystery of memory is in its loss, the process of oblivion, which brings a flood of memories: screens of memory, shows of memory. But the dirt, the ashes and the air of memory still lie around the city.[190]

Barber's quote meets my own attitude to deep topography as a method, and extends this attitude to inform the views, scenes, and narratives of my film of the Barbican. How might the traces of the physical city encourage reflection on the values of the past, those we hope are brought to life in our remembering? Just as in the spirit of deep topography it suggests that the physically tangible traces, the dirt, and ashes, might be reconciled with a seemingly intangible air of memory that lies around the city.

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[190] Stephen Barber, Fragments of the European City, (London: Reaktion Books, 1995), 18.

Francis Alÿs and site-specificity: gestures in sites and gestures in film

For my Barbican work, the site-specificity of the performance of walking in the landscape is the central point to consider in translating the project into a film. Francis Alÿs *Green Line* (2004) is a work that relies on walking to create the artwork and a means to open up the place explored for the audience, using film to document the process. *Green Line* was a work intended to raise renewed awareness of the 1948 armistice border drawn up by Moshe Dayan after the conflict between Israel and Jordan. This existed as border until 1967, when territory east of the line was claimed by Israel after the Six-Day War. Alÿs walked the territory; traversing the landscape he left a trail of green paint corresponding to the 1948 border behind him. Notably, Alÿs's work exists in two essential parts, the performativity of his own walk and the tracing of the line in green paint across the territory, and predominantly for those that did not witness the actual walk, through the film documenting it.

The earliest ideas for my project were to do as Alÿs had, to intervene into the site itself, leaving a graphic trace in the place. The audience would have revealed the site through their own act of walking following the trace of the streets. Responding to barriers to the realisation of such a sited work, my contingency was to film a series of walks through the Barbican spaces and document them in film. Alÿs's own works then become an interesting model of responding in a site-specific manner with film works that carry in them an essence or sense of the place; nonetheless, they are ultimately rendered as a filmed document of the experience of walking the site. In absence from the physical place itself, the viewer witnesses it through the artist's own footsteps.

In moving away from a sited work to one of film while still drawing on my walking research methods, it was useful to consider Alÿs's practice. Generally experienced by the viewers through filmed documentation, it relies heavily on an immersive process of engaging with sites. The necessity of physical engagement with places is a model in practice that runs through his works; as Alan Gilbert remarks of his earlier works such as *When Faith Moves Mountains* (2002), the method is one of precise instruction, of a deliberate mark or action made in space allied to a 'poetic vagueness'.[191] What is suggested by these methods is that an action or performative intervention by the artist creates a work that does not 'narrate' the territory but rather opens up a space for the audience's curiosity. The viewer may reimagine the place beyond assumed or dominantly applied meanings or histories. Alÿs works have

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[191] Alan Gilbert, "Allegories of Art, Politics, and Poetry", *e-flux,* Journal #41 January 2013: 1.

been understood to fuse the political, poetic, and personal into 'allegorical studies'; his works highlight the complex play of social life in place, its absurdities and tensions.[192]

Such works then expose the true nature of placeness, how it appears, and constitutes differing forces and attitudes.[193] This is an essential element I bring into my own film. To move away from purely illustrative elements of revealing a place's past and use film to move beyond that afforded by direct engagement provided by site-specific works, to a portrait of place that reveals an ambiguous but nonetheless felt sense of place and its past. What is compelling for my own practice is Alÿs's play in creating works that are allegorical and poetic. These are works that do not take an overt position by the artist on the place. What is suggested is that the process unveils something through bodily movement, physical negotiation of a space reshapes our assumptions of the sense or meaning of the place itself. It evokes in the viewer's imagination a new manner of seeing the place.

In Alÿs's walk through the territory of Jerusalem, it is by re-inscribing the trace in green paint, and in his movements along the previous armistice border, that the past resonances are brought into present reckoning. *Green Line* then is a work that is useful to consider when bridging site-specific work with a visual document of performative activity of intervening into a site. Just as I had intended with my own walked retracing of Cripplegate's street plan within the contemporary Barbican site, both Alÿs's *Green Line* and my own *Barbican: Sketch for a Palimpsest* assume a physical engagement with their sites. Beyond the film document as mere film work, the filmed performance can bring both action and place alive in the imagination.

Green Line sought to create visibility of an occluded site phenomenon. The legacy of the original border is embedded within the life of the territory, its order naturalised into the environment. *Green Line* unsettled this naturalised order, but Alÿs does not take an overt position leaving the walk as artwork, represented in its film document, to allow the place itself to suggest its stories. It leaves the viewer to determine the significance of the gesture through their own lens; Tony Fisher articulates this very well when he remarks that Alÿs's work is 'preoccupied with exploring and uncovering those misaligned and atopic or unplaceable regions located on the margins of socio-geographic visibility'. *Green Line* may provide 'something rather allegorical, whose significance is yet to be determined.'[194]

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[192] Sean Ripple in ed. Rachel Adams, *Wanderlust* (Cambridge, Mass & London: The MIT Press, 2017), 133.
[193] Gilbert, "Allegories of Art, Politics, and Poetry", 1-3.
[194] Tony Fisher, "Aesthetics and the Political: An essay on Francis Alÿs's Green Line", *Cultural Critique,* Number 78 (Spring 2011): 1-26.

Green Line then is a work that has been useful to consider when bridging site-specific work with a visual document of a performed intervention into a site as I had intended in my own film; this is where the poetics of such actions in walking reveal something particular about a place. Alÿs's *Green Line* follows the methods of an earlier work in 1995 in which he trailed a line of blue paint in a walk through Sao Paulo, Brazil. He remarks that this was predominantly read as a poetic gesture. However, although effectively a re-enactment of the 1995 work, *Green Line* in Jerusalem shows how the specific politics of the place are revealed in a poetic gesture. This suggests that the site reveals itself through the artist's work beyond a vision or narrative that the artist imposes upon it.

Alÿs himself steers clear, perhaps frustratingly, of stating a position on the politics of the border. The power of Alÿs's work is that it is political but not doctrinaire, the work revealing the politics of the territory, drawing attention but not stating an overt position. As Tony Fisher remarks, the political and poetic, as is often assumed, are not antagonistic. Alÿs playfully draws this distinction in his subtitling of the work *'Sometimes doing something poetic leads to something political and sometimes doing something political leads to something poetic'.* What most clearly emerges as a consequence of his method of walking is that the poetic gesture of the work exists alongside the political context of the site. The gesture just allows the political tensions of the site to become differently visible; as Fisher remarks, it reveals 'the possibility for the appearance of the political within the poetic and for the incursion of the poetic on the sphere of politics'.[195]

This method shows how the openness to the viewer's experience of place characterised in site-specific works can be brought into a film of place. Also, how the poetic, creative, gestural nature of the works (and walk), the work's performative character, allows the place to unveil its conditions to us. As Gilbert explains, we should not assume that the poetic and political are opposite poles to each other; in fact, the poetic can reveal the political, that 'any aesthetics is a product of a particular history'.[196] This model of walking and documenting encourages us to see how it enables a site to reveal something of itself to us, a critical act that may allow the audience to view the place differently and leave this open to multiple interpretations.

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[195] Fisher, "Aesthetics and the Political", 6.
[196] Gilbert "Allegories of Art, Politics, and Poetry", 5.

We can recognise an ambiguity of position taken by Alÿs as intentional[197] the failure of the line in the landscape echoes the failure of the map itself, and makes material in the landscape precisely that failure: is this a deliberate trace which seeks to bring back into visibility its lack of stability, to unpick a palimpsest of meaning? The green painted line inscribes the failure of the border back into its physical and cultural geography.

The successes and failures of Alÿs's gesture are critiqued by Eyal Weizman, who explains that the line drawn in the landscape fails due to the ease of its making, remarking that the recreation of the arbitrary line of the border renders very little service in the understanding of urban geography and of the conflict:

> Treating Jerusalem as a surface loses a lot of the complexity of it. Whereas so much of the conflict is based on the idea of a volume, you flatten the city into a canvas, you turn it into a map. A map, by definition, is a two-dimensional abstraction of a three-dimensional topography, and in that sense you make a one to one map; you abstract the city in that respect.[198]

Weizman sees this abstraction in real space as a flaw in the work, but also recognises its potential successes when he observes the quality of the line drawn onto the landscape: 'you have the texture of the paint, the liquidity of the paint interacts with the texture of the ground in a much more interesting way than the facile gesture of just walking.'[199] For Weizman, *Green Line* exposes how the cultural geography of the partition that the border represents affords no reconciliation. It is echoed by how the line as mapping trace in the site itself cannot be reconciled with complex urban geography and topography.

Alÿs discusses how the gesture relates specifically to issues that stem from the translation of the map back into physical topography, both natural and political. He has

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[197] The gesture of the work brings into question the idea of the artist's position. Even Alÿs finds this difficult to articulate and questions just what his position might be in discussion with Jean Fisher.
'Marking a line – the fact that you mark a line - creates two sides and is already taking a position against the partisans of one state, or the partisans of a much more diffused kind of border. In a sense, although it was not entirely conscious at the time, my act itself was not 'neutral' by moments. I'm insisting one way or another on the Green Line. It's already taking sides in a certain way. By claiming a return to the Green Line, as a starting point of negotiation, if you will – something that's recognised by both parties as the start of exchanging territories.', in Francis Alÿs, *Sometimes doing something poetic can become political and sometimes doing something political can become poetic',* (David Zwirner, 2007), page unmarked.
[198] Eyal Weizman in conversation with Francis Alÿs at <http://francisalys.com/greenline/weizman.html> Accessed 4th August 2015.
[199] Eyal Weizman in conversation with Francis Alÿs at <http://francisalys.com/greenline/weizman.html> Accessed 4th August 2015.

remarked that when the 3-4mm green crayon line marked by Moshe Dayan on the 1:20000 1948 map is translated into the 1:1 territory of the border, that a 60-80-metre-wide margin of land allows one to deviate within that margin to avoid checkpoints and border crossings while remaining within the width of the border. This exposes in straightforward terms the flaws and unreconciled territories that evolve in any form of mapping. Beyond the highly charged politics of the conflicted territory of Jerusalem, this also shows how the very ground upon which human plans of the built environment are placed can be unsettled by the very ground itself, how the complex topography is revealed, and opens up a space of dialogue and contestation. One might ask if this strategy is deliberate on Alÿs's part, in particular, if we apply this description on architectural groundwork, and the literal and metaphorical sense of the term 'ground' by architect Robin Dripps, when she states:

> It is easy to understand how the earth's rough and bumpy surfaces, its uncertain and shifting fixity and its damp porosity, could be considered qualities that would destabilise physical, political, and even psychological equilibrium.[200]

Tellingly Eyal Weizman is only one of ten others interviewed in discussion with Alÿs as voiceover to the film. Putting the artist answering to his work to one side, other participants offer different analyses of what the work represents to them, less in discussion with Alÿs but more with the consequences of the work itself. The green line and its walk open up a space of conversation, dialogue, and contestation with the very territory it has traversed. It addresses the legacy of the border in its site, away from the abstract mark on the map that it has been interpreted from. Weizman's focus is on the act in the landscape, how the topography of the border landscape is mapped through the process of walking. The work reveals how the territory functions as a different order and experience for Alÿs, as an outsider, from that of the local communities, how the political structure of border control and politics is made real in the space. Its translation into a film document moves away from simple topographic mapping to one of a cultural mapping.

As Tony Fisher has explained, Alÿs recognises the ambiguity of the "margin" created by Dayan's pencil mark on the original map. It exposes the failure in technical terms of mapping the territory, its scale is denied, and the legacy of the border is shown as a territory

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[200] Robin Dripps, "Groundwork" in eds. Carol J. Burns and Andrea Kahn, *Site Matters: Design Concepts, Histories, and Strategies* (Abingdon: Routledge 2005), 59.

that is both physical and imagined. The demarcation of territory on the map is a space unsettled by the placeness of the actual territory on the ground. This is integral to my own project, in that a film document emerging from direct engagement with a site, but documented through film, can nonetheless expose the placeness of a site. It remembers the site by its prompts to memory, gathered from the site and made tangible in the film document as a place that is topographical, physical and cultural, and both real and imagined.

Beyond the marking of the border by Alÿs, I would argue that walking is not facile but integral to revealing how place is constructed from a variety of positions and attitudes. These are directly exposed in the eleven voiceover narrators of the film; they all bring a different subject position to their understanding of the territory prompted by Alÿs's situated act. Allied to this is also how *Green Line* as a work suggests its links to memory. The consequences of the 1948 border have a legacy of conflict and contestation of territory by all parties that share the land. The history of the place has stemmed from the decisions made from that point. Although, as Alÿs explains, on the ground itself a type of forgetting has taken place, subsequent shifts of the border up to the present have caused the original 1948 border to effectively be forgotten:

> The action was made easier by the fact that a lot of people did not identify the route, or the action, and that has something to with the issue of memory, the fact that history is forgotten more quickly than we think.[201]

Alÿs remapping through walking then shows how such a gesture can unsettle the logic underlying a place.[202] It undoes the logic of Dayan's map. His placing of the border inscribed a meaning through a gesture with political intent, an order imposed physically by instituting a border within the territory and a subsequent political order emerging from it.[203] As Fisher explains, this order 'speaks ' of the site's situation, its 'authorisations and prohibitions on the movement of people; its displacements and its divisions'.[204] Alÿs uses the aesthetic and poetic gesture of his walk to unsettle the political context of the territory. This is key to my own walking methods to research a site. If anything is revealed of a place is because it speaks

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[201] Ana Dezueze, "Walking the Line: Francis Alÿs interviewed by Anna Dezeuze", *Art Monthly,* no. 323, (February 2009): 4.
[202] Fisher, "Aesthetics and the Political", 15.
[203] Fisher, "Aesthetics and the Political", 16-19.
[204] Fisher, "Aesthetics and the Political", 13-14.

itself in its reaction to the poetic gesture, not by inserting an overt political counter statement or fixed narrative of events.

What Alÿs successfully achieves through his walk, is of course, at its very heart imbued with site-specificity. It reveals the situation that emerges from the border, the historical legacies that ensue from it in the life of the peoples who share the territory. The walk by Alÿs is one underpinned by what might be described as his interest in the contingency of performance. The very site-specific nature of not taking a position encourages a method with no primary intention other than the gesture itself. Its revelations ensue from the gesture in a place, not by imposing a meaning in the gestural act itself.

I take influence from Alÿs work here and balance within my own project to unsettle the popular notion that site-specific artworks should rely on the actual site for their siting of performance, research, and ultimate presentation. Claire Doherty has explained that successful site-specific art encourages a 'situation' to be created in which the audience is immersed, allowing the viewer to see a site afresh and from a different perspective.[205] Doherty's definition of contemporary practices attuned to site and situation encourages us to see how the audience becomes integral to the work. This characterises proliferating and various artistic practices in site-specific traditions. Focusing on the audience's place in the unfolding of site-specific installation, and emerging from the relationships between viewer and minimalist sculpture, Nick Kaye offers an analysis that introduces the concept of a 'place' where displacement occurs from the artwork. Attention to the site of the exhibition that artwork and viewer occupy 'emphasises a transitive definition of site' forcing the viewer to self-consciously confront and attempt ''to locate, to place' the work'.[206]

I focus on Alÿs's work here because it inspires a method I hoped to achieve in my own project, to carry the 'situation' of the work beyond the physical site and into the document of the site. Alÿs's film itself is rendered for its placeness in the voiceovers and plurality of meanings that the site projects through his spoken narratives. The invited speakers were asked to 'react spontaneously to the action and the circumstances within which it was performed',[207] therefore it is how Alÿs is observed walking through the film that produces the narratives of those who give their own story of the site. These are as contingent as the walk itself and evades an imposed narrative by the artist himself. As Tony Fisher remarks of Alÿs methods to encourage reflection on the place he navigates through:

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[205] Doherty, *Situation* (London & Cambridge, Mass.: Whitechapel Gallery & The MIT Press, 2009), 18.
[206] Nick Kaye, *Site-Specific Art – Performance, place and documentation* (Abingdon & New York, 2000), 2.
[207] Francis Alÿs, "The Green Line" in ed. David Evans, *Art of Walking* (London: Black Dog 2012), 30.

> And when the poetic operation manages to provoke that sudden loss of self that itself allows a distancing from the immediate situation, then poetics might have the potential to open up a political thought.[208]

Fisher brings us back to how the act of walking in the site allows nothing more than the 'open' possibility of asking a question, the result being that the work 'represents a genuine countervailing force to the specific aesthetic distributions of the political',[209] for Fisher, an artist's walk is that of a de Certeauan tactician.[210] What Alÿs shows us in the particular place of the 1948 border, and his contrasting walk in San Paolo, that place is constituted on the ground. The walk (and Alÿs tracing of the line through walking) unsettles a defined order of space imposed on the ground itself; as Lori Waxman explains, 'lines on a map, paths across a city. can be mysterious and fanciful, torturous and unbridgeable. But no matter how abstract the line, no matter how abstract the map, real bodies will be implicated.'[211]

 Green Line is a valuable work with which to consider how a site-specific attitude can translate its engagement with a site to that mediated in a film document. Alÿs Green Line bridges the physical and topographical with the social and political, showing how space is turned into place and how placeness emerges. However, not only should the walk be assessed here, it shows that film can place the viewer in a relationship with the documented place internalised in their thoughts, imagination and memory. This is because of the connection to and experience of the spaces the artist traverses through. *Green Line* and its walk and film document taken as a whole show us how place should be understood in complexity beyond the physical location itself.

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[208] Francis Alÿs, "Interview with Russell Ferguson." in *Francis Alÿs,* (New York: Phaidon Press. 2007), 40. and Fisher, "Aesthetics and the Political", 21.
[209] Fisher, "Aesthetics and the Political", 22.
[210] Fisher, "Aesthetics and the Political", 22.
[211] Waxman, *Keep Walking Intently*, 161.

The central idea that spans deep topography and my own sculptural and site-specific practice became a formative concept for the film of the Barbican site: how objects might be regarded in relation to events that have unfolded in time around it and shaped their present matter and meanings. I have been compelled by ideas of the direct human connection to objects offered by Bill Brown's 'Thing Theory', suggesting that objects become 'things' when they show 'their force as a sensuous or as a metaphysical presence, the magic by which objects become values, fetishes, idols and totems'.[212] This is an important principle: objects are enlivened when we see them as implicated in human events and activities, events of the past embodied in objects.

My previous artworks have suggested the matter of the built environment as embodied memory, even though they defy straightforward narration of past events. This echoes the spirit of Papadimitriou's intentions, even mundane things found in the landscape, which we may not fully comprehend, might suggest we can 'hear voices hovering around these tiny fragments of other times, other people's lives'.[213] Dealing with larger scales of the environment, he also reminds us, that to read things in this manner allows for thoughts that stretch out beyond localised identity 'and enter the broader field of the environment in all its complexity and arbitrariness.'[214] Hito Steyerl proposes that objects can be seen as hieroglyphs, a congelation, fragments of evidence of social relations, 'a fossil in which a constellation of forces are petrified', the materialisation of historical moments. As she remarks: 'Things are never just inert objects, passive items, or lifeless shucks, but consists of tensions, forces, hidden powers, all being constantly exchanged.'[215] This is the conceptual principle underpinning my own approach to things appropriated for my artwork, implicated in human activities and events of the past, even if at first they don't give easy access to a narrative of the past.[216]

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[212] Bill Brown, 'Thing Theory', *Critical Inquiry,* Vol. 28, No. 1 Things. (Autumn 2001): 5.
[213] Papadimitriou, *Scarp,* 77.
[214] Papadimitriou, *Scarp*, 7.
[215] Hito Steyerl, "A Thing Like You and Me", *e-flux*, April 2010, < https://www.e-flux.com/journal/15/61298/a-thing-like-you-and-me/> Accessed 10th February 2020.
[216] As Severin Fowles remarks, this may be that in the 20th-21st century, we have turned to 'things' in a twofold manner, a material consequence of an 'avalanche' of industrial development in which the sheer plethora of things and commodities overwhelms us. At the same time, we are also confronted by the increasing dominance of the breakdown of infrastructures has reminded us that our control over the world and things are more tenuous than we thought. We may now seek to make sense of the world, not by our human relationships but by our relationship to things. See Severin Fowles, "The perfect subject (postcolonial object studies)", Journal of Material Culture, Vol.21(1) (March 2016): 9-27.

Maurizia Boscagli suggests that the hybridity and liminality of remnant objects, discarded or overlooked things, or 'stuff and junk', allow us to rethink them. They may situate us and objects in a 'multiplicity of relations', 'perceptual, bodily, affective, economic, individual, collective-with other materialities, people, discourses, events.' This indicates precisely what an artist might hope for in creating a work that responds to place, and echoes the way of looking in deep topography in which objects coexist with us in a site: 'The experience of the discarded object makes visible how much both subject and object are co-implicated in the networks that produce each of them.'[217] For my Barbican film, I took the spirit of these ideas, views of different scales of matter in the site's built environment that may give a sense of them being implicated in past events and felt in the present.

There is a link between archaeologist Geoff Bailey's formal disciplinary approach to archaeology that echoes Papadimitriou's seemingly informal approach in deep topography to sited matter and its connections to the past and that which I use in my own art practice. It is crucial to consider the way that Bailey reminds us that all objects and places are linked to perspectives of time and this is helpful in applying to deep topographic observations:

> Material objects by definition have duration, a duration that extends from the time they were first created to the current moment of observation or discussion, and indeed will most likely extend far into the future.[218]

Bailey's model presents us with a view of place as a palimpsest through what he coins the term 'time perspectivism'. Place is composed of accumulations of successive activities and episodes partially preserved in remnant matter, and places as a totality that is 'different from and greater than the sum of its individual parts.'[219] Bailey's discussion of time perspectivism as a means of assessing found aspects of sites has been useful for my approach to the Barbican site and bringing this to bear on a film portrait. Assessing places in such a manner allows us to observe place, matter and time as implicated in vibrant and cumulative processes of change and loss. This directly affected my use of sources for my film's voiceover when applied to the images I gathered that align with the film's trajectories through the site.

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[217] Maurizia Boscagli, *Stuff Theory-Everyday Objects, Radical Materialism,* (New York, London, New Delhi, Sydney: Bloomsbury 2014). 229.
[218] Geoff Bailey, "Time perspectives, palimpsests and the archaeology of time", *Journal of Anthropological Archaeology,* 26 (2007): 209.
[219] Bailey, "Time perspectives", 203.

Time perspectivism allows us to see the past through the lens of the present and through differing moments of previous times. We observe matter of the past as it endures, and it does so in differing resolutions dependent on how long or short the period of the past we observe from has elapsed, and how expansive the scale of the site we regard that contains them. Bailey uses the notion of palimpsest to assess how different events, moments, and meanings of the past exist simultaneously in objects and places.

The notion that static objects and elements of the built environment might be read as different durations of time allows my application of such a method. This concept is synthesised and embedded in my film's scenes through the choice of images. In its first act, 'Beating the Bounds: Street', the opening scene navigates the viewer along the area of Noble Street. The left-hand view across the film aggregates detailed scenes of objects, textures, and surfaces that I encountered on one of many walks in the site and then rendered in film for the viewer.

On approaching London Wall from the south along Noble Street, the topography of this edge of the Barbican reveals itself. What at first allows a traverse at natural street-level framed by buildings on either side gives way to a drop in the level of the land. This is not an abrupt break in street level but what appears a lower-lying small stretch of natural land adjacent to the pavement on your left-hand side as you walk north.

Stopping to observe, one encounters a series of plaques placed by the City of London. These give a historical narrative to this area of the city. These heritage plaques provide knowledge that allows us to understand the site's past. Also, in observing the land and its surrounding built fabric, we might begin to understand the past through observation of topography, the natural world, and fragments of the built environment. The plaques inform us that the Noble Street garden was established as the Jubilee Garden in 1977 and is managed by the Plaisterers Hall (established 1972) after its original charter in 1501. Though this may capture the interest of some, what also caught my engagement and curiosity was the plant matter growing beneath in the grassy scrub of the garden (see Figure 2.7). It contrasts topographically with the street level it can be viewed from, and as an incongruous natural intervention into the dominant concrete and stone surrounding it. This tiny wildflower meadow filled with plants such as Self Heal, Yellow Rattle and Mugwort is dotted with beehives kept by beekeepers from the Worshipful Company of Wax Chandlers. The notion of the continuity of the past guilds still present in the City becomes a narrative of history introduced into the site. More importantly, in reading this part of the city, the sense is that the city's present dominance lies alongside a natural landscape that predated it: a time before.
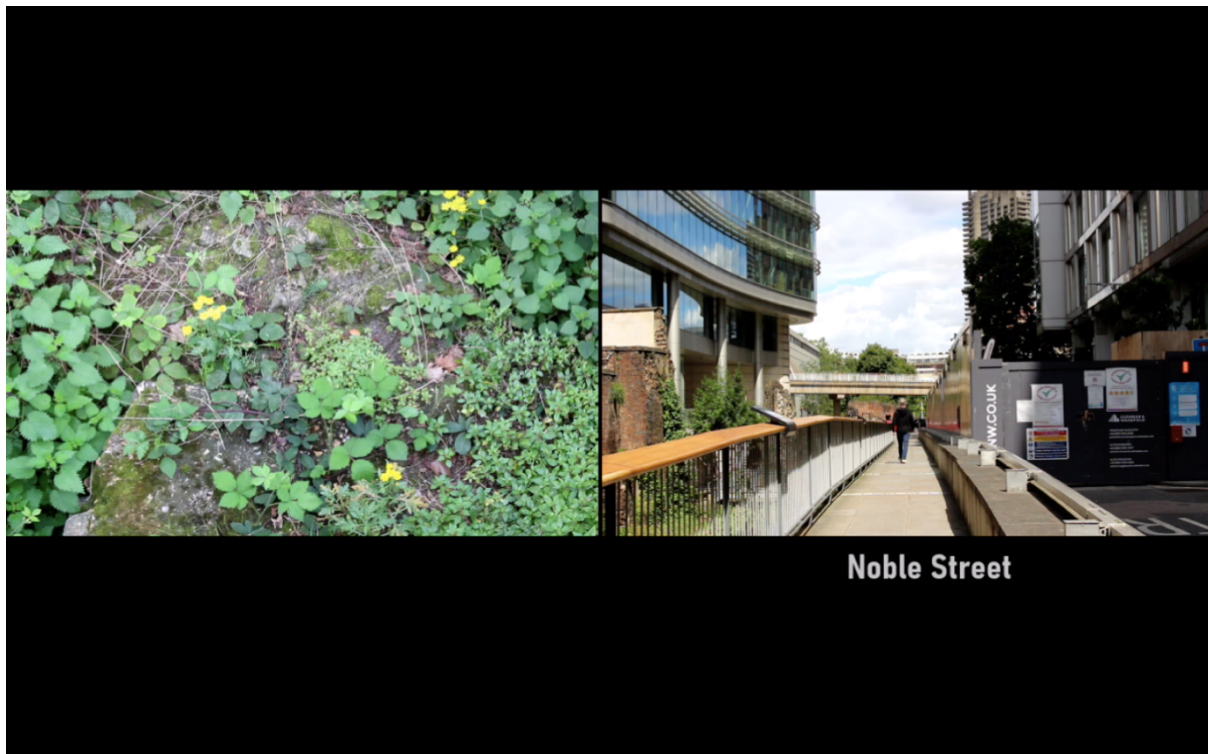
Figure 2.7 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

Bounding the garden are remnants of various stone and brick walls that sit aside or above one another. Inspecting them, one can see the fabric of the city's past revealed to us. Facing a part of the wall that is constructed from a mix of yellow London Stock brick from the Georgian period and other later red brick, a stone plaque is placed within that marks the boundary of the parish of St Botolph, Aldersgate, it tells us that the boundary parish extends 20 feet southward of the wall and is marked 1860 (see Figure 2.8). Beneath this approximately two meters below ground level, the eye can follow the foundations of one of the Roman City wall towers as it abuts the continuation of the wall. The grassy patch also has a bed of ferns, and the adjacent wall sees ivy growing up its structure. The next plaque tells of the Great Fire of 1666 contained by the Roman wall, later new brick buildings were constructed as the city was built on top of the foundations and expanded from the original Roman city boundaries. The next heritage plaque we encounter is titled 'streets ahead', despite being told that London grew beyond the city wall itself, all that is suggested is the dominance of the City with the wall as a barrier setting its shape and scale for the next 1600 years. More poignant is the aggregation of the wall's layered fabric; cement on the face of a few jutting parts appears as the latest iterations of a recent past. Layers of bitumen, lime, and concrete that face the walls are intact in varying degrees; this most fragile layer of matter on

the walls contrasts the wall's dominant physical material and scale. Contrasting the dominant historical narrative of the texts are the various aggregated fragments of ruined material from different times of the past; they remain unremarked but capture the eye and spur the imagination nonetheless. In the time between the Roman Wall's construction and later developments of the city, the wall was eventually built upon, surrounded, and engulfed as the City grew. Its past form integrated and finally hidden in the built fabric of new iterations of the City, the Roman city was lost from view and forgotten.

The final plaque tells of the revealing of the wall in the bombing of 1940. It tells us that the wall was once more unearthed, and in its ruined state allowed archaeologists of the 1950s to finally determine that this was the site of London's Roman boundary. In the present, we do not read the significance of this founding piece of the city as solely that, but as an aggregation of moments in the city's history. It prompts memory of times past in our imagination as its material reveals a complexity of layers and spaces. The wall and Noble street garden site also tell of the conditions from which the Barbican site itself was born.

Most of the Barbican site could initially be seen most dominantly as what Geoff Bailey defines as true palimpsest 'in which all traces have been removed except for the most recent',[220] the now covered excavation at Fore Street described in the previous chapter appears to be the seemingly most common occurrence and the popular notion of place as a palimpsest, as successive stratified layers in which later aspects of built environment layer over and obscure previous iterations. Other elements of the site, such as the remaining Roman and Tudor wall at Noble Street, can be seen as cumulative palimpsests in which successive episodes remain superimposed on one another.[221] Bailey reminds us that true and cumulative types of palimpsests may grade into each other,[222] he usefully arms us with a model of palimpsestic layering that encourages a view of place as a more complex phenomenon than we might first comprehend, something of which the film insinuates in its unfolding scenes. Assessing different types of palimpsests in a site through its material remnants encourages us to see the site as a collection of many interconnected, interwoven and differently visible pasts. The film then sets the tone, as Bailey suggests, for this sense of differing types of palimpsest that make up the entirety of large sites.

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[220] Bailey, "Time perspectives", 203.
[221] Bailey, "Time perspectives", 204-205.
[222] Bailey, "Time perspectives", 205.
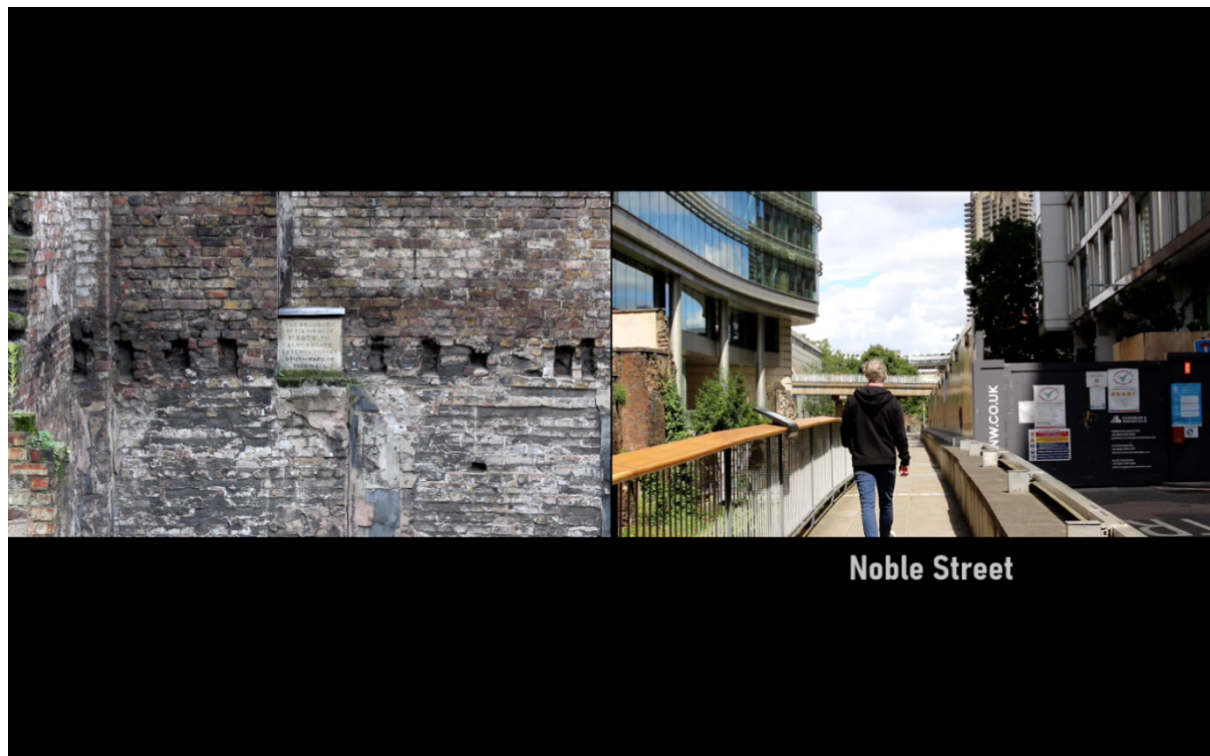
Figure 2.8 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

Here are sympathies with the close reading of places inspired by deep topography. To reveal place and past as a time perspectivism are supported in my film in its construction of voiceover. Inserted narratives garnered from different periods are placed in relation to scenes showing aspects of the site that they relate to. Place is presented as a composition of objects, matter, and built environment entangled across time. This sense of the built environment's material is the essential spirit of my filmed portrait of the Barbican. Viewed firstly as alive, implicated in processes from the past that change its physical matter, but independent from our own past, then interpreted from a variety of contrasting time perspectives that reinforces the notion of a place. Secondly, seemingly static objects in place become things employed for their possibilities to tell of the past. The film attempts to make the viewer aware of a sense of time perspectivism; this enables the place to communicate multiple meanings not as a 'truth' of single historical events but as past and meanings and values that coexist and compete in interpretation and complex remembering.

This informs my notion of place as mnemonic geographies, focusing on the durational element of sites and matter sees place as palimpsestic. Comprising resolutions of various durations of time, a multiplicity of events and effects, and differing scales from the smallest of things to larger spatial elements of topography. In synthesising the methods of deep topography with Doug Bailey's notion of time perspectivism and applying it to my film, it

encourages close attention to matter. Objects as remnant matter found in place can be read for the forces that have shaped it, can be interpreted from it, and ventriloquised to bring the past into the present in which the relations that it bears witness to might be evoked.

Palimpsestuous place

The concept of the palimpsest becomes useful for creating a filmed portrait of the Barbican. The methods of deep topography encourage us to read places and matter for 'the palimpsest memory of changes made available for recall',[223] this evokes engagement with the matter of places as a direct portal to remembering its pasts and the palimpsestic qualities of the built environment have directly influenced the choices of image and juxtaposing narrative in voiceover in my film. It encourages the viewer to see places as palimpsests and applies this method for observing time perspectivism in place, where objects are not just located in a spatial site but also understood as acquiring a succession of meanings and associations deriving from different uses and contexts of use that unfold through time.[224]

Sarah Dillon highlights Thomas De Quincey's substantive concept of palimpsest from its initial use in the research and publication of ancient manuscripts, expanding the concept from one of layering to an involuted phenomenon,[225] unrelated texts are involved, entangled, interwoven, and inhabit each other.[226] This is central to my own filmed presentation of the Barbican, as Brecht de Groot reminds us the palimpsest enables a wide interdisciplinary interest, a method to unpick 'confused masses of material: read them as caught in time'. This suggests that temporal hierarchies of succession can be ascertained to make sense of time and determine the origins of the most superficial signs.[227]

Assessing palimpsests encourages us to think of the 'palimpsestic', the process by which palimpsests are produced, and to the concept of what is observed as 'palimpsestuous'. This 'describes the structure with which one is presented as a result of that process, and the subsequent reappearance of the underlying script',[228] and in its expression make this visible beyond a more iterative structure of layering. I take this concept and apply it to the

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[223] 'The London Perambulator.' Dir. John Rogers. London: Vanity Projects, 2009.

[224] Bailey, 'Time Perspectives', 208.

[225] In Thomas De Quincey, *Confessions of an English Opium Eater and Other Writings*, ed. Grevel Lindop (Oxford: Oxford University Press, 1998), 104.

[226] Sarah Dillon, "Reinscribing De Quincey's palimpsest: the significance of the palimpsest in contemporary literary and cultural studies", *Textual Practice,* 19:3, (2005): 245.

[227] Brecht De Groot, "The Palimpsest as a Double Structure of Meaning", *Orbis Literarum,* 69:2 (2014): 109.

[228] Dillon, "Reinscribing De Quincey's Palimpsest", 245.

observation of the city. Place creates a script of its past in its spaces, the embodied relationality between confused masses of material and our ability to read them.

The concept of the palimpsest operates as 'the ultimate metaphor for memory'.[229] There is an interleaving of memory as material and metaphorical in notions of the palimpsestuous, the possibility of appearance and erasure simultaneously. Also, an open-ended reading of place as palimpsestic, and for the writing of memory that is palimpsestuous.[230] Andreas Huyssen suggests that the concept of the palimpsest is 'inherently literary and tied to writing',[231] developing from its initial use in describing the erasure and overwriting of religious scripts, it is also now applied to the layering of subsequent architectures. Tim Edensor observes buildings as 'collages of time' and 'emergent mosaics of various temporalities'[232] and in Bailey's work this is applied to larger scales of aggregated matter in archaeology. This asks us to consider places almost being able to script their own histories, which in part reinforces the contingent method of reading the Barbican's spaces and translating this into filmic illustrations of the site. This has informed my film by translating deep topographic methods of researching a site and creating a film imbued with a deep topographic viewpoint for the viewer.

In its focus on the notion of the palimpsest I have been conscious of Huyssen's warning of applying the concept to the city and its influence on my choice of images in the film. Huyssen warns that should not merely conceive the built environment as a text, but importantly understand it as 'configurations of urban spaces and their unfolding in time'.[233] Although such notions may appear to provide a more poetic, subjective way of connecting the place we view in the present, it suggests the past as a process, and place as realised in temporal and material complexity from these processes.

My own subjective reading of the Noble Street site of the old London wall described earlier and interpreted into the film shows that those different periods of the past material are

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[229] De Groot, "The Palimpsest", 109.
[230] De Groot, "The Palimpsest", 128.
[231] Andreas Huyssen. "Introduction" in ed. Andreas Huyssen, *Present Pasts, Urban Palimpsests and the Politics of Memory*, (California: Stanford University Press, 2003), 7.
[232] Reported by Emma Bolland in Bolland, "Every Place a Palimpsest: Creative Practice, Emotional Archaeology, and the Post-Traumatic Landscape", *GeoHumanities,* Vol 1, Issue 1 (2015): 201, of Tim Edensor's presentation "Ruins are everywhere" a Keynote address given at the Big Ruins conference, Manchester Metropolitan University, Manchester, UK. in 2014 and pursued further in his essay "Incipient ruination and the precarity of buildings: Materiality, non-human and human agents, and maintenance and repair." in eds. M. Bille and T. Sorensen, *Elements of architecture: Archaeology, affect and the performance of building spaces,* (London and New York: Routledge, 2016), 366-382.
[233] Huyssen, "Introduction", 7.

interpenetrated.[234] Other factors are also at play, laying in the place are cultural histories we could garner from various sources. For example, heritage plaques placed by the City of London are a narration of the past which contrasts less overt, but nonetheless clear evidence of the site's pasts in its collected built matter. This also melds with my own imaginative remembering of the stories gathered from literature, such as the evocation of the post-war Cripplegate area from Richard Trench's description, amongst others, that I project onto the site in the portrait of the site.

Place recognised as palimpsest influences remembering, as Phoebe Crisman remarks, an 'openness to material trans-formation, palimpsest and even dirtiness is an effective means of allowing the past to remain visible and provocative',[235] and Huyssen suggests applying the notion of palimpsest to the city enables our readings of spaces, places, and the built environment to bring into the urban imaginary a layering of memories and alternative imaginings of the sites we view.[236] Our interpretation of the landscape is implicated in events, histories, and the passage of time. The past has a present-ness in spaces in which the past has etched itself. Seeing the built environment as a palimpsest encourages us, as I attempt to create in my film, to feel the past enlivened by our imagination.

Memory and imagination instigated by places meet the intentions of a psychogeographic method of approaching the city. Huyssen reminds us that city spaces are composed of materially distinct 'strong marks of present space',[237] traces of the past, erasures, losses, and heterotopias merge in the imaginary with 'memories of what was there before, imagined alternatives to what there is'.[238] The city and its spaces are not static matter and historical moments made solid, but spaces unfolding in time. My film insinuates Bailey's approach of time perspectivism in the Barbican, using an observational frame for defining the relations between event and structure, continuity, and change.[239] Place results from different phenomena operating over, studied at different periods, and different temporal resolutions. Our observations are subjectively conditioned by 'particular cognitive and symbolic representations of time'.[240]

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[234] I employ the word interpenetrated in its echoes from Lefebvre's *The Production of Space*, noting that Lefebvre identifies the processes of change with additions to sites as manifesting alongside inheritances of the past site whilst also reorganising the old within the new. See Lefebvre, *The Production of Space,* 164.
[235] Phoebe Crisman, "From industry to culture: leftovers, time and material transformation in four contemporary museums.", *The Journal of Architecture,* Vol 4 No 12 (2007): 419.
[236] Huyssen, "Introduction", 7.
[237] Huyssen. "Introduction", 7.
[238] Huyssen, "Introduction", 7.
[239] Bailey, 'Time Perspectives', 201.
[240] Bailey, 'Time Perspectives', 202.

This becomes a key scripting mechanism between the views presented in my film and the voiceover that accompanies it. It shows the city as a constant process supporting fluid, ever-changing and competing perceptions of place and its past; what is remembered is affected by distorting effects of differential time perspectives. This is the complexity of places and memory when applied to the city. As Bailey remarks, there is always a 'relativity of knowledge that must result from observations made by individuals located at different points in a time continuum and working with different timescales of observation.'[241] To understand places as a palimpsest in this manner is to see it as woven from differing scales of resolution of readable matter, from varying scales of temporal duration. These ideas have shaped my scripting for the narrative of my film, that place is relational, embodied in its material, and as a history of meanings that develop, change, complement and compete through time as the place is lived.

Palimpsests give access to a way of seeing, which Phoebe Crisman explains as 'a lens that magnifies our awareness of historical change and exposes the ideologies of progress embodied in buildings'.[242] When approached as a palimpsest, the built environment and its surroundings enable us to imagine the palimpsestic processes by which it is created, what this tells us about the present city, and sets the tone in my own work of a palimpsestuous filmic portrait of a place.

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[241] Bailey, 'Time Perspectives', 201.
[242] Crisman, 'From industry to culture', 406.

Part III - From Sites to Places of Memory

In the earliest stages of my research, I was conscious of the complexity of how both the terms place and memory are understood and how notions of place and memory could be synthesised into my artwork while not being simply illustrative of these terms. The diversity of theories of place and memory can appear to compete and unsettle each other. In the transition to film, it became increasingly important to reflect on the developing discussions from the field of memory studies in its approach to the notion of the past in place. Secondly, how 'place' is used to describe lived experience in the built environment in contrast with the concept of 'space' in relation to the city. Therefore, here in part III and subsequently in part IV, I aim to discuss this in light of the secondary research question underpinning my research: How can the work of a number of cultural theorists be synthesised to apply to a film about the Barbican?

Throughout parts III and IV, I refer to observations made during walks linked to theories of place and memory, how these are related to the actual spaces of the Barbican. Allied to this, still images from the film illustrate where these concepts are embedded in the film itself. My earliest consideration of the impact of theories from memory studies was the influence of Pierre Nora's discussion of sites of memory; this informed my observations on early walks through the site in the Barbican. These are aspects of its past narrated in forms such as heritage plaques, memorials, sculptures other outward signs embedded across the location that Nora would suggest as *lieux*.

In the late 1980s, Pierre Nora's discussion of sites of memory dominated what has been seen as a critical second phase in 20th-century memory studies.[243] Nora identified the loss of a particular type of memory. For Nora, traditional memory that once resided in the 'warmth of tradition', 'silence of custom', 'the repetition of the ancestral', had been displaced by 'the pressure of a fundamentally historical sensibility'.[244] His analysis highlights the disappearance of peasant cultures, independence of populations once under colonial rule, changes to reliance on the church, state, schools or family as institutions that conserve and communicate remembered values collectively, and the breakdown of ideological certainties of the past. This is seen as an irrevocable break in how the past is communicated, underpinned by the effects of media, affecting memory.[245]

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[243] Identified by Astrid Erll in "Travelling Memory", *parallax,* Vol. 17, no 4. (2011).
[244] Pierre Nora, 'Between Memory and History: Les Lieux de Memoire', *Representations* No. 26, Special Issue: Memory and Counter-Memory (Spring 1989): 7.
[245] Nora, "Between Memory and History", 7-8.

For Nora, the evolving and changing nature of memory, the contingent processes that make it 'a perpetually actual phenomenon', had been overtaken by history that becomes only an unchanging 'representation of the past'.[246] Dickinson, Blair and Ott remind us that *milieux* distinguish themselves as a 'tradition-grounded memory' with that of *lieux,* 'artificial memory props that stand in for national memory'.[247] This is Nora's notion of *lieux de memoire*, sites that embody memory by giving a sense of historical continuity but are not *milieux,* real environments of memory that are lived.

Nora's critique of sites of memory was to counter a tendency in his native France that had politicised memory. His focus on collective memory has been seen within a framework of national identity to address 'smaller configurations or identities',[248] Lawrence D. Kritzman argues that Nora's focus on memory still turns to those smaller configurations to contribute ultimately to a national self-consciousness.[249] Nora's thinking has implications on a particular form of remembering of the past: what is indicated in his focus on memory is the sense of an institutionally constituted type of memory. He comments, 'No longer a cause, the nation has become a given; history is now a social science, memory a purely private phenomenon'.[250] This suggests how society's mechanisms for collective remembering are organised, supporting a national historical consciousness while undermining forms of memory that once might have been communicated and transmitted within social groups.

Lieux de memoire embodies symbolisms to address the past, sites such as libraries, dictionaries, and museums, commemorations, celebrations, and symbolic architectures such as the Pantheon and Arc de Triomphe. For Nora, modern memory has become archival: we now collect 'any visible signs of what has been' to be called upon as proof of our past. This static nature of sites of memory is reinforced when he questions the validity of society's attempts to 'conceive such sites for anchoring its memory', [251] as he explains:

> Memory takes root in the concrete, in spaces, gestures, images, and objects; history binds itself strictly to temporal continuities, to progressions and to relations between things. Memory is absolute, while history can only conceive the relative.[252]

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[246] Nora, "Between Memory and History", 7-8.
[247] Dickinson, Blair, and Ott (eds.) *Places of Public Memory*, (Tuscaloosa: University of Alabama 2010), 11.
[248] Anne Whitehead, *Memory,* (London and New York: Routledge, 2009), 141.
[249] Lawrence D. Kritzman "Foreword", in Pierre Nora, *Realms of Memory: Rethinking the French Past-Volume 1: Conflicts and Divisions,* ed. Lawrence D. Kritzman, trans. Arthur Goldhammer, (New York: Columbia University Press, (1992) 1996), ix-xiv.
[250] Pierre Nora, "Between Memory and History", 11.
[251] Nora, "Between Memory and History", 9.
[252] Nora, "Between Memory and History", 9.

What is suggested is that memory is no longer experienced through lived, continuously performed, spontaneous and naturally occurring traditions and customs, but through exteriorised forms that idealise memory.[253] History deforms and transforms memory through its signs of the past; symbolic traces of the past in memorial forms become *lieux*, sites of memory.

In the post-1980s Barbican, the site's memorial forms integrate institutional, hierarchically imposed symbols of remembrance into the modern architecture, echoing Nora's *lieux de memoire.* For my film project there is usefulness in drawing on Nora's notion of sites of memory. He encourages attention to the overt symbolisms of the past, focusing on sites for remembrance. In my film I have created images that document these memorialising aspects where the past is observably narrated into the site. For example, on Wood Street a plaque indicates the site of the Cripplegate from which the wider area is named, the gate through which one would have entered the Roman City. The plaque indicates what would have been its position before its demolishing in 1760; it now sits on the recently refurbished exterior of a mid-20th-century building aptly named Roman House. Blue glazed tiles commissioned by the City of London similarly write histories into the current site, behind Roman House on St Alphage Gardens we notice that this is the site of Curriers Hall (see Figure 3.1), a plaque tells us that between 1583 and 1940, six different iterations of the guild's premises were sited here or nearby. There is no mention of their destruction, however by marking the last date as 1940, we conclude that this coincided with the destruction by bombing that enabled the realisation of the Barbican we see now. Similarly, on Noble Street, the Coachmakers Hall is marked as standing on the site between 1703 and 1940. Their destruction is not explicitly narrated but again is inferred when one considers the date. These sites do not mark the presence of buildings of the past, but their absence. Despite the physical loss of the buildings, they allude to the continuity of the guild's political power within the City Corporation of London that endures to this day. Walking the Barbican site, as echoed in the filmed images in my film, one encounters overt narratives of the site's past that pre-date the bombing of 1940. Dotted around are many heritage plaques that now mark lost spaces, buildings or forgotten events effaced by its current architecture. Opposite the ruins of the Roman city wall, at the corner of London Wall and Noble Street, is a plaque that marks the nearby house of Christopher and Mary Mountjoy, where William Shakespeare lodged in

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[253] Nora, "Between Memory and History", 12.

1604 (see Figure 3.2). The house is no more, but the tile suggests that a memory of Shakespeare remains here. This is also reiterated in the inclusion of linguistic allusions elsewhere across the site that are more informal and less overt as heritage markers,[254] one of the Barbican's mid-20th-century towers is named after Shakespeare, and the Shakespeare pub sits at the edge of adjacent Golden Lane estate at the northern fringes of the site.

Figure 3.1 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

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[254] Notable works that have drawn on the concept of linguistic allusions in places as indicators of the past. For example, Susan Hiller's 2009 *J Street Project*, a photographic project of 303 road signs across Germany that indicates the presence of Jewish communities in the past in the naming of streets such as 'Judenstrasse & Judenweg'. Also Christian Boltanski's memorial work *The Missing House* in 1990, a site-specific intervention on two neighbouring sides of a now-absent building places the names of residents killed and displaced back into the place of the homes on the walls that bound the now absent space that remains.

Figure 3.2 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

The Barbican's exteriorised forms and material traces that remain after its rebuilding during the 1950s-1980s narrate and communicate the histories of the place. They can be seen as actively chosen archival material placed in the rebuilt site. In the Barbican's planning, this choice was a pragmatic response to the mass dereliction of the site and exile of its previous inhabitants. The intention was to replace both materially and socially what had existed before with a new concept of the site and community.[255] Exteriorised forms memorialised aspects of the site's past that we're no longer bound up in the continuing lived experience of its inhabitants. This is where a notion of sites of memory allows us to critically address a place and its past through its present built environment and matter, architecture as archival. As Nora explained:

> Modern memory is, above all, archival. It relies on the materiality of the trace, the immediacy of the recording, the visibility of the image. The less memory is experienced from the inside the more it exists only through its exterior scaffolding and outward signs.[256]

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[255] See introduction in pages 1 and 2 of Chamberlin, Powell & Bon, *Report to the Court of the Common Council of the Corporation of London on residential development within the Barbican area prepared on the instructions of the Barbican Committee,* April 1959.
[256] Nora, "Between Memory and History", 13.

The Barbican's new spaces either effaced the past forms of its site, or employed them not as *milieux de memoire*, real environments of memory characterised in repetitions of the ancestral, of traditions and customs, but more as *lieux de memoire*, remains that act as symbolic of collective memories. This applies to a mid-20th-century Barbican that sought to rebuild the city whose continuity as the site of lived experience had been broken by the wartime events and caused the exile of its community. Its replacements were an institutionally ordered remembering in the site conceived by the Corporation of London and its architects.

Aleida Assman has discussed how institutions of power, such as government or church, produce memory through the use of symbols, texts, images, rites, ceremonies, places, and monuments which she describes as memorial signs,[257] these signs are productive of collective memory. Charlotte Linde also usefully provides us with a view of this in her discussion of institutional remembering. Focusing on 'heritage', she draws attention to how symbolic places, such as memorials, can be designed to function for remembering as a re-creation of a place's past.[258] Drawing on Lowentahl's concept of heritage where spatialised and symbolic 'images' replace the 'reality' of the past, heritage produces a usable but sanitised past,[259] history's intricate coherence is seen as contrived, perverted, manipulated and castrated.[260] Symbolic sites for remembering are seen as edited versions of the past; they mark a historically significant site that we are asked to remember even if it is denuded of the fullest story of its past.

Other heritage plaques and sculptures are also placed around the site and are placed as images throughout my film. On Aldersgate Street to the west, under the Museum of London, one can easily pass and not notice the green plaque commissioned by The Drew Theological Seminary of the Methodist Episcopal Church of Madison, New Jersey. It marks the probable site of John Wesley's evangelical conversion at the Moravian Chapel on 24th May 1738. Appearing in shot in act one of my film, the plaque sits on the cast concrete wall that bounds the Barbican, the Moravian Chapel no longer remaining goes unremarked on the plaque. Contrasting this, appearing later in the third act of my film is an alternative monument to the same event on the highwalk above, which is placed outside the entrance to the Museum of

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[257] Aleida Assmann, "Transformations Between History and Memory.", *Social Research* 75(1) (2008): 49-72.
[258] Charlotte Linde, *Working the Past - Narrative and Institutional Remembering,* (Oxford: Oxford University Press, 2008) 63.
[259] Linde, *Working the Past - Narrative and Institutional Remembering,* 63.
[260] David Lowenthal, *The Heritage Crusade and the Spoils of History,* (Cambridge: Cambridge University Press, 1997) 103.

London. The bronze sculpture called the *Aldersgate Flame* contains words from Wesley's journal in which he recounts his experience on 24th May. His experience is seen as the instigator of what was to become the Methodist Movement.

One might see these overt memorial markers as functioning precisely as Nora indicates sites of memory do, historical traces that symbolise a past and replaces memory that emerges out of the lived experience and generational communication of events. As Iain Sinclair remarks, memorials in the city might be seen as markers not of remembering, but symbolic of forgetting, and bearing a sympathy with Nora's own attitude to sites of memory:

> In our present climate of shoulder-shrugging amnesia, we have memorials to memorials, information posters telling us where the original slab has been stored. Heritage replaces the memories which should be passed on, anecdotally, affectionately, from generation to generation, by word of mouth.[261]

Figure 3.3 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

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[261] Sinclair, *City of Disappearances*, 2.

This is the very nature that is suggested in sites of memory. Nora's analysis is helpful here in his attention to *lieux* as a potential form of forgetting. His text is littered with such indications: real memory has been lost, the past organised by history for a forgetful society, he states 'the entire discipline of history has entered its historiographical age, consummating its dissociation from memory'.[262] Nora can be seen as suggesting a modern form of memory that sees meanings of the past embodied in symbolic objects of the *lieux* differently from their original meanings.[263] However, where Nora believes such sites only afford a static and symbolic fix on the past, Sinclair suggests they still invoke feelings of a rupture with the past. This spirit is embedded in my film's images and voiceover; the intention is to draw attention to the material in which the Barbican's disappearances or absences can be felt and in which the past might be recognised.

Dropping back to street level at the corner of Fore Street and Wood Street is an etched text in the Northern wall of Roman House, it tells that 'On this site at 12.15 A.M on the 25th August 1940 fell the first bomb on the City of London in the Second World War'. (see Figure 3.3). This historical marker is strangely unimpressive, only marking the first of what would be many bombs that destroyed the area between September 1940 and May 1941, but not the most violent night of the site's destruction during the firestorm of 29th December 1940. Those affected by the loss of homes, places of work or lives lost in the violence of the event go unremarked both here and across the site; the place only marks an absence of the original buildings. Now drastically changed, it feels strangely empty, only reiterated by the disregard of pedestrians as they walk past the memorial going about their day or in the silence of the site in late evenings or weekends outside of the regular busy times of the city. This is embedded as a pivotal scene in my film, connecting to my own unfolding of the site and its histories. It says little about the immensity of the destructive events while appearing so definitive in its narrative. The importance apportioned to the date compared to the significant event of destruction, and the subsequent bombings that came later, seems to echo the arbitrariness of such historicising. As one watches the film this memorial is shown in close up; the voiceover does not penetrate this scene. The image remains without narration, echoing that the marker is an incomplete version of the past, suggesting alternative but unspoken histories; the viewer only hears the incidental sound. The walking figure passes by

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[262] Nora, "Between Memory and History", 10.
[263] Peter Carrier, "Places, Politics and the Archiving of Memory" in ed. Susannah Radstone, *Memory and Methodology* (Oxford & New York: Berg, 2000), 40-41.

on the adjacent screen, reinforcing how this quiet memorial and historicising of the site sits mostly disregarded. This creates space for the viewer's own connections to previous aspects of the narrative and for their imagination to intrude into reading the scene, a link made between the historicised elements of the site contrasting a silence and sense of absence.

Later critics have countered the limiting nature of Nora's theory of sites of memory. His theories have been seen as a nostalgic idealisation; as Anne Whitehead remarks, this creates an overstated opposition between the binaries of living memory traditions and abstract rationalisations of history.[264] Hannah Ewence critiques Nora's position, his tendency to view memory as 'an emblem of subjectivity and fabrication',[265] challenging an idea of historical truth and authenticity is a 'rather curious nostalgia for an unburdened past rather than a resistance to the democratisation of history'[266] that does not acknowledge the potentials for the permeations between national history and other forms of remembering.

Jan Assman echoed a notion of sites of memory but also contrast this with his own notion of 'figures of memory'. Rather than the archival nature of 'sites' of memory that seems to constrain the true communication of memory, 'figures' might be seen as a store of knowledge that can constitute cultural memory. Cultural memory is suggested as a fixed point that 'does not change with the passing of time'. Points such as texts, rites, and monuments, are forms that signal events of the past formed through active processes of recitation, practice and observance; institutional communication maintains them as memories.[267] Figures of memory become formative of cultural identity, in their capacity to reconstruct a narrative of past events it forms, organises, and shows an obligation to remember amongst collective groups; in reflexivity, each group bases its awareness of its unity and particularity.[268] What might also be noted is that in spaces for observant remembering practices, they reinforce generational continuity and unify its wider community. Assman concluded that:

The basic openness of these variables lends the question of the relation between culture and memory a cultural-topological interest. Through its cultural heritage a

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[264] Anne Whitehead, *Memory*, 142.

[265] Hannah Ewence, "Autobiographical fiction and minority narratives" in ed. Joan Tumblety, *Memory and History: Understanding Memory as Source and Subject*, (Abingdon: Routledge, 2013), 161.

[266] Ewence, "Autobiographical fiction", 160.

[267] Jan Assmann "From "Moses the Egyptian: The memory of Egypt in Western Monotheism"" in *The Collective Memory Reader,* eds. Olick, Vinitzy-Seroussi and Levy, (Oxford: Oxford University Press, 2011), 213.

[268] Jan Assmann, "From "Moses the Egyptian: The memory of Egypt in Western Monotheism"", 214-215.

society becomes visible to itself and to others. Which past becomes evident in that heritage and which values emerge in identificatory appropriation tells us much about the constitution and tendencies of a society.[269]

Spaces and the rituals that might be enacted within them can be successfully employed as symbolic arenas within which public memory can be narrated,[270] and as Hodgkin and Radstone have remarked:

> Memory, then with its particular purchase on the construction of subjectivity, and its insistent bearing on the present, must equally be central in constituting the historical narrative of identity within which the nationalist subject is produced.[271]

therefore, such processes of narration can produce forms of public remembering in highly controlled ways. Nonetheless, Nora's attitude to sites of memory is useful because we can understand that memorial forms are inscribed with the power relationships inherent in the creation of historical narratives of space. Peter Carrier reminds us that Nora saw *lieux* as a prosthetic memory, archival in nature as remembering organisms on which 'all objective or material representations which support contemporary memory'.[272] This prosthesis-memory whose 'new vocation is to record; delegating to the archive the responsibility of remembering'[273] allows not only for *lieux* (or 'places' as Carrier chooses to refer to them) of memory to be seen as objects onto which individuals might project a sense of belonging or construction of identity, but also objects of critical inquiry into the mechanisms by which memory is constructed by them. Carrier differentiates Nora's analysis encouraging us not to see memory held as a single memory within a 'largely homogeneous community'[274] explaining that we should understand that Nora's work is a discussion of social memory, memory as plural and composite. What these further theories in memory studies offer in

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[269] Jan Assmann, "From "Moses the Egyptian: The memory of Egypt in Western Monotheism"", 215.

[270] These cultural texts are explained as, amongst others, myths and symbols, rituals and celebrations, monuments and museums. See Yael Zerubavel "The Politics of Remembrance and the Consumption of Space" in eds. Walkowitz and Knauer, *Memory and the Impact of Political Transformation in Public Space,* (Durham and London: Duke University Press, 2004), 233.

[271] 'Rather than being a politics deriving form a certain idea of the past, it arises out of a conception of identity in the present, in which notions of self and other, the sovereign and the non-sovereign, are constitutive.' (Katherine Hodgkin and Susannah Radstone, *Memory, History, Nation,* (New Brunswick and London: Transaction, 2006), 169.)

[272] Peter Carrier, "Places, Politics and the Archiving of Memory", 47.

[273] Nora, "Between History and Memory", 13-14.

[274] Peter Carrier, "Places, Politics and the Archiving of Memory", 40.

consideration for my own project is that they contrast with Nora's more static interpretation of memory. Notions of public, collective and cultural memory indicate a more fluid, processual understanding of the workings of memory. Although much of the analysis above refers to national narratives, we can draw on broader notions of how institutional forms for remembering establish our understanding of the past.

In this sense the memorials and markers of the past in the Barbican, as detailed in previous descriptions, are markers of a past that allows a twofold interpretation: firstly, as sited narratives that reflect how those who have commissioned and placed them want us to understand the historical significance of the sites, in this case, *lieux*; secondly, when these are adapted into new narratives of the past by our own subjective experience of them they are released from the purely static and archival notion of *lieux* that Nora suggests. This unsettling of the static nature of the narratives of sites of memory informed my approach to capturing images in my film of these heritage markers and contrasting them with other images, scenes, and narratives of the site's past in the film's voiceover.

My own response to the Barbican's overt memorials as sites that mark the absence of buildings or people is a central aspect of my research and embedded for the film's viewer. This links to my earliest motivations of my site research in searching out places as carrying the past silently within it and has informed some of the views of the overt memorial markers in the site and how the narratives in voiceover suggest interpretation of them. James Young suggests of monuments and memorials that any narrative one might make of them will draw attention to the selective nature of memory. This does not discredit observations we might make but should always be considered for how our own narrative reconstruction of monuments echoes the monuments own reconstruction of events. The monument is in itself inert and amnesiac, dependent on the visitor for producing their own meaning; Young writes, 'how and what we remember in the company of a monument depends very much on who we are, why we care to remember, and how we see'.[275] This analysis is an important bridge between the intentions for my unrealised sited Barbican work and how the film might do the same, to open a space for the viewer in which the sites viewed in the film are experienced as places of memory.

In Young's analysis, we are reminded that the monument or memorial narrates the position of the author of the memorial, that its historical information is only one selected account. For a visitor to use the memorial text as a prompt is only one individual's own use

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[275] James E. Young, *Textures of Memory,* (Yale University Press, 1993), xii-xiii.

and circumstances amongst a plurality of meanings in a memorial space shared with others. Similarly, in my film, the juxtaposition of narrative and images seeks to unsettle the purely fixed sense of a 'site of memory' to one of a space in which the past of the place presents itself to us as woven in a more complicated throughout the built environment.

By moving beyond the more limiting sense of 'sites of memory', I have been inspired by notions of 'places of memory'. Places of memory are sites that specifically symbolise and attempt to act as sites of shared collective, national or public memory.[276] This term has been used by Karen Till to discuss locations marked by violent events or politically divisive histories, sites that contain 'lingering legacies of violent national history', places that embody contradictions and tensions between 'social memory and national identity'.[277] To assess sites as places of memory enables us to contrast institutional remembering alongside more spontaneously emerging personal, public or collective memory.

Blair, Dickinson and Ott explain this process of sites becoming places of memory explaining that places 'reinforce or subvert their symbolic memory contents',[278] places mobilise their power dimensions through incorporation, enablement, direction, and constraints on bodies. Memorial sites imposed structures of power are made, remade, and unmade by its visitors. This emerges not only from the overt, visible, and readable aspects of the past made material, but also through the more ephemeral elements of the sensory nature of places.[279] As Till reiterates, material places are bound up in social processes of remembering:

> People speak of historic sites as eyewitnesses to the past or describe landscapes as original artifacts and traces (spuren) from another time; … By representing places in these ways, people create social spaces defined by contemporary needs and desires; they emplace their social dreams and hopes for the future.[280]

In the gaze of the camera, the scenes of aspects of the built environment are presented as past traces alongside juxtaposing information recounted in my film's voiceover. Views in my film suggest that to regard such traces is to begin a process of remembering. Till's

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[276] Dickinson, Blair and Ott (eds.), *Places of Public Memory* and Anita Bakshi, "Urban Form and Memory Discourses: Spatial Practices in Contested Cities", *Journal of Urban Design,* Vol. 19, No. 2. (15th March 2014): 189-210.
[277] Karen Till, *The New Berlin-Memory, Politics, Place,* (Minnesota: University of Minnesota Press, 2005), 9.
[278] Dickinson, Blair and Ott (eds), *Places of Public Memory,* 29.
[279] Dickinson, Blair and Ott (eds), *Places of Public Memory,* 29.
[280] Till, *The New Berlin-Memory, Politics, Place,* 9

analysis of places of memory was formative in the development of the concepts for my film, as it articulated something beyond a simple notion of a site's histories made material as narrative symbols within it. In fact, it assisted me to seek out and manifest in the film the idea of the values embedded in the built environment, how places acquire, embody and symbolise, and allow us to remember a variety of different needs, desires, dreams and hopes. This sense of situated remembering in place defines places of memory, as Till explains how we experience them creates meanings that 'exceed their forms as authored representations of the past.'[281] Our sense of the past and what we remember in places are creative acts by individuals and social groups giving shape to 'felt absences, fears, and desires that haunt contemporary society',[282] this also allows us to shift away from notions of identity and memory as either an individually or collectively held fixed stock of memories[283] to one of continually evolving memories, these are situated in shared spaces that themselves evolve and change our sense of the past. This processual and changing form of remembering is a scripting mechanism for my film of the Barbican; it contrasts narratives from various perspectives and times in which these narratives of the site have been produced. This technique in my film suggests that the past and narratives of the past should be seen as a process. The site's stories result from a multitude of narratives that cannot be contained in one authoritative and official history, this emerging out of the site as a lived environment that has shaped the site's meanings and is remembered in a diverse and often contrasting manner.

This processual sense of memory has been compellingly discussed by Paul Connerton who defines memory as a continuous process of communication of narrative histories, emerging not only from commemorative ceremonies and bodily practices, but also from more informal methods of the everyday, in images of the past and recollected knowledge.[284] This underlines the development of these mnemonic traces performed in the present as incorporating practices. In behaviour, language and inscribing practices, how we store or archive so that the past may be 'trapped' and held as information from which we can recall.[285]

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[281] Karen Till, "Wounded Cities: Memory-Work and Place-Based Ethics of Care", *Political Geography,* 31 (2012): 7.
[282] Till, *The New Berlin-Memory, Politics, Place,* 9
[283] see Peter Carrier, "Places, Politics and the Archiving of Memory", 40.
[284] Paul Connerton, *How Societies Remember*, (Cambridge: Cambridge University Press, 1989 (2014)), 39-40.
[285] Connerton, *How Societies Remember,* 72.

This conception of social memory provides a model of memory as processual, emerging from mnemonic practices.[286] A processual notion of social memory as constantly being restructured in which 'elements may be retained, reordered or suppressed',[287] as Scot A. French has explained, 'it calls attention to the social contexts in which people shape their group identities and debate their conflicting perceptions of the past.'[288] Drawing on Nora's notion of sites of memory and those critiques and theories that have followed has been useful in thinking through the implication of situated remembering and forgetting. This set a trajectory for the gathering of images for my film project and the scripting of it. My attention to these theories draws on them as conceptual frames; they are embedded in my filmed portrait of the Barbican, suggesting a notion of the fluidity of forms of memory and its links to place.

The city as archive

In taking inspiration from deep topography, I was interested in extending my view beyond sites overtly created for remembrance to where remembering is spatialised in more informal aspects of the built environment. In my film, this encourages a view of the site as palimpsestic, the scale and resolution of different material of the past layered into and aside material from other times. I apply the archival notion of sites of memory provided by Nora to explicitly memorial sites and contrast them with other non-memorial or heritage forms of the built environment.

It has been important for me to consider discussions of the archive and relate these to the built environment. For example Caroline Steedman considers the balance between history and memory and its relation to the archive,[289] encouraging us to see history less as 'stuff' and more as a process, and historical knowledge of the past shaped by ideation, imagining and remembering.[290] Steedman's focus on historical knowledge and the archive is rooted in choices about which stories of the past are chosen for the archive, how the use of the archive applies an interpretation of materials of the past that are deposited there. She reminds us that

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[286] see Jeffrey K. Olick and Joyce Robbins, "Social Memory Studies: From "Collective Memory" to the Historical Sociology of Mnemonic Practices", *Annual Review of Sociology*, 1998, 24. 105-40.

[287] James Fentress and Chris Wickham, *Social Memory,* (Oxford, UK & Cambridge, USA: Blackwell, 1992), 40.

[288] Scot A. French, "What is Social Memory?", *Southern Cultures,* Volume 2, Number 1, (Fall 1995): 9.

[289] Steedman draws on Derrida's *Archive Fever*, this influence is described and compels an 'acknowledgement of what he showed in *Mal d'Archive:* that if we find nothing in a place; and then, that an absence is not *nothing*, but is rather the space left by what has gone: how the emptiness indicates how once it was filled and animated.' in Caroline Steedman, *Dust,* (Manchester: Manchester University Press, 2001), 11.

[290] Caroline Steedman, *Dust,* 67.

history and memory are not opposing notions of the past, but linked in processes; historical material is not distinct from memory but is what we 'think by, imagine by, remember with'.[291]

Paul Ricoeur discussed the archive in its relation to memory by describing it as 'archived memory'. Archival material derives from witnessing, and therefore from memory, the archival process is seen as distinct in disciplinary terms from that of historiography. The archives collection aggregates in its materials a multiplicity of stories and voices in which the archival begins its separation from memory. In this place, discourses are included or excluded. When it is retrieved, comprehended and represented, it is interpreted and shaped by an agenda or set of questions that affect how historical knowledge is communicated.[292] Archival material becomes a bridge between events; its matter is marked as mnemonic trace to encourage remembering.

When the Barbican's built environment is considered as archival, it allows recognition of the site's past at the mercy of the selections and editing of those who choose the archive's materials, its client and architects. Applying a notion of the archival to the built environment asks us to consider how forms of the city are shaped; what is retained as new forms are integrated into the city, and what is lost? How does the city archive its past in its built forms? Assessing the Barbican for traces that pre-date the current built aspects of the site, the architect's agenda for their proposal was imposed on the 'desert' they saw the site as.[293] It appeared to Chamberlin, Powell and Bon as a wasteland with remaining periods of built structures only obstacles to be removed. Effacing most of the previous iterations of the site was the encouragement for rebuilding, and a process of architectural forgetting. Here is the spirit of Nora's sites of memory in this notion of the archival. If what was once committed as a narrative of memory becomes something that can then be communicated as a symbolic representation of that memory, then the Barbican site, on the most part, saw no past worth retaining for forms of remembering through its urban structures. This selective notion of remembering I have applied to my film by contrasting images of actively chosen memorial and mnemonic traces in the Barbican that speak to the institutionally constituted remembering by the City of London Corporation, including remnants of traces of the site that

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[291] Steedman, *Dust,* 67.

[292] Paul Ricouer, *Memory, History, Forgetting,* trans. Kathleen Blamey & David Pellauer, (Chicago & London: The University of Chicago Press, 2004)*,* 166-169.

[293] See page 9 of introduction in Chamberlin, Powell & Bon, *Report to the Court of the Common Council of the Corporation of London on residential development within the Barbican area prepared on the instructions of the Barbican Committee,* April 1959.

pre-dated the contemporary Barbican. Memorial forms are seen alongside other fragments of the post-1950 built environment.

In this sense, my approach to the archival nature of the built environment takes inspiration from Steedman's description:

> The Archive is made from consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve that just ended up there.[294]

Steedman is aware that the archive is a demonstration of how power has operated but states that one cannot be shocked at what is not present within archives, at its exclusions, or the 'stuff' that is lost. Such exclusions still provide evidence of how that power has operated.[295] As has been recognised in archival theory, there are always inevitable distortions, omissions, erasures and silences that are a condition of the archive,[296] stories and voices that remain unheard and consigned to a form of forgetting. As Ben Alexander remarks of archival silence, 'material culture will always identify more historical absences than it will supply historical meanings.'[297]

The Barbican site controlled its past remnants to be integrated into its new forms. It archaeologically employed or effaced the material aspects of the site's past controlling our own knowledge of the past in the present site. This can be seen as the built environment's archival nature, where forms are selected or excluded 'in order to intentionally modulate memory'.[298] In applying the notion of archival to a city's spaces, this has brought the intentions of deep topographic methods for reading a site to the spirit of my film, the notion is of creating a filmic portrait of the place that can enable the viewer to recognise the concept of an evolving place that emerges through interpretation and identifying in places silences that can be ascertained. In assessing archival material, we might recognise it as 'the place where the past lives' where its contents 'can be made to speak',[299] and as Anita Bakshi identifies when we apply a notion of the city as archival it allows us to the city as a place

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[294] Steedman, *Dust*, 68.
[295] Steedman, *Dust,* 68.
[296] Rodney G.S Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence." *Archivaria, 61* (2006), accessed 10th February 2020, http://journals.sfu.ca/archivar/index.php/archivaria/article/view/12541/13687.
[297] Ben Alexander, "Excluding Archival Silences: Oral History and Historical Absence", *Archival Science* 6 (2006): 11.
[298] Anita Bakshi, "Urban Form and Memory Discourses: Spatial Practices in Contested Cities", 191.
[299] Steedman, *Dust,* 70.

which aggregates 'remnants from other times materially together in one place'. Bakshi encourages us to see how this enables competing testimonies to issue from the city's 'archival' sources, 'testimonies that find their way into the archive, and the 'unwritten testimonies' that form the repository of the city differ greatly'.[300] Nonetheless, as Steedman suggests, one can give a voice to the past and enliven it through interpretation and imagination by assessing archival material.[301]

Importantly my approach to the Barbican is to gather views of the site that show traces that narrate its past, contrasted with those aspects that have not been created to act as mnemonic traces but nonetheless embody values of the past. As Paul Connerton explains, historical traces say as much about the choice of that mark than what the mark provides for us as evidence, [302] and this has been a key element in shaping my film. I apply the notion of archival silences to the built environment of the Barbican. Throughout the film they are suggested in the balance between voiceover and silence, and their relationship to images on the screens.

The fact that one does not encounter memorials in the Barbican to those whose lives were lost between 1940-1945, or sites of the businesses that the Barbican's post-war population would be found before their destruction, is one form of the site's silences. The post-war built structures do not speak of the site's previous inhabitants; they do not seek to bring them back in remembering, instead they mark the events of destruction as though they were unpeopled. A notion of archival silence in the built environment echoes the Sinclairian sense of the city's disappearances; it is almost as though the built fabric of the site, and the very sites of the City's institutions, witnessed these events in isolation from them as inhabited forms.

The idea of silence in its relation to remembering and forgetting is highlighted by Astrid Erll, silence may call us to consider which experience or information we encounter in the social world as a cue to our own remembering, as she reiterates:

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[300] Bakshi, "Urban Form and Memory Discourses", 191.

[301] Steedman, *Dust,* 71.

[302] 'Just to apprehend such marks as traces of something, as evidence, is already to have gone beyond the stage of making statements about the marks themselves; to count something as evidence is to make a statement about something else, namely, about that which is taken for evidence.' (Paul Connerton, *How Societies Remember,* 13.)

Within social contexts, medialisations, aesthetic forms, and performances of silence are made, heard, and felt, understood, accepted or not, carried on or discarded.[303]

Silences are identified within social life; they are employed as both metaphors referring to the past and cognitive phenomena in which remembering and forgetting are implicated. Erll remarks, 'Silences, however, only come into play once memories are externalised and exchanged'.[304]

In my film, scenes are punctuated by voiceover. In one view the seemingly unreadable span of tarmac that hides the basement space beneath Fore Street is juxtaposed with voiceover implying that something tangible of the past lies beneath visibility. Where voiceover occurs in my film it describes other times and places implicated in the view presented; in contrast, silence in the film's voiceover juxtaposed with an overt historical marker implies that this is a space where a story could exist but remains without narration, such as the Fore Street memorial marking the first bomb of the Blitz. A metaphorical or conceptual silence echoes a literal or material silence. The suggestion in the film is that the place we view is still latent with narrative possibilities and that the narrative could come from a multitude of past times.

In her discussion on silence and oblivion of memories, Luisa Passerini reminds us that losses of memory, those forgotten or silent, take place 'because the conditions for its expression no longer (or do not yet) exist.'[305] The conditions for remembering and forgetting can be observed or enacted, and changes in the conditions that silence memory and consign them to oblivion can show the dynamics that have constituted the formation of memory in the present: 'Changes in conditions may break the silences or conversely reside under these conditions for such periods that its oblivion is induced and some memories effaced.'[306] Memory and oblivion, losses of memory, are bound up in processes that actively order our selection of what we choose to remember or consign to forget. Marc Augé suggests that remembering or forgetting is a selective process: 'Memories are like plants: there are those that need to be quickly eliminated in order to help the others burgeon, transform, flower.'[307]

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[303] Astrid Erll, "Concluding Remarks-Silence and Social Life' in eds. Alexandre Dessingué and Jay Winter, *Beyond Memory-Silence and the Aesthetics of Remembrance,* (London & New York: Routledge, 2016), 211.
[304] Erll, "Concluding Remarks" 211.
[305] Luisa Passerini "Memories Between Silence and Oblivion" in *Memory, History, Nation,* eds. Katherine Hodgkin and Susannah Radstone, (New Brunswick and London: Transaction, 2006), 238.
[306] Passerini, "Memories Between Silence and Oblivion", 238.
[307] Marc Augé, *Oblivion,* (Minneapolis & London: University of Minnesota Press, 2004), 17.

My film attempts to present fissures and discontinuities[308] in its representation of the Barbican, to make them feel tangible to the viewer of the artwork, also to unsettle simple notions of how the past is understood in places, to a more complex state of remembering and forgetting. As Charlotte Linde reminds us, we remember not only in memorial spaces but also in places not designed explicitly for memory. Nonetheless, they allow for the retelling of events.[309] In my film, cultural forgetting and remembering roam the built environment for deliberate memorialising sites also and those that emerge informally. The discontinuities Nora highlights, or as Whitehead phrases it, 'ruptures and loss' of the real environments of memory, of 'everyday experience to consecrated sites used to display a deliberate will to remember',[310] show the tendencies of society, what it chooses to remember, and which elements of the past we consign to forgetting. It reveals a society's attitude to its past; as such, the spoken and silent aspects within my portrait of the film are intended to impress upon the viewer how the site's built environment encourages us to remember or forget. The film suggests that narratives of the site's past may be revealed to us overtly or in less distinct ways and seeks to reanimate what we might assume to be silent.

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[308] I adopt the phrase 'discontinuities' in recognition of Nora's use of the term, and in Huyssen's use of the term 'fissure' we are reminded of the 'fissure that opens up between experiencing an event and remembering it in representation is unavoidable'. (Andreas Huyssen, *Twilight Memories: Marking Time in a Culture of Amnesia,* (New York: Routledge, 1995), 3.)

[309] Linde, *Working the Past - Narrative and Institutional Remembering,* 64.

[310] Whitehead, *Memory,* 143.

Andrea Luka Zimmerman and the revealing of the past of sites in film

During the period of my research into the Barbican, the ideas of place and memory and my developing transition to the practice-based presentation of a filmed portrait of the Barbican, I became aware of a new project by Andrea Luka Zimmerman that had interesting parallels with some of the concerns of my own project. Whereas my own work deals with a more poetic attitude to place and memory, Zimmerman's more political attitude deriving from her work as a housing activist is at the fore of her work. Despite this, I was captured by Zimmerman's approach to how the built environment carries legacies of the past and contains evidence of society's values in visible or hidden ways that clearly overlap with notions of the built environment as an archive of its pasts.

As the opening scenes in Zimmerman's film *Civil Rites* unfold, we know we are dealing with the past. Her project was to create a film reflecting on the legacy of Martin Luther King's visit to Newcastle and draw histories of civil rights activism in the city. The opening text before any image appears reminds us that 'In November 1967, Martin Luther King visited Newcastle, England to receive an Honorary Doctorate from the University.' Next, we hear music from a lone harmonica and the sound of waves reaching an unseen shore. Then, in what first appears to be a black screen, a soft orange glow of light gently reveals the silhouette of three trees. The day is beginning.

Shot from a static camera position across various sites around Newcastle shows the passing of the day. In the second scene, the mundane view of a rubbish collection lorry backs into the shot of a Newcastle street; the subtitling tells us this was the site of the bookshop in 1792 where freed slave and anti-slavery campaigner Olaudah Equiano was based. The present scene shows no trace of the original bookshop, and the everyday labour of rubbish collection reinforces the sense that the past can be forgotten by the day-to-day movements of the present. This film's technique of still shot echoes those methods that I employ in my own film, the still view encourages close attention, and the passage of time becomes viscerally felt in the long, slow gaze of the camera. In my own contrast between static and moving shots in my two-screen interpretation of the Barbican's built environment and movement around it, this sense of passing time is felt. The still or moving camera view reinforces even further the differing pace but deeply felt rhythms of the passing of time.

Zimmerman's opening scene cuts to that of a burger restaurant, the day is unfolding, and street cleaners are cleaning the buildings and streets on the corner of Wood Street. The subtitling tells us this is the site of the Occupy Protest camp of 2011. Allied to this, a

narrator's voice interrupts the seemingly mundane scene by telling us of heroes and campaigners for improvements, those of the past that we must remember or we will be consigned in the present to be constantly unaware: 'If you don't know your history, you feel like people are running circles around you. You might not see the work that people has put into society for you to enjoy walking up that road.' This sets the tone for voiceover and narrative, implying otherwise silent legacies of the past that lie in places. Similarly, this balance of image and narration is a technique that occurs in Zimmerman's and my own film, contrasting seemingly mundane or anonymous sites across the city that are obscured by changes or go unmarked, with those marked for public recognition.

The variety of speakers in *Civil Rites* whose voices overlay the images tell of their experiences, anecdotal stories of personal experience of oppression and prejudice. In other parts, we hear details of campaigns they have taken part in. Voices tell us of the links and legacies of civil rights movements, either of King himself, or of issues of rights for marginalised peoples that have been fought in the past in the city, or those that are currently engaged in the present: 'It seeks to learn what has changed (or not) in the lives of people in Newcastle today.'[311] These are lives shaped by a multitude of individual experiences that Zimmerman encourages us to see as contributing to the city's collective life. We hear from diasporic voices that recount racial abuse, a homeless veteran, and the unemployed, inhabiting a contemporary town shaped by the historical legacy of de-industrialisation and touched in the present by a regime of benefit sanctions. These experiences, concerns and struggles are felt as overlapping with each other, and the scenes we see, the portraits of places that Zimmerman's camera shows us are witnesses to these events and lives. The use of textual and narrative sources juxtaposed with the image represents the site's past and articulates it in words that are silent in the actual location. Where Zimmerman's particular political approach draws on contemporary voices from various activists and members of the public, my own project draws its narrative from a variety of literary sources spoken as though it were one voice. However, in both films, the thoughts of many are aggregated in one spoken account.

Returning to Zimmerman's film, a following early scene subtitled 'American Anti-Slavery Society reception 1867' contrasts in the viewer's minds with the visit of King in 1967 and the links through time between each event. In a scene of present-day Newcastle, we see a worker in a hard hat leaning on a column in front of the entrance to the building where

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[311] Gareth Evans, "Civil Rites", <https://lux.org.uk/work/civil-rites> Accessed 8th October 2019.

the significance of the site is obscured, one would not know in the present that this building was where the Anti-Slavery meeting in 1867 took place. This is no linear documentary to narrate history but more exposes Zimmerman's filmic poetics, or what Gareth Evans describes as cine-poem.[312]

Zimmerman's use of titling echoes my own by providing a textual reference for the viewer of what the space represents when it bears little or no overt trace of its past. In *Civil Rites* we see scenes titled with information such as 'Women's safe space events 2012' followed by 'Workers' and Soldiers' Russian Revolution meeting (1917)'; the film encourages us in its use of titling to consider how the past lingers in unseen ways in the fabric and life of a city, even when it does not appear in overtly historicised ways. This is reinforced by the use of voiceover. Some sites we view in the film are penetrated by spoken narrative; others are left as a quiet reminder. Segued by the sound of sea and waves throughout the shots gives a connotation of times passage, constant waves that run through all these places and stories.

There is a model that is shared in my own film between image, narrative and text as an illustration of the past. Although, in my own, these sources are ascribed from literary and textual sources in a less documentary manner than Zimmerman's, exposed in my film is a more poetic use of narrative than the more direct intention to discuss political action and dissent or protest for change. Nonetheless, the filmic technique of juxtaposing text, image and narrative share similarities with my own way of looking and suggesting hidden histories within place can be constructed within a film. It is also notable that my familiarity with Zimmerman's work emerged after the first edits and shooting of my own film, but that interesting parallels in thinking through ideas of place and past are shared in both projects. It also sits alongside my work as an experiment of the concept of placeness and past through film that offers something alternative to purely literary or theoretical discourse of place and memory.

Civil Rites notably creates a poetic visual experience of the city and the unseen political forces that come into conflict. As Morgan Quaintance explains, inspired by Zimmerman's 2009 film work *Estate-A Reverie*, such practice-based enquiries of film provide artists with a unique place for political engagement with our times: beyond contemporary art practices derived from theoretical considerations of 'philosophically interesting, academically productive, and intellectually generative', as well as 'relatively

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[312] Evans, "Civil Rites".

esoteric abstractions' such as the Anthropocene, object-oriented ontology, virtuality, etc. Moving image works that draw on these concerns exhibit how practice-based inquiry can be more directly rooted in the experience of place and performed through a 'more poetic register' than that afforded by theoretical analysis alone.[313] This supports my own understanding of the development of my own practice-based research and project, an assertion of the efficacy of practice-based forms of research, enquiry and its presentation that allow a different exposure to ideas and theories than that afforded by traditional methods of academic research.

In a further scene in Zimmerman's film we are told that this is the site of 'Birth of Thomas Spence, leading English radical (1750)', on the left hand of the shot is the front of a stone building, and to the right, an alleyway that cuts into the site beyond, sitting quietly on the side of the wall to this passage is a green heritage plaque that memorialises Spence. Even when overtly marked, the quietness and stillness of the city endure in these spaces that remind us of past actions. The voiceover penetrating this scene of the quiet street and building tells of the character of Martin Luther King. The film creates a contrast between the iconic King in the public eye and the reality of the man behind the public persona in our minds, he is placed in our imagination and onto the view of the site, alongside the memory of the earlier presence of Thomas Spence.

In a scene of a bench around a tree in the middle of a small plaza, we learn this is the site of Arthur Conan Doyle's speech denouncing atrocities in Congo in 1909. The voiceover remarks that many who have campaigned and struggled are forgotten in favour of the icons of protest and political change that we use to historicise our struggles. These iconic figureheads divert our attention from the numerous others who have struggled for the same campaigns and rights, a process that denudes the significance of a mass struggle. When she remarks that this means 'often erasing the true meaning of what the object is', we might infer that the place we see is also one in which its true meaning lies obscured. This is a concern that runs through Zimmerman's work; in explaining the earlier work *Estate,* there is the ethnographic impulse to capture what will soon be disappeared in the gentrified and ultimately decanted community of the Haggerstone Estate[314] sharing the spirit of the Sinclairian approach to a city's disappearances.

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[313] Morgan Quaintance, "Rules of Engagement", *Art Monthly,* Number 400 (October 2016): 9.
[314] Andrea Luka Zimmerman and Lucy Reynolds, "Andrea Luka Zimmerman in conversation with Lucy Reynolds: Chelsea College of Arts, London, 19th November 2014", *The Moving Image Review and Art Journal,* Vol 4 No's 1-2 (1st December 2015): 237.

Perhaps the similar approaches between Sinclair's and Papadimitriou's projects have echoes in the similarity between Zimmerman's and my own. However, the point where our works diverge might be where my own project becomes more closely aligned with a deep topographic spirit more akin to Papadimitriou's. Nonetheless, *Civil Rites* and my own *Barbican: A Sketch for a Palimpsest* are film works that suggest the possibility to bring to the surface the overlooked, bringing into recognition the hidden significance of places and the stories they contain. We can see in a film that attends to place and its past that it can expose a sense of the plurality of stories that accrue in place, a place that is the site of shared histories viewed and presented as a form of time perspectivism. This is a shared method in the narrative structure in my own film, voices from different times overlap in places; they share differently understood conceptions of place from their own time, events and experiences. This enables the viewer to see these sites almost as if they were a second-memory in place, remembering time and events we had not directly witnessed in their own time. Zimmerman remarks that film can be 'like a memory, like a living archive',[315] as such, through filmic techniques and expression, we interpret the places themselves as a living archive.

Zimmerman has remarked that architecture establishes values in society. Architecture that remains tells of the past values that we choose to uphold or are undermined as the fabric of places is changed. They speak of changing values in society that are imposed on our built environment and the lives that emerge from these environments.[316] In *Civil Rites,* we see echoes of the past in heritage and architecture that bear connections to other pasts and resonate in the present. For example, the scene where we see a foundation stone laid by liberal MP Joseph Cowen in 1892, an advocate for education for the working-class, is also the site of protest by students against Enoch Powell during a visit to Newcastle in 1968. A further scene contrasts the location of the apprentices' riots of 1633 at Ouseburn lime kiln overlaid with a voiceover of a member of the 'Broken Class' Workers co-op. The concerns for full employment, protections against unemployment, and decent wages are shared across the area's inhabitants but separated by 300 years.

What Zimmerman shows us by combining static shots of sites across Tyneside, the voiceover of its inhabitants, their story of lived experience, and of the histories of struggles and campaigns for improved conditions and rights, that there are overlaps, bridges, and

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[315] Zimmerman and Reynolds, "Andrea Luka Zimmerman in conversation with Lucy Reynolds", 239.
[316] Zimmerman and Reynolds, "Andrea Luka Zimmerman in conversation with Lucy Reynolds", 233.

connections between events. These are not isolated but part of a more substantial shared experience through time. Gareth Evans explains:

> The title plays on the sonic relationship between 'rights' in a civil and social sense, and the rituals that inform behaviour. The use of 'rites' seeks to encourage us to think about the repeated actions of history, both in terms of those imposed on us and the interactions of belonging, alliances, kindness and co-existence that allow the marginalised and oppressed to endure and occasionally to thrive.[317]

Zimmerman spatialises the sites of campaigns that intersect through time, using film to re-historicise space. The motivation here is to present a complex layering of past and present counter-narratives to official histories.[318] This is the conceit of Zimmerman's film shared in my own; overlooked sites of important social change may now go unremarked. Others sit quietly, hidden in plain sight and absorbed into the passage of the everyday, but something of the past exists here that connects to the present and also our dreams for the future.

The voiceover of Zimmerman's film also explains what the value of such engagement with place and people through film can induce for the viewer, 'It would be nice if we used our imaginations more, we're kind of stuck in the idea that this is the way the world is and it can't be any different, but I think we need to at least envision other ways of relating to each other and work towards that'. Film of place can transcend simple illustration of a place and past, allow reflection of our own relationship to the real places we inhabitant, and with those we share them with, as Gareth Evans reminds us:

> The recovery of overlooked and marginalised histories is central to understanding the possibilities in the present for future facing action... It is a work that is never finished, where the process of being itself makes meaning, moment by living moment.[319]

The last two scenes present as the day gives way to night. Fishing boats in a dock and a lighthouse are the only symbols surrounded by darkness; they remain without narration by text to detail their significance in the unfolding of events. Un-intruded upon by voices they suggest silence: that a vital past must exist here, even if we do not recall or have not been told

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[317] Evans, "Civil Rites".
[318] Zimmerman and Reynolds, "Andrea Luka Zimmerman in conversation with Lucy Reynolds", 232.
[319] Evans, "Civil Rites".

why the site should be regarded. Or perhaps they are the sites of future action, places where the possibilities of change lie dormant waiting to be enacted, a place in which a bridge between past and present will yet be made.

Theories that employ the terms site, space, and place encourage us to see how the built environment emerges from attitudes to history; this has had implications on how I looked at the Barbican spaces. Shaping my observations of the site during my site research with the historical context of the realisation of the Barbican, it informed the images of the architecture in my filmed portrait of the site, of aspects of the Barbican's design that appear in my film and of the values of the architects and client referenced in the film.

Architectural space is often described through the concept of 'site'. The initial stages of assessing a site by an architect or planner can be described as viewed from 'above', from a distance as Panu Lehtovuori puts it.[320] This echoes de Certeau's notion of the experience of viewing the New York streets from a height and feeling distanced from what he describes as the city's grasp, 'seeing the whole' but distanced from the immoderate human text at ground level.[321] For an architect, 'site' is thought of as a totality; the site is a 'space' seen as a concept or illusion upon which the architect can construct the potentials for 'place'.[322]

In their report to the Corporation of London in 1959, the Barbican architects Chamberlin, Powell and Bon's totalising view was evident in how they described the process of conceiving the site and how their report advocated their plan. They noted the driving force for the Corporation's brief: to create the conditions for a new population in the area that would increase the City's residential community. This was prompted by a general trend of falling numbers of residents across the whole jurisdiction of the City of London, over the previous hundred years already falling from approximately 100,000 to 5,000.[323] What went unmentioned was also the threat of a loss of political power. The potential loss of standing by the City became a founding principle in the initial plans, to increase the reputation of the City of London as a local authority.[324] By the early 1950s post-war period, the bombed wasteland of Cripplegate had a tiny population; therefore, the fewer the constituents, the lesser the need for political representation.[325]

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[320] Panu Lehtovuori, *Experience and Conflict: The Production of Urban Space,* (Farnham and Burlington: Ashgate, 2010), 20-21.

[321] de Certeau, *Practice of Everyday Life,* 92.

[322] Lehtovuori, *Experience and Conflict,* 20-21.

[323] These statistics are included in page 1 of Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.

[324] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.

[325] Elain Harwood, *Chamberlin, Powell & Bon,* (London: RIBA, 2011), 99.

In their initial reports of the early to mid-1950s, the architects conceived a mixed-use development over approximately 40 acres, with flats at a density of 300 persons per acre. The principal residential core of the scheme would balance costs for acquiring the site without jeopardising amenities. The introduction of commercial shops, pubs, restaurants, etc., was intended to produce additional income in the site without overwhelming the residential core of the plan. The site also planned for sports facilities such as a swimming pool and squash courts, new buildings for the Guildhall School of Music and Drama, and a small exhibition hall. This mixed residential, leisure, cultural and commercial plan was promoted as being 'an estate urban in character'; the intentions for the Barbican were to create a specific planned urban environment that integrated these elements to create a new use and character of the place in the City.[326] These founding principles are embedded in and punctuate scenes in my film; they occur at stages throughout the voiceover narrated from the architects' 1959 report and give context to the intentions and values of the Barbican from conception to its realisation in built forms.

The intention of the Corporation of London and the architects was to create a new organisation of residents and users of this part of the city very different from its post-1940s form and use. By 1956 the plan was modified to incorporate the existing high density of 300 persons per acre. This compromised the more commercial aspects of the project to provide more space for integration of three City of London schools and sizeable open garden space in the centre of the site, intended to create an 'oasis free from traffic.[327] To compensate for the lack of open space adjacent to the site and to integrate the plan with surrounding developments, this resulting use of space would reduce the income-generating elements such as shops. This compromised the financial estimates of earlier analysis, therefore rather than private investors, the Corporation would be the only body who could commit financing to the realisation of the site. The Corporation, however, would own a valuable new land asset on freehold land, producing 'a genuine residential neighbourhood incorporating schools, shops, open spaces, and other amenities, even if this means foregoing a more remunerative return on the land'.[328]

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[326] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.
[327] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.
[328] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.

What was significant for many grand projects of social housing of the period was a shift from the early 20th century to pre-World War II slum clearance models for replacement homes for the poor. The post-war motives of the 1949 Housing Act promoted schemes that provided to a broad cross-section of the community, and un-segregated by class.[329] However, the Barbican was unique, the Corporation of London remarked that the accepted Barbican plan was to meet 'a demand among the middle and higher income groups employed in the City for this type of accommodation near to their places of employment',[330] the Barbican was primed to become the 'middle-class ghetto' as Reyner Banham identifies twenty years later.[331] These values in conception and their results are used through voiceover in the film, Chamberlin, Powell and Bon, and Banham's words are spoken in voiceover and related to filmed images of the site, connecting their concepts of the site with its realised built forms.[332]

This attitude by client and architects that saw the Barbican as a 'space' that is productive of assumed and planned social and cultural outcomes is clearly discussed in spatial and architectural theories that reference this period. For example, in more abstract terms de Certeau presents the notion of totalised space as conceived by the planner or cartographer, a theoretical space of operations conceived on the drawing board. This also implies an attitude to a site's past by architects, seeing spaces to be built upon as arbitrary within the 'contingent boundaries of a project', assuming a knowability in which the architect/planner is independent of the object of knowledge, the existing site itself. Secondly, urban space rendered on the drawing board assumes space as a visualisation, such visualised assumptions are never neutral but 'carry an idea of space'.[333] Space then is conceived as without inconsistencies, intelligible, 'mouldable at will', as Panu Lehtovuori explains, the architect/planner assumes 'a 1:1 ratio between invention and realisation'.[334] Notably, this is seen emerging in post-war planning from the 'Chicago-Model',[335] a rational, scientific approach to planning is seen from a critical distance; it applies a seemingly objective

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[329] This is a very different conception of social housing now, which assumes provision only for the most vulnerable. See John Boughton, *Municipal Dreams,* (London: Verso, 2018), 87-107 for more of the early context of demographics of council housing,

[330] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.

[331] Banham, 'A Walled City', 232-233.

[332] This is most notable in act two as Chamberlin, Powell and Bon's words describe their motivations in assessing the site, at this point in the film the walking figure leaves street level by St Giles Cripplegate and ascends the staircase to the upper deck of Postern High Walk.

[333] Lehtovuori, *Experience and Conflict: The Production of Urban Space,* 20-21.

[334] Lehtovuori, *Experience and Conflict: The Production of Urban Space,* 21.

[335] For further discussion, see Leonie Sandercock, *Towards Cosmopolis. Planning for Multicultural Cities,* (Chichester: John Wiley, 1998), 87-9.

knowledge or truth to the planning of urban spaces. As remarked by Lehtovuori, this has specific implications on the social planning and inherent hierarchical assumptions of space, its conception, realisation, and users. Henri Lefebvre described this as the 'concept city', an 'illusion of transparency' in which the architect assumes that their plans will 'incarnate by means of design', contrasting however, with the 'illusion of opacity', the life of a place that exists beyond the 'thought and desires of a subject'.[336] These theories have human implications, as de Certeau described, this assumes a 'city subject' and how the complex and unpredictable nature of lived space can be subsumed into a controlled system.[337]

The Barbican plan implicated an ordered organisation of the space. It acted as a clean slate upon which to realise its values through design. Much of the context of the new site was that it would completely overlay the existing site. Sandy Isenstadt remarks of context in architecture that is rooted in the circumstances that allow an understanding of site; 'It implies a whole set of conditions from which an architect will construct an idea of site suitable to a scheme.'[338] The material and social context of the Barbican site in the eyes of the architects and Corporation of London, had been determined in brief and conception. They explained 'because they form obstacles to good re-development of the site it is intended that all of these buildings should be cleared except St Giles Church.'[339] Therefore, the new architecture would mostly efface contexts of the site's past. An attitude to the past was informed into the architectural plan and then realised on the ground.

The Barbican was seen as a renewal, a break from the past, and its context as a site of working-class labour. The previous make-up of trades and earlier generations of commercial and residential inhabitants displaced by the wartime bombing would not inform the new architecture. This then has implications for assessing the legacies of the Barbican as a realised site, in particular as a unique site of social housing planned for middle- and higher-income city workers.

In this sense, the Barbican's architecture evidences its client and architect's values and intentions. Buildings to be constructed either accept the site's past and accommodate it within its existing narratives or efface it in intentions of progress. For my film, I was concerned with balancing how the architect's and client's values could be revealed in my

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[336] Henri Lefebvre, *The Production of Space,* trans. Donald Nicholson-Smith (Malden, MA, Oxford & Victoria: Blackwell, 1991). 27-29.
[337] de Certeau, *Practice of Everday Life,* 153-4.
[338] Sandy Isenstadt, "Contested Contexts" in eds. Carol J. Burns and Kahn, *Site Matters-Design Concepts, Histories, and Strategies*, (New York and London: Routledge, 2005), 177.
[339] Chamberlin, Powell & Bon, *Report to the Court of Common Council of the Corporation of London on Residential Development Within the Barbican*, April 1959.

portrait of the site and how other preceding conceptions and new values have emerged in the life of the site. As Robert Beauregard remarks: 'All sites exist first as places' existing with socially embedded narratives of collective memory, hearsay and personal experience',[340] a site's accumulated narratives conflict and compete in their interpretations. However, for the approximately twenty post-war years before construction beginning on the Barbican, the exiles it produced and the wasteland nature of Cripplegate mitigated against the past context enduring. Any legacies of its past aesthetic and social usage were effaced in the architects and Corporation of London's zeal to create a dominant, wholly new and forward-looking modernist project.

Dehistoricising and rehistoricising the City

Influencing my scripting of the film is how the inscribed architectural narrative of the mid to late 20th-century Barbican now presents meanings to us that are very different from its original intentions. This shaped how I conceived the contrast between the two-screen portrait of the site, and the way juxtaposing images on the two screens could develop a more complex insight into the unfolding meanings the Barbican presents to us. In the Barbican, the notion that the realised built environment dominates suggests that the past is effaced and obscured in considerable measure by the dominant space and aesthetics of Chamberlin, Powell and Bon's plan, this has been a notable critique of the period of modernist architecture in which the Barbican was realised. In my film I draw on the aesthetics and design by its architects, whilst considering how their motivation and realised design shapes our recognition of the past of the site and how our understanding of the architects' motivations for the site could be exposed in my own filmic images.

The architects drew on the then-contemporary architectural modernism that was being created around that time. As a utopian project of city renewal, the dominant forms of the lower rise residential blocks show explicit references to Le Corbusier's 1952 *Unite' D'Habitation* in Marseille and his unrealised plans for a reconstructed Saint Dié, similarly planned on the site of World War II ruins. The Saint Dié project of the late 1940s intended to rebuild a new modern town integrating administrative, commercial, residential, leisure, and public spaces in a vast but coherent master-planned site; it was described as the ultimate

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[340] Robert A. Beauregard, "From Place to Site: Negotiating Narrative Complexity" in eds. Carol J. Burns and Kahn *Site Matters-Design Concepts, Histories, and Strategies,* (New York and London: Routledge, 2005), 39.

modern 'crystallisation of community life'.[341] This post-war utopianism never reached fruition at Saint-Dié, but with the appropriated stylisms of Corbusier's architecture so visible, one can see its influence and intentions in Chamberlin, Powell and Bon's Barbican. As Peter Blake remarks, Saint-Dié was perhaps 'the most persuasive argument for urban greatness a modern architect has ever been able to put on paper'.[342] Images of Corbusier's architecture penetrate my film where the Barbican's stylings echo Corbusier's own, design stylisms that influenced its architects occur in my film's images. Similarly, images of architecture from elsewhere that were projected into their plan and realised in the Barbican's design and material spaces appear as ghostly references in my film.

Much of these scenes and connections were recalled from the aesthetic connections I made between other architectures as I navigated the site. Pausing to look across the Barbican site from the middle of the highwalk under Gilbert House (a view of the long balconied facades which appears in my film in act two), I felt a connection between how the Barbican flats echo in scale and regularity that of *Unite D'Habitation*'s. However, although I have only experienced *Unite* through film and photographs, the resonances between both sites were strongly felt which encouraged me to juxtapose appropriated images of *Unite* on the left-hand screen with views of the Barbican on the right-hand screen where the designs resonate with each other. Many design motifs connect the two, the pilotti that raise the Barbican's residential blocks above the pedestrian walkways beneath only reinforce the Corbusian styling of the architecture. Even in the most seemingly mundane features, such as the cast concrete forms of the staircases that occur around the Barbican site, we can see that they echo in their forms that of Corbusier's similar form of the fire escape staircase in *Unité*.

In *Unité*'s apartment complex, Corbusier was able to turn some of the spirit of St Dié's ideas into a realised form. *Unité*'s residential core is punctuated by a two-storey shopping street within the building and a communal roof garden for the residents, the building as a microcosm of the future city. A vision of architecture as a self-contained, integrated, vertical city, a model for the future of cities was to influence a generation of architects that followed; Chamberlin, Powell and Bon firmly wear this influence in their Barbican design and in the final minutes of my film in act 3 images of le Corbusier's project, others inspired by him, and the views of the Barbican play alongside each other.

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[341] Peter Blake, *The Master Builders,* (New York & London: Norton, 1996), 117.
[342] Blake, *The Master Builders,* 117.

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Figure 3.4 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

David Heathcote said of the Barbican, 'Corbusian details are used to signify modernity through a heterogeneous collection of designs'[343] and the Barbican created an image of the future city in these designs. Although historical design references were employed in some elements, and the Roman and Medieval City wall and St Giles Church were built into the plan, its architects didn't seek to fold into its plan any further material temporal continuities of the site. Instead, the modernist aesthetics dominate the site, revealing how the site carries an attitude to the past.

The Barbican's imperative may have been to replace what went before, not only in its newly built environment but also carrying with it a new vision of a community that the city could encourage through design, latterly it has also become the image of a mid-20th century past of utopian social housing. To be generous, we might also see the architecture offering a break from a violent and tragic past emerging out of the destruction of the war. Might erasing the traces of the past, and reconstructing a vision of hope and future in the Barbican, erase the trauma of the tragedy that befell the site? This has been recognised as a feature of 20th-century modernist architecture, but this sense of forgetting through the rebuilding of the built environment has the potential to show a more complex attitude to history. Anthony Vidler

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[343] David Heathcote, *Penthouse Over the City,* (Chichester: Wiley, 2004), 173.

has contrasted modernism with postmodernism's selection of historical referents that signifies the past. Modernism perhaps was only too conscious of the past; he explains that 'far from rejecting "history" as such, modernism respected it too much'. An awareness that as history moved, and society with it, that the role of architecture might be a force for new and anticipated ends, to steer towards a future with a promise of something better.[344]

On its realisation, the Barbican's architecture has been seen to reinforce a notion of time; for example, Victor Glasstone described the Barbican theatre as 'stylistically timeless'.[345] In its use of cast concrete and its association with Brutalism, the timelessness that might be attributed to the architecture can be seen in Reyner Banham's essay in 1955, in which New Brutalism's terms and attributes were laid out. [346] Parts of Banham's essay appears as voiceover in the film in a more complete manner than that summarised here, Banham explains of Brutalism: firstly, the legibility of the plan, that the design logic should make apparent its construction and materiality, and secondly, that the building must create its own striking and memorable image. In Banham's analysis of Brutalism, it is clear that the essence of such architecture is to create a powerful and memorable image for the viewer of the building, in impressing itself upon the viewer, in the future it will endure in their memory. If we apply this to the Barbican, we can see that, inscribed in the architecture at the time of its revealing, is an overtly created image of the future, not the past: a striking image of 'nowness' that the architecture performs, sets a fixing temporality into the site, a template for what modernist architecture could achieve in the future. As Glasstone commented on the unveiling of the last phase of the architecture, it shows its form as a representation of space:

> The Barbican, now it is completed, has all the aspects, gigantisms, singleness of purpose – of that bygone age when architects had the confidence (or naivety) to believe that monumentality had a place in architecture and that part of (the architects') job as designers was the imposition of a discipline and order on the users of the buildings.[347]

Anthony Vidler sees a desire in modernist architecture to forget the economic, social, political and medical problems, implicated and signified in the built aspects of the old city.

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[344] Anthony Vidler, *Histories of the Immediate Present*, (Cambridge, Mass: MIT Press, 2008), 192.
[345] Victor Glasstone, "A Triumph of Theatre", *Architects Journal,* 33 (176) (1982): 33.
[346] Reyner Banham, "The New Brutalism", *Architectural Review,* December 1955.
[347] Glasstone, "A Triumph of Theatre", 31.

This rebuilding in the modernist image, exemplified in Le Corbusier's ideas, was a deliberate forgetting in the literal and figural erasure for a new vision of urbanism.[348] As Sandy Isenstadt explains:

> Part of modernism's disciplinary success was that its reconfiguration of design values and process displaced previous generations' preoccupations. Modernism transcended style in its own accounts; to its critics it merely produced an airless version of style. But whether transcendent or indulgent, modernism's collapse revealed that style, like context, was really an attitude to history; at different points both terms described a legitimate foundation for subsequent change as well as running counter either to progress or authenticity.[349]

Nonetheless, in the post-modern and post-urban city in the present, these modernist forms now still 'remember' this period of forgetting that leaves traces of earlier intentions in its built fabric; remnants in the city of the modernist period may present to us a haunting absence rather than presence.[350] The idea of modernism's haunting absence felt in my film's portrait is one of the key conceptual themes that I embed in the choice of incidental images and narrative in voiceover.

Architectural sites and the cities they contribute to being dominantly abstract and aesthetic spaces were notably critiqued in Henri Lefebvre's enduring analysis of space and the city emerging in the 1970s. Returning to Lefebvre's theories enabled me to consider how the changing values of a dominant site such as the Barbican have shifted and changed. Although, Lefebvre's theories took the abstract notion of space characterised by much of modernist architecture's projects, they suggested places could be defined not just as a bounded area or volume, but as inhabited space both lived and imagined, produced and reproduced. Lefebvre's critique against modernism's abstract space is summed up most strikingly when he states:

> As a product of violence and war, it is political; instituted by a state, it is institutional. On first inspection it appears homogenous; and indeed it serves those forces which make a tabula rasa of whatever stands in their way, of whatever threatens them – in

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[348] Vidler, *The Architectural Uncanny,* 179-180.
[349] Isenstadt, "Contested Contexts", 177.
[350] Crinson, *Urban Memory,* pxv.

short, of differences. These forces seem to grind down and crush everything before them, with space performing the function of a plane, a bulldozer or a tank. The notion of the instrumental homogeneity of space, however, is illusory – though empirical decisions of space reinforce the illusion – because it uncritically takes the instrumental as a given.[351]

This approach in urbanism employing space as a tabula rasa clearly echoes the intentions of the Barbican's architects. Ultimately treating spaces as a clean slate resulted, in Lefebvre's reckoning, not in benign utopian imagination, but malign homogeneity that produced erasure of differences. Lefebvre's critique hinges on the hierarchies inherent in capitalist space, in its realisation of spaces that are instrumentalised.[352] His analysis sought to counter what up until then had allowed a dominant mode of representations of space to over-determine the understanding of a city's spaces. This conception of space echoes Nora's sites of memory, determined through dominant representations of symbols by which we are asked to remember.

The way the context of the past is dealt with by the Barbican's architects can be seen in the way the past is made readable in the fabric of its architecture. The Barbican is loaded with significations that have particular purchase on memory within the city. This has effects on its inhabitants and on collective memory; its constructed forms create a social space that enables the city's past to be readable, memorable and present for its inhabitants.

The memorable in the Barbican once realised created a new vision of past and future, this emerged out of controlling the order of space by denying a strong permeation of the material aspects of the site's past within the architecture itself. My intention in the film was to draw on images of the Barbican's design motifs where one might see the function and values of the site being projected from its conception on the drawing board, and how this, either overtly or subtly, generates its meaning in the present. On walking the site in 2015 with a small group, it was interesting to see how the site communicated its intentions. On approaching from Barbican station at the corner of Beech and Aldersgate Streets, the first design motif noticed would set the mood for the atmosphere of the place. Appearing in act one of my film, a long curving sweep of concrete that rounds the corner is punctuated by narrow breaks (see Figure 3.5). This architectural element allows those inside to view

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[351] Lefevbre, *Production of Space,* 285.
[352] See also Albert Pope "Mass Absence" in eds. Michael Hensel, Christopher Hight & Achim Menges, *Space Reader. Heterogeneous Space in Architecture,* (Chichester: John Wiley, 2009), 66-67.

outside, and shields those at street level from a clear view inside, creating a dominant barrier between outside and inside.
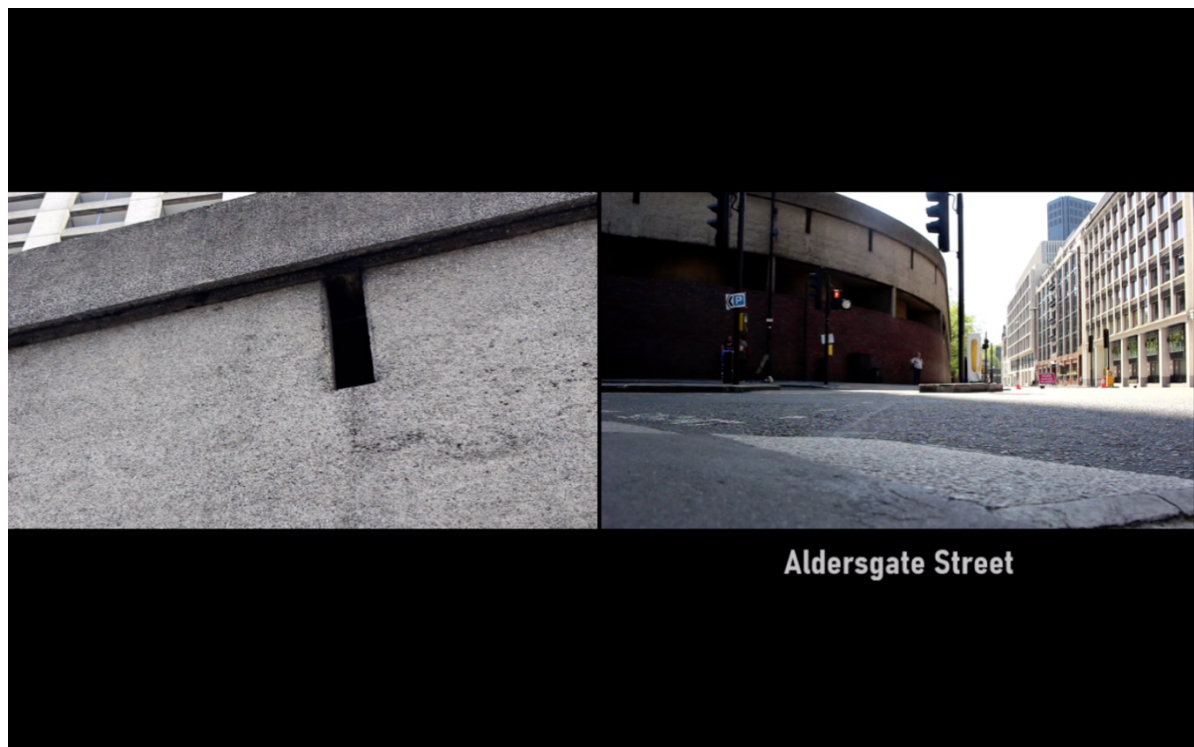
Figure 3.5 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

The Barbican's design echoes a castle frontage; this references the past Roman fortress from which the site it gets its name, and in my film's voiceover this view is seen whilst words from John Stow's *Survey of London* narrate this historical reference to Roman London and the original Barbican. The modern motif created by Chamberlin, Powell and Bon reinforces for the contemporary visitor of an inner world shielded from the exterior movements of the rest of the city, that a protected haven lies within as a discreetly other part of the city. The fortress motif of the Barbican created a new historical reference to the site's past while at the same time removing nearly all traces of previous iterations of the site. Design motifs its architects employed stood in for a past not enduring in tangible ways, an architectural image inspired by the past but replacing real remnants of the origins of the site.

It is worth noting that some of the Barbican's design elements across the larger site directly reference other architectures and geographies. Despite its nod to the private Georgian town squares in its lakeside gardens,[353] it has predominantly been associated with a break

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[353] Simon Bradley and Nikolaus Pevsner, *London 1: The City of London,* (London: Penguin 1997), 283.

from British traditions to more European and modernist influences such as *Unité*, and also a reference to a history of architecture of other lands. For example, the Barbican towers have been likened to the towers of San Gimignano in Tuscany,[354] this is most notable in mid-summer evenings when the orange light of the setting sun on the grey concrete of the Barbican seems to echo the colours of the medieval stone towers; Similarly, the white barrel roofs of the lower-rise residential blocks are likened to the arched roofs of Mykonos' churches,[355] appropriated images of these are placed within my film to give visual reference to these architectural associations and influencing the architects' designs across the residential elements of the site. (see Figures 3.8 & 3.9) These design elements speak of places elsewhere, not localised historical references but forms of past architectures selectively appropriated for their stylistic use. Even in the focus on the local aspects of site that 'sought to make concrete and evoke a past and an expression of grandeur evident in 19th-century buildings and warehouses in the City of London and Docklands',[356] they inform the architects' vision using the past as fictional remnants.

There are parallels here in Christine Boyer's discussion of 19th and early 20th-century urban theorists who 'expected that a city's formal structure and material appearance could signify its civic prowess, historical achievements, and wholeness of being'.[357] Anthony Vidler also reminds us that the image of the city 'enabled the citizen to identify with its past and present as a political, cultural and social entity'.[358] Instigated by the urban fabric, memory then might be 'a rhetorical form whose patterns were mapped across spaces and objects',[359] the meanings and knowledge embodied in places transfer across generations. The assumption here is that places and objects might generate a collective memory and inscribe civic conduct. Conversely, this suggests a possibility that city forms could fail to generate meaning and memory, that signification could be disrupted, the spectator de-centred and memory lost in the face of partial structures.[360]

The projects of modernist architecture can be seen not only to take a particular approach to the historical traces of place in their re-conceptions of the city, but by effacing existing material traces, they might induce forgetting in its inhabitants. Christine Boyer

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[354] Harwood, *Chamberlin, Powell & Bon,* 128.
[355] Harwood, *Chamberlin, Powell & Bon,*128.
[356] Simon Henley, *Redefining Brutalism,* (London: RIBA Publishing, 2017), 103.
[357] Boyer, *The City of Collective Memory,* 17.
[358] Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely,* (Cambridge, MA: MIT Press 1992), 177.
[359] Crinson, *Urban Memory,* (London & New York: Routledge 2005), xiv.
[360] Boyer, *The City of Collective Memory,* 17.

reminds us that modernists mostly erased historical references and linguistic allusions in their architecture, constructing 'a disciplined city of pure form that dislocated memory and suppressed the tug of the fantastic.'[361] Although seen as a modernist icon of city planning and architecture, it is evident that the Barbican also departed from a pure notion of modernism that intended to wholly efface the past through architectural abstraction by attempting to embed stylistic references to the past of the site in its design whilst removing most of the remnants of its previous architectural forms.

As described in earlier parts, in its heritage signifiers the Barbican narrates its past in edited form, but importantly its non-memorial vernacular can also be read as historical referents to the values inscribed in its conception. Act 2 of my film presents a scene that links to one of the few remaining buildings after the bombing of December 1940. 53 and 54 Barbican, previously the premises of W. Bryer & Sons, gold refiners and assayers, were demolished in 1962 to make way for the new Barbican. A frieze from the original building was removed and then re-erected in 1975 by the Corporation of London on the Northern fringes of the site at the corner of Fann Street where it sits today and appears in two detail shots in my film at the end of act 2. The name of Bryer lives on in the naming of one lower-rise residential block and the frieze relocated on the site sit as a quiet reminder of the family and their business. Now only a mere fragment of their lost building is subsumed into the rest of the site, a tangible architectural object of memory only employed as a tool of historicisation and placed geographically at the point between the working-class Golden Lane and the middle-class Barbican. (See Figures 3.6 & 3.7)

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[361] Boyer, *The City of Collective Memory,* 19.
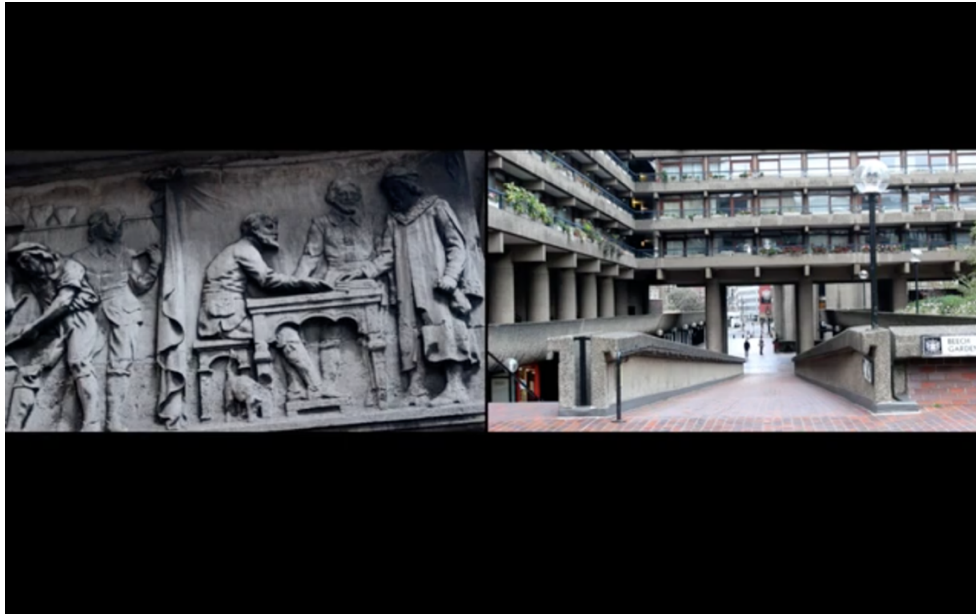
Figure 3.6 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)
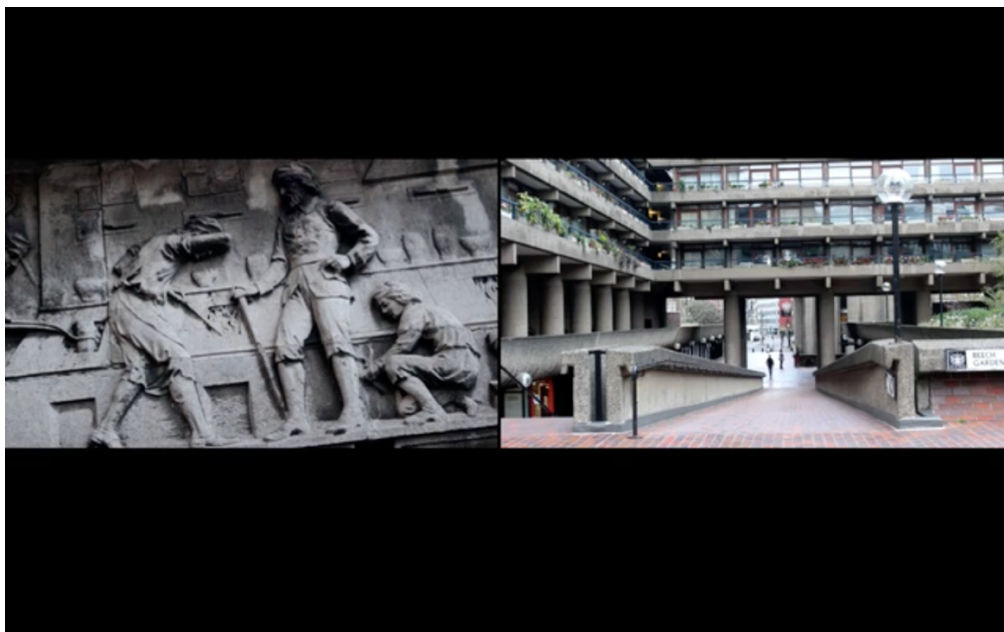
Figure 3.7 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

By presenting these contrasting fragments of the built environment as it is found around the site in filmed views, my film attempts to prompt the viewer to consider how sites that carry details of past built environment may influence remembering. How might we read the meanings of these traces around the city and how do we recognise the past of the city.

Influencing my concepts for the film was the notion of the meanings and values embedded in architecture. According to Neil Leach, even though architectural forms are inert,

factors of use and context influence the 'meaning' of a building. The physical characteristics of the building may influence its meaning, but echoing the notion of places of memory, its meaning changes as we place the past forms of the built environment in the context of our present times. Significantly meaning is 'projected' on to the form. This is dependent on a memory of what the form is 'supposed' to mean; values inscribed in a building in conception have the potential to provide a symbolic representation of what the building might mean and how it is to be remembered. [362] The values of the present that are projected onto architecture mediate the values inherent in it; this is part of a process of remembering. As memories fade and meaning is altered or erased, memories are altered as they assume life in the city. These processes mean that imagination appropriates and changes the space; a building has meanings and values projected onto it from the collective imagination. A building is always ventriloquised as a collective memory; nonetheless, it can appear to embody past values. By juxtaposing voiceover that narrates the Barbican from a variety of time perspectives alongside images gathered around the site I hoped to prompt the viewer to consider how the meanings and values of a site may change through time, how the memories that are prompted by the built environment may shift as its context shifts through time.

Leach's analysis is applied to the context of the erasure of the symbolic sites of Berlin and Bucharest's Nazi past, explaining that, rather than complete removal of such architectural sites, re-symbolisations may take place if existing buildings are mobilised through constructive re-use and symbolic re-appropriation. Although this focus enables us to see such processes in a political address to the past, one can also see that memory embodied in architecture can also be applied to less politically charged sites. Processes of change to places can result in new symbolisms being constructed and new values establishing themselves throughout the life of a building or site. Leach's analysis reinforces the processual notion inherent in places of memory. I apply this to my Barbican film, where the vernacular of the Barbican beyond the overt historicisation of the past in its memorials, links to the motivations of deep topography's attention to the overlooked fabric of sites and is introduced as views into my film.

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[362] Neil Leach, "Erasing the Traces, The 'Denazification' of Post-Revolutionary Berlin and Bucharest" in ed. Neil Leach, *The Hieroglyphics of Space – Reading and Experiencing the Modern Metropolis,* (New York and London: Routledge, 2002), 83-85.

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Figure 3.8 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills)

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Figure 3.9 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills)

In references to the past through its design stylisms and in appropriating references to older and non-local architectural forms the Barbican created both a new image and symbolic past in this part of the city. These links are most clearly established in Boyer's discussion of

cities as a space of collective memory, she describes this as a passage between objective and subjective views, these are seen as 'two liminally conjoined spaces: that of history/memory, or that of objective thought/subjective testimony.' If, as Boyer explains, analysis of the city enables us to reconsider how the past is written across, or hidden and forgotten in the city, then Boyer's notion meets Lefebvre's understanding of abstract space and what it constitutes in the modernist city, Boyer explains that Modernism:

> banished subjective storytelling, eliminated the dangers of otherness, and eradicated lived traditions so that it could substitute instead a fictional order of time progressing toward the future, ever improving upon the past.[363]

The constructed architectural spaces of Chamberlin, Powell and Bon's scheme can be seen stylistically within modernism whilst also bridging later postmodernism with its fiction of historical referents taken from architectures elsewhere. In tune with its modernist period it nonetheless only employed these referents to look toward a future of the site, de-historicising modernism producing a silence in the exile of its previous inhabitants, and absences in its effacement of most of the material fabric of the area's past. Allied to this, one might think that the memorials, heritage plaques, and highly selected aspects of the site's previous materials that were integrated into its new plan tell of its past only as sites of memory.

Similarly, linguistic allusions to the past in the Barbican are referenced in the names of the residential buildings. Lauderdale, Cromwell, and the previously mentioned Shakespeare are honoured in the naming of the Barbican towers. Continuity in the site is signified in the names of notable people associated with the area. In particular, re-occurring names from literature seem to reinforce a dominant narrative of the site as a place of culture, particularly as for many visitors from outside its walls, the arts centre is the only public focus of the place.

Joining Shakespeare are, amongst others, 16th-century English poet and novelist Breton, and Bunyan, Defoe, Jonson, and Thomas More. The reference to More might make us speculate about the allusion to the utopian nature of the Barbican's architectural masterplan as a modernist template for an ideal vision of the city. The past again is only drawn on to project its values into the present and future. My film references Thomas More in one of its images, encouraging the viewer to feel resonances to architectural utopia and this

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[363] Boyer, *City of Collective Memory,* 21.

idea of the Barbican is reinforced in my choices of juxtaposing narratives in voiceover. An earlier reference, included in the film's voiceover, echoes the utopian spirit of the architect of the high rise from J G Ballard's novel, contemporaneous with the building of the Barbican. Similarly, other references that one may associate with Ballard's novel suggest how the Barbican's architecture, and similar such architectures of the 1960s and 1970s, were later seen with much public mistrust through this period, reflecting new cultural values that were projected upon it in the years after its completion.

Views in my film present the abstract aesthetics of the Barbican's architecture, these seem to resonate with that conceived by the architects but also contrast with the views of the space as it is experienced in the present, the lived aspects of the site through the movement of the walking figure and others that move through or intrude on the walking scenes in incidental footage. Finally, these are then added to by images of Barbican and other locations that influenced its design by using abstracted footage of other places (see Figures 3.8 & 3.9). These unsettle both the aesthetic and recognisable views of the Barbican, and the physical topographical views that appear in the filmed navigation around its spaces.

My film synthesises these in filmed views of the site. Visual references of the past in the built environment, such as heritage plaques or designs that symbolise historical moments or other geographies suggest themselves as 'sites of memory'. However, contrasting these are evolving narratives in the voiceover that contrast the words of the site's architects with those of others, juxtaposed with images of the Barbican they suggest that the Barbican might generate remembering in ways deriving from more unpredictable processes. Beyond the intentions of its client and architect the film exposes how the values the site represents have evolved through time, by presenting these in filmic views it suggests it also as a place of memory.

Willie Doherty: creating a sense of place and past in film

Willie Doherty's multi-screen films have resonated with my intentions for a film of the Barbican and the wider conceptual concerns of my project as they are explicitly linked to notions of memory and place. Doherty's films encourage us, as my own film intends, to see the traces of events of the past lingering in silence in the fabric of places. As Doherty himself remarks of his film installation *Loose Ends,* he encourages us to look at places to determine their connection to 'events of the past and how we remember them'.[364] What Doherty suggests in his films is that places are marked by and carry the overlooked scars of events which, if we look hard enough, might prompt remembering, a linking conceit shared by Papadimitriou's attention to places and evident in my own project.

Running deeply in Doherty's photographic and film works is the fragility of remembering woven into the atmosphere of his images. In her discussion of the work of Doherty, Carolyn Christov-Bakargiev explains:

Over time, memory fades, people grow old and events seem to change. People try to remember a traumatic event, to arrive at the truth of what happened. There is a shared experience that slowly turns into collective memory. Some moments of emotion seem to be locked in stone, while the reality of the event feels completely lost and fictitious. We mix up what really happened and what we choose to remember, as well as mixing that up with other people's memories, television coverage, films, and so on. False-memory syndrome is common in the age of photography, in which we are often under the delusion of being able to control the past. Human memory as a process that is fallible thus becomes a topic for Doherty.[365]

I reference Doherty's practice and his film *Loose Ends* here because of its usefulness in thinking about filmic techniques that investigate place for its connections to a felt past, but also with close attention to how remembering takes place. This condition is exemplified in Doherty's earlier work *30th January 1972* (1993); the artwork was an installation that comprised archival material that presented information about the 'Bloody Sunday' events in which thirteen unarmed civilians were shot dead in Derry by British Paratroopers. Doherty

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[364] Doherty in Interview for exhibition at Letterkenny Regional Centre, Kerlin Gallery, Dublin and Matts Gallery, London in 2016 via <https://vimeo.com/176736609> Accessed 12th October 2019.

[365] Carolyn Christov-Bakargiev "A Fallible Gaze: The Art of Willie Doherty" in *'False Memory'* (London: Merrell, 2002), 14.

collected live sound recordings made during the shootings, numerous 35mm black and white images of marchers taken from television news footage, an enlarged 35mm image of an alley in which one of the shootings took place, and edited samples from interviews recorded of those present in 1993. The interviewed participants were asked to recount their memories of the event if they were present, and if not, to describe a photographic or televised image that represented the event to them. The testimonies and images collected together become an archive of the event, narratives of the event as witnessed first-hand meld with secondary witnessing of the event. As I formed the concepts for my own film and my occasional use of found and appropriated imagery alongside scenes of the Barbican, I found this use of images, and the notion of second witnessing with memory mediated by narratives and imagery of an event particularly thought-provoking. As Caomhin Mac Giolla Leith comments, Doherty succeeds in creating in this installation a dangerous territory of memory, it raises questions about the status of collective memories emerging out of images and narratives that circulate 'amongst those who were not there',[366] this is what Victor Burgin remarks is the memory of 'the teletopologically fashioned subject'.[367]

In own use of film, I was interested in the film's role in constituting our sense of place, particularly as this was a step away from my initial site-specific intentions for my project, its role in forming links between place and remembering and the implications it would have. In discussion of photographic images and postmemory, Marianne Hirsch articulates the silences and gaps in memory as conditioned by images or objects. Postmemory defines the 'indirect and fragmentary nature of second-generation memory', post-memorial states that form renewed and reconstituted memory in the generation after. For Hirsch photographs and images of the past are a medium that connects up first and second-generation remembrance, memory and postmemory. Such images are, quoting Henri Raczymow's term 'memoire trouee' or 'shot through with holes',[368] fragmentary sources that affirm the existence of the past, whilst their flat two-dimensionality exposes a gap or unbridgeable distance of experience in the ongoing passage of memory between first and second-generations.[369]

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[366]: 'The question of the precise nature and status of individual 'memories' from which collective memory may be thus constituted, however, is left tantalisingly open.' (Caomhin Mac Giolla Leith, "Troubled Memories" in *False Memories'* (London: Merrell, 2002), 20.)

[367] 'actual events mingle indiscriminately not only with fantasies but with memories of events in photographs, films, and television broadcasts.' (Victor Burgin, *'In/Different Spaces: Place and Memory in Visual Culture'* (Berkeley, Los Angeles, London: University of California Press, 1996), 226.)

[368] Marianne Hirsch, *Family Frames-Photography, Narrative and Postmemory,* (Cambridge, Mass & London: Harvard University Press, 1997), 243-244.

[369] Marianne Hirsch, *Family Frames-Photography, Narrative and Postmemory,* 23.

In Doherty's film installation *Loose Ends,* we are presented with a two-screen film of various shots of urban and rural locations juxtaposed side-by-side. This was of particular interest to me in its links to my own use of multi-screen, its concerns in image-making, and its echoes of deep topographic attitudes transposed into my own art practice. In filmed shots of the fabric of urban and rural buildings, and fragments of landscape, the shots of aspects of the built environment show the patination of time. There is a sympathy in Doherty's images with Rachel Whiteread's attention to found objects and spaces in her sculptural works. The environment and its matter revealed for its overlooked details are a recurrent method in Doherty's films, as is his attention to scavenging for 'banal debris' that remain in highly charged but overlooked places of memory.[370] Where Whiteread takes their materiality and reshapes this into a sculptural record of debris, Doherty imbues his films and images of human scarred landscape and built environment with the same sense for the viewer. The echoes across different media between Whiteread's sculptural and spatial work, with that of Doherty's image-making, have been of particular poignancy for me because they somewhat create a bridge between different media by way of sharing a similar spirit and way of looking at place and its material traces. These resonances between the media were exactly what concerned my own project, how to achieve the conceptual intentions for my Barbican project whilst reconciling the switch between different media. What was useful for me to identify was the conceptual echoes between Doherty and Whiteread's works, and their overlaps with my own project that looked at sites containing evidence of the passing of time and events that may be in the process of disappearance. What was striking about Doherty's work, and showed the usefulness of film, was that in its representation in imagery this subject matter can be observed and felt more deeply. Shots that focus on still aspects of landscape constructed by Doherty are in sympathy with my own approach on the left-hand view of my two-screen film; they suggest a filmic gaze akin to deep topography, a means to place the viewer in a direct gaze upon these sites.

Although Doherty's *Loose Ends* is more politically charged than my own project, there are some interesting similarities and contrasts in both films, which the viewer can read in the side-by-side filmic images. In earlier works Doherty's fixed viewpoint camerawork that I also employ on the left-hand screen shots in my film deviates from *Loose Ends* use of slow zoom in and reverse zoom out focussing on small details and then zooming out to see

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370 Ian Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", *Sight & Sound*, 14th July 2017: 2.

wider aspects of the site. Nonetheless, in my static fixed camera position and similar pacing of shots both films encourage a slow process of looking and revealing a sense of place. I employ this technique in my Barbican film which presents an almost detached viewpoint that insinuates a way of looking at the image; this has been described by Doherty exactly as a slowing down. The pacing and stillness of the views are a means to 'reveal or discover what's usually hidden',[371] for Doherty such camera techniques link the viewer to ideas of time as a way of 'looking back' and 'thinking about the past'.[372] He remarks that filmed views presented this way suggest places marked by time and create an 'experience of time', whilst detailed fragments of sites appearing in the frame reveal 'the all changing nature of the places' and 'the past in the present'.[373] Notably, his scenes of rocks and boulders from Gola Island in *Loose Ends* take us away from simple sites of the 1916 uprising to those marked by a site's deep-time elements. These suggest histories that pre-date the uprising, reinforcing Doherty's suggestion that it is not only events that are being memorialised in his film but also open up a different recognition of history and memory; and temporality itself. Initially, in its planning stages, Doherty intended to use a slow-moving tracking camera through the location as a way of 'forensically looking at what's there', the idea being that to travel through the site may be a means to observe it and make sense of its spaces. Ian Christie remarks of *Loose Ends'* 'ravishing palette of textures and surfaces' that,[374] despite their rendering as flat cinematic images, the scenes show places 'sensuously imprinted with the passage of time'.[375] Ultimately though, as remarked by Ian Christie, the images in *Loose Ends* invite us to see the sites Doherty shows us as haunted by history,[376] and, although the historical conditions of both sites differ greatly, this is a conceptual concern shared in *Loose Ends* and my own *Barbican: Sketch for a Palimpsest*.

In my multi-screen presentation, the static shot and lack of use of zoom differentiate themselves from Doherty's techniques, similarly though the use of a screen of details of landscape and the built environment on the left-hand screen allow contrast with the images appearing on the right-hand screen and create a more complex mapping of the space and of time across them. I juxtapose the static nature of the left-hand screen with alternative movements; panning and observational framing on the right-hand screen's views thus

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[371] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 3.
[372] Doherty at <https://vimeo.com/176736609> Accessed 12th October 2019.
[373] Doherty at <https://vimeo.com/176736609> Accessed 12th October 2019.
[374] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 4.
[375] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 4.
[376] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 3.

encouraging a broader topographical mapping of the Barbican site. The differing pacing, stillness, or movements across the scenes of my Barbican film create different notions of the perception of passages of time in place. Such filmic techniques propose a time perspectivism, how place carries a multitude of influencing times in one place; what is reinforced in a multi-screen display such as this, is that juxtaposed images can reveal more complex spatial and sculptural aspects of sites.

Doherty's approach is echoed in my hopes and intentions for my film portrait of the Barbican. As Elvira Dyangani Ose identifies in Doherty's techniques, they propose a view of places beyond their topographical qualities, where the viewer might assume the position – political - of the person in space, both physically and in its inducement to our imagination. In Conversation for the Stuart Hall Foundation, Doherty remarks that he was interested in whether it would be possible to sense the past in 'places where invisible matter could be contained'.[377] Doherty also explains that his film works are not meant to be journalistic or documentary, instead, they become something deliberately ambiguous which creates a space for the imagination of the viewer. What occurs in the unfolding process of viewing the film is that our sense of place is implicated in a sense of past and vice-versa. We may not know the exact course of the events, but sense that the past is located in place, and place in a past. This sensation cannot be uncoupled, and the film embeds and insinuates this synthesis of place and past.

Departing from his earlier works, showing scenes of places of extreme violence left behind by history, the views in *Loose Ends* may seem more serene. What is noted is that Doherty's two-screen diptych allows us to depart from historical knowledge of the events of the uprising and assumptions prompted by official commemoration or memorialising. As these scenes relate to but are not marked by official historicising or heritage signs, the places of the events of 1916 we see in the film open up a different way of considering the past. This is exactly my own intention for my Barbican film, in those scenes of sites where events are not memorialised and are now overlooked and disregarded, they are nonetheless historically significant sites contrasting with views of those officially marked with heritage markers. As such, the banal aspects of the fabric of these officially unmarked sites might be seen as having forgotten the significant events that shaped them; it is 'a matter of us imagining what

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[377] At 'Second Annual Public Conversation: Stuart Hall and the future of Public Space' titled "How to share a place" saw Willie Doherty in conversation with Elvira Dyangani Ose at Conway Hall, London. Saturday 2nd February 2019.

lies behind tranquil images' for the viewer.[378] As Christie suggests, Doherty prompts us to consider exactly the questions about place that I ask in my own project: 'How do we relate any historic events to the places in which they unfolded, especially when they're not famous sites?'.[379]

The diptych view of one scene in *Loose Ends* shows Moore Street, Dublin, the site of the final battle of the 1916 uprising & Gola Island, Donegal, the place from which the arms used in the battle by the rebels were shipped. These two geographies become linked through the occurrences of the 1916 uprising. As Doherty sees it, these geographies become connected by the 'element of chance', coincidences and contingencies of history link the two places. Use of multi-screen juxtaposition of distanced geographies linked by events is echoed in my own use of multi-screen relations between disparate shared geographies. However, where Doherty's scenes relate to specific historical events shared across different places but joined by 'overlaps and coincidences', the geographies of places in which events, its peoples, and the histories 'collide',[380] my own work extends this to disparate geographies beyond the Barbican. I present in my images places that share legacies, historical echoes across wider geographies, and the linking of temporal events. What is shared in this process of image-making of places by Doherty and in my own project is juxtaposing images of places where the geographies, the built environments represented in filmed images, are co-implicated.

In Doherty's focus, overlooked sites implicated together suggest unseen links to the other by their juxtaposition. The filmed locations are also seen linked to something more significant in the unfolding of history and its legacies. Doherty suggests that, by bringing together the two places of Dublin and Donegal seen on the two screens in proximity to each other, we search for their meaning in our imagination. In many cases, the sites, particularly of the now derelict Moore Street, give no narrative of the events they witnessed, and we might genuinely question 'whether they carry the remnants of the events that happened there' and 'a resonance of what happened 100 years ago.'[381]

What Doherty's film shows, and what influences my own intentions in the use of film, is the power that the filmic gaze might really provide. In screen-based attention to places and the past, the viewer can read this in their close attention to the views of the built environment. The camera gaze can be seen as filmic deep topography, views of banal matter

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[378] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 2.
[379] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 4.
[380] Rosa Abbott at <https://vimeo.com/176736609> Accessed 12th October 2019.
[381] Rosa Abbott at <https://vimeo.com/176736609> Accessed 12th October 2019.

of the built environment and landscape can encourage resonances of the past to be felt. In *Doherty's* shot of a building on Gola Island we might initially overlook the textures of the surface of the walls, but quietly and slowly, we realise that it is scarred by bullet holes, or perhaps this is just the damage of natural weathering. The scene does not answer our questions but more sits as evidence of a potential series of events that we may resurrect and give life to our imaginings. The documented physical places show 'the disintegration of the material fabric of the buildings', 'the forces of time and neglect. how history has shaped these places'.[382] The viewer is prompted to observe the matter of place as residual traces of the past in the material fragments of built environment, and landscape might also suggest 'residual traces of rebellion within collective modern psyche'.[383] It doesn't deal with a definitive and easy assumption of memory, and therefore chimes in spirit with my own project, it tries, instead, to implicate not only a filmed representation of a place and its past, but also a sense that the representation of places mediates our remembering in and of place.

My filmed images of the Barbican site alongside archival and abstracted image, this is where my own work deviates from Doherty's; these ambiguous but nonetheless overlapping images concord and unsettle each other simultaneously. However, despite some of the contrasts in the image making of the film, it does align with concepts in Doherty's works in the notion of memories uncertainty and fallibility; in his work *Extracts from a File*, his camera explored night-time views of Berlin, a city seen as 'divided by opposing ideologies', 'a city saturated by with political meaning and conflict'.[384] Free from recognisable landmarks, the film is comprised of fragments of the built environment. Although, our experience of the film suggests an experience of place; it is uncertain and 'depends about our knowledge' of the city, 'our inability to place these pictures with any exactitude.'[385] I have a shared spirit with Doherty's intentions in his films; place and past are felt in the fragility of remembering that is understood differently from authoritative historical narratives.

To note finally of *Loose Ends* and how this compares and contrasts with my own techniques are how the images of the places are contrasted with 'meditative commentary'.[386] A voiceover can open up an ambiguity for the listener, with possibilities for 'a more

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[382] Doherty in Interview for exhibition at Letterkenny Regional Centre, Kerlin Gallery, Dublin and Matts Gallery, London in 2016 via <https://vimeo.com/176736609> Accessed 12th October 2019.
[383] Joanne Laws, "Ireland Round Up", *Art Monthly,* Issue 414 (March 2018): 36.
[384] Tacita Dean and Jeremy Millar, *Place,* (London: Thames and Hudson, 2005), 116.
[385] Dean and Miller, *Place,* 116.
[386] Christie, "Willie Doherty's Loose Ends review: Revolution Remembered", 3. & Rosa Abbott at <https://vimeo.com/176736609> Accessed 12th October 2019.

evocative remembering of what the history might have been.'[387] Written by Doherty as poetic evocations of the materiality of the sites, the associations that the places suggest to him, the images as fragments of the material of place, are turned into ambiguous fragments of language. This insertion of narrative in the film echoes my own technique; however, where Doherty writes these as fictional narratives inspired by real events, my own narratives are drawn from other sources and then constructed as a single ambiguous narrative from multiple textual sources, many voices aggregated and spoken as one. Nonetheless, both Doherty's and my own narrative methods are differently created but intend for the same effect; as Rosa Abbott remarks of *Loose Ends*, the viewer is quietly confronted with 'how historical events are interpreted in the collective consciousness, always more than one point of view'.[388] For Doherty, this is a means to make a film that is a counter-memorialising work, 'the voice opens up a different way of reimagining what that narrative or story could be' and as such creates 'a narrative or act of remembrance that sits alongside the official version of events'.[389] Such uses of narrative in voiceover is a spirit shared in my own use and intention for the voiceover, to unsettle a fixity of meaning we might expect from a more conventional narration.

The use of the outlined techniques in the film shows the film's conceptual motivations, the possibility for it to create a portrait of a place that also encourages the viewer to apprehend the place's past, even though it is in mediated form. In a discussion at the Stuart Hall symposium in 2019, Doherty reassessed his earlier films where he looked at the Irish border territory of the North and the Republic, and he reminded us that the unfolding of events always has the potential to unsettle fixed historical notions of place and past. Through Brexit, the focus on the border has brought the past into a new reckoning in the present due to the evolving specificity of current events. If the past can be renegotiated by creating images of place, then the past and its legacies in a place are renegotiated and readdressed in light of present events. This is the spirit of my own portrait of the Barbican site, a place I attempt to evoke in my film, not as materially or temporally static, but as alive, constantly reactivating its links in the present, constantly evolving new meanings about the past. It also proposes that film of place itself has the power to renegotiate our sense of place and unsettle the fixed familiarity we might assume places have when we are physically present within them.

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[387] Doherty in Interview for exhibition at Letterkenny Regional Centre, Kerlin Gallery, Dublin and Matts Gallery, London in 2016 via <https://vimeo.com/176736609> Accessed 12th October 2019.
[388] Rosa Abbott at <https://vimeo.com/176736609> Accessed 12th October 2019.
[389] Doherty in Interview for exhibition at Letterkenny Regional Centre, Kerlin Gallery, Dublin and Matts Gallery, London in 2016 via <https://vimeo.com/176736609> Accessed 12th October 2019.

Part IV - Remembering Place

As my film project developed, it was increasingly clear how the film was deeply informed by the observations made during the walks in the Barbican site conducted in the earlier phases of my research. Theories I had considered alongside these early stages of my research also became highly influential on the conceptual approach to creating my film portrait of the site, shaping my thinking in the early stages of site research and returning to haunt my film. These theories express the film's concepts and articulate theoretical notions of sites and places of memory in a differently tangible way, although most importantly the film showed how remembering in place is formed in diverse ways and it has enabled me to embed these theories in the film suggesting how place-remembering happens in a more fluid manner.

Ben Highmore suggests that place is not an area of fixed meanings but accrues a variety of resonances from the past, observed and recognised in the city's built fabric; this insinuates the past in our imagination. Bridging overtly memorialising aspects and non-memorialising aspects of the built environment, Highmore presents us with a more fluid notion of history and memory in his remarks of ruins, monuments and urban architecture where 'the past continually impinges on the present':

> fragments of the past, physical debris cluttering up the present, make the actuality of urban culture visibly evident; here the past haunts the present.[390]

This leads us to depart from a fixed and static interpretation that 'sites of memory' give us and reinforces the concept of processes suggested by 'places of memory'. Objects that provide cultural memory in a fixed form are in observation enlivened as usable and active, from which remembrance can be maintained or re-formed, or remain in plain sight but haunt places as a mute presence of forgetting.

The most poignant area that evokes these tensions between notions of sites and places of memory in the Barbican is the area surrounding St Giles Church. The manner in which I drew on this space for my film encouraged me to consider how I was reconciling research of the site using an embedded, located and observational research of the sites built fabric and translating this into images in my film. The churchyard space of St Giles Cripplegate became a pivotal part of the site for thinking about the founding concepts informed by Nora's sites of

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[390] Highmore, *Cityscapes,* 4.

memory. I unsettled this by thinking about the implications of contrasting theories of places of memory and how I might articulate how new iterations of the site contain resonances of its past to the viewer of the film. The only remaining original building that is sited within the centre of the complex, the St Giles churchyard area of the Barbican site still contains the gravestones of its previous inhabitants before its 20th-century reconstruction. However, the headstones now serve only to tile the horizontal surfaces of raised brick plinths and are mainly used only for seating by the public. Rather than these markers being used for later generations to observe and mourn the previous, the place strangely denies the reverent atmosphere of most burial grounds.

Never, in all my walking's around the site have I seen any interaction with the memorial stones for generational remembering of family and friends. Never have I seen a flower placed upon them or a service of commemoration in the space. This feels as though the place and the memorial stones symbolise forgetting rather than continual and renewed remembering. A burial space such as this would have been a space to recognise and renew individual losses of friends and family in memory and a shared space in which a previous community shared their grief.

Figure 4.1 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

The memorial headstones have now been weathered resulting in the loss of recognisable names, strongly reinforcing the sense of forgetting of the individuals memorialised here; this is reflected in the images of these in my film. (see Figure 4.1) Providing close-up views of the weathered gravestones, I hoped the viewer would be intrigued by the images, attempting as I did to make sense of the now weathered and difficult to read memorial texts etched into the stones. Similarly, the ephemeral quality of the images is heightened further by the detailed view of the eroded stone, how puddles of rainwater, moss and lichen sit on the stone and obscure the already difficult to read marks etched on them. By placing these close-up images alongside the wider context shots, I hoped to juxtapose the recognisable macro view of the site with an ambiguous but curious, and somewhat abstracted, view of the micro details of the site. The intention was to place the viewer in a relationship with the images where they could view these filmed fragments in a similar manner to the close situated observation of these traces of the built environment that I had made. Being difficult to determine and decipher, they nonetheless provoke a deeply felt sense of a trace of the past, overlooked but enduring in the site. To observe the churchyard space now, one feels a generational break; the place seems more to serve as a quiet, secluded space for city workers or Barbican's residents to lunch, or to stop, sit and rest when weather permits. We do not remember the individuals whose memorials lie here, but we do recognise that we are in a place that has a past very different from the one we currently experience.

Meanwhile, informing my concepts for the film were the theories of place and memory I encountered that resonated with my observations of the site and encouraged my filming of aspects of it. For example, the notion that the built environment can symbolise and evoke the past suggested a more expansive enquiry into memory and place. Mark Crinson underlines his concept of urban memory, citing the work of Aldo Rossi; he reminds us that Rossi saw the city as a remembering organism. The city's inhabitants understand buildings of the past as the sited preservation of successions of events, preservation of older forms of the built environment is 'analogous to the preservation of memories in the human mind'.[391] The urban artefacts that are visible across the city derive from sequential forces that give evidence of urban evolution; these emerge from its historical circumstances shaped by social, political and economic forces,[392] evidence of these past forces is made visible in the present city. Adrian Forty suggests that this gives the impression of the 'transferability of memory to

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[391] Mark Crinson, *Urban Memory: history and amnesia in the modern city* (London: Routledge, 2005), pxiii.
[392] see Aldo Rossi, *The Architecture of The City,* trans. D. Ghirardo and J. Ockman (Cambridge, MA & London: MIT Press, (1966) 1982), 141-144.

things', that buildings may stand for memories, as I also attempt to create in my film. We recognise that the city's patterns of permanence in its built environment allow a form of remembering with the city as a '*locus* of the collective memory'.[393]

Forty usefully reminds us that we should see the built aspects of the city for its mnemonic potential. Reading the city's built environment, we might recognise the struggles that ensue in how it allows us to remember or forget through identifying the past in sites across a city.[394] These theories enabled me to consider the bridge between deep topography's motivations and the conceptual approach to my film. The memorial stones of the St Giles Churchyard were pivotal in that they have literally changed from their intended and distinctly memorial function to now articulate the changing nature of the site. Their integration into Chamberlin, Powell and Bon's plan provides an insight into the changing nature of the site whilst also bearing a resonance with the site's previous forms. This usefully suggests a departure from the notion of sites and places of memory as overtly memorial forms to one of a built environment that infers a remembering in forms that mark the past even if they have not been created to specifically signify it. This is echoed in discussions of architecture, place and memory in much theoretical literature; As Anita Bakshi identifies:

> Place naturally supports memory by its perceived stability, is able to contain multiple times in one location, fortifying and nourishing memories, thereby aiding access to the past. Places may also contain remnants of earlier times, telling a story that differs from official accounts, thus making place a valuable resources-an important tool for understanding these complex histories and societies.[395]

Applying the notion of cultural memory to places, Aleida Assman writes that 'places themselves have no innate faculty of memory'; however, they are formative in the construction of cultural memory: 'Not only do they stabilise and authenticate the latter by giving it a concrete setting, but they also embody continuity, because they outlast the relatively short spans of individuals, eras, and even cultures and their artifacts.'[396]

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[393] Adrian Forty, "introduction" in eds. Adrian Forty & Susanne Küchler, *The Art of Forgetting,* (Oxford & New York: Berg, 1999), 15. Quoting Aldo Rossi, *The Architecture of the City,* 130-131.
[394] Forty, *The Art of Forgetting,* 16.
[395] Bakshi, "Urban Form and Memory Discourses", 208.
[396] Aleida Assmann, *Cultural Memory and Western Civilisation,* (Cambridge: Cambridge University Press, 2011), 282.

Putting place in context with contemporary theories in memory studies encourages us to consider fluid processes between individual, social and collective memory in a changing built environment.

Barbican vernacular

In close attention to the Barbican in my film I intended to reveal that we can conceive a memorialising of the past, both in explicit historical markers of its memorials, and where less other fragments of the built environment give light to its previous contexts. Elements of design that create new material forms can act as a narrative of the site's past. The spatial integration of older forms of the built environment sits side by side with its modernist form, whether overtly memorialising, or as remnants of its modernist design and values. These are readable aspects in which legacies of the past are made visible to us in the present. If Nora's notion of sites of memory is problematised by concepts of memory that emerge in contemporary memory studies, then an expanded idea of memory and placeness is encouraged in my own film. It suggests a sense of memory written across the built environment that accords with more expansive theories from the third phase of memory studies. As early as 1999, Bertrand Taithe's analysis of Nora's sites of memory exposes how problematic the notion is in its translation into English as 'realms', also translated by others variously as 'sites' or 'places' of memory. He suggests this is where much of the assumptions of the static sense of the past that Nora sees in sites meet a more fluid notion of remembering for a city's inhabitants. Taithe explains:

> Realms of memory is thus a strange translation for the phrase coined by Nora. Realms suggest a political, structured organisation, a domain, an area within reach while lieux, besides the pun on lieux dits (names given to insignificant dots on the road atlas), suggest a mnemonic geography organising and storing facts which can be reclaimed by those who have the keys to the closed doors of the past: historians.[397]

Taithe contrasts Nora's focus on structured realms and contrasts this with the work of Raphael Samuel's *Island Stories*. As Samuel himself remarks, the role of the historian is constant reinterpretation and reinvention of the past 'in the light of the present':

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[397] Bertrand Taithe "Monuments aux Morts? Reading Nora's Realms of Memory and Samuel's Theatres of Memory", *History of Human Sciences,* Vol 12 No.2. (1999): 126.

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The angle of vision is inescapably contemporary, however remote the object in view. Even when we reproduce words and phrases verbatim, the resonances are those of our time.[398]

Alison Light's introductory biographical notes describe Samuel's gathering of textual evidence of the past as a method for assembling, disassembling and re-assembling ideas. How ideas in the present can reflect on aspects of the past depend on how the assemblage of the evidence is placed in relation to each other.[399] This notion of an assemblage of evidence is key to my portrait of the Barbican. It influences both the choice of images that suggest latent possibilities of meaning embodied in the architectural fragments shown on the screen and its possible narratives and meanings, not fixed, but open to interpretation by the viewer. My methods take a more improvisatory approach to evidence of the past as in Samuel's approach. Facts of the past remain constant, but they can be used for continuous reflection for what they might offer us in the present. In this sense, my film's conceptual territory is one in which I attempt to embed a notion of places of memory in the spirit of the film. However, the film has also allowed me to expand this notion beyond the theoretical literature; the scripting and creation of the film proposes an expansive vision of place and memory.

By employing the phrase 'Theatres of Memory', with his focus on Samuel's terminology Taithe suggests links between history and memory, and memory to spatial practices when he explains:

In some respects, Samuel has paid equal attention to the meanings of period brickwork or Victorian street furniture and to the many manifestations of theories of the past action, which, through re-enactment, pretend to make the visitors comprehend the physicality and the emotional loading of the past archaeologically uncovered and reconstituted in artefacts and gestures.[400]

Taithe contrasts sites with realms. Where Nora celebrates 'the intellectual, the elite, the ethnocentric and the grand narrative', Samuel 'was fascinated with the vernacular and

[398] Raphael Samuel, *Theatres of Memory-Island Stories,* (London & New York: Verso, 1998), 430.
[399] Raphael Samuel, *Theatres of Memory-Island Stories,* xxix.
[400] Taithe, "Monuments aux morts?", 127.

self',[401] the implication is that place and memory are physically and emotionally experienced in the present through engagement with the built environment's material, spatial and physical aspects. The focus for Samuel as a social historian is on sites of lived experience. 'Vernacular' sees the located objects of place as referents of the past that we might uncover and reconstitute in memory.

The notion of 'vernacular' has greatly shaped my portrait of the Barbican and has echoes in approaches of viewing sites in deep topography; this clearly articulates the passage through phases of research in my own project informed by the method of site research and influencing the conceptual frames motivating the film. In its attention to overlooked material in place, remnants have value and an ability to evoke a personal connection to memory. They also imply the archaeological, material available to determine past events and activities through which the past is felt. Vernacular also implies in architectural terms the local aspects of the built environment, the language of the building that is unique to its place.

One of the most dominant illustrations of this in the Barbican is the concrete face of its buildings; the aggregate contains large amounts of granite chippings that add variety to its textures. In my film the focus on textures of surfaces in the Barbican give longer, slower attention through the camera's gaze; this encourages the viewer to consider the importance of such seemingly mundane details. When regarded in more detail, the concrete surfaces allow a plethora of unfolding remembering's about the Barbican; a variety of narratives that relate to the material of the site are heard throughout the voiceover. The film folds a time perspective into its script and associated images, which meets the observational nature of my project's attention to place.

Hidden away in a small corridor alongside some storage rooms sat behind the Barbican Centre's Whitecross Street entrance under its auditorium and usually barred from public access, several test panels of concrete show the architects working through of finishes. A publicly accessible but somewhat hidden span of alternative concrete finishes is also tucked behind Lauderdale House and underneath Aldersgate Street. These alternatives show the variety and complexity of the material and its design possibilities; they appear in my film as a set of sequential images. (See Figures 4.2 ,4.3, & 4.4) However, on the public face of the architecture one sees only the sheer massive surfaces of finished concrete that dominate the image of the Barbican.

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[401] Taithe, "Monuments aux morts?", 139.

Figures 4.2, 4.3 & 4.4 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills)

The broad use of concrete in the material made manifest by Chamberlin, Powell and Bon is a legacy of Corbusian designs and values discussed previously in part III. Thus, there is a reinforcing historical trace of le Corbusier's influence in the Barbican's material and design. In its international use, the concrete might seem to deny a sense of local vernacular,

but the material exposes at the same time various international and local narratives. As Peter Blake remarks, this use of concrete associated with Brutalism is a modern approach to what Corbusier saw as the necessity of architecture in the machine age: to create quickly and efficiently, to keep step with the growth of the global population, and to make more realistic use of scarce natural and industrial resources. Beton Brut, from which Brutalism takes its name, is a universal, infinitely flexible, indefinitely available material. For architects of the period such as Chamberlin, Powell and Bon the use of concrete was also a pragmatic response to the scarcity of other materials in the post-war period. [402]

The concrete facades that dominate the site give the Barbican its association to Brutalism; often attributing values to its modernist design, concrete is seen as harsh and unwelcoming. For its critics, brutal describes its material qualities and the atmosphere it produces. For some, Brutalist styling and its name's connotations represent a brutal modernism predicting a colder, more impersonal future. One might feel the presence of critiques of this type of architecture, the concrete material seen as embodying the harsh social environment associated with large master-planned estates of the same period, such as the Smithsons' now-demolished social housing at Robin Hood Gardens.

As Reyner Banham identifies in his discussion of 'New Brutalism', coined by Swedish architect Hans Asplund, it is taken up by the likes of the Smithsons' not as an aesthetic but an ethic.[403] As Banham explains: 'what they meant by Brutalism at this time certainly included social ethics, to which they attached quite as much importance as to formal architectural aesthetics'.[404] Ultimately it becomes, as Beynham remarks, 'a slogan with world-wide echoes',[405] dropped as it was into the English context it emerges as a spirit of the late '50s and early '60s with young architects conscious of the need for society to move on from a more conservative past. Inspired in large part by le Corbusier's *Unité D'Habitation,* the bold use of concrete signified the bold intentions of a new conception of dwelling and society in its architectural forms.[406] The motivations of the architects are referenced throughout my film. The narrative intersperses the words of others with Banham and the Smithson's, the Smithson's words speaking their architectural ideals in the narrative as a poetic resonance in sympathy with the filmic architectural views I construct of Chamberlin, Powell and Bon's Barbican.

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[402] Blake, *The Master Builders,* 143.
[403] Reyner Banham, The New Brutalism, Ethic or Aesthetic? (London: The Architectural Press, 1966), 10.
[404] Banham, *The New Brutalism,* 47.
[405] Banham, *The New Brutalism*, 10.
[406] See Banham, *The New Brutalism*, 16.

Ironically the Smithsons were not selected for the earlier Golden Lane development adjacent to the Barbican in favour of Chamberlin, Powell and Bon's 'routine' but nonetheless 'elegant' proposal.[407] In the wider public imagination at the time of the Barbican, any differences between the plans of architects of the period using similar stylings and methods were all swept into a broad criticism of Brutalism, without recognition or critical appreciation of the diversity of projects that represented both its 'atrocities' or successes.[408]

For critics of New Brutalism's stylings, they were all 'atrocities'. Brutalist buildings that drew on vast expanses of cast-concrete, exposed structural materials, and pared-back minimalistic aesthetic that denied ornamentation, exemplified by the Smithsons, were not only derided by many for its aesthetics but also seen as the predictor of negative social outcomes despite their utopian ideals. Nevertheless, the Smithsons' plans were underpinned by an emphasis on creating humane environments for their users and residents: 'From individual buildings, (...), we moved on to an examination of the whole problem of human associations and the relationship that building and community has to them.'[409]

Despite this, the stylings of Brutalism were seen as provocative and controversial. The imagery of Brutalism in film has been observed by Dirk Van der Heuvel:

> For instance, in Michelangelo Antonioni's movie 'Blow- up' (1966), we come across the Smithsons' Economist building or in Stanley Kubrick's 'A Clockwork Orange' (1971), the London Thamesmead estate is prominently and notoriously present.

These films present a disturbing view with 'classic Brutalist tropes', in particular in the popular imagination of the public where 'ideals of modern architecture and welfare state planning vis-à-vis the anti-social urges of a new consumer class in the case of Kubrick's masterpiece.'[410] Some filmic resonances of Brutalism and its critical reception are abstracted into my own film and in its narrative: in one passage from act three words and images associated with Ballard's High Rise are heard seen.

In the Barbican's towers, one might also feel the echoes of the mistrust of such master-planning in Ballard's *High Rise*. One wonders how deliberate director Ben Wheatley's choice was to model the edges of Ballard's fictional tower in his 2017 film *High*

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[407] Banham, *The New Brutalism*, 41.
[408] Banham, *The New Brutalism*, 20.
[409] Alison and Peter Smithson, *Architectural Design* (April, 1957): 113.
[410] Dirk Van den Huevel, "Between Brutalists. The Banham Hypothesis and the Smithson Way of Life", *The Journal of Architecture,* 20:2, (2015): 295.

Rise, with such similarity to Chamberlin, Powell and Bon's design of the Barbican. Embedded in the voiceover of my film, images of the Barbican's towers overlap with footage of other buildings associated with the failure of modernist and social housing projects of the mid-to-late 20th century.[411] The fiction of Ballard's words describing the architect leaving the failing high-rise he designed echoes the real criticisms of many for these types of projects:

> In principle, the mutiny of these well-to-do professional people against the building they had collectively purchased was no different from the well-documented revolts by working-class tenants against municipal tower-blocks that had taken place at frequent intervals during the post-war years. But once again Royal had found himself reacting personally to these acts of vandalism. The breakdown of the building as a social structure was a rebellion against himself.[412]

The public perception of many Brutalist projects sees its materiality as embodying its failure, the conflating of aesthetic and ethical ambitions. Simon Henley says that concrete is imagined as synonymous with Brutalism; its materiality encourages a sense of the territories it creates as inscrutable, unfamiliar and with incomprehensible unfriendliness.[413] In Britain in particular, Brutalism has been associated with 'the welfare state, housing estates and high rise buildings'.[414] Despite the demographic population it was planned for, and in its subsequent transition from a form of social housing to its handing over to private purchasers, through its material, for many the Barbican is still associated as the embodiment of 'rain-stained social housing' and 'tired monoliths'.[415]

Adrian Forty reminds us that concrete is a material that has mediated our experience of modernity. The qualities of scale and protection that it affords as a construction material has shaped new modern experiences of the spaces we live in. Its material abilities have shaped the aura of places from which we associate the events and processes that constitute modern existence,[416] and as Lucy Lippard explains in her discussion of architectural sites, the

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[411] For example, the Smithson's Robin Hood Gardens, or Ronan Point, and, latterly Grenfell Tower.
[412] J G Ballard, *High Rise,* (London: Harper Perennial, 2006), 69.
[413] Henley, *Redefining Brutalism*, 6.
[414] Henley, *Redefining Brutalism,* 2.
[415] William Hall, "Concrete" in *Concrete,* ed. William Hall (London: Phaidon, 2012), 7.
[416] Adrian Forty, *Concrete and Culture,* (London: Reaktion, 2012), 14.

present mediates sites and makes history,[417] they continue into the future to accrue associations with the past and these associations evolve through time.

In contrast to mid to late 20th-century criticisms, we now see a 21st-century aestheticising of Brutalism as an architectural style, most notably in Britain in the photographic work of Peter Chadwick and Simon Phipps. Chadwick explains his motivation in capturing images of Brutalist buildings as a global style that has been assessed and reassessed for its aesthetic and ethical value. He summarises how the style embodies past and present values in its architectural style: 'perhaps finally, Brutalism can shed its sense of danger and has come full circle, from utopia, to dystopia and back again.'[418] The Barbican has been remarked on by Barnabas Calder as establishing itself at the highest levels in 'the architectural pantheon of British Modernism'.[419] Whatever the contrasting tastes of those who judge the Barbican, where other large scale housing projects of the era have failed and been destroyed, the unique circumstances that shaped the plan and realisation of the Barbican have allowed it to endure and become recognised for its importance. Calder reminds us:

> There is in Brutalism – as in most styles before and since – a fairly strong correlation between the most exciting aesthetic achievements, and 'prestige' clients willing and able to spend more to get buildings which stand out. In the 1960s as in most other decades, these clients tended to be not the politically radical but the Establishment, and in the case of the Barbican the most firmly capitalist end of it.[420]

John Honer, an architect in the Chamberlin, Powell and Bon team that delivered the Barbican, remarks that 'architects of that period were all grouped under that silly label "brutalist", but we were all in our different ways experimenting with different uses of concrete.' Honer also worked with Denys Lasdun on the National Theatre, who says of his own use of concrete, 'It is a very difficult material concrete, intractable, not always loved'; however, concrete ultimately carries the patina of age in a manner that most overlook. Lasdun appreciated it as a material that would weather, streak and age, 'it will become part of nature.'[421] The granite aggregate composed of river gravel contains high quantities of iron

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[417] Lucy R. Lippard, "Around the Corner: A Photo Essay" in *Site Matters-Design Concepts, Histories, and Strategies*, eds. Carol J. Burns and Kahn (New York and London: Routledge, 2005), 2.
[418] Peter Chadwick, *This Brutal World,* (London: Phaidon, 2016), 11.
[419] Barnabas Calder, *Raw Concrete,* (London: William Heinemann 2016), 119.
[420] Calder, *Raw Concrete,* 118.
[421] John Grindrod, *Concretopia,* (Brecon: Old Street, 2013), 417.

and has now streaked the faces of the Barbican with naturally occurring forms of rust, the materials ageing quality is stained by the weather giving it character. The seemingly timeless Barbican still quietly shows its age; the natural passage of time can be recognised in close observation.

Phenomenology and place

What can be ascertained by the Barbican's concrete façade is where a notion of vernacular and the uncovering and reconstituting of the past meet the material surfaces of the site. If one affords them close enough observation, the unique texture of the surfaces of the Barbican surprisingly roots them as a local and recognisable vernacular even if initially the material seems ubiquitous with other architecture of the period and using the same material. In the words of photographer Peter Bloomfield, the Barbican created 'a beautifully textured finish with the help of a number of jackhammers, clouds of dust, and a lot of sweat,' even though Bloomfield himself questioned the method and amount of labour and time required to complete the job.[422] A former worker on the site described the process 'They call it bush-hammering. Instead of being smooth, you come up with a rocky sort of surface. It makes it look better than a plain slab of concrete'.[423] This surface became a strong impression when I walked and observed the site and became an important contribution to the images and narratives in my film.

Walking the site with fellow artist Justin Brown in 2016, stopping at one of the centre's staircases and staring at the concrete walls outside, we noticed the variety of pockmarked rhythmed patterns across it. These elements from the base level to the highest points of the towers have been individually pick-hammered; each worker's hand and the prolonged efforts taken are etched into the rhythm and variety of patterning that the head of the tool, often varying in size, has created. In the patterning, the irregular surface carries small shifts dependent on each individual worker's own movement and style in creating the seemingly regular surface. In its most hidden form, from the very point of its construction one might see concrete as almost in denial of its labour in its construction methods. Poured into form, it appears as a quick, machine produced method of modern construction that

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[422] <https://www.dezeen.com/2016/02/29/building-the-brutal-barbican-estate-london-construction-photographs-peter-bloomfield/> Accessed 10 October 2018.
[423] Wall, Christine, Linda Clarke, Charlie McGuire, and Olivia Munoz-Rojas. *Building the Barbican 1962-1982: taking the industry out of the dark ages*, London: University of Westminster & The Leverhulme Trust Booklet, 18.

denies the craft of the builder. However, as Leonard Koren remarks, concrete bears close attention as its surfaces record its fabrication process, it contains false starts, revisions, dribbles and scratches, pits, cracks, discolouration and voids, and when it is 'intentionally roughed up further, as the Brutalists were wont to do, it can strike some as visually arresting'.[424] In the Barbican this is just as striking; something comes to the eye to a more inquisitive viewer. For Brown and I, the sensory quality of the concrete walls brought to life the processes of construction in our imagination, it was reinforced further when we placed our hands across the surface of the concrete. The experience of the textured façade of the concrete brought to imagination the movements of the workers, gave a sense of the Barbican's past not as a static space and history, but one sensed, felt, and experienced.

This moment in the site research reappears in the narrative and images of the film (see Figure 4.5); this image bridges between the deep topographic motivations of investigating the site, my own situated readings of the site, and directly returns in the detail shot of the concrete façade in the film. Also reappearing from my research and juxtaposed in the voiceover is Leonard Koren's poetic and evocative description of the materiality of concrete and then followed by the words of the worker quoted in Wall, Clarke, McGuire and Mjunoz-Rojas' historical report on the labour conditions of the Barbican during its construction. These observations, theories, concepts, and anecdotes aggregate and influence the image choices, the narrative construction of voiceover, and the film's overall feel.

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[424] Koren, "Concrete Thoughts", 12.

Figure 4.5 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

I find the affinities between discussions of situated experience of sites in theories of space and place and the methods of deep topography compelling. They had a particular resonance when the Barbican site affected my own deep responses to it during walks, and these have since become key elements embedded in the film that have shaped my portrait of it; for example, the now obscured Fore Street basement, the quietly overlooked etched stone memorial to the first World War II bomb on the site, and the layers of successive periods of the city's fabric built upon the Roman London Wall. These resonances of successive episodes from different periods also shaped my choice of juxtaposing voiceover, for example the narrative of Richard Trench from *London Before the Blitz* describing the events of fires of that had major effects on the site can be heard in act one as the walking figure navigates along the edges of the Barbican at Wood and Fore Street. In my recounting of the experience of viewing, I have reflected on how powerful and affective these responses to the Barbican's material and spatial qualities have been. This has made tangible to me how spaces become 'places' for us, and it goes to the heart of how the terms space and place have been defined in theoretical literature.

Yi-Fu Tuan explains that space and place require each other for definition. Space is open volumes and areas, a location marked by its possibilities for movement. Place, on the

other hand, is marked by a pause.[425] This pause to regard the spaces we move through encourages our bond to spaces. Spaces considered in this way encourage us to imbue them with human value and attachment; this is a process in which they become places for us.[426]

My own pause to regard the textures of the concrete faces of the Barbican is interpreted in my film in the lingering gaze of the camera, a way of looking that encourages the viewer and augmented by the narrative. This rendering of architectural space imbues it with a sense of place, to create images of the atmosphere of the Barbican in its built forms and spaces even though mediated in my own use of film. The patterning that myself and Justin Brown observed so powerfully, once recognised for the human hands that marked it, brings to mind the actual movements of the workers themselves. In our observation in 2016 a bridge was made in our imagination, of the time between its production 40-50 years previously and our recognition of the material quality of the architecture's surface in the present.

Reflecting on these experiences of the site were echoed for me in theories of the phenomenology of architecture or place[427] which address the psychic implications of the built environment,[428] or identify the 'emotional dimension of environmental experience'.[429] Christian Norberg-Schulz's provides us with the notion of 'Genius Loci' or 'sense of place' which transcends 'space' as abstract locations, to 'places' as a meeting point of material substances, shapes, textures and colours that determine the environmental character of places. These are elements that shape our phenomenological experience of places.[430] Architect Kari Jormakka has developed a helpful extension of genius loci with his term, genius locomotionis: 'architecture as the art of space is indissociable from actions and there is no architectural space without motion'. This underpins the sensory aspects of place as not only felt from fixed forms but in the situated and bodily experience of movements through

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[425] Yi-Fu Tuan, *Space and Place: The Perspective of Experience*, (Minneapolis: University of Minnesota Press, 1977), 6.
[426] Yi-Fu Tuan, *Space and Place,* 149.
[427] See also D Seamon 'Phenomenology, place, environment, and architecture: A review of the literature' in *Environmental and Architectural Phenomenology Newsletter*, available at: <http://www.arch.ksu.edu/seamon/Seamon_reviewEAP.htm> Accessed: 17 March 2005), D Canter, *The Psychology of Place* (London: Architectural Press 1997), Edward Relph, *Place and Placelessness* (London: Pion, 1976), and Kate Nesbitt (ed), *Theorising a New Agenda for Architecture. An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996).
[428] Christian Norberg-Schulz, *Genius Loci-Towards a Phenomenology of Architecture,* (London: Academy Editions, 1980), 5.
[429] David Seamon 'Emotional Experience of the Environment', *American Behavioural Scientist,* Vol. 27 No. 6, July/August 1984: 758.
[430] Norberg Schulz, *Genius Loci,* 7-8. (For a fuller analysis of Norberg-Schulz theories, see Elie Haddad, 'Christian Norberg-Schulz's Phenomenological Project in Architecture', *Architectural Theory Review,* Vol 15 No.1, (2010). 88-101.)

places.[431] This notion of pauses and movements connects the built environment as physically experienced and contributes to it as psychic space.

In Juhani Pallasma's essay 'Architecture of the Seven Senses', he contrasts the effects of architectures materiality: stone, brick and wood, tell the tales of their ageing; the patina of wear allows us to experience a continuum of time in its traces and expresses its age and history, its tale of human use. In contrast, glass, enamelled metal and synthetic materials convey nothing of time and age in their unyielding surfaces. Importantly Pallasmaa sees modern materials employed in architecture only encouraging detached viewing and a vision-based experience, rather than tactility; architecture then is experienced almost as though it were film images.[432] A building's material can encourage its experiential qualities; sight, acoustics, silence, scent, touch, the bodily and taste allow a re-engagement with the senses, these qualities of places also link us to the temporal recognition of a place. Pallasmaa concludes that architecture's sensory qualities can 'create embodied existential metaphors' that structure one's being in the world and can detach us 'from the present and allow us to experience the slow, firm flow of time and tradition.' As he explains, 'buildings and cities are instruments of time. They enable us to see and understand the passing of history'.[433]

Built forms that surround us are not just historical information but situate our own attitude to the past. Peter Zumthor articulates an interesting play between architecture, place and a site's past, explaining that experiences of architecture 'makes memory speak to you'. Architecture can prompt a remembering of the past that defies simple distinctions between history and memory:

> the history of a place is also stored in physical things - remnants, even rubble – that help us to understand it in a way that goes beyond scientific texts and didactic explanations.[434]

This quote articulates my aims for my film, to create a sense not only of the past of the site as a narrative of/and through historical events, but also through the importance of tactile and sensory prompts that are encouraged beyond overt heritage markers and memorial prompts. The phenomenological analysis of architecture indicates that the sensory and material

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[431] Kari Jormakka, *Genius Locomotionis*. (Vienna: Edition Selene, 2004), 192
[432] Juhani Pallasmaa, "An Architecture of the Seven Senses" in eds. Holl, Pallasmaa & Perez-Gomez, *Questions of Perception-Phenomenology of Architecture* (San Francisco: William Stout, 2006), 31.
[433] Pallasma, "An Architecture of the Seven Senses", 31.
[434] Peter Zumthor and Mari Lending, *A Feeling of History,* (Zurich: Sciedegger & Spiess, 2018), 26.

qualities of place create deeply felt embodied experiences. Sensory experience, although ambiguous and seemingly abstract, nonetheless impresses upon us the uniqueness and memorability of a place. For this reason, sensory elements of the Barbican are inserted into my film: juxtapositions between movements of the figure walking, the adjacent screen with archival, incidental footage, and abstracted elements taken of the site. Ripples in puddles with reflections of the architecture, sound of wind manipulated by its built structures, acoustics of voices and other sounds, abstractions of light, colour, shadows etc. are augmented by the selection and framing of the film's footage. This use of footage across the two screens suggests, as Pallasma does, that embodied experiences are linked to memory:

> All experience implies the acts of recollecting, remembering and comparing. An embodied memory has an essential role as the basis of remembering a space or place.

 Affective aspects of spaces integrate with our self-identity to create strong formative memorable experiences, sensory qualities of a place might actively integrate into our individual memory for future recall.[435]

The influence of theories, literary representations of the Barbican, and other sources that ultimately were aggregated in the film, also emerged and brought themselves to bear in non-linear ways in the research process. It is worth noting that I can now no longer remember whether Leonard Koren's evocative words describing the qualities of concrete preceded and affected my experience of the façade, or whether they resonated so deeply on reading after I had observed the Barbican's concrete surfaces so closely. Similarly, reflecting on the words of the Barbican worker describing the working of the concrete material that I added to the film's voiceover, I am unsure if the façade of the Barbican captured the attention of Brown and myself so powerfully because I projected this learnt knowledge from the report onto the site when I visited it with Brown, or because the words became so poignant after this event as to become so strongly illustrative of the materiality of this part of the site.

Describing our connections to architecture, Neil Leach explains that forms in space are inert, but like film they project themselves to us; as the experience of spaces becomes habitual we introject them.[436] This identification with spaces is a process of 'projection' and 'introjection', Buildings are 'absorbed within the psyche not just through vision, but also

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[435] Pallasmaa, "An Architecture of the Seven Senses", 37.
[436] Neil Leach, "Belonging: Towards a Theory of Identification with Space", in eds. Hillier and Rooksby *Habitus: A Sense of Place,* (Aldershot & Burlington, VT: Ashgate, 2005), 304-307.

through touch,[437] identification with place occurs as sensory impulses leave their mark. Our relationship to a place is a mirroring process; sensory traces of experience form a 'type of archive of memorised sensory experiences'.[438] Anita Bakshi explains that we form images in our memory from the sensory aspects of the built environment in its signs, iconic structures, impressions of density, and compositions of colour and shade. Physical experience becomes integral to strong formative memorising of an image of place, as she remarks, 'Ideas can be attached to images, and images are then stored in places'.[439]
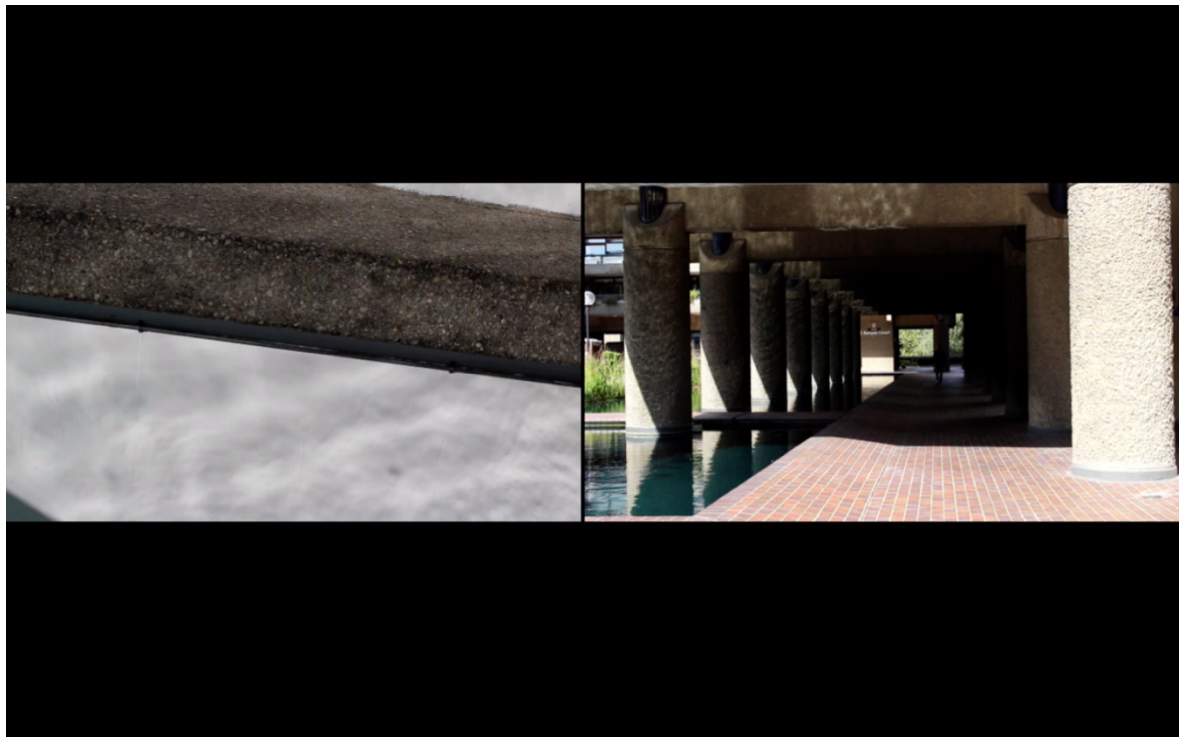
Figure 4.6 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

The notion of a physically experienced city and its connection to memory are highlighted by Bakshi, reminding us that through physical experience of the city, we repeatedly access the built environment and 'in turn the memories associated with these places are repeatedly accessed and reinforced'. Allied to this for those who have 'prior experience of a place, it is possible to perceive different times in this one location'.[440] The manner in which we encounter spaces phenomenologically binds place into our memory and

[437] Leach, "Belonging: Towards a Theory of Identification with Space", 306.
[438] see also Massumi, *Parables for the Virtual: Movement, Affect, Sensation,* (Durham, NC: Duke University Press, 2002), and Mark Paterson, "More-than visual approaches to architecture. Vision, touch, technique", *Social & Cultural Geography,* Vol 12 No 3, May 2011: 262-281.
[439] Bakshi, "Urban Form and Memory Discourses", 194.
[440] Bakshi, "Urban Form and Memory Discourses", 192.

vice versa; our memories exist both of and in place simultaneously and give us an embodied time perspectivism. As our experiences of its sensory qualities are memorised, our memory reconstitutes spaces as places. Identified here is what Frances Yates described as the 'art of memory', a form of imaging in the mind where spatial contexts aid recollection and memorisation, images of the past in memory inform and allow us to perceive the past in the present.[441]

What is integral as a concept here for my project is how placeness is strengthened by our experiences and imagination, the connections these encourage in the play between places and memory. Memory is formed by our experience of mnemonic traces; a cyclical reinforcing of both place and memory is instigated in dialogue with each other. The theories of phenomenology of place and architecture discussed here took on a tangibility in my own emotional responses to the atmosphere of the Barbican; this subsequently influenced the creation of my filmed images of the site. This play between observations of the site, the capturing of strong resonant images of these, and how theoretical, literary, and historical references have shaped both my own experience of the site, influenced the conceptual terrain of/and embedded themselves into the film, encouraging my own expanded notion of place remembering.

We may find problematic tensions between wholly personal experiences of place and wider aspects of collective or cultural memory. Usefully, Dylan Trigg articulates the tensions between the phenomenology of an individual experience of place and memory and the role that imagination of the past plays, explaining that there is a distancing between events of the past experienced directly and a more distanced understanding of the past in place. He raises a fundamental question that is at the very heart of my project; 'How can we phenomenologically observe the past in the built environment insofar as the past is external to our lived experience?' Contrasting individual memory of the past rooted in lived experience and deep affective individual remembering, with external and objectified history, Trigg provides us with a notion of a more fluid remembering with his term 'public past', which proposes a remembering that is neither absolute nor autonomous. For Trigg, 'place memory' is a remembering where the 'discrete set of circumstances' constitute a 'wider set of relations'. [442]

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[441] Frances Yates, *The Art of Memory,* (London: Routledge and Kegan Paul, 1966), 3.
[442] Dylan Trigg, *From Place to Memory* (Athens, Ohio: Ohio University Press, 2012) 72-73.

This notion of place memory constituted in a wider set of relations has informed my film's narration. Rather than linear historical narratives of events of the sites past, it has encouraged me to present them as difficult to unpick. Meanings of the past contained in the site, and our place remembering are folded into each other. This proposes a remembering taking place coexistent with others in place as Trigg does, remembering is spatialised and temporalised in the relations between lived and communal experience. This process is described by Trigg as a loosening of the border between self and other.[443]

For my film project, what has been useful to consider is how our sense of place is shaped by the introjection and projection of meanings and values on and from places, how discrete circumstances of remembering in place emerge coexistent and in concert with wider sets of relations. Phenomenological processes that connect us to places reinforce social and cultural values creating an 'at homeness',[444] where the values that create attachment to a place are varied in context and may interplay within each other. This approach applied to architecture has also been discussed by David Canter. He explains that, when we consider the built environment for its 'placeness', what it signifies and symbolises is that 'The built environment has layers of meaning that are its purpose and shape its experience'.[445] He also remarks, 'That this is where it engages with culture, both personal and social memory'.[446] Our personal situated experience and knowledge of places is positioned and shaped with others in our shared environments.

There are recurrent, dominant, and various factors in which we identify a 'sense of place'. Our appreciation of place can be developed in a myriad of ways,[447] Lineu Castello explains, once we identify our appreciations to a space, we then perceive and identify with it

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[443] Trigg, *From Place to Memory,* 74.

[444] David Seamon 'Emotional Experience of the Environment', 757 and Seamon, *A Geography of the Lifeworld.* (New York: St Martin's 1979).

[445] David Canter, 'Do we need a metahistory of the built environment', *Building Research & Information*, 36:6, 2008: 666.

[446] Canter, 'Do we need a metatheory of the built environment', 666.

[447] See Eyles who details: through a strong social sense of place, as the location of important social relationships or family attachments and interaction; as 'apathetic', 'acquiescent' or more passive use of places, where we do not strongly bond with a place; through the instrumental or commodity sense, in which the place offers practical goods, services or facilities; the behavioural, where we see it as a place in which our lives are 'lived out', or in which we feel our 'way-of-life' is situated; for its aesthetic values as a place to be 'lived in', a place in which we feel rooted and attached or belonging; and finally nostalgic, in which our feelings are dominated by the places links to the past, in John Eyles, *Senses of Place,* (Warrington: Silverbrook Press, 1985), 122-126.) See also Castello who explains that a place may impress itself upon us through many facets; such as narrative, reputation, assets, association with a historic building, political actions, local tradition, emotive connotations of a building, the construction of a fantasy, an illusion, an image, sensory enjoyment and comfort or availability of goods, services or technological facilities. These facets are classified in types as sociocultural, morphological-imaginary or enjoyment-functional and emerge from the interaction between people and environment. (Castello, *Rethinking the Meaning of Place,* Trans. Nick Rands (Farnham and Burlington: Ashgate, 2010), 4-9.)

as a place,[448] this may be through relationship to the objective and material, or subjective, immaterial and imponderable nature of the environment. Such sense of values attributed to places has been described as 'Topophilia', human affective bond to the material environment.[449] This indicates how strongly we connect through the sensory experience of place, its physical, tactile qualities, or attribute value to its visual and aesthetic qualities.

As we have seen of the Barbican site, when conceived by its architects and planners, it was an undifferentiated space on which to model the future, what emerged after its realisation as the place has been lived has transformed the space into a place. Place emerges from space; it is a process of our identificatory attachment and appropriation of it. Most famously, space has been defined in this sense by Gaston Bachelard, who describes it as imbued with 'poetic shadings',[450] with values and imagination, place is produced from space that has become lived in 'the partiality of our imagination'.[451] We produce place through our attachment to it. As Tuan remarks, 'thought creates distance and destroys the immediacy of direct experience, yet it is thoughtful reflection that the elusive moments of the past draw near to us in present reality and gain a measure of permanence'.[452]

Importantly, this awareness of the past occurs as a form of remembering; for Peter Zumthor, the built environment is linked to forms of memory, a process enacted when the 'world or whatever you know' is mingled. Using the term emotional reconstruction[453] Zumthor suggests memory is 'happening' in these moments.[454] These processes strongly suggest memory, a sense of the past as a critical component in creating our own 'sense of place'. Similarly, Eugene Walter explains:

> A place has no feelings apart from the human experience there. But a place is a location of experience. It evokes and organises memories, images, feelings, meanings, and the work of imagination. The feelings of a place are indeed the mental projections of individuals, but they come from collective experience and they do not happen anywhere else. They belong to the place.[455]

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[448] Lineu Castello, *Rethinking the Meaning of Place,* 2.
[449] Yi Fu Tuan, *'Topophilia: A Study of Environmental Perceptions, Attitudes, and Values.* (Englewood Cliffs, NJ: Prentice Hall, 1974) 3.
[450] Gaston Bachelard, *The Poetics of Space,* Trans. Maria Jolas (Boston: Beacon Press, 1994), xxxv.
[451] Bachelard, *The Poetics of Space* p. xxxvi.
[452] Tuan, *Space and Place,* 148
[453] Zumthor and Lending, *A Feeling of History,* 71.
[454] Zumthor and Lending, *A Feeling of History,* 20-21.
[455] Eugene Walter, *Placeways: The Theory of Human Environment.* (Chapel Hill and London: The University of North Carolina Press, 1998), 21.

The sensory nature of places bridges into collective forms of memory in the city. Lineu Castello states that place is a qualified space 'perceived by the population through the motivation of human experiences based on the apprehension of environmental stimuli'.[456] In Castello's analysis, place affects us through influencing factors constituted by historical, environmental, individual, social and political processes. It is in this play between cultural factors that spaces extend beyond their condition to become a truly notable *place* when the factor of cultural memory is applied.[457] He explains that our connections with place are inherently socially produced, originating from spatial stimuli that evoke an *Aura* of place and phenomena of memory 'stimulated by elements of the local *temporal* collective imagination'.[458] Such connections pervade each other, linking place and memory.

Urban space emerges from the historical formation of architecture. Its patterning from different periods evokes shared legends within a shared space, from our shared mental images in collective imagination, combined with an aura of sensory pleasure attributed to that place. Castello explains phenomena of sensory aura and collective memory reinforce:

> the intense social connotation of the concept of place: the social character presented by places, the social construction that marks their origin and the plurality that feeds them and keeps them alive.[459]

What is useful in Castello's analysis, and the others mentioned above, is how place emerges from social constructs and encourages us to see how memory influences and is influenced in our perception of places, produced through processes that evoke and are invoked by collective memory in place. In this analysis we understand the implications of a 'sense of place' on remembering, as Castello reminds us in his analysis of Norberg Schulz theories, it encourages processes that uncover meanings potentially present in the 'given environment'[460] deriving from the sensory and imaginative prompts the architecture provides to us.

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[456] Castello, *Rethinking the Meaning of Place*, 4.
[457] Castello, *Rethinking the Meaning of Place,* 179.
[458] Castello, *Rethinking the Meaning of Place,* 10.
[459] Castello, *Rethinking the Meaning of Place,* 10-11.
[460] See Castello, *Rethinking the Meaning of Place*, 91, and Norberg Schulz, *Genius Loci,* 18.

How we interpret places and attribute meaning to the built environment has shaped my approach to my portrait of the Barbican. Edward Relph explains how physical places encourage our attachment to them as we situate them temporally in our imagination. Place is understood and experienced more directly through visual features as 'tangible evidence of some concentration of human activities' and more subtly sensed as 'reflecting human values and intentions'.[461] The built environment can be sensed as implicated in a succession of events and multiple meanings. We identify and are networked into a constantly shifting and adapting city. The character of places identified by an individual, or in collective culture, are shaped by processes where their significance changes, grows, flourishes or declines.[462]

For Aldo Rossi, remembering happens through active participation: the city's bodily presence, the connection between the real and imagined, the observed and lived.[463] Architecture can be conceived as 'mnemonic codes', hieroglyphs or aspects of the city's urban fabric such as its buildings, squares, streets, street names and even gaps in its plan or physical form 'awaken recall, give form to our memories'.[464] Rossi's analysis articulates my conceptual approach to research of the site and what I illustrate in my film; traces in the topographical landscape restored, replaced, and renewed are re-read, re-analysed, and reworked over time. Mnemonic geographies and the traces they are composed of still allow a situated and immediately felt remembering to take place. As discussed in the previous chapter, one way in which the architect's placed traces of the histories of the site, whilst creating a clean slate upon which to create the new Barbican, was to use allusions to the past of the site.

I present views in my film of some of the signage that provides linguistic allusions to the site's past that is not present in official heritage markers. One example that appears in act two and street level is the Postern, the naming of the highwalk adjacent to Wood Street is named after the previously named Postern before the street plan was altered by Chamberlin, Powell and Bon. This also reappears as an image in act 3 of my film in the detail shot of the signage at highwalk level. In this allusion to the past Barbican, it marks a memory of the

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461 Edward Relph, *Place and Placelessness,* (London, Thousand Oaks, New Delhi, Singapore: Sage, 1976 (2016)), 31.
462 Relph, *Place and Placelessness,* 31-32.
463 Aldo Rossi, *The Architecture of the City,* 130-137
464 Boyer, *The City of Collective Memory,* 322.

previous site, a mark or code of the past is woven into the new site. The voiceover of the film does not make this reference explicit; however, a few minutes after a view of the sign appears in act two, we hear a description of the intended site taken from Chamberlin, Powell and Bon's report. The report explains that the plan will be uninhibited by the previous layout of the site. As the film progresses, and the walking figure ascends from street level to the Postern highwalk, the signage is repeated at the upper level. An alternative view of the signage reappears later in act three and is juxtaposed by the voiceover's words of Bradley and Pevsner; they described the wasteland where previous forms were destroyed and the open land created, which afforded Chamberlin, Powell and Bon's new plan.

The intention here in the film is to create tangential references to these allusions to the site's past reintroduced in the naming of the highwalks. These suggest the past but also are brought into the imagination allusively by the voiceover. This use of allusion in the site has informed a quiet allusive quality in the selection and shaping of the narrative in the script, how the voiceover plays alongside the images. This also alludes to my own personal findings, where literary descriptions of the site can embed themselves in memory and are then recalled when prompted by the visual and material aspects of the site when they are encountered. I attempt in my film to allow images and narrative in voiceover to make connections in a non-linear manner, as though one image or passage of speech can resonate with another as the walking figures journey and the encounters across the site unfold.

In my ongoing development of these methods in the film I was reminded of discussions I had considered earlier in my research by theorists such as Susannah Radstone and Karen Till. Radstone reminds us that personal memories that are inner representations are mediated and become complex constructions, these associate and meld previous experiences and images within personal recall of the past.[465] Radstone also reminds us that memory is also articulated by discourses and institutions of the public sphere; memory is not a fixed notion but linked in processes between individual and the social, cultural and political environments that remembering occurs. Memory is understood not only through what is remembered but also produces 'absences, gaps and slips'. These are relations where memory is 'given meaning, screened, recognised and misrecognised' through complex relationships with the social and public sphere. [466] Karen Till remarks of cities as living places of complex temporal and spatial pathways in which 'human and non-human lives move, interact, and

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[465] Susannah Radstone, "Reconceiving the Binaries: the Limits of Memory"', *History Workshop Journal,* Issue 59, 2005: 135-136.
[466] Radstone, "Reconceiving the Binaries: the Limits of Memory", 148.

engage with others'; such engagements are productive of symbolic and material places that also constitute our 'bodies-selves-environments'.[467] This is underlined by Karen Till's discussion of place and memory when she remarks that the city is 'constituted by its inhabitants through ongoing acts of making places'.[468]

The conceptual approach I brought to the film was influenced by this notion of the complex play between forms of remembering, how personal, collective, and cultural memory become melded together in place remembering. For example, the image of the signage might prompt recall of Chamberlin, Powell and Bon's description of the site as they found it before construction; the intention throughout is that the voiceover may not directly relate to the images but create a resonance in latter images as they appear to the viewer. This conceit in the scripting of voiceover also enables connections between narratives from various sources, they contrast and resonate with the views, and across the differing periods from which they are drawn. This reinforces the concept of time perspectivism as a theoretical driver for reading the site in the earliest stages of my research and returns to shape an attitude to the scripting of the film to present a portrait of the Barbican as a place of memory. This complexity of place memory that I hoped to suggest in my portrait of the Barbican, unsettles the divisions between official memory forms and individual remembering prompted by material aspects of the site, it seeks to suggest the complex play between individual, collective and cultural forms of memory that emerge through time and influence our knowledge, and how a site accrues a complexity of meanings. Importantly even in the viewing of the film I attempt to set the tone for remembered resonances for the viewer that emerge across the just over 50 minutes of the film.

By developing my project through film I returned to theories I had encountered earlier in my research to contemplate their relationship and significance on shaping my film. At the earliest stages of my research I referred to key texts by Henri Lefebvre discussing place and space. Conceiving the final phase of my project as a film, I considered Lefevbre's theories in relationship to my film's concepts. Lefevbre described the city as an oeuvre or work that connects memory to places. If the city is a 'regulated succession of acts and actions, of decisions and conducts, messages and codes', then it is imagined, understood and

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[467] Till, "Wounded Cities: Memory-work and a place-based ethics of care", 6.
[468] Till, "Wounded Cities: Memory-work and a place-based ethics of care", 6.

remembered not through isolated elements but as an inter-relationship that constitutes the city. As Lefebvre reminds us:

> the 'city' is 'a present and immediate reality, a practico-material and architectural fact, and the 'urban', which is a 'social reality made up of relations which are conceived of, constructed or reconstructed by thought.[469]

My own attitude to the concepts of my film bore sympathy with Lefebvre's judgement, where we may often feel that a city's history is a narrative that appears fixed to its practico-material reality, its architectural fact. In fact, when reconstructed by thought, it is a process altering its past meanings and shaping it in the present, or as Lefebvre's contemporary de Certeau puts it, 'operations that orient it, situate it, temporalise it'. Aspects of the city that imply stability and fixedness become transformed or function by conflictual or contractual processes, modified and transformed by successive contexts'.[470]

In Lefebvre's proposal in *The Production of Space,* space is an intersecting conceptual triad of Representations, representational space, and spatial practices.[471] Lefebvre's three interlocking concepts introduced the notion of space as socially produced. Lefebvre asks us to understand the complexity of the city's objective and subjective forms, its real and imagined states interrelated and in flux with each other. What emerges from Lefebvrian critiques of space and those that have followed is that space does not arise out of objective rationale but is embedded with political, institutional, or socially defined relationships. As Panu Lehtovuori summarises, 'Space is a complex *socially produced* phenomenon, where artefacts, practices and mental categories all play a role.' Space is a complex phenomenon conceived, perceived and lived, composed of relations between the physical, social and mental aspects of space.[472]

Interestingly for my research and film project was to return to these three concepts. Firstly, Lefebvre's analysis balanced an understanding of space as 'representations' that produce an order through signs and codes; this is space as conceived by architects and urban

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[469] Henri Lefebvre, *Writings on Cities,* Trans. Eleonore Kofman and Elizabeth Lebas (Malden, Oxford & Carlton: Blackwell, 1996), 103.

[470] Notably, de Certeau inverts the popularly used terms of space and place; however, de Certeau similarly sees the city as a place of social processes, of the intended strategies that are objective conceptions of places and subjective lived experiences of spaces. See de Certeau, *Practice of Everyday Life,* 117.

[471] Henri Lefevbre, *The Production of Space*, 33.

[472] Lehtovuori, *Experience and Conflict: The Production of Urban Space,* 56.

planners,[473] conceptualised space is assumed to produce what is lived and perceived with what is conceived. Secondly is 'Spatial Practice', the lived experience of space as it is realised. Lefebvre encourages us to see this not only following from planned representations of space, but also how its users live the space, the daily and urban reality of its inhabitants. Finally, Lefebvre's third definition is that of 'representational spaces' in which space as lived through inhabitants or users, is changed and appropriated in the language of artists, philosophers, and writers who make 'symbolic use of its objects', this is space as perceived and altered in its retelling and re-narrativising.[474]

I considered for my film how the Barbican reflected these three concepts from Lefebvre's theories and how my film's script might imagine the three conditions Lefebvre details and synthesise this in its images. For example, the Barbican's form as a representation of space in the architects' imaginings and the intentions of their client, the Corporation of London, shapes some of the images. The dominant themes informing the architect's design at the outset are selected as images that show their intentions as realised design elements of the architecture. The London County Council having jurisdiction over the whole Greater London area in the early 1950s had earmarked the Barbican site as a business district in its plans for post-war redevelopment. However, by the late 1950s, the architects had reacted to the Corporation of London's contrasting and competing brief for the need for a residential complex, conceiving it uniquely as 'a council estate for the well-off'.[475] As previously discussed, one element of the Barbican's design strongly embodies the wider intentions of the architects as its realised representation of space, urban in character but also sealed behind the protective walls that give it its fortress image that is inferred in act one's views of the Aldersgate Street façade. It materialises in built forms its intentions embedded in its planning and design, a realisation of its representational form. Notably, from the outset and up-to-the present, the division between public and private elements of the scheme can be starkly different for the visitor or resident, and in act three, this same façade seen from the inside looking out contrasts in the narrative in voiceover. In act one, I draw on Adam Kassa's description of the dominant effect of being outside. This is contrasted with act three where Reyner Banham's words narrate the notion of defensible space that acts as both physical and behavioural protector for residents within the site.

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[473] Lefebvre more broadly describes 'scientists, planners, urbanists, technocratic subdividers and social engineers'.
[474] Lefevbre, *The Production of Space*, 39.
[475] Heathcote, *Penthouse Over the City,* 87.

Influencing my notion of the changing values of the site from the architect and client's original intentions, I considered how new values and meanings have emerged in the life of the architecture, how spatial practices and lived experience have enabled the realised Barbican to assume new meanings and resonances in its users. As Heathcote remarks, the Barbican emerged out of many revisions; its final phases unveiled through the 1970s and 1980s showed various changes from its earliest plans. The Barbican in its earliest stages was seen as various in spirit: the realisation of a 'new living environment for Londoners'; a new European style ambience coupled with an American use of technology in construction; an essay on urban pleasure and affluent society; and a 'ghetto of high culture'.[476] In 2004 Edwin Heathcote noted that the flats and houses, some of which still dwell the original tenants, 'are being replaced not by businessman and their mistresses but by the upwardly mobile denizens of the culture industries who love its urban proximity and suburban privacy'. Heathcote explains how it represents changing values through time:

> The Barbican is a living place London has at last caught up with in these post-industrial times of inner city-renewal, when the outer London suburbs of the Thames corridor are becoming the new areas of deprivation. Its history, largely ignored, is important for its comprehensive representation of the many visions of urbanism that proliferated in the optimism of post-war reconstruction. These ideas are now being re-examined as London ceases to be a place of concentric development and reverts to a more universal urban process of internal, socio-economically diverse regeneration.[477]

Heathcote's analysis of the Barbican as a residential estate echoes Reyner Banham's description of thirty years earlier; in the final act three, Banham's words contribute to the narrative almost as a predictor of Heathcote's later judgement of it. In this final act of my film, as the walking figure leaves the Barbican site on the modern Bassishaw Highwalk, the voiceover recounting Banham's words gives us the feeling that he may even be talking about the contemporary site when he recounts:

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[476] Heathcote, *Penthouse Over the City,* 33.
[477] Heathcote, *Penthouse Over the City,* 38.

we can presumably expect the flat in the Barbican swap roles with the house in the country, and become the main residence, not the pied-a-terre of those who can afford it.[478]

I present in the voiceover how the planned for middle-class enclave of the Barbican has established itself resolutely as intended by architect and client and predicted by Banham. However, this community of the 1970s referred to by Banham, and later observed by Heathcote, is also being replaced by a very different middle-class community than intended. Instead of well-paid middle managers of the City's financial institutions, the new middle class that increasingly establish the realisation of the Barbican estate's intentions are those of the creative industries. In part, the iconic nature of the Barbican's architecture has been driven by the interests and tastes of its new middle-class community. In particular, the renewed interest and respect for Modernist and Brutalist architecture discussed in an earlier chapter ontrasts with the mistrust by the wider public in earlier decades. I could not fail to notice that, in the early years of my research in the 2010s, the aesthetics of brutalist and modernist architecture such as the Barbican had not yet reached the level of 2020. Now images of architecture such as the Barbican abound, contributing to its reputation as iconic architecture and design, in contrast with the criticism of its aesthetics from decades earlier.

This changing level of respect is alluded to in act three, where the bridge between the aesthetic appreciation of modernist architecture and the founding design influences on the architects appear in the juxtaposition with the words of Banham describing the connections between Chamberlin, Powell and Bon's plan and the work of Le Corbusier as a founding influence. As the walking figure in act three passes through the edges of the site the echoing aesthetics of le Corbusier's *Unité* are presented in the film in appropriated and re-shot footage, and as somewhat blurred and occasionally abstracted views (see Figure 4.6). The images of the Barbican site and *Unité* are juxtaposed to visually complement and resonate with each other; meanwhile, the voiceover drawing from Banham articulates these connections from his 1972 essay about the Barbican, whilst also intercutting with the similar architectural typology of the now destroyed social housing of Robin Hood Gardens. The aesthetic and architectural historical reckoning of the Barbican that I hope to create in my portrait folds into, and is unsettled by, the implied social and political legacies of the Barbican and its architectural contemporaries. Here then, to complete the synthesis of

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[478] Banham, 'A Walled City', 232.

Lefebvre's three conditions is the allusion to representational spaces; the images captured in art and documentary film of other architectures on the left-hand screen juxtapose with my film of the actual Barbican spaces. Adding to this is my use of these images abstracted by their re-shooting; this also unsettles the feel of the images in my film in that the cleaner right-hand side documenting the walker and the Barbican's spaces are in contrast with the left-hand screens often grainy and disrupted quality. The representational nature of these images is made explicit in the tangible screen-based quality of these abstracted images.[479]

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Figures 4.7 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

The Barbican's evolution unfolds in my film as a synthesis of references that expose a fluid place forming and re-forming its meanings in the city. For the Barbican, the intentions for a new demographic in conception has implications that reverberate in the present. Andrew Merrifield has recently reassessed Lefebvrian notions of space and suggested that space-relations are 'permeated by historically defined social relations'. The dominant Lefebvrian mode of spaces represented 'flows of capital, money, commodities and information, and remained the domain of the hegemonic forces in society'. Space, and the city, conceived in

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[479] The intention is that these appropriated images are abstracted by their screen-based quality rather than a film of architectural spaces. However, it intends for the viewer to very easily recognise this as 'film of film' of the architectural spaces.

this way, is only ever a 'particular *conceived* representation because it is a dominant conception.' Countering or affirming this dominant conception are spatial practices that play out in lived *place;* Merrifield explains that 'spatial practices are dialectically implicated in both conceived space and lived place':

> The images, symbols and perceptions of local people, subcultures, gangs, for example, all embrace different spatial practices. This imagery, too, may centre around symbolic representations of landscape (monuments, landmarks) which, put in place through dominant spatial practices, become imbued in daily life.[480]

Importantly in Lefebvre's analysis, and in Merrifield's critique, is that the city is formed through symbolisms, images and practices that draw from each other, that have the power to create a deeper understanding of the city as a complex social sphere.

David Harvey has explained that the dominance of power inscribing meaning in the city is as important as in the materiality of spatial organisation. Images of the city are as informative of our understanding of the meaning of places and then rendered as As Harvey details 'If a picture or map is worth a thousand words, then power in the realms of representation may end up being as important as power over the materiality of spatial organisation itself.'[481] Places are constructed by an economic, social and political web of circumstances, revealing 'the force of dominant ideas and prevailing practices, as well as the idiosyncrasies of a particular author', as Ley and Duncan put it.[482] Andrew Merrifield reminds us that we should look beyond defined distinctions between abstract 'space' and lived 'place', not as two poles of meaning but as a means of viewing the spaces we inhabit as 'the outcome of a process with many aspects and many contributing currents'.[483] The combination of images and narrative in my film attempts to present a sense of the complex contributing currents that have shaped the meanings attributed to the Barbican.

This play between projecting our own symbolisations onto a site, or recalling in imagination what the building symbolises, is also interestingly played out in images produced of the site, some representations of space related to the Barbican appropriated and introduced

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[480] Andrew Merrifield, "Place and Space: A Lefebvrian Reconciliation", *Transactions of The Institute of British Geographers,* New Series, Vol 18, No 4 (1993): 525.

[481] David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change.* (Oxford: Blackwell, 1991), 233.

[482] David Ley and James Duncan eds. In 'Epilogue', *Place/Culture/Representation,* (London & New York: Routledge, 1993), 329.

[483] Lefebvre, *The Production of Space,* 110.

into my own film. For example, in 2015 the heavily urban imagery suggested by the Barbican's brutalist modernism was drawn upon as the backdrop for a music video by Skepta.[484] These scenes coincide with my own film. They are referenced on the right-hand screen in re-shot form, alongside my original left-hand screens view. The intention is to introduce these filmed parts of the Barbican's shared topography across different filmic representations alongside my own. In the music videos in which the artist returned to the Barbican for a later track; the hard, grey concrete and angular architecture have a compelling sympathy with the lyrics and sound production. Also, what clearly echoes is that this now 30-year-old architecture is employed as a backdrop that still seems resolutely contemporary and urban.[485] Once again, the contrasting perspective from this appropriated film sits alongside the same perspective in my own, giving the impression that different atmospheres emerge in the same place dependent on how the architecture is being symbolised. Whilst Skepta's music video draws on the aesthetics of the Barbican as a reference to mid-20th-century council housing and strongly urban aesthetic, my own exact same perspective appears to reflect the quieter and more peaceful everyday reality of the Barbican's atmosphere. Alongside both these images a third resonance of meaning occurs in Banham's description in voiceover highlighting the Barbican's design following its Corbusian aesthetic.

Although not used in my own film, the urban aesthetic of the architecture employed by Skepta has also been drawn on by Nike for an advertising campaign, the Barbican's architectural image signifying a stylish but youthful urban culture. Contrasting this have been images from a fashion shoot by Vogue using the modernist glamour of the architecture as a backdrop, and in a photo essay by Elle Décor that sees the Barbican as an architectural icon. All of these show how competing images of the architecture are influenced by the complex layering of values attributed to it, its historical legacies, the social relations engendered by the architecture. Constructions and reconstructions of these allow for competing images of the Barbican as representations of space, and these have influenced how I have considered contrasting appropriated imagery which is then rendered ambiguous but is nonetheless embedded in my film.

My film's abstracted and appropriated images are made obscure but provide a counterpoint, images deriving from unpredictable spatial practices. These are characterised in my film by their relationship to the walker's movements across the territory and then

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[484] *Shutdown by Skepta,* dir. Grace LaDoja 2015.
[485] Interestingly Skepta returned to the site again in 2020 in the video as a guest on D Power Diesle's track *Sniper.* dir. Dego Visionz, 2020.

translated as snatched filmed images. For example, the quick cut of free runners who fleetingly appear at two points in act two and once again in act three on the left-hand screen, and whose own filmed trajectory across the space crosses the path of the walker on the right-hand screen. The trajectories of these movements across the territory in the film meet at the same point in the space but at different times, almost as though the different use and pace of movements of the differing city users meet fleetingly, cross paths, and then diverge. This suggests the possibility of differing spatial practices and representational spaces in image forms that expose different use and meanings that the lived Barbican can symbolise. By contrasting footage of movements documented in other films and juxtaposed with my own, I have also intended to unsettle the distinctions between real space and the space experienced through images.

The images embedded within my film have drawn on evolving lived experience or spatial practices and representational images, images re-imagined and reconstructed from other sources, and my own construction of architectural images. The film proposes exactly that called for by Lefebvre, beyond theoretical concerns for defining and differentiating 'space' from 'place' it attempts to create contributing images of the Barbican as spaces and places that cut across each other and defy simple distinctions and illustration to a more complex portrait of the Barbican.

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Figures 4.8 & 4.9 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills)

My project pushed me to consider the wider impacts that shape the meanings of places, from physically located to those projected from alternative sites, how meanings are also constructed by images, representations and the circulation of meanings projected into the site from beyond the location. Underpinning the concepts of my Barbican portrait are a consideration of how the past is remembered across a place and how placeness emerges out of memory. In considering the concept of cultural memory in my project, I have moved away from a rigid, more contained conception of memory and place characterised by Nora's second phase which has given way to a third phase in memory studies. Astrid Erll recognises how we have moved beyond the territories suggested by Nora and identifies a third phase in memory studies. In the light of forces such as globalisation, she asks what forms might future conceptions of memory studies take?[486] Debates, concerns, and theories in contemporary memory studies have shaped much of my film's conceptual terrain. These theories encountered throughout my site research often resonated in my approach to considering a contemporary condition of place and memory. It also assisted me in constructing the film and how the filmmaking process might offer these concerns and theories a different tangibility.

Third phase memory studies have several implications and have been a productive influence on shaping the concepts of my film. The expanding field of memory studies is influenced by geographical and disciplinary differences in theoretical approaches; attention to cultural memory has resulted in a broad field of study and understanding of memory.[487] Cultural memory and its discussions in third phase memory studies allowed me to expand upon binary notions of individual and collective memory, inspired by an understanding of memory that 'foregrounds the cultural means of its transmission.'[488] Erll, Nunning and Young advocate for embracing cultural memory as an interdisciplinary project, and my films conceptual intentions echo in the suggestion that we should be open to considering memory as an 'exploration of unintentional and implicit ways of cultural remembering'.[489] In an explanation of cultural memory as a broad interdisciplinary field, they remark:

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[486] 'We must try to understand the different ways in which people handle time, and this refers not only to their 'working through the past', but also includes their understanding of the present and visions for the future.' (Astrid Erll, "Travelling Memory", 5.)

[487] Erll, "Travelling Memory", 5.

[488] Richard Crownshaw, *The Afterlife of Memory in Contemporary Literature and Culture,* (Houndmills: Palgrave MacMillan, 2010), 3.

[489] Erll, Nunning and Young, *Cultural Memory Studies*, (Berlin: Walter de Gruyter, 2008), 2.

"Cultural" (or, if you will, "collective," "social") memory is certainly a multifarious notion.", an umbrella term in which myth, monuments, historiography, ritual, conversational remembering, configurations of cultural knowledge, and neuronal networks are subsumed.[490]

Erll highlights the possibilities afforded by this third phase, characterised by an attention to differing forms of human remembering that takes place within sociocultural frameworks.[491]

Whilst considering the play between memory formed by engagement with located aspects of a site contrasted with how a site and its meanings emerge out of images and literature, in its filmed views, my film aggregated images and narrative many of the references Erll describes in her quote above. What has also been useful is recognising contemporary memory studies noting a shift from static sites to a social dynamics that implicates memory within broader notions of place and the complexities of remembering.[492] Vermeulen and Craps speculate that, rather than fixing notions of memory, 'perhaps the cultural currency of memory and trauma points to the persistent need for an indeterminacy that resists commodification'[493] suggesting an openness in understanding the complex remembering processes that we now employ. Moreover, for example in 21st-century attention to transnational and transcultural memory this allows for a reassessment of legacies of past events on communities now dispersed from the original site of the event.[494]

These new models see an expanded field of historiography that has been influenced by memory studies which provide broader political issues, to acknowledge and apologise for the past, to contest memory as more plural. As Huyssen notes, this is a recognition of proliferating identities emerging at the same time as the erosion in western societies of social justice and economic equality.[495] Michael Rothberg develops the notion of multi-directional memory, introducing a more plural sense of collective memory and group identity in which

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[490] Erll, Nunning and Young, *Cultural Memory Studies*, 1.
[491] Erll, "Travelling Memory", 6.
[492] Vermeulen and Craps in Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller "Dispersal and redemption: The future dynamics of memory studies – A roundtable", *Memory Studies,* 2012 5: 225.
[493] Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller 'Dispersal and redemption', 226.
[494] Erll highlights 'the political effects of the holocaust, the two world wars, apartheid and '9/11' influenced on the focus of these by Gavriel D. Rosenfeld in his text 'A Looming Crash or a Soft Landing' and uses these potential case studies to flag up her question 'Whither memory studies?', in Erll, "Travelling Memory", 5. Andreas Huyssen also remarks of Holocaust discourse in Latin America, Nuremberg in South Africa's post-apartheid discussions' and 'The expansion of the European Union into Central and Eastern Europe'. See Huyssen in Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller, "Dispersal and redemption: The future dynamics of memory studies – A roundtable", *Memory Studies,* 2012: 227.
[495] Andreas Huyssen in Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller, "Dispersal and redemption: The future dynamics of memory studies – A roundtable": 223.

memory plays out in a discursive public sphere, a 'malleable discursive space' in which subjects are not fixed to established positions in relation to memory and the past, but open to continual reconstruction, memory formed out of a more supple social logic.[496] This attitude in contemporary memory studies has influenced me to consider a more expansive notion of place and how my film portrait exposes this, these attitudes to memory when considering notions of memory and place bear striking sympathy with geographer Doreen Massey's discussion of space and place:

> What gives place its specificity is not some long, internalised history but the fact that it is socially constructed out of a particular constellation of social relations, meeting and weaving together at a particular locus.[497]

My film encourages a sense of placeness of the Barbican without being wholly linear as a historical telling, drawing on narratives of the site that unsettle and juxtapose dominant conceptions or meanings with more ambiguous or overlooked images and narratives. It uses the Barbican to not only judge the site's pasts visibility or invisibility, but also considers deeper notions of how memory is shaped by the values and appreciations conferred on places. Weaving different images of the Barbican, I suggest it as a real and imagined space, and creatively reconstructed with meanings shaped by other representations, it exposes to the viewer many perspectives that shape its present meanings.

For example, the use of filmed images of Le Corbusier's *Unité* resonates side by side in its images with my own filmed shots of the Barbican, the shared design elements of the balconied facades and pilotti's show how important *Unité's* aesthetics influenced Chamberlin, Powell and Bon's design. Alongside this, the voiceover combines Banham's description of the conceptual echoes between Corbusier's ideals and that of the Barbican's architects. The notion in the voiceover of Chamberlin, Powell and Bon's reimagining and future-looking modernist ideals are described here, placing the Barbican in its British context as the foundation for an aspirational post-war generation in an architecture resonating with a mid-20th Century European sense of newness. When the voiceover recounts Katie Tregidden's description that 'Le Corbusier's principles can be seen right across the built

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[496] Michael Rothberg, *Multidirectional Memory,* (Stanford: Stanford University Press, 2009), 7.

[497] Doreen Massey, *Space, Place, Gender* (Cambridge & Malden, MA: Polity Press, 1994), 154.

estate'[498] it underlines the images of the Barbican on the left-hand screen and *Unité* on the right-hand screen, these are intercut with appropriated footage of the Smithson's Robin Hood Gardens. Also referred to in voiceover but not occurring in the film's images is the Park Hill estate in Sheffield, what is intended in the aggregation of images and voiceover is the way observations, narratives, knowledge, and images overlap in our sense of place and derive from differing times. The inferences in this passage of the film are that all these projects resonate both in design and ideals, framing this in the voiceover both prior and at the conclusion of the film are the Smithsons' words in voiceover that expose the spirit of their ideals. A sweep of aerial footage shows Robin Hood Gardens as a beautiful companion to *Unité* and the Barbican, but then followed by an image of its destroyed fabric during demolition. This passage of the film brings together images and narratives that echo within each other; they articulate successively the founding ideals of the architecture, the shared spirit of these architects, and the resonances in design that we may recognise across these representations of other sites. Yet, some decades later the legacies of these buildings have diverged, their destinies very different from each other. All these elements crafted in the film are intended to impact each other, and on the viewer of my film. It seeks to give a space in which their own readings of the film and the architecture depicted might draw from their own memories shaped by other similar observations, narratives, knowledge, and images of places.

In my focus on constructing a film portrait of the Barbican, I am influenced by a conception of place defined by multiplicity; as Doreen Massey reminds us, places are 'the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny'.[499] A place is defined through the multiplicity of actors and voices shaping the meanings of spaces throughout the life of a place. Indicated here is a complexity of interrelations inferring individual and collective lives moving through both real, imagined and imaged, while differently remembered places. My film provides examples of the complexity of the Barbican to give visual recognition of the Barbican's interior and locality, its links to wider geographies, and how these overlap with other knowledge of the place and its past.

There is a spatial and temporal complexity to Massey's evocation in which she defines space as a 'simultaneity of stories so far'. This phrase resonates with my conceptual focus on time perspectivism and how the narrative in voiceover and the competing or

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[498] Katie Treggiden, "Foreword". In ed. Thow, *Residents: Inside the iconic Barbican estate – a photographic study,* (London: Barbican, 2016), 11.
[499] Doreen Massey, *For Space,* (London, Thousand Oaks and New Delhi: Sage Publications, 2005), 9.

contrasting meanings of the Barbican are aggregated in my film, place articulated within the wider power-geometries of space,[500] the idea that places are defined by wider power-geometries echoes developments in memory studies. One can see the model of place encouraged by Massey meets concerns of the third phase of memory studies, understanding place not as bounded spaces but as a social construct, a network of relations that intersect. Place is lived and formed as a consciousness of meanings and contexts that weave together shared identities, pasts and present experiences in a shared space. Massey reminds us:

> a large proportion of those relations, experiences and understandings are constructed on a far larger scale than what we happen to define for that moment as the place itself, whether it be a street, or a region or even a continent. [501]

Massey proposes an extroverted sense of place where we are conscious of 'its links with the wider world, which integrates in a positive way the global and the local.'[502]
My intention here was to use images and voiceover to create sympathy with Erll's model of a transcultural travelling memory, implying 'a specific curiosity – an attentiveness to the border-transcending dimensions of remembering and forgetting.'[503] Transnational and transcultural memory can be linked to place, seen through flows of people, images, ideas and memorial forms that cross borders, between different scales and idioms.[504] Transcultural memory describes two dynamic elements of commemorative practice: the travelling of memory within and between national, ethnic, and religious collectives and forums of remembrance. These move beyond ideas of political, ethnic, linguistic, or religious borders as contained conceptions of the past.[505]

For my own project this attitude in memory studies has enabled me to consider the echoes of Massey's sense of place as extroverted in its attention to how memory and place are interrelated and how this can be brought to my film. Current thinking in memory studies has enabled me to propose a more expanded notion of place and memory. Assman and Conrad identify how contemporary conditions of memory now encounter aspects of

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[500] Massey, *For Space,* 130.
[501] Doreen Massey, *Space, Place, Gender,* 154.
[502] Doreen Massey, *Space, Place, and Gender*, 154-155.
[503] Astrid Erll, "Travelling Memory", 15.
[504] Michael Rothberg, "Locating Transnational Memory", *European Review,* Vol. 22, Iss. 04, (October 2014): 652-656.
[505] Lucy Bond and Jessica Rapson, "Introduction" in eds. Bond and Rapson, *The Transcultural Turn,* (Berlin/Boston: De Gruyter, 2014), 18.

globalisation, movements of people and increasing technologies of media where cultural memory functions in a more expanded manner. At the same time, memory can be anchored in national museums and monuments whilst others may be globally exported beyond national boundaries; they may be shared and transmitted amongst larger memory communities or receive little attention by media or institutions. Memory now occurs in the evolving influences of global and local; it may transform, be eclipsed or contested when influenced and received by wider audiences and into other arenas of attention. It may 'transcend their former habitat and move into the framework of global spectatorship, traffic and commerce'. Memory is influenced by what Assmann and Conrad identify as 'a spatial turn in our understanding of memory dynamics'.[506]

Cultural memory is now conceived as more dynamic, migrating between and across boundaries and beyond the bounds of one culture or society.[507] Bond, Craps and Vermeulen have recently further defined the Transcultural, which sees remembering shift from static sites and objects to the social dynamics of peoples and technologies of communication that articulate the past. This has particular bearing in my film in its construction of the Barbican as a real and imagined space, encouraging my own development of a portrait that suggests remembering through combining images of situated experience and representational images of the site. We are also reminded that transcultural memory also privileges non-competitive and comparative interpretations of the past.[508] As a warning, we are reminded that power differentials unsettle the plurality that transcultural memory might suggest,[509] nonetheless, my film's narratives attempt to echo this sense of place and its past as a collection of relations that intersect or meet.

In other discussions of memory, we can also consider Transgenerational memory, the past informing present intergenerational transmissions of memory. Notably, here are the notions of Hirsch's postmemory, the relationship that carries events of the past from directly experienced and witnessed events, to generations that follow feeling a 'deep personal connection' to the events of the generation that preceded them.[510] It should be noted here, as Richard Crownshaw does, that postmemory is formed in more direct empathy towards the

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[506] Aleida Assmann and Sebastian Conrad, "Introduction" in eds. Assmann and Conrad, *Memory in a Global Age,* (London: Palgrave Macmillan, 2010), 6.
[507] Vermeulen & Craps in Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller "Dispersal and redemption: The future dynamics of memory studies – A roundtable", 223.
[508] Lucy Bond, Stef Craps, and Pieter Vermeulen, "Introduction: Memory on the Move" in eds. Bond, Craps and Vermeulen, *Memory Unbound,* (New York & Oxford: 2017), 5.
[509] Bond, Craps, and Vermeulen, *Memory Unbound*, 6.
[510] Hirsch, *Family Frames-Photography, Narrative and Postmemory*, 22.

individual witness or community of witnesses by secondary witnesses.[511] Obviously, the immediacy of post memorial remembering is unsettled and dispersed in my own research. It is mediated in images of the built environment; it suggests that images can give us a sense of remembering that we may feel even if we may not fully comprehend it.

Importantly in my film is the consideration given to transmedial memory, how remembering is constituted through the media by which the past is narrated. In particular, in my use of re-shot aspects of the Barbican and appropriated images and footage, I refer to place, and the remembering it encourages, not only as situated and 'real' but formed through images of the site and in those that bear a relation to the Barbican gathered from other sources. This is a recognition of Alison Landsberg's discussion of 'prosthetic memory' and her analysis of commodified mass culture, such as films, arguing that these are formative of new forms of public cultural memory. Not only to apprehend a historical narrative but taking on a personal and deeply felt memory through 'a past event that she or he did not live',[512] this prosthetic-memory assumed by the individual can shape the subject's personal subjectivity and politics. Although subjective, my own memory has shaped my attitude to the Barbican, I have brought this to bear on my film. In act three, the walking figure passes Cromwell Tower, the voiceover accompanying this scene draws on John Grindrod's description of the flats and tenants of Cromwell House. In this passage taken from his book, he explains how his assumptions of the Barbican were shaped by Ballard's fictional depiction of the High Rise. Grindrod remarks that the aesthetics of the flats echoed the image of the High Rise insinuated into his imagination by the novel. However, the reality of meeting the tenants and the atmosphere of the building were much less sinister than that described by Ballard for the fictional tenants. As the voiceover of my film continues, it switches directly to the passage from High Rise describing the mutiny of its residents.[513] Ballard's quote resonates with my own connotations with the Barbican, recognising the contrast between the middle-class comfort of the Barbican as one would recognise in the present, the culturally ingrained mistrust of high rises that I have recalled from the late 20th century in collective memory and personally heard many times from family and friends, and the images of the disaster at Ronan Point in 1968 that shaped much of a London working-class mistrust of just the municipal tower blocks alluded to by Ballard, and seen in abstracted footage intercut in my film.

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[511] Richard Crownshaw, *The afterlife of holocaust memory in contemporary literature and culture,* (London: Palgrave Macmillan, 2010), 197.
[512] Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture,* (New York: Columbia University Press, 2004), 2.
[513] Ballard, *High Rise*, 69.

I recognise here in my own memory how images of Ronan Point illustrate the memory of discussions of this tragedy I heard from older generations of family and friends. It is as though the collective memory of this event - almost certainly for a south London working-class family experienced themselves indirectly through media representations and narratives of the event at the time - shaped their own attitude to similar post-war and mid-20th century architectures of social housing estates as they were built during their lifetime. As a subsequent generation, these stories have been passed to me but now sit somewhere between a collective and individual memory. This resonates strongly with Landsberg's theories, explaining that an individual's engagement with a narrative of history or a memory enables them to suture themselves 'into a larger history'. Highlighting the diversity of media through which the past is communicated in the present, memory is seen as triggered and shaped by mediating objects such as 'photographs, home videos, souvenirs, oral stories, and written documents.' The emphasis here is that meanings evolve in dynamic processes of communication and interpretation in commemorative culture.[514] Marita Sturken similarly characterises memory as fluid and changing, 'shared outside of formal historical discourse yet is entangled with cultural products and imbued with cultural meaning',[515] a 'changeable script' that is crucial to its very function,[516] this entanglement is just what I hope to illustrate and imbue in the feel and experience of my film for the viewer.

Dessingué and Winter usefully encourage us to consider memory as more dynamic. Memory is a 'braiding', formed either as a situated 'cognitive' experience of a particular event, or a mediated memory through the effect of a representation of an event felt through its 'instantaneity of time and representation',[517] they term this as memory of a memory.[518] This is something I illustrate across the two screens of my film, a braiding of images of spaces that are both real and located, or illustrative, abstracted and dis-located.

Third phase memory studies have enabled me to reflect on a more expansive notion of memory. As Bond, Craps and Vermeulen remark of Transdisciplinary memory, this sees the play between different means of remembering, an intricate play between social interactions, political circumstances, differing traditions within cultures, and the communications of

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[514] Bond, Craps, and Vermeulen, *Memory Unbound*, 13.
[515] Sturken, *Tangled Memories*, *Tangled Memories*, (Berkeley, Los Angeles, London: University of California Press, 1997), 3.
[516] Sturken, *Tangled Memories,* 17.
[517] Alexandre Dessingué and Jay Winter, "Remembering, forgetting and silence", in eds. Dessingué and Winter *Beyond Memory-Silence and the Aesthetics of Remembrance,* (London & New York: Routledge, 2016) 3.
[518] Dessingue and Winter, "Remembering, forgetting and silence", 4.

evolving media technologies. Similarly, this also enables us to understand that the past is remembered differently through the differing lenses of diverse fields of knowledge.[519]

Astrid Erll's echoes this, she conceives new possibilities in memory studies by proposing a transcultural model and develops her own concept of travelling memory emerging from:

> the incessant wandering of carriers, media, contents, forms, and practices of memory, their continual 'travels' and ongoing transformations through time and space, across social, linguistic and political borders.[520]

In the turn to transcultural memory, its influence has opened up for me new possibilities for considering an expanded notion of "place and memory". Transcultural memory allows us to consider how mediations of memory affect groups or individuals, how memory functions in society by addressing legacies of the past. As Erll explains this also allows us to leave our interpretations of the past open, continually attuned to how these legacies have played out in diverse communities in the present, and what changing visions this proposes for the future.[521] Furthermore, transcultural memory sees its border transcending qualities through mediating objects and technologies of communication; these are narrative and image-producing memory forms that contribute to communication of the past across spaces and people.

In Miwon Kwon's conclusions of the contemporary nature of places and the globalised movements of peoples, she remarks that nostalgic notions of identity bound to sites and their physical actuality are inevitably undergoing changes and reassessment:

> Such a notion, if not ideologically suspect, is at least out of sync with the prevalent description of life as a network of unanchored flows.[522]

Although I concur with Kwon's analysis, rather than attempting to create a far-reaching, pluralistic, - and impossible to achieve - narrative of all the ways that Barbican represents meaning across diverse communities and networks of flows, this notion of the extroverted notion of place has a bearing on how placeness is insinuated in my film portrait

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[519] Bond, Craps, and Vermeulen, *Memory Unbound*, 18.
[520] Erll, "Travelling Memory", 11.
[521] See Erll "Travelling Memory", p5. and Vermeulen in Vermeulen, Craps, Crownshaw, de Graef, Huyssen, Liska and Miller, "Dispersal and redemption: The future dynamics of memory studies – A roundtable", p.232.
[522] Kwon, *One Place after Another,* 164.

of the site, showing its sited and experiential qualities and linked to images beyond its immediate location. This is a fundamental bridge between my initial motivations to create a site-specific work to its evolution into a film. This also expands the possibilities of conceiving an artwork informed by a located site, encouraging a portrait of a site that attempts to create a deeply felt placeness of the Barbican for the viewer through attention to how remembering takes place.

Scripting the Barbican

At the later stages of creating my film, I returned to a quote encountered earlier in my research that resonated throughout my enquiry into place and memory. Susannah Radstone reminds us of the changing nature of locatedness and memory in the face of transcultural and transnational studies into memory when she poses a question that is central to my own investigation of the Barbican and the motivations outlined in my opening chapters:

> In its turn to memory's labyrinthine transnational and transcultural dimensions, memory research will find itself focusing on the locatedness of memories on the move, rather than with their 'non-location'. But what of the focus that is brought to the study of these located engagements?[523]

As I developed the scripting of my film and considered concepts from memory studies and theories of place and space, these affected my project and its altered form from my original site-specific ideas. Radstone's quote was positive and provocative in rethinking the implications of located and non-located aspects of memory that inform a sense of place and its past. Being influenced by the possibilities of expanded concepts of memory from third phase memory studies I was also compelled by Laila Amine and Caroline Beschea-Fache suggestion; that rather than discussing the competing aspects of national against transnational memory, we might consider different kinds of memory indicated by the transcultural, we might understand memories crossing points or how they 'encounter, juxtapose or collide with

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[523] Susannah Radstone, "What Place is This? Transcultural Memory and the Locations of Memory Studies", *parallax,* 2011, vol. 17, no. 4 (2001): 111.

each other'.[524] This describes the motivation of my script of the Barbican film as a site of collisions of different memory forms.

The ability to see located engagements through the lens of place enables us to reconcile Radstone's concern whilst assessing a site such as the Barbican, with a sense of memories that have travelled across sites, globally and across media. What does this mean for memory in a place? Amine and Beschea-Fache suggest an enquiry that reconciles the tension between memory and place:

> Focusing on memory's screenings, displacements and condensation, this quest brings memory's travels back home – to processes that can be tracked within and across the locations instances, texts, narratives and events of memory.[525]

Amine and Beschea-Fache articulate the conceptual territory of my film and the changing motivating sense of my film project.

I apply this to the Barbican, addressing the locatedness of memory and memories on the move and how narratives and images can allow the Barbican and its pasts to be suggested in my film. My film proposes memory not only as distinctly located prompts to memory, or as an alternatively separate type of dislocated memory of places shaped by narratives and images of places, but memory shaped by both in play with each other, entangled and crossing each other and creating our real memories of places. This influences my film by meshing the concept of located and dislocated aspects of remembering of the Barbican. In the final act three of my film, I draw on the contrasting architecture of its pedways or highwalks and its connections to street level in act two. Aspects of the Barbican articulated in my narrative, the words of others deriving from the research of the site are spurred by the navigation from street to higher level and back again and give contrasting contexts to the site's histories. Journeys around its highwalks are interspersed with images and references from other visual and textual sources that contribute to the scripting of images and voiceover that tell of the site's past.

Walking out of the Barbican's St Giles churchyard space on street level and proceeding along from the corner of Fore Street and Wood Street allows access to London

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[524] Amine and Beschea-Fache suggest this could be the meetings of public and private, authentic and performed, local and global, ethnic and national, the hegemonic and minoritised, in Laila Amine and Caroline Beschea-Fache, "Crossroads of Memory: Contexts, Agents, and Processes in a Global Age", *Culture, Theory, Critique,* 53(2), (2012): 100.

[525] Laila Amine and Caroline Beschea-Fache, "Crossroads of Memory", 100.

Wall and the dual carriageway that runs east-west on the southern reaches of the Barbican. Heading north on what would equate with street-level one is met with either horizontal voids that drop down to the man-made lake or with vertical interruptions that bar your way. These are the elements of architecture that have effaced the previous navigations at street level. Before reaching the corner of Fore and Wood Street there is either a staircase or lift that allow you to access the highwalks; this is the only way from here to navigate your way across the site in any direction you choose. There is an irony in the most mundane marker of the loss of the streets that would have previously allowed navigation. All that remains to remind us of the datum of street-level is the panel that says 'street' at the ground floor entrance to the lift that rises up to the Postern Highwalk. (see Figure 4.10) However, this is the only sign to the topographical level of the old ground upon which the previous streets would have run. This observation made during my site research walks reappears as an image in my film in act two, in which the old streets that would have crossed the site are mapped in the filmed walk.

In Chamberlin, Powell and Bon's design was the intention, shared amongst many grand plans of its period, to create streets in the sky for pedestrians. The aim was to create a safe division between pedestrian and road traffic; the highwalks are a legacy of this decision. The yellow line that now traverses the lower levels and highwalks is a way finder for navigating the complexity of the horizontal and vertical layers of the site. The line indicates navigation around the Barbican and what was intended as future longer routes through the rest of the City.[526] These routes through the Barbican were to stretch beyond, those that remain in these remnant highwalks show a future never achieved.

In a promotional video by the Corporation of London released in 1969, the film explains the relationship between the pedway and the traffic below. The ambition that the Barbican could be a template for the future city, its ideals realised across the whole City. The pedways would stretch out from the Barbican across the entire square mile allowing pedestrians 'to walk unhindered by traffic through gardens and beside lakes'.[527]

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[526] The history and ultimate failure to achieve a coherent and complete pedway system is covered very nicely by Oliver Wainright, 'Walkways in the sky: the return of London's forgotten 'pedways'', *The Guardian,* Tue 2 October 2018, accessed 3 October 2018, https://www.theguardian.com/cities/2018/oct/02/walkways-in-the-sky-the-return-of-londons-forgotten-pedways

[527] *Barbican* dir. Robert Cantelon. London: New Realm 1969.

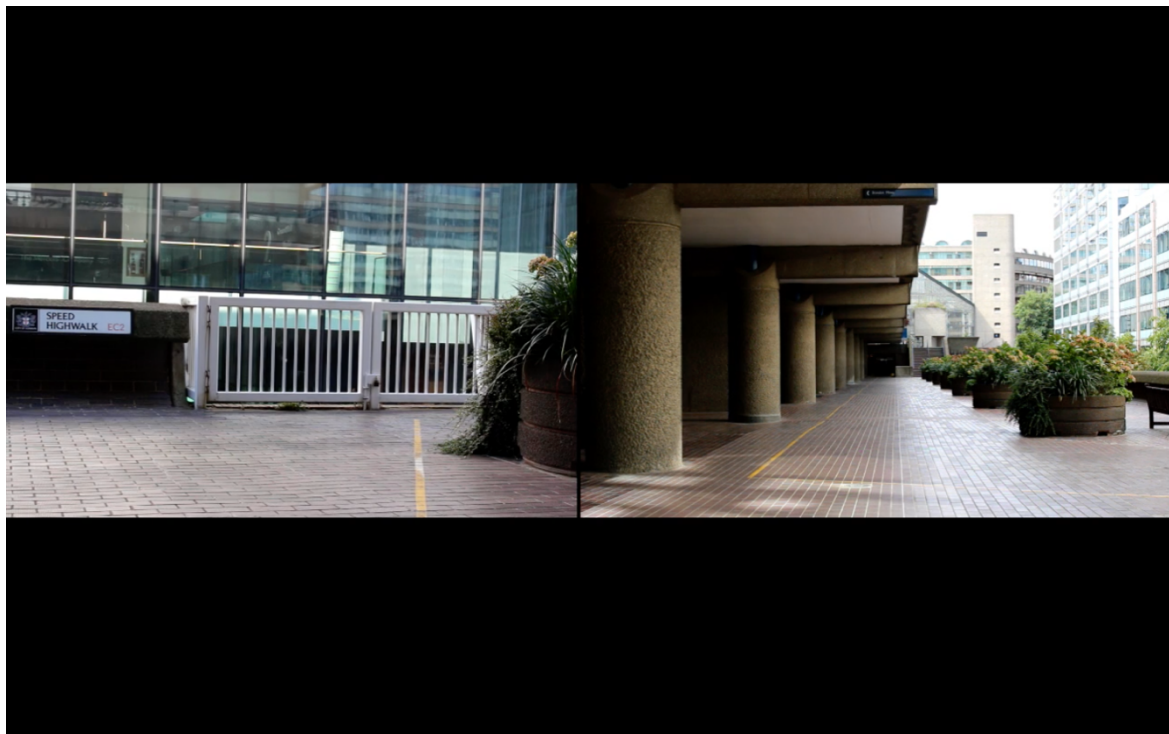*Figure 4.10* Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

Figure 4.11 Steve Smith, *A Barbican Palimpsest*, 2021. (film still)

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Originally the walkways were intended to connect out to other parts of the City; however, the pedway system that was to ensue from the site never reached fruition. The yellow navigation line now mostly stops abruptly at an aperture in the Barbican deck walls locked by a barrier. The changing values symbolised by the pedway and highwalks are introduced in my own filmed images, appropriated and abstracted footage, and narrative from voiceover. Adam Kassa remarks that the yellow navigation line attempts to make sense for the navigator of a complex maze-like space but only meets the insensibility of the Barbican's plan. The navigation routes and pedway bridges that sought to command the space have shifted from their original intentions; they are now failed and forgotten.[528] In act three, where the walking figure passes the locked gate overlooking Silk Street where the pedway to the site of the now-demolished Milton Court would once have bridged (see Figure 4.11). Kassa's essay is quoted in voiceover. Across the rest of the site remaining pedways that do end in resolution only reach staircases that take pedestrians out of the Barbican and drop them at street level on its periphery.

For some, this has created a protective enclave. Its rich interior landscape of lakes, gardens and terraces provide sanctuary in its material spaces and the historical values they are imbued with. For Simon Henley, the Barbican is 'a refuge from the orthodox city beyond its walls – from the commercial realities of property development, commerce and shopping; the technologies of movement and mass transit; and the noise, smells and danger that these bring them'.[529] The narrator of the Corporation of London's 1969 promotional video of the Babrican makes a remarkable comment if we consider the future looking intentions of the Barbican plan from our contemporary perspective on how the spaces of the Barbican might be remembered:

> It's an odd thing about The City you know, the old rubs along with the new quite happily here, always has. The fact is each generation has left something of itself behind. A kind of reflection of its own image, if you like, maybe the Barbican will be ours.[530]

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[528] Adam Kassa, "Against Porosity, Against the Crowd: Walking for a Spatial Complex City" in eds. Joseph-Lester, Simon King, Blier-Carruthers & Bottazzi, *Walking Cities-London*, (London: Camberwell Press, 2016), 61.
[529] Henley, *Redefining Brutalism,* 132-133.
[530] This is quoted in the introductory text to my film from *Barbican* dir. Robert Cantelon.

Only in one case does the Barbican pedway integrate itself into the contemporary city. The new St Alphage and Bassishaw Highwalks serving the south of the site past the recently completed St Alphage place project over London Wall Road connecting to an earlier previously incomplete pedway. This slopes down after several hundred metres to the Guildhall; this route is mapped into my film as the final passage of the walking figure reaches the conclusion of the three journeys across the Barbican Site. These two spaces intended to be bridged in the 1970s finally did so in 2018. This resolution does not serve to resurrect the pedways' grand system but is a strange anomaly in the City of London's planning laws in which the highwalks are written into planning requirements.[531] This curiosity in planning in the City seems to be a gentle resymbolisation. It reflects an image of the past city stemming from the Barbican's plan but detached from its original motivations and values. It is now only symbolic of the former ambition of the pedway to traverse the city; the streets below now also serve shared pedestrian and road traffic.

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[531] Wainright in 'Walkways in the sky' remarks "Apart from these projects, the rest of the pedway plan was developed almost by stealth. An obscure City of London Corporation document published in 1965, mysteriously known as Drawing 3400B, mentioned the pedway by name for the first time and, within a couple of years, the provision of dedicated pedestrian walkways had become cemented in policy as a condition for securing planning consent."
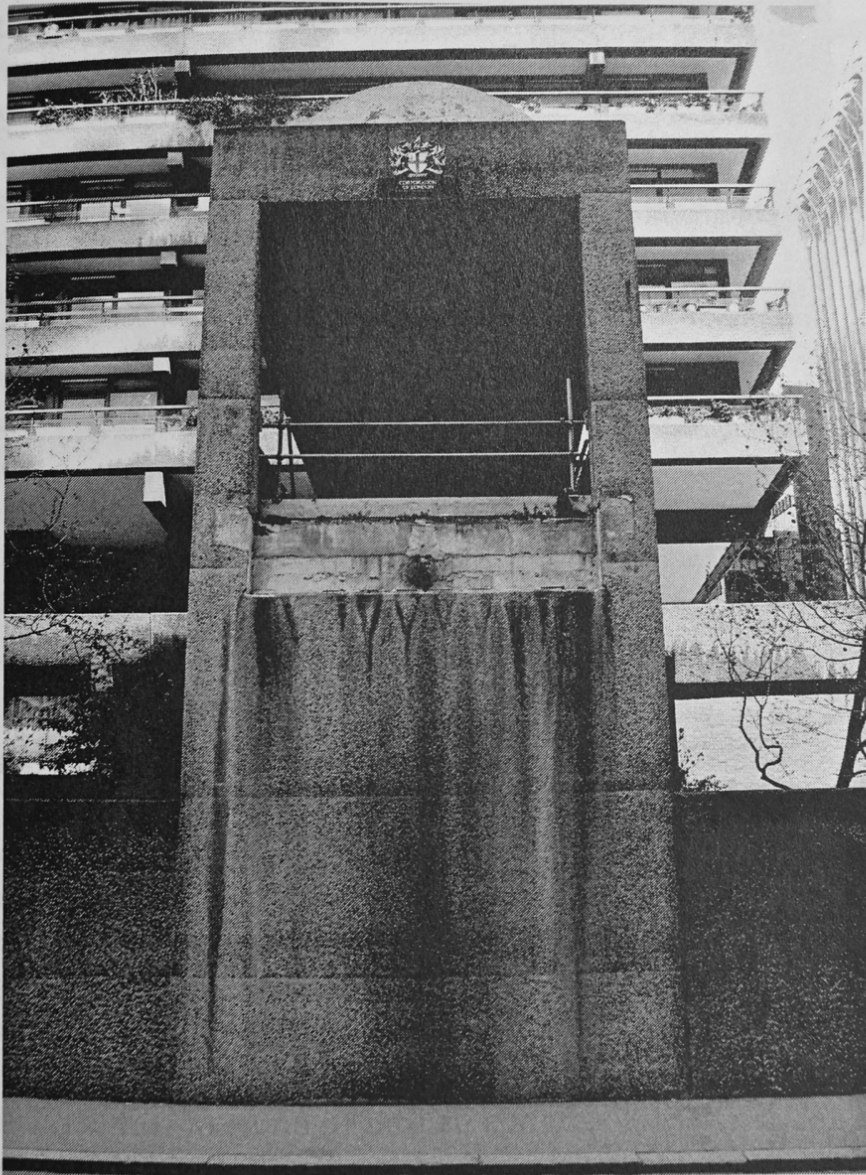
Figure 4: The interrupted Andrewes Highwalk at Fore Street

Figure 4.12 Image of previously incomplete St Andrewes Highwalk (from Smith, "The Barbican of the City of London as a Site of Forgetting". In *Projecting Memory,* edited by Inês Moreira and Elena Lacruz, 83-104. Warsaw: IRF Press, 2017.)
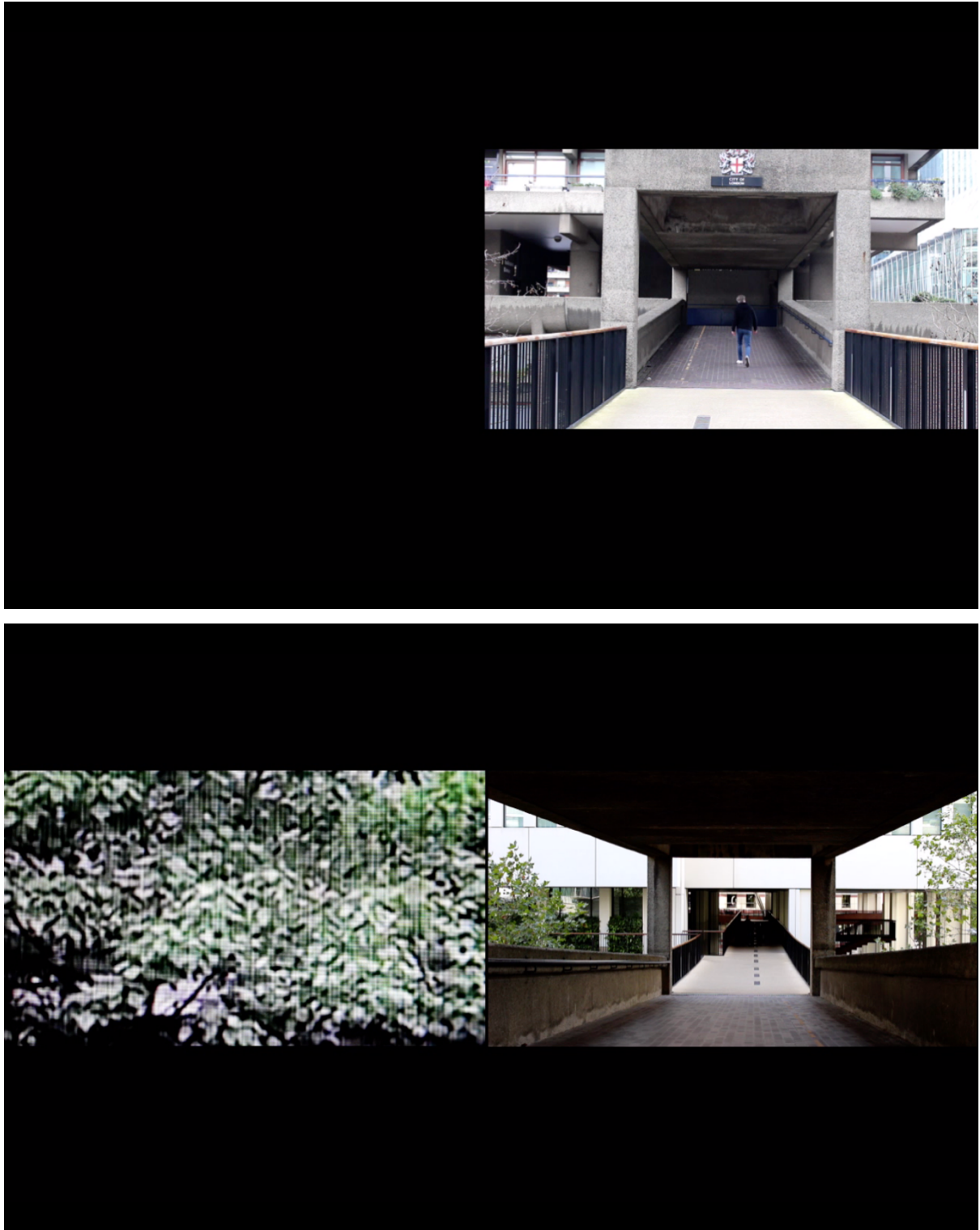
Figure 4.13 & 4.14 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills) Previously interrupted St Andrewes Highwalk now connected via St Alphage Highwalk and Culminating at Bassishaw Highwalk (Smith)

The protected enclave of the Barbican was to provide links out to the wider city but now is only an isolated exercise in mid-20th-century modernism and urban planning. It is notable that in one walk shared with a small group of students in 2015, one noted that once inside we felt shielded from the city that lies outside. When traversing the perimeter of the raised pedestrian highwalks one immediately senses a transition to a space 'outside', and qualitatively different when departing the interior of the Barbican via a highwalk back to the city that lies outside. This reiterates how the unique space of the Barbican's interior affects the visitor's mood, the architects clearly using architectural design and planning of the space to create a powerful sensory affect.[532] Writing some 11 years earlier, Heathcote reminds us that this division between private and public, inside and outside of the site, exposed an uneasy relationship for critics of the Barbican. Critics contrasted the hidden isolation of the arts centre and wealthy exclusivity of the area with the surrounding residential deprivation.[533]

Writing in 1997 Iain Sinclair was also critical of the Barbican; rather than all yellow lines leading out to the rest of the City, it was 'a culture pond at the heart of a labyrinth' into which every yellow line concludes. The division of outside and inside then creates a different sense of place for many visitors. For some, it appears that there is a division between the atmosphere the space creates when you are an outsider looking in or an insider looking out. Sinclair's echoes his later contemporary critique of gentrification of London, and inserted into voiceover in my film, when he sees the Barbican delivering:

An impressionist's take on leisure in the City. No Buskers, no vagrants. Not a single copy of the Big Issue. The ideal of urban living, as imagined by an architect who had never left the safety of the suburbs.[534]

For Sinclair, the atmosphere of the site sees the Barbican embodying all his fears of a socially exclusive London that alienates much of its population. Spoken into my film Sinclair's words shape one of many atmospheric resonances for the viewer, they suggest the variety of emotions the experience of the site may provoke, and how this may change from one period

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[532] Notably, I realised on re-watching my completed film that the group's experience of this particular part of the site was the point adjacent to the appropriated footage of free runners on the left-hand screen of my film. In this scene they ascend the walls, penetrate the interior of the Barbican from its periphery outside, and begin their own alternative journey across the site.
[533] Heathcote, *Penthouse Over the City,* 37.
[534] Sinclair, *Lights out for the Territory,* 101.

to another, or from one individual to another as the Barbican is lived by its many users, residents, and visitors.

Peter Gasson followed in Iain Nairn's footsteps in 1988 and sees the Barbican as a self-contained city within the City. He speculates that the residents may be detached from the outside, part of the city but not truly part of it.[535] In some cases the social legacy of the Barbican has succeeded in creating the middle-class dream of city life. As Katie Treggiden explains, Chamberlin, Powell, and Bon saw its residential spaces as an aspiration, a model of architecture and living that would inspire a better way of life for all through architecture. She quotes Tom Dixon, who remarked that now 'The Barbican reminds us of how different it all could have been.'[536] This is shared in Owen Hatherly's observation that a changing society has seen architectural Modernism fail to achieve its aspirations; he quotes Berthold Lubetkin, who in later life remarked of the lost ideals of modernism:

the intellectual climate in which we live… my personal interpretation is that these buildings cry out for a world that has never come into being.[537]

The Barbican conception of city life has been overtaken by different values. Towards the end of the walk I conducted with students in 2015, a couple remarked on how the architecture seemed to represent a future in its ambition to create an integrated and future-looking social, residential and leisure space. In contrast, Heathcote remarks that on a similar visit with his own students he was depressed that the architecture signified to many a 'failed social engineering',[538] an association taken from criticisms attributed to other modernist social housing projects of the period. In all these conceptions of the Barbican as it is experienced by others, we can see how it represents overlapping and contrasting narratives of past values. Such competing narratives are brought to bear on the scripting, visual, and narrative choices for my film of the Barbican, even contrasting in the different choices I make between those quoted here in the written part of my research to give historical context to its changing reception through time from the 1970s to today, and those that have been selected for my film's voiceover. In those others chosen for my film, but not quoted directly in this written text, we can see how the Barbican is read from various perspectives and

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[535] Iain Nairn & Peter Gasson, *Nairn's London,* (London: Penguin, 1988), 25.
[536] Katie Treggiden, "Foreward" in *Residents* (London: Barbican, 2016), 13.
[537] See Owen Hatherly, *Militant Modernism,* (Winchester, UK & Washington, US: Zero Books, 2008), 12, and John Allen, *Lubetkin and the Tradition of Progress* (London: RIBA, 1992), 366.
[538] Heathcote, *Penthouse Over the City,* 25.

understood in a plurality of ways. This is exactly the intention for the contrasting narratives in the voiceover of my film, and the images of the site and from elsewhere that resonate with the Barbican site. They seek to encourage the viewer to see the Barbican as a remembered place shaped by a diversity of situated experiences, and individual subjectivities and knowledge. In many ways, I hope the film encourages a remembering of the Barbican in the viewer even though it is mediated by my own film.

Diverse and competing conceptions of the site draw on a form of cultural remembering. They project a remembered alternative place, an image, received knowledge or set of values, and attribute it to the place. Although the Barbican may be experienced for the first time for some, it is still in some form remembered when it is encountered. As Shelley Hornstein suggests in her discussion of architecture, place and memory, 'each of us carries around an architectural imaginary world constructed in our memory that is different, parallel and even compatible with the physical site.'[539] As another example, someone who walked the site with me in 2015 recalled the post-war architecture, not of Britain, but similar post-war social ideals to rebuild the city anew in the architectures of her hometown. For that individual the Barbican was a piece of Warsaw of the same period brought to London in her imagination; running parallel to this was the legacies of the designs and spirit of the Bauhaus she saw echoed in its designs. Bridging the notion of physical place, place as experienced and imagined, and as formed through images, Juhani Pallasmaa reminds us:

> we have an innate capacity for remembering and imagining places. Perception, memory, and imagination are in constant interaction; the domain of our present is merged with images of our memory and fantasy. We continually construct an immense city of evocation and remembrance, and all the cities we have visited are precincts in the metropolis of the mind.[540]

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[539] Hornstein, *Losing Site-Architecture, Memory and Place*, 5.
[540] Juhani Pallasmaa, "Lived Space-Embodied Experience and Sensory Thought" in ed. Peter MacKeith, *Encounters 1: Architectural Essays,* (Helsinki: Rakenmustietio Publishing, 2012), 145.

James Donald reiterates this process of memory that stems from the built environment when he comments:

> In order to imagine the unrepresentable space, life, and languages of the city, to make them liveable, we translate them into narratives. We remember or misremember events and imagine them taking place against a symbolic topography.[541]

This is where memory, in a more expansive way, takes space and renders it as place, the space of imagination created in assessing places is not fixed to the site but creates a memory in and of place that Hornstein describes as a curation of our 'individual, built and imagined worlds'.[542]

Geographer Jon Anderson reconciles a notion of place through traces of the past, seen as composed of traces of material things, cultural activities, social ideas and broader contexts; these combine to constitute places. Places composed of traces in this way overlap, synergise or conflict with one another, allowing place to be assessed as dynamic and changing.[543] These concepts were compelling, their influence shaping my project in unseen ways but resonate as useful illustrations of the concepts of the film and what this may create in the viewer's own perception of the spirit and emphasis of the film. Anderson reminds us that places are static but also aggregate material things and durable traces with cultural activities. Events like celebrations or protests, or more mundane everyday activities, may themselves leave physical traces in the matter of place, but also leave non-material traces in the minds and hearts of inhabitants of those places. These emotional and physical traces constituted by bodies in, on, and of place 'may be emphasised, concealed or spun by other actions', in other words actively remembered or forgotten across other places and contexts. They permeate historical time, having significance not only for the generation in its place and identity but also as legacies of future cultural activity. Traces in this sense are also processes which he describes as 'trace-chains'.[544] Anderson's analysis truly evokes the social play of the city with traces of the past, these traces in the city can be seen as personal and collective

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[541] James Donald, "Imagining the Modern City" in eds. Sallie Westwood and John Williams, *Imagining Cities,* (London & New York: Routledge, 1997), 186.
[542] Hornstein, *Losing Site*, 5.
[543] Jon Anderson, *Understanding Cultural Geography-Places and Traces,* (London and New York: Routledge, 2015), 10-11.
[544] Anderson, *Understanding Cultural Geography,* 6-17.

memories in the city in continuous process. These might appear to be outward signs, but the material and the social aspects of remembering become integrated traces of the past that exist in the social dynamics of the city's inhabitants. Finally, he concludes his explanation of placeness; his words articulate a bridge between intentions of my walkings in the Barbican and what my film portrait will attempt to create for the viewer:

> By understanding place as an ongoing composition of traces it facilitates the interrogation of these traces and how they come to confer cultural meanings to geographical sites. We can come to understand and critically act in place through interrogating the ideas motivating traces, the frequency and manner in which these traces are repeated and reinforced, their popularity and persuasiveness, the influence of their composers, and how they react with other competing traces-in-place.[545]

This is key to my film; as Anderson explains, this can be applied to all places as spatially and temporally complex, and in real and imagined form. Place then is always in 'dynamic states of transition'[546] even if it's located traces appear static and fixed. Actually, places as lived spaces both real and imagined, aggregate material objects, cultural activities, social ideas, and geographical contexts. They combine material and non-material traces where 'emotions and ideologies come together with spatial contexts to constitute particular places in time',[547] when understood from the perspective of cultural geography, 'places impact on other sites that may be geographically or temporally disparate.'[548]

Place and memory conceived this way show the reconciliation between an investigation of locatedness and travelling memory. I have translated this into my film portrait and how images and image-making might evoke a placeness of the Barbican for the viewer of the film. As Hornstein remarks, place is enlivened by our physical and sensory engagement with it, and how this powerfully evokes the imagination and allows our memory to work on our understanding of a site, building or space. This projection of imaginative reflection creates a sense of place and past, making the site's past tangible through memory. This is also constituted by the architecture itself, communicating through its memorialising features, design motifs and spatial design, and bearing relationships with other places and

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[545] Anderson, *Understanding Cultural Geography,* 14.
[546] Anderson, *Understanding Cultural Geography* 12.
[547] Anderson, *Understanding Cultural Geography* 13.
[548] Anderson, *Understanding Cultural Geography* 13.

spaces near and far. At the same time, we draw from memory other sites or buildings that we have physically experienced in the past, or similar others from disseminated images; this is a symbolic construction connecting ideas and images to a physical place.[549] The city and its places should not be seen as separate from the imagined aspects of cities. On the contrary, this is the very nature of cities, as Ben Highmore explains, they are a 'tangle of physicality and symbolism, the sedimentation of various histories, the mingling of imaginings and experience', the city is a 'messy actuality':

> the real of the urban is that density of meaning which suggests not as coded poetics but a thickly allusive and elusive reality. Metaphors in this sense are not standing for something else; they are the reality of this lived density. [550]

In my use of contrasting images of the Barbican site, abstracted and appropriated images of the site, and those taken from sites elsewhere I hope to reinforce the idea of images as metaphors for understanding the placeness of the Barbican. As Highmore suggests, cities should not just be seen as an entity where their reality solely exists in its material and physical environment but are formed by the complementing reflections and refractions of context that also shape the 'reality of the city as it is experienced'.[551]

A new conception of place has influenced my portrait of the Barbican; a realisation of a sense of place shaped by images and narratives, and in other representations of architecture, and how this has also shaped other's sense of the site that I shared walks with. This has had an impact on my image making for the film, and beyond that, a departure from a more rigid sense of site-specific art I had as a practitioner, it has created a burgeoning new approach to the role of places and image-making in my practice for the future. Perhaps even for viewers of my filmed portrait of the Barbican it will prompt their remembering of other places, or impress upon them a future memory of the Barbican that they might project on other architectures familiar to them elsewhere.

In conclusion, bringing this notion back to a concrete site itself, Hornstein explains that real and imagined exist all the time in parallel. Sites that are lost are recuperated in imagination, those that exist as images are triggers of memory in the physical world and have

[549] Hornstein, *Losing Site,* 13.
[550] Highmore, *Cityscapes,* 5.
[551] Highmore, *Cityscapes,* 141.

the capacity to trigger memory across generations.[552] As a final illustration of these ideas, I recall that a viewer of a photographic abstracted film still of a reflection of one of the Barbican's towers from my film, being exhibited only within a suite of four still images, had identified it as an image of the tragedy at Grenfell. Images of both buildings are abstracted, but also present in my film, (see Figures 4.15 & 4.16) but the visitor to the exhibition had yet to see the film itself. The image of a building had been implicated in the imagination and remembering of that individual viewer, both buildings, either Grenfell or the Barbican they had not experienced in their physical reality but only through media representations of the Grenfell event, their experience of the place disconnected from its real site. Theirs was a braided remembering of postmemory and prosthetic memory teletopologically initiated solely through response to a single, and misidentified image, but a place - indeed both places - were remembered nonetheless.

Figure 4.15 & 4.16 Steve Smith, *A Barbican Palimpsest*, 2021. (film stills)

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[552] Hornstein, *Losing Site,* 5.

Part V - Conclusions

My primary research question frames the research I have conducted here and has emanated during this research: How can the Barbican be revealed as a place of memory through a visual portrait? In reaching its outcome as a filmed visual portrait of the site, my project has deviated from my initial intention to be a sited intervention into the Barbican. Instead, the film is an outcome that is different from, but nonetheless informed by, a method of research for an assumed site-specific response.

My research has deviated from easy distinctions between practice-based and practice-led definitions. The creative artefact is informed by and has reacted to the contingency's integral to site research and access to the Barbican site more specifically. Candy and Edmonds usefully define practice-based research as an 'original investigation undertaken to gain new knowledge, partly by means of practice and the outcomes of that practice' [553] and warn of conflating 'practice' and 'research'. However, starting with intentions for a site-specific response has implications for bracketing my art-based research.

In framing the primary research question, two distinct aspects are folded together that identify with both practice-based and practice-led considerations. Firstly, in addressing my chosen site of the Barbican, I ask how it can be 'revealed' as a place of memory, indicating a practice-led approach that leads to new understandings about practice.[554] As Candy and Edmonds explain, practice-led approaches address 'the relative effectiveness of existing approaches from which new practice is developed',[555] therefore an approach to researching the site, where it might reveal itself as a place of memory, suggesting the application and efficacy of a methodological approach to a 'research-led'[556] component of my practice. This initial phase of my research developed my secondary research questions: Is it possible to develop an artistic method based upon deep topography and literary approaches to psychogeography, place and memory? I was concerned with how deep topography could be employed in art practice. This set a trajectory for testing an artistic research method, taking it from its original form in Nick Papadimitriou's literature of place and memory and addressing its effectiveness in an initially site-specific context of arts practice.

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[553] Linda Candy & Ernest Edmonds, "Practice-Based Research in the Creative Arts", *Leonardo,* Volume 51, No.1 (2018): 63.

[554] Candy & Edmonds, "Practice-Based Research in the Creative Arts": 64.

[555] Candy & Edmonds, "Practice-Based Research in the Creative Arts", 65.

[556] Hazel Smith and Roger T. Dean, *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh: Edinburgh Univ. Press, 2009) in Candy & Edmonds, "Practice-Based Research in the Creative Arts", 63.

The motivations and methods discussed in parts I and II are placed strategically to reflect the unfolding nature of my Barbican research and project. This attention to a methodological approach for a site-specific arts practice preceded my attention to theories of place and memory. Parts III and IV balance theoretical ideas of place and memory to contribute to a visual portrait of the Barbican. This has assisted me in bridging the methodological practice-led nature of research into the site with the practice-based element of a creative artefact deriving from the site research.

If, as Candy and Edmonds remark, 'the creative artifact is the basis of the contribution to knowledge, the research is practice-based'[557] then this has led to a further secondary research question: How can the work of a number of cultural theorists be synthesised to apply to a film about the Barbican? As Candy & Edmonds themselves explain, 'practice is embedded in the research process' & 'research questions arise from the process of practice'.[558] Although their analysis of the field and theory of practice-based research is useful for academic inquiry into such arts-based research, for a practitioner, this dominance of definitive descriptors has its limitations for a site-specific practice. Macdonald & Malins have remarked that practice-based research is a 'contested domain of scholarship',[559] identifying in the development of practice-based research, that such research continues to develop in art and design to find a 'conducive research mode' to claim recognition within the academy and to challenge prescribed notions of research and what constitutes knowledge.[560] In my own research and the project's final outcome, the necessity to be reactive to contingent factors beyond my own control had implications on the nature of this doctoral project.

I propose here for site-specific practice that does not seek to conflate research and practice as Candy and Edmonds warn, but more importantly, understands the role of both phases of 'based' and 'led' approaches within a process. In a discussion of Arts-based research, Blumenfeld-Jones reminds us of:

the underlying dispositions and positions one enacts during the execution of method. That is, as a person is immersed in the methods, how does she or he process the evolving material as an artist? I make this distinction because I believe method can

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[557] Candy and Edmonds, "Practice-Based Research in the Creative Arts", 64.

[558] Candy and Edmonds, "Practice-Based Research in the Creative Arts", 63.

[559] MacDonald and Malins, "Special Issue: Practice-based research in art and design", *International Journal of Education through Art,* Volume 11 Number 3 (2015): 339.

[560] It should be noted here that they identify increasing interdisciplinarity in artist's methods, research interests and influences and shifting contexts in which art and design practices place and produce their works, in MacDonald and Malins, "Special Issue: Practice-based research in art and design", 339.

never reveal how we actually do our work, and process without method cannot eventuate in making the work.[561]

Smith and Dean highlight the iterative cycle of creative artistic research processes; this has been evident in my own research as an iterative cycle of practice-led research and research-led practice. The representation of practitioner processes, as Smith and Dean suggest, is integral to art-based research.[562] As Candy and Edmonds themselves explain:

> The stages within each large cycle of activities (idea-generation, investigation, etc.) involve many iterations, during which the practitioner identifies which results from the task in hand are useful or best discarded.

My research stemming from site-specific modes of inquiry has revealed the necessity for a more blended approach to practice-based and practice-led investigations. This articulates how the initial attention to method informs and shapes the ongoing processes in realising the project. At the heart of this in my own practice is that the research phase in the site is an essential productive mode for determining the final intervention or site response within the very fluid nature of sites that site-specific practice must react to. As Claire Doherty reminds us of situation-specific works, they transcend the purely individual processes of lone making in the studio context by being realised in concert with numerous participants and factors.[563]

Site-proposed works are always at the mercy of places that are inhabited, shared, and governed in ways that may mitigate against the pure realisation of the artist's ideas for the work without interruption, change or disturbance. This was evident in my own project: different outcomes and plans were discarded at their earliest stages by my own judgement of their feasibility, and in particular, my initial proposal for the graphic intervention into the Barbican site, which could not be achieved. As Shaun McNiff identifies of art-based research, 'the discipline of inquiry is thus shaped by the demands and characteristics of the particular artistic media being used and the objectives of the study, rather than by pre-existing

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[561] Donald S. Blumenfeld-Jones, "The Artistic Process and Arts-Based Research: A Phenomenological Account of the Practice", *Qualitative Inquiry,* Vol. 22(5) (2015): 323.

[562] Smith and Dean, *Practice-led Research, Research-led Practice in the Creative Arts* in Candy and Edmonds, "Practice-Based Research in the Creative Arts", 64.

[563] Claire Doherty, "The New Situationists" in ed. Doherty, *From Studio to Situation* (London: Black Dog, 2004), 12.

protocols.'[564] Proving necessary in my practice as part of this research was freedom to develop and react to the contingent nature of working in public space.

Factors beyond the artist's control intervene in assumed outcomes and shape the work, accommodating the shifting and unpredictable aspects of working in such a manner. For site-specific works such as my own, this meets the nature of the site, shaped and changed by numerous factors and material relations that affect the realisation of a site-specific creative artefact. Specifically, for my Barbican project, these were various: the residential nature of the site; the balance between and access to private and public spaces; governance systems of the local authority; institutional gatekeeping providing access to the site; institutional interest and advocacy for a creative project of its type; and the coherence of the project within broader institutional programming of creative arts projects at the Barbican. With these factors in mind, I chose to align my research beyond a more limiting approach characterised by 'based' or 'led' to the more expansive possibilities offered by Shaun McNiff's analysis of art-based research.

McNiff identifies one of the challenges in art practice as research when he asks:

how can structure, planning and the systemic functions of research be adapted to support the individual, infinitely variable, spontaneous and sometimes even chaotic nature of artistic experimentation where the best outcomes 'happen' contrary to all preconceptions through a process of emanation and struggle?

He explains that art-based research may have to depart from the constraints of 'standardised and formulaic research procedures from other disciplines and conceptual frameworks.'[565] McNiff's analysis accepts the contingent nature of art practice. I would argue that this is only exacerbated further for site-specific practices, which are realised in the 'jostling contingency' and unstable and shifting political, social, economic, and material relations of places.[566]

In conducting the research with the approach of a site-specific arts practice, I suggest that it is essential to consider how practices of this kind should be understood. Site-specific practices have expanded into many different approaches to site; context-specific, site-oriented, site-responsive and socially-engaged; these are all shaped by the complexities of a site's context.[567] In employing the term 'situation,' Claire Doherty encourages us to see that

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[564] McNiff, "Artistic Expressions as primary modes of enquiry", 391.
[565] McNiff, "Opportunities and challenges in art-based research", 4.
[566] Doherty, "Introduction/Situation", 18.
[567] Doherty, "The New Situationists", 10.

an artist's approach must be aware and reactive to the mutable, shifting, and fragmentary nature of places. I propose in my research here its first contribution to art-based research, the necessity for a blended approach of practice-based and practice-led modes when specifically embarking on research in site-specific art practice.

A primary finding of my research has been the need for freedom and improvisation. In art-based research this has been seen as ideal and necessary; as Nisha Sajnani remarks, this gives an artist a possibility for 'openness to uncertainty', 'aesthetic intelligence to track significance' and 'discoveries that arrive by way of surprise',[568] and it has required specifically appropriate methodological tools that accept unpredictable occurrences that will shape the work from the initial phases to its final realisation. Thus, I advocate for a model of art-based research that attends less to placing itself within a practice-led or practice-based mode but more articulates the functions of methods, processes, and improvisation required for the realisation of creative outputs in situation-specific practice.

Using deep topography for site research in an art practice.

The primary question of approaching the site of the Barbican encouraged a practice-led approach rooted in understanding methodological efficacy by applying a method of research in an art practice that accepts the jostling contingencies that Doherty reminds us is the character of places. In my case, the focus was on sited research for an art practice stemming from psychogeography and with the primary influence of deep topography. This gave me the first of my secondary research questions, directly addressing the effectiveness of the method of deep topography for art practice, placing importance on sited research with attention to the site's past, how it contains knowledge of its past in its built environment, and how one might read traces of past in the present. This focused on the research question: Is it possible to develop an artistic method based on deep topography and literary approaches to psychogeography, place and memory?

In addressing ideas of place and memory in parts I and II, I have outlined the influence of the work of Nick Papadimitriou. The starting point of my research has been influenced by motivations outlined in deep topography, explicitly stated in its relations to

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[568] Nisha Sajnani, "Improvisation and art-based research" in ed, *Art as Research* (Bristol and Chicago: Intellect, 2013), 79.

place and memory with Papadimitriou's intention to confound 'the thought that all has been swept away'.[569]

As I remark in part II, the situated experience of places is a crucial motivation of deep topography indicated by Papadimitriou's statement of the 'duty to explore', explicitly indicating the importance of walking and the close observation affords this as a productive mode of inquiry. This is of particular significance to my Barbican project, establishing a bridge between the motivations, my method of researching the site, and what the creative outcome seeks the viewer to achieve in engaging with my final work. As Lori Waxman reminds us, approaches taken from the situationist drift still encourage us 'to go out into the streets and pay attention to how the city affects us all'.[570]

Deep topography encourages folding together methods of walking extensive sweeps of topography, and close observation of the smallest traces of matter, to assist us in reading the past embedded in places. The walking artist employing research of sites in a similar manner to Papadimitriou imbues a notion of improvisation and contingency in discoveries across the territory that lends itself well to modes of research for site-specific art practice. Papadimitriou explains this type of gathering of the most mundane of materials that tell of their past is rooted in the motivation to bring the past back into present visibility. To capture a sense of the past embodied in overlooked objects before they are forgotten:

I do try and bring something back from every walk I go on. I feel that the objects are almost alive, and I don't want them to slip into oblivion.[571]

Deep topography has enabled me to emphasise how the past is materially and metaphorically layered into places, screened out not only by newer iterations of the built environment but also by our everyday behaviours. By immersing ourselves in conscious engagement with the city, we might unlock a sense of its past. This also emphasises a sense that the built environment emerges from values that shape it, forming its embodied meanings that are passively received in the everyday.

This sense of scale and the links to broader contexts of the site have echoes in Papadimitriou's methods that inform his literary output of place and memory; this is a poetic but nonetheless important implication for viewing objects and matter. As I highlight in part

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[569] Papadimitriou, *Scarp,* 254.
[570] Waxman, *Keep Walking Intently,* 163.
[571] Papadimitriou was interviewed by Will Gompertz on BBC Newsnight, Thursday 17th February 2011.

II, Hito Steyerl reminds us that objects can be seen as evidence of tensions, forces, and powers that remain embodied in the object from historical moments,[572] they provide evidence of the past of a place.

Papadimitriou's approach to deep topography has been beneficial for my own research. Objects or matter closely observed and the landscape they are gathered from are just different scales of a place; they are 'the region in miniature form' and the intention being, as Papadimitriou suggests, by deciphering the objects as matter from the past, I could understand the places they are gathered from 'and carry my region inside my mind'.[573] This indicates the clear intentions of deep topography as a model for sited observation which I employed in my Barbican project. Overlooked matter, intently observed, has enabled a way of looking that lends itself to deciphering hidden significances, hidden stories from the past, and prompting imaginative interpretation of things found. For example, the matter collected through time on and around the London Wall exposes how the city's past aggregates in successive historical moments in one place, revealing the past in place through its material traces and configurations of the built environment.

Allied to Papadimitriou's focus on the overlooked aspects of the built environment that directly relate their tale of past histories, heritage plaques, memorials, and those overtly created to tell of the past contrast with those aspects of the built environment not designed to explicitly tell these stories. Nonetheless, their interpretation as remnants of a past can be ascertained. For example, in my own project, even continuous and prolonged observance encouraged by deep topographic methods of the ambiguous, almost unreadable new tarmac of the freshly laid road at Fore Street reveals a past beyond any clear visibility of prior traces. This site can be seen to contain the knowledge of changes to the city and its disappearances. These methods reveal the past in the present city achieved by applying methods of traversing and observing the city's places with a deeper engagement that is encouraged in deep topography.

It should be noted here where my work has departed from Papadimitriou's: instead of bringing this into literary narratives, my own work emphasises traces of changes, absences, and losses made visible in the built environment and how these might be presented through images and spoken word. It is also important to note how appropriated narratives of the site are reinserted back into the site in my film; as I discuss later in this concluding chapter, this is

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[572] Steyerl, "A Thing Like You and Me". < https://www.e-flux.com/journal/15/61298/a-thing-like-you-and-me/> Accessed 10th February 2020.
[573] Papadimitriou was interviewed by Will Gompertz on BBC Newsnight, Thursday 17th February 2011.

the contingent nature of reacting to necessary changes in the project's outcome from one of a graphic site intervention to that of a film of the site. Again, deep topography has proven its efficacy in encouraging a contingent method, reactive to a process that allows the place to unveil itself through repeated observation through journeying across it.

With the emphasis on topography and the scale of the site afforded by deep topography, this has successfully encouraged my project to observe the past embodied in remnant objects and their links across the wider territory. The melding of past and place across the territory explored, at times in the most apparent and deliberate of signs, and in others, the merest and most seemingly banal of matter, link differing scales of the site across the temporal moments they have derived from. Applying these methods across the Barbican, deep topography has proven its success. In translating these methods into an art practice, its possibilities achieve a successful transition. The approach is almost archaeological, examining scales of territory that go from micro to macro scales of the site; the place's past becomes visible as an aggregate of built environment produced in different times, but physically implicated in its spaces. This is where I have highlighted the importance of deep topography's links to the notion of palimpsest, a phrase Papadimitriou uses himself.

When Papadimitriou remarks of 'the palimpsest memory made available for recall,' one sees a poetics of memory being presented in deep topography, a reminder that the past is latent in the built environment but can be attuned to through close observation and interpretation. Deep topography supports a view of place from a position of time perspectivism where, as Geoff Bailey reminds us:

> This definition refers to how various periods of the past appear to us and about the nature of the data available from different periods and how we study them, rather than about how the past really was, in and of itself, or how it was experienced by past people. This is a methodological definition, about how we study past phenomena, and how what we can observe of past phenomena is conditioned by our timescale of observation and the data at our disposal. [574]

Associating Archaeologist Bailey's notion of time perspectivism to deep topography has been necessary because it recognises the past through sited traces, but asks us to consider a broader notion of the past. As a reminder of Bailey's remarks quoted in part II, there is always a 'relativity of knowledge that must result from observations made by individuals located at

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[574] Bailey 'Time Perspectives', 202.

different points in a time continuum and working with different timescales of observation',[575] this also indicates that an aggregate of pasts can be viewed in the present, as places do not contain one unifying historical story of the past. They also acquire and aggregate different meanings and perspectives as the spaces are lived, from their beginnings to the present. By associating Bailey's notion of time perspectivism that conceptually underpins an attitude to archaeological research, the accusation that deep topography is only subjective is set aside. That the interpretation may be subjective is placed alongside the concept that the observed site carries different and competing perspectives of time that we set our own situated observations alongside.

Papadimitriou describes topography as 'the study of the land and its details',[576] this indicates the importance of walking and how observations can be made; he also connects the necessity of encounters with a place to form an emotional response and realisation of how place and past are implicated in each other. As he remarks, the landscape unlocks and we might experience a form of remembering, the 'land's very structure and memory unfurling in the mind'.[577] Deep topography in its approach to walking sites echoes that of psychogeography when Papadimitriou remarks:

> I applied the adjective 'deep' in order to describe the magnitude of experience I was having when I went walking.[578]

Deep topography has both unique characteristics whilst also bearing its links to psychogeography. As Doreen Massey explained, the situationists did not propose walking as a drift in which only chance occurrences present, but more importantly, they exposed a constant openness to places as mutable and multifarious.[579]

What I conclude here is that a deep topographic method of research affords to site-specific practice is improvisatory, a model of planned spontaneity, a means of applying parameters to the 'uncertainty' of the site research,[580] and allowing the phenomenological experiences of the site to unfold in the process. Relating the usefulness of such methods in my art practice reinforces the importance of contingency in a method that researches place.

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[575] Bailey, 'Time Perspectives', 201.
[576] Papadimitriou was interviewed by Will Gompertz on BBC Newsnight, Thursday 17th February 2011.
[577] Papadimitriou, *Scarp,* 255.
[578] Papadimitriou was interviewed by Will Gompertz on BBC Newsnight, Thursday 17th February 2011.
[579] Massey, *For Space*, 116-117.
[580] McNiff, "Opportunities and challenges in art-based research", 392.

Of consideration also is the role that improvisation takes in a practice of this type, particularly when one considers walking methods as a 'drift'. The usefulness of improvisation as a mode of research is seen as productive if one can remain, as Nisha Sajnani explains:

> flexible and responsive amidst chaos while acknowledging (yet not submitting to) the urge to order, and to tolerate the uncertainty that comes with not knowing how your plan will turn out, what image will emerge or what it will mean.[581]

Sajnani's remarks echo in my own improvisatory attitude to site research afforded by deep topography. It offers to site-specific practice a mode of research that allows for an 'iterative process of identifying emergent issues and to respond with a corresponding design that permits further exploration'. This, Sajnani explains, is the 'interplay between intuition and structure' 'central to the process of improvisation and to art-based research'.[582]

In my deep topographic journeys through the site, phenomenal aspects could become information upon which the outcome of the site research could be determined. As Katy Beinart has identified, it is useful to differentiate artistic research from other forms of academic practice where it may be seen as more anarchic, more likely to be formed through intuitive processes. This can be seen as a productive mode in artistic research where intuitive or tacit knowledge occurs; art-based research may encourage knowledge that can emanate from spontaneous and sensory responses.[583]

From a deep topographic method to deep topographic artwork.

In my initial plan of inserting the street plan into the site detailed in part I, a form of 1:1 mapping in graphic form was intended to bridge the gap between my own phenomenal and bodily experiences that formed the work, and to create a work that could be felt similarly for the audience. My intervention would have echoed my own experience of the walking of the Barbican site to create for the audience a visceral, physical, and phenomenal experience of the site. For the audience, this walking would have been a topographic mapping of the site's past, encouraging them to walk and reveal the invisible streets of the site's past. The audience

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[581] Sajnani, "Improvisation and art-based research", 80.
[582] Sajnani, "Improvisation and art-based research", 80-81.
[583] Katy Beinart, "Becoming and disappearing: Between art, architecture and research", *Arts & Humanities in Higher Education,* Vol 13(3) (2014): 230.

in many site-specific works is integral in 'creating' the work through their participation. In my initial plan they were to become part of the installation through their own performed trajectory through the site along the 1:1 mapping of the previous streets.

The intention was threefold and linked strongly to the methods of deep topography and the first motivations of my Barbican research. Firstly, in navigating the old plan of the streets, the immersive experience of encountering the matter and topography of the Barbican's built environment would reveal an absence of the now effaced and obscured streets, rooted in the idea that absences and presences in the city are the outcomes of changes revealed by the artwork, aspects of the city's disappearances in the Barbican would have been made tangible. Secondly, the audience would unfold by walking in the same manner encouraged by Papadimitriou with his insistence on walking to reveal the past and encounter the matter of the built environment. Thirdly, by doing so, the balance between the current architecture and a sense of the site's topography would be felt in this situated experience. I emphasise here that, beyond the influence of deep topography, this is congruent with Doherty's idea that situation-specific works also create a situational space for the audience.

In more traditional mid-late 20th century works that employ sited sculptural matter the influence of the work on the site is intended to encourage the audience. As Miwon Kwon reminds us, 'to be singularly experienced in the here-and-now through the bodily presence of the viewing subject, in a sensorial immediacy of spatial extension and temporal duration'.[584] Even as site-specificity as practice mode has developed further, this notion of the importance placed on sensorial immediacy for those experiencing the work in contemporary approaches of artists working with sited works is only heightened further and exemplified by Doherty's notion of 'situation'.[585] In summary, for my initial proposal for the site, the intervention that would have mapped in 1:1 form the old streets of the site, which were now obscured by later iterations of the built environment, sought to achieve two significant aspects of the influence of deep topography.

Revealing the old streets not only through the graphic trace, but by the very act of the audience navigating the space, understanding the spatial and temporal presence of their navigations of the past in the present architecture, it sought to achieve a deep topographic experience for the audience where, as Papadimitriou comments, we might step through the 'cracks in the apparent world'.[586] Secondly, in doing so, it also would reveal the palimpsestic

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[584] Miwon Kwon, "One Place after Another: Notes on Site-Specificity", *October*, Vol.80 (Spring 1997): 86.
[585] Doherty, "Introduction/Situation", 13 and Doherty, "The New Situationists", 10.
[586] Papadimitriou, *Scarp,* 24.

nature of layering of past and present aspects of the built environment as places of presence, change, and absence. My starting point of a site-specific practice requiring research methods that need a phenomenological encounter with the site by the artist tests its efficacy in assisting the production of a creative artefact. The resulting artwork effectively becomes a mirroring phenomenological encounter with the site for the audience, implicated in the work through engagement with the site. The audience and the site's conditions are integral facets of the work as much as the supposed creative artefact of sited sculpture, installation, or intervention itself. This successfully shows the role that deep topography would have had in forming the finished work, as proposed at that stage. This bridges the research method with the development of the installation itself; and the bridging of motivations to understand a site's material presences and absences of past traces, its palimpsestic layering and palimpsestuous process of realisation, with that of a tangible artwork.

This idea of bodily knowing that has emerged from my own deep topographic research into the site, the performative aspects of making that engage with the matter of site are mirrored in a work for the audience. This meets Shaun McNiff's analysis of the strength of artistic research, which allows the body to 'help us access ways of knowing that differ from verbal interpretation'[587] and in 'other ways of knowing',[588] in this sense, methods of walking and close situated observation exemplified by deep topography were instrumental in directly informing an artwork that encourages the same situation for the audience. This meant that my own research here took on another aspect, genuinely blended research using both practice-based and practice-led processes that cannot easily be uncoupled from each other. To reiterate, this reinforces the necessity of approaches to site-specific practice that encourages blended intentions, methods, analysis, and outcomes; and are underpinned by an openness to contingency and the importance of improvisation in its methods.

Bridging the literal to the functional site

The unsettling of the outcome planned for my Barbican intervention had implications for the changes made to my project. It is worth noting that the contingent adjustments needed for the final outcome of my research were consistent with the need for improvisation previously highlighted; this I determined as a necessary characteristic for site-specific art practice and

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[587] McNiff "Artistic expressions as primary modes of inquiry", 385 & Shaun McNiff, *Integrating the arts in therapy: History, theory, and practice.* (Springfield, IL: Charles C Thomas. 2009).
[588] McNiff, "Artistic expressions as primary modes of inquiry", 385.

art-based research. This should be understood as the trajectory of my research and project, the transition between 'method', in this sense the research methods of deep topography, to one of 'process'. This is explained by Blumenfeld-Jones of art-based research, where both are 'intimately connected but distinct'.[589] The failure to achieve the project in its initial planned form was where I needed to extend my notion of site-specific practice. My intention was to retain some of the elements that emerged from the method of deep topography that had informed my initial plans for the sited intervention, for it to still be productive and coherent within the project's final outcome.

Shaun McNiff explains of an essential part of evolving artistic research where the process may not be not clear.[590] This particular condition of my research journey is integral to the nature of site-specific practice, evident in my research at the Barbican where access to the site was denied, and there was a necessary struggle in 'finding the form of the work.'[591] This then allowed the emergence of research questions that, as McNiff reminds us, often 'happen' in the creative process in which 'we can never know the end at the beginning'.[592]

My research, beginning with a concern for method and of 'approach' to the site, moved to one of presentation. By developing the next iteration of my Barbican project, a film portrait of the Barbican that the viewer comprehends as a place of memory, unplanned new knowledge emerged. This is another unique aspect of art-based research in which McNiff describes the need to accept the risky but often productive 'willingness to go against the grain of current practice in order to improve it'.[593] Such risks are inherent in art-based research; as Mark Cypher puts it, 'taking risks might also be rethought as collectively stacking the possibilities towards the possibility of a better translation that would not have been possible originally'.[594] In particular, I was conscious of the implications of the switch from site-specific intervention to film. This echoed tensions in site-specific practice between notions of a literal or functional site, the tensions between a literal work as a phenomenological encounter, or functional as a documented work of a site accessed through representational means.[595]

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[589] Blumenfeld-Jones, "The Artistic Process and Arts-Based Research", 323

[590] McNiff, "Artistic Expressions as primary modes of enquiry", 392.

[591] McNiff, "Artistic Expressions as primary modes of enquiry", 392

[592] McNiff, "Artistic Expressions as primary modes of enquiry", 392.

[593] McNiff, "Artistic Expressions as primary modes of enquiry", 392

[594] Mark Cypher, "Unpacking collaboration: non-human agency in the ebb and flow of practice-based visual art research", *Journal of Visual Art Practice,* Vol 16, No 2 (2017): 127.

[595] For further discussion of this, see James Meyer in his notes (note 5) on Smithson and Serra's work in "The Functional Site", ed. Suderburg, *Space, Site, Intervention – Situating Installation Art,* 35.

In developing my project further into film, I took inspiration from the earlier research phases. Drawing on the methodological aspects of deep topography's attention to large scales of topography and close observation of matter, these have been implicated in my use of double screens. The display provides a topographical mapping to document walks across the territory with more extensive sweeps of the area captured in the three spatial perspectives of the Barbican. The right-hand screen contrasts with more detailed views on the left-hand screen, encouraging close observation of the smaller details of the architecture.

The right-hand screen allows for differing situated perspectives that present the walks in real-time. Contrasting fixed framing in which the walking figure moves through the shot to an occasional tracking shot of the walker's feet, the left-hand screen presents still detail shots or abstracted archival footage; in juxtaposition, various perspectives overlap. The shots offer alternative framing of the same locations creating differing perceptions of time while running concurrently, as though proceeding in the Barbican's spaces at one and the same time. After prolonged viewing, the viewer may also discern that the walker's documented journeys map the space into the film's views. However, the locations remain the same, and the routes coincide in real space but across different seasons, days, and in differing weather conditions. The spatial continuity is fixed, while the temporal continuity of the film's scenes is unsettled, a way to disrupt the viewer's sense of a fixed and unchanging site through temporal shifts across the screens. The film echoes the original intervention by showing a topographical mapping of the original streets through walking. However, what has been offered in the use of film, constructs a more expansive focus on temporality through the site.

Elements of earlier stages of the site research have been carried into the film, primarily the topographical mapping through walking as integral to the method of deep topography. This further reveals the old street plan fundamental to my initial graphic intervention, carried through as a textual referent as subtitling in the film. The absence of past streets in the current architecture has been inserted into the spatial mapping across the screens. This echoes the primary motivations at the outset of my research to consider sited changes to the city's spaces and reveal their absences and disappearances.

A further aspect taken from deep topography that was absent in the installation's initial plan, but informed the site's film portrait, was taken from Papadimitriou's and Sinclair's literary expression. Interestingly, an application of latent 'voices' brought back into reckoning in the site re-emerged later in the process of developing the film from the very earliest concepts for my project. It encourages our sense of the city being able to script its past through encounters with the architecture across the site. In my use of textual sources that

combine in the narrative, I have taken a literary inspiration and coupled this with Bailey's notion of time perspectivism. The narratives of the voiceover relate directly or indirectly to the material sites, either translating information from other voices through written sources from different times that link to the Barbican site and coincide with the real location seen in the film, or more indirectly associated with images of other architecture's where the images of the Barbican or the narrative relate to but are garnered from other sites and places. This is where the left-hand screen and the narrative in voiceover allow for an unsettling of an easily perceived filmed mapping of the site, and linear historical and located narratives extend the temporal and spatial scope of my Barbican film.

The scripting of my film has developed directly out of the walking methods of site research. One may see the film as an example of deep topographic film; close observation prompted by deep topography methods and motivations are also translated into the film images. Topographic mapping of the site, the appearance of the walking subject, the insertion of titling to insert streets now effaced, and the use of narratives that are ambiguous and fractured, but narrate the past across the territory, reinforce the notion of time perspectivism; the film allows the Barbican to unfold stories of the past by journeying through it. Overt historical narratives of the past are embedded in the site's fabric; its 'sites of memory' sit alongside quiet, less apparent evidence of the past. The film exposes the values of the past and shows how they gain traction in cultural memory and how others remain overlooked or are rendered into disappearance.

As the walk intended, the film becomes a countermapping that draws on the material aspects of the built environment to reveal the values of the past as we encounter their sited remnants. In this sense, it transcends the changes needed to take my practice from one site-specific to that of a film by embedding the site research methods into the film. It unsettles the notion of dominant historical narratives in traces of events with others that remain hidden but unremarked in the real site, or sit alongside but from different time perspectives. By taking deep topography's close attention to matter, we may recognise that they emerge from, are witness of and shaped by events, whose stories are affected by more dominant narratives of the past in the site, there is a bridge between the deep topographic approach to the site and to this second filmed phase of the project. In rendering these traces as images and juxtaposing narratives in voiceover that tells of the past these traces are linked to, it is conceptually influenced by Christine Boyer's remarks of a walking of the city that establishes counter-memories, resistant to the dominant coding of images and representation. The now

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documented walks of the film create a new mapping of the city that is resistant and subverts 'the all-too-programmed and enveloping messages of our own consumer culture'.[596]

The notion here is that the film as a creative artefact shows that traces in the city can be interpreted differently by the viewer than what appears the most dominant image or suggestion of the site's past presented across both screens. The film intends to create a space for imaginative reflection by the viewer that is open to their own interpretation; the film seeks to unsettle even its own narrative logic and, in doing so, suggests to the viewer how the location could be remembered differently. The left-hand screen's fixed detail shots of the Barbican's architectural, design, and heritage features, are interspersed with abstracted footage of more ephemeral views of weather, shadows, light, and texture. The sensory aspects of the site suggest the phenomenological experience of the site. Similarly, more abstracted views of archival and found footage of the Barbican and other architectures that suggest associations with the Barbican overlap and juxtapose with the narratives played out alongside the other scenes. This construction of images and narratives of the Barbican was developed not only after the sited research, but also after consideration with theoretical discussions of place and memory.

Although I had been concurrently researching theories of place and memory alongside my earlier site research as a contextual reference to the site itself, by focusing on the film of the site, this research question emerged from new reflections needed to develop from a project of site-specificity and method of inquiry to one of understanding theories of place and memory that might enable the film to bridge the site-specific with the un-sited nature of film. By reflecting on theories of place and memory encountered during the primary stages of research, I revisited these in response to the changing emphasis to film in my project. This is where the second secondary research question was developed: How can the work of a number of cultural theorists be synthesised to apply to a film about the Barbican?

Usefully Graham Sullivan encourages the artist-researcher, and those assessing the field of practice-based research, to reject dualistic thinking between binaries of theory on the one hand and practice on the other, with an attention to how artists work at the intersection with other cultural practices.[597] Citing Wolmark and Gates-Stuart, we are asked to consider the research of artists as 'situated' knowledge, as such practice-based research work may be seen as no longer 'decontextualised and removed from the social and cultural traditions in

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[596] Christine Boyer, *The City of Collective Memory,* 28-29.
[597] Graham Sullivan, *Art Practice as Research* (Thousand Oaks & London: Sage, 205), 85.

which it is embedded'.[598] It has been important to recognise this in the phase of developing the creative artefact of the film. Theories of place and memory have been integral in thinking through how the film encourages the viewer to consider the play between places and processes of remembering.

The film synthesises theories and situates them within the film portrait of the Barbican site. Attention to these theories in relation to the Barbican site, and my initial research into it, has recognised the possibilities offered by concretising these theories in film. Bringing this to bear on my film extends the contribution that my art-based research makes alongside theoretical literature by applying it in my film beyond a conventional 'codified form of academic inquiry'.[599] As Graham Sullivan explains, there is a balancing of subjective and objective knowledge in attention to theories that impact artistic research.[600] This is another crucial element I propose in the blended nature of this situation-specific practice as art-based research within my project and thesis.

In part III, I have approached theoretical contexts that can bridge the motivations and concepts emerging from the methods used in researching the site discussed in part II. Their bearing on the initial proposed installation were embedded in the alternative and final creative artefact: the film itself.

Translated into the film, scenes of close observation of overt historicising memorial traces echo Nora's theories. This concept of sites of memory as archival of their pasts has been useful in balancing with deep topography, which treats the traces in the landscape as archival traces, encouraging us to see them as aspects of the past made visible. The built environment here is suggested as mnemonic geographies. As Jan Assmann has put it, this is the way cultural heritage makes a society visible to itself, and I embed this theory in my film. A more limited view of the past embodied only in heritage markers that may be encouraged in Nora's analysis is expanded upon by other theories that consider how traces of the past are considered in the present.

As I argue in part III, if Nora's notion of sites of memory are in 'the materiality of the trace, the immediacy of the recording, the visibility of the image', then these aspects can be seen in the film itself. However, where Nora suggests these are 'artificial memory props' that are not embedded in real lived aspects of memory and only signifying the past, this is

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[598] Jenny Wolmark and Eleanor Gates-Stuart, 'Research as Cultural Practice', *Selected working papers in art & design (Vol 2): 2* cited in Sullivan, *Art Practice as Research*, 85.
[599] Sullivan, *Art Practice as Research,* 85.
[600] Sullivan, *Art Practice as Research,* 41.

unsettled by the more expansive notion of places of memory. By presenting images of the heritage plaques and aspects of the Barbican site that historicise the past encountered in the documented walks of the film's three acts, a more expansive notion of a place of memory is exposed through multiple time perspectives. These are combined by various narratives in voiceover that complement or contrast with the view presented on the screen.

What my film presents through its combination of images and narrative meets Till's concept of continuously interpreted places of memory. These are not places of static and hierarchically imposed historical meaning but material from which continuous remembering is kept alive in interpretation. As Till remarks, 'haunted by past structures of meaning and material presences from other times and lives', the meanings of places are made and remade in the present.[601] This has distinct echoes of deep topography because it allows the notion of a more plural and layered narrative of the past to be presented; the same location is linked to different narratives of past times. It also articulates the sense of places as holding past knowledge alive and seen from a time perspectivism such as that offered by Geoff Bailey's theories.

As I articulate in the written component of part II, these motivations and methods used for assessing the built environment are echoed in these theories of sites and places of memory that I discuss and relate to the site in part III. This theoretical approach, when applied to the Barbican, manifests in the scripting of the film. Its images and the chosen sources that contribute to my narrative in the film's voiceover draw on the city as an archive of its past. In particular, the film presents to the viewer a notion of a continually evolving, accruing and aggregating place of memory, where legacies of past events and the values that have been imbued in the city's spaces and built environment combine and embody our sense of the past of the place. This also bridges the reading of the site in the earliest stages of my site research and is manifest in the film. Strongly influencing the film are the notion of place as a palimpsest produced by processes, and the concept of the palimpsestuous where, as Sarah Dillon explains, one is presented with an evocation of the result of that process, the 'reappearance of the underlying script.'[602]

In the further discussion in part III, I also draw on Nora's notion of 'sites of memory' and the archival. Similarly, the theories here mirror the attitudes to reading places that I draw on in constructing a more expansive sense of place and past. Beyond overt heritage and

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[601] Karen Till, *The New Berlin: Memory, Politics and Place,* 9.
[602] Dillon, "Reinscribing De Quincey's Palimpsest", 245.

memorial traces, deep topography's attention to the non-memorial aspects of sites that can still be interpreted for their links to past events and times are exposed in the film. Elements of the design and materiality of the Barbican site are seen as carrying legacies of the past. In particular, the Barbican architects and the Corporation of London's values contribute to the script in the voiceover that accompanies some scenes of these traces. The views are unsettled by voices that speak of later or previous values or knowledge residing under or alongside these dominant narratives. I propose in my film a sense of the past that also suggests that the non-memorialising aspects of the built environment are valuable if nonetheless overlooked places of memory. My film makes concrete Karen Till's judgement that:

> Places and sites of memory have meanings that exceed their forms as authored representations of the past because of the ways individuals and social groups experience them.[603]

In part III, I discuss the city as an archive constructed through, and embodying 'the consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve that just ended up there'.[604] Steedman's words exemplify the spirit of my film, this impacts the making of the film, translating and suggesting this through the gaze of the camera. Images of found aspects of traces of the past, both consciously chosen and more informal and ephemeral, are created in the film's views. This returns us to the initial motivations for considering and situating the research in a city site, as Papadimitriou and Sinclair do. To ascertain changes, losses, and disappearances across the territory, the film proposes to the viewer what Till remarks of places of memory, an attempt to make visible once more places that are 'haunted by past structures of meaning and material presences.'[605] In its construction of narrative references in the voiceover, juxtaposed and associated with the traces captured as images in the film, they are identified as potential mnemonic material that provokes a distinct remembering of the past or a more ambiguous sense of forgetting. Silences or oblivion, not entirely comprehended, are nonetheless suggested to the viewer.

The moments of silence in my film suggest dual possibilities, the reinforcement of the archival nature of the built environment as silences being an opportunity for the viewer's own projection of meaning into the non-narrated parts of the site. In this manner, I hope to create

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[603] Karen Till, "Wounded Cities: Memory-Work and Place-Based Ethics of Care", 7.
[604] Steedman, *Dust*, 68.
[605] Till, *The New Berlin,* 9.

not only an imaginative construction of memory traces in the scripting of the film from my own subjective position and research, but I also insinuate a broader sense of places of memory into my film. In the use of silences and voiceover, a narrative of remembering is associated with the site; the viewer might construct their own sense of these as symbolic sites of the past. The intention is to implicate the viewer's own remembering into the filmed document of the site, breaking further the notion of linear historical telling and portrait of the Barbican, it proposes for the viewer to create their own sense of place and past. As the filmic journey proceeds, it instigates a type of placeness in the film itself.

As I highlight in part III, from Neil Leach's analysis, architecture symbolically represents the past; the use and context of architecture influence our sense of the 'meaning' of a building. We understand these both as the supposed meaning, the dominant cultural meanings the building presents to us, and is contrasted with our own meanings that we project onto these sites. As my film suggests in its focus on images of the Barbican's architectural fabric and in the echoing narratives in the voiceover, we both receive meaning and subsequently project meanings onto them as we place them in the context of our present times. This is suggested in my film's script, where imaginative reconstructions apply contrasting meanings through voiceover onto the images of the Barbican's spaces. By creating competing narratives in voiceover, meanings that emerge from the scripting are interspersed with passages of silence; this prompts the viewer to situate their own meaning between these competing juxtapositions of narrative, to project into the images of the site their own memories.

In the film, I also focus on traces that are overlooked and non-memorialising forms of the built environment. Juxtaposed with overtly memorial traces linked to past events, the decisions of its architects and its owners are suggested to embody values imbued in the architecture from the phases of its planning and original unveiling. How these are understood in the film shows hierarchical assumptions of what they are supposed to mean. This unsettle the viewer's understanding of the unfolding fractured narratives across the space, exposed in the developing voiceover that coincides or contrasts with the scene in front of them. As I detail in the closing sections of part III, the decisions and attitudes to the past of Corporation of London and its architects are embodied in its memorials, and also its vernacular of non-memorialising designs, materials, and symbolic choice of influencing architectural styles.

These referents of a past and geographies farther away from the site are inserted as images and narrative sources in my film; in parts, they are abstracted and, in others, are more recognisable. The juxtapositions between other architectures associated with its modernist

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style and design, and older architectures that are seen to be echoed in Chamberlin, Powell and Bon's Barbican, occur in parts in the left-hand screens views. This conceit in the film develops the next strand of approaching the film, how echoes across places resonate with each other, and symbolic locations are embodied in distant architectures in which we draw parallels.

Synthesis

My film does not intend to contest but rather synthesise and accommodate differing or competing theories in memory studies and concretise them into a coherent visual expression of place and memory in its portrait of the Barbican. It proposes them in concert, not as antithetical, across discussions in theoretical literature. As Sullivan remarks on the characteristics of visual arts practice, it is useful to recognise the work in reflexivity, the way 'artists and theorists influence, and are influenced by, the changing dynamics of experience and knowledge'.[606]

In part IV, the theories discussed allowed me to consider how an approach to a physical site can be impacted by its representation in film. By developing my film portrait of the Barbican, attention to theories of place and in memory studies have enabled me to develop a more expanded notion of site in my practice. In the final phases of my research, this transition between a site-specific mode of research and production of a sited work to that of a film of the site enabled a deeper reflection on theories of place and memory and consideration of their implications on the change from one form of a creative artefact to another. This is what Katy Beinart identifies as the transfer of meaning between modes of research which can be 'key to the success of research outcomes'.[607] I also highlight the nature of my own art-based inquiry in my Barbican research, its proceeding creative iterations, its balancing with the context of theoretical literature, and its final film project within wider interdisciplinary intersections that converge in research of this kind. As Springgay, Irwin and Kind advocate in their concept of A/r/tography, the development of projects framed within arts-based research might not exist as separated strands of inquiry. Unlike some other disciplines and their research, art-based research encourages convergent, overlapping and sympathetically related contributions that affect the ultimate creative artefact:

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[606] Sullivan, *Art Practice as Research,* 3.
[607] Beinart, "Becoming and disappearing', 232.

Each rendering is not an isolated event but rather, formed in relation with each other through aesthetic inquiry.[608]

In part IV, I expand on theories of place and memory. Again, I place these in context with each other; these concepts are formative in the development and scripting of my film. This influence is best characterised by Anita Bakshi's quote regarding the significance of place on memory:

Place naturally supports memory by its perceived stability, is able to contain multiple times in one location, fortifying and nourishing memories, thereby aiding access to the past. Places may also contain remnants of earlier times, telling a story that differs from official accounts, thus making place a valuable resources-an important tool for understanding these complex histories and societies.[609]

Bakshi's quote directly reflects the attitude I take in my film to present a portrait of memory and its relation to the Barbican. As I detail in part III, there is a conceptual shift in considering Pierre Nora's idea of sites of memory. This has been useful in focusing my research on sited matter as linked to the past and how these constitute forms of remembering. As I argue, theories of places of memory allow for a more expansive notion of remembering the past. This takes place beyond Nora's mistrust of the prosthetic or mediated nature of recall of the past from sites of memory.

At the outset of part IV, I have focussed on how engagement with the material of sites can be approached by highlighting Bertrand Taithe's critical response to Nora's original thesis. By taking the notion of a sited reading of space, but highlighting architecture as a vernacular or language of sites, I discuss how Taithe similarly unsettles the more fixed notion of places and their pasts. Just as deep topography encourages, and I promote in the scenes of my film, we might 'comprehend the physicality and the emotional loading of the past archaeologically uncovered and reconstituted in artefacts and gestures.'[610]

The images and voiceover of my film suggest the emotional loading of the past. It provides a space for interpreting the past in our imaginative reconstruction of the place we

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[608] Stephanie Springgay, Rita L. Irwin and Syliva Wilson Kind, "A/r/tography as Living Inquiry Through Art and Text", *Qualitative Inquiry,* Vol. 11(6) (December 2005): 899.
[609] Bakshi, "Urban Form and Memory Discourses", 208.
[610] Taithe, "Monuments aux morts?", 127.

view in the film, between more overt images of historical material of memorials and heritage markers and less overt aspects of the Barbicans vernacular. As I explain in the earlier part of part IV, establishing a focus on the vernacular of the Barbican site, for example, its concrete facades, the film exposes in its images the dominance of this material. This material carries traces of its making if we look hard enough. This is echoed in the slow focus and recurrent observation that is made in the film, translated as a way of looking encouraged by the diptych screen experience. Many of the references that appear in this section of part IV, Smithson, Forty, etc., permeate the voiceover and narrative of my Barbican film. The cultural, symbolic, and aesthetic is embodied in the vernacular material, which is then rendered itself into the film's images and narrative. It allows us to consider how non-historicising aspects of the built environment mediate a sense of place, linked to a sense of past it prompts imagination, places these sites and their matter alongside existing knowledge of the past.

What is compelling about these theories is how we place our present imaginative recognition of the past and reconstitute this in memory. As I highlight, Neil Leach shows how remembering is strongly linked to how we identify the past in places through visceral sensory experiences of place in the present; he describes this usefully as a process of projection and introjection. Leach's theories have been particularly compelling and are echoed in the emphasis of my film, in which bodily immersion in the site by the walking figure encourages the viewer to see the site as a place of located sensory experiences. This assists us in receiving meaning from and constituting the spaces in our memory, whilst at the same time allowing us to project meaning from our memories onto these places.

My consideration of theories of the phenomenology of architecture detailed in the middle sections of part IV provides attention to the role that place and architecture have in encouraging and prompting remembering. As Norberg Schulz explains, sensory aspects of a site constitute our sense of place, our understanding of the emotional character of places. This has been useful in considering how the film presents a concept of the phenomenological experience of places, most usefully in that situated experience of places plays a role in layering a sense of place into our imagination. To reiterate from chapter four, this is where images of the Barbican that I construct from the journeys made through it are mediated but nonetheless echo in its images and scripting of voiceover. It follows Canter's concept of the built environment as 'layers of meaning that are its purpose and 'shape its experience'.[611] These theories are balanced in my film; theories of the phenomenology of architecture and

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[611] David Canter, 'Do we need a metatheory of the built environment', 666.

place break the distinction between the environmental experience of sited and bodily elements of place and its imaginative, emotional dimensions. This considers the melding of these states; these theories emphasise the methods of deep topography in the research phase into the site, they concretise both method and theory. The film echoes this in its images and narratives encouraged in the filmed perspectives across the Barbican, how we attribute value and values to the place. Theories of phenomenology and architecture enable us to consider how sensory aspects of architecture condition our remembering, as affective environments map the space into our imagination and from which we project meaning onto the place at a later time and across locations.

My film embeds these symbolic, sensory and imaginative senses of place, the projection and introjection processes by which architecture might impress itself within our memory. Theories of the phenomenology of places break down the binaries of the real and the imagined. Beyond what might be criticised as a more poetic but ephemeral notion of place in such theories, there is the more concrete sense in Lefebvre's theories that the real and imagined aspects of the city are productive forces in shaping the relations of the city. A city's spaces embody its power relations, shape its meanings, uses and symbolisms, and impact the seemingly naturally occurring order of the city; these are imbued in our lived experience of the city.

In my film, the melding of filmed images of the Barbican's symbolic and historicised aspects, with that of more overlooked matter, contrasts in my film with abstracted and mediated representations of the Barbican and other architectures. This meets Lefebvre's ideas exposed in *The Production of Space*, where places are the meeting point of representational space, representations of space and spatial practices. It also embeds Lefebvrian ideas of cities, that placeness emerges in the combination of its practico-material reality and the social reality of its meanings constantly reconstructed by thought. As Doreen Massey reminds us, the specificity of places are 'not some long, internalised history' but constructed out of its 'constellation social relations, meeting and weaving together at a particular locus'.[612]

Although Lefebvre and Massey do not directly discuss the relationships between place and memory, the emphasis taken and embedded in my film is that of the Barbican's places as more or less visible legacies of the past. Narratives of place and past values that underpin them emerge in the passages of time and accrue in places. The past is embodied in the architecture and reveals itself in our present reckoning of the built environment. The

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[612] Massey, *Space, Place, Gender,* 154.

multiple sources that the film's narration are constructed from are melded together and spoken as though they were one voice. Their multiple perspectives complement or compete and become a layering of meanings garnered from or projected onto the place. The film's reconstruction of conflicting and complementary narratives and images are fractured and rewoven; they suggest ambiguous perspectives that coalesce around our own memories of place. Placing the images alongside the narratives in voiceover, the film encourages us to view the screen and decipher what the place is supposed to mean, which echoes our projections on real locations. Memory integrates places as both real and imagined, personal and collective, the film transcends pure illustration of an architectural, historical portrait to the site of a plurality of possible rememberings. Alongside recognisable and more ambiguous and abstracted footage, this seeks to prompt the viewer to situate these, drawing on their own imaginative recall.

These theories in my film are synthesised and strongly encourage us to think beyond purely physical and material aspects. By considering how remembering of place is created in the play between real and imagined elements, a sense of the past is instigated by place, and a sense of place in turn by memory. The film links the urban fabric of the city, as Forty states as the 'locus of the collective memory' giving an impression of the 'transferability of memory to things',[613] within cultural memory as the means of transmission. By thinking more broadly of places linked to definitions of cultural memory, I place aspects of the built environment within the broad framework of cultural memory, as Erll, Nunning and Young remind us:

> "Cultural" (or, if you will, "collective," "social") memory is certainly a multifarious notion.", an umbrella term in which myth, monuments, historiography, ritual, conversational remembering, configurations of cultural knowledge, and neuronal networks are subsumed.[614]

In part IV, following Marita Sturken's definition of cultural memory, I situate my film of the Barbican to suggest both real and imagined aspects of the site within the framework of cultural memory: 'shared outside the avenues of formal historical discourse yet is entangled with cultural products and imbued with cultural meaning'.[615] My film places the Barbican as

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[613] Forty, "introduction", 130-131.
[614] Erll, Nunning and Young, Cultural Memory Studies, 1.
[615] Sturken 'Tangled Memories', 3.

a place of memory through its entanglement of images and narratives; these unsettle dominant narratives and a linear historical telling of the Barbican's story. Ambiguous and poetic traces of the past in its script of traces of literary and theoretical resonances are associated with images of the site. I reiterate this using quotes from theoretical sources repeated in this part V from the earlier parts III and IV. They have allowed me to consider them as contextual referents alongside my art-based research and integral and formative concepts for scripting, shot selection, and editing. Moreover, they have influenced the film's conceptual motivations, as Springay, Irwin, and Kind remind us: 'concepts are not fixed definitions. They are dynamic, intersubjective, and fluid'.[616] This approach to theories have been productive in pursuing a more expansive result for my film,

The present turn in memory studies encourages us to consider how memory is affected by transcultural aspects of memory. In terms of space and place, they ask us to see how we can reconcile memories links to places where they may be located or dislocated, situated or exiled, present or absent. Thus, I have been compelled to create in my film a space influenced by Erll's ideas of travelling memory, an attempt to create for the viewer a feeling of:

> the incessant wandering of carriers, media, contents, forms, and practices of memory, their continual 'travels' and ongoing transformations through time and space, across social, linguistic and political borders.[617]

In this sense, individual memories of place are increasingly formed within more mobile aspects of place, a distinctly located remembering of place becomes inflected with the recollection of other places.

Third phase memory studies propose a more nuanced approach to memory. Complementary viewpoints of differing conceived memory forms are compelling, encouraging us to see how mediations of memory still inform a viscerally felt sense of the past. My discussion in the latter parts of part IV and in the resulting film seeks to interrogate how the sited aspects of the built environment sit alongside the dislocated aspects of remembering influenced in mediating objects of mass culture such as images, written documents, and oral stories. Elements of the past embodied in cultural objects brought into

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[616] Springgay, Irwin and Kind, "A/r/tography as Living Inquiry Through Art and Text", 919.
[617] Erll, "Travelling Memory", 11.

present reckoning are not static meanings, but influence our current sense of the past in our present lived experience of places. This breaks down the notion of a 'true', immediate, and fixed first-witness of past events with the overlaps of post-memorial forms of secondary witness.

Beyond the located experience of places that may layer into our individual memories, these merge with the transmedial and transdisciplinary aspects of remembering, mediated through dislocated cultural forms of images and narratives that inform our own projection of pasts onto places. My film reconciles this in its documenting of located experience of the Barbican across its screens and perspectives, alongside its fractured narratives and mediating images. I have synthesised these as concepts within the film to suggest their impact on placeness, translated and implicated in images and narratives of the Barbican as a differently remembered and imagined symbolic space.

In combining images from other sources and places, I present the Barbican as a real and imagined place in the film. The use of archival footage and reshooting from other sources unsettles notions of the solely practico-material reality of the Barbican to one of an expanded notion of place in which images also play into the symbolic and valued aspects of places. As Susannah Radstone remarks and has been an influence on my Barbican project:

> Focusing on memory's screenings, displacements, and condensation, this quest brings memory's travels back home – to processes that can be tracked within and across the locations instances, texts, narratives, and events of memory.[618]

This is where the overlaps from theories in memory studies are made and influence my film. Rather than notions of a distinct and true memory, I am compelled by the fluid nature of remembering processes in its relationship beyond located remembering of places. As Amine Beschea Fache encourages and is implicated in my own film, memory formed in encounters, juxtapositions, its crossing points and collisions and 'the overlaps between material or imagined contexts and sites.'[619] This describes the motivation of my script of the Barbican film as a site of collisions of different memory forms and as evolving site of trace chains. In considering processes in which remembering is mediated, prompts to memory in place are

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[618] Radstone, "What Place is This?", 111.
[619] Amine and Beschea-Fache, "Crossroads of Memory: Contexts, Agents, and Processes in a Global Age", 100.

linked in processes beyond a solely individual memory; they can be seen as a fluid territory in which individual, collective and cultural memory is implicated.

By reconciling theories of place with theories of memory, and the notion of memory's locations, I have had to reconcile a tension in my own practice. Between works that respond to the sited experience and embedding an artwork as an intervention within a real and material place, I employ the mediating form of film as the creative artefact of my Barbican research. The focus on contemporary theories of memory has been especially useful. I recognise that creating a portrait of the site is a mediating form in its own right, however, I suggest openness for the viewer for spaces of reflection within the film's narrative silences and ambiguous visual constructions. The film presents a notion of remembering that is strongly linked to Shelley Hornstein's conception of place and memory:

> Ours is normally a natural process to lose sight of buildings and places, of memories unfolding right before our eyes. Yet the sights we lose to memory, or the sites we lose to our displacement, can exist elsewhere, in other places, in other forms. They may be sites lost, perhaps, but ultimately, they are sites found.[620]

In its left-hand screen, I juxtapose the sited and topographic mapping of the Barbican in the right-hand screen with the imagined, symbolic, and abstracted resonances of the Barbican interspersed with images from other places that bear a resemblance, sympathy or comparison. It suggests that the imaginings of place that we recall in memory from our experience of physical sites evolve in concert with images of place we associate with them. The viewer of my film might be implicated in remembering; the film seeks to prompt them to integrate their own memories in imaginative reconstructions of the ambiguous visual and narrative traces of the Barbican and other places presented in the film.

The attention to current theories in memory studies has pushed the possibilities for my project further and revealed critical new insights for site-specific practice. Firstly, it contributes to a more expansive notion of place. We consider it beyond the legacies and tensions in site-specific practice between notions of literal and functional sites, to understand that remembering takes place between the real and imagined. The film breaks distinctions between a concept of site-specific artworks that exist only as sited, in its material 'real' built sites, or in a representation of a place that exists only as a documentary work. In this way, by

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[620] Hornstein, *Losing Site,* 148.

concerning myself with concepts of remembering, I prefer to define the film as place-specific. Secondly, my project has been enabled to consider place-based memory expansively, encouraged by more expansive notions of memory in contemporary third phase memory studies, influencing a more nuanced and open-ended portrait of the place and its past. Finally, the film proposes engagement with processes of memory that synthesise and concretise the theoretical and literary sources that inform my film and extend their scope. Without deeper attention and reflection to theories of memory my project would have resulted in a simple portrait, but now allows us to consider how representations of place, and its past can unsettle and constitute placeness created in imagination, memories garnered from both sited and un-sited influences. The film presents a remembering of place that is poetic but nonetheless shows how place is informed in braided memory processes. Place derives from situated, located, phenomenological and cognitive, imagined and mediated rememberings, and these forms meet in my film.

My film encourages us to see how different forms of remembering are co-implicated in each other. Memory is created in our own engagement with the city and echoes through received images and narratives that, in turn, shape our own present sense of place. My portrait of the Barbican seeks to break the distinctions of located memory as real and distinct from the imagined to a more nuanced sense of remembering in the city. Ben Highmore reminds us we should recognise 'that the city exists not simply as physical environment of the urban but also in its material imaginary in which 'the 'imaginary' and textual meanings have profound material consequences'.[621]

This is the unique opportunity that attention to theory brought to the film has allowed. And by synthesising these theories in my creative project, the film exposes a different 'way of awareness'[622] as Blumenfeld-Johnson describes as inherent in successful artistic processes and research, and as McNiff remarks, 'art offers different and complementary ways of knowing'.[623] Drawing on Elkins' discussion of the tensions between the way in which art might embody or represent knowledge:

It is one of the largest unresolved issues in 20th and 21st-century art theory. Among possibilities: a) art embodies knowledge, but it is necessary to produce accompanying texts to articulate that knowledge b) art embodies knowledge that cannot be translated

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[621] Highmore, *Cityscapes,* 5.
[622] Blumenfeld-Jones, "The Artistic Process and Arts-Based Research", 324.
[623] McNiff, "Opportunities and challenges in art-based research", 7.

into words, and must be considered alongside linguistic, propositional, logical knowledge.[624]

As a creative artefact the film emerges from what Springay, Irwin and Kind remind us are the possibilities of art-based research, 'the dissolution of the boundary between the "creative" and the "theoretical."'[625] In their discussion Springay, Irwin and Kind explain, employing their concept of A/r/tography, that 'encounters within the visual and textual are imbued with dis/comfort and struggle that allow one to conceive of possibilities unthought of before.'[626] This is a specific contribution that has emerged in my attention to the theories discussed, enabling me to bring these to bear on my film portrait of the Barbican: firstly, the synthesised theories take on an alternative form of tangibility beyond the written word they were taken from; secondly, a more expansive concept of memory and its relations to place has also emerged alongside the specific portrait of the Barbican's past in its location. This is what has been described of research processes of A/r/tography:

> It is within the activity of meaning making, "groping" to discover concepts/renderings, that possibilities are born in which one might gain insight into what concepts/renderings can *do*[627]

My film contributes a differently tangible articulation of these theories whilst proposing a new attitude to the concept of site; this reinforces new and emergent knowledge through my art-based research. The concepts taken from the theories of place and memory have allowed access to a new conception of place within my site-specific practice where new and relevant information is yielded:

> A/r/tographical renderings are just that. They are conditions of aesthetic discovery and inquiry, they constitute a field of study or a methodology, and they rupture evaluative processes so that living inquiry, enactment, art, and graphy cannot be separated out into criteria. A/r/tography dislocates complacency, location, perspective, and knowledge. A/r/tography becomes a passage to somewhere else.[628]

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[624] James Elkins, "Seven Questions on Arts as Research: An email interview with James Elkins" in eds. Beckstette, Holert and Tischer, *Artistic Research*. Texte Zur Kunst 82: Berlin: Verlag GmbH & Co. KG.
[625] Springgay, Irwin and Kind, "A/r/tography as Living Inquiry Through Art and Text", 919.
[626] Springgay, Irwin and Kind, "A/r/tography as Living Inquiry Through Art and Text", 919.
[627] Springgay, Irwin and Kind, "A/r/tography as Living Inquiry Through Art and Text", 919.
[628] Springgay, Irwin and Kind, "A/r/tography as Living Inquiry Through Art and Text", 919.

Attending to theories has allowed me to propose a step beyond site-specific practice to a more complex notion of a site as an interrelated real and imagined experience of remembering that constitutes our sense of place. This has enabled me to produce a work that becomes a creative embodiment of the theories that have influenced this expanded notion. It has allowed my practice to show how artists might draw on site and define itself more expansively across its functional and representational forms: as place-specific. Jeremy Millar reminds us that place is an ever-changing terrain:

> we must recognize that not only are there fundamental differences between place and space, and between place and site, its modern replacement but also that there are many places within place, many regions, each with their own identities, dialects and dialectics. It is a complex ever changing terrain – we might even consider it as a form of volcanic intellectual landscape – one in which familiar landmarks or points of reference might shift positions, become obscured by the cultural weather, or simply disappear altogether. It is important that we not only identify such things, but also remain aware of their shifts through time, as those that were contiguous with one another are rent apart, leaving crevices of misunderstanding into which we might otherwise fall. [629]

In conclusion, by focusing on the role that memory takes in creating our sense of place, my research has allowed for a more complex understanding of place. My visual illustration of the Barbican allows us to consider more deeply the role of the visual within nuances of place-based remembering, the role that images have in conditioning our situated remembering in locations. In essence, memory in its relations to place breaks down the distinctions between what Miwon Kwon describes as physical and discursive sites[630] and in doing so, proposes a situation-ness in the film from its focus on place and memory. Memory importantly reveals itself as a nuanced constituent in the construction of placeness whilst leaving this open to the viewer to project their own sense of placeness influenced into the film's documented real and imagined spaces of the Barbican.

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[629] Dean and Miller, *Place,* 15-16.
[630] Kwon, *One Place after Another,* 29.

Appendices

Scripts for 'Sketch for a Palimpsest'

[SCRIPT #1]
SKETCH FOR A PLAIMPSEST, BARBICAN. SCREEN 1 (BOTTOM LHS) INCIDENTAL AND ABSTRACTED FOOTAGE.

Notes:
FOOTAGE OF ARCHTECTURAL DETAILS, DESIGN FEATURES. TEXTURES OF WALLS, STREET, PAVEMENT. RESHOT AND ABSTRACTED FOOTAGE FROM FOUND FILM SOURCES.

TITLE: SKETCH FOR A PALIMPSEST on black background

Switches to TITLE: Act 1 Beating the Bounds, The Street

QUOTE FROM CANTELON'S 'BARBICAN' 1969

NOBLE STREET: TEXTURE OF ROMAN AND TUDOR LONDON WALL. PLANTS AND GARDEN. DETAILS FROM C.O.L HERITAGE PLAQUES. ABSTRACTED FOOTAGE FROM THE UNOFFICIAL COUNTRYSIDE.

SHAKESPEARE PLAQUE. CHURCH GROUNDS PLAQUE. *VOICEOVER FROM STOW'S 'SURVEY OF LONDON' FADES IN.*

TURNS RIGHT ONTO LONDON WALL

PAVEMENT WITH BARBICAN GUIDE WITH YELLOW LINE.

STOW'S WORDS FADE OUT THEN VOICEOVER FROM IAIN SINCLAIR DESCRIBING BARBICAN AND LONDON WALL 'LIGHTS OUT'

FEET LEAVE LONDON WALL AT STREET LEVEL AND ASCEND, CROSS LONDON WALL, AND DESCEND ESCALTOR TO WOOD STREET

PLAQUE OF SITE OF CRIPPLEGATE. PLAQUE OF SITE OF CURRIERS HALL. LONDON WALL WALK ROUTE GUIDE.

VOICEOVER FROM TRENCH'S 'LONDON BEFORE THE BLITZ'

ROMAN HOUSE TEXT

ABSTRACTED FOOTAGE OF PETER ACKROYD'S 'LONDON' ALONG LONDON WALL REMAINS.

TURNS RIGHT ONTO FORE STREET

STONE ETCHING OF FIRST BOMB OF WW2.

LONDON WALL PLACE SIGN.

VOICEOVER FROM TRENCH'S 'LONDON BEFORE THE BLITZ'

B/W FOOTAGE OF POPPY ABSTRACTED FROM LATER FOOTAGE IN ACT 3. THEN ABSTRACT FOOTAGE OF DIGGER AND SOIL IN BW.
DETAIL OF ROAD AND KERB THEN ROAD AND METAL COVER INSERTED INTO ROAD.

APPROPRIATED PARKOUR FOOTAGE.

VOICEOVER FROM STOW'S 'SURVEY OF LONDON'

[SCRIPT #2]
SKETCH FOR A PALIMPSEST, BARBICAN. SCREEN 2 RHS

Notes:
FRONT ELEVATION: CAMERA FACING FORWARD WITH WALKERS EYE VIEW, FIXED CAMERA POSITION (NO PANNING). VIEW OF SCENE AS WALKER APPEARS INTO SHOT AND WALKS FROM CAMERA INTO DISTANCE THROUGH THE SITE.

SIDE ELEVATION: CAMERA FACING FROM RHS, FIXED CAMERA POSITION (NO PANNING). VIEW OF SCENE AS WALKER APPEARS AND THROUGH FRAME FROM LEFT TO RIGHT.

PLAN: FOOTAGE OF WALKING FEET, CAMERA LOOKING DOWN. MAPPING PAVEMENTS, STAIRCASES, TILED PLAZAS, OPEN GROUND, ROAD SURFACES.

ONSCREEN WRITTEN TITLES OF STREETS NOW REMOVED BY PRESENT ARCHITECTURE WHERE THEY CORRESPOND IN FILM TO PREVIOUS LAYOUT.

Sound of walking footsteps and background noise

TITLE: SKETCH FOR A PALIMPSEST on black background

Switches to TITLE: Act 1 Beating the Bounds – Street Level

(Fades in from black)

NOBLE STREET IN PLAN

ST: Noble Street

SIDE ELEVATION NOBLE STREET FACING WEST then

FRONT ELEVATION NOBLE STREET FACING NORTH

CUT TO CORNER OF FRONT ELEVATION NOBLE STREET & LONDON WALL FACING EAST

ST: Monkwell Street

CUT TO SIDE ELEVATION CORNER OF LONDON WALL & WOOD STREET FACING NORTH

PLAN, FEET ASCEND ESCALATOR AND CROSS LONDON WALL,

FRONT ELEVATION UPPER DECK CORNER OF BASTION HIGHWALK AND POSTERN DESCEND ESCALATOR

CUT TO SIDE ELEVATION WOOD STREET FACING WEST. CUT TO FRONT ELEVATION CORNER OF WOOD STREET & FORE STREET FACING NORTH
ST: Wood Street

CUT TO SIDE ELEVATION FACING WEST
ST: Fell Street

BACK TO FRONT ELEVATION CORNER OF WOOD STREET & FORE STREET FACING NORTH
ST: Wood Street

SIDE ELEVATION WOOD STREET/FORE STREET FACING WEST.
ST: Chart Street

CUT BACK TO FRONT ELEVATION CORNER OF WOOD STREET & FORE STREET FACING NORTH
ST: Fore Street

CUT TO SIDE ELEVATION CORNER OF WOOD STREET & FORE STREET FACING NORTH

CUT TO FRONT ELEVATION FORE STREET FACING EAST.
ST: Milton Street
ST: Fore Street

CUT TO SIDE ELEVATION WOOD STREET UNDER ST ALPHAGE HIGHWALK FACING NORTH

CUT TO CORNER OF FORE STREET & MOOR LANE FACING NORTH
ST: Moor Lane

SIDE ELEVATION FACING WEST
ST: Butler Street

SIDE ELEVATION WEST
ST: Moor Lane

CUT TO FRONT ELEVATION CORNER OF MOOR LANE & SILK STREEET FACING WEST

TURNS LEFT ONTO SILK STREEET

DETAILS OF ROAD AND REMAINING TEXT 'BUS'.

VOICEOVER FROM 'EVENING IN THE CITY'.

DETAIL OF PLAQUE OUTSIDE GUILDHALL SCHOOL OF MUSIC.

DETAILS OF SCREEN WITH SCENE OF CROMWELL TOWER FROM BARBICAN CENTRE FRONT ENTRANCE SCREEN.

VOICEOVER FROM GRINDROD'S 'CONCRETOPIA'.

VOICEOVER FROM SINCLAIR'S 'LIGHTS OUT'.

BEECH STREET ROAD SIGN.

TURNS LIFT INTO BEECH STREET TUNNEL:
VOICEOVER FROM STOW'S 'SURVEY' INTERCUT WITH TRENCH'S 'LONDON BEFORE...'

DETAILS OF BEECH STREET UNDERPASS WALLS. DETAIL OF ROAD MARKINGS INTO BARBICAN UNDERGROUND CARPARK.

APPROPRIATED FOOTAGE WALKING FEET AND PARKOUR.

CUT TO SIDE ELEVATION SILK STREET FACING SOUTH, THEN PLAN, THEN SIDE ELEVATION, THEN FRONT ELEVATION

ST: Milton Street

CUT TO FRONT ELEVATION THEN SIDE ELEVATION CONTINUATION ON SILK STREET
ST: Silk Street

CUT TO FRONT ELEVATION CONTINUATION ON SILK STREET TURNING TO FACE NORTH

ST: Paper Street
ST: Whitecross Street.
ST: Beech Lane.

SIDE ELEVATION ON SILK STREET FACING WEST
ST: Beech Lane

FRONT ELEVATION ON SILK STREET FACING NORTH
ST: Whitecross Street

CUT TO SIDE ELEVATION CORNER OF SILK STREET & BEECH STREET FACING SOUTH
ST: Beech Lane

CUT TO CORNER FRONT ELEVATION OF SILK STREET & BEECH STREET FACING WEST
ST: Beech Street

CUT TO BEECH STREET FACING SOUTH AT GOLDEN LANE
ST: RedCross Street

BACK TO CORNER FRONT ELEVATION OF SILK STREET & BEECH STREET FACING WEST
ST: Barbican

CUT TO SIDE ELEVATION FACING SOUTH AT BEECH STREET
ST: Australian Avenue

CUT TO SIDE ELEVATION FACING SOUTH AT BEECH STREET
ST: Barbican

VOICEOVER FROM STOW DESCRIBING BARBICAN TO VIRILIO'S 'BUNKER ARCHAEOLOGY'.

BARBICAN FAÇADE ON ALDERSGATE, RESHOT IMAGES OF BUNKERS, ISLE OF SHEPPEY.
VOICEOVER FROM KASSA DESCRIBING FAÇADE.

DETAIL OF ALDERSGATE ST SIGN.
DETAIL OF HERITAGE WALK PLAQUE SET IN PAVEMENT.

VOICEOVER FROM TRENCH.
DETAIL OF THANET HOUSE C.O.L PLAQUE. THEN SIGN FOR IRONMONGERS HALL.

DETAIL OF WESLEY PLAQUE.
VOICOVER FROM WESLEY'S DIARY, FADE OUT.

FADE IN VOICEOVER FROM MABEY'S 'THE UNOFFICIAL COUNTRYSIDE'
DETAILS OF PLANT BY LONDON WALL RUINS INTERSPERSED WITH ABSTRACTED ARCHIVAL FOOTAGE OF CRIPPLEGATE RUINS. DETAIL OF LONDON WALL SIGN. DETAIL OF RUINED WALL.

FADE TO BLACK.

TITLE: Act 2: The Streets Inside

FADE IN VOICEOVER FROM MACAULEYS 'THE WORLD MY WILDERNESS' DESCRIBING THE STREETS. THEN TRENCH'S 'LONDON BEFORE...' FADES OUT.

DETAIL OF SIGN FOR THE POSTERN.
DETAILS OF YELLOW AND WHITE NAVIGATION MARKERS ON PLAZA TILES.
DETAIL OF CRIPPLEGATE WARD LOCATION MARKER.

VOICEOVER FROM CHAMBERLIN, POWELL & BON'S 1959 REPORT.
DETAIL LIFT PANEL 'STREET'.
DETAIL OF TOMBSTONES.

CUT TO SIDE ELEVATION CORNER OF BEECH STREET & ALDERSGATE STREET FACING SOUTH THEN FRONT ELEVATION FACING SOUTH

ST: Aldersgate Street

SIDE ELEVATION ALDERSGATE STREET FACING EAST THEN FRONT ELEVATION FACING SOUTH
ST: Jewin Street

SIDE ELEVATION ALDERSGATE STREET FACING EAST
ST: Edmund Place

CUT TO FRONT ELEVATION CORNER OF ALDERSGATE STREET & LONDON WALL FACING SOUTH EAST.
ST: Falcon Avenue.

CUT TO FRONT ELEVATION CORNER OF ALDERSGATE STREET & LONDON WALL FACING EAST.

SIDE ELEVATION LONDON WALL FACING NORTH THEN ANOTHER SIDE ELEVATION LONDON WALL FACING NORTH
ST: Castle Street then ST: Monkwell Street.

BACK TO FRONT ELEVATION LONDON WALL FACING EAST FADE TO BLACK.

TITLE: Act 2: The Streets Inside

PLAN TURNS CORNER LONDON WALL ONTO WOOD STREET.
CUT TO CORNER OF LONDON WALL & WOOD STREET FACING NORTH (REPEAT FOOTAGE)

CUT TO SIDE ELEVATION OF CORNER OF WOOD STREET ENTERING PLAZA FOR ST GILES CHURCH FACING WEST.
ST: Fore Street

CUT TO FRONT ELEVATION VIEW NORTHWEST.
ST: Whitecross Street
CUT TO VIEW FROM CHURCH FACING NORTH ACROSS LAKE THEN SIDE ELEVATION FACING EAST.
ST: Whitecross Street

ABSTRACTED BW FOOTAGE FROM PREVIOUS TOMBSTONE SHOTS, REFLECTION OF LAUDERDALE TOWER AND RAINDROPS IN PUDDLE.

DETAIL OF WALL FOR CITY OF LONDON SCHOOL HAND ON CONCRETE.

DETAIL OF TOMB WITH LICHEN, THEN IN CLOSEUP.
VOICEOVER FROM MACAULEY'S 'THE WORLD MY WILDERNESS'. FADES OUT AS VOICEOVER FROM ACKROYD'S 'LONDON BIOGRAPHY' FADES IN THEN OUT.

DETAIL OF LONDON WALL RUINS.
DETAIL OF CHURCH STONE PLAQUE.
VOICEOVER FROM CHAMBERLIN, POWELL AND BON' 1959 REPORT.
LONDON WALL WALK CERAMIC PLAQUE, THEN IN CLOSEUP.

ABSTRACTED CLOSUP FOUND APPROPRIATED FOOTAGE.
VOICEOVER OF ARCHITECTURAL DETAILING FROM ELAINE HARWOOD'S 'CHAMBERLIN, POWELL & BON'.
DETAIL OF LICHEN ON STAIRCASE WALL.
DETAIL OF POSTERN SIGN.
VOICEOVER FROM BANHAM'S 'A WALLED CITY' THEN GRINDROD'S 'CONCRETOPIA'.
DETAIL OF NAVIGATION MARKER.
DETAIL OF JUBILEE WALKWAY MARKER.
DEATAIL OF HOLLES SCHOOL PLAQUE.
RESHOT ARCHIVAL FOOTAGE OF GILBERT BRIDGE IN CONSTRUCTION.
DETAIL OF QEII UNVELING PLAQUE.
VOICEOVER FROM SINCLAIR'S 'LIGHTS OUT' THEN GLASSTONE'S 'THEATRE..'
ABSTRACTED ARCHIVAL FOOTAGE OF COUPLE ENTERING BARBICAN.
CUT TO BLACK SCREEN

DETAILS OF CONCRETE FAÇADE.
VOICEOVER FROM KOREN'S 'CONCRETE' THEN ANECDOTE FROM SHUTTERING WORKER.

VOICEOVER FROM SINCLAIR'S 'LIGHTS OUT'.
DETAIL OF FANMAKERS C.O.L PLAQUE.
FADEIN VOICEOVER OF STOW THEN FADES OUT OVERLAYED WITH HARWOOD'S CHAMBERLIN, POWELL & BON FADES OUT.

FOUND DRONE FOOTAGE OF LAKESSIDE AND BEECH STREET PLAZA.

FEET STOP. PAUSE AT LAKE EDGE. TURN LEFT.

BACK TO FRONT ELEVATION FACING NORTH AT LAKE EDGE. THEN BACK TO FRONT ELEVATION VIEW NORTHWEST.
ST: Redcross Street

REACH WALL OF CITY OF LONDON SCHOOL FOR GIRLS. CUT TO VIEW FROM LAKE EDGE FACING SOUTH.

CUT TO FRONT ELEVATION LOOKING SOUTH FROM C.O.L SCHOOL. THEN SIDE ELEVATION FACING EAST AND BACK.
ST: Well Street

CUT TO FRONT ELEVATION FACING EAST THEN SIDE ELEVATION FACING NORTH TO CHURCH.
ST: Fore Street
CUT TO FRONT ELEVATIONFACING NORTH ACROSS LAKESIDE FROM BACK OF ST GILES CHURCH. THEN FRONT ELEVATION STAIRCASE UP TO POSTERN HIGHWALK.

FRONT ELEVATION POSTERN HIGHWALK LOOKIN NORTHEAST.

CUT TO SIDE ELEVATION GILBERT BRIDGE FACING WEST THEN FRONT ELEVATION ON GIILBERT BRIDGE FACING NORTH. INTERCUT WITH SIDE ELEVATION SHADOW ON CONCRETE DETAIL WITH PASSING FEET.

FRONT ELEVATION ENTERING BARBICAN CENTRE FACING WEST.

CUT TO BLACK SCREEN

SIDE ELEVATION OF CENTRE LAKESIDE FACING NORTH. CUT FRONT ELEVATION TO LAKESDIE FACING SOUTH.
ST: Whitecross Street

CUT TO FRONT ELEVATION FACING BARBICAN CENTRE AND NORTH WEST ACROSS LAKESIDE TERRACE.

DETAILS OF YELLOW LINES. DETAIL OF INTERIOR OF PLAZA.

APPROPRIATED PARKOUR FOOTAGE.
VOICEOVER FROM HV MORTON'S 'IN SEARCH OF LONDON'.
ABSTRACTED FOOTAGE OF SITE.

APPROPRIATED PARKOUR FOOTAGE.

VOICEOVER FROM HV MORTON'S 'IN SEARCH OF LONDON' FADES IN.
ABSTRACTED FOOTAGE OF FEET APPRAOCHING CAMERS, CROPPED FOOTAGE OF SHOPS TOWARDS FANN STREET EXIT.
DETAILS OF BRYERS STONE PLAQUES THEN HERITAGE PLAQUE WITH VERDIGRIS.

FADE TO BLACK.

Title: Act 3 Beating the bounds, the High Walks

DETAIL OF C.O.L ST MICHAEL BASSISHAW PLAQUE.
ASCEND TO BASSISHAW HIGHWALK.

DETAIL OF YELLOW LINE INTERSECTING.
RESHOT AND ABSTRACTED CLIPS FROM COL BARBICAN FILM HIGHWALK (BOY ON BIKE, PRECINCT ETC.). VOICEOVER FROM CHAMBERLIN, POWELL & BON'S REPORT.

DETAIL OF ST ALPHAGE RUINS.

VOICEOVER FROM PEVSNER GUIDE TO CITY OF LONDON.

DETAIL OF LONDON WALL SIGN ON ST ALPHAGE HIGHWALK.
DETAIL OF STREET SURFACE BELOW HIGHWALK.

DETAIL OF ESTATE AGENTS WINDOW ON WILLOUGHBY HIGHWALK.
SCENE BARRIERED MOORFIELDS HIGHWALK EXIT, THEN DEATAIL OF SIGN.

ABSTRACTED PARKOUR FOOTAGE.

DETAIL OF JUBILLEE WALKWAY PLAQUE AND YELLOW LINE.

FRONT ELEVATION OF BEECH STREET PLAZA FACING WEST THEN SIDE ELEVATION FACING SOUTH THEN SIDE FACING SOUTH ASCENDING STAIRCASE OVER TO FOOT OF LAUDERDALE HOUSE.

CUT TO VIEW FROM CORNER LAUDERDALE PLACE FACING EAST. FIGURE PAUSES AT WALL OVERLOOKING SITE SOUTHEAST.
ST: AUSTRALIAN AVENUE

FRONT ELEVATION FACING NORTH ASCENDS STAIRCASE TO BEECH GARDENS. CUTS TO FRONT ELEVATION FACING WEST TO TURN NORTH AT STAIRCASE.

FRONT ELEVATION FACING NORTH AT BEECH GARDENS.
CUT TO SIDE ELEVATION FACING WEST THEN BACK TO FRONT ELEVATION.
SIDE ELAVTION LEAVES BARBICAN AT NORTH END BY FANN STREET. CUT TO FEET IN PLAN.
ST: FANN STREET.

FADE TO BLACK.

Title: Act 3 Beating the bounds, the High Walks

FADE IN FROM BLACK PLAN BASSISHAW STREET.
ST: Basinghall Street

CUT TO SIDE ELEVATION FACING WEST.
CUT TO SIDE ELEVATION FACING SOUTH STAIRCASE ASCENDING. THEN FRONT ELEVATION OF BASSISHAW HIGHWALK FACING NORTH, THEN SIDE ELEVATION BASSISHAW HIGHWALK FACING WEST.

CUT TO FRONT ELEVATION OF BASSISHAW THEN ST ALPHAGE HIGHWALK FACING NORTH.

CUT TO SIDE ELEVATION ST ALPHAGE HIGHWALK FACING WEST, ELEVATION ANDREWES THEN FRONT ELEVATION ANDREWES HIGHWALK FACING NORTH.

CUT TO VIEW FROM CORNER OF ANDREWES HIGHWALK AND WILLOGHBY HIGHWALK FACING NORTH. UT TO SIDE ELEVATION CORNER OF WILLOUGHBY HIGHWALK FACING WEST, THEN BACK TO FRONT ELEVATION ANDREWES HIGHWALK FACING NORTH.

SIDE ELEVATION ANDREWES HIGHWALK FACING WEST. CUT TO FRONT ELEVATION WILLOUGHBY HIGWALK FACING NORTH, THEN SIDE ELEVATION FACING WEST BACK TO FRONT ELEVATION.

VIEW OF SPEED HIGHWALK BARRIERED OFF.
VOICEOVER FROM KASSA'S DESCRIPTION OF SPEED HIGHWALK.

DETAIL OF SPEED HIGHWALK SIGNS.
FADE IN VOICEOVER FROM PEVSNER GUIDE TO CITY OF LONDON.

DETAIL OF DOROTHY ANNAN'S MURAL.

APPROPRIATED DRONE AND URBEX FOOTAGE.

CROMWELL HIGHWALK SIGN AND COL PLAQUE.

RESHOT & ABSTRACTED FOOTAGE INTERCUTS OF DOCUMENTARY FOOTAGE, HIGH RISE, RONAN POINT, GRENFELL.

VOICEOVER FROM GRINDROD'S 'CONCRETOPIA' AND BALLARD'S 'HIGH RISE'.

DETAIL OF MOSS ON WALL. VIEW OF DENIZEN REDEVELOPMENT.

DETAIL OF CONCRETE TUNNEL. *VOICEOVER FROM KOREN'S 'CONCRETE', ABSTRACTED* FOOTAGE OF HAND ON COLUMN AT FROBISHER CRESCENT.

APPROPRIATED URBEX FOOTAGE INTERCUT WITH FOOTAGE OF MYKONOS ROOFS, SAN GIMIGNANO TOWERS.

VOICEOVER FROM CHAMBERLIN, POWELL AND BON'S REPORT.

DETAIL OF STONE CARVING ON MURRAY HOUSE.

DETAILS FROM BEECH GARDENS. LAKE, WATER RIPPLES SHADOWS, GARDENS ETC.

VIEW OF WOODEN SCULPTURE AND METAL INTERPRETATION PANEL.

VOICEOVER FROM BANHAM'S 'A WALLED CITY'.

DETAIL OF WINDOW SLIT. ABSTRATEC FOOTAGE OF BUNKERS, ISLE OF SHEPPEY.

VOICEOVER FROM VIRILIO'S 'BUNKER ARCHEOLOGY', THEN BACK TO BANHAM'S 'A WALLED CITY'.

VOICEOVER FROM SMITHSON'S 'THE CHARGED VOID'.

ABSTRACTED FOOTAGE OF ROBIN HOOD GARDENS WALKWAY.

CUT TO FRONT ELEVATION OF SPEED HIGHWALK FACING WEST, THEN SIDE ELEVATION FACING SOUTH THEN BACK TO FRONT ELEVATION.

CUT TO SIDE ELEVATION ASCENDING STAIRCASE TO CROMWELL HIGHWALK, THEN SIDE ELEVATION CROMWELL HIGHWALK FACING CONSERVATORY, THEN FRONT ELEVATION CROMWELL AND BEN JOHNSON PLACE FACING NORTH THEN SIDE ELEVATION WEST.

CUT TO SIDE ELEVATION BEN JOHNSON PLACE FACING SOUTH. THEN FRONT ELEVATION FACING WEST.

FRONT THEN SIDE ELEVATION TUNNEL BEHIND FROBISHER CRESCENT.

FRONT ELEVATION JOHN TRUNDLE HIGHWALK FACING WEST, THEN SIDE FACING SOUTH, THEN BACK TO FRONT ELEVATION FACING WEST.

FRONT ELEVATION BEECH GARDENS FACING WEST THEN SIDE ELEVATION FACING SOUTH, BACK TO FRONT ELEVATION.

FRONT ELEVATION BEECH GARDENS FACING NORTH THEN SIDE ELEVATION FACING SOUTH. SIDE ELEVATION FACING EAST THEN FRONT ELEVATION FACING SOUTH AND SIDE ELEVATION FACING SOUTH.

CUT TO FRONT ELEVATION OF SEDDON HIGHWALK FACING WEST. THEN SIDE ELEVATION FACING EAST.

FRONT ELEVATION HIGHWALKS FACING SOUTH, THEN SIDE ELEVATION FACING WEST, THEN FRONT ELEVATION FACING SOUTH.

CUT TO SIDE ELEVATION THOMAS MOORE HIGHWALK FACING EAST.

DETAIL OF THOMAS MORE HIGHWALK SIGN.

VIEW OF CORNER OF THOMAS MOORE AND JOHN WESLEY HIGHWALK SIGNS. ABSTRACTED FOOTAGES OF WALKING FEET AT HIGHWALK.

DETAIL OF HERITAGE WALKWAY PLAQUE SET IN FLOOR TILES.

DETAILS OF ALDERSGATE FLAME SCULPTURE.

DETAILS OF WEATHERES 'THE CITY WALL' INTEPRETATION PANEL.

DETAIL OF BARBICAN CENTRE PLAQUES IN TILES THEN YELLOW LINE.

VOICEOVER FROM GRINDROD'S 'CONCRETOPIA'.

VOICEOVER FROM BANHAM'S 'A WALLED CITY', 'THE NEW BRUTALISM' & PEVSNER GUIDE TO THE CITY OF LONDON.

DETAIL OF POSTERN SIGN.

INTERCUT FOUND FOOTAGE OF ANDREWES HIGHWALK, UNITE D'HABITATION, ROBIN HOOD GARDENS.

ABSTRACTED RESHOT ARCHIVAL FOOTAGE OF ROUTE 11 WALKWAYS.

DETAIL OF BASSISHAW HIGWALK SIGN.

DETAIL OF YELLOW LINE.

VOICEOVER FROM KASSA'S DESCRIPTION OF SITE.

VOICEOVER FROM SMITHSON'S 'THE CHARGED VOID' FADE OUT.

END.

CUT TO SIDE ELEVATION THOMAS MOORE HIGHWALK FACING EAST, THEN FURTHER ELEVATION FACING SOUTH.

CUT TO FRONT ELEVATION JOHN WESLEY HIGHWALK FACING SOUTH, THEN SIDE ELEVATION FACING EAST, THEN FRONT ELEVATION CONTINUATION FACING SOUTH TO MUSEUM OF LONDON.

CUT TO SIDE ELEVATION OF BASTION HIGHWALK FACING NORTH THEN FRONT ELEVATION FACING EAST AT LONDON WALL.

REPEATED FRONT ELEVATION FACING NORTH AT CORNER ABOVE LONDON WALL/WOOD STREET THEN SIDE ELEVATION FACING EAST AT ESCALATORS.

SIDE ELEVATION AT POSTERN/WALLSIDE FACING WEST, THEN FRONT ELEVATION POSTERN FACING NORTH. SIDE ELEVATION POSTERN FACING WEST.

CUT TO FRONT ELEVATION CORNER OF ANDREWES HIGHWALK FACING EAST.
CUT TO SIDE ELEVATION ANDREWES HIGHWALK FACING NORTH.

CUT TO SIDE ELEVATION ANDREWES HIGHWALK FACING SOUTH.

CUT TO FRONT ELEVATION CORNER OF ANDREWES HIGHWALK AND BASSISHAW HIGHWALK TO BASSISHAW HIGHWALK FACING SOUTH, THEN SIDE ELEVATION FACING EAST AND BACK TO FRONT ELEVATION FACING SOUTH.

CUT TO SIDE ELEVATION DESCENT TO BASSISHAW ST.

CUT TO FRONT ELEVATION OF BASSISHAW STREET FACING SOUTH. FIGURE WALKS OUT OF SHOT TO THE SOUTH, SLOW FADE TO BLACK

END

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