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Reel Houses of Horror:
Film, Body and Architecture

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ABSTRACT

Reel Houses of Horror:

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An exploration of the emotional intertwining of character and architecture in two horror films of the 1960s, The Haunting (Robert Wise, 1964) and Repulsion (Roman Polanski, 1965). In these films we find fully rendered illustrations of architecture that include the non-visible element of emotion that is essential in the becoming of architecture and place.
For my parents,
Edward and Rae Triggs
who didn't have the opportunity to read this.
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Emotionally Embodied Architecture in Film

Introduction

We place our feelings, desires and fears in buildings. A person who is afraid of the dark has no factual reason to fear darkness as such; he is afraid of his own imagination, or more precisely of the contents that his repressed fantasy may project into the darkness.¹

In the 1960s, Situationist International member Guy Debord in his psychocartographic work imagined architecture’s “taking emotionally moving situations…as the material it works with.”² Two horror films produced during the era of the Situationists fully engage this idea of an emotionally embodied architecture. *The Haunting* (1963) and *Repulsion* (1965) blur the boundaries of body and architecture by presenting architecture that has been transformed into an extension of the human psyche by the emotions of its inhabitants.

Cinema is a uniquely sympathetic medium for expressing the relationship between our bodies and architecture.³ After a century of films, the horror genre in particular has become a ‘fantastic body language’⁴ for our culture, and has joined other discourses to provide a language for imagining ourselves in the world. Films of the horror genre have tracked the progressive distancing of the body

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¹ Pallasmaa, *Image*, 31
² Situationist International Anthology, 23
³ Filmmaker Luis Bunuel said that, “the cinema will serve as a translator of architecture’s boldest dreams” (in Neumann, Kino, 34), and it provides a risk-free environment in which to explore the possibilities of emotional transference. Since directors are able to practice architecture without the rules and regulations of gravity and daily life, film architecture becomes an architecture of meaning. (Weihsmann, 23) Because of this, it is a very accessible medium for exploring emotionally embodied architecture where space and place are created solely for cinematic effect. Film space therefore becomes fundamentally an emotional space since it can make the invisible visible, and it can translate the functions of architecture into emotion and release the flux that is suppressed in the inert constructions of the real world.
⁴ Badley, 3
from buildings, which has been gradually extending the anthropomorphic analogy into broader domains until finally losing the body altogether as an authorial foundation for architecture.⁵

With this loss of the body from architecture, the relationship's emphasis shifts to the non-physical attributes of human existence. Intellectual, psychological and emotional states become free to act independent of the physical body and can serve as a connection between human and building.

Horror, Expressionism and Architecture

Cinema and architecture, as all art, function as alluring projection screens for our emotions.⁶

In all of its genres, cinema has always acted as a laboratory for the exploration of the built world⁷ and the association of body to architecture, but no genre more so than that of the horror film. Both *The Haunting* and *Repulsion* are

![Image](image.png)

*Figure 1 The Cabinet of Dr. Caligari, (1920 dir. Robert Wiene)*

horror films in the canonical tradition of Romanticism and Expressionism that use

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⁵ See Appendix for a history of how the human body has related to architecture and to architecture in film.
⁶ Pallasmaa, *Image*, 21
⁷ Vidler, *Warped Space*, 99
this architectural element of the genre to suggest how close we can become to the architecture that surrounds us.

*The Haunting* is a classic Gothic tale about Nell, an emotionally imbalanced woman trying to find her own place in the world, while *Repulsion* is a psychological thriller subjectively presented from the viewpoint of Carol, a woman descending into a sexually charged madness. Both films employ the notion from the Romantic Movement of the eighteenth century that emotions, both the subjective and the incoherent, could be transferred from human to objects outside one’s own being. The Romantic Movement also emphasized the creative expression of the individual and the need to find and formulate new forms of expression, which in the case of these two films become the architecture they inhabit.

Around the turn of the century, Seigmund Freud’s psychoanalytic work changed the basis for understanding the human psyche, which ultimately made it acceptable for the neuroses and private obsessions of the individual (as well as the collective society) to be subjects of study and to use such themes as topics in the arts. All of these factors combined in Expressionist film creating art forms that engaged the psychological state of artists and their characters alike.

Influenced by notions of the sublime, Wilhelm Worringer defined Expressionism as the opposition of vital force [*élan vital*] to organic representation. Objects in Expressionism became direct links to the inner states of the minds of characters, often in the form of the built environment that fused
the physical and the mental - a practice that was fully taken advantage of by the Surrealists and later espoused by the Situationists.

Concerning itself with the human struggle to make sense of the world around us, Expressionism originated in Germany after the First World War. The genre is the product of a people displaced within their own country and social order.\(^8\) *The Haunting* and *Repulsion* take the same theme where Nell is a woman without a place to call her own, having never lived away from family, and Carol is a literal foreigner in London and a female lost in her own sexually distorted environment. Characters in these Expressionist films grapple with their lives of displacement, which forms the films’ settings of horror. Historically found in various film settings, whether it is the madman’s twisted reality in *The Cabinet of Dr. Caligari*, (1920, dir. Robert Wiene) the foreign menace of *Nosferatu* (1922, dir. F.W. Murnau), the young nobleman’s journey-of-self and the dehumanized conflict of owners vs. workers in *Metropolis* (1927, dir. Fritz Lang), or the hazy dreaminess of *Vampyr* (1932, dir. Carl Theodor Dreyer), there is always a fundamental sense of "wrongness" of the environment in Expressionist films that evokes horror in the audience.

A sub-genre of Expressionism, the horror genre is present in cinema from the onset of the medium. From the beginning of film, people have seen their own nightmares projected in film. Fleeing from the Grand Café in Paris, the first

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\(^8\) Siegried Kracauer read this movie and others of the German Expresionists with broader psychological implications. He was the first to explore the connections between the Expressionist film aesthetics and the prevailing psychological state of Germans during the Weimar era. He contends that *Caligari* and the rest of the German Expressionist cinema reflect the prevailing move towards authoritarianism in their phantasmagoric architecture and images.
paying audience of *L’Arivee d’un Train en Gare de la Ciotat* (*The Arrival of the Mail Train*, 1895) were unintentionally terrorized by an ordinary event brought to life by the Lumiere brothers on a blank restaurant wall. Only a year later a bat metamorphoses into the devil in the first film of supernatural horror, *Le Manoir du Diable* (*The Devil’s Manor*, 1896 dir. George Melies) that launched the popular horror genre.

A particular kind of horror is found in this psychological terror of *The Haunting* and *Repulsion*, and it was first employed in the French film *The Madness of Doctor Tube* (1915, dir. Abel Glance), which contained distorted images of psychological effects. Often cited mistakenly as the first, a more famous psychological horror film, *The Cabinet of Dr. Caligari* (1920 dir. Robert Wiene), introduced the use of projections from the id and emphasized irrational elements and unnatural treatments of architecture stemming from them. Roman Polanski was to employ this same id projection in *Repulsion* some forty-five years later. The highly stylized sets of distorted perspectives, sharp angles and twisted architecture of *Dr. Caligari* were intended to portray the splintered psychology of its title character. The film architecture of the horror genre is utilized as a means to externalize these internal emotions and to deliberately disturb the conventional notions of space (and time) as an indicator of distorted perceptions of the character’s own disorientation. This makes the horror film an apt setting for exploring the possibilities of a dynamic architecture affected by the movement of emotions between body and building.
The Haunting and Repulsion both represent an intimate relationship between human and architecture where the emotions of humans are embodied in the architecture. The films are useful to look at together as they represent two different modes of embodiment. In The Haunting the embodiment is presented as an objective occurrence that manifests itself in the world for all to see, while in Repulsion Carol's inner emotional turmoil is seen becoming embodied in the architecture of her apartment within her mind as a purely psychological manifestation which she must endure on her own. Through the classic horror genre of these two films, we can see a representation of how human and architecture are connected beyond the physical interplay of our bodies into a bilateral exchange of emotion.

The Haunting

Credits

Directed by Robert Wise
Produced by Robert Wise, Denis Johnson
Written by Nelson Gidding, from the novel The Haunting of Hill House by Shirley Jackson
Starring Julie Harris, Richard Johnson, Claire Bloom
Distributed by MGM Released September 18, 1963 (USA)
Running time 112 min.
Language English

Synopsis

Based on the American Gothic novel by Shirley Jackson, The Haunting of Hill House (New York Viking Press, 1959) the film The Haunting is set in a deserted New England mansion, Hill House, which from its inception was a place
of despair with a lurid history of violent death and insanity. The story closely follows the sub-genre haunted house tale formula in which a family (sometimes real, sometimes symbolic as in this case) visits the haunted house and is forced to confront the fault lines in the relationships within the family. The former family has already been disassembled by the time our story begins, for Hill House has already killed the original owner Hugh Crane's two wives, Crane himself, and then caretaker/companion of his daughter Abigail, who was the last remaining member of the family.

The film begins with Dr. Markway's telling the history of Hill House and characterizing it as an "evil old house" where "whatever walked there, walked alone." Dr. John Markway, a scientist, invites a group of paranormal (or as Markway points out, 'preternatural') investigators to Hill House to try to explain the mystery of the phenomena that occur. Along with Markway, the investigators are Luke, the charming if disreputable nephew set to inherit the house, Theodora (Theo), a sophisticated bisexual psychic, and the main character, Eleanor (Nell), a lonely, vulnerable woman who had been at the epicenter of a preternatural event as a child when showers of stones rained from the sky on her house for three days about a month after her father's death. It is Nell's slightly disconnected emotionally-charged being that sympathizes with Hill House, and Nell's own repressed desires and her emotional and narcissistic imbalance allow
her to fully emotionally engage with the house and cause the disturbances that lead, ultimately, to her own suicide.\(^9\)

The team is gathered after an extensive search by Markway of people who have psychic sensitivities. Nell comes to the house after having cared for her ailing mother for several years, and after never having lived on her own. She has spent the past months after her mother’s death living with her sister and her family on their living room couch. She has been trapped by her family with little autonomy, and she sees this trip to Hill House as her first chance to escape and do something on her own. In the end, though, she reveals what the audience and the house have known all along, that she has nowhere else to go, and that rather than leave the house, the only home she has ever known, she kills herself.

The premise of the movie is standard genre fare, but as events unfold, it becomes clear that this is not an ordinary tale. A story that is at once about the fractured family and about sexual identity is in the end a haunting that is most terrifying because of its portrayal of terrible intimacy between its characters and the architecture of the \textit{mies-en-scene}.

\footnote{Markway finds the history of Hill House ‘ideal’ for creating a haunted house because it “contains scandal, murder, insanity and suicide.” The first Mrs. Crane was killed in a carriage accident just before she laid eyes on the house for the first time, and the second Mrs. Crane died after falling down the main staircase. Hugh Crane himself was killed in a freak accident on a trip to England, which left his daughter Abigail to inherit the house. She lived alone and embittered into old age when died while calling for the help of her caretaker companion who did not respond because she was preoccupied with a tryst on the balcony outside of hearing range. The companion inherited the house, and subsequently went insane because of her feelings of guilt and was driven to suicide.}
Repulsion

Credits
Directed by Roman Polański
Written by Roman Polański & Gerard Brach (original screenplay), David Stone (adaptation)
Starring Catherine Deneuve, Ian Hendry, John Fraser
Music by Chico Hamilton
Cinematography Gilbert Taylor
Distributed by Compton Films
Released January 1965 (UK) Running time 104 min
Language English

Synopsis

Roman Polański’s Repulsion tells the story of Carol, a Belgian manicurist living in London with her sister, as she descends into schizophrenia. Carol's fractured family history, like Nell’s, appears to be at the nexus of her sexually charged madness. Several times we are taken back to the photo of her as a girl in a family photograph as she deals with her attractive and repulsive reactions brought about by her encounters with males: her boyfriend, her sister’s lover, construction workers and the landlord. Presumably, she was a victim of sexual abuse by a male family member, and she has been trapped by the memories of her own violent past.

Beginning with a slow zoom out of a close-up of Carol's eye that sets most of the film firmly in Carol's subjective world, we find that Carol works as a manicurist in a large London spa where relationships with men is established early on as a cause for mental perplexity. The first line of the film has a customer asking if her mental disassociation with reality (a wandering mind) is because she is in love. Her encounters with men are generally unwanted advances, and
she reacts to them as though they were figures from her terrifying nightmares. She is faced with admiring construction workers, a kind, but persistent boyfriend, and a landlord that seeks sexual favors.

Carol is left alone for the weekend when her sister leaves for a romantic trip to Italy with her married boyfriend. She barricades herself within the apartment as she walls herself off from the world, and her apartment becomes fluid in dimension and construction as she plunges deeper into madness, losing the important architectural characteristics of solidity, firmness, and protection from the elements and invaders. In the sane world, personal edges, both bodily and architectural, are firmly in place\textsuperscript{10}, but as Carol's personal edges dissolve, so too does the architecture around her. Carol's nightmares of rape and intrusion become more frequent as her mental state collapses, and she in turn kills her boyfriend and later her landlord when they invade her apartment sanctuary. The film concludes with Carol's falling into a catatonic state from rage and exhaustion and finally taken from her apartment by her sister's boyfriend as if he were rescuing her from her own sexually confused and horrified mind. The camera's last movement is a slow, extreme zoom into the eyes of Carol in her family portrait where her expression is terrifying. It is a combination of "loathing, fear, resentment, a longing for affection turned sour."\textsuperscript{11}

\textsuperscript{10} Shonfield, 65
\textsuperscript{11} Butler, 78
Architectures of Horror

"The visual world of the classic horror movie is...a world gone awry."\(^{12}\)

Gaston Bachelard writes of the houses of our childhood that physically inscribe us with a set of organic habits from our movement through and interaction with the house.\(^{13}\) The dwellings of *The Haunting* and *Repulsion* illustrate both this notion and also add to it the ability of the inhabitants to in turn inscribe the house with their memories and emotion.

**Hill House**

It was an evil house from the beginning - a house that was born bad.\(^{14}\)

Hill House was created as an evil place, as if it "somehow formed itself."\(^{15}\) The evilness comes mainly from two different aspects of its design: the confusing non-rectilinear forms and the personification of the house as an evil entity composed of its own emotions and will.

The description given by Shirley Jackson in the novel leaves no doubt that she thought of the house as an entity in itself and not merely a structure that played host to ghosts or spirits. She writes that the despair of Hill House was frightening because "the face of Hill House seemed awake, with a watchfulness

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\(^{12}\) Tudor, 28  
\(^{13}\) Bachelard, 14  
\(^{14}\) Dr. John Markway in *The Haunting*  
\(^{15}\) Jackson, 35
from the blank windows and a touch of glee in the eyebrow of the cornice.”16 She solidifies the inseparability of the evil and structure by writing, “exorcism cannot alter the countenance of a house; Hill House would stay as it was until it was destroyed.”17

To ensure that the house is read as anthropomorphic, shots in the film of the exterior of the house have been taken with infrared film, heightening the contrast of light and shadow, and emphasis is placed on the tower’s pair of windows as if they are the eyes of the manor.

![Figure 2 Hill House shot in infrared film](image)

The original eccentric owner of Hill House, Hugh Crain, designed it without any square rooms. “All the angles are slightly off”, says Markway, to confuse and unsettle visitors that created a “distortion of the house as a whole” says Nell. This was purposefully done to cause confusion and unease in its visitors affording him, as noted by Markway, a “psychological advantage.”

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16 Jackson, 34
17 Jackson, 35
Crane encloses his wives and daughter, and later Nell and Theo, in an environment that is disorienting and spatially challenging, which exerts his masculine domination through his unorthodox ordering of their space. During her walk through the house, Theo's confusion seems to be reflected in the confusion of the house's organization admitting that she is "afraid of knowing what I really want" apparently in reference to her own sexual preferences, which is alluded to several times in the film. Later, when Grace, Markway's wife, arrives, she, too, gets lost "almost as if the house were doing it on purpose." This is perhaps a reference to the willful masculine oppressive forces that are embodied in the house, which are a metaphor for the difficulties of feminine navigation through a man-made world.

![Figure 3 Plan of Hill House being examined by Dr. Markway](image)

The house is linked directly to the misfortunes of women who have lived there. The first wife of Crane is killed on the grounds of before she even reaches the house and the second wife dies in a mysterious fall down the stairs. The third Mrs. Crane dies out of the country after leaving her stepdaughter Hill House whose later caretaker hangs herself after the daughter dies.
In the film, we get a brief glimpse of the floor plan of Hill House as Markway studies it one morning. From what we can see, most of the rooms are octagonal, and the corridors are generally bent with intervening oddly shaped intersections called "halls." The discontinuity of the film makes impossible the task of delineating the plan from the action on screen, but it is rather appropriate that the viewer is just as confused as the characters about the location of rooms in Hill House. Evidence of Hugh Crane's attempts at disorientation is clearly exposed when looking at individual rooms with their awkward angles and jumbled organization.

The description of the house in Jackson's novel indicates that the house is composed of concentric circles about the Parlor at its center. The ground floor inner circle is composed of rooms with no direct access to the outside: the Billiard Room, Parlor and Den, and surrounding these rooms are the Drawing Room, the Library in the Tower, the Conservatory and a Sitting Room all linked by a
Veranda. The eccentricity of Winchester House is referenced in the novel, and the centrality of the house's plan to the story is evident as Jackson carefully sketched out plans of the house while she was working on the book.\textsuperscript{18}

The Dining Room is the intended destination of Markway as he attempts to show off his orienteering skills to Nell and Theo. This is the film's introduction to the difficulty of moving purposefully around Hill House as Dr. Markway leads them a few steps away from the Parlor to what he believes is the dining room, but it is actually the Broom Closet. Once they are finally in the dining room, the zigzag pattern of the wallpaper, and oddly angled walls create an unsettled space for their 'family' meals. A semi-concealed nook allows Luke to pop out from the kitchen startling the trio and adding to the general unease of the group early in the film.

\textsuperscript{18} Lootens, 189
Nell and Theo's rooms are even more disconcerting in their irregularity. The interior shots of the individual rooms again do not match up with the conditions of the rest of the house, which is most likely due to the production process and not to be seen as the intentional warping of space. The adjacency of their rooms about the axis of the bathroom continues a theme of mirroring in the film.

Figure 6 Nell and Theo's oddly shaped bedrooms in Hill House. "M" indicates a mirror location.

Adding to the irregularity of the architectural interiors, Robert Wise used a new, untested and not-quite-ready-for-use lens by Panavision. The 30mm lens would provide undo distortion not normally acceptable to directors, but Wise
insisted, "that’s exactly what I need for certain places – I want the house to look almost alive."^{19}

Before its appearance in the cinematic horror genre, the haunted house had been a pervasive leitmotiv of literary fantasy and architectural revival alike since the early nineteenth century^{20}, and it has provided an effective setting in which to explore the uneasiness brought about by the invasion of the supernatural. Depicted in fairy tales and Gothic novels and other writing preoccupied with the uncanny (or the supernatural), the house was a favored structure at the locus of unexplainable phenomena because of its very everyday, domestic position in our lives. It is a place that holds the residue of family history and nostalgia and provides us with the last defensible space of intimacy and personal comfort. The centrality of the setting is essential to the Gothic narrative beginning with the earliest novels of the genre, and in few other genres is it as significant.

Edgar Allen Poe began the practice of using the familiarity of the house and the assumptions of safety in his book *The Fall of the House of Usher.*^{21} Poe established essential ingredients for the paradigmatic haunted house used in both *The Haunting* and *Repulsion*: the desolate site, blank walls, eye-like windows that are lifeless, and the vacant state of the house. In Poe’s initial description of the house of Usher, he describes features of the structure that

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^{19} Leeman, 175

^{20} Vidler, *Film Architecture,* 7

taken objectively are not out of the ordinary but that provide a setting on which his own thoughts can be projected. The ‘bleak walls’ and ‘vacant eye-like windows’ themselves are no threat, but rather they create an aura about the house that provide a feeling of dread or doom. The house of Usher was a “repository of centuries of memory and tradition, embodied in its walls and objects” and survived a family that itself was almost extinct. Hill House is similarly the surviving repository embodied with the despair and hatred of a troubled family, and Carol’s apartment in Repulsion is a psychological work in progress.

Shown in the very first look at Hill House (as Poe first used in Usher) are the eye-like windows that cause Nell to sense that they are, “staring at me.” Poe in Usher guides the reader towards the slow realization that this feeling actually did emote from the structure itself as a property of the house, embedded in the materials, that the house was itself an uncanny power – even more disconcerting because of the apparent absolute normality of the setting. The very same slow realization occurs to the visitors at Hill House as Nell’s sanity is called into question at the same time the history of the events in the house are revealed that filled Hill House with its personification of evil. Carol’s apartment likewise becomes a personification, but it is of her own repulsion and terror that dwells within herself.

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22 It was Edmund Burke and Immanuel Kant who both recognized architecture’s capacity to evoke fear and terror (Vidler, Uncanny, 70) establishing the ability of architecture to be emotionally engaging.
23 Vidler, Uncanny, 8
Similar to the film versions of Poe's story *Fall of the House of Usher* and the subsequent film of Stanley Kubrick's *The Shining*, 1980, 24 *The Haunting* presents architecture that has the ability to soak up and embody the emotions, events and actions that it hosts, while the emotions embodied in Carol's apartment in *Repulsion* actually are Carol's emotions. This embodiment enables, or maybe more correctly, *compels* Hill House to express these emotional impulses through movement and resonation that have a terrorizing effect on its visitors who are suddenly confronted with a new paradigm of architectural interaction, while the cracks and distortions in Carol's apartment become a physical representation of her own dissolving mind.

**Carol's Apartment**

Carol shares her sister's apartment in urban London, and the walls are blank, bleak and dingy gray like a prison cell. The apartment is gloomy during the day because of the small windows that Carol peeks out of only occasionally, and she ultimately draws the drapes to shut herself off from the world. At night, the inadequate lighting casts a pall over the individual rooms as if mirroring Carol's mind's shutting out of the world.

The basic tenement organization floor plan is befitting the immigrant sisters' station in London. Even the rudimentary furniture seems cluttered in such

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24 Stanley Kubrick showed *The Haunting* to cast and crew several times during the filming of *The Shining*. 
a small flat, and the sisters barely have any personal effects about the apartment. One notable exception is the family photograph that shows an already troubled girl in a young Carol.

![Carol's apartment floor plan](image)

*Figure 7 Carol's apartment in Repulsion*

The apartment is Carol's place of retreat. She has removed herself from the outside world and has gone so far as to attempt to barricade herself in the apartment to keep out the men in her waking and nightmare worlds. Her futile attempt at keeping out the terror that is in her own mind crosses the boundary between her psychological world and her physical reality. It is her emotional
battle manifested in action, which leads to the real world murders of her boyfriend and landlord. “The whole world of *Repulsion* is lonely”\(^{25}\), and Carol’s apartment creates a sense of loneliness that can only be created by the futility of recapturing Carol’s vanished sanity.

![Image of corridor walls in Repulsion](image)

*Figure 8 Corridor walls in Repulsion become soft and spongy retaining the imprint of Carol's touch*

Carol’s terror stems from her battle with the limits of sexual interaction dating back to an unexplained family situation and the several advances by men shown in the movie. Her barricading herself in the apartment is a reaction to these violations, and it is an attempt at creating a shelter from both the real world and the world of her nightmares. She recreates her nightmare experiences in the dark corners of her mind in her physical corner of the world. As Bachelard wrote, “…the sheltered being gives perceptible limits to his shelter. He experiences the house in its reality and in its virtuality, by means of thought and dreams.”\(^{26}\)

Carol’s thoughts and dreams increasingly define her apartment through the film.

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\(^{25}\) Butler, 73  
\(^{26}\) Bachelard, 5
as she plunges ever deeper into hysteria. Her apartment, to her, literally becomes “an embodiment of [her] dreams.”

Carol’s movement through her apartment is a movement through her dementia. The apartment is transformed by her dementia in composition, materiality and dimension. Her ‘di-mentia’ is an example of Bachelard’s assertion that “inhabited space transcends geometrical space.” Polanski illustrates this when he uses wide-angle lenses and alters the actual size and shape of the apartment set several times in the film to illustrate Carol’s perception of how she inhabits the apartment, which has become a metaphor for how she inhabits her mind. Angles are distorted in the structure of the sets creating a similar disorientation as the irregular angles in Hill House. The corridor (fig.9) is first altered in length, then later in width, and later the living room is altered in overall size as she becomes lost in her emotional distress.

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27 Bachelard, 44
28 Bachelard, 47
29 Butler, 76
As Carol’s body becomes an object of desire for the men around her, her body becomes an object of hatred and shame to her.\textsuperscript{30} Overwhelmed by a sense of alienation and by the pressures of the man’s gaze, the gap between desire and repression widens, which results in the cracking of the apartment walls around her and demonstrates the state of her psychological self. Her apartment has become her in many respects: blank, unfeeling, disheveled and aloof. It is not a place of comfort and security, but rather it has become the place of terror and danger that lies behind her inert exterior.

**Domestic Space**

The structures that contain — or fail to contain — women are the houses in which they live.\textsuperscript{31}

Spurred by the weakening of its authority by such films as Alfred Hitchcock’s *Psycho* (1960) and then the ultimate disappearance of the Production Code\textsuperscript{32} and the decline of film censorship in the 1960s, horror films branched out in all different directions, and directors were free to frankly portray horror in ordinary circumstances and seemingly innocent settings, which was previously discouraged by the Code. Horror films were now able to take on their genre’s issues with a more direct and graphic realization than ever before.

\textsuperscript{30} Wexman, 49
\textsuperscript{31} Fryer, 27
\textsuperscript{32} The Production Code (also known as the Hays Code) was a set of guidelines governing the production of motion pictures. The Motion Pictures Producers and Distributors Association (MPPDA, later to become the Motion Picture Association of America or MPAA) adopted the code in 1930, began effectively enforcing it in 1934, and abandoned it in 1967. The Production Code spelled out what was and was not considered morally acceptable in the production of United States motion pictures.
Psychotic killings, whether by architecture or deranged woman, were now possible to depict, as were films in which “the sanctity of home” was not upheld. The house in modern society has generally been conceived of as female, domestic space. The Mother image and the House image are united:

I say Mother. And my thoughts are of you, oh, House. House of the lovely dark summers of my childhood.

The house is seen as a maternal construct of nurturing and protection where “Life begins well, it begins enclosed, protected, all warm in the bosom of the house”, but it can also be seen as a place of entrapment of women in “the architecture – both the houses and institutions – of patriarchy.”

The settings for The Haunting and Repulsion are isolated domestic spaces, providing dichotomous settings of protection and danger, belonging and alienation, and sanity and derangement for the main characters, Nell and Carol. The domestic place is where Nell and Carol are presented as early examples of fragmented postmodern subjects as a result of a fractured family who are unable to locate themselves amid the discontinuities of what Frederick Jameson calls “postmodern hyperspace.” According to Jameson’s line of reasoning, this inability would be due to “a mutation in the object [space], unaccompanied as yet by an equivalent mutation in the subject.” Which seems to agree with Winston

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33 From the Motion Picture Production Code of 1930 (the Hays Code): “The sanctity of the institution of marriage and the home shall be upheld.” Probably referring “the home” in the context of family and marriage, but the syntax is apropos when considering the domestic relationship of woman to house in history and in the horror film genre.
34 Gehy, 106
35 Bahelard, 45 quoting O.V. de Milosz
36 Bachlard, 15
37 Gilbert, Gubar, 85
38 Jameson, 62
Churchill's assessment that "We shape our buildings; thereafter they shape us." These films, however, present a possibility that subjectivity and space are actually mutually constructing in a more intimate reading of the relationship between human and the architecture we create. As suggested by the psychocartographic work of Guy Debord, the emotionally moving situations of our lives could become an integral part of the architectural forms with which we shape our living spaces.

The intertwining of spatial and subjective construction is apparent in much of postmodern literature\textsuperscript{39} and is evident in both films. Nell and Carol are narcissistic women who are terrorized by their own emotions that manifest themselves in the architecture of their domestic space. Their feminine subjectivity both constitutes itself and is constituted through or in opposition to the space of the house and home. The transient Nell's feeling that Hill House is her only true home is suggestive of Jameson's underlying argument of "postmodern hyperspace" as a nostalgia for a home that is a stable, delimited structure within which the fragmented postmodern subject can be reassembled. This longing, however, is set against her anger and resentment of having to care for her mother in her family home and her lack of belonging at her sister's apartment. At Hill House, the architecture responds to Nell's desire for place, but her emotional disjunction turns this desire against her and with assistance from the already deranged Hill House, creates a place of horror that terrorizes all of her new family.

\textsuperscript{39} Geyh, 104
Hill House is an old gated mansion in rural New England that Nell visits as part of a preternatural investigation team. The paternal and controlling emotional spirit of Hugh Crane, the original owner and designer, was designed and built into the house. In an act of deranged collaboration between designer and house, subsequent events of overbearing violence added to the original derangement Crane designed into the house. Markway, the leader of the investigating team explains that Hill House was designed by a “misfit who hated people and their dimensional ideas, and he built his house to suit his own mind.” He also refers to the house as having humanlike problems, describing it as, ‘diseased, sick, crazy, if you like.’ This gives Hill House human qualities that are not only reflective of its creator, but are, in turn, capable of reflecting back onto the latter inhabitants, passing the original derangement on from its creator.

*Repulsion* is a subjective narration in which Carol descends into a sexually charged madness transferred onto the architecture of her apartment in the middle of urban London. Her living space is her emotional space and men are the invaders of both, and she recreates her apartment in her mind as an extension of her body.

Both *The Haunting* and *Repulsion* are almost entirely shot in the interior of these domestic settings equating the space of the interior to the lead female characters. Because of the traditional association of the space of the interior to female and the assumed safety and security of the house, the interior spaces of both films provide particularly suitable settings for shocking penetration by unexplainable and unstoppable forces into a space of personal emotional
attachment. In both cases, the female character is at the center of her own haunting. In *The Haunting* these forces are comprised of the already embodied emotions Nell disturbs in the house with her own unstable state, and in *Repulsion* the source of these forces is Carol's own emotional state acting back upon herself within her own troubled mind.

**The Mirror Stage Set**

The buildings of Michelangelo do not mediate feelings of melancholy, they are buildings fallen into melancholy, or more precisely, we confront our own melancholy in them. Cinema and architecture, as all art, function as alluring projection screens for our emotions.\(^{40}\)

We find in both films the mirroring of the female protagonists in architecture. They are using the architecture to look inside themselves for an identity they lost because of events that occurred within their own families. At once projecting and receiving images of themselves, Nell and Carol have turned to what they instinctively know to be the solid and real, the support and holder of the truth of their existence, the architecture around them. In both cases, however, the architecture fails, as it is not the objective authoritarian (parental) figure exterior to their situation, but rather an integral part of their own being that is replete with the vulnerabilities, dislocation and psychological troubles they are looking to the architecture to alleviate. It is a mirror, not a dis-associative object apart in the world from them.

As is typical, these gothic narratives pivot upon anxieties about selfhood, and more particularly, entrapment that are represented through bizarre or

\(^{40}\) Pallasmaa, *Images*, 32
exaggerated events that may or may not be explained as manifestations of the (typically) female central character's troubled imagination.\textsuperscript{41} The basic Gothic clash of good versus evil has increasingly become dramatized on a more personal, narcissistic level so that the haunted house has become a distorted mirror of the self, reflecting the danger of self-absorption.\textsuperscript{42} The narcissistic characters Carol and Nell are victims of their own ravaged self-image that enchants as well as reflects the culture that has shaped them.

\textsuperscript{41} Garner, 45
\textsuperscript{42} Bailey, 34
Even more specifically identified as the “Female Gothic” by Claire Kahane, films such as *The Haunting* and *Repulsion* include “an imprisoning structure” within which the young female protagonist (whose mother generally has died) is compelled to seek out the center of a mystery, while vague and unusually sexual threats to her person from some powerful male figure hover on the periphery of her consciousness.” 43 Carol confines herself in the apartment seeking out the center of her own psychological mystery, while in *The Haunting*, Nell’s mother is dead, and Nell breaks the confines of her sister’s home, and she is drawn to a house that functions as the maternal body, Hill House.

From the very beginning the house itself is presented as...a maternal antagonist [that singles] out Eleanor as its destined inhabitant...Jackson dislocates [readers] in typical Gothic fashion by locating [us] in Eleanor’s point of view, confusing outside and inside, reality and illusion, so that [we] cannot clearly discern the acts of the house – the supernatural – from Eleanor’s own disordered acts – the natural. But whether the agency of the house is inside Eleanor’s mind or outside of it, in either location it clearly functions as a powerful maternal imago. 44

Hill House is at once the figure of her mother – whose death Nell blames on herself, while at the same time it is a representation of the paternal figure of its creator, Hugh Crane. She grapples with the house as image of her mother and both enjoys pretending to be the daughter of Hugh Crane, and is terrorized by him through his creation, Hill House. Contradictions abound for Nell as the tensions between opposing elements of inside/outside, mother/self and home/lost are evident throughout *The Haunting*.

43 Gardner, *[M]other Tongue*, 334.
44 Kahane, *[M]other Tongue*, 130.
For Nell the death of her mother precipitates her existential homelessness and her literally annihilating experience of being lost: the loss of self. Nell has lost her “imago” and is thrust back into what Jacques Lacan terms the ‘mirror stage’\textsuperscript{45} of infants in a re-search for identification as an individual. Nell’s fragmented ego is now in what Lacan sees in infants as a conflict between her fragmented sense of self and the imaginary autonomy out of which she has come to Hill House. She knows not who she is, but she sees herself several times in the ubiquitous mirrors of Hill House that appear in every room of the house. (See figures 4 and 6) She is literally looking for herself in the house from the first moment she sets foot in the house and sees her reflection in the polished wood floors of the entry.\textsuperscript{46}

The Lacanian model is one where subjectivity and objectivity endlessly oscillate.\textsuperscript{47} In Lacan’s theory the object looks back, so it cannot entirely be just an object, and the same goes for the subject, as it is the object from the other viewing position. Nell and Carol, in seeking to recover their identity from the object of a patriarchal architecture, can never be master of the gaze they cast on the architecture around them, as the gaze is actually a dialogue between their psyche and the architecture on which they look, and in such, are ultimately

\textsuperscript{45} The mirror stage is theorized as when the infant achieves mastery over its own body but in a place outside itself by looking and recognizing himself in a mirror. Lacan, 6.
\textsuperscript{46} The mirroring theme is extended through the relation of Nell to Theo, as they are essentially mirror images of one another. The mirroring of Nell and Theo is somewhat muted in the film when compared to the novel - possibly so that the mirroring of Nell and Hill House can be emphasized as it offered more visual possibilities for the director.
\textsuperscript{47} Doy, 15. Interestingly, this oscillation is found in the representation of Nell and Carol’s perceptions of reality throughout both films.
unable to be master of their own emotions which they seek to control. The
architecture has failed them, as has the structure of society as a whole.48

Luce Irigaray in Mechanics of Fluids, her critique of the 'mirror stage',
asserts that contrary to what Lacan states, there is rather a fluid continuity of
feminine subjectivity instead of the dislocation and alienation of the Lacanian
model (which presumes a male subject)49, and this allows us to view Nell and
Carol as not lost in their search for autonomy, but rather as moving between
situations of independence and reliance as shown in their correlation to their
architecture. Several times Nell is frightened by a surprise placement of a mirror,
as she is only sometimes conscious of her mirrored relationship with Hill House.
Several times Carol confronts herself in the mirror of her bathroom and even in
the highly reflective surface of a toaster as she tries to make sense of her
emotional oscillations. Carol's movement in and out of her delusions plays a
similar part in displaying this fluid movement back and forth between moments of
acceptance and alienation within their architecture as both women seek a stable
environment that is their own place in the world.

E-motions

A life contains only the virtual. It is made of virtualities, events,
singularities.50

48 Viewed from an historical context, these films ride the new wave of feminism of the 1960s and
70s brought about by Betty Friedan's The Feminine Mystique, 1963 and Simone de Beauvoir's
The Second Sex, 1949 in which women's autonomy is balanced against their womanly destiny
which sometimes causes them to be, as de Beauvoir puts it, a "lost sex".
49 Geyh, 110
50 Deleuze, 'L'Immanence: une vie...' 2
"Overlapping or encroachment, so that we must say that the things pass into us as well as we into things."  

The ontological construction of emotion lends itself to the kind of movement between character and architecture that is seen in both films. Emotion is thought of as beginning in the pre-articulated experience of 'being moved' in some manner, and the Latin root of emotion suggests the route this motion will take: a moving out, a migration, a transference from place to place. The physical effect of the pull of emotion is inscribed in the very experience of spatial transfer and dislocation, and therefore also becomes temporal. This allows us to look at the transference of emotions from character-subject to object and back again in a reverberative process throughout the films.

Combining motion and emotion implies that there is a deep relationship between movement and memory, making a redoing of the past possible by moving through a particular space. The scene in which Nell dances around the family statue in the conservatory of Hill House traces the memory of play of the daughter Abigail in the space decades before, and connects the two joyous times through the same movement in the same space. A much more deadly retracing occurs later in the film when Nell is summoned up the spiral stairs following the suicide route of a previous visitor. In both instances, Nell is not only reliving the feelings of the people of the past, but she is also combining and sympathizing through her own thoughts and feelings in the present. The memory is present in

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51 Merleau-Ponty, *Invisible*, 123
52 Deleuze notes that "the animal has lost the organic, as much as matter has gained life," (Deleuze, *Cinema 1*, 51) blurring the line between subject and object.
53 Bruno, 262
the architecture, and Nell is able to relive it through her movements within the space.

Architecture becomes a repository of events re-experienced by experiencing the space in which they occurred. With recollections of the world intimately related to movements used to explore it, it is natural to turn to cinema to explore the links of *e-motion*\(^{54}\) and space.\(^{55}\) The representation of the possible movements of emotions is best represented in the horror genre where events often go unexplained, and the movement of static objects occurs with frequency.

The architecture of horror films becomes a vehicle for spirits, enchantments, emotions and above all terror, as expressionist techniques where

"a selective and creative distortion gives the artist a means of representing the complexity of the psyche [and in linking] psychical complexity to an optical complexity he can release an object's internal life, the expression of its 'soul'.\(^{56}\)

Because architecture engages fore mostly the visual senses and lacks the transcendental tones of the emotional spectrum, we are normally left to be outsiders and spectators instead of fully participating [in architecture] with our emotions.\(^{57}\) *The Haunting* and *Repulsion* show us everyday buildings that have been emotionally engaged leading to a re-inserting of what Henri Bergson calls

\(^{54}\) The term e-motion is introduced by Glen Mazis in *Emotion and Embodiment: Fragile Ontology* where he stresses the movement possibilities of emotion.

\(^{55}\) With emotion, it seems, we are called back to our own most thrown possibility such that my thrown projects are shown to matter in a specific way. This mattering is not so much understood on the level of cognition, but, rather, understood through the urge toward a potential movement in-the-world. (Robbins)

\(^{56}\) Marzynski, 32

\(^{57}\) Pallasmaa, *Space*, 164
the "flux of the real" - suggesting an architecture of becoming where a static structure is changeable by events outside of it. There is an emotional blending of Being and Flesh, which begins to connect the deeper levels of consciousness, dream and feeling encouraging the transaction of emotions between human body and architecture.

Emotions are mobile in both The Haunting and Repulsion, and two possibilities for the transference of emotions to and from the architecture are depicted. In Repulsion they are clearly the product of Carol's deranged mental state, but in The Haunting, two things are happening at once: the emotions have been transferred from designer and past inhabitants, and Nell's emotions are amplified by a sympathetic resonance with those already embodied in Hill House. At once architecture is a vessel and a medium, which in conjunction allow human and architecture to fully engage at the psychological level of "being-there" and "being-in-place".

**Space and Emotions**

We place our feelings, desires and fears in buildings. A person who is afraid of the dark has no factual reason to fear darkness as such; he is afraid of his own imagination, or more precisely of the contents that his repressed fantasy may project into the darkness.59

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58 When we say that the perceived thing is to be grasped 'in person' or 'in the flesh', this is to be taken literally. Merleau-Ponty, Shadow, 35
59 Pallasmaa, Images, 23
In *Repulsion*, Carol transforms the apartment space within her own mind into the forms of sexual disjunction, and in *The Haunting*, Nell transforms the space of Hill House into a place where her emotions become a part of the life force of the house. In both instances the emotions are in motion and the 'potential movement' of emotion implies that emotion engenders a fundamental transformation of the world.

When we speak of 'emotion' as potential 'movement,' we speak of the lived spatiality of Dasein as "de-severence" and "directionality." Heidegger writes: "De-severing" amounts to making farness vanish - that is, making the remoteness of something disappear, making it close. Dasein is essentially de-severent: it lets any entity be encountered close by as the entity which it is."\(^{60}\), "De-severence" is the kind of space in which Dasein understands entities in-the-world as circumspectively close or as remote. The human being "dwells" spatially in the world such that beings can be close or far in terms of how they matter or how our emotions view them.

The emotional imbalance of Nell and Carol is the agent that brings the architecture close to them. In Nell’s case, the closeness resides in the sharing of emotional space with Hill House. Her feelings of restriction and foregone love are shared with Abigail’s companion who has been trapped in caring for Abigail as Nell was trapped caring for her recently departed mother. For both Nell and Abigail’s companion the death of their charges was a release from the restrictive

\(^{60}\) Heidegger, 139
life of caring for an elderly woman, but in both cases there is a lingering feeling of guilt about their death.

Further, with directionality, Dasein has a lived sense of how a particular entity in the world is "de-severed," such that it "has a place." How we understand our projects not only determines the potential "movement' of the emotion in which we engage, but with the onset of emotion, we are also asked to 'make a move' regarding our projects, either as a movement toward or away from those projects. Emotions therefore not only cause movement, but also create place as the place where the Dasein quantumly resides in an emotional state.

This place is "‘in’-between the Surfaces of Flesh, de-bordered and re-bordering." The expressive space of the Flesh, joined as one with our bodies, is a place where movement across and within borders and changes of proximity to others and to the folded self creates meaning. Orientation within and in relation to these borders is an adapted dislocation or repositioning and cannot be accomplished without dis-orientation. Through these emotional spaces we learn how and where we are placed in relation to objects of our concern, while providing a field for the transformation of the world through the emotions that define that field.

In _The Haunting_, the confusing corridors and rooms of Hill House become an emotional labyrinth of space for Nell as she sorts out her emotional location with regards to her repressed sexuality and guilt. She refers to her troubles navigating the maze of Hill House as making her think of _The Lady and the

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61 Heidegger, 143
62 Cataldi, 91
Tiger\textsuperscript{63}, a late 19\textsuperscript{th} C. thought experiment that references not only her relationship to Hill House, but it also casts a romantic nuance on the sexual tension between Theo, Markway and herself. Throughout the film she is pulled between Theo and Markway in unspoken confusion concerning her sexual orientation that is expressed in the confusion of the plan of Hill House.

The labyrinth as symbol and structure is related to the feminine; it is a place of the senses: the earthly, the bodily.\textsuperscript{64} It is a place of emotion where disorientation and dislocation are metaphors for Nell’s sexual confusion as she travels the irregularly male-designed halls together with Theo, a lesbian (or perhaps bi-sexual). In Luce Irigaray’s discussion of the myth of the labyrinth as cave, she looks at Plato's depiction of reality and relates the space to feminine hysteria and the womb.

Carol’s entire apartment becomes a labyrinth as the apartment changes dimension, and her own emotional transfer into the space spatially disorients her

\textsuperscript{63} Written by Frank Stockton in 1882, the story is of a "semi barbaric king" of an ancient land who utilized an unusual form of administering justice for offenders in his kingdom. The offender would be placed in an arena where his only way out would be to go through one of two doors. Behind one door was a beautiful woman handpicked by the king and behind the other was a ravenous tiger. The offender was then asked to pick one of the doors. If he picked the door with the woman behind it, then he was declared innocent and as a reward he was required to marry the woman, regardless of previous marital status. If he picked the door with the tiger behind it, though, then he was deemed guilty and the tiger would rip him to pieces. One day the king found that his daughter, the princess, had taken a lover far beneath her station. The king could not allow this and so he threw the suitor in prison and set a date for his trial in the arena. On the day of his trial the suitor looked to the princess for some indication of which door to pick. The princess, did, in fact, know which door concealed the woman and which one the tiger, but was faced with a conundrum. If she indicated the door with the tiger, then the man she loved would be killed on the spot. However, if she indicated the door with the lady, her lover would be forced to marry another woman and even though he would be alive she would never be with him again. Despite this catch 22 she does end up indicating a door, which the suitor then opens. At this point the question is posed to the reader, "Did the tiger come out of that door, or did the lady?" the question is not answered, though, and is left as a thought experiment regarding human nature." (Wikipedia)

\textsuperscript{64} Tafuri, 120
as she wanders through the once familiar rooms. She creates for herself a place that reflects her own confusion, and the difficulty she has navigating through the real world. In addition, the corridor becomes a literal space of flesh as a space of intersection between her body and architecture, as Carol's psyche transforms the apartment corridor into a vaginal corridor expressing her sexual anxiety stemming from her simultaneous repulsion and attraction towards the men in her world.

**Time, Space and Emotions**

"The body is no longer the obstacle that separates thought from itself."  

"Where are we to put the limit between the body and the world, since the world is Flesh?"  

Nell and Carol create points of collapse in time and space through their heightened emotional states. Emotions extend the body, although they are not extensions of the body as a prosthetic would be, but they do project the effect of the body past the physical, spatial and temporal limitations of the body. They

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65 Deleuze, *Cinema 2*, 67
66 Merleau-Ponty, *Invisible*, 21
67 This relates to Animism, a precursor to modern religions that is the belief in personalized, supernatural beings (including human souls) endowed with reason, intelligence and volition, identical with that of man, which inhabit ordinary objects as well as animated beings, and serve to govern their existence in the world. In films such as Hitchcock's *The Birds* (1963) and Saul Bass' *Phase IV*, (1974) some sort of force has entered the fauna, which drives them to engage in collective, intelligent activities. Primitive cultures pictured souls as vapors or shadows going from one body to another that not only passed between human beings but into, plants, animals and inanimate objects as well. As an extension of the human body beyond the physical form into the world, it goes beyond the one-to-one inscription of body-onto-building of Vitruvius and Le
are shown to extend through time in *The Haunting* as the reactions to events in the past are extended through time by duration across the same space in which they occurred which links different times by space through transferred emotions. This occurs when the sounds of happily playing children reverberate through the structure of Hill House as time folds the space on itself in response to the presence of an emotionally charged Nell. Her projection of emotion causes a sympathetic response across time, which, in turn, heightens her own emotions and draws her and Hill House closer as Beings in *e-motion* across the same space. Bergson establishes the essential inseparability of the trajectories of living matter and the ‘dead’ world into which it is projected, by submerging them both in a single flow of a continually creative and ever-generating duration.\(^{68}\) Caught in this flow, Nell’s emotions are ultimately extended by duration by the willful regenerative desire of the house’s already embodied emotions that lead her to kill herself to forever append herself to Hill House.

Nell grows increasingly close to Hill House stating, "I’m disappearing inch by inch into this house" and "I’m the one it really wants". It is almost a sexual attraction between the two, possibly charged by the connection of the elderly daughter Abigail’s death that occurred during a lovers’ encounter at the house. Nell’s sexuality, at first repressed by her devotion to her mother, then rebuffed by Markway, and challenged by the lesbian Theo, are satisfied through her

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\(^{68}\) Kwinter, 135
inhabitance of Hill House’s space which is the first place in her life she has gone to on her own volition (or was it the pull of Hill House that brought her there?).

Questions relating to subject and object, to their distinction and their union, should be put in terms of time rather than of space. Nature of place and nature of self-being are close together where Depth is distinguished from length and breadth, and, as it is lived, depth is the dimension that contemporaneously unites and separates. That is, although my here is “linked” to a there, I also see at the same time, from here, that the there is a place in which I am not. Nell’s connection to the place slips across the space-time continuum several times as she is literally touched by past events in several instances. This occurs when her hand is held during a dream and as she melts into the personality of the daughter as child, twirling through the halls of the house without care or connection to current reality. Solidifying this connection to the house are the many scenes in which she sees her reflection in a polished surface or mirror literally becoming part of the architecture, and alluding to the doubling of her body and the house.

Time should be considered in Hill House’s spirit, too. Space itself requires and entails a mode of time, timeliness, or duration. One kind of time involved in space is the time of the emergence of space as such, a time before time and space, a temporalization/spatialization that precedes and renders the

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69 Bergson, Matter and Memory, 77
70 Cataldi, 45
71 Merleau-Ponty in The Visible and the Invisible, formulates a philosophy of the flesh. The flesh is the body in as much as it is the audible hearer; the equivalence of sensibility and sensible thing; the doubling up of the body into inside and outside; an intertwining of introjection and projection. Merleau-Ponty insists that we must reject the Cartesian model, which places the perceptual cogito inside the body, which is consequently placed in the world. “The body sensed and the body sentient are as the obverse and the reverse.” Merleau-Ponty, Invisible, 183
organization or emergence of space as such and time as such, and thus it emerges before any scientific understanding of a space-time continuum.\textsuperscript{72} This is the space-time difference, of \textit{difference} as posited by Jacques Derrida where \textit{difference} is the temporalization of space and the spatialization of time.

This time of emergence includes the notion of interval that can be inserted which refuses self-identity and self-presence to any thing, any existent, which constitutes this \textit{difference}. The interval is neither space nor time, but rather it is a kind of leakage between the two or the passage of one into the other. The formative events of Hill House that unfold in \textit{The Haunting} leak through a time continuum through means of the very space in which they occurred, Hill House itself. These events either can be thought of as echoes or reverberations whose duration has been extended through the medium of space or as a formal re-manifestation (as movement of physical objects or air in the case of sounds) of the memories of these events. In either case, the tragic events and the emotions associated with them, not the participants have integrated themselves into the physical architecture the characters inhabit, re-emerging as either sound memories/playbacks or physical manifestations of the will that the house has absorbed. For Carol, her leakage is purely mental as her past reasserts itself in her nightmares. The echoes occur only in her mind, but are strengthened by the events of her present. Space is no longer represented as an object or subject closed in from temporal events; it is no longer the mental system of enclosure or

\textsuperscript{72} Grosz, 110
separation. It becomes a place of connection and a place where memories are held whether their participants are present or not.

Space, then, becomes something that is not simply a medium in which other forces like gravity produce their effects. Instead, it is a medium where it is possible to be inscribed by, and in turn, inscribes those objects and activities placed within it. This space is sensitive to the motions and actions that unfold in it and therefore can no longer be considered static. Evidence of this occurs when Nell is awakened by the sounds of what seem to be from Hill House’s happier times of a father and daughter playing, and later sounds of guard dogs and walking people. The house extends the duration of these events within the same space of its original occurrence transgressing the space of now with the time events of then. This makes it possible for Nell to connect to another family while trying to break the bonds of her own.

Emotional Embodiment in Architecture

The separation between thing and its environment cannot be definite and clear-cut; there is a passage by insensible gradations from the one to the other: the close solidarity which binds all the objects from of the material universe, the perpetuity of their reciprocal actions and reactions, is sufficient to prove that they have not precise limits which we attribute to them.  

We have lost the beauty of things, their way of existing, by letting them die at the hands of power and the gods. Surrealism’s magnificent dream tried in vain to bring them back to life and suffuse them with poetry. But the power of imagination alone is

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73 Bergson, *Matter and Memory*, 12
not enough to shatter the framework in which social alienation imprisons things, for it doesn’t return them to the free play of subjectivity. In the light of power, a stone, a tree, a concrete mixer, or a cyclotron are dead objects, crosses planted on the will to see them differently and change them. And yet, beyond what they have been made to mean, I know I shall find their exhilaration again. I know what emotion a machine can awaken when brought into the game, into fantasy and freedom. In a world where everything is alive, including trees and rocks, nothing is just passively contemplated. Everything speaks of joy. Subjectivity’s triumph gives everything life; and isn’t the fact that dead things exercise an intolerable domination over subjectivity really the best chance, historically, of arriving at a superior way of life? 74

The removal of farness or the Heideggerian “de-severence” of objects to us allows the transference of our emotions to objects. In Repulsion, Carol secludes herself in her apartment, and as she spends more time within its walls, the more the apartment becomes a part of her. She transfers her sexually-

![Figure 11 Groping corridor arms in Repulsion](image)

74 Vaneigem, 41
charged emotions of attraction and repulsion onto the walls of the corridor. The process of making objects/architecture close is a fundamentally constructive process where we make living in the world a process of living with and assimilating the objects of that world and it is possible to “measure the interval between matter itself and our conscious perception of matter.”

Lefebvre asserts that bodies produce space and produce themselves in architectural form. Carol re-creates her apartment in her own emotional form. She assimilates her apartment into her own delusional world and the reciprocal merging of herself into her apartment is seen when the corridor is transformed into a vaginal passage where bodily and emotional textures are incorporated into the walls. The walls that become moist and spongy fascinate her, but that fascination quickly turns to terror when they sprout arms and molest her — reflecting her attraction and repulsive emotions towards her own sexuality. She touches the apartment emotionally, and it touches her in return.

Carol’s emotional intensity is here understood by comparison with tactility—the permeability of contact and boundaries between the embodied self and world. This assertion is found in the work of both Sue Cataldi and Glen

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75 Bergson, Matter and Memory, 27
76 Lefebvre, Production, 137
77 Another example comes from the film Die Strasse, 1923 (dir. Karl Grune) where the houses become wombs (Perez, 17) and city buildings take on the threatening posture of scheming thieves. In one scene, an advertising sign for an optometrist transforms into a huge pair of blinking eyes that follow the characters back and forth across the screen, connoting both the inner disposition of the protagonist as well as the audience’s gaze. (Kaes in Film Architecture, 26-31) These films, for the first time in the cinema, saw architecture as no longer merely an inert background, but as a participant in the very emotions of the film. Thus began the extension of both film and architecture into what New York Times correspondent Hermann G. Scheffauer called “the sixth sense of man, his feeling for space or room — his Raumgefühl” in such a way as to begin to transform reality itself. (Vidler, Film Architecture, 15)
Mazis in their work with the writing of Merleau-Ponty. For Cataldi an analogous model for this movement, which she sees at the core of emotion, is a displacement, a moving away, or moving out from the self, a "radical displacement of oneself". She describes emotion as, by definition, a crossing and remaking of boundaries between oneself and the world. "The deeper the emotional experience", she claims, "the more blurred and de-bordered the world-body border becomes, the more we experience ourselves as belonging to or caught up in the Flesh of the world". 76

![Figure 12 Bulging parlor door in The Haunting](image)

Mazis defines emotion in similar terms: he talks of e-motion—the motion away, moving out from, also an openness to a "moving-out of the world". In Mazis, emotion is defined by embodiment, by tactility, and movement. He writes:

E-motion is taken up within the body, the body as the affective space... and the term feeling points [to this], the etymology in its root in the Icelandic falma means to grope. Through feeling in

76 Cataldi, 115
its emotional sense the body moves forward gropingly into the world, not as self-sufficient . . . but rather as touching things in order to be touched back. The hand in groping is openness, a gaping waiting for a reciprocal touch from the world . . . 79

For Nell in The Haunting, the groping is for her a movement of escape from her dead mother's grasp as well as a yearning for friendship and a sexual longing for Markway. Her emotions become intertwined with those of Hill House, which bore witness to a parallel set of events that included a caregiver woman's feeling trapped by her elderly female employer and later feeling responsible for her death because of a romantic tryst. Hill House reacts to Nell's emotional touch by replaying the emotional events of its past that are sympathetic to her own experiences. The house begins to take control of Nell through this attachment - this sharing of emotional states - and compels her ultimately to kill herself. By doing so, Nell becomes a permanent part of Hill House, adding her own emotive force to that already stored in Hill House – transcending time through the space of the house.

Figure 13 Spiral staircase literally reverberates Nell's panic in the library of Hill House

79 Mazis, 29-30
The relationships between Carol and her apartment and Nell and Hill House are both reciprocal in nature. As the world is one Flesh in which human body and objects exist together, Merleau-Ponty believes that Flesh is reversible and that the ultimate truth lies in this reversibility. The reversal is that of Flesh folding back upon itself and creating distance from itself, which is required for Flesh’s ability to see, hear, touch, smell, taste itself.\textsuperscript{80} The transference of emotion is a distancing from oneself one’s psychological state allowing for Perceptibility to be diacritical: a two sided or doubled-up (seeing-being seen, uttering-being heard, touching-being touched) relation in reciprocity. Emotions become visible through the architecture as they reverberate back to the originator in a process of unconscious endowment of animation in which architecture, as an act of bodily mass, relates to man as a bodily being through the expressive space of the Flesh.

Henri Bergson states that fabrication and construction are “based on inert matter, and deals only with the solid – the rest escapes by its very fluidity. Whatever is fluid in the real will escape it in part, and whatever is life in the living will escape it altogether.”\textsuperscript{81} Carol’s madness and Nell’s guilt are projected on their environments recharging the inert with the fluid of emotion. This is the “flux of the real”\textsuperscript{82} made of all that is outside of the thing: duration, vibration, contractions, and dilations. The flux is the \textit{transaction} of emotions that result in the resonance

\textsuperscript{80} Cataldi, 70
\textsuperscript{81} Grosz, 117
\textsuperscript{82} Bergson, \textit{Matter and Memory}, 250
and vibrations of emotions past and present in both films that cause the structures to flex, shift and transform. As Nell continues to melt into Hill House, she climbs a spiral stair which remains motionless, but as soon as a focus of her emotional attention, Markway, attempts to rescue her, the stair begins shuddering violently as a physical reaction of Nell's psychological relation to Markway and the house. The stair's motion is an example of De Rivera's theory of emotion that views emotion as fundamentally a transformation of the human being's relatedness to the world as being-with-others and alongside things.\(^{63}\)

The flux, or transaction of emotion, occurs over time as duration. The duration of emotion in a space is similar to how Lefebvre sees actions that occur in space. "In space, what came earlier continues to underpin what follows the preconditions of social space and have their own particular way of enduring and remaining actual within that space."\(^{64}\) The emotional event durations of Hill House are suppressed emotions seeking their object in and exposure through Nell in an act of reverberation. Her own emotional force extends this duration and ultimate becomes part of it when she dies.

\(^{63}\) The experience of emotion reflects the transformation of our relation to the world - to the persons, objects, events, and actions that are important to us. These transformations are the movements of emotion and each type of emotion (anger, fear, love) reflects a different kind of transformation. A transformation is not a passive reaction to a given stimulus situation, rather it is a transaction between the person and his environment, a way of organizing the relation between the person and the other so that the response itself gives meaning to the stimulus situation..."

\(^{64}\) Lefebvre, _Production_, 229
Merleau-Ponty’s doubling or folding of the Flesh back on itself acts the same as this transaction, which moves freely from body to architecture - reflecting and informing each other in the process. In both The Haunting and Repulsion, the architecture becomes a Jungian psychological ‘transitional space’ where the use of the object is replaced with a use of the architecture for self-definition as a storyteller of emotions. This is, perhaps, also one of the ways films themselves are used.

For Carol, her apartment is a representation of architecture as a Jungian transitional space. Her fear and obsession with her sexuality is played out upon the architecture in an attempt to heal herself. The Jungian model of psychoanalysis suggests that the relationship between consciousness and unconsciousness be understood as a conversation. The unconscious mind communicates to the conscious mind the reality of the psychological situation as

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85 "[w]e can experience things--can touch, hear, and taste things--only because, as bodies, we are ourselves included in the sensible field, and have our own textures, sounds and tastes. We can perceive things at all only because we are entirely a part of the sensible world that we perceive! We might as well say that we are organs of this world, flesh of its flesh, and that the world is perceiving itself through us." Abram, The Spell of the Sensuous, 68
86 Hockley, 5
it is and suggests a way forward. The forward is towards health, which Jung believed was always the ultimate goal of the mind. It is certainly tempting to engage in what Jung would have called the "Transcendent Function" in cases of hauntings in an attempt to bridge the conscious and the unconscious minds with the "spirit of place" of the house through its mythopoetic projections in an act of self-healing.\(^8\) Carol's conversation with herself about her sexual conflict begins when she studies her contorted reflection in a teapot and continues through her nightmares and delusions through the movie.

The 'flux of the real' suggests an architecture of *becoming* where static structure is changeable by events outside of it. Carol is at once outside architecture and inside of it by projecting her psychosis onto the apartment causing alteration in the structure and alters her perception of the static as she and apartment merge *e-motion* with the static. The real is no longer the static; the real is "that continuity of becoming which is reality itself."\(^8\) Deleuze posits an ontology of *becoming*,\(^9\) where the real is in a state of flux, or differentiation (that can be obscured by an illusion of fixity and identity). He also adopts creative becoming as the only way to affirm the underlying real processes of differentiation or constant change behind all apparently static things. The salient

\(^8\) Society of Paranormal Investigation, *Hauntings*
\(^8\) Bergson, *Matter and Memory*, 139
\(^9\) The ontology of *becoming* turns against progress, defined in terms of the move towards ideals or lost origins. Instead, there is an expression of pure movements, defined as variations, or more properly differentiations; that is, alteration that needs no reference to different identities or fixed reference points. However, this ontology and affirmation of *becoming* allows for determinacy: becoming is not justified on the basis of some originary chaos, but on undetermined relations between determined movements or processes. (Williams, 203)
features of the environment will therefore be those in process of *becoming*.\(^90\)

Carol chooses the elements of her apartment appropriate for her mental work: corridor as vagina, living room as womb where both elongate and enlarge with various transformations according to the progress of her mental breakdown.\(^91\)

Deleuze makes the world into a creative, complicating and problematic vessel of *becoming*, as Carol’s apartment becomes a confusing, threatening (and for her male guests) a deadly world of transformation.

“The eternal truth of the event is grasped only if the event is also inscribed in the flesh.”\(^92\) Perhaps this can be transferred to the Flesh that is the wholeness of the world in Merleau-Ponty’s terms where inscription on the architecture of the event including the emotions completes a possible truth. The truth then becomes the *becoming* of Flesh composed of architecture and body where emotions are a completing element that is un-pre-determinable. “What is real is the continual change of form: form is only a snapshot of view of a transition”\(^93\)

The *becoming* of architecture is linked by the Flesh to the *becoming* of person and is based on an undetermined aspect of *e-motion* transfer where the indeterminacy of the location of emotion in motion is necessary for *becoming* to occur where “physical space is a perceptual *becoming*. It makes or remakes itself, but it is never something made.”\(^94\)

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\(^90\) Williams, *Plu* no. 9, 203
\(^91\) Matter and life become reflections, through the ordering of intellect makes the world. Things become the measure of life’s actions upon them, things become “standing reserve”, life itself extended through things. (Grosz, 178)
\(^92\) Deleuze, *The Logic of Sense*, 161
\(^93\) Bergson, *Matter and Memory*, 139
\(^94\) Bergson, *Matter and Memory*, 8-9
According to Merleau-Ponty:

"We see the depth, the smoothness, the softness, the hardness of objects; Cézanne even claimed that we see their odor. If a painter is to express the world, the arrangement of his color must carry with it this indivisible whole, or else his picture will only hint at things and will not give them in the imperious unity, the presence, the unsurpassable plenitude which is for us the definition of the real." 95

The dimension of emotion can and should be included in the consideration of the making of physical space by architects to keep a place perpetually becoming where it is. The potential for exchange of feelings and meanings between architectural space constructed and the psychological space of the inhabitants can create a more sensitized logic of place in a world where normative architectural creations are often sanitized and devoid of emotional charge. Poet Paul Valery’s says “the real is expressed immanently through the absurd,"66 and seemingly absurd cinematic examples can help architects become more responsive to the environment of emotion and entice them to explore the potential of designing within the emotional realm.

In films such as The Haunting and Repulsion, we find fully rendered illustrations of architecture that includes the non-visible element of emotion important in the becoming of architecture and place. They offer us a glimpse of the real through the techniques of Expressionist film. By cinematically expressing a seemingly absurd notion as an emotionally embodied architecture, we come closer to realizing this as another tie between our architecture and ourselves. For architecture, the arrangement of the materials and the functional aspects of

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95 Merleau-Ponty, Sense, 15
96 Tarkovsky, Sculpting, 152
buildings can carry the color of emotion, which will express the full nature of a
becoming place and connect us even more closely to our world.
Appendix:

A Brief History of the Relationship Between Body and Architecture in Film

A. Body

My body is everywhere: the bomb which destroys my house also damages my body insofar as the house was already an indication of my body.
Jean-Paul Sartre, Being and Nothingness

*The Haunting* and *Repulsion* explore a relationship of body to architecture extending a tradition of exploration in cinema that follow our changing relationship to architecture. The relationship of our body to architecture has moved from “body as architecture” to “body connected to architecture” through the path of the mind.

Since Vitruvius (Marcus Vitruvius Pollio) proposed that idealized body proportions be directly projected onto a building architecture’s relation to the body has continually been revised. Vitruvius saw the building as both representing the body as well as representing its ideal perfection.

For without symmetry and proportion no temple can have a regular plan; that is, it must have an exact proportion worked out after the fashion of the members of a finely-shaped human body.\(^{97}\)

Virtuvis’ book was the only surviving treatise on architecture from antiquity and thus had an enormous impact on the Renaissance architects. Leon Battista Alberti was largely dependent on Virtuvis’ thinking, and Alberti posited

\(^{97}\) Vitruvius, *Ten Books of Architecture*, 24
"the building is in its entirety like a body composed of its parts"\textsuperscript{98} Continuing the same line of reasoning, the Italian sculptor and architect Filarete (Antonio Averlino) compared a building’s cavities and functions to those of body, eyes, ears, nose, mouth, veins and viscera. He also saw the architect as mother nurturing a building from conception to maturity. The philosopher Jean-Paul Sartre also saw a direct relationship between body and environment.

Traces of this bond between “flesh and stone” can be seen throughout the history of Western architecture\textsuperscript{99} and throughout the history of cinema. Examples of this architecture-as-body relationship can be found at the beginning of the twentieth century in several horror films beginning with, \textit{Der Golem},\textsuperscript{100} 1920 (dirs. Carl Boese and Paul Wegener) in which architect Hans Poelzig’s stylized sets convey the claustrophobia of ghetto life, with curved stone walls and sharply pointed roofs looking like huddled criminals. The two sets of circular stairs the characters climb down to enter the rabbi’s study look like the twin chambers of a human heart.\textsuperscript{101} A recent example of body as architecture is found in the film \textit{Belly of an Architect}, 1987 in which director Peter Greenaway equates Kracklite’s (the architect character) body directly to that of the building on which he is working - equating the building’s dome to Kracklite’s own diseased belly. Greenaway then ties Kracklite to the film medium itself when the architect character realizes that a sequence of pictures of his own belly on the doctor’s

\textsuperscript{98} Vidler, \textit{Uncanny}, 71
\textsuperscript{99} Bruno, 298
\textsuperscript{100} In her exploration of the Golem figure and other artificial anthropoids, Elaine Graham has pointed out that the “monster is...the tangible, corporeal manifestation of sinful and disobedient acts.” See Elaine Graham, \textit{Representations of the post/human. Monsters, Aliens and Others in Popular Culture} (Manchester: Manchester University Press, 2002), 48.
\textsuperscript{101} Koenig, 1
wall has become a film narrative of his own bodily and architectural process and progress through the construction of the building.

During the modernist movement, the body’s relationship to architecture took two different directions. One tack returned to a closer relationship as Le Corbusier’s *Modular Man* was an attempt to recreate the Vitruvian ideals for the twentieth century by once again tying architecture directly to bodily dimensions. At the same time, Cubists and post-Cubists attempted to dismember the classical body in order to develop an expressive model of movement reformulated in modern terms. Architecture moved towards a universalizing abstraction and a psychology of sensation and movement in which an embodied architecture mirrored all the states of a regenerated and healthy body, but it corresponded as well to a similarly healthy mind.\(^{102}\)

Reactions in cinema to this universalism show the human at odds with modern architecture, as imagistic content is stripped from architecture leaving the human to confront architecture very directly on a conceptual level serving as metaphor for the modern society. Tati’s character Mr. Hurlot\(^{103}\) is a comedic look at the psychology of the sensations of movement and interaction within modern

\(^{102}\) Vidler, *Uncanny*, 74

\(^{103}\) Jacques Tati’s comic hero Mr. Hurlot moves seemingly passively through the modern architecture of France in *Mr. Hurlot’s Holiday*, 1953, *Mon Oncle*, 1958, and *Playtime*, 1967 simultaneously confused and enlightened by the materials and methods of modern architecture. Mr. Hurlot’s low-frequency wave action through the modern landscape deconstructs the architecture around him (Deleuze, *Cinema 1*, 67) in what at first seems a scathing commentary on the soullessness of modern architecture, but it is at actually an optimistic testament of the spirit of both the architecture and people of Paris. In these movies, the people and architecture are involved in a give and take relationship, and Hurlot is completely engaged with the architecture and participates in a continuing negotiation of that relationship.
architecture in *Mon Oncle* (1958) and *Playtime* (1967). The horror genre intersects science fiction through the psychological terror of anxiety in *Alphaville* (1965, dir. Jean-Luc Goddard) as Lemmy Caution is escorted by police down a gloomy, stark, fluorescent-lighted corridor at the headquarters of Alpha-60 – a cyber monster that controls Alphaville. The separation between fantasy and reality is erased in the film, as joyless neon lights of the actual city of Paris are backdrops for the comment on modern society and architecture becoming a comment on our relation to the modern landscape.

**B. The Body's Life Force**

The premise of Metabolism is that architecture should not be static, and it should be capable of undergoing change. Rather than thinking in terms of fixed form and function, and one following the other, these architects were preoccupied with buildings as systems of parts (particularly cores, frames and capsules), which could be used, changed or replaced at different rates - "metabolically," as it were. The experimental architecture group Archigram proposed whole cities that could walk, and Paolo Soleri’s Arcosanti project is constructing a living city where the built and the living interact as organs. Coop Himmelblau says of their 1980 Hot Flat Project: “We want architecture that bleeds, that exhausts, that whirls and even breaks.”104 This is an architecture that theorized a distinctly anthropomorphic and organic architecture in which buildings were not bodies or parts of bodies, but rather where buildings *act* like bodies.

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104 Vidler, *Uncanny* 75
C. Loss of the Body Organic

Beginning to distance architecture from an absolute mapping of the body onto it, Edmund Burke in *A Philosophical Enquiry* suggested that works of architecture be seen not just a part or whole of the body, but as objectifying various states of the body, both physical and mental. Appealing to an aesthetic of the sublime meant for Burke and Immanuel Kant to experience human limits, notably the limits of rationality. He and Kant both recognized architecture's capacity to evoke fear and terror,\(^{105}\) which establishes the idea of a response loop of emotions from the architecture back to the human found in *The Haunting*.

Immanuel Kant and the German Romantics were the stimulus for a vision of a lost bodily unity fragmented by time and sense experience.\(^{106}\) Continued as a consequence of postmodern society, fragmentation of the body into pieces is a motif for architects like Daniel Liebeskin and Bernard Tschumi. As dislocation and discontinuity become normative conditions, spatial identification is shattered and the plurality of society at large leads to an end of the great narratives of unified theories and world origins. Fragmentation of the body has, in turn, lead to notions of the replacement of body parts with prosthetics and ultimately a total absence of body in virtual worlds. The certainty of Le Corbusier’s *Modular Man* represents the last attempt to reaffirm the connection of the physical body to architecture as the extension of the body through communications and its extreme possibilities of dislocation in both time and space has lead to the

\(^{105}\) Vidler, *Uncanny* 76
\(^{106}\) Vidler, *Uncanny* 77
“explosion of the box – the final disappearance of a concept of identity based on a single and univocal model of the body.”

The body has become a cyborg – “a creature in a post-gender world; it has no truck with bisexuality, pre-Oedipal symbiosis, unalienated labor, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity.” The boundary between physical and non-physical blurs as modes of communication and representation provide more opportunities to exist without our body’s being present. The imprecision introduced by quantum physics where either momentum or position are determinable but not both concurrently is analogous to how the body becomes dispersed and interfaced in nearly infinite, polymorphous ways by being re-created using communication and biotechnologies.

The horror of anxiety is found in the Disney science fiction film TRON of 1982 (dir. Steve Lisberger), which places the human inside of his own computer construct where programs debate the existence of computer users. The user’s body (Kevin Flynn/Cliu) has been abducted and incorporated into the computer mainframe on which he programs. His body has been re-crafted into an application where he must partner with an independent security program, TRON, of his own creation to regain control of the Master Control Program in order to

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107 Palumbo, 22. This leads to the sense of loss of the body and allows for a merging of architect’s body and city completely with design and its context - inscribing body language of designer onto map of the city. (Vidler, Uncanny 75)

108 Haraway, 2270
regain his own body's physical form. A detachable prosthetic identity disc is his weapon, shield and power supply in this digital landscape.

In stalled pre-production for several years now, the film version of the first cyberpunk novel, William Gibson's book *Neuromancer* (1984), offers a protagonist, Case, who's body - which he treats as almost an alien entity with which he is not friendly terms - is a kind of case for his mind and for the cyberspace with which it fuses, no more significant in itself than the case of a computer CPU. He is banished from cyberspace – trapped in the meat of his physical body as punishment - and must work to regain the ability to jack his conscious into the virtual world of cyberspace.

A recent film, *The Matrix*, (1999 dir. Wochowski Brothers), continues the cyberpunk theme of consciousness transference to a virtual world and picks up the *Alphaville* theme of machine as monster. The virtual world has been created by a malevolent cyber-intelligence in order to disconnect the humans’ consciousness from their physical bodies to placate them for the purpose of farming their life energy. The virtual world becomes the primary setting for physical action and is where the balance hangs for the physical bodies of all the humans on Earth.

**D. The Sublime Body of Emotions**

Similar to Carol's projections in *Repulsion*, emotional visualizations are found in early films including *Fantome* (1922, dir F.W. Murnau), which uses the aesthetics of sublime to create a reaction of terror with its architecture when a love-struck poet imagines the towering shadows of houses are pursuing him
through the city's cavernous streets. Another architectural foray into the sublime happens in the work of Andrei Tarkovsky in Nostalgia, which delves into a world of the emotions to create a sublime film architecture of 'emotional miniatures'\textsuperscript{109} that radiate beauty from images of erosion and ruin that fuse body and ground and "challenge us to imagine our forgotten faith."\textsuperscript{110}

Piranesi's Carceri drawings bridge thought from the romantic to the sublime, in part because of a misinterpretation by Thomas De Quincey in which the drawings are seen as dreams, deliria, and prisons of the mind where the artist is seen as wandering through labyrinths – a metaphor for the romantic mind. For followers of the sublime, however, Charles Nodier reads the drawings in his book, Piranesi, as the space of interior reflection, placing emphasis on the general space of the sublime in which height, depth and extension provide the mental space where temporality and spatiality collapse that allows for what Nadier terms a "monomanical reflection."\textsuperscript{111} Piranesi's drawings were created as imaginary places of psychological exploration like the spaces of The Haunting and Repulsion where projections of the id are visualized.

\textsuperscript{109} Pallasmaa, Tarkovsky, 146
\textsuperscript{110} Pallasmaa, Tarkovsky, 155
\textsuperscript{111} Vidler, Uncanny, 38
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