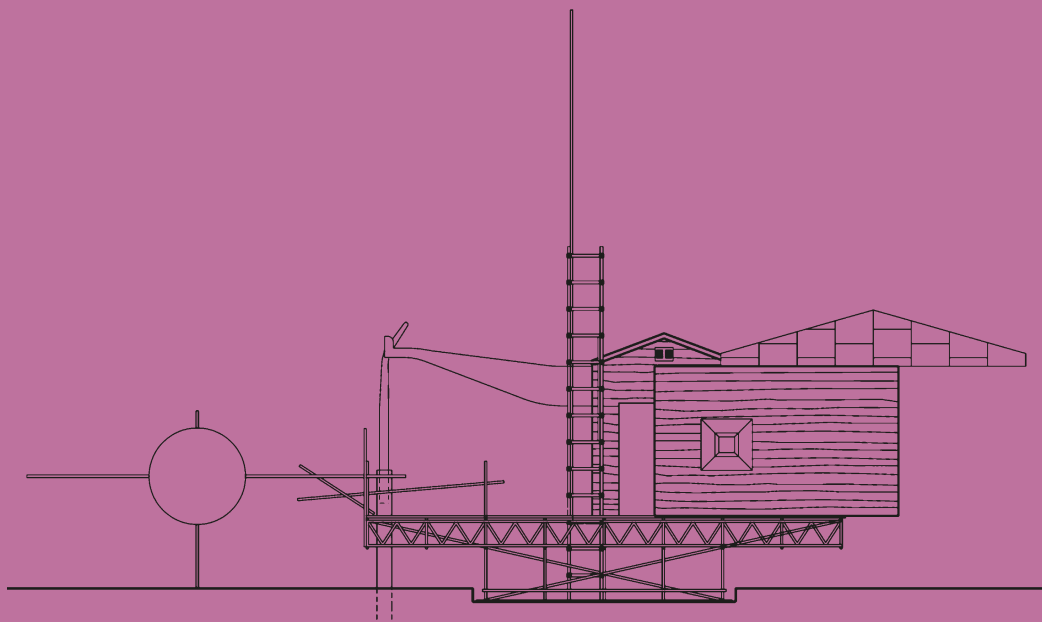


2 EmmaToc Writtle Calling



by Matthew Butcher and Melissa Appleton

Project Details

Author:	Matthew Butcher and Melissa Appleton
	Butcher and Appleton realised this project through their practice, Post Works.
Title:	2EmmaToc / Writtle Calling
Output type:	Building
Function:	Temporary radio station, performance space and radio broadcast programme
Location:	Writtle College, Writtle, Essex
Client:	Writtle Design College and CADE [Centre for Art and Design in the Environment]
Practical completion:	September 2012
Dates:	Broadcast 11–18 Sept 2012, rebroadcast 5–12 Aug 2013
Funding:	Arts Council, Essex Arts, Bartlett School of Architecture Research Fund
Budget:	£20,000
Area:	30m ²
Structural engineers:	ARUP Engineers [Chris Neighbour]
Radio engineers:	Radica Radio
Key broadcast contributors:	Mark Leckey (Turner Prize 2007), Pablo Bronstein (Hayward Gallery 2010 and ICA 2011), Kevin Atherton (ICA 2011), Edwin Burdis (Hayward Gallery 2010), Max Eastley (Serpentine 1976 and Metropole Gallery 2008), and editor and writer Ronald Blythe (<i>For the full programme schedule and list of contributors, see fig. 34.</i>)





Statement about the Research Content and Process

Description

2EmmaToc/Writtle Calling is a design project taking the form of a temporary radio station, built structure and curated broadcast programme, sited in the Essex landscape during September 2012.

Questions

- 1. How can architecture present the particular historical, cultural and physical qualities of a site through a detailed investigation of vernacular building and landscape types?**
- 2. How can these qualities also be presented as temporal performative architectural materials (especially art, oration, theatre and live music)?**
- 3. How can traditional modes of architectural production be ‘hybridised’ with contemporary art and curatorial practices, and how can this create opportunities for the architect in a wider cultural context?**

Methods

2EmmaToc/Writtle Calling develops its research propositions through design-led processes, as well as certain curatorial methodologies:

- 4. Historical, cultural and social fieldwork to establish the programme, form, location and material of the architecture.**

5. **Exploring the potential of radio and radio waves as an architectural material – testing possible means of broadcasting and maximising distance, quality and content of a radio broadcast.**
6. **Design informed by local building types and a fine arts curatorial practice that aims to produce live events and a week-long radio broadcast as a space of event.**

Dissemination

Disseminated through its FM radio broadcast and live digital streaming, an online broadcast, photographic archive and FM radio rebroadcast. Featured in *Art Review*, *Icon*, *Architects' Journal*, *Architecture Today*, *Journal of Architectural Education*, *Jazz FM*, and *Essex Chronicle*. Discussed in lectures and presentations at: Bartlett School of Architecture, UCL; Istanbul Technical University; Victoria and Albert Museum, London; Gothenburg City Museum; London Metropolitan University; and South Bank University, London. Before completion it was also profiled in *Domus Online* and *P.E.A.R: Paper for Emerging Architectural Research*.

Statement of Significance

Received a 'Grants for the Arts' award (£10,000) from the Arts Council of England.



2

2
View of 2EmmaToc/
Writtle Calling
structure – north-west
elevation
Photograph Tim Brotherton

3
View of original
2EmmaToc hut
in Writtle
Published with permission
of Tim Wander



3

Introduction

2EmmaToc/Writtle Calling is a design project formed by a temporary radio station, a building structure and a curated broadcast programme that was sited in the Essex landscape during September 2012. The project provided a platform for broadcasts by artists and practitioners engaged in a range of subjects that

related to the historical, contemporary and future use of the site.

The broadcasts were transmitted on a local FM bandwidth to a local Chelmsford/Essex area of approximately 10 miles' radius, and streamed live via the website www.writtlecalling.co.uk, where an archive of broadcasts is also available. [fig. 1 & 2]

Aims and Objectives

Context of site and history

The project was sited in the grounds of Writtle College, Essex, near the site of the first regular public radio broadcasts by Marconi Engineers in 1922. Transmitting under the call sign '2EmmaToc', the original station broadcast live performances every Tuesday evening from an ex-army hut in the fields around Writtle. Performers and musicians of the day travelled to the site to broadcast live.

The site is also home to one of the oldest agricultural colleges in the country.

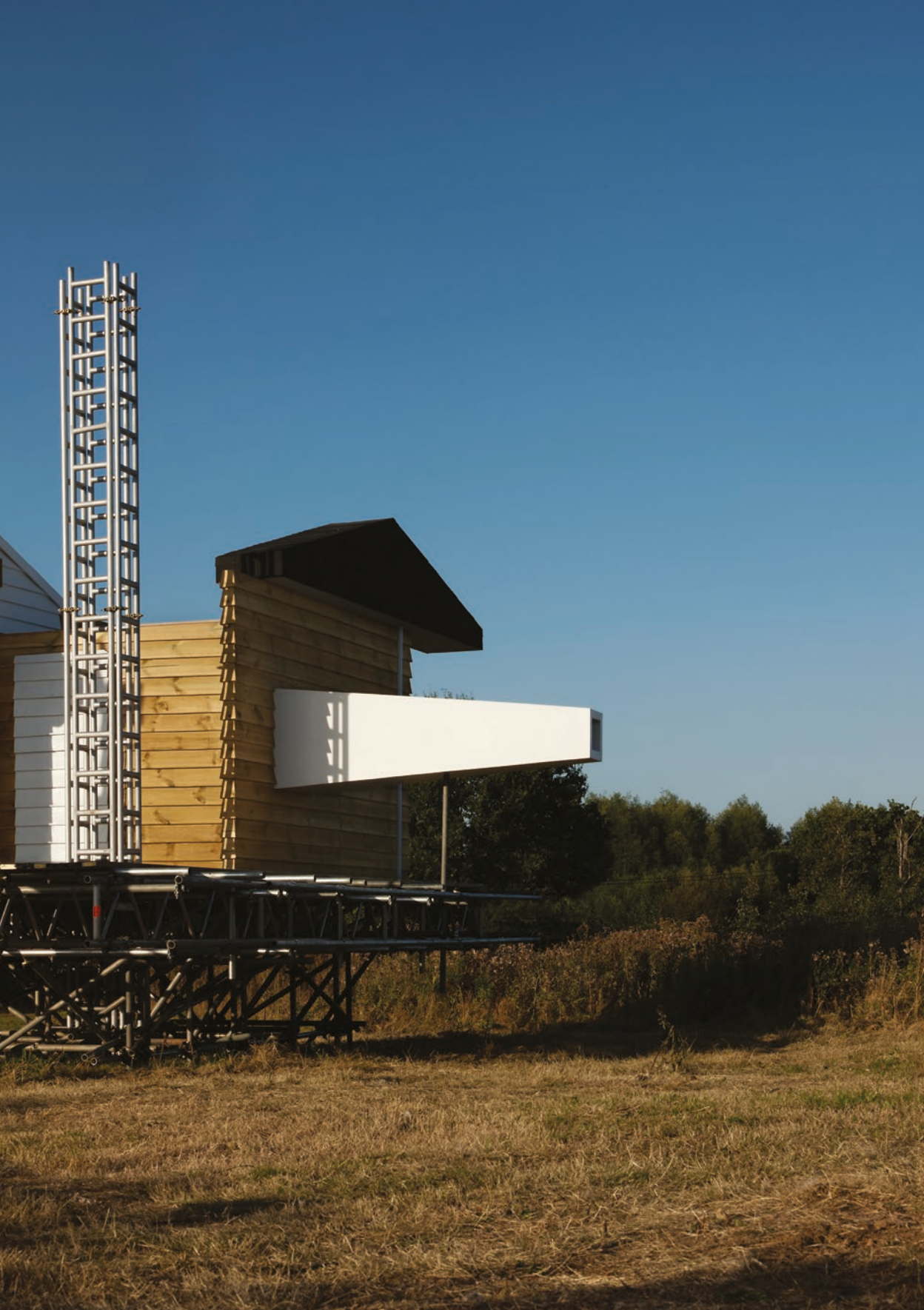
A key aim of the research project was to resonate with, as well as highlight, this very particular historical condition and the physical characteristics of the landscape. Using this context creatively and

experimentally seeks to generate a complex layering of history, architecture, landscape, inhabitation and event. [fig. 3–6]

Temporal and immaterial architecture




Operating as a radio station and performance space, the project sought to explore an architecture as an open frame, formed as much by the building as by the weather, inhabitation, performance, radio waves and the Essex landscape, where the edge of the architecture is not defined entirely by the edges of the wooden and scaffold platform, but is extended by the invisible landscape of electromagnetic radio waves. [fig. 7 & 8]







5

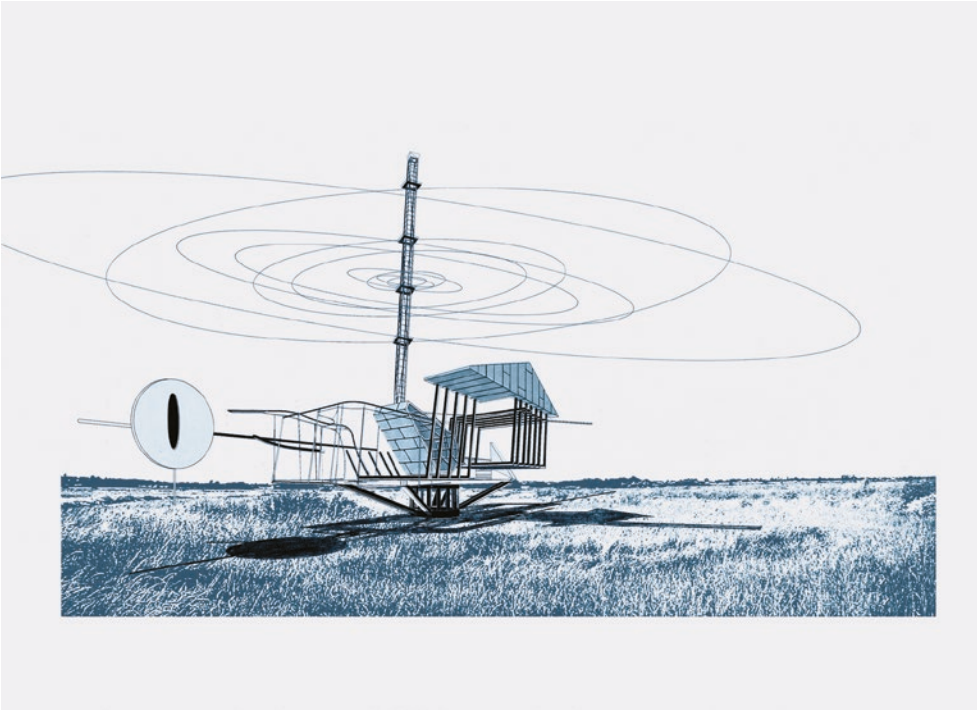
-  2EmmaToc/Writtle Calling
-  Writtle College
-  Chelmsford

4 (previous page)
**View of 2EmmaToc/
Writtle Calling
structure**
Photograph Tim Brotherton

5
**Location plan,
Chelmsford and
Writtle College**



6



7

7

**Initial sketch of
2EmmaToc/Writtle
Calling**

Digital collage by Butcher
(Post Works)



8

8
**View of 2EmmaToc/
Writtle Calling
structure – dusk
with Max Eastley’s
aeolian harps at top
of radio mast**
Photograph Nick Cunard



9



10

9
View of 2EmmaToc/
Writtle Calling
structure during live
broadcast event on
15 September 2012
Photograph Nick Cunard

10
Artist Edwin Burdis
performing at the live
broadcast event on
15 September 2012
Photograph Nick Cunard

Radio programme and public engagement

The project aimed to create a blueprint for a method of cross-disciplinary performative and installation-based practice that exists between art,

architecture and curatorial practice. It also offers an example of how architecture can engage with local communities, and operate as a generator for public engagement and cultural production in a broader sense. [fig.9]

Questions

How can architecture present the particular historical, cultural and physical qualities of a site through a detailed investigation of vernacular building and landscape types?

A key research question was to establish ways that the conditions of a site are integral to the architectural aims, rather than operating just as the location. The physical structure of 2EmmaToc/Writtle Calling deliberately relates to local hut building types in Essex and conventions of materials.

How can these qualities be also presented as temporal performative architectural materials (especially art, oration, theatre and live music)?

While the architecture manifested elements of history and site directly through the design of the physical structure, it also did this through the

specific curation of live performances and the broadcast programme in which each invited artist contributed a different reading of the site, its history and future use.

How can traditional modes of architectural production be ‘hybridised’ with contemporary art and curatorial practices, and how can this create opportunities for the architect in a wider cultural context?

The relationship between architecture and performance is researched by Post Works in many of their projects, but 2EmmaToc/Writtle Calling makes this relationship explicitly site-specific, external to the gallery institutions and accessible to a very broad audience. [fig.10]

Context

Electromagnetic space

Integral to the work is the idea that the electromagnetic space of radio waves, which were emitted from the structure, could be seen as an architectural material and space. By incorporating this notion the project seeks to engage with current and historical debates around the relationship between the material (physical 'built' architecture, formed from steel, glass, stone, wood, etc.) and the invisible (the unseen condition of space existing between architectural forms as we traditionally understand them).

Through this understanding the work could be said to partly resonate with the work of architect Philippe Rahm and his exploration of interior movements of hot and cold air as an invisible material and space (Rahm 2009). Whereas in Rahm's work you experience the architecture as convections of air felt on the skin, seen in the work 'Digestible Gulf Stream' (Venice Biennale 2008), 2EmmaToc/Writtle Calling suggests that an individual can experience the space of the broadcast as sound emitted though an FM radio. Both the space of the convection and that of the electromagnetic waves could be said to be field conditions whose forms are in continual flux.

Where 2EmmaToc/Writtle Calling builds on, and differs from, Rahm's work is the intervention of the radio device as a means to aid the perception of this invisible space. The radio, which must

be turned on, could be seen as a 'door' through which one can access and occupy this space. This notion gives a certain authorship to the listener of the broadcast – in that they can chose when to access and alter the conditions of the space that is created by the sound emitted through a volume control.

It is also worth noting that these ideas run parallel to the work of designers Dunn and Raby in their 'Hertzian Tales' project (1994–1997), where devices were designed to allow individuals to control the level at which they wish to be exposed to electromagnetic radiation, including the ability to isolate themselves completely from this invisible matter.

Expanding on art practice

2EmmaToc/Writtle Calling also engages with ideas and forms normally associated with performance art and installation in order to expand the existing vocabulary of architectural forms. In particular, it connects to projects that explore the role of the viewer/user in the activation of a 'work': ideas instigated by John Cage with the invention of the 'Happening' in the 1950s and then expanded upon by artists like Allan Kaprow in works such as 'Eighteen Happenings is Six Parts' (1959). Recently we can see this premise re-established as a primary focus of cultural production with internationally renowned exhibitions such as *The World as a Stage* at Tate Modern in 2007 and



11

11
**View of 2EmmaToc/
Writtle Calling**
structure during live
broadcast event on
15 September 2012.
Structure, performers,
occupation, sound,
landscape and
audience as space
Photograph Nick Cunard



12a



12b

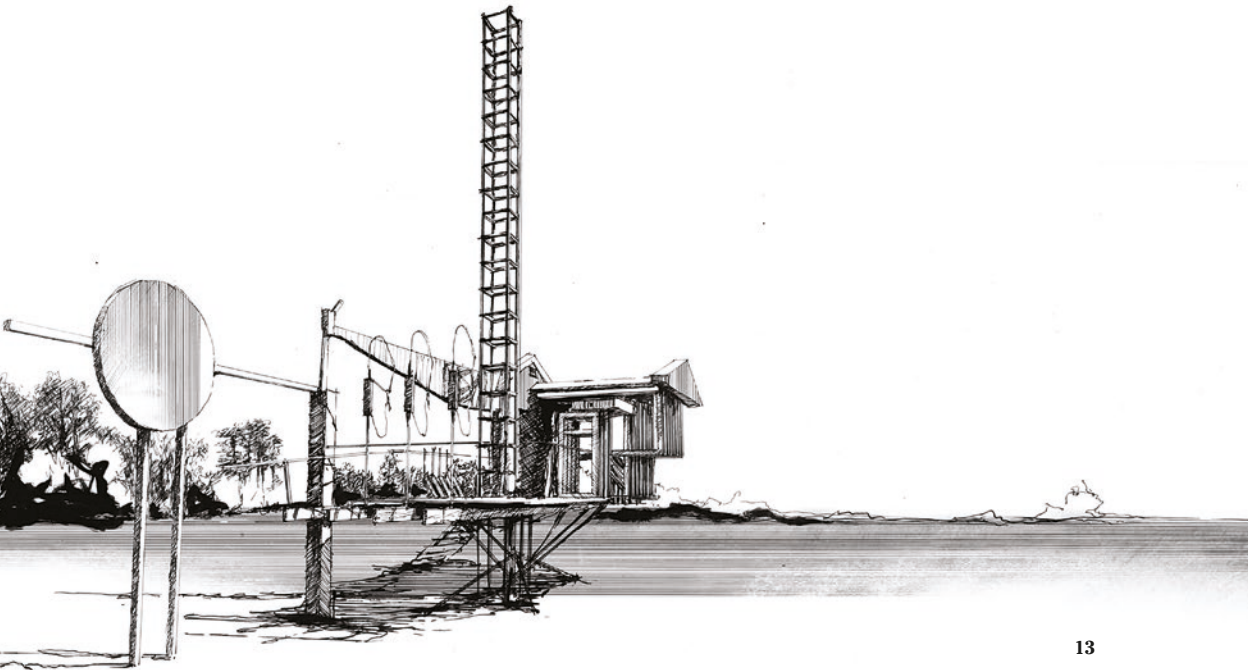
12 (and overleaf)
**Views of 2EmmaToc/
Writtle Calling**
**structure during live
broadcast event on
15 September 2012.**
**Structure, performers,
occupation, sound,
landscape and
audience as space**
Photographs Nick Cunard



12c



12d



13

13
Sketch of station
structure by Tom
Noonan and Post
Works (Butcher and
Appleton).
Ink on paper

14
Dame Nellie performing
at the original Writtle
station in Writtle, 1922
Published with permission
of Tim Wander

Move: Choreographing You at the Hayward Gallery in 2010. Both exhibitions situated historical works against artists currently working with the ideas established in the 1950s, 1960s and 1970s.

While incorporating similar intentions to this existing work, 2EmmaToc/Writtle

Calling builds on this existing practice by situating the work in the public realm outside the gallery space and also by assigning the 'installation' a specific function, a condition that normally separates architecture from art. [fig. 11 & 12]

Methods

2EmmaToc/Writtle Calling was developed through field-based and historical research and design-led processes normally associated with curatorial methodologies used in contemporary art practice. [fig. 13]

Context

Throughout the development of the project, field-based historical, cultural and social research, around Writtle and the Essex landscape, was used to help determine the programme, form, location and material of the broader performative project, as well as the design of the building. This ensured that the project resonated conceptually on multiple levels within its context, moving beyond traditional understandings of a site as just a physical background condition.

a. Development of programme

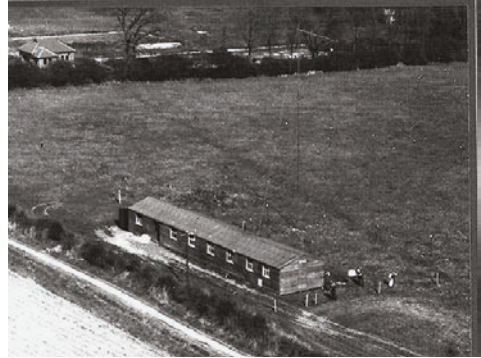
Initially the commission for the project from Writtle College and CADE (Centre for Art and Design in the Environment) did not specify any particular programme

or function for the architecture. To help determine these criteria, the early design process was led using the examination of local archives and libraries, as well as the internet, to ascertain particular conditions and histories of Writtle.



14

This research eventually focused on the history of Marconi in the area, in particular the Marconi Hut of 1922 sited in the fields at Writtle. This original hut formed the blueprint for early radio, which in turn led to the particular programme employed by 2EmmaToc/Writtle Calling. [fig. 14]



15

15
Photograph of
original 2EmmaToc
hut at Writtle, 1922
Published with permission
of Tim Wander

16
The original radio
now located in
Sandford Mill
Museum, Chelmsford
Photograph Matthew
Butcher



16

The archival research undertaken was further elaborated through conversation with local radio historian Tim Wander and contact with the Sandford Mill Museum in Chelmsford, where the original hut and radio equipment are stored. From these sources we ascertained the nature of the early broadcast from the hut, in particular in terms of content and length. This informed the outline of this project's broadcast programme, which would involve several local community groups, mirroring the activities that occurred in the 1922 hut in order to communicate the form of the original broadcast schedule. [fig. 15 & 16]

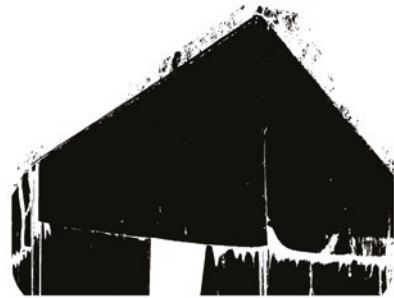
b. Building form

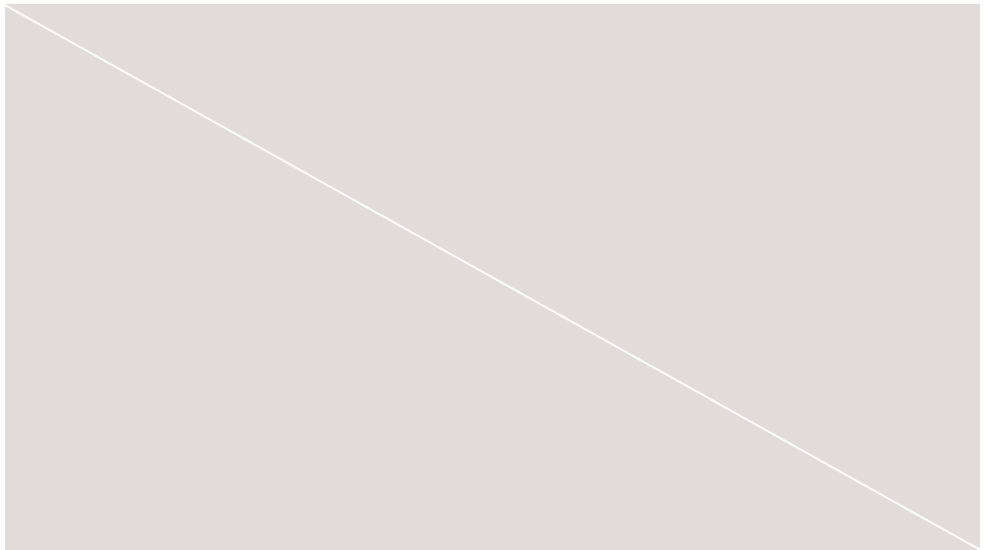
To ensure the building's form and structure responded and resonated with the particular material context (not only the programme and occupation), we engaged with the vernaculars of the site and landscape. The structure did not just stylistically reflect the existing architectural vernaculars of Essex, but was progressive in its formal proposition. This began with the collection and cataloguing of existing structures around Writtle and Essex. These photographic examples were separated into a series

of archetypes, including historic barns, temporary structures such as caravans, gateposts, fences and agricultural infrastructures. Each individual formal and material property of the archetype was then analysed through drawing. The photographs were turned into a series of silhouettes, which were then extruded from the two-dimensional surface and collaged together in a three-dimensional manner to produce a building form. [fig. 17–21]

Because the collaged fragments maintained the relative scales seen in each photograph (a process of abstraction), the final form referenced the original subject but was dislocated from a precise and literal reading through these shifts in scale.

In order to recontextualise this architecture back into the landscape, we applied to the surfaces the most common materials we had observed being used in the region: bitumen shingles, weatherboard and scaffolding. This process was tested through drawing and modelling until a balance between the recognition of the collaged forms and the emergence of a new architectural proposition was achieved. [fig. 22–25]

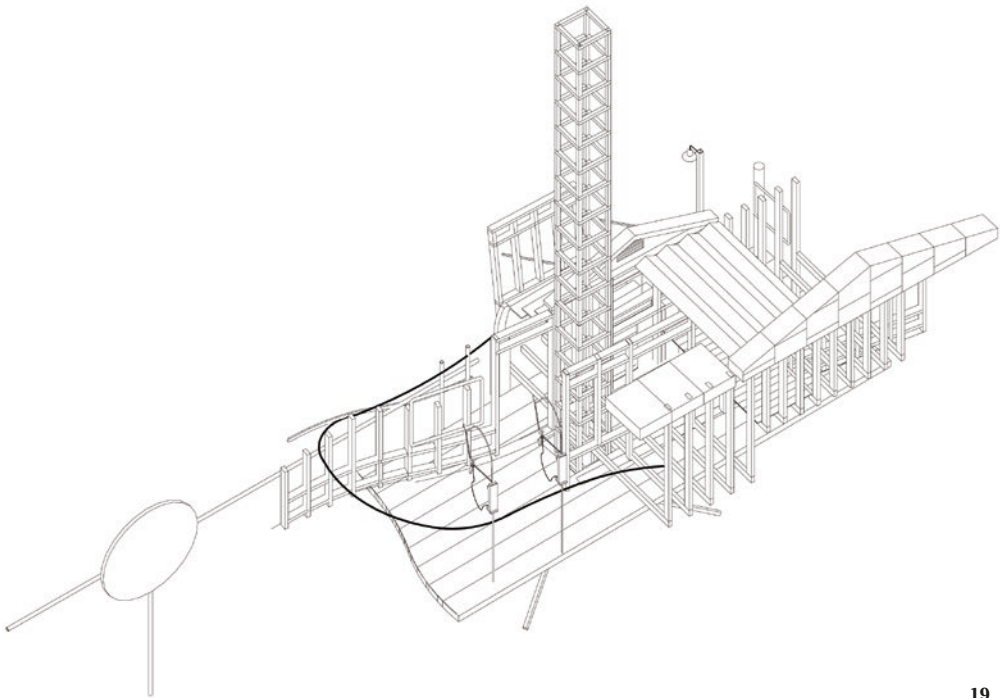




18

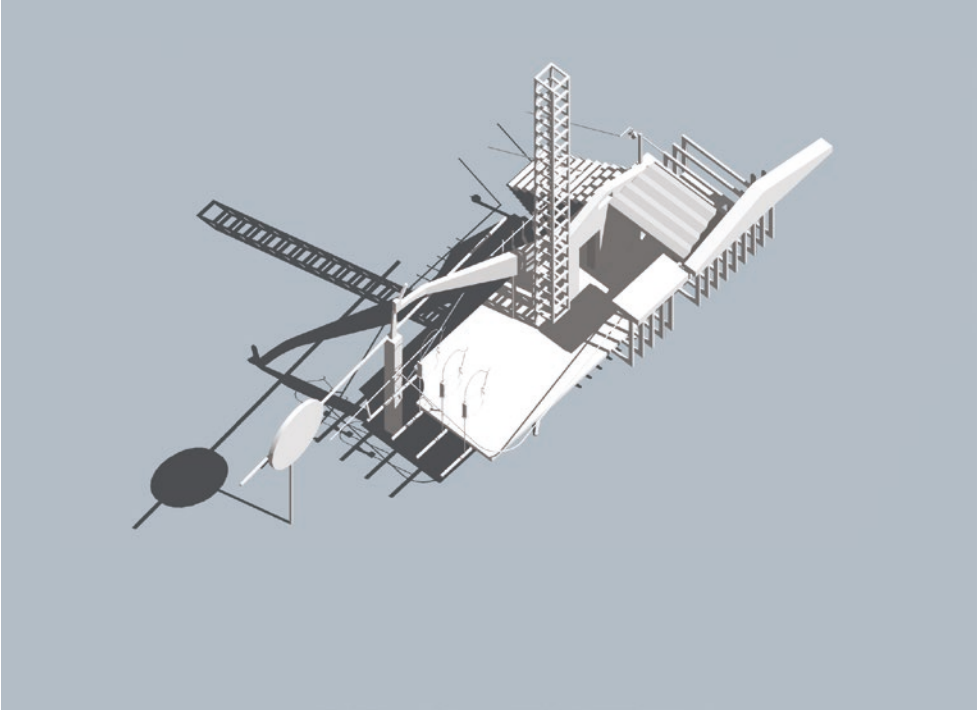
18
Initial sketch design
of station using
Essex vernaculars
Digital collage by Post
Works (Butcher)

(Image has been
omitted due to copyright
restrictions.)

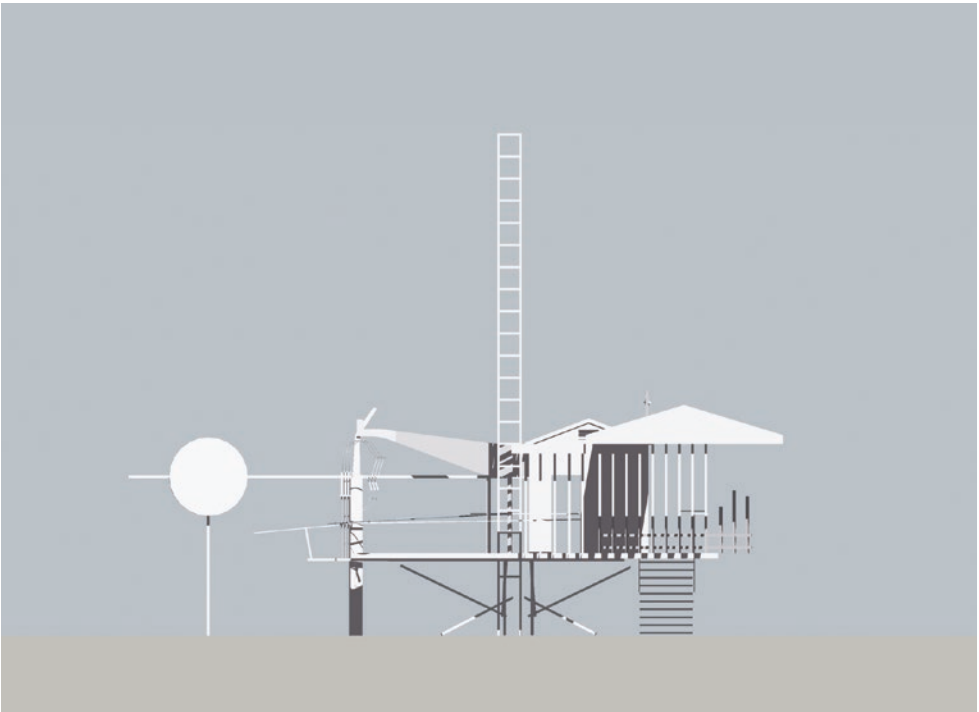


19
Initial sketch design
of station
By Post Works
(Butcher and Appleton)

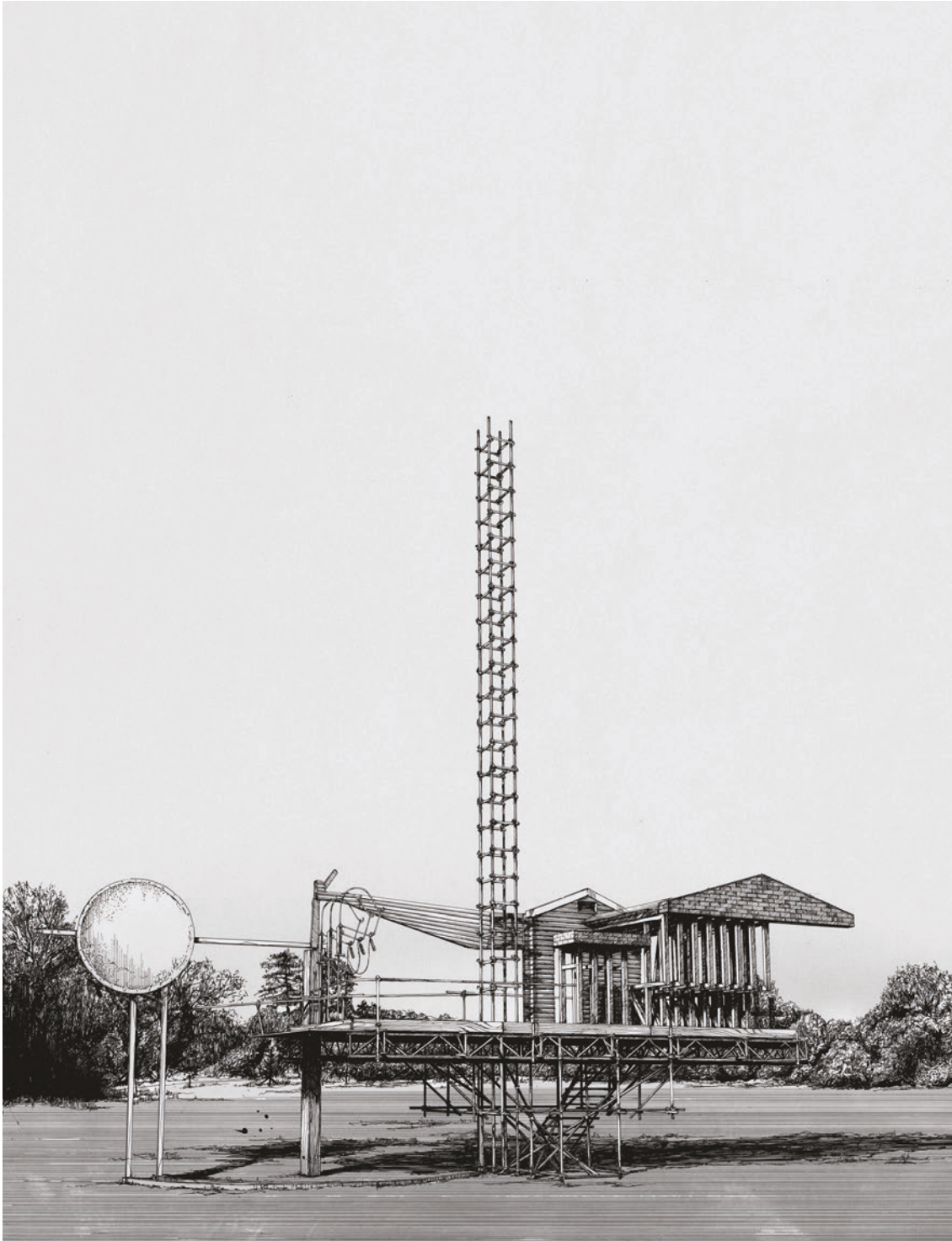
20 & 21
Initial sketch design
of radio station
3D render by Post Works
(Butcher and Appleton)



20

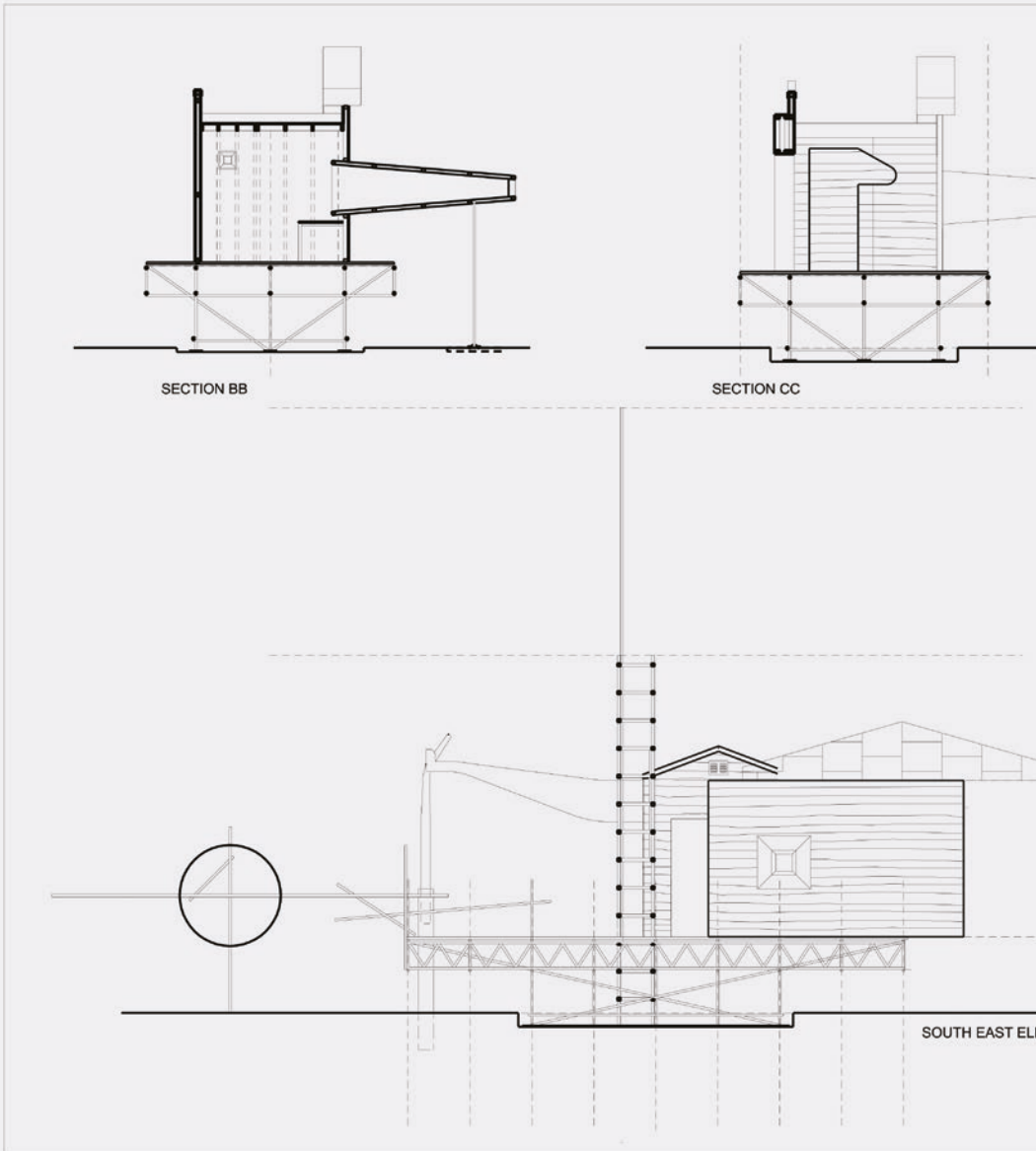


21





22
Initial design
drawing of station
Drawing by Post Works
(Butcher and Appleton)
and Tom Noonan.
Ink on film



CLIENT:

CONTRACTOR:

POST WORKS
29 Wadson Street, London E2 9DR
info@post-works.com

DRAWING NUMBER	REV
PW_WRS_002	

SCALE:
1:50@A2

ISSUE	DATE	DETAILS

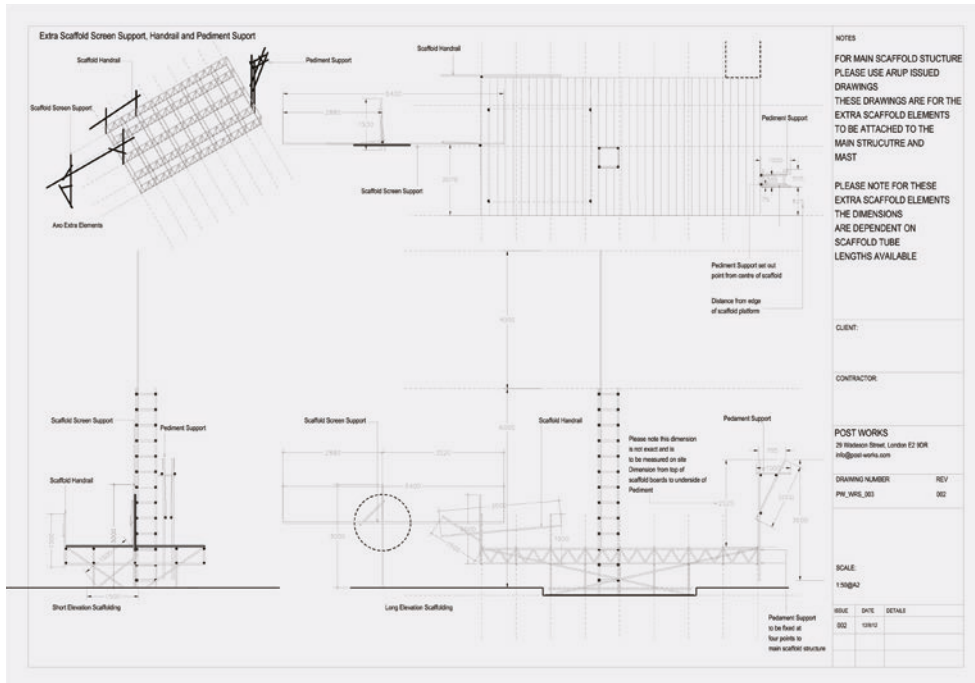




24
Under construction
Photograph Melissa Appleton







25 (previous page)
View of 2EmmaToc/
Writtle Calling
structure
Photograph Tim Brotherton

26
Construction drawing
showing base structure
support for radio mast

A temporal and immaterial architecture

a. Radio

Critical to the project was the idea that the architecture would be formed as much from the structure at Writtle as from the electromagnetic space of the radio waves and the broadcast it emitted. To ensure this idea was valid it was important to use the FM radioband so that the soundscape was in the air, not in digital space. To help negotiate this particular issue Radica Radio, specialists in short-distance radio broadcasts, were commissioned to gather topographical information about the site and to ascertain the potential to broadcast on the FM band with a limited budget. A process of testing was used to ensure the equipment worked for this particular type of site, and to help determine the size as well as the height of the radio mast. [fig. 26–28]

b. Performance space

The potential and possibility of architecture as event was developed through an iterative design methodology. This process allowed for a critical discussion on the relationship between the built structure and its activation by the live events. The iterations were influenced by consultation with the artists and performers that were involved in the broadcasts in order to accommodate the individual needs of their contributions. [fig. 29–31]

These discussions led to the introduction of the circular video screen element, a large and pronounced stage and a mast that could be accessed during performance. The mast was also then used by sound artist Max Eastley to support an aeolian harp that amplified the structure into an instrument and broadcast continually outside of the set radio schedule.

These discussions also helped determine how the edge of the structure and stage platform could be frayed in order to blur the boundary between the space of the audience (field) and that of the live broadcast (structure). Consultation with performers led to housing the speakers and projectors inside structures that mirrored the language of the station. These were placed as a boundary to the audience, creating confusion as to where the focus of activity and the edge of the station were actually located.



27
Installation and testing
of the radio transmitter
by Radica Radio

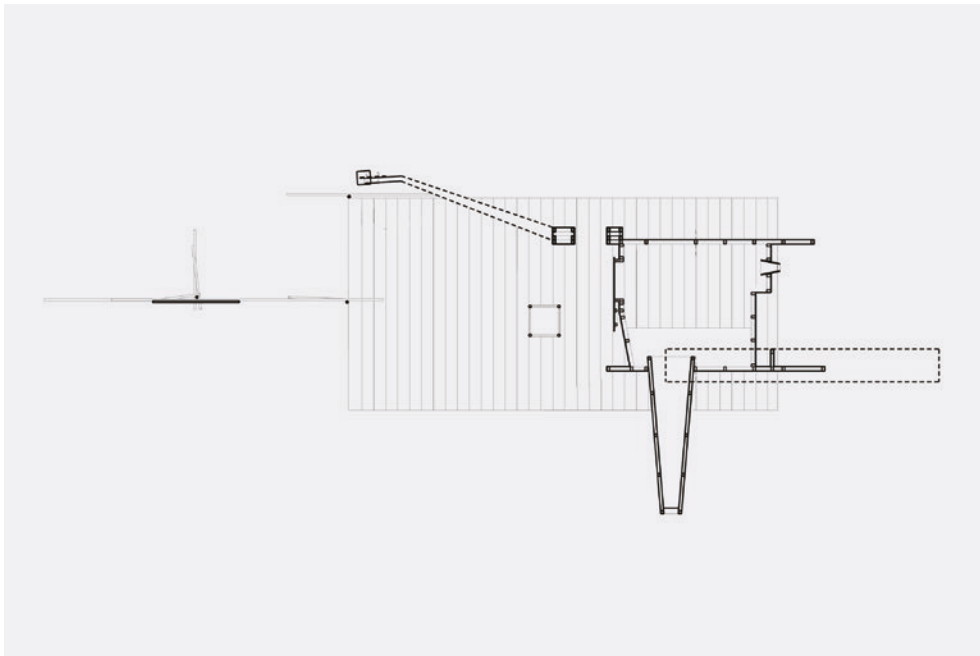


28

28
Interior of structure
with radio broadcast
equipment
Photograph Nick Cunard







29 (previous page)
View of performance stage at 2EmmaToc/Writtle Calling structure
Photograph Tim Brotherton

30
Plan of performance stage and interior of the radio hut at 2EmmaToc/Writtle Calling structure



31

31
Artist Mark Leckey
on stage during his
live broadcast at the
station, with green
projection on screen,
16 September 2012
Photograph Melissa
Appleton



32



33

Radio programme and public engagement

A wide range of artists, designers, academics and writers were commissioned to produce individual broadcasts and performances that were informed by the history, demographic and physical condition of the site. This methodology was used to ensure that the project presented as many positions and readings of the context as possible. The soundscape and broadcast schedule attempted to mirror the multiple and inter-subjective experiences of the place.

Curatorial practice methods from contemporary art practice were used to carefully 'design' the radio broadcast programme. We developed the project's theme and brief that provided the framework to which all contributors responded. This brief and theme was informed by the field research outlined above.

A lengthy series of discussions took place with each contributor to develop the content of the broadcast so that it resonated with the overall aims and objectives of the project. Parallel to these conversations a theme for each of the seven broadcast schedules was assigned, one for each day of broadcast. These themes were designed to relate to an individual spatial and temporal condition of the surrounding landscape and included 'Underground', 'Horizon', 'Sky' and 'Ether'. Once we had received all the details of each broadcast, we assigned them to a theme and hence to a particular evening schedule. [fig.32–34]

32
Artist Kevin Atherton
performing work
'In Two Minds' during
the live broadcast,
15 September 2012
Photograph Nick Cunard

33
Artist Mark Leckey
on stage during his
live broadcast at the
station, 16 September
2012
Photograph Melissa
Appleton

Writtle Calling / 2EmmaToc Programme

* Please note that the order of broadcasts may change

Tuesday 11 September 6-7.30pm

All Saints Bellingrings Six Bells

The bells of All Saints Church Writtle, including Round and Call changes, Plain Hunt, Plain Bob and Gransire Doubles.

Tim Wander 2 Emma Toc

Marconi historian Tim Wander introduces the original 1922 2MT Station, Captained by Peter Eckerley, 2 Emma Toc broadcast from an ex-army hut in the fields around Writtle and is regarded as the first regular UK radio station and the birth of British broadcasting.

Andrew McGittigan Sy Co Oz

L. Frank Baum styled himself the "Royal Historian of Oz" and presented his series of stories set in that land as real accounts of events relayed to him by wireless. (sound/ editing by Edwin Burdick)

David R Conroy Radio Show

Artist David R Conroy, will discuss his personal relationship to a series of chosen extracts, with music and comedy from R. Kelly, Jake Thackeray and Lenny Bruce.

Kwesachu Misage vol.2

Kwesachu is a collaboration between producers/songwriters Micachu (Rough Trade/Accidental) and Kwees (Warp records). The two began working together in 2008 with the release of the Kwesachu Vol.1. Vol. 2. Includes music by Clouft, Action Pyramid, Polar Bear/Acoustic Ladyland sax man Pete Wareham, Soecheh Debelle, Deis, Elan Tamara and Ghostpoet.

Wednesday 12 September 6-7.30pm

Jan Zalasiewicz Live Geological Dig

Geologist Jan Zalasiewicz from the University of Leicester will be unearthing the deep history of the Writtle site and unliking stories from layers of soil in the ground.

Longmag Live set

The band of Edwin Burdick and Kieron Livingstone will perform a milieu of songs and readings from the radio stage. *MEAT STONE MEAT MEAT STONE.*

Fabian Peake Concrete Forest

Fabian Peake's new sound work, including elements of poetry, abstract writings and Morse code, will be layered by live actions and drawing from the radio platform. (with heartfelt thanks to Anthony Farrux and Polly De Blank)

Also featuring a new sound work by artist Benedict Drew.

Thursday 13 September 6-7.30pm

Ronald Blythe At Home at Botingtons Farm

A broadcast from the home of Suffolk-born writer and editor, Ronald Blythe.

Ruth Beale and Sarah Jury The Local

Ruth Beale and Sarah Jury have collected unfiltered recordings of conversation and atmosphere in Writtle's local pubs. The resulting soundwork intertwines social and natural interactions, and reveals the edges between public and private as played out in the informality of the pub.

Katrina Palmer mmmm

Recorded amidst a layered accretion of domestic living space, institutional fixtures and fittings and gallery paraphernalia at the original site of the Art House Foundation, London.

Jonathan P Watts Sounding East

Writer and artist Jonathan P Watts turns an ear (and an eye) to George Ewart Evans' work in Essex. Using Evans' sound recordings and reading from his books Watts animates the Essex landscape with these voices of the past.

Jonny Trunk Live set

DJ and Trunk Records founder Jonny Trunk will play a set of rural musical oddities for a radio station in a field.

Friday 14 September 7.30-9pm

Pablo Bronstein Four drawings

Artist Pablo Bronstein describes four of his early drawings to architect Matthew Butcher, from his home in Deal, Kent.

Resonance Radio Orchestra Another Matter

A radiohonic meditation by the Resonance Radio Orchestra on the romance of communications systems which takes as its inspiration the opening of the Powell & Pressburger film *A Matter of Life and Death*. (Supported by FRS for Music Foundation)

Richard Scott The Opera Hour Examines the Sky

The Opera Hour examines the sky, from Handel's *Total Eclipse*, to Glass' operatic rendering of the life and work of the German astronomer Kepler.

David H. Levy Broadcast

Astronomer and Comet Hunter David Levy broadcasts from his home in Arizona, US.

Saturday 15 September 7-10pm

Jenny Haxtell (of Writtle Singers)

Live Performance
Soprano Jenny Haxtell will sing Puccini's *Addio di Mimì*, sung by Dame Nellie Melba during her historic 1920 broadcast from the nearby Marconi Factory at Chelmsford.

Heather Phillipson Pressurized

Heather Phillipson presents a new episode of her 'talking pictures' - intercuts of video, sound and live voice. Proposing the broadcast platform as both cabin and head, the radio station is a box - the high-speed container - and the audience its static passengers.

Kevin Atherton In Two Minds Live Broadcast Version

Kevin Atherton presents a live broadcast of his ongoing work *In Two Minds*, a dialogue between the artist and his former self.

Edwin Burdick Live Performance

Artist Edwin Burdick will perform a new work, reimagining the radio stage as space shuttle and building a link to the stars and worlds beyond.

Jonathan Griffin and Tom Woolner

Ombra mai fu (An Intermession)
Borrowing from one of the earliest radio broadcasts, in which American Reginald Fessenden played a recording of Handel's *Ombra mai fu (Largo)* on Christmas eve 1905, Jonathan Griffin (Los Angeles) and Tom Woolner (London) present their own transatlantic broadcast.

CLOUTLIVE set

CLOUTLIVE met in and around Southend-on-Sea and utilise a mix of traditional band instruments alongside analogue synthesizers and samplers.

Also featuring a reading by Marina Warner and excerpt from Hannah Sawtell's *Myday - The Booth*. Live Broadcast, New York, 2012.

Sunday 16 September 6-7.30pm

Gwyneth Jones Aspidochelone

Author Gwyneth Jones reads from her novel *Band of Gypsies*. A futuristic vision of radio transmission in wartime: after the Chinese invasion, the leaders of the Rock and Roll Reich make a secret broadcast from the Ashdown Forest.

David Toop A Sinister Resonance

Performance with readings from David's most recent book, *Sinister Resonance*, and live electronics.

Also featuring a live performance by Mark Lecky and new sound work by Rebecca Lennon.

Monday 17 September 6-7.30pm

Roger Luckhurst Broadcasts from the Ruins of the Future

A sequence of readings from science fiction and radio-related texts. Featuring fragments from Ralph Milne Farley, Hugo Gernsback, J.G. Ballard, and others. (Readings by Roger Luckhurst, Marina Warner and Melissa Appleton).

with

Cathy Lane Intermissions

Cathy Lane, artist and composer, will be making a series of live electronic intermissions between readings.

Guy Gormley (Enchante) Live set

Guy Gormley will play house, techno and newer electronic music.

Kieron Livingstone My Detachable

An exploration of an additional self, created from the data flows left behind within the surveillance assemblage.

Tuesday 18 September 1-2pm

Sound works by first year art and design students at Writtle School of Design. Artists include: Eliu Martin, Daniel Frangomare, Naomi Bradshaw, Samantha Humphries, Lisa Wright, Sophie Dear, Tamsin Bartlett, Hilary Want and Django Powell.

6-7.30pm

The Broken Hearts Transatlantic

Amber and Nisha, of the Broken Hearts, will play music from the 1910's to 1920's from both sides of the Atlantic.

Writtle Singers Essex Songs

Writtle Singers are a chamber choir based in Writtle, conducted by Christine Gwynn. The singers will perform a number of Essex-related pieces including William Byrd, *Mass* for four voices: Sanctus and Benedictus, Thomas Tallis, *O nata lux*, Martin Taylor (poems by David Lee), *The Shilly Land* (Six Nasty Songs about Essex) including *Frinton on Sea*, *The Mountains of Chelmsford*, *Stifford and Southend Road* (The song of a blind man); Gustav Holst, *Five Partongs* opus 12, including *Ye little birds* (anon), Now is the month of Maying (anon 16c.), Come to me (Christina Rossetti); and Henry VIII, *Hélas Madame*.

Action Pyramid Sound work

Action Pyramid is a London based electronic music producer and sound artist Tom Fisher. This new work is constructed entirely from sounds gathered on one afternoon in Writtle.

All Saints Bellingrings Six Bells

The bells of All Saints Church Writtle, including Round and Call changes, Plain Hunt, Plain Bob and Gransire Doubles.

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Full broadcast
schedule. Programme
curated by Post Works

(Butcher and Appleton)
Design by Mark El Katib

Dissemination

Broadcast

Weeklong radio broadcast (87.7FM) to a 10-mile radius around the structure including the area of Chelmsford, as well as live streaming online. Broadcast 11–18 September 2012, rebroadcast (104.4 FM) 5–12 August 2013. [fig. 35]

Publications and features

An online archive of all the radio broadcasts and a photographic archive of the project, located at www.writtlecalling.co.uk.

The project has been published in articles in *Art Review*, *Icon*, the *Architects' Journal*, *Architecture Today*, *P.E.A.R.: Paper for Emerging Architectural Research* and the *Essex Chronicle*. Drawings and a preview of the project also appeared in a full-length article in *Domus Online* by Beatrice Gallilee. The project will also be included in an upcoming issue of the *Journal of Architectural Education* on 'Architecture and Utopia'.

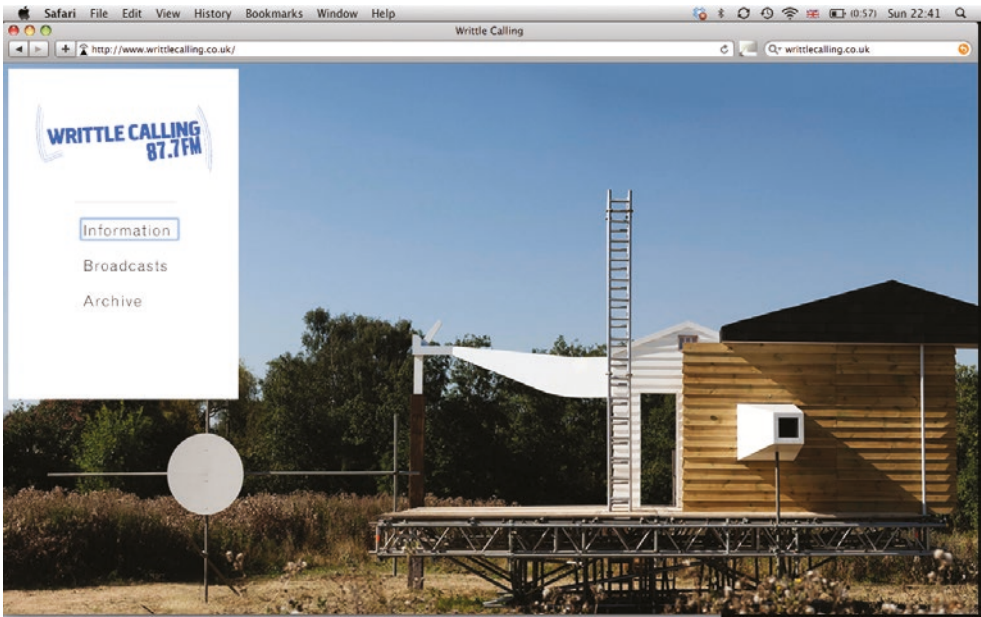
A feature on the project was broadcast on Jazz FM on 6 September 2012.

Lectures

2EmmaToc/Writtle Calling has been discussed in public lectures and conference presentations at: the Bartlett School of Architecture, UCL (2012); Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey (2012); Victoria and Albert Museum, London (2012); the Gothenburg City Museum, Gothenburg, Sweden (2011); Department of Architecture and Spatial Design, London Metropolitan University, London (2011); Department of Architecture, South Bank University, London (2011).

Bibliography

Philippe Rahm, 'Meteorological architecture'. *Architectural Design* 79.3 (2009): 30–41.



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Writtle Calling website
with all archived
broadcasts—available
to stream online
Website design Mark El
Katib and Kieren Livingston

Related publications by the researcher(s)

pp. 46–47

Melissa Appleton and Matthew Butcher, 'Writtle Calling'. *P.E.A.R.: Paper for Emerging Architectural Research* (ed. Tom Coward) 3 (May 2011): 22–23.

Related writings by others

pp. 50–57

Beatrice Galilee, 'Post Works: drawn towards performance'. *Domus Online* (1 Feb 2011): www.domusweb.it/en/architecture/post-works-drawn-towards-performance

p. 58

Merlin Fulcher, 'The alternative to bread and circuses is on London's fringe'. *The Architects Journal* 11.235 (27 Sep 2012): 79.

pp. 59–60

Oliver Basciano, 'Off Space Travels No.7 – Writtle Calling: 2EmmaToc'. *Art Review* 61 (Sep 2012): 40–41.

pp. 61–62

Chris Foges, 'Making waves: Post-Works' Writtle Calling/2EmmaToc radio station'. *Architecture Today* 232 (Oct 2012): 79–80.

p. 63

Fatema Ahmed, 'Writtle Calling'. *Icon* 114 (Dec 2012): 36.

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Sophia Charalambous, 'Radio station to broadcast on Marconi's original site'. *Essex Chronicle* (9 Aug 2012): 20.

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Sophia Charalambous, 'New radio station takes to the airwaves temporarily'. *Essex Chronicle* (13 Sep 2012): 19.

p. 66–71

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