19   The siting of writing and the writing of sites

Jane Rendell

This chapter is a textual weave of voices produced through the practice of site-writing as a form of teaching and research. It brings four pieces of my own together with four works produced by my students, to suggest new urban methodologies: firstly, by combining image and text to produce variations in spatial relations; secondly, by exploring the architectural qualities of storytelling; thirdly, by blending of personal and academic writing styles to create different subject positions; fourthly, by investigating the interaction between material and psychic states; fifthly, by articulating the interactive relationship between writing and designing; and finally, by examining how writing responses to specific sites can propose innovative urban genres. It demonstrates how, by drawing on the emotional qualities of interactions between subjects and sites, techniques of spatial writing have the potential to reconfigure the relations between theory and practice, research and design in contemporary urbanism.

INTRODUCTION

My interest in the relation between site and writing is located at the intersection between teaching and research. In 2001 I set up a course called 'Site-Specific Writing', where, keen to bring spatial skills into the reading and writing of theory, I asked design students to consider their dissertations as part of a site-specific practice. As a trained architect, but also, at the time, coming from a role as Course Director of an MA in the Theory and Practice of Public Art and Design at Chelsea College of Art, I wanted to explore the potential for writing to be inserted into sites as installations, and to examine how such texts could make places to meet readers. In my work I was experimenting with how the structure and processes of writing might relate to those of a site, and at the same time how the material, historical and cultural qualities of a site could be transposed into writing: how writings might be sited and sites written.

In 2003 I came up with the term 'critical spatial practice' to describe projects located between art and architecture, and the standpoints theory offered for playing out disciplinary definitions (Rendell 2003: 221–33).[1] I developed this concept further in *Art and Architecture*, in which I examined a series of projects located between art and architecture – defined as critical spatial practices – since they both critiqued the sites into which they intervened as well as the disciplinary procedures through which they operated. I argued that such projects can be located at a triple crossroads: between theory and practice, art and architecture, and public and private, and I was keen to stress three particular qualities: the critical, here I proposed that the definition of the term 'critical', taken from Frankfurt School critical theory, be extended to encompass practice – particularly those critical practices that involved self-reflection and the desire for social change, that sought to transform rather than to only describe (see Geuss 1981); the

spatial, drawing on the work of Michael de Certeau and Henri Lefebvre, I made a distinction between those strategies that aimed to maintain and reinforce existing social and spatial orders, and those tactics that sought to critique and question them, defining the latter as 'critical spatial practices' (see Lefebvre 1991a, Certeau 1984); and the interdisciplinary, here I was most interested in practices which desired to transgress the limits of their particular disciplinary procedures and that explored the interdisciplinary processes at work in between them (see Kristeva 1997: 3–21, 5–6, Bhabha 1994: 163, Mitchell 1995: 80–84).

I ended *Art and Architecture* arguing that since responses to art and architectural works happen somewhere – they occur in situ – then criticism must itself be a form of situated practice. The desire to work with variations in voice to reflect and create spatial distances and proximities between work and critic, reader and text, became the motivation for *Site-Writing*, a collection of essays written between 1998 and 2008 which question and perform notions of situatedness and spatiality in critical writing (Rendell 2010b). While geographers have been developing new modes of place-writing,[2] and art critics exploring the practice of criticism as a way of performing artworks (see for example Butt 2005: 1–19, Jones and Stephenson 1999), architectural and urban criticism has appeared slower to experiment with different writing forms.[3] The take up of writing as a potentially active form of spatial practice has been more vibrant in the area of design research, especially the strand that works with the critical and interdisciplinary methodologies of fine art practice.[4] It is here that site-writing is probably best situated, suggesting as it does, that conducting urban research through writing offers more than analysis and description. Rather by working with the complexities offered by overlaying critical responses to sites through the interlocking matrix of positionality, spatiality, subjectivity and textuality, writing can operate as a form of spatial proposition.

Reflecting on the work of art-architecture collaborative muf, critic Kath Shonfield posed the following questions:

'How do you develop a city-wide strategy when you are fascinated by the detail of things? And how can you make something small-scale in the here and now if you are driven by the urge to formulate strategic proposals for the future?' Arguing that muf's work could be 'expressed in the formula d/s = DETAIL/STRATEGY' Shonfield's (2001: 14–23, 14) framing of the micro-macro interactions of muf's design processes might be characterised as part of what has been called 'the spatial turn',[5] the same could be said for my term, 'critical spatial practice'. However, it has become increasingly clear that the tactics and strategies – ambient, ambulant, direct, DIY, instant, insurgent – to name but a few, of a more recent phase of urbanism has set the tone for a nuanced exploration of temporality, the need to include both the fleeting event as well as the patience required to ride out the long duration of planning. This is where site-writing comes in as a practice which aims to activate the relation between subjects and sites, politically and emotionally, on a personal and therefore intimate note, but with the potential to set ripples floating out into the more extensive cultural context of urban theory and practice – spatially and temporally.

LONGING FOR THE LIGHTNESS OF SPRING

When Jules Wright asked me to write about *Spring* (Figure 19.1), a work by Elina Brotherus she had commissioned for the Wapping Project in London (Rendell 2001), I found myself turning to three short texts I had written concerning three sites – two remembered and one dreamed.[6] 'Moss Green' described a derelict house in the green belt where in early March we found photographs of a brave new world of modernist high-rise housing. Just after the autumn equinox, just after her death, I dreamt of the home of my welsh great aunt. 'White Linen' recalled this dream, while 'Bittersweet' remembered a spring visit to an abandoned cork factory in Catalunya where we found the names of colours scattered over the floor.

Figure 19.1 Elina Brotherus, Horizon 8 *(2000)* Spring, *The Wapping Project, London. Chromogenic colour prints on Fuji Crystal Archive paper. Mounted on anodised aluminium and framed (courtesy of the artist and gb agency, Paris)*

Brotherus's *Spring* was composed of two installations: a video triptych, *Rain, The Oak Forest and Flood*, in the boiler house at the disused pump station, and a back-lit image *Untitled*, showing a pale grey Icelandic sky over lava covered in moss, reflected in the water tank on the roof of the Wapping Project. A work that anticipates spring, *Spring* opened in Wapping just after the autumn equinox in the northern hemisphere. I made associations with Brotherus's work based on formal similarities, the texture of moss and division produced by horizon lines, as well as tone and colour. However, it was my own fascination with the backwards gaze of nostalgia and Brotherus's interest in anticipation and longing as emotions that somehow looked forward, which provided me with three positions from which to consider her work within the temporal, spatial and material aspects of yearning.

For an expedition to Seoul, as *What is the Colour of Memory?* (April 2002), each text was translated into Korean and accompanied by its 'object': an album of photographs found at the 'Moss Green' house, a white linen cloth, and the word 'bittersweet' found in the cork factory. The texts were translated back into written English from the Korean audio recordings for their journey to Los Angeles as *The Voice One Cannot Control* (November 2002).[7] When the work changed location again, this time moving to the Entwistle Gallery in London as *Les Mots et Les Choses* (March 2003), (Figure 19.2) the three objects were re-inserted, sited in the slippage in language produced through translation and displacement. In *Les Mots and Les Choses* (1966), translated into English as *The Order of Things* (Foucault 1992), Michel Foucault explores the ordering of relationships between different cultural elements, for example, those that are real, those that represent, those that resemble, those that can be imagined. Between words and things, between writing and speaking, between one place and another, this site-writing is a two-way inscription, dreamed and remembered, of sites written and writings sited.

Figure 19.2 Jane Rendell, Les Mots and Les Choses *(2003)* Material Intelligence, *Entwistle Gallery, London (courtesy of the Entwistle Gallery)*

3

THE TEXTILE READING ROOM

The Textile Reading Room (Figure 19.3) evolved from the analysis of an antique kilim that I inherited from my maternal grandmother who I lived with intermittently during the years preceding her death in 2000. Through an explication of the kilim I extended ideas about the ability of textiles to embody personal history into questioning the concept of the architecture of home. So that, thinking about a specific personal textile, led to using the textile as a way of thinking about architecture and deconstruction.

In this way, the dissertation itself became a textile construction where three books were worked around three textiles. With the first two books, the text was a response to, and reworked the absent textile, and with the third text/ textile pair, I produced a cloth that developed ideas in the text, to produce a re-working of all three books and the site for reading them.

The first book was a close reading of the kilim through its embodied personal history, including extensive recording of its wear and mending. The second was a collection of texts that followed and extended my studio work where I was using a programme and methodology derived from analysis of my grandmother's mending to make a textile/architectural intervention into my own home.

The third book explored ideas of textile thinking through examples from art and literary theory. Here the textile was a tablecloth / index that was wrapped around the three books binding them together in its folded form. Each entry and page reference was embroidered onto the cloth in reverse so that the process of the stitching was revealed on the front of the textile in the loose threads that are looped across the letters and between words, so that they appeared both newly formed and at the same time cut loose, as if cleaved from some other place. When unfolded the cloth produces the architecture of the Textile Reading Room in the form of the site for reading the three books and in the reconfiguration of the texts held within (Leonard 2002).

Figure 19.3 Lucy Leonard, The Textile Reading Room *(2002). Detail showing the index of some of the words in this work. Carbon paper print, embroidery thread, linen cloth (courtesy of Lucy Leonard)*

The pedagogical frameworks for architecture students to produce site-writings – in the form of artefacts, books, installations, performances, scores, websites – have mainly occurred in the post graduate courses at the Bartlett School of Architecture. The briefs I have devised, such as 'Site-Specific Writing' and 'The Reading Room' introduce the idea that writing and reading are spatialised activities or practices that take place. The texts produced are often designed constructions – spatial in form and architectonic in structure – as in Lucy Leonard's *Textile Reading Room* described above. Concepts are generated, places imagined and artefacts emerge as constellations of images and words. In the MArch Architectural Design, where students are also producing an architectural project in parallel to the dissertation, the two processes – designing and writing – can inform one another, as Fiona Sheppard describes below in relation to her project *The Stolen Kiss*.
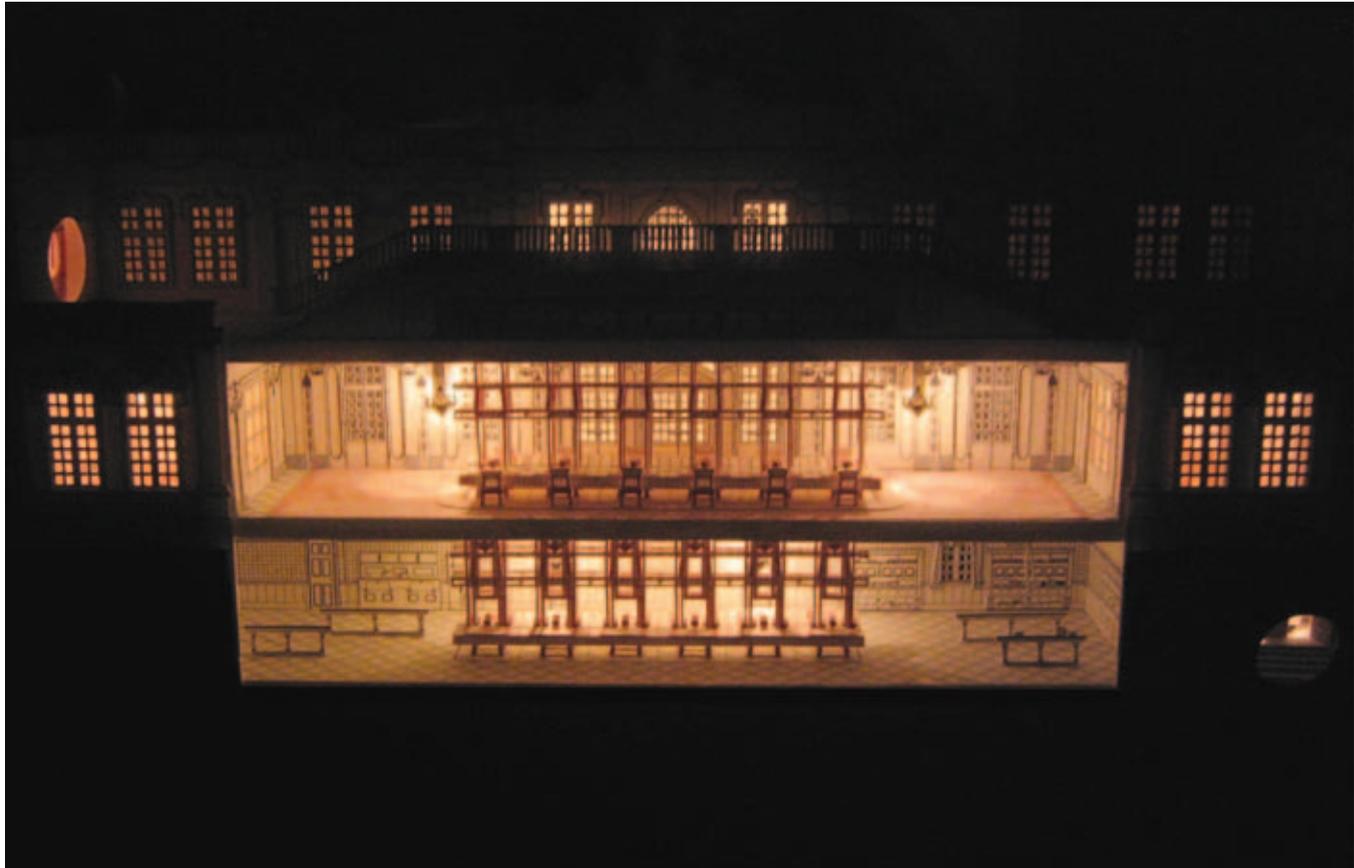
Figure 19.4 Fiona Sheppard, The Stolen Kiss *(2005). Detail showing model from the design project (courtesy of Fiona Sheppard)*

THE STOLEN KISS

An ambition to understand my role, as architect, in the design of sensations, underpins my year's work. Mixing genres, combining aesthetics with seduction, narrating whilst theorising, to create a proposal, which aims to debate aspects of psychology, sensation, affect and desire. The initial trilogy of research matter; the history of Peter the Great and his wife Catherine with Kadriorg Palace; an investigation into a first kiss; and therapy with couples, have all diversified to accommodate a broad proposition, constructing moments of emotions in space.

The fictional story of The Stolen Kiss is based upon the love triangle between Peter, Catherine and her lover, Villim Mons, all of whom are respectively grasping for said kiss, that most elusive of treasures. The story occurs over the course of a week, the events themselves played out in scenes. These scenes depict architectural interventions within the palace and the effects they evoke.

The proposal is manifested in three forms: Firstly, 'Preparations' – a textual reader introducing the history, theories and design ideas behind each intervention. Secondly, 'Exploration' – the story of The Stolen Kiss, played out in scenes. Each scene is introduced by a letter from Catherine

arranging a rendezvous with her lover and is followed by a sequence of images showing design intent and evidence of occupation. Each scene is constructed using a triptych of theories: the structure of the scene relies on eighteenth-century etiquette and society; the intentions of the scene are based on theories of relationship therapy; the design inspiration and a corporeal location for each intervention stems from an investigation into a first kiss. Finally, there is 'The Model' (Figure 19.4) which establishes these scenes in spatial relation to one another, establishing viewpoints for the observer to locate each occurrence: a three dimensional map of emotion (Sheppard 2005).[8]

SHE IS WALKING ABOUT IN A TOWN WHICH SHE DOES NOT KNOW

The title of this site-writing (Rendell 2005) references an artwork by Sharon Kivland and an essay by cultural geographer Steve Pile. Kivland's *She is walking about in a town which she does not know* (1997) consists of two c-type photographs, from archive images of Anna Freud and Marie Bonaparte, and a glass panel engraved and silver-mirrored with a street map of the spa town Marienbad. In her book *Hysteria*, which weaves together Dora's story and her own, Kivland explores Sigmund Freud's discussion of his analysis of Dora's second dream (Kivland 1999: 177–86).[9] Dora begins her own description by stating 'I was walking about in a town which I did not know. I saw streets and squares which were strange to me' (Freud 1953).[10] The interpretation drawn out by Freud was that the town in Dora's dream was most probably a German spa town whose photographs she had seen in an album sent by a potential suitor (Freud 1953: 95–6). To explore how repressed elements might make themselves known, Pile turns to Freud's own experience of the uncanny, prompted by his sight of prostitutes in a town he did not know (Pile 2001: 263–79, see also Freud 1955: 217–56, referred to by Pile).

The English word uncanny is a translation of Freud's term *unheimlich*, which he sets in opposition to the *heimlich* or familiar setting of home. For Freud, the uncanny is not a precise concept, but rather encompasses a wide range of feelings from slight uneasiness through to dread and outright fear. Not necessarily a property contained within an object or place, the uncanny is rather an aesthetic condition produced at the threshold of interchange between a subject and that object or place. Experienced as a palpable presence of the strange within the familiar, the uncanny can be understood in psychoanalytic terms as the return of the repressed, as the surfacing of buried childhood memories, including the unexpected recall of the mother's body, also described by Freud as *déjà vu* (Freud 1953: 339–628, 399).

When I was asked to write an essay for *Elles sont passées par ici* a curated exhibition of seven artists due to take place in Loguivy de la Mer, Brittany, France, the artworks were not yet in existence. In their place I was sent a map and photographs of the small fishing village in which the artworks were to be installed as well as the artists' written statements and visual proposals. I used my encounter with these representations to create a fiction, structured as a walk through the sites in which the artists intended to locate their projects. In combining the map and photographs of the site with words from the artists and those of my own, I invented a subject, a mermaid maybe, half-woman-half-fish, who arrives in a town which she does not know and in passing through finds that it feels familiar yet at the same time strange – uncanny perhaps.

The coastal location provided an opportunity to reverse the gender and position of the siren – this mermaid hears a voice calling to her from the land. The site-writing is located then on a threshold between land and sea, as well as exterior and interior spaces, drawing upon the imagination to anticipate the artworks while at the same time writing a narrative that presents a site returning though memories not quite forgotten.

In both the PhD in Architectural History and Theory and the PhD by Design at the Bartlett School of Architecture,

students explore the creative potential of writing as a form of architectural and urban design practice and research. This can occur by developing new methods for history, theory and criticism where intellectual concepts might be communicated through different writing genres and voices, weaving intimate fictions with more academically positioned arguments. Here imaginative scenarios created by intersecting fact and fiction, the personal and the public, construct the starting point for design propositions, as Sophie Handler discusses below in relation to her urban curating work with older people in London's borough of Newham.

THE FLUID PAVEMENT

The Fluid Pavement is a semi-fictional psycho-geographic novel on ageing that explores people's changing physical and emotional relationships to the urban environment in older age. Set in Newham, one of London's youngest boroughs, the novel addresses the ordinary, everyday realities of growing old in the city, in an environment where funding priorities and formal design provision tend typically to be directed towards youth.

Based on an extended research process in pensioner lunch clubs, dance classes and partnered shopping trips across Newham, this novel is in two formats – a Large Print version for public access (returned to circulate in a mobile library in Newham for local consumption) and a small print annotated version (with footnotes) for an academic audience (contextualizing the thinking behind this research-based novel). A series of spatial propositions at the end of the novel, from the sublime to the absurd, suggest alternative ways of laying claim to the urban environment in older age' (Handler 2006).

For her design PhD several of the propositions were realised as live projects. The Twilight Zone *(Figure 19.5) took a 50-plus dance class from the routinised setting of a Monday morning community hall to a local park for a*

90-minute semi-illicit dance by twilight, exploring notions of liminality and risk-taking in older age while Resistant Sitting *was an alternative street furniture guide for pensioners that mapped out the informal sitting spots used by older people where formal public provision for sitting is lacking, exploring notions of psychological resistance and flexibility in older age. The project was accompanied by a commissioned cushion, produced by artist Verity-Jane Keefe, that temporarily formalises one of these alternative sitting spots (Handler 2011).[11]*

Figure 19.5 Sophie Handler, The Twilight Zone *(2008) (courtesy of Verity-Jane Keefe)*

TO MISS THE DESERT

To Miss the Desert (Rendell 2003: 34–43) is a site-writing I produced for curator Gavin Wade in response to Nathan Coley's *Black Tent* (2003). *Black Tent* (Figure 19.6) had developed out of Coley's interest in sanctuaries in general but particularly the evocative and precise description of the construction of the tabernacle given in the bible.[12] Wade had read a piece of my writing, where I questioned whether it was possible to 'write architecture' rather than to 'write about architecture' and so he asked me to 'write a tabernacle'. I felt
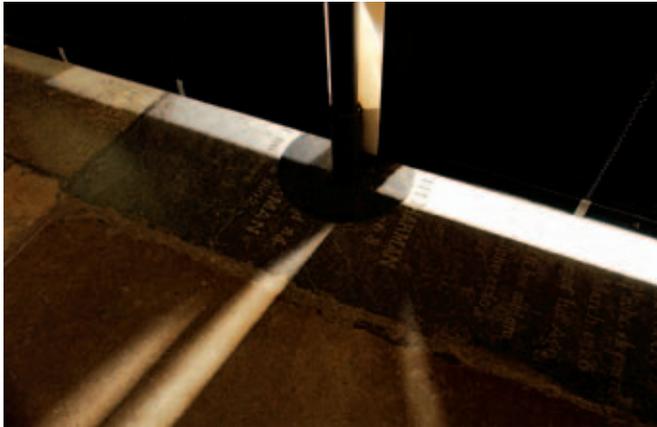
Figure 19.6 Nathan Coley, Black Tent *(2003) (courtesy of the artist and Haunch of Venison Gallery, London)*

that the text in the bible had already written the tabernacle, so I decided to write *Black Tent*.

Black Tent consisted of a flexible structure, a number of steel-framed panels with black fabric screens stretched across them, and smaller 'windows' inserted into them. *Black Tent* moved to five sites in Portsmouth reconfiguring itself for each location. My essay echoed aspects of *Black Tent* with each of its five sections composed around a different spatial boundary condition, such as 'around the edge'. Yet in order to critique Coley's choice of sanctuary as a specifically religious and Judaeo-Christian one, my choice of spatial motif was the secular sanctuary of home.[13] Like the squares, the voice of my text was two-sided, setting up a dynamic between private and public sanctuary. One remembered a childhood spent in various nomadic cultures in the Middle East. The other adopted a more professional tone by taking texts from construction specifications I had written when designing contemporary sanctuaries – a series of community buildings for different minority groups.[14]

A few years later, for another project, an exhibition entitled *Spatial Imagination*, I selected 'scenes' from this essay and reconfigured them into a text three by four, in response to the grid of a window, where I wrote the word *purdah* on the

Figure 19.7 Jane Rendell, An Embellishment: Purdah *(2006)* Spatial Imagination, *The Domo Baal Gallery, London (courtesy of David Cross of Cornford & Cross)*

glass in black eye liner. The term *purdah* means curtain in Persian and describes the cultural practice of separating and hiding women through clothing and architecture – veils, screens and walls – from the public male gaze. This two-part text installation *An Embellishment: Purdah* (Figure 19.7) responded to the window as a boundary condition, articulating the interface between inside and outside, one and another.[15] Rather than making a judgement on the veil, *An Embellishment: Purdah* wishes to show how things seem quite different depending on where you are. From inside the gallery and outside on the street – by day and by night – the work changes according to the position occupied. Sometimes transparent, at other times opaque, revealing then concealing, this embellishment or decorative covering invites the viewer to imagine beyond the site s/he can see.

In my own site-writing, drawing on Howard Caygill's notion of strategic critique, which he argues shares with immanent critique the capacity for discovering or inventing the criteria of critical judgement in the course of criticism (Caygill 1998: 34, 64, 79), I have suggested that with his/her

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A cavity carved out allowing rain water
to collect and stand and,
almost imperceptibly,
erase all written details of its inhabitant.   But all is not lost.

Layers of slate speak to us
with the very accent of the dead.
The sharp shards of broken English.
The weather's mordent teeth peeling back layers of life.

Figure 19.8 David Roberts, Beth Haim *(2009) (courtesy of David Roberts)*

responsibility to convey an experience of the work to another audience, the critic occupies a discrete position as mediator and that this situatedness conditions the performance of his/her interpretative role.[16] Gavin Butt has argued for something very similar when he 'calls for the recognition of an "immanent" rather than a transcendent, mode of contemporary criticality ... apprehended within – and instanced as – the performative act of critical engagement itself' (Butt 2005: 1–19, 7). This view is echoed by other critics from feminist and performance studies who also take issue with the tradition that the interpreter must be neutral or disinterested in the objects, which s/he judges; they posit instead that the process of viewing and interpreting involves 'entanglement in intersubjective spaces of desire, projection and identification', and that 'Interpretation is ... a kind of performance of the object' (Jones and Stephenson 1999: 1–10).

For a module entitled 'Theorising Practices/Practicing Theory', taken by students on the MA Architectural History and MSc Urban Studies, participants are asked to write sites rather than to write about sites – this encourages a textual approach to architectural history that involves questioning the situation of the researcher him/herself, and the invention

of new writing methodologies which allow for memories and dreams to enter the space of urban research, as David Roberts outlines in the following account of his concrete poems.

BETH HAIM

Beth Haim (Figure 19.8) is a work about reconnections – a forgotten history with its source, forgotten books with their inspirations, a forgotten language with its roots, and a forgotten home with its foundations. It is comprised of a set of postcards based around thirty-six gravestones

from the Old Velho Sephardic Jewish cemetery in Mile End. Each photograph of a grave has an accompanying poem, constructed around a piece of archival text aiming to convey a dual reading of the space by connecting forgotten archives to experiential accounts.

Inspired by both phenomenological texts and formal arrangements of Ladino poems, it uses the spatial and material composition of the stones to trigger a voice and structure the narrative. The language and typography are obscured using Derridean methods to create blurred portraits and incomplete histories. The poems are constructed as Benjaminian montages, dense palimpsests on the threshold of understanding, to provoke intrigue and engage the reader.

The postcards were delivered to students living in a former Jewish old people's home that surrounds the site, inhabitants of a building that had lost touch with its history. Each student received one postcard with a connection to one stone. The numbered poems reveal the location of the tombstone, hinting at a fragment of history, providing clues to a lost past. Wrapped and beribboned, the reader engages in a symbolic act of unwrapping history, untying connecting threads, linking them to the haptic experience of touching the stones and sparking a conversation between the viewer, the stone and their shared history (Roberts 2009).[17]

INSIDE OUT

The usual typology for a university scientific laboratory building is to position the research laboratories and experimentation on the inside of the plan, at the interior of the building, and the 'writing-up' spaces where the research team develop their scientific findings for presentation in peer-reviewed journals, on the outside. In order to question this spatial division and explore new architectural possibilities and social relations for scientific research, architects Hawkins\Brown, for their new Biochemistry building at Oxford University, decided to inverse the usual spatial configuration, to turn things inside out. To place the laboratories on the outside of the building means that the internal processes of scientific research are made visible to others who might just be passing by. To locate the writing-up spaces on the inside of the building around a central atrium allows the process of scholarly analysis and interpretation to be rearranged around a communal space of potential interaction.

I was struck by the inventive proposition at the core of Hawkins\Brown's design for the Biochemistry building – an inversion of the normative layout of the programme. In order to draw attention to the innovative qualities of this architectural gesture I attempted to perform the spatial inversion textually (Rendell 2010a). The piece of 'site-writing' that emerged opens up the hidden and often private early processes of laboratory experimentation and concept development by revealing them through the more public face of the later research phase of writing-up. To do this I decided to display the opening and closing pages of a scientific paper from a refereed journal on the outside. When the pages are turned and then opened by the reader, they reveal a series of hand-drawn sketches by a biochemist, specifically Professor David Sherratt, a senior scientist and laboratory leader in the Department of Biochemistry, and one of the commissioners of the new building. Looking at these diagrams, hidden within the folds of the book, provides the reader with a chance to see material which is usually not published, and so aims to turn the research process inside out.

CONCLUSION

Reflecting on this textual weave of voices, my own and my students, produced through teaching and research, and on the process of creating spatial texts which combine architecture and urban design with theory, I cannot help but notice a number of themes that connect my own site-writing practice to the interests palpable in my students' work: firstly,

an exploration of the materiality of the visual and spatial processes which combine written texts and images; secondly, a development of the particular spatial and architectural qualities of storytelling; thirdly, a blending of personal and academic writing styles to develop multiple voices and different subject positions; fourthly an investigation of how physical journeys through architectural spaces work in dialogue with changes in psychic and emotional states; fifthly, an articulation of the interactive relationship between writing and designing; and finally, an examination of how responses to specific sites can pattern the form as well as the content of texts, generating new genres for architectural writing based on (auto)biographies, diaries, guidebooks, letters, poems, stories and travelogues.

Taken together, I suggest that these spatial writing practices, rather like a pattern of ripples unsettling a fluid surface, have the potential to reconfigure the relations between theory and practice, research and design, in existing urban methodologies. They do this by prioritising the emotional qualities of interactions between subjects and sites, and the role writing can play in creating subtle but meaningful responses to existing conditions, while also hinting at past actions and alternative futures.

ENDNOTES

1 I later consolidated and developed the concept of 'critical spatial practice' in Rendell 2006. Since that time, the same term has been taken up by individuals such as Judith Rugg in her seminars at the RIBA, London, from around 2008; Eyal Weisman to describe activities as part of the 'MA: Research Architecture' at Goldsmiths College of Art, London; and most recently by Marcus Miessen to identify the 'MA: Architecture and Critical Spatial Practice' launched in 2011 at the Städelschule, Frankfurt.

2 See for example the work of Caitlin DeSilvey, Hayden Lorimer, Mitch Rose and John Wylie.

> **TIPS FOR RESEARCHERS:**
>
> - Choose a site whose spatial configuration allows for the invention of new modes for presenting arguments in textual form.
> - Draw on your site's material and cultural conditions to provide clues for unusual approaches to the structure of your writing.
> - Consider whether your site research can be presented from different points of view, so requiring the inclusion of a range of voices.
> - Find ways for your writing to enter the site as interventions, installations, or events.
> - Bring words and images together to enhance the existing qualities of a site, hint at its history, and suggest alternative futures.

3 There are of course exceptions: see for example Stead and Stickell 2010 and in particular the work of Hélene Frichot, Katja Grillner, Sarah Treadwell, and Linda Marie Walker. See also the journal *Candide*, based at RWTH Aachen University and published by Actar, Barcelona/New York, and the magazine *Beyond* edited by Pedro Gadanho.

4 See for example Macleod and Holdridge 2005, Barrett and Bolt 2007 and Smith and Holly 2008.

5 See the work of cultural geographers who argued for the role space plays in shaping social relations as part of the critical postmodern discourse of the 1990s, for example Harvey 1989b, Massey 1994 and Soja 1989.

6 These texts entitled 'Moss Green', 'White Linen' and 'Bittersweet', had been written in 2000 as part of an unpublished essay on architecture, colour and memory.

7 For a longer discussion of this installation see Rendell (2010b: 150).

8 The narrative behind *The Stolen Kiss* is currently being translated into a novel by Fiona Sheppard. The associated design project was tutored by Peter Szczepaniak and John Puttick (Unit 22) and exhibited at *11 Flirts*, Art Museum of Estonia, Tallinn

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Architecture Biennale, September 2011. The model has since been acquired by the permanent collection of the Art Museum of Estonia, May 2012. The Art Museum of Estonia is located inside Kadriorg Palace, the original setting and inspiration for *The Stolen Kiss*.

9 Sharon Kivland, *She is walking about in a town which she does not know* (1997). The work is reproduced in Kivland 1999. For a longer discussion of Kivland's work and 'She is walking about is a town which she does not know', in relation to déjà vu, see Rendell 2010b: 179–93.

10 For Freud's account of Dora's second dream, referred to by Kivland, see Freud 1953: 1–122, 94.

11 *The Twilight Zone* was funded by the RIBA/ICE McAslan Bursary 2006 and *Resistant Sitting* was funded by the RIBA/ICE McAslan Bursary 2008.

12 Nathan Coley's fascination with places of religious worship runs through his practice. See for example Herbert 2004: 35–7, 36, and Schlieker 2006.

13 Coley's interest in sanctuaries has been related to their role as places of refuge outside state control. See Coley 1997.

14 Coley's work has examined the representation of architecture through different kinds of media simultaneously, for example, *Minster* (1998) an installation in The Tate Gallery Liverpool in Barley 1999: 78–81.

15 See Jane Rendell, *An Embellishment: Purdah* (2006) *Spatial Imagination*, domoBaal contemporary art, London with an associated catalogue essay (Rendell 2005: 34–5). For a longer discussion of this installation see Rendell 2010b: 103–9.

16 For a discussion of the politics of spectatorship see for example, Eco [1962] in Bishop 2006: 20–40 and Bishop 2005: 13, 131.

17 The poems from 'Beth Haim' will be published by Copy Press next year with the working title *Slab*. See www.davidjamesroberts.com/textworks/slab (accessed 2 September 2012).